

THE DEVELOPMENT OF A KEYBOARD THEORY CURRICULUM UTILIZING A
CHRONOLOGICAL, COMPREHENSIVE APPROACH TO REINFORCE THEORY
SKILLS OF FIRST SEMESTER COLLEGE MUSIC MAJORS

By

CAROL PIATNEK MCCOY

A DISSERTATION PRESENTED TO THE GRADUATE SCHOOL
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

2011

© 2011 Carol Piatnek McCoy

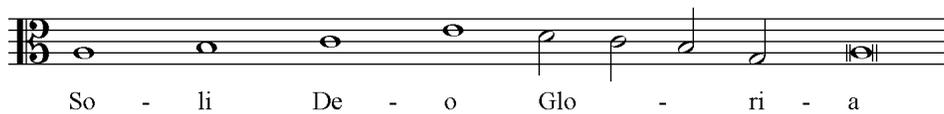
To the memory of my dear mother, Ida Margaret Walton Piatnek (1927-2005) who sacrificed many of her own dreams that I might realize mine,

To my three much-loved children, Sean, Katie (KT), and Kevin, in hopes that

all their dreams come true, and,

above all earthly loves,

To God alone be the Glory



ACKNOWLEDGMENTS

I must first thank my outstanding committee who has supported me through these tumultuous years and encouraged me every step of the way. It is my honor and privilege to have such a distinguished and highly emulated faculty supporting my doctoral studies and freely dedicating their time and many talents to my efforts. I hold them all in the highest regard, professionally, as educators and leaders of quality and integrity in their own fields, but more importantly, in their own lives, as wonderful, intelligent, good-natured and compassionate individuals. They have been my role models for more than many years and I have never been disappointed.

My deepest gratitude and most heartfelt thanks go to Dr. James Paul Sain, chair, who has gone far and beyond the requirements of advising. I deeply appreciate his gifts of patience, understanding, empathy, advice, and unflinching support. A work of this magnitude takes years to complete and through those years come peaks and valleys. He supported me and encouraged me through some of those darkest valleys, not because of a requirement, but because he is, indeed, a true mentor, leader, educator, colleague, and now, most special friend.

I am very grateful to Dr. Russell L. Robinson, co-chair, for his steadfastness through the many years we have known each other. I appreciate the impromptu conferences and his expertise, not only in the classroom, but in guiding me through the intricacies of the professional music education world, and always with a smile and a contagious positive "go get 'em" attitude. His very active and impressive teaching, publishing and performing career provides great inspiration to all of his students as well as the practical information and sound advice he shares with them. His classes in

music education have inspired me to dig further, think deeper, and approach the music profession with integrity and optimism.

To Professor Willis Bodine, musician extraordinaire, who has opened the door for me to so many invaluable opportunities in theory and in practice. In each of his classes that I took, I experienced true collegiate endeavors from both teacher and student perspective. So much of my experience in and out of Professor Bodine's classes is present in this document. In fact, it was from his figured bass class that the early ideas for this dissertation originated. I am particularly grateful to him for introducing me to the world of the carillon and the opportunity to play such a unique instrument. He has been and remains for me a model of exquisite musicianship, flawlessly executed with style, wit, and grace.

I am very grateful to Dr. Margaret B. Portillo for her enthusiastic support and encouragement throughout this project. A well-published author in her own field of Interior Design, she has graciously given of her time and experience to guide me through the writing process. Always cheerful and encouraging, she has constantly offered thoughtful commentary and practical advice for which I will always be thankful.

Three distinguished faculty members served on my doctoral committee right before their retirement and my graduation. I am deeply grateful for their time and efforts on my behalf. I would like to thank Dr. David Z. Kushner for his support throughout all of my graduate studies. He has my deepest respect and admiration and I wish him well in his retirement. I am grateful as well to Dr. Iris G. (Jeri) Benson, Emeritus, Associate Dean and Professor, College of Education. Her interest and support is well-

appreciated. I am also indebted to Dr. Linda Crocker, College of Education for her advice, support and guidance in the early years of my graduate studies.

This study would not have been possible without the help and assistance of many other generous individuals and organizations. I am very grateful to the University of Florida for the educational opportunity provided me in this study. I am most thankful to the School of Music (SOM) and Dr. John Duff, Dean for giving me the chance to conduct a semester-long study. I appreciate the support and encouragement of the SOM faculty and staff and thank Mutlu Citim-Kepic for her time and help in promoting the project; Dr. Alex Reed, for his time and support of the project; and Dr. Paul Richards for his suggestions concerning the pretest-posttest materials. I would like to thank Kelly Fitzsimmons of the College Board for securing permission for me to use the Advanced Placement Music Theory Exam as the pretest-posttest. I am extremely grateful to John Netardus, oboist and long-time colleague for his expertise in recording the aural sections of the pretest-posttest. I greatly appreciate the assistance of fellow doctoral student Chris Sharp in working with me. It was his class that became the control group for the Project and he graciously agreed to contribute two of his class periods for me in which to administer the pretest and posttest.

I am forever grateful to John C. Tucker, flutist and long-time friend, for his time, expertise, and guidance in the statistical data computation and presentation. My gratitude also extends to Adam Scott Neal, for his assistance with the musical examples included in the work. Their gift of time and talent to this Project is greatly appreciated. For technical help and support (late night and otherwise), I thank my family, husband Mike, daughter KT, and son Kevin, and also for living with stacks of books and

notebooks, piles of papers and file folders of all types and in great quantities for more than a couple of years. I am grateful for the long-distance support and encouragement from my son Sean and his wife Ann. I appreciate the extra help from KT in the final stages of document preparation and presentation.

I am especially thankful to Dr. James P. Sain and Dr. Charles R. Hoffer for the personal interviews granted which lend such a special element to the study. I appreciate them taking the time out of their busy schedules to give their perspectives and share their experiences.

This dissertation would not have been possible without the expert help and assistance from the Music Library staff in the School of Music. Always professional, eager to help, thorough, knowledgeable, and a pleasure to work with, there are not enough superlatives to describe Robena Cornwell, Associate University Librarian and Head of the Music Library; and Michele Wilbanks, Music Library Associate. Mame Wood also deserves mention for her cheery help and support. Through the many years as a masters and now a doctoral student, I have witnessed how they have gone out of their way to serve all students and help them in their research endeavors as they have done for me. My appreciation is heartfelt and my gratitude is endless.

A special thanks and note of great appreciation goes to Dr. John D. White, composer, cellist, pedagogue and my first theory mentor. He found the musician inside and tried to help me in every way imaginable. I will be forever grateful to him for his generosity, his kindness, and the freedom with which he shared his passionate spirit and unquenchable thirst for music.

I also remember and acknowledge the late Dr. Budd A. Udell, composer and teacher, and Chair of my masters degree committee. His support and encouragement propelled me into the doctoral program. I am thankful for the musical opportunities and classes I had with him and am grateful for his kindness and guidance.

For the final rounds of document preparation and formatting, I would like to express my utmost thanks to the excellent staff of the University's Applications Support Center. To Manager Ken Booth and his staff--Nicole, Jesse, Mark, and AnnaRose, I extend my deepest gratitude for a job more than well done. What most students normally consider a tedious and stressful procedure became an enlightening and enjoyable process due to the knowledge and expertise of the staff but moreso to their true motivation and desire to help every student who comes to the center for assistance. I would say the same of the editors in the Editorial Office. Many thanks to Anna, Stacy, and Lisa, for their quick answers to the many questions that came up and for their consistently cheerful attitudes. I had no idea it would be that much fun to see my document take real shape and I thank them for making it such a pleasant place to work.

There are many who have supported and encouraged me through the years. I thank Dr. Leslie Odom-Miller and Laura Robertson for their time and help with the administrative aspects of graduate school. For the many hours in the "copy store", I have to thank J.J. and her staff, Jessica, Kim, Amy and Thomas for their topnotch service and endless smiles. I am most appreciative of the patience and flexibility of my private music students and their families. I am deeply grateful for the tremendous support and constant encouragement from my church family at First Presbyterian Church. My way has been made easier and more joyful because they have shared the

journey with me. There is no way I could say I did this alone. In the same vein, I am thankful for the support of my second church family at Covenant Presbyterian. All of these wonderful and loving people have been a part of this effort in one way or another, and for that I am eternally thankful.

On a more personal note, I would like to thank dear friends, Ron Weigert, Ed Thieman, Jr., Charlotte and Bob Edelstein, and Marilyn and Roger Bachmann, for their friendship, constant support, and hearty encouragement. It has meant a great deal to me to have such loyal and true friends. I also include my longtime best friend, Dana Nichols Chamberlain, who “knew me when” we were just wide-eyed freshman students ourselves.

There are several teachers through my educational career who have helped me tremendously and influenced me to strive to be the best musician possible. I would like to acknowledge them here. They include Dr. John Paul and Mrs. Margaret Jones and Ken Williams, Albany, Georgia; Herman Gunter, Tallahassee, Florida; Dr. Raymond C. Martin and Dr. Theodore K. Mathews, Agnes Scott College, Decatur, GA; Dr. Harald Rohlig, Huntingdon College, Montgomery, Alabama; and William Beck and Norman Johnson, North Carolina School of the Arts, Winston-Salem, NC.

And, finally, I thank most of all the students of the Fall 2008 Keyboard Theory Project MUS 4905 and the Intro to Music Theory Class. I hope they learned as much as the Project instructor! I also hope they realize how much I appreciate their hard work and their willingness to be a part of my doctoral research study. I wish only the best for them in their future endeavors.

TABLE OF CONTENTS

	<u>page</u>
ACKNOWLEDGMENTS.....	4
LIST OF TABLES.....	14
LIST OF ABBREVIATIONS.....	16
ABSTRACT.....	18
CHAPTER	
1 INTRODUCTION.....	20
Statement of the Problem.....	21
Purpose of the Study.....	23
Delimitations of the Study.....	23
Research Questions.....	24
Research Hypotheses.....	24
Definitions.....	25
2 LITERATURE REVIEW.....	27
Research Studies (Dissertations and Abstracts).....	28
Professional Journals and Periodicals.....	91
Books.....	129
Chapter Summary.....	145
3 METHODS AND PROCEDURES.....	150
Introductory Remarks.....	150
Pilot Study.....	150
Selection of the Participants.....	151
Pretest and Posttest.....	152
Research Design.....	153
Dependent Measures.....	153
Independent Measures.....	153
Treatment Variable.....	154
Design of the Study.....	154
Pre-Class and Post-Class Survey.....	154
Lesson Plans and Assignments.....	154
Administration.....	220
Statistical Analysis.....	223
Preparation.....	225

4	PRESENTATION AND ANALYSIS OF DATA	236
	Introductory Remarks.....	236
	Statistical Data (N=20).....	238
	Pretest/Posttest Data (N=20).....	240
	Pre-Class Survey (n=8)	248
	Post-Class Survey (n=8).....	254
	Statistical Data (N=14).....	267
5	SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS.....	276
APPENDIX		
A	PROTOCOL SUBMISSION FORM.....	290
B	PERMISSIONS.....	292
	Institutional Review Board Letter of Release	292
	Advanced Placement Exam Email of Permission	293
	Society of Composers, Inc., Email of Permission	295
C	FLYER FOR ADVERTISEMENT	297
D	PRETEST/POSTTEST	298
	Booklet Cover	298
	Individual Student Answers.....	300
	Raw Data Totals (N=20)	310
	Raw Data Totals (N=14)	315
E	PRE-CLASS SURVEY.....	320
	Survey.....	320
	Raw Data from Pre-Class Survey	322
F	POST-CLASS SURVEY	325
	Survey.....	325
	Raw Data from Post-Class Survey	330
G	SYLLABUS	337
H	LESSON PLANS AND ASSIGNMENTS.....	340
I	COURSE REFERENCES AND RESOURCES.....	394

J	TAXONOMY OBJECTIVE MATERIALS: LISTEN/HEAR.....	397
	Samples of Ear-Training (ET) Quizzes	397
	ET Test	402
	Melodic Dictations.....	404
	LISTEN Tracksheets and Worksheets	407
K	TAXONOMY OBJECTIVE MATERIALS: PLAY & SING/SING & PLAY	475
	Sight-Reading/Prepared Piano List of Excerpts.....	475
	Sample of Practice Journal Record and Keyboard Testing Forms	476
	Sample Keyboard Testing Signup Sheet	477
	Sample of Keyboard Testing Schedule Handout	478
	Homework Checklist	481
L	TAXONOMY OBJECTIVE MATERIALS: WRITE.....	482
	Theory/Composition (Comp) Notebook Requirements	482
	Samples of Analysis Assignments	487
	LISTEN Worksheets and Tracksheets	495
	History of Music Outlines	498
	Sample of Vocabulary List Form.....	499
M	TAXONOMY OBJECTIVE MATERIALS: READ	500
	LISTEN: Worksheets and Tracksheets	500
	History of Music Outlines	503
	Sample of Vocabulary List Form.....	504
N	TAXONOMY OBJECTIVE MATERIALS: COMPOSE	505
O	TAXONOMY OBJECTIVE MATERIALS: PERFORM	506
P	FINAL EXAM	507
Q	STUDY GUIDE AND VOCABULARY LIST.....	520
R	QUOTE FOR THE DAY	531
S	TIMELINE OF COMPREHENSIVE MUSICIANSHIP MOVEMENT ORIGINS	534
T	JOINT COMMITTEE MEMBERS LIST 1963	535
U	NORTHWESTERN SEMINAR CM PRINCIPLES APRIL 1965.....	536
V	FACULTY OF THE EASTMAN WORKSHOP JUNE 1969.....	537
W	DR. CHARLES R. HOFFER INTERVIEW.....	538

X	DR. JAMES P. SAIN INTERVIEW	551
Y	SOCIETY OF COMPOSERS, INC., SURVEY	559
Z	LIST OF COMPREHENSIVE MUSICIANSHIP TEXTBOOKS	592
	LIST OF REFERENCES	593
	BIOGRAPHICAL SKETCH.....	600

LIST OF TABLES

<u>Table</u>	<u>page</u>
3-1 Survey results for Question II-3, a-f. Who teaches the following classes?	232
3-2 Survey results. Question II-4.1. The amount of class time devoted to five subject areas.	232
3-3 Survey results. Question II-4.2. The amount of class time devoted to four subject areas.	234
4-1 Unpaired <i>t</i> test results for Section 1: with aural stimulus (N=20).	239
4-2 Unpaired <i>t</i> test results for Section 2.1: treble clef dictation (N=20).....	239
4-3 Unpaired <i>t</i> test results for Section 2.2: bass clef dictation (N=20).	239
4-4 Unpaired <i>t</i> test results for Section 2.3: soprano/bass dictation (N=20).	240
4-5 Unpaired <i>t</i> test results for Section 3: without aural stimulus (N=20).	240
4-6 Pilot study results: Actual pretest, posttest, and difference scores and per student differences of the experimental (n=8) and control (n=12) groups in Section 1: with aural stimulus (N=20).	241
4-7 Pilot study results: Actual pretest, posttest, and difference scores and per student differences of the experimental and control groups in Section 2, including subsections 2.1: treble clef dictation, 2.2: bass clef dictation, and 2.3: soprano/bass dictation and Section 2 Total scores(N=20).	242
4-8 Pilot study results: Actual pretest, posttest, and difference scores and percent difference for experimental and control groups in Section 3: without aural stimulus (N=20).	246
4-9 Pilot study results: Actual pretest, posttest, and difference scores and per student differences for experimental and control group total scores (N=20).....	247
4-10 Summary of student responses to Item 6 in two groupings of strength skills. ..	252
4-11 List of skills rated by students in order of strongest to weakest skill area in the pre-class survey.	252
4-12 Summary of student responses to Item 1 of the post-class survey in two groupings of strength skills.	255
4-13 List of skills rated by students in order of strongest to weakest skill area in the post-class survey.	256

4-14	A comparison of the pre-class and post-class ratings of skill areas from strongest to weakest ratings in the higher 50% group.	257
4-15	Unpaired <i>t</i> test results for Section 1: with aural stimulus (N=14)	267
4-16	Unpaired <i>t</i> test results for Section 2.1:treble clef dictation (N=14).....	267
4-17	Unpaired <i>t</i> test results for Section 2.2: bass clef dictation (N=14)	268
4-18	Unpaired <i>t</i> test results for Section 2.3: soprano/bass dictation (N=14).....	268
4-19	Unpaired <i>t</i> test results for Section 3: without aural stimulus (N=14).	268
4-20	Pilot study results: Actual pretest, posttest, and difference scores and per student differences of the experimental (n=7) and control (n=7) groups in Section 1: with aural stimulus (N=14).	269
4-21	Pilot study results: Actual pretest, posttest, and difference scores and per student differences of the experimental and control groups in Section 2, including subsections 2.1, 2.2, 2.3, and Section 2 total scores (N=14).	270
4-22	Pilot study results: Actual pretest, posttest, and difference scores and percent difference for experimental and control groups in Section 3: without aural stimulus (N=14).	272
4-23	Pilot study results: Actual pretest, posttest, and difference scores and per student differences for experimental and control group total scores (N=14).....	272
4-24	Pilot test study results. Comparison of individual per student difference scores of the experimental groups between the All Students population (N=20) and the Music Majors/Minors population (N=14).	273

LIST OF ABBREVIATIONS

AP	Advanced Placement
CAI	Computer-Assisted Instruction
CM	Comprehensive Musicianship
CMP	Contemporary Music Project later known as Comprehensive Musicianship Project
Comp	Composition
ECU	East Carolina University
ET	Ear-Training
Exer./Ex.	Exercise
FSU	Florida State University
GPCT	George Peabody College for Teachers
H	Half step
IMCE	Institutes of Music in Contemporary Education
IRB	Institutional Review Board
JRME	Journal of Research in Music Education
MEJ	Music Educators Journal
MENC	Music Educators National Conference
mm	Metronome Marking
NASM	National Association of Schools of Music
PreK	Pre-Kindergarten
S-S	Sight-Singing
S-R/Prep	Sight-Reading/Prepared piano piece
SCI	Society of Composers, Inc.
SDSU	San Diego State University
SECM	Symposium on the Evaluation of Comprehensive Musicianship

Sep	Separate
SOM	School of Music
Tog	Together
Trksht	Tracksheet
UGA	University of Georgia
UK	University of Kentucky
Wrksht	Worksheet
WSU	Wichita State University
YCP	Young Composers Project

Abstract of Dissertation Presented to the Graduate School
of the University of Florida in Partial Fulfillment of the
Requirements for the Degree of Doctor of Philosophy

THE DEVELOPMENT OF A KEYBOARD THEORY CURRICULUM UTILIZING A
CHRONOLOGICAL, COMPREHENSIVE APPROACH TO REINFORCE THEORY
SKILLS OF FIRST SEMESTER COLLEGE MUSIC MAJORS

By

Carol Piatnek McCoy

May 2011

Chair: James Paul Sain
Co-chair: Russell L. Robinson
Major: Music Education

This study developed and tested the first semester of a planned four-semester keyboard theory curriculum utilizing a chronological, comprehensive approach to reinforce theory skills of first-semester undergraduate music majors and minors. The new curriculum is designed to companion freshman core theory and history classes. This method followed a 7-step progressive taxonomy designed by the author of this dissertation who was also the Project instructor.

Of the twenty students involved in the study, eight students enrolled in an Introduction to Music Theory class (control group, n=12) participated in the Keyboard Theory Project class (experimental group, n=8) during a sixteen-week semester. Participation in the project was voluntary. Each student received one credit hour for satisfactory completion of the project class. Both groups took the Introduction to Music Theory class (N=20). Only the experimental group (n=8) took the Keyboard Theory Project class. A pretest and posttest was administered to the total population to

determine the efficacy of the new curriculum in reinforcing the theory skills of the first semester music majors and minors.

There were three sections in the pre- and post-test. A *t* test was used to calculate the gain in each section and for total group scores (N=20). In all three sections, there was no statistical significance due to low numbers. In calculating improvement per individual student from pretest to posttest, the experimental group showed only a 3% increase per student over the control group.

Data for the total population that took both pretest and posttest and who were also music majors or minors (N=14) was calculated. A *t* test was used to calculate the gain in each section and for total group scores. In all three areas, there again was no statistical significance due to low numbers. However, in calculating improvement per individual student from pretest to posttest, results reveal a 45% improvement rate per individual student in the experimental group over the control group. It is concluded that great practical significance was gained in the study and also that the efficacy of this new keyboard curriculum was significantly successful when administered to its intended population.

CHAPTER 1 INTRODUCTION

What does it mean to be a musician? What does it mean when a college or university awards a Bachelor of Music degree? The study of music is a lifetime undertaking. After the first four years of professional study, what do we expect of the graduate? What guarantees, if any, does a Bachelor degree in Music provide about what the graduate knows and is skilled to do? What kind of curriculum makes up the first four years of the professional education of today's musicians? Is there a general body of knowledge required, and/or an acknowledged degree of proficiency on an instrument or with the voice necessary to be awarded a professional music degree? What should the aspiring student expect from the undergraduate music degree program?

Each of these questions makes for interesting topics in a research project. They are valid topics of discussion that, hopefully, college music educators keep at the top of their lists when deciding curricula and courses, requirements and requisites for their own music programs. Equally important, they are questions that textbook writers in music education should always be considering. This dissertation will not individually address or answer each of those questions, but will respond to those queries in general by offering a new keyboard theory curriculum intended to complement the core music theory class. The ultimate goal is the improvement of the quality of the undergraduate music degree program. The study advocates a chronological, comprehensive musicianship-based approach in the development of a four-semester keyboard theory program to companion the core theory class in the first two years of the undergraduate music program. This study presents the first of the four semesters and is intended for

first semester music majors and minors. These questions, and others, will serve as a guide in constructing a new keyboard theory curriculum.

Statement of the Problem

The problem is apparently not a new one but it seems to be a continuing if not worsened one. More and more students are entering undergraduate music programs ill-prepared to study music at the college level, specifically in aural skills, listening skills, and keyboard skills. Once in the college music program, they are faced with fragmented and segregated courses that seem to have little connection with or relevance to each other or to the students' own professional career goals. As the years go on, there is more musical material to be studied but not more time allowed in which to study it. In most cases, this results in the exclusion of meaningful study of the early music of past centuries. It is time in the 21st century that this is recognized and dealt with by all involved in the undergraduate education.

Research from the last 50 years addresses many concerns in the college music theory classroom regarding changes in today's students, instructors, curricula, and administrations. Time has passed and the 20th century is complete. Change within the last half of the 20th century dictates change in many venues and it affects everyone involved in the theory program. Both positive and negative changes have affected the theory classroom and curriculum.

For example, technology has long been successfully incorporated into college programs and is the major contributing factor of many positive changes in the music classroom. Never has research been so accessible. With just a few 'clicks', the world of music is literally at one's fingertips, from researching the written word to obtaining top quality audio and visual performances of artists worldwide, to improving certain skills in

music/keyboards labs. While it is no real substitute for the live, hands-on experience gained from the teacher-student relationship and the student-student classroom experience, labs, audio-visual resources, and computer-assisted instruction (CAI) can have wonderful positive outcomes when used as a supplementary learning device to augment an already sound pedagogy being implemented in the classroom.

It is a matter of fact that the body of musical knowledge has expanded exponentially and must now be incorporated at every possible level into the undergraduate music major program. The entering freshman is faced with another century's worth of music to be studied in the same time period of two years. The college professor must design a new syllabus and the music textbook writer must add more chapters including the new literature and materials without sacrificing study of the earlier eras. College curricula and requirements must be reviewed and must remain open to change when necessary by faculty and administration to insure that the standard of excellence in the program is maintained. Students' abilities and therefore needs have changed; instructors teaching the students have changed; curricula differ markedly from college to college, and administrations and their ideas of education and curriculum have changed.

There are three problems that this study hopes to address: 1) the lack of developed fundamental aural skills, listening skills and keyboard skills in the entering freshman undergraduate music major, 2) the fragmented and segregated curriculum prevalent in many college curricula and, 3) the challenge of adding another century's worth of music to an already overcrowded syllabus without neglecting other musical times.

One solution to the problem takes shape in the form of a two-year comprehensive music curriculum with emphasizes skills development while working in tandem with the theory and history sequences. It begins in the first semester with the study of the Medieval and Renaissance modal music and progresses through the 20th century by the end of the fourth semester. This study will focus specifically on only the first of the four planned semesters by developing, implementing, and evaluating a keyboard theory class curriculum for first semester music majors and minors.

Purpose of the Study

The purpose of this dissertation is to introduce the first semester of a new keyboard theory curriculum intended for the first two years of the undergraduate core music major program that uses a historical/chronological, comprehensive approach to develop mastery of aural, listening, and keyboard skills which include technique, composition and performance. The study will determine the efficacy of such an approach by conducting a pilot test study of first semester music majors and minors. A pretest-posttest design will be used to determine and evaluate individual student performance. Pre-class and post-class student surveys will be used to discover the reaction and opinions of the student participants about the curriculum and their experience in the study. It is the intention of this approach to benefit the student; the instructor; the curriculum; and the administration/faculty, and ultimately, improve the quality of undergraduate music education.

Delimitations of the Study

This study will not specifically address the individual components of the course. It is not the intent to provide a detailed historical accounting of the Comprehensive Musicianship (CM) method. Although theory textbook studies are mentioned, it is not

the intent to present a theory textbook review. The study is not presenting a Teacher's Edition or the student version of a textbook, but only the raw materials used in the course of the Project.

Research Questions

Two basic questions were addressed: 1) What is the efficacy of a comprehensive, chronological approach in a new keyboard theory curriculum, the Keyboard Theory Project, in reinforcing theory skills of first semester music majors and minors? and 2) What are the opinions of the experimental group study participants regarding this Project?

Research Hypotheses

The research hypothesis was: Collectively, first semester music major and minor students enrolled in a core theory class who successfully completed the requirements of the new Keyboard Theory Project (experimental group) will show significantly greater percentage improvement in the pretest-posttest scores than the first semester music major and minor students enrolled in the core theory class who did not take the Keyboard Theory Project (control group).

The corresponding null hypothesis was: There will be no significant differences in the percentage improvement in the pretest-posttest scores of the students who took the new keyboard theory curriculum in conjunction with the core theory class and those students who did not take the new keyboard theory curriculum in conjunction with the core theory class.

Definitions

An abbreviated historical exploration of comprehend, comprehension, and comprehensive was conducted. The earliest source consulted, Webster's (1913) dictionary, listed these definitions:

COMPREHEND (v.t.) "1. to contain; to embrace; to include. 2. to take in or include by construction or implication; to comprise; to imply. 3. to take in to the mind; to grasp with understanding; to apprehend the meaning of; to understand."

COMPREHENSION (n) 1. "the act of comprehending, containing, or comprising; inclusion. 2. that which is comprehended or enclosed within narrow limits; a summary, an epitome. 3. the capacity of the mind to perceive and understand; the power, act, or process of grasping with the intellect; perception; understanding. synonym: inclusion".

COMPREHENSIVE (adj) "1. including much; comprising many things; having a wide scope or a full view. 2. having the power to comprehend or understand many things."

Fifty years later, Webster's (1963) Dictionary, a compact desk edition, streamlines the definitions:

COMPREHEND (v.t.) "1. to grasp mentally; understand. 2. to include, comprise".

COMPREHENSION (n) "1. a comprehending or comprising. 2. the act or capability of understanding:

COMPREHENSIVE (adj) "1. including much; inclusive. 2. Understanding" (p. 98).

The Living Webster Encyclopedic Dictionary (1977) includes the Latin derivation of the word comprehend in its definition, explaining that it comes from *comprehendo--com*, meaning together; *prae*, meaning before, and *hendere*, meaning to catch.

COMPREHEND (v.t.) "to take into the mind; to grasp by the understanding' to possess or have in idea; to understand; to take in or include within a certain scope; to include by implication or significations; to embrace; to comprise."

COMPREHENSION (n). "the act of comprehending, including or embracing; a comprising; inclusion; capacity of the mind to understand; power of the understanding to receive and contain ideas; capacity of knowing."

COMPREHENSIVE (adj). “having the quality of comprehending or embracing a great number or a wide extent; of extensive application wide in scope having the power to comprehend or understand.” (p. 208).

The most recent definition came from Word Monkey Dictionary, an online reference source:

COMPREHEND (v) “1. to become aware of through the senses. 2. include in scope; include as part of something broader; have as one’s sphere or territory. 3. get the meaning of something.”

COMPREHENSION (n) “1. the relation of comprising something. 2. an ability to understand the meaning or importance of something (or the knowledge acquired as a result) (synonym=inclusion).”

COMPREHENSIVE (adj) “1. broad in scope. 2. being the most comprehensive of its class. (an unabridged dictionary). 3. including all or everything (. . . a comprehensive history. . . survey. . . education). “

For the purposes of this study and the pilot test keyboard Project, a paraphrased synthesis of all of these definitions is applicable.

COMPREHEND (v.t.) to grasp, take in, understand, not only through the mind, but through and with all of the senses.

COMPREHENSION (n) the capacity of the mind to retain the knowledge acquired from the ability to “catch”, understand and organize.

COMPREHENSIVE (adj) the inclusion and extensive application of many things within a broader and wider scope.

CHAPTER 2 LITERATURE REVIEW

A review of related literature focused on three areas: Research Studies (dissertations and abstracts), Professional Journals and Periodicals, and Books. The literature reviewed for this study concerns comprehensive, chronological approaches to teaching core music courses at the undergraduate level. Items chosen for inclusion in this chapter were selected on the basis of their significance to this study in the area of comprehensive musicianship in the undergraduate music curriculum. The Contemporary Music Project's (CMP) Young Composers Project (YCP), the Northwestern Seminar and the resulting Institutes of Music in Contemporary Education (IMCE) experimental programs are highlighted as the founding programs directly involved in the development of the Comprehensive Musicianship (CM) movement.

This literature review revealed an abundance of information in research and experimental studies related to the more specific areas of the actual course content in the proposed curriculum of this study. The importance of and development in aural skills, listening skills, dictation, writing skills, form and analysis, sight-singing, sight-reading, improvisation, composition, performance, are topics that continue to be researched and explored. It is not the purpose of this study to review these more specific, individual components of the proposed curriculum. Due to time and space constraints it would be impractical to attempt a thorough review of each of these components. Their educational value and need of inclusion in a professional music degree program has long been established and remains undisputed.

Research Studies (Dissertations and Abstracts)

Research into approximately the last 50 years, 1960-2010, provides a wide array and variety of studies dealing with comprehensive musicianship in many areas of music. An advanced search was conducted in five categories: comprehensive music; comprehensive music education; comprehensive music program; comprehensive music curriculum; and comprehensive musicianship, and yielded over 900 titles/items. The broader categories (comprehensive music education and comprehensive music program) were then eliminated which left 244 titles/abstracts. The remaining 244 abstracts were again reviewed for significance and relevance to the study. Some studies were listed in more than one category and not all studies were relevant to comprehensive musicianship as discussed in this study.

The primary emphasis of this portion of the literature review resides with CM studies found at the college level, although there is some discussion of and reference to the CMP and affiliated programs. Research studies that specifically address the CMP's Young Composers Project, the Northwestern Seminar and the resulting IMCE experimental programs are also included. Brief mention of the studies at the pre-collegiate level are included for the reader's convenience and to show how widespread the goal is of teaching music in all kinds of situations from private lessons, to individual classes and large ensembles, to complete department programs that are structured on, developed from and implemented through a comprehensive musicianship approach.

The selected studies were grouped into three categories: College studies concerning comprehensive music, comprehensive musicianship, and comprehensive music curricula at the college level, public and private, including junior and community colleges; Pre-collegiate studies concerning comprehensive music, comprehensive

musicianship, and comprehensive music curricula at the preschool through senior high school level (PreK–12), public and private; and Related Studies, which includes historical studies, biographical studies of individual music educators and their use of, influence in, development of and contributions to the comprehensive musicianship approach; and a theory textbook study. The studies are listed chronologically within each category.

College studies. This category was further divided into three sub-categories: college curriculum--general concerns; college curriculum--specific areas/classes; and community colleges. The studies reviewed in this section concern the development of programs and curricula, identifying needs, objectives, goals, and specifically cite CM as the basis of their reasoning and curriculum construction. Three of the studies mentioned focus specifically on the IMCE experimental programs from 1966-1968 in which the principles of CM were implemented.

College curriculum--general concerns . David Willoughby's (1970) investigative study of the IMCE can be regarded as the most authoritative source of information concerning almost every aspect of the 1966-1968 experimental programs. He became the Administrative Associate for the Contemporary Music Project in 1970 and has done extensive writing about the CMP and its activities since its inception. He was also instrumental in the development of college level programs at Elizabethtown College in Pennsylvania.

The aim of the IMCE program was to improve undergraduate music instruction. Willoughby documents, analyzes, and summarizes the activities of each of the thirty-two participating institutions, gathering the information solely from the Program Heads and

Regional Directors. He outlines each program and summarizes the comments and reactions of the participants and also of observers (such as the Program Heads and Regional Directors). Additional information came from personal interviews and on-campus visitations.

This material assembled by Willoughby in his study serves as an excellent starting point for further study of the people, places, and programs documented in this work. His accounting is thorough and complete. He included lists of the fifteen-member CMP Policy committee and the five-member Administrative committee serving at the time. He also lists the six Regional Institutes: Eastern, Southern, Midwestern, Southwestern, Northwestern, and Western. (The IMCE began with five regions in 1966 but later in the year expanded to the six regions mentioned here). For each school he lists the Administrative Director and Program Head when applicable. It is important to read these lists of who and where because these name re-appear in the succeeding discussions found in journals and periodicals, at conventions and workshop presentations for many years to come, and many of which are discussed in the present study. Particularly useful or of interest to curriculum study is the bibliography of textbooks and instructional references used in the IMCE programs that is included in his document.

Willoughby's stated purpose is not only to describe the IMCE programs but to also "analyze implicitly [the] philosophical, psychological and pedagogical" (p. 1) and the application of the curriculum. The actual questionnaires are included, which show the extent to which the project was carried out. He describes each of the thirty-two programs and documents the report with factual information. He then presents an over

view of the most important aspects of the programs before selecting eleven individual institutions for further detailed study . The eleven schools were selected according to particular criteria: being an undergraduate theory curriculum (there were actually thirty-six participating institutes but four of them were implemented at the pre-college level); the completeness and adequacy of the submitted materials in their reports; including at least one school from each of the six Regions; representing a mix of different types of schools--large and small, public and private, and of selecting the school where each Regional Director was located. Willoughby conducted 61 extensive interviews at the eleven schools and provides a list of those participating faculty members and administrative personnel. The responses from these interviews were classified into six categories--structure, content, impact, theory, student, and teacher. He then discusses each of these categories at each of these schools. Three of the eleven schools have been subjects of two research studies mentioned later in this section: Kim (1997) focuses on the San Diego State University's CM program (SDSU) and Bess (1988) provides an in-depth study of the Southern Region's program which included Florida State University (FSU) and East Carolina University (ECU).

Willoughby also traces the general development of the CMP from its initial program in 1959, the Young Composers Project, supported by funding from the Ford Foundation and administrative work of the (MENC) under the supervision of Norman Dello Joio to the final years, 1966-1968, of the IMCE programs. Some of these programs were extended one last time through the terminal five-year grant, 1969-1973, from the Ford Foundation.

Discussion of contemporary educational trends in relation to the CM theory is included in Willoughby's study. Much of this information in his study resurfaces in many venues, such as in the periodicals and journal articles, books and the CMP publications that are discussed later in the present work.

In summary, Willoughby reinforces the premise that CM is a process which can be successfully applied at all levels of study from preschool through doctoral study. He explains that the essence of the integrated CM approach is using the actual musical score as the point of departure for music study. Through this method students will understand concepts; develop skills (analytical, aural, visual and otherwise); gain historical perspective and cultivate the ability to make sound judgments about music. He confirms that IMCE was designed primarily for the first two years of undergraduate study and that no one single 'textbook' was ever used. He reports that a wide variety of resources was used, such as anthologies, scores, recordings, and programmed instructional materials. Textbooks were used as references.

The CM approach endorses student-centered learning and actively involving the student in every possible aspect in the learning process. When students are actively engaged, he says, they become motivated, enthusiastic and excited about their education. The IMCE courses reinforced this concept through minimal lecturing and increased student discussion and participation, student composition, performance and analysis, both aural and visual. Willoughby observes that many courses were organized chronologically. "Strong negative feelings were evident in several schools where music was not taught chronologically" (1966-1968). He also notes that the expanded scope of the curriculum to include pre-Renaissance through 20th-century

music helped students develop “an awareness and depth of comprehension of the various styles” (p.306).

He also cites some weaknesses of the program, mostly in the lack of commitment from those in “strategic” positions (p. 307), insufficient staff, and teachers who opposed the CM theory or portions thereof. Research finds these complaints are not uncommon when dealing with the implementation of the CM approach.

Willoughby makes several conclusions about the CM theory of music education. In regards to the students he asserts that it’s “apparent that the comprehensively trained music student is more verbal, more analytical, and has a wider perspective of music earlier in this training as compared with one taught in a compartmentalized program: (p. 307). He stipulates that “successful” CM instructors will exhibit a “high level of commitment” to the students; to their own continuing improvements in teaching; and to the art of music itself as a living, evolving entity (p. 307). Willoughby concurs that the CM approach can be implemented in almost every music course and mentions the possibility of including sight-singing and ear-training in CM courses. This Project researcher would add historical, listening, performance and compositional elements as well. He also concludes, and this Project researcher strongly agrees, that two years is not enough time for students to absorb the total content from the courses in a CM curriculum. He recommends three years but the present Project researcher can envision a total four-year undergraduate curriculum providing a solid foundation preparing the young music professional for more specialized study at the graduate level.

Black (1972) devised a model program of comprehensive musicianship for implementation at the college level. He states, “from time to time there appears a

spontaneous and universal need to evaluate and change existing theories and practices in education, musical or otherwise, according to realities of the day and expectations for the future” (p. 1). But, he adds, in order to justify change, evidence of specific weaknesses within the existing program must be identified. Data concerning the existing programs was gathered through a “diligent study of literature relating to the evaluation of current music education programs” (p.79), and from an “intensive investigation into comprehensive musicianship” (p.80). From the collected data, Black cites the same four categories discussed in the present study--curriculum, students, faculty and administration--as areas needing change.

In developing his model plan, Black initiated a five-phase process. The first step involved describing the “salient features” (p. 4) of both a “typical” music program, defined by Black as those programs meeting the minimum requirements as outlined by NASM (p. 6), and a CM program as found in the literature of music education. Step Two analyzed each of the four vectors of change in the experimental CM programs of the IMCE and compared them to the same vectors in the typical program. Step Three provided the design and the setting of the new CM model according to the four vectors of change. Each of these vectors is individually discussed in the model plan in relation to orientation (a brief overview of the category), objectives for each vector, and implementation of each vector. In Step Four Black reported the results of a review of the model plan by a panel of seventeen experts in the music education field. Step Five incorporated the recommendations of the review panel into the model and developed guidelines for the implementation of the new CM program. Black’s model plan is developed to strengthen the four weaknesses identified from his research in music

education literature and of the CM approach. These four areas are Curriculum, Students, Faculty, and Administration, and are briefly discussed in relation to Black's findings.

Curriculum. Black states that the problem of curriculum is "a continuous one which needs constant evaluation" and advises education to "study the adequacy of any existing program in terms of present educational needs and emerging opinions" (p. 3-4). The need for change is reflected in many statements by educators and students. Educators see the ineffectiveness of a fragmented course curriculum (p.8) in which the classes do not relate to each other in any meaningful way for the students, and the students can find no relevance between what happens in the classroom and what happens in the professional environment. The curriculum does not seem to have any relevance to the student or the student's profession after graduation from the program. This directly relates to and affects student motivation, a crucial element in the success of any music program and an identified need in the Student vector.

Students. The main focus in this category centers on the students' post-graduate comments about course content and the relevance of the curriculum to their ensuing professional careers. When students do not understand the *why* of taking certain courses, their interest and hence, motivation, declines, affecting the rate and quality of absorption, depth of comprehension and competency in job performance. Student motivation has become and remains a major factor and topic of research in music education, and is the major concern of the present study in the student category. Research has already proven that when a student is truly motivated, he becomes personally involved and responsible for his own education. This results in learning

taking place much quicker, with more ease, and with much better and longer retention rates than in the past.

Faculty. The CM objectives for teachers emphasize the need to cultivate broad musicianship which will form their basis for teaching. (p 17). CM also stresses the need for teachers to be “thoroughly competent performer[s]” (p. 21), exhibiting competency in aural skills, reading skills, analytical, conducting, keyboard and rehearsal skills, along with extensive knowledge of repertoire in their principal field. Teacher education and teacher preparation was the predominant area found in need of change. A special section in Black’s literature review is devoted to the history and development of Music Teacher Education. This major concern is traced back to 1884, (p. 12) with the establishment of the Potsdam Musical Institute, the first normal school of music to offer music instruction to elementary school teachers. Black is writing 88 years later about the same concerns that are identified in this dissertation as contemporary problems in teacher education appearing over two decades later. However, it must be noted that teacher education has continually improved since the late 19th century. It is the opinion of the Project researcher that the concern for quality and competency teacher education remains the same today although it seems to be the nature of the problems, sometimes non-musical ones, causing the concern that is different than two centuries ago.

Administration. In tracing the history of the role Administration has played in music education, Black identifies the importance of that role. He discusses the need for the Administration’s own knowledge and education in understanding educational philosophies and teaching strategies. Additionally, Black identifies the Administrations’s responsibility in providing not only “the laboratory in which the student will learn his

trade”, but also the “master teachers who will guide the students to a high level of excellence and accomplishment” (p. 78). This is true regardless of which approach or strategy is used in the classroom.

Curriculum is not the only area of concern which must be continually evaluated in terms of educational needs and evolving teaching strategies and opinions (p.3-4). All four areas mentioned in both Black’s study and this study, will continually require periodic assessment and evaluation. The integrity of the music program then requires that change is implemented when the need for change has been determined.

The underlying philosophy of Black’s model plan is drawn from the statements and recommendations growing out of the deliberations at the Northwestern Seminar on Comprehensive Musicianship in April, 1965 and the January, 1966 IMCE experimental programs. The fundamental objectives, principles and goals resulting from these two events are summarized below. They form most of the basis and rationale for the keyboard theory curriculum developed and tested in the present study.

Eleven objectives and statements regarding the components of comprehensive musicianship training evolved from the Northwestern Seminar and are summarized as follows: 1) All music degree students should receive musicianship training, regardless of their particular area of specialization 2) Inclusion of composition in the program is essential as well as 3) aural and analytical study, 4) music history and 5) the connections realized between historical and theoretical studies, all four of which serve the broader end-goal of “illuminating the study and performance of music” (p.38), 6) the pattern of musical learning remains the same at all levels of instruction, moving from concrete to abstract and obvious to more subtle, (known to unknown, larger to smaller

concepts and perspectives), 7) In CM, students will be introduced to concepts, learn (develop) a skill, be directly exposed to works of art, and 8) CM training will incorporate the three musical experiences in #7 to achieve full comprehension of a musical work, 9) Course materials should be designed to interrelate with other courses and a continuity should exist between courses on one level and those preceding and following, 10) All CM studies should relate the present music era to past music eras and 11) CM courses are regarded as open-ended and open-minded. Students use all of the knowledge and skills gained as a springboard for lifelong exploration and learning.

As a result of the Northwestern Seminar, recommendations made for the practical application of comprehensive musicianship at the college level inspired the organization and implementation of experimental programs which became known as the Institutes for Music in Contemporary Education. These programs were a continuation of the original 1957-1959 Contemporary Music Project as funded by the Ford Foundation. In January, 1966, thirty-six institutions participated in the IMCE program. Black describes the changes made in each vector to better fulfill the goals of the comprehensive musicianship approach.

The change most significant to the present study is the first of three discussed in the area of curriculum and course content. The goal of CM regarding course content was to include all periods of music, past and present. The historical range for the IMCE courses was from pre-Renaissance through the 20th century. He later observes that there were courses which were taught or organized chronologically. Presenting the study of music to students in a chronological order is the second of the two philosophies and strategies guiding this research study. The second curriculum change occurred in

instructional strategies, reinforcing the use of the actual literature, the musical score, for the basic course content in lieu of textbooks. The third change concerning primary source and resource materials. Musical scores and anthologies were used while textbooks were regarded as reference materials.

Changes in the Student vector involved improved attitudes and increased motivation resulting from the freedom generated by the less rigid CM approach in the classroom. “The personal involvement with various aspects of musicianship motivates students, regardless of ability, to become better students” (p. 64).

Since the focus of CM centered mostly on curricular structure, there is little information concerning change in the Faculty vector and what is there is unspecific. However, Black draws inferences from the research that “members of the faculty . . . must work together” in providing their performance students with the “skill, knowledge and desire to become a comprehensive musician” (p. 66). Other changes noted included broadening the musical perspective, breaking through previously established historical boundaries, and studying all types of music, past and present. Less lecturing on the part of the teacher and more active exploration on the part of the students is a hallmark of CM as well as providing uninterrupted succession between a course on one level and those preceding and following it” (p. 67). Both of these strategies are important principles in this study’s proposed curriculum.

Information concerning the Administration vector was also very scant. Black was able to draw inferences from final reports in the areas of staffing and other items related to changes in the program. One responsibility of Administration was defined in the hiring of faculty who would support and work within the CM approach, in other words,

“finding a group of teachers who can function well as a team” (p.68). Black also cites the Administration’s commitment to change as crucial to the success of a CM program.

The significance of Black’s work to the present study is that both documents identify the same areas of music education in need of change--curriculum, student, faculty and administration. The underlying educational philosophies, objectives, goals and teaching strategies of CM as identified, developed, and implemented since 1957 by the YCP, CMP, MENC, Northwestern Seminar, the IMCE program, and other programs are the basis and rationale for both studies in their development and presentation of CM curricula. Black’s study provides us with a broad general outline of course descriptions with plenty of backup from the CM literature to support the changes in the program with respect to the four identified areas of needed change. He concludes that “there is a need for developing a model for teaching comprehensive musicianship at all educational levels” and that “practical application of [his] model at a later date would prove beneficial” (p.136). The remainder of this literature review will show that research and development in music education based on, or using a comprehensive musicianship approach in the last forty years has provided teaching models of all shapes and sizes and in all types and in all levels of learning situations. The practical application called for is also answered in this present study, although it is not the model developed by Black, but the author’s own answer to several identified needs in contemporary college music education in the 21st century. Not only was a new curriculum conceived, designed, and introduced in this study, the curriculum was physically implemented in as close to a real-life educational setting as can be expected, for a full 16-week semester

at a major school of music in the undergraduate track in a professional music degree program.

Lein (1980) examined the music curricula of the Bachelor of Fine Arts and the Bachelor of Music degrees in Applied Music and in Music Education in 115 public universities. She identified four institutions as offering a CM program which she maintained could not be compared or discussed along with the remaining 111 institutions. The brief mention concerning these four CM programs consisted of a listing of the courses offered that were different and a statement of the minimum number of hours required for the major areas, and some for a few specific course requirements. The contribution of this study to the present work is the identification of the four CM institutions: West Texas State University, University of Nebraska, San Diego State University, and the Virginia Commonwealth University. San Diego's program was recognized as the model program to which the others were very similar. That University's CM program will be discussed in detail later in this present work. Lein concludes that music curricula studies are few and warrant further research.

The history of comprehensive musicianship is well documented in Bess's (1988) detailed study of the Southern Region of the 1966-1968 IMCE programs. During those two years, the IMCE involved thirty-two institutions from the six geographical regions of the MENC. Five schools from the Southern Region were included in the study: East Carolina University (ECU), the George Peabody College for Teachers (GPCT), Florida State University (FSU), University of Kentucky (UK) and the University of Georgia (UG/UGA). The largest and most influential program from this region was East Carolina University in Greenville, and Bess devotes an entire chapter to the history and

implementation of its two-year CM program. The second largest program was implemented at the George Peabody College for Teachers in Nashville, Tennessee, and the smallest program was at the University of Georgia in Athens.

Bess traces the history of the CM movement beginning with the Ford Foundation's grant which funded most of the CM pilot programs, workshops and seminars. He then discusses the YCP, the results of which led to an increased number of pilot programs. Through these pilot programs, the immediate need for teacher training and teacher competency was identified and as a result, the Northwestern Symposium was designed to explicitly address the teacher education problem. It was at this conference that the basic philosophy and principles of CM were established. The IMCE experimental pilot test program was the vehicle with which to test the CM approach throughout the 48 states. Bess presents a very thorough and detailed account of these developments from 1959 through the IMCE programs that finally ended in the 1970's. He also discusses the aftermath of the CMP and CM as well.

Bess' study is of great significance to the CM movement. The IMCE was the "first and only large-scale effort to test CM" (p. 4), and the CMP was one of the largest and most influential arts program implemented (at the time) in the United States education system. By examining five different institutions within one geographical division, a broader historical perspective is gained and many comparisons and generalizations about the CM movement can be made. Bess tried to determine for each school: the short-term and the long-term influence of the CM program on the general curriculum; the degree of the program's success or failure; the degree of support from the administration and faculty; the evaluation methods used in each school; and, finally, the

strengths and weaknesses in each program. Also included are the opinions of those involved in the programs concerning CM in the college music curriculum.

The general conclusion was that while the short-term influences were widespread, the long-term influences of CM and the IMCE experimental programs were minimal in the Southern Region Institutions. Many of the IMCE faculty admitted the program had effected significant improvement in their own teaching, regardless of the overall success of the program. Bess argues this may indicate that the teachers have incorporated CM elements into their approach, and thus it is still possible that the CM influence continues in those classes. Other observations concerning faculty support were made. It seems that faculty was more likely to support the 'new' CM program if they were dissatisfied with their institution's existing one. Teaching in a smaller school required the faculty to work closely together, and cooperate in order to achieve the CM goals. The need for administrative cooperation and support was also identified as directly related to the success and longevity of the program.

Bess does cite some interesting reasons for the "failure" of the CM program acceptance and implementation on a long-term basis in the college music degree programs. The "greatest obstacle", he claims, is that the concepts did not originate from the bottom up, but from the top down. As explained by John Naisbitt in his book, *Megatrends* (1984), Bess reiterates that 'trends generate from the bottom up, fads from the top down' (p. 224). He argues that a "groundswell" of support was necessary to propel the CM movement into a more permanent status. That support did not exist because, Bess continues, in the case of putting composers in public schools to improve the teachers' understanding of contemporary music, there was never any evidence that

the teachers, in general, wanted to be involved in contemporary music in this way. (However, Bess revealed earlier in his discussion that feedback from those teachers had been positive and they had been glad to have been exposed to the program and contemporary music.) And, Bess adds, what is probably a much stronger argument, that the teachers who were instructed to teach the CM approach had no say or input into the development of the approach, and therefore showed little interest in implementing someone else's ideas, many of whom were not music educators themselves. Bess also calls attention to the large amount of funding made available for these projects as well as the accompanying widespread publicity that seem to have had no success or influence in producing a groundswell movement, or in securing a concrete place in the college music curriculum for the CM approach. Many former IMCE participants had said one of the "most noteworthy benefits" of the program was that it had encouraged discussion of important issues amongst music educators which resulted in needed changes, albeit only temporarily. Bess points out that if talking about issues is the only thing produced from the hundreds of thousands of dollars and untold hours invested in this program, then maybe those resources had not been "used wisely" (p. 223). Bess concludes that, even in 1988, it may still be too soon to determine the full extent and influence of the CMP and the CM movement and recognizes that will be a project for future research.

Aside from the obvious value of Bess' entire study to this present work, great significance for the present study is found in the description of ECU's CM program. Several of the activities and objectives in that program support the goals and philosophies expressed in the proposed curriculum of this dissertation. Bess explains

that the integrated courses included theory, history, analysis, ensemble performance, ear training and composition, and were required of all majors. These same courses “featured a chronological examination of Gregorian chant through contemporary music” (p. 219). Requiring all music majors to take a set of core CM classes taught in a chronological order, beginning with at least Gregorian chant and including contemporary music, is a major benchmark of this dissertation. The George Peabody College for Teachers was also identified as having required all music majors to take the CM classes as well as combining the study of music theory and history in one class, examining music from classical antiquity to the present.

The CMP continued from 1969 through 1973 to develop and promote CM undergraduate programs. Evaluation, feedback and general results from the short-term two-year pilot test of the IMCE indicated a positive effect and attitude about CM courses. Still, those courses gradually disappeared as their funding ceased and the institutions did not pursue further implementation of CM curricula. The one “notable exception”, Bess declares, is the “thriving program at the San Diego State University, a former IMCE participant” (p. 221), whose program extended thirty years, 1967-1997. This program is addressed in the dissertation discussed immediately following the present one and is the only program that can provide a true long-term perspective of the CM program as implemented and continued when all others had ceased. A condensed report on this research study is also presented in an article by Bess (1991) in the *Journal of Research in Music Education* (JRME).

Kim (1997) presents a thorough and detailed study of the CM program at the San Diego State University, the acknowledged leader and role model of the CM movement.

CM developed as a result of the CMP (Contemporary Music Project for Creativity in Music Education). The CMP continued for fourteen years, 1959-1973, and, Kim stipulates, was the “biggest and one of the most important projects in the history of music education in America” (p.1). The CM program at SDSU spanned thirty years, 1967-1997, in various formats, time-frames, and continually reviewed, revised and redesigned curricula. Rogers (1986), as cited by Kim, clarifies that SDSU’s CM program “has been identified as one of the most conceptually rich long-term experiments in curriculum design in the country (p. 4). Not only does Kim’s comprehensive study provide contemporary historical information about both CMP ventures and the CM programs, the documentation, investigation and evaluation of the longest-running CM program paints a complete picture of a successful undergraduate music program.

Kim begins with a discussion and overview of the CMP, the Northwestern Seminar in April, 1965, at which the principles of CM were constructed, and the IMCE in January, 1966, at which the CM principles from the Northwestern Seminar were implemented in experimental programs. Black (1992) also addresses these developments in his study which was mentioned earlier. Within that discussion, the eleven principles of CM from the Northwestern Seminar are listed, so they will not be reiterated here. Bess (1988) specifically studies the IMCE programs of five schools in the Southern Region and provides a thorough historical account of the CM origination and development through 1968, also mentioned earlier.

The data collected in Kim’s (1997) investigation of SDSU’s CM program included interviews and surveys, written and oral, by administrative personnel and participating

faculty; student surveys and questionnaires; class observations; attendance at two recitals; document analysis of over 120 items during a visit to the campus; and a journal of “reflexive notes” (p. 37) by the researcher to “capture the writer’s reflection and insights during the process of data collection and analysis” (p. 37).

Seventy-seven of the 120 documents collected were retained as significant and relevant material for the study. These were particularly useful in Kim’s detailed account of the 30-year history of CM at SDSU, in the listings and discussions of the actual classes, course descriptions, program requirements and curricula. Kim traces how the curriculum gradually changed from the initial pilot program in the CMP, 1964, to a two-year program in 1967 under the auspices of the IMCE program, to a three-year program in 1972, and finally to the four-year program (the New-CM Program) that ran from 1992 until its close in 1997. Outlines of the courses for each curriculum change are listed in the document.

Of significance to the present study is the description of the 1992, New-CM curriculum (p. 65). This is the first instance in this review of related literature that a stated intent for a chronological approach was planned for the new curriculum, which is one of the two objectives in the present dissertation’s curriculum. Also of note is the description of three main modules of study developed which would focus on the six main periods of Western music history, the first of which is the Medieval period. The three modules were: CM Core (theory, aural skills), CM Lab/Activity (a variety of Western and non-Western ensembles, and computers in music), and CM History (World Music, jazz, and a systematic survey of the six main periods of music) (p.66). The basic premise was that the CM Core and CM History would focus on the particular historical

music period, the CM Lab would bring in material from outside the period (non-Western music or non common-practice music) to relate through common elements to the Core and History subjects. Sometimes the material would be taken from the same period.

It was most insightful to view the tables constructed by Kim showing the structure of each year's CM courses, semester by semester, for the entire four year sequence. The activities in each of the three modules was described, textbooks and references for each course were listed along with the basic music literature requirements, the students' individual projects and other assignments for the semesters. Examinations and tests for each of the three modules were also discussed. Kim also includes descriptions from observing four CM classes--three Core classes at the freshman, sophomore and junior level, and one freshman CM Lab Class.

Part of the CM approach includes constant review, evaluation, and re-implementation of any aspects of the music education program when identified as needing change. Kim adheres to this principle as well in his study. An entire chapter is devoted to the feedback from the faculty and the students concerning many areas of the curriculum and the CM approach. Ten faculty members participated in unstructured and semi-structured interviews concerning ten topics in the CM program. Some of the topics included: general opinions about the theory of CM; the integration and synthesis in the CM courses; the CM teachers and the effect of CM on the teachers; the CM students; the strengths of the program and the reasons for the success of the program. Fifty-two students participated in surveys and informal interviews in six different areas: the strengths and the weaknesses of the program; the World Music component; the CM Lab/Activity courses in relation to the Core and History courses; the composition

exercises and Final Projects; and the influences and individual needs of the students. Both groups were asked for suggestions and recommendations.

Kim also discusses the implementation of CM principles in the SDSU program, explaining that the “uniqueness and characters of the CM program . . . are presented in the light of the basic philosophical ideas of CM as proposed by the CMP” (p.133). Drawing on data collected from interviews, documents, and observations, Kim describes seven basic CM areas: 1) Music of all times and places, 2) Synthesis and relationships of knowledge, 3) Renewed links between teachers and students, 4) preparation for future teachers, 5) Needs and interests of individual students, 6) Experiences with music through basic activities--listening, performance, and creation, and 7) Inter-art relationship. The general conclusion was that SDSU had “tried to reflect faithfully the principles of CM as . . . suggested by the CMP” (p. 156). Of special significance to this study is Kim’s finding that the New-CM program at SDSU was especially concerned with the first objective--Music of all times and places--which is also a primary underlying principle in this work’s proposed curriculum.

Kim’s findings conclude that the 30-year CM program administered at SDSU was successful in implementing the CM principles as described in the CMP objectives. In general, the majority of students and faculty were found to have understood and appreciated the CM philosophy although several concerns were voiced for future study, evaluation and implementation. The outstanding feature of this venture, its longevity and success, is rightfully attributed to Dr. David Ward-Steinman’s development, support and participation in the CM program at SDSU throughout those thirty years. In citing contributing factors to the success of the program, Kim considers the smaller size of the

school, the continuous administrative support, and the devotion and commitment of the strong, individual musician-teachers, most notably Dr. Ward-Steinman. His “talent and strong commitment has been one of the major mainsprings of the CM program” (p. 161), Kim observes. Many like programs has ceased to exist when “key individuals were no longer available” and the fact that “Ward-Steinman [had] been an influential faculty member at SDSU and was able to promote interest among administrator and other faculty members since the IMCE experiment, cannot be over looked in assessing the prosperity of the program” (p. 162). Kim further concludes that while today (1997) true CM programs are hard to find (and this Project researcher will add that today, in 2010, CM programs are seemingly just as hard to find,) the CM movement did not promote a step-by-step ready-made set of rules and regulations for musical learning. Instead, the CM movement advocated a philosophy and teaching strategy as an approach and practical attitude that can realistically be applied in almost any educational setting, if the faculty and administrative support is there, as well as mature students interested in learning and owning their craft through a living and evolving comprehensive music curriculum.

Research has shown widespread interest and concern in the area of music teacher training and educational background. Lack of competent and knowledgeable faculty has been identified as one of the major obstacles to the implementation and success of a CM curriculum and program. Wollenzein (1997) inspects the music education curriculum topics in colleges and universities in the North Central Division of the MENC. Selecting only NASM accredited schools within the division, surveys were sent to a music education faculty member at each of the 135 schools. Forty-seven

institutions in ten states responded. The ten states represented in the survey are Indiana, Illinois, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota and Wisconsin.

Part Two of the survey is of interest to the present study. This section contained 76 topics regarding the undergraduate music education curricula. For each topic, three questions were asked: if the topic was included in their curriculum; which music education majors were required to study that topic; and how much time (in terms of class periods) was devoted to that topic (p.47-48). (These three questions were also addressed in a preliminary research survey conducted by the present Project researcher. The result of that survey can be found in Appendix Y.) The 76 topics were grouped into more specific categories. Core Topic in Music is the specific category most related to this study.

Wollenzein chose six of the 76 topics as being generally considered as core to most music curricula and for any major in music, not just for music education students. Those topics are: music theory and ear-training; music history (Western); music of world cultures; American music, including jazz pop, folk, popular, etc.; jazz improvisation; and composition, and they fall within the scope of the CM curricular goals and objectives. His findings indicate there is still work to be done in providing true comprehensive music education in over half of the responding institutions. Music theory and history continue to be the main focus of one or two courses, probably several. Music in world cultures courses are on the rise with a little over half of the schools offering a full course in the subject. American music and jazz improvisation rated significantly less time and attention in these programs, and sadly, composition always came in last. Less than

50% of the responding schools could admit to offering courses in which these three categories were the main focus.

The significance of this study is that this detailed and comprehensive evaluation can serve as a model with which will aid administration and faculty in the evaluation of their own general undergraduate music program curriculum and more specifically, in their undergraduate program for our music educators. It is mentioned in this document in relation to the widespread problem of teacher-training, which is a major component in the undergraduate CM curriculum, as just discussed in Kim's (1997) case study of CM at the San Diego State University.

Jagow (2005) recognizes and addresses the need for increased awareness of the curriculum in a comprehensive music education. Jagow answers this curricular need by presenting a proposed textbook, *Nurturing Musicianship*, which outlines and discusses concept development and instrumental rehearsal techniques and performance in great detail. The study also discusses teacher training and education and the current role and responsibility of the teacher, including critical perspectives from theoretical, psychological and emotional viewpoints. These perspectives are drawn from the author's own original materials as well as from past and present research. Although Jagow states specifically that the book was "uniquely designed for the audience of band directors" (p. x), active in schools, colleges and universities, it is also worthwhile for the orchestral conductor and of great benefit to the undergraduate and graduate music education major. "Current undergraduate curricula can be enhanced with this textbook that attempts to provide a comprehensive paradigm for instructing band rehearsal and teaching music performance," says Jagow (p. xi).

Three of the issues discussed in the document specific to the comprehensive musicianship objectives are curriculum, student motivation, and administrative leadership. Each of these subjects is given individual attention in chapters of their own, and will benefit all music educators, administrators and new music teachers.

Throughout the work Jagow supports and enacts a CM approach. In the area of rehearsal technique she applies a comprehensive perspective according to the fundamentals of music and models the curriculum after the objectives of Bloom's cognitive taxonomy (p. 10). Particularly useful is the listing of the taxonomies of the affective, psychomotor and cognitive domains as developed by Bloom and noted music educators (p. 5, 10). Knowledge of these domains is crucial in designing comprehensive and effective curricula for all music classes.

College curriculum--specific areas/classes. The six research studies reviewed in this section present CM based or related curricula developed for specific subject areas and courses within the undergraduate music degree program.

Through a research and literature review, Segress (1979) established the need for a jazz improvisation curriculum that would "provide a systematic, organized, comprehensive method to teach jazz improvisation" (p. 13). Within a three-year period, 1977-79, he developed and evaluated a comprehensive jazz improvisation course intended for the first semester of a college jazz curriculum.

During improvisation classes in the spring and summer semesters in 1977, the entire curriculum materials and resources, including assessments and evaluative forms, were developed. Two pilot studies were then conducted in the fall semester of 1977 and the spring semester of 1978 after which the curriculum was revised and readied for

implementation in a classroom situation. In the spring semester of 1979 the actual dissertation project was conducted and subsequently evaluated. The general conclusions reached indicated positive gains in attaining knowledge of the subject matter in many of the aspects and venues studied, in improvisation performance in the jazz style, and in students' attitudes towards improvement in jazz improvisation.

However, the primary interest of this Project researcher lies in the curriculum content, structure and adherence to CM principles/guidelines. Segress divides the curriculum into nine units and each unit is divided into five sections. One unit could cover two to five class periods. One major key per unit was selected mostly in deference to instrumental considerations (Eb, F, C, Bb, G Ab, Db, Gb, and D). He stipulates that all chords and scales studied are first memorized and improvised on separately before being used in tunes or progressions. Each unit is basically designed the same way.

A discussion of the first unit, in Eb Major, will serve as the model for the remaining eight units. It shows great significance for the present study. In each unit's activities and exercises the named major key is explored, studied, practiced, memorized, listened to, and manipulated in many ways. The first section of each unit lists the instructional objectives and performance standards particular to that unit.

The same seven are listed for each unit, but in Unit IV and V, an improvising element is added, totaling eight items. A second improvising requirement is added in Units VI and VII, now totaling nine objectives. Within this section students are instructed to write "perfectly" specific chords and scales; perform "perfectly" specific chords and scales set at a set tempo; analyze and improvise on those same chords and

scales at a set tempo. The keyboard element presented in this dissertation's curriculum is mirrored in Segress' approach. The students were required to write everything they were playing on the keyboard in their notebooks. After assessing each student's keyboard technique, goals were established and tempos were set. Only in this study, they were performing the actual modes.

The second section in each unit simply listed the instructional materials used. Included within the listings was any equipment needed and other supplementary materials. A specific book on improvisation and a record player are some examples.

The third section listed the instructional strategies, which, like the first section, were virtually repeated in every unit. There were thirteen, which will not be individually addressed here, but summarized. The strategy was to memorize and perform specific technical items (chords, arpeggios, scales) at a certain tempo and to certain rhythmic specifications; to memorize excerpts or exercises they had to read; to listen to excerpts and play along with a recording of them; and, of course, to improvise to specific and set conditions. This same strategy is used in both studies, with the one exception that no singing was involved as an objective or a strategy in Segress' study.

The fourth section functions as a unit bibliography. It lists the supplementary instructional materials used particular to each unit. Also included are any other equipment needs of the unit.

Section five also lists supplementary instructional strategies. These strategies for the most part reiterate those stated in section three. Compositional exercises and selected readings have been included.

Extended discussion of the curricular elements in Segress' study reveal an uncanny likeness in structure, objectives, strategies and adherence to the CM guidelines and to the keyboard theory curriculum presented in this dissertation. There are far more similarities and common ground than not between these two works, although a few weaknesses deserve mention. Segress reports in his findings that some students, although agreeing that they did benefit from the jazz course, found there to be too much material to be covered in the curriculum. One of his recommendations was that the course be reevaluated in terms of a four-semester program. This Project researcher would agree with that proposal. The course as designed requires too much complex theoretical knowledge for the freshman level. They are not ready for seventh chords when they haven't yet studied intervals and triads, and they do not have the aural skills for transcribing from a recording or aurally analyzing complex jazz rhythms and 'licks'. Adding some singing would help the students further internalize and increase their listening accuracy. In the body of the dissertation, Segress presents the interesting history of improvisation, dating keyboard improvisation at least, back to the early 14th century and following its trends and development to the 20th century. The development of a 'new' first semester jazz improvisation curriculum beginning in the 14th century as revealed, would be a step towards that four-semester suggestion. It could companion or be combined with the present keyboard theory curriculum. Lastly, it would provide the final step in complying with all of the CM principles, mainly the one that has received a great deal of attention, which is the study of *all* music eras, showing the continuity from one to the next. These three areas can be integrated with the existing curriculum without too much ado.

Segress' final recommendation was the development of other music curricula using the systems approach he used in his model. It is the opinion of this Project researcher that Segress' curriculum would serve as an excellent model in developing other core music classes for a departmental core comprehensive music curriculum. With the developed curriculum that Segress presents, this Project researcher feels that a committed CM faculty would certainly be competent enough to teach this course. The freedom and flexibility inherent in the CM approach enables faculty to initiate their own added review and extra study of the material. In this way, they are free and even encouraged to develop their particular way of handling the subject matter and to customize the course with their own special educational knowledge and talents.

Shaw (1984) applies a comprehensive musicianship approach to solo trombone study through the use of music literature. Recognizing that several of the core music classes--theory, history and performance--are usually taught as separate components with no regard to the relevance between analysis, historical information, and performance skills, Shaw presents a manual that integrates these elements. His intent is "to stimulate the independent development of musical thought and values of both trombone students and teachers" (p. 1).

Shaw states that his study is "based on the concept of comprehensive musicianship" which, he continues, was originally developed to improve teacher education. He explains that this concept "led to a reevaluation of the methods and objective of teaching music at all levels" and accurately summarizes the approach as incorporating "all the diverse elements of music" which are subsequently presented "at the appropriate level to maximize each student's potential". The flexibility of the CM

approach provides its adaptation to all educational levels, preschool through graduate. “The content is modified for students’ current levels of knowledge and skills”. This modification can take place in the general curriculum content but also at practically any time in the daily classroom and throughout the span/length of the course. Shaw correctly identifies the primary objective of CM as providing “students with the background to continue developing their skills and musical understanding [comprehension] independently” (p. 3).

Three contrasting compositions from three periods of music--Baroque, Romantic, and Twentieth Century--were chosen for the study. Each work was discussed in three major categories, historical background, musical analysis, and stylistic considerations.

The musical analysis considered three further topics of form, melody, and harmony. The intent was to connect the historical and theoretical aspects of each work to the performance of each work. Using this approach as a model to prepare other musical materials, explains Shaw, the student will develop the tools and background necessary for continued development of independent thinking. He also advocates this method for students and teachers in other applied areas.

Kella (1984) develops a comprehensive curriculum for the viola and for strings in general. From personal interviews and other direct contacts with William Lincer (a renowned violin, viola, and chamber music teacher at numerous well-respected schools of music in the northeastern United States) and several other contemporary viola teachers, Kella discovered a need for a complete viola curriculum that would provide “materials and training from the beginning to the end for the violist” (p.536). The stated aim of the proposed curriculum in that study is the “development of musical response,

comprehension, creation, and performance in viola students” (p. 591). Kella plans to accomplish these goals through four instructional categories: musical concepts, musical sources, instrumental skills, and interdisciplinary concepts and skills.

The comprehensive research study is presented in three parts. Part One presents a historical perspective concerning the instructional literature of the violin and viola from the 16th through the 20th centuries. In the discussion of 20th general music curriculum innovations, Kella includes a succinctly written synopsis of the history and development of the Comprehensive Musicianship movement in America and discusses two of its offshoot programs, the Manhattanville Music Curriculum Project and the Hawaii Music Curriculum Project. Even though both of these curricula were designed for and implemented at the K-12 level, the rationales, objectives, guidelines, and basic philosophies are the same that guide undergraduate CM curricula. Kella provides a clear, concise overall history of the CMP, its partner organizations, and the programs developed from their combined efforts and support.

Head (2002) developed a course outline and assessment of an undergraduate choral literature course in answer to his “personal desire to find a more effective approach” to teaching the course “within a comprehensive choral music education curriculum” (p.200). While recognizing that most universities have implemented choral study courses that provide a comprehensive academic program, Head argues that in spite of that, “the beginning conductor is overwhelmed with the immense responsibility of making intelligent, well informed musical decisions” (p. 2) and that they are unable to connect the historical, theoretical and performance elements when preparing and examining musical scores. He attributes most of this to the didactic way the conducting

class is being taught, mostly through incessant lecturing and countless listening assignments in preparing students for 'drop the needle' tests. Head advocates requiring the students to dig in and take ownership of the scores in solving the issues of interpretation themselves.

He then identifies two areas that have been neglected in choral music education:

- 1) combining performance practice with historical context and style in developing choral conducting skills as well as developing a vocabulary, a "set of tools" (p.4) with which he can effectively communicate to the performers what is happening in the music, and 2) presenting materials to the student in a way that requires the student to take the material and synthesize it in much the same way a conductor must do when handed a new score. In other words, the student needs to know as many ways as possible to approach and solve musical issues or problems that will arise in choral conducting, a procedure commonly known as alternative or changing modalities. As a result of identifying the need, Head's intent is to "design a specific undergraduate course that embraces the concepts of performance practice, historical stylistic development, and teaching through alternative modalities" (p. 6). Throughout the study, Head is adamant about working with primary sources; guiding the students to 'dig in' and be active and involved learners; and providing the students with a 'set of tools' which they can draw from in their future career as music educators/conductors, thus bringing immediate relevance of their undergraduate studies to their future career needs; all of which are part of the CM objectives and goals. In contrast to the curriculum aforementioned by Segress (1979), Head's Course Outline and Assessment presented here is not a lesson-by-lesson curriculum, but just that--an outline of some very good guidelines that

any competent faculty should be able to absorb, assimilate and administer in absence of a 'master' of choral conducting and literature.

The special significance of this study is the definite inclusion of course material from the Renaissance period in the first semester. This is the first study found in the present literature review that approaches a chronological ordering of materials, as advocated in this document. Head also presents four analyses of choral literature that were pilot tested at the University of Delaware and the Westminster Choir College at Rider University. The first one is an analysis of a Renaissance Madrigal, and although Head stipulates that it is not the purpose at that point to try and learn everything there is to know about the Renaissance, at least the effort to include earlier music has been made.

Jung (2004) claims to promote comprehensive musicianship in keyboard harmony classes for undergraduate non-keyboard music majors in Korean universities and suggests modifications for the teachers in these keyboard classes. Jung first describes and compares the current curriculum of piano classes for non-keyboard music majors in selected colleges and universities in Korea and the United States. Secondly, the views of class piano instructors were summarized regarding the relevance of the curricula to the future needs of the non-keyboard music major. Then, the strengths of the curricula were examined according to the knowledge and skills developed and also for their relevance to the future needs of the non-keyboard music major. Finally, suggestions were made, "incorporating the study of more comprehensive keyboard skills into piano classes that focus on keyboard harmony" (p. 76).

The major difference found between the American and the Korean keyboard class programs was in the focus of the class offered. In Korea, the classes focused on either performance as a secondary or minor instrument, or as a specialized class, focusing on one particular functional keyboard skill such as transposition, modulation, sight-reading, etc. The American piano classes combined the study of all the keyboard skills into the one class, aiming at the development of “a wider variety of keyboard skills and abilities” (p. 2). Jung saw a need to “widen the focus of the course content” (p.2) in the Korean piano class through the more standardized approach found in the American system. To demonstrate the new approach, Jung presents four sample lesson plans, one for each semester of a four-semester program. And although, Jung does succeed in assimilating a variety of keyboard activities and including many of the specific skills that had been previously isolated in separate classes, Jung falls short of presenting a truly comprehensive program.

Jung states that the lesson plans supplied are intended as examples of “how a more comprehensive piano class might be structured” (p.77), but several components are either missing or not adequately addressed that would define this plan as a comprehensive approach. In a more detailed study of only the first lesson plan which is suggested for the first semester piano class, several components are either missing or not adequately addressed that would define this plan as a comprehensive approach. With the presentation of the first piece, no historical information concerning the piece or its composer is either given or asked for. Other than a brief explanation of the word “ground”, which is the form of the piece, there is no reference to the period from which it came or to any other even general background information that would help the student

place it in a musical period. Even adding John Blow's dates (1649-1708) would at least place the piece and the composer in a historical time period. Taking a few moments to mention that he was an English composer and contemporary of Purcell who wrote an abundance of harpsichord music, became the organist at Westminster Abbey, and whose opera, *Venus and Adonis*, is one of the earliest surviving operas would provide the missing comprehensive element. Also, in widening the focus of the class this way, people, places and things are mentioned that many, if not most, of the students will have heard of before. Thus a relationship is established, musical meaning is acquired, and therefore, memory develops. The students have previous knowledge they can connect to this new knowledge and retain more successfully.

Another obvious omission is the development and use of singing in the keyboard class. There was no singing included as part of the desired varied activities in the lesson plan. Incorporating singing into the lesson plan would complement and reinforce all of the keyboard elements studied, while further training the ear and encouraging students to internalize the class material.

One other problem remains with this study. The data collection instruments included a five-question survey, interviews, and information collected from websites. Since only one of sixty-two surveys was returned, and only two persons were interviewed, the data for this document, in reality, becomes a statistical listing of college courses and course descriptions gleaned from college websites. From this kind of information there is no real way to determine how much attention is devoted to each skill and developmental area, nor is there any data to show that all of these areas in fact

were taught, or in what sequence, or any evaluative information as to the success of the courses.

There are some common elements between Jung's study and the present work. Both studies aspire to the CM approach and both studies deal with undergraduate non-keyboard music majors. Both studies also incorporate varied activities within each class period, or lesson, as teaching and learning strategies within the CM method. But Jung's suggested lesson plans fall short of true comprehensive musicianship. As has been shown already in this literature review, a CM approach can be implemented in practically every learning situation and environment. Merely changing the class structure from individual mini-lessons to a group class piano does not signify CM in any way. Research and practical teaching experience proves that CM can be followed in individual and class settings. Quantity of activity, although provided with quality, still does not guarantee or comprise comprehensiveness.

Servias (2010) provides a keyboard curriculum (tonal music only) intended for the undergraduate music major in lieu of the current piano class curriculum. Although he doesn't particularly specify 'comprehensive', Servias does work towards an 'informed' musicianship and most of the curriculum goals, objectives, and teaching strategies do reflect the CM philosophy, if not always the approach. The set of originally designed exercises and activities was intended to "reinforce concepts and skills studied in music theory and aural skills courses" (Abstract), improving general musicianship instead of focusing on performance skills and repertoire. He argues that a study such as this is an "essential component" of the general musicianship training and is "applicable to all musicians" (Abstract). He continually reminds his readers that the proposed curriculum

does not address performance or technique, but functions as a tool through which students will develop musical understanding and see the relevance of harmony and music theory. He maintains that the course should occupy a place beside the written theory and aural skills courses as part of the core curriculum.

Further defining the scope and need for the study, Servias observes, as many other researchers have, that students are not finding relevance in piano class to their other musical studies or in helping them to “reach their musical goals”. Unfortunately, he correctly assesses that many students see their required piano courses as nothing more than another hurdle to clear in the path of their music education. As a result, the class holds little value for the student; the student becomes unmotivated, and next to nothing is retained from the piano class experience. Many times, the situation worsens when both teacher and student have relegated the piano class to just another item on the graduation checklist. Servias is attempting to refocus these kinds of attitudes towards piano class by re-designing the curriculum to focus on the application of functional skills as studied in written theory and aural skills courses. Using this approach he hopes that keyboard class will be more generally recognized and accepted as an essential component in every musician’s training, including piano majors. The stated areas of emphasis in his curriculum related to the theory and ear-training courses are playing, listening, improvising and composing at the keyboard.

The significance of this study to the present work is that most of Servias’ educational philosophy and teaching strategies reflect, in theory, a CM approach. He is concerned with student motivation, active learning, and student involvement. He believes that the keyboard class is an equal partner with the theory and aural skills

classes, not to be confused with performance and technique class. Within the actual activities and exercises, a CM approach is taken, going from larger to smaller, known to unknown, and building upon material already learned within the particular exercise or lesson. Singing is included in the lessons to increase ear training and internalize melodic and harmonic materials.

However, some problems surfaced upon further review of the actual exercise and activities. Servias divides his exercises into four groups, one for each semester of a two-year program. The first semester contains thirty pages of exercises and activities, and that section only is reviewed here to determine relevance to the first semester course presented in this document.

Servias states early on that the keyboard activities included “practice in rudimentary harmonic and melodic elements, such as triads and scales” (Abstract), but later admits greatly minimizing attention to those scales, along with arpeggios (p. 2). Scales are the building blocks of the melodic and harmonic concepts in tonal music, and knowledge and proficiency in playing them is a necessity for competent application and use in playing, ear-training, improvising and composing, the very skills listed as components of the curriculum. One has to wonder about this contradiction in the philosophy and the curriculum.

The major problem with this “collection of materials” (p. 1) is the sequencing of the materials and the noticeable lack of any connecting information when a new skill or concept is introduced. Servias explains that the exercises are “given in a suggested order of presentation” (p.35), and it is exactly this ‘presentation’ that is the problem. The exercises do not connect to each other, and there is no progressive flow from one

activity to the next. Several exercises/activities focus on skills that needed to be addressed earlier in the sequence to set up the lesson they actually follow and several more jump from one skill/concept area to another and back again. For example, one activity presents the figured bass style of playing with a single tone in the left hand while the right hand takes the triad. The very next exercise presents four-part chorale style settings, which is then followed by another activity involving the figured bass style. And while this may seem like a good pedagogical effort to expose students to the different styles, from personal experience, this Project researcher can verify that a sequence such as this is a prescription for keyboard disaster. First semester freshman students are not ready for so many different styles of playing combined with trying to absorb and master the theoretical concepts that accompany each, while also being asked, (other than the piano majors) to learn to play a new instrument, and especially when no explanatory or background information is provided along with the exercises. The students are being 'hit' with a smattering of all kinds of musical information spanning hundreds of years of musical styles and literature and nothing is offered about the evolution, or 'sequence' of keyboard practice.

A second problem is the amount of material 'suggested' for the first semester. Again, too much is expected, in ability and in comprehension, of the nubile college student. Thirty pages of exercises is suggested for the first semester. The second semester is allocated only twenty pages, and the third semester only eighteen. It is not until the fourth and final semester that the number of assignments increases. A worthwhile suggestion here would encompass restructuring not only the order and

content of the lessons, but also the amount of material expected to be mastered in each semester.

With that in mind, it seems that the overall problem here is the conflict of stated intent of this study with the actual product of the study. While Servias' intents, arguments, rationale and philosophy support the development of general keyboard proficiency and musicianship, the actual materials presented do not solve the problems addressed in the discussion. The exercises do not follow a guided, sequenced method nor do they build from one lesson to the next. Too many concepts and skills are expected to be covered in one semester, especially the first one. Too much is left to the instructor, who may or may not, have enough experience of their own to contribute any further research or construction of more class material. To handle the thirty pages in one sixteen week semester, an average of about two lessons per week would have to be completed. This is an unrealistic suggestion and expectation. It defies the previously discussed idea of taking the time to educate and not rushing the students through the material so they can have the necessary time to assimilate, evaluate, synthesize and then create.

In final analysis, Servias does correctly describe these exercises and activities as a "collection of materials for class piano" but is in error in identifying the work as a "keyboard curriculum" (p. 1). A collection of exercises alone does not constitute a curriculum. The best use of this presented material is simply as supplementary exercises for a course already defined with a curriculum that relates the activities at the keyboard to the history and theoretical development of music.

Community college. Too little research in music and music education has occurred at the community/junior college level. Out of the hundreds of studies and abstracts reviewed, less than 20 were found concerning music in general, and only the following two studies that are related to the present study. Benson (1994) conducted a case study of five community colleges in the south central United States (Arkansas, Kansas, Missouri, Oklahoma) to establish how “major community college curricular functions” (p.6) are prioritized by their existing music programs. One aspect of the study relevant to this dissertation is the portion addressing whether the community colleges had the necessary resources to successfully implement comprehensive music programs. Data was gathered via the college catalogs and from interviews with music faculty, program heads, chief academic officers and division chairs through visits at each institution. Results of the study indicate that the colleges did have the “human resources necessary to support comprehensive music programs” (Abstract) but several colleges seemed to be lacking the needed physical resources. Further and more detailed study into this situation was recommended.

The curriculum in this dissertation is intended to cover a two-year period. Benson’s findings that community colleges in his study do have resources available, especially ‘human’, could implicate an additional venue for implementation of a comprehensive musicianship program as suggested in this document. An even stronger argument for incorporating a comprehensive musicianship curriculum at the community college level appears in his own findings (p.161). Benson states that applying the term ‘comprehensive’ to the community college music programs may not be quite accurate. In determining the quality of the community colleges’ music

programs, Benson reports that the colleges in the study were lacking a true comprehensive program for music career-oriented students. According to Black's (1972) repeated mantra that a weakness must be identified in order to provide the basis for constructing new curricula, Benson's research brings to the attention of the music education community a definite weakness in the curriculum, thus establishing the need for curricular change.

There is encouraging significance in Benson's study to this work. A viable educational situation has been discovered in which a total program of comprehensive musicianship could be pilot-tested and further developed probably much easier than in the larger four-year institutions. Once the program is implemented successfully in the community college environment, it seems viable that this *finished* product could be more welcomed in the larger music departments or schools of music in which, many times, change can be harder to achieve.

Rushton (1994) conducted an evaluative study of the music program at Trinity Western University, a small, private Christian university in Langley, British Columbia. It opened in 1962 as Trinity Junior College, offering a two-year university transfer program. Ten years later, in 1972, the name changed to Trinity Western College and by 1979 degree granting privileges were earned. In 1983 the first Bachelor of Arts degrees in music were awarded. In 1993-94, ten years later, Rushton, chairman of the music department at now Trinity Western University, determined (as Black had done in his 1972 study), the need to evaluate the curricular needs, teaching strategies and current opinions of the now ten-year-old music program. The purpose of Rushton's study was two-fold: to evaluate the quality of the existing music program and to determine which

qualities and characteristics should comprise a music program for the 1990's and entering a new century. He determined the quality of the existing program by evaluating it according to the NASM standards and guidelines for liberal arts degrees in music.

Rushton realized the changing environment of the late 20th century. "We live in a complex, rapidly changing, pluralistic, technological, and multi-cultural society" he says, and "to provide leadership in a musical sense requires the encouragement and development of comprehensive musicianship in each student." (p.4). He explains that the ideological basis of his study is drawn from the philosophy and ideals of the comprehensive musicianship movement and from the 1986 College Music Society Study's recommendation for a broader and more comprehensive perspective in the focus and content of present undergraduate curricula in music.

Three data collection instruments, two questionnaires and a survey, were created and administered within the music department population. One questionnaire was given to first-year students to establish, among other things, their expectations of Trinity's music program. Another questionnaire was mailed to the graduates of the first ten years of classes at Trinity, to determine their post-graduation musical careers and activities, but also to obtain their opinions and assessments of the music program at Trinity. Both groups were asked to rate themselves on each of six personal attributes that Rushton determined as requisite to the development of comprehensive musicianship. Four of these six qualities were also considerations in the planning the objectives, activities and goals of the present study's CM syllabus and curriculum: the level of student motivation; self-discipline in study habits; level of self-discipline in practice habits; and the willingness to learn about new and unfamiliar styles of music.

The third instrument, a 75-item survey, was dispersed to a well-proportioned population representing all participants in the music program for the first ten years of operation. The six respondent groups were comprised of “graduates, first-year music majors, music students mid-way through the program, present and former music faculty, members of the Board of Governors, and selected administrators of the university” (p.9). They were asked to rate the items in order of strongest agreement to the least of each statement. In reviewing the top 25 ratings, at least 17 of the statements involved some aspect of comprehensive musicianship or the four categories previously defined as curriculum, students, faculty and administration. The first and third place topics concerned the facilities, which fall under the Administration’s role and responsibility.

The second highest rating expressed agreement that “the music faculty must be competent music professionals.” The next seven out of eight statements applied directly to issues in the curriculum, the most significant for this study being the seventh rated statement: “Regardless of the option elected by a student, there should be a strong core curriculum in music theory, history and aural skills development”, the tenth place statement: “the music curriculum must address future employment opportunities of music students” and the eleventh statement: “the department is based upon a substantive experience in *complete* musicianship” (p.90-91). Ranking #17 addresses the church music curriculum, insisting on inclusion of all musics, from pre-Renaissance motets and masses to gospel songs and hymns. The demand for performance majors to receive a balanced program of “professional instruction of the highest order” and a complete understanding of music theory and history in ranking #19 segues to #20 which states that the music department should provide “a broad-based education for music

majors” (p. 92). Statement #23 reinforces the musicianship concept of administrative, faculty and staff working together in strategic planning efforts. Perhaps the most interesting rating, for this Project researcher at least, was the statement ranked last, in 75th place: “The music theory/history curriculum should begin with the study of 20th-century music, trends, and techniques, and then move backwards in time” (p.98). Only 3.5% of the surveyed population (N=85) agreed with this statement, indicating a desire on the part of the participants to proceed not backwards but frontwards in time, *chronologically*, in theory and history study of the earlier centuries in music. The Project researcher would point out that 1600 is not the beginning of music, and would refer the readers of this document to the proposed curriculum study presented in this research study.

Rushton’s study is significant because it is the first evaluative study of this college’s music program and curriculum. It is specifically significant to the present study since the data collected established the presence of the need for a comprehensive musicianship approach in the college music curriculum. It is also interesting to study the development of a two-year junior college into a four-year institution offering the professional bachelor of music degree.

Pre-collegiate studies. Studies concerning comprehensive music, comprehensive musicianship, and comprehensive music curriculum at the pre-collegiate level, public and private. This category spans the entire pre-college educational years from preschool through senior high school. Because the focus of this dissertation is an undergraduate curriculum, it does not fall within the scope of this work to delve into detailed research findings in this area. However, it is considered significant to the

present study that the reader understands how broadly, how diversely, and how successfully comprehensive musicianship has been applied to all levels of education from early preschool beginnings to terminal graduate degree programs. For the most part, general synopses or overviews will be presented.

This section has been divided into four categories for the reader's convenience and ease in accessing particular areas of interest. The first category contains studies concerned with or applicable to the preschool through high school years. The second category focuses on the senior high school years, generally considered ninth to twelfth grades, but some studies and some schools include eighth grade, or combine a junior or middle school with high school and those studies will be included in this second category. The third category is middle or junior high schools, generally sixth to eighth grades, but at least one study is included that encompassed the elementary and the middle school grades, first through eighth. The fourth category lists all research in the elementary field, from preschool through fifth grade. It is acknowledged that these are very arbitrary guidelines, but it fits the studies researched in this chapter.

Preschool-12th grade (preK-12). Woods (1973) describes and evaluates the CMP oriented PreK-12 music curriculum at Colorado Academy, a private school near Denver. Founded in 1971 as a twelve-year country day school, it served around 400 students at the time in classes of usually ten to fifteen students, rarely over twenty, students per class. Woods was the Chairman of the Academy's Department of Music. By reviewing and evaluating this program, which was developed from the CM principles established at the Northwestern Seminar in April, 1965, Woods provides all those involved in music education the opportunity to assess for themselves "the

comprehensive totality of music learning from accomplishment level to accomplishment level” (p.3). The goal for the music program was to provide a curriculum which emphasize [d] comprehensive musicianship in all learning experiences” (p. 5). Woods explains that through “incorporating innovative methods and practices at all levels of education, preschool through high school, music educators can evaluate a total process of music learning influenced by the concepts and objectives advocated by the Contemporary Music Project (p. 14).

For each grade level Woods lists and briefly discusses the principles and eleven objectives built into the curriculum which followed the spiral curriculum as advocated by Jerome Bruner. He provides the guidelines to show how they can be incorporated into the class structure and activities. He also provides summations of the program at each grade level. His final recommendations and ultimate findings reinforce at the PreK-12 level of education and support the principles and objectives of the CM approach to music education.

Ernst (1974) presents a taxonomical study and analysis of selected portions of Hawaii’s own Comprehensive Musicianship Program. The Hawaii Music Curriculum Project, which was formed in 1968, developed and published a specific curriculum intended to provide a comprehensive musicianship course for the general music, performance, and academic classes from Kindergarten through the twelfth grade. It is clearly stipulated that this comprehensive program is not to be confused with the CMP program of the MENC and Ford Foundation’s efforts. Hawaii’s program consisted of a series of publication which were first published in 1973 for public distribution. This study is mentioned at this time because this specific program and curriculum is often referred

to in research concerning comprehensive musicianship. Those readers interested in this aspect of music education are referred to Ernst's detailed analysis of the correlation of student behaviors and the achievement of the taxonomical objectives. This area falls outside the scope of the present study but is presented for the reader's convenience and to show the continuing impact of the original comprehensive musicianship movement from the mainland.

Comprehensive musicianship and music education is seen as the answer by many studies to the meeting of portions of the National Standards and also to many of the MENC goals in music education. A questionnaire study by Riveire (1997) investigates the curriculum content of K-12 string classes in California in relation to the National Standards with emphasis on improvisation. The study also addresses the string teachers' training and background in music as well as their "attitudes and self-confidence in teaching a more comprehensive music curriculum than the traditional repertoire-driven one" (Abstract).

High school (9th-12th). Daigneault's (1993) study promotes a comprehensive basis in music education. He cites the conceptual approach of well-known pedagogues Emile Jaques-Dalcroze, Soltan Kodaly, Carl Orff, and Shinichi Suzuki as the basis for developing and maintaining an effective and successful wind and percussion education program in 6th-12th grades. Daigneault states that the "application of these concepts in beginner, concert, and marching bands has the potential to promote comprehensive music skills which should ultimately lead to the MENC goal of music literacy in music education". He concludes in his study that instrumental music education would be "greatly enhanced" by using the concepts of the four pedagogues in a "comprehensive

plan for instrumental music education”. It is also recognized that the education and success of the inexperienced teacher” is contingent upon the college music education program’s ability to provide the training of musical, as well as, non-musical elements associated with building and maintaining an effective instrumental music education program” (Abstract).

Sometimes the problem is not really a musical one, but an administrative one. For example, because of a change to block scheduling, band directors were finding it hard to teach everything they needed to teach while also maintaining a quality performance program. Norrington (2006) developed a model for secondary school band directors that would be compatible with the block scheduling issues while also fostering a comprehensive music education. The focus was placed on a major objective in the comprehensive approach, using student-centered learning activities which would provide more educational freedom and individual student motivation.

Because of increasingly extreme and more frequent budget cuts in public school systems, Harris (2006) identified the need for band directors to educate all involved (administration, other faculty, parents, and students) in understanding that music classes, specifically band in this study, are worthy academic pursuits that should not be excluded from the high school curriculum. Harris states, however, that the band curricula have suffered because of too much emphasis on performances and competitions. Many directors have “lost sight of their curricular responsibilities” (Abstract) in hurrying to prepare, or teach to the next performance. The solution offered in this study is providing an outline of a written comprehensive music theory component

to be used on a daily basis specifically in the band class. Sample lessons, quizzes and exercises are provided.

In the area of private instruction of clarinet at the intermediate, pre-collegiate level, Starling (2005) cites an imbalance of the content in the available teaching materials. The reason for this imbalance is credited to the “negligible university training in the pedagogy of applied instruction” which has caused the emphasis to fall mostly in three areas--technique, tone production, and reading music. A search for comprehensive method books for clarinet revealed that what little there was available seemed to disappear after the beginner’s level. To answer this need, and to meet the national standards set as well as university admission requirements, Starling has constructed a method book curriculum which combines performance objectives with the comprehensive music approach. The curriculum is based on the principles and concepts developed and implemented by the offshoot programs of the CMP which flourished in the 1970’s, specifically the Manhattanville Music Curriculum Program, the Hawaii Music Curriculum Project and the Wisconsin Comprehensive Musicianship through Performance programs. Sample teaching units of the new clarinet method curriculum are included in the study.

Middle/junior high (6th-8th; 1st-8th). In an Ontario study of the primary and junior grades’ (1st-8th) music education program. Rinaldo (2001) voices concern over the contemporary mindset of society that values expediency of performance over quality. He states “there exists the risk that much of the emphasis will be placed on product rather than process; a concept that is fundamentally against everything for which music education stands”. The first chapter of the study examines the current music education

problems and “the need for a comprehensive music program” (Abstract) that will benefit both the specialist and the general music teacher in these grades. The second chapter reviews literature concerning the roles of both student and teacher, as well as arts pedagogy.

In Florida, Howle (1999) conducted a study of seven community children’s choirs. She investigated thirteen listed aspects pertaining to that particular choral experience, one of those being the “inclusion of a comprehensive music education”. Research data was gathered through questionnaires, interviews, and concert attendance. It was found that the directors focused more on singing than music education concepts. The directors also reported that they had “very little undergraduate training in teaching young children to sing” (Abstract). They acknowledged learning ‘on the job’ and through their own outside study.

Elementary (preschool-5th). It is never too early to begin teaching comprehensive musicianship to young students/musicians. Research show numerous and varied studies, worldwide, whose goal is a comprehensive music curriculum beginning in early childhood and extending through graduate study. Four research studies are briefly discussed.

Strange (1990) recognized the problems of an imbalanced program which over-emphasizes performance skills and neglects the broader aspects in music, such as music history and literature, theory and composition. Based on the CM movement of the late 1950’s - 1970’s, she determined the need to organize string materials in a sequential and comprehensive approach. The study presents a comprehensive elementary music curriculum designed for the beginning level of violin, which combines

violin pedagogy with a computer music station and its software. She states, “a comprehensive approach deals with all aspects of musical training in an integrated, carefully sequenced program providing students with a wide knowledge and broad appreciation of music” (p. 5). Her approach provides the student with the chance to listen, compose, perform, analyze and improvise. She maintains that by actively involving the students in these processes of music and through a comprehensive approach, the students will achieve a greater understanding of music, thereby improving their musical literacy.

A study concerning preschool-aged children, Thomas-Lee (2003) involved the teaching of piano to four- and five-year-olds. Ten piano method books were evaluated to determine if they included the necessary elements as decided by other researchers and teachers to qualify as an “age-appropriate comprehensive music program” (Abstract). Even at this young age, the call for comprehensive music curricula is heard. The results of this study indicated that although each method book addressed at least one, usually more, of the main elements in comprehensive musicianship, not one method addressed the elements in equal percentages.

Rho (2004) worked with five-year-old Kindergarten children in South Korea to develop an “extensive” music curriculum for early childhood. One of the problems of the two-year study was “to develop an appropriate, multi-level, comprehensive music curriculum” (Abstract), in this case, the *Audie Music Curriculum*. Three groups of children participated in the study. Experimental Group I followed the curriculum for one year; Experimental Group II followed the curriculum for two years, and Control Group I

and II did not follow the curriculum at any time during the two years. The results indicate effective adaptation of the children in Groups I and II to the curriculum.

Burdman (2007) worked with 4th grade children in “disadvantaged learning circumstances” (Abstract) to teach notation through a multisensory pedagogical approach. In a brief discussion of the importance of reading music at an early age, she cites an online source (Isaacson, 2005, p. 389) which explains that the origins of contemporary music notation are found in the Middle Ages with later developments in the Renaissance and ongoing today. This source is included in the List of References for the reader’s convenience. She describes the Comprehensive Musicianship approach as “stressing music instruction that is integrated, and that shows the relationship of one facet of music to another” and states that this approach “is a common approach to teaching music in many schools in North America” (p. 203). Burdman defines the disadvantaged learning situation in her study as the “lack of a comprehensive music curriculum, high turnover of music teachers, and low priority given to music education” (Abstract).

Related studies. Brief mention includes three areas: historical studies; theory textbook studies pertaining to comprehensive musicianship; and biographical studies of music educators and their use of, influence in, development of and contributions to the comprehensive musicianship approach.

Historical. The true genesis of the comprehensive musicianship movement upon which this study’s curriculum is based culminated in the 1960’s as a result of projects and experimental programs funded initially by the Ford Foundation. Later the administration and implementation of said projects was transferred to the MENC and it

was under the auspices of the MENC's succeeding seminars, meetings and conferences that the principles and objectives of CM were discussed, studied and formulated. Implementation and evaluation of the CM programs occurred at many participating institutions throughout the 1960's. Kidd (1984) provides a detailed, comprehensive historical account of the MENC in an analysis of its curricular philosophy during those years. He begins his study with a section describing the state of music education in American Society beginning in 1930, identifying the influences on music education, the music profession at the time, the problem of the post-war years and ends with a general overview of music education from 1930 to 1960.

The majority of the data is gathered through the examination of all of the MENC's publications. He cites as particularly useful the personal interviews conducted from 1968-1970 with the national presidents of the MENC. Supportive materials were gathered from special project reports, conventions and symposiums as well as pertinent doctoral dissertations.

In the opinion of this Project researcher, the entire study is pertinent and relevant to the present dissertation because it provides an interesting and succinct but broad and comprehensive overview of music education in America, 1930-1970's, and traces the development of significant and influential programs and organizations which have shaped and contributed to the present music educational environment. The reader is referred to this dissertation study for a more detailed look into the history of the entire CM movement; as an outgrowth of the CMP experimental programs; the development of its philosophy, objectives and goals; the implementation of the experimental programs; and the support of and funding by the varied organizations, institutions,

businesses, and governmental agencies. Kidd describes the CMP as “clearly the most extensive and ongoing project of the MENC during the 1960’s” (p. 85).

The section most relevant to this study and that of CM is the account of the CMP and the Northwestern Seminar. The eleven principles of CM were formulated at the Northwestern Seminar and are listed in Appendix U. These principles, Kidd states, became the “fundamental ideas and the genesis of thought processes for the remaining projects [of the MENC] and their application to music education” (p.92).

In her own comprehensive study, Mueller (1995) provides detailed insight to the piano pedagogy of the nineteenth century in which the early beginnings of comprehensive music can be traced. The periodical literature of the day shows continual encouragement to pedagogues to expand their methodologies and employ new ideas, of which comprehensive music appreciation was one. The evolution of educational philosophies and teaching strategies are explored and discussed at length, providing the background from which the 20th century pedagogical thought emerged. By the end of the 1800’s Mueller shows that piano instruction methods were developing a broader perspective, widening the focus and aiming toward a more comprehensive approach in piano pedagogy.

Theory textbook study. Of particular interest and significance to the present study is Murrow’s (1995) investigation of philosophical trends in written music theory skills through the examination of music theory textbooks in the United States from 1941 to 1992. In documenting these trends, Murrow’s discussions of the texts are presented in chronological order so that the reader will understand (comprehend) the influences of and developments in the trends as reflected in the evolution of the textbooks. Using a

chronological approach in the study and teaching of music is one of the two main principles espoused in the present work. The same reasoning applies to the study of music, especially at the undergraduate level of education. If Murrow had presented his discussions out of chronological order, it would have been more confusing and much more difficult to trace the influences of and developments in the trends and the textbooks.

Murrow selected 38 textbooks for his study, each with some unique feature or new contribution to the study of music theory. He explains that in the 1960's, four different pedagogical approaches in music theory instruction developed: 1) the Common Practice Approach, 2) the Schenkerian Approach, 3) the Comprehensive Musicianship Approach, and 4) the Programmed Instruction Approach. He uses these four categories in grouping the 38 texts in his discussions. It is the third category, the Comprehensive Musicianship Approach, that is of sole interest to the present study.

Murrow lists and discusses 14 texts in the Comprehensive Musicianship category. Many times he gives a chapter by chapter analysis of content, exercises, assignments and other specifics, and other times he provides a broader perspective of the general approach. But for each, Murrow points out the distinguishing features that reflect one or more principles and philosophies in the CM approach. He also compares them to subsequent editions of the text and to any accompanying workbooks as well as to texts using the other three approaches. It is noted that some texts in this chapter used combined approaches, so they were included in more than one category. For example, the Christ text and the Kraft text were also discussed in the Schenkerian Approach Chapter for those portions of the texts that were designed from that approach.

Murrow explains that the early CM texts appeared in the mid-1960's. He cites two major differences in this approach from the previous common-practice approach: 1) the emphasis on the study of melody and 2) the inclusions of additional historical periods, the Renaissance and the 20th century. Another philosophical trend became apparent as the CM approach evolved. It was observed that more and more theory texts were using actual music literature as the basis and source material for music instruction, and Murrow notes this in his descriptions. Of the 14 theory textbooks discussed in the Comprehensive Musicianship Approach chapter, only those texts significantly implementing the CM philosophy and principles, as described by Murrow, will be mentioned briefly in this review.

The first and earliest text mentioned, Siegmeister, *Harmony and Melody*, 1965, seems to function mostly as a common-practice text, but Murrow calls attention to the expansion of the scope of this text. It is significant to this study that not only did the scope expand to cover the Renaissance, it went further to include Medieval music and extended through the 20th century. Not all of the texts mentioned in the chapter include a worthy study of Medieval music. The emphasis on the study of melody in this text was brought up to that of the study of harmony. Siegmeister was also the first theorist whose text contained examples taken only from music literature "from Gregorian chant to Charles Ives" (p. 210-quoting Siegmeister, p. viii). Murrow states that no "derived examples" (p. 210) were composed for demonstrating principles.

The Christ, et al. (1966-67; 1972-73; 1980-81) text used a spiral approach progressing from a simple to complex study of melody. The text places the study of two, three, and four voices before the study of harmony and also includes a great

number of various exercises. According to Murrow, this text “received less-than-enthusiastic reviews” (p. 222).

The scope of the Cooper (1973) text, spans 500 years, 1450-1950, and uses musical examples taken from literature as early as the eleventh century through the early 1960’s. He also used the spiral approach in the historical-analytical text. “The importance of the melodic element,” Murrow finds, “is evident throughout the text” (p. 229). He adds that in the second edition, a significant number of musical examples had been included.

Kraft’s (1976) two-volume text with a two-volume companion anthology also employs the spiral approach in covering the medieval period to the 20th century. Main concepts are discussed and “presented in a continuous cycle, usually from a different historical vantage point (p. 242), enabling the student to understand how one event or development lead to another. Increased emphasis on the study of melody appeared in the second edition, which returned to the study of J.S. Bach’s chorale tradition. One of the reasons for this return was to study the chorale melodies and how they have been used to form the basis for larger-scale works.

Benward (1977), also offers a two-volume text with accompanying workbooks. The first edition does take a historical approach, but in the specific area of notation, beginning ca. 650 and extending through the 17th century. Murrow reports that “a concentrated effort [was made] throughout the text to focus on the historical perspective of harmony and voice leading, from the Middle Ages to the 20th century” (p.247). In the fourth edition, with Gary White (1989-1990), the chapters were reordered chronologically from the Renaissance to the 20th century.

Brandt, et al's (1980) *Basic Principles of Music Theory* is Volume VI of a planned twelve-volume series entitled *The Comprehensive Study of Music*. Volumes I-V serve as "core" anthologies which companioned five theory/history textbooks, volumes VII-X. Only Volumes I-VI were published. Although Murrow provides an analysis of the introductory music theory text, the interest of the present study lies in the five anthologies completed and published. They are arranged in chronological order and were to be coupled with a corresponding theory/history text in the same musical period as the anthology. Volume I: *Anthology of Plainchant Through Gabrieli* is one of the resource texts used in the pilot test study in this dissertation, from which several exercises and assignments in ear-training and dictation were drawn. Volume II covers Monteverdi through Mozart; Volume III: Beethoven through Wagner; and Volume IV: Debussy through Stockhausen. Volume V contains piano reductions to be used for score study. This concept of anthology with a corresponding historical/theoretical text in addition to workbooks in ear-training, sight-singing, and keyboard harmony aligns well with the CM principles and approach.

Murrow points out that criticism of the Volume VI theory book suggested that the comprehensive approach used in the book was too confusing and too eclectic in its desire to cover all approaches, appeal to all students, and to study all the theoretical bases in all musical eras. In other words, the introduction overdid itself in trying to be comprehensive (meaning expansive and all inclusive) and therefore ended up in a 'please all, please none' kind of situation. If Volumes VII-XII were to be written, it seems quite plausible that the problems of the introductory Volume VI could be resolved through those texts. It is unfortunate that this series was never completed.

From Murrow's description, it seems that Baur's two-volume text, *Music Theory Through Literature* (1985), may be the most truly comprehensive text reviewed so far. He claims this unique text "might readily double as a text for classes in music history, music literature, orchestration, or musical analysis" (p. 268-269). Of even greater significance to the present study, this text is one of the few theory texts found by this Project researcher that unabashedly supports and implements a chronological approach. The text begins in the tenth century with Gregorian Chant and extends through the 20th century with music of Krystof Penderecki and George Crumb. Also, in opening the text with the vocally dominated medieval period, it follows that emphasis on the study of melody is inherent. The inclusion of all musical eras in 1,000 years solves the earlier identified problem of concentrating on only two or three musical eras. Baur has selected 30 compositions, either in whole or part, which are then discussed in relation to historical context and "analyzed in detail" (Murrow, p. 269). Thus the development of music over some 1,000 years is traced as Baur itemizes the stylistic changes in categories such as, "melody [and] harmony, [consonance and] dissonance, rhythm, texture, and compositional techniques" (p.269).

Murrow quotes from Baur's own preface defining his pedagogical approach:

There are sound pedagogical reasons for presenting the material in this fashion (chronologically). The most important is that the progression of musical and theoretical ideas from century to century becomes clear and understandable to the student. In addition, by presenting the material in this manner one can avoid any prejudicial emphasis of style or period. One need not explain why a theory course begins with the earliest notated music, in fact, beginning elsewhere ought to require justification.

Baur explains the selection of the compositions later on, saying that

rather than focusing only on their historical placement, the pieces are used to provide an ascending order of skill complexity, (from) melodic intervals in plainchant to harmonic intervals in organum to triads. . . in thirteenth

century motets, and so on. (Stylistic conventions and practices) are introduced as they occur in the pieces quoted. In this way, the theoretical and the historical materials are gradually fused, creating a clear understanding (comprehension) of style (and history) for the student. (p. 269-270).

A text constructed and compiled in this manner serves not only as a true comprehensive textbook, but also as a guide for instructors to study musical selections of their own choosing. A subsequent edition of this text could then include works from 1985 to the present. A list of the Comprehensive Musicianship textbooks as classified by Murrow in his study is provided in Appendix Z.

Ruviella-Knorr (2004) includes in her biographical research study of George Frederick Root (1820-1895) an extensive section comparing current (2004) musicianship texts to Root's pedagogical approach. Only this section is mentioned here, as her study is included in the following Biographical category.

Biographical. As part of his study, Kress (1982) presents the educational philosophies of composer Roger Sessions. Many of his philosophies on music education agree with the underlying principles of the CM programs used in the Manhattanville Music Curriculum Program, the CMP's experimental IMCE program, and the Tanglewood Symposium. Kress discusses Sessions' views concerning the composer as the focus of music education, the curriculum, the composer-teacher approach, the teacher-university relationship, and the student-teacher relationship, as well as other related topics and ideas.

Steele (1988) calls attention to William Schuman's literature and materials approach during Schuman's tenure as president of the Juilliard School of Music from 1945-1961. Steele determines that Schuman's most significant contribution in pedagogy was this new curriculum approach, implemented at Juilliard in 1947, using

music itself as the source of information rather than textbooks and other materials written about music. Presented as a philosophical concept and approach over an unyielding method or system of instruction and aimed at teaching musicianship including all periods of music, Steele credits this approach as a precedent to the later CM philosophies and succeeding CM programs such as the YCP, the CMP, and the IMCE projects.

Forester (1997) documents the life of piano pedagogue Robert Pace and discusses his contributions to music education in piano pedagogy. Forester shows that throughout Pace's career, which was quite lengthy (over 60 years) and quite extensive in scope, he promoted and practiced a comprehensive musicianship approach to music education. He may be best known for his published series of piano method books of the 1950's, the Robert Pace Series, which saw widespread use and influenced thousands of private teachers and piano students throughout the following years with its musicianship approach. His influence is also felt in his teaching career at Columbia Teachers College in training the next generation of music teachers, both public and private, in a comprehensive musicianship approach.

In her biographical study, Fast (1997) investigates the contributions of Marguerite Miller to piano pedagogy at Wichita State University (WSU) where Miller taught piano, group piano, and piano pedagogy for thirty-eight years. After attending a Comprehensive Musicianship workshop in 1970 at WSU, Miller immediately began incorporating CM principles into her own teaching. She became actively involved in the CM from 1971 to 1975, presenting CM workshops throughout Kansas as well as at

division and national MENC Conventions. Her influence also effected significant changes in the WSU music department curriculum.

Ruviella-Knorr (2004) traces the early origins of a CM (integrated) approach back to the late 1800's and George Frederick Root. A student apprentice and later friend of Lowell Mason's, Root was widely known for his integrated pedagogical approach. After presenting a thorough and detailed background of Root's life and educational influences, Ruviella-Knorr focuses on his two instructional manuals, *The Musical Curriculum* of 1864 and 1872, calling attention to their unique approach of integrating theory, harmony, and sight-singing with piano and voice training. She also compares Root's approach to current texts, (2004), and concludes that those two manuals could "serve as models for new integrative curricula, programs, and texts [for today's music educators] in 21st century classrooms" (Abstract). Her analysis of current musicianship texts in relation to Root's pedagogical approach is mentioned in the previous section.

Professional Journals and Periodicals

Professional journals and periodicals were reviewed from the late 1950's to the present. The particular articles mentioned in this section of the study were chosen for their relevance and significance to CM concerning the YCP; the Northwestern Seminar; the IMCE pilot program for CM; and particularly chronological/historical sequencing in CM curricula. Other articles considered appropriate to the present study may be included. (There was also interest in trying to determine what current interest and support there may still be in developing and implementing comprehensive musicianship at the undergraduate level.)

There are hundreds of articles in the past 50+ years relating to comprehensive musicianship from broad to specific topics of research, study and discussion.

Professional journals and periodicals were accessed from the late 1950's to the present and over 680 titles were reviewed concerning comprehensive musicianship, undergraduate college curricula, and chronological sequencing. Approximately 50 articles in addition to one entire issue of a publication were found to specifically relate to the topics listed above. It is not the intent of this present work to provide a specific or detailed historical account or documentation of the origins or the development of the comprehensive musicianship movement. Research has shown it is already well-documented; rather the purpose of this review is to provide general background information to enhance the reader's understanding of the CM approach and how successful the CM programs really were and still can be.

In considering the articles chronologically, it is not surprising to discover that the bulk of information concerning CM appeared in the journals and periodicals of the 1960's when the late 1950's seeds of comprehensive musicianship were being sowed during the crest of the CM wave in music education in the United States. Participants, administrative directors and organizers, school music supervisors and directors, composers, music educators, students and others involved in the many projects and experiments of the MENC/Ford Foundation ventures contributed their opinions and ideas, accounts and descriptions of their particular involvements in these programs. As a result, an abundance of good primary source information is now available for succeeding generations and as a fount of generative material for further research and educational use. These articles range from one- to two-page listings of factual matters to several-page short essays concerning the author's experiences, opinions, or

philosophies to a few voluminous accounts of the events, conferences, and experiments in the CM history.

YCP & Norman Dello Joio. Robert Washburn (1960), one of the original twelve participants during the first year, 1959-1960, of the Ford Foundation's Composer-in-Residence program, offers his summary of his "very rewarding" (p. 108) experience in the Elkhart, Indiana school district. On a more personal level, he cites being able to compose exclusively for an entire year as a luxury unknown to most composers, who usually are juggling several jobs, musical and non-musical, just to make a decent living for themselves and their families. He also appreciates and has grown tremendously in his craft from working in a live, hands-on environment in which he interacts with the students who will be performing his works, getting immediate feedback from both student-performer as well as advice and guidance from the school music director/supervisor, and also establishing a healthy, person-to-person relationship with the local community audience throughout the year.

Looking at the bigger picture, Washburn cites two "very important objectives" that were realized during his year. The first one was bringing the "music of today which will inevitably become part of our culture" to the attention of the music publishers, educators and audiences. The second one called the attention of the composers to the potential audiences and performers who are "receptive to contemporary music" and who can be found in the public schools across the country (p.109).

William Gowdy, choral director at Elkhart High School and one of the two directors who worked with Washburn (the other was the instrumental director, John Davies), cites the composer's own enthusiasm as one of the main influencing factors in the success of

the program and in “stimulat[ing] interest in performance of contemporary music by community music groups”, including high school bands, choirs, and orchestras and also a “city-wide elementary school chorus”. Grateful for being part of such a “worthwhile” experiment, Gowdy confirms that Washburn’s enthusiasm spread to the school’s administration, faculty and students and confides that their only consolation at losing Washburn at the end of the first year is the acquisition of a new composer, William Thomson, for the second year of the project. These observations, experiences, and conclusions are not unique to this one situation in Elkhart. The majority of the literature reflects the same sentiments by those involved and overwhelming support for the composer-in-residence programs (p. 109).

Peter Schickele (1967) happily writes of his own unique experience in his year as a composer in the YCP program at three very active Los Angeles area high schools. He admits he was interested in the composer-in-residence program from the start in 1959 because of his desire to compose “with specific performers in mind”. Several things made this a special year for Schickele, such as, being a “working composer”, meaning being financially compensated for his work while also enjoying a “sense of continuity” (p. 73); working in an environment different than the usual commission type work; writing for a wide variety of instrumental and vocal combinations at varying degrees of ability; and working with good teachers who were open-minded about new musical ideas and helped to get the most out of their students. He concludes that “it was certainly a good year” (p. 75) from his standpoint and, having gotten to know many of them, feels that the students felt the same way.

The influence and leadership of Norman Dello Joio cannot be ignored when discussing the CM movement as it is his name and his suggestion to the Ford Foundation of putting composers in the public schools in the first place that started the ensuing projects. If just one article was to be read concerning the origination of the CMP and its resulting projects, seminars, workshops and experimental programs, this very informative account of the CMP presented by Dello Joio (1968) would be the one. He traces his involvement in the history of the CMP for the first eight years, 1959-1968, as director of the project, from its genesis in 1957 through the Ford Foundation grant with the Young Composers Project to its near completion and evolution in 1968. He shares his preliminary thoughts about composition, musical creativity, roles and responsibility of both teacher and student, and music education in general, all of which became the background and fundamental basis of the direction and goals of the Contemporary Music Project (CMP) which later became the Comprehensive Musicianship Program (CMP). After his first meeting with the Ford Foundation he reflected on questions arising from areas, many of which are concerns of the present Project researcher's study. "The enlightened teacher should look to music as a learning process that can be of excitement as the [student] discovers for himself" (p. 45-46). All aims towards the education of the professional musician (by professional teachers) and how to best achieve these goals of life-long learning and life-long "questioning" (p. 46).

This thirty-two page 'article' was published near the end of the first pilot test study of the IMCE conducted from 1966-1968. The intent of that experimental study was to implement the principles of comprehensive musicianship as had been defined in the April 1965 Northwestern Symposium/Seminar. Dello Joio, Project Chairman, provides a

personal narrative of his recollections, including educational philosophies which helped shape the Project as well as citing factual events of the Project. However, he is not the sole author of the article. Several other participants, such as the Project Director, Grant Beglarian, committee member Louis G. Wersen, and one of the composers, Martin Mailman, contributed shorter, topic-specific articles within the bigger article which were interspersed in Dello Joio's narrative as those particular events or concepts were mentioned in his recanting. This group of articles provides valuable source material concerning major aspects of the CMP project which include a personal overall narrative of its origins from the first Project Chairman; personal accounts from one of the composers, Martin Mailman, and two of the participating school music directors, Howard Halgedahl and Gary Fletcher.

The interest of this study centers on Dello Joio's personal essay and the inserted entries concerning the Composers-in-Public Schools (YCP); Northwestern Seminar; the IMCE and the Regional Directors Report; the listing of the Project Policy Committee members and their length of service on that committee; a map of all the composers and their location and years there; and, finally, a list of the resulting CMP publications. The reader is referred to the CMP publications and newsletters for more primary source information on all aspects of the entire project and affiliated events.

Alex Zimmerman, then president of the MENC (1963) announces the awarding of the Ford Foundation's second grant to the MENC for a "five-year Project on Contemporary Music in the Schools" (p. 37). In a one-page concise synopsis, he outlines the project goals and planned activities, the first of which was the continuation of the Young Composers Project which the Foundation had begun four years earlier.

He lists the expected outcomes of the Project and identifies the Project Director, R. Bernard Fitzgerald, and the Assistant Project Director, Grant Beglarian. The Project included many other activities, seminars, and workshops during the five year period. Under the direction of the MENC with the funding of the Ford Foundation, a Joint Committee was appointed to direct the Project and Dello Joio was named Chairman of that committee. All three men were extremely active in the Project and have contributed greatly to the literature concerning the Project activities and their involvement in them. Zimmerman states that forthcoming information and details on the Project and other activities would be presented in future editions of the Music Educators Journal and other official communications of MENC. Not surprisingly, the reader will see that most of the articles chosen as relevant to this study have been located mainly in the MEJ publications.

An accounting of the first meeting of the Joint Committee was presented by the MENC executive secretary, Vanett Lawler (1963). Of special interest is the accompanying photo of those in attendance (p. 41). A list of all the members of the Joint Committee can be found in Appendix T.

A listing in the *MEJ* of the Young Composers Awards for the 1965-1966 year (MENC, 1965) names the fifteen composers chosen for the second group of awards made from the Ford Foundation grant. The grant was described above in Zimmerman's article. The members of the Joint Committee who reviewed the applications of the composers and the school districts are listed and the three purposes of the project are defined (p. 94).

In his article, *Youth and New Music*, Halsey Stevens (1963), one of the original members of the Joint Committee of the CMP discussed previously, addresses the current issue of interesting our nation's youth in contemporary, new music of the day. He emphasizes the need for the composers to relate to their audience--the youth, and faults the composers themselves for not getting involved with their audience. Stevens credits the YCP with changing the current (1963) picture of composers and their audiences and lists some of the benefits to the students. Through their daily work with the actual composer, students have learned that music is not a passive art, rather, a living, active, and continuing art. They come to understand that while contemporary music may have a different 'vocabulary', there is a place for it in the musical scheme of things. Long range benefits include the creation of a "considerable body of literature for young musicians" (p. 51) and a considerable number of students having access to and experiencing the benefit of such a varied collection of new, contemporary musical works.

Northwestern Seminar. Dello Joio, in his lengthy *MEJ* article mentioned above, describes the formation of the Northwestern Seminar as an outgrowth of concerns that surfaced in the YCP and other seminars and workshops. At George Howerton's (then dean of the School of Music at Northwestern University and Project Committee member) invitation, selected individuals from across the United States gathered for a four-day symposium to "explore educational principles that might meet specific needs" (p. 60). He does provide a list of the forty-one participants of the Seminar, of which he was one, and the three observers.

To this Project researcher's pleasure, a very familiar name surfaced on that list. Dr. Charles R. Hoffer, well-known music education pedagogue and educator who has had an impressive teaching, publishing and research career, has been teaching at the University of Florida since 1984. He was also the music education instructor for several graduate classes of the present Project researcher. Dr. Hoffer graciously agreed to a personal interview concerning his role as an original participant in the April 1965 Northwestern Seminar. That interview can be found in Appendix W.

A concise synopsis of CM at the Seminar states the purpose of the seminar was to "consider means to reevaluating and improving the musical educations of teachers" (p.60). Three categories of deliberations were identified, 1) the need to restructure the current requirements in basic musicianship in order to include "all musical traditions", 2) "basic musicianship courses need to provide student[s] with a synthesis of all [their] studies by relating them [the studies] to each other" (p. 61). At present (1968) the students "receive very little opportunity to develop a comprehensive view of his entire field" because this synthesis rarely occurs (p.60) and 3) in teaching young children. The need for college curricula to help future music teachers develop creative teaching techniques which include contemporary music. Project-sponsored experiments determined a correlation between teachers' creative teaching abilities and the success of their children' programs. Dello Joio doesn't devote much space in his article to the Seminar, but proceeds with his narrative to the IMCE experiments which were established to implement the recommendations from the Northwestern Seminar.

A much shorter but more detailed and very significant article by R. Bernard Fitzgerald (1965), former director of the Contemporary Music Project is devoted

specifically to the Northwestern Seminar. He traces the origination of the term and the initial broad concepts of CM to this Seminar. In 1963, with the second Ford Foundation grant, the MENC worked to expand the original concept of composers in the schools. He explains how the activities broadened to include seminars and workshops for “school music teachers” to become more familiar with contemporary music and teaching it to their students, and to include support for pilot programs dealing with exploring “creative approaches in teaching music on all levels” (p. 56), not just in the elementary and secondary schools, but in higher education institutions as well. Describing the Seminar as “not only unusual in scope but significant in results” (p. 57), the formation of the Northwestern Seminar resulted from these objectives and from the many other seminars which had been conducted around the country. Participants selected for the Seminar from all parts of the country as well, including composers, theorists, music educators, conductors, musicologists and representatives from several professional music organizations.

According to Fitzgerald, the purpose of this “Seminar on Comprehensive Musicianship” was to “determine in what ways college courses designated as musicianship courses—theory, history, and performance—could be updated to prepare prospective teachers to understand and teach contemporary music effectively”. One of the most important results of the Seminar was defining the term “comprehensive musicianship’ to mean “a broad foundation in music to prepare anyone, teacher or performer, to master music from all periods and all levels of technical difficulty” Ensuing discussions revealed participants’ concern with theory classes that stressed only the common-practice period “without regard to music of earlier or later periods” (p.57).

Fitzgerald concludes that the Seminar was successful as a forum for bringing together music specialists from many diverse areas to work for the common goal of improving the general music situation. He includes a list of the 41 Seminar participants as well as the background papers presented.

David Willoughby, assistant director, CMP, defines the purpose of the Northwestern Seminar (MENC, 1971). He explains it was to “consider means for improving music curricula and the possibilities of employing the concept of comprehensive musicianship as a basis for such curricula” (p. 55). These recommendations, he claims, became the foundation for the many, extensive CMP programs in the succeeding years.

John Buccheri (1990) describes the music program at Northwestern in the early 1970's in the aftermath of the turbulent 60's when “questions were being raised challenging all phases of musical training and the preparation of teachers at all levels” (p. 125). In 1972, the arrival of a new dean, Thomas Miller, brought a major restructuring of the music curriculum. The traditional approach felt the impact of some of the newer currents of CM pedagogy. Out of the six quarters, one quarter each was delegated to World Music and Twentieth-Century Music during the first two years of the program. The major problem in this ‘new’ curriculum for this Project researcher is the sequencing of those six quarters, which does not follow CM pedagogy at all. The first quarter is the new World Music topic followed by Baroque and Classic to complete the first year. The second year continues the historical progression with Romantic music followed by the new Twentieth-Century music. Last and not least, the sixth and final quarter jumps back to Medieval and Renaissance music.

Bucchieri admits in his discussion that the program did contain several flaws, and the lack of a chronological approach must be considered the most egregious. Even though finalized CM principles do not ‘mandate’ a chronological approach, the new patchwork curriculum that Bucchieri describes defies any idea of continuity from course to course. The sequencing is just not logical. The idea is to build upon the materials presented in previously studied areas. To build from simple to complex does mandate beginning music study exactly there--in the beginning so the students can experience and develop the historical and compositional perspective they need in order to be successful in understanding the underlying foundation of later musical periods. Chronological approaches are discussed later in this review section.

IMCE. At the conclusion of the Northwestern Seminar in April 1965, the participants left empty-handed. About six months later, they received the final reports and minutes of the Seminar’s activities including the recommendations and guidelines that had been established at the conference. After further review and evaluation by the MENC it was decided that in the fall of 1966 a new and expansive two-year instructional program would test pilot the recommendations made at the Seminar on Comprehensive Musicianship. Five Institutes for Music in Contemporary Education (IMCE) were established, according to a very concise and factual MENC (1966) report whose purpose was to “strengthen the teaching of music in public schools and colleges” (p. 79). By that time, over 70 composers had been placed in public schools throughout the United States for at least a one-year period, and at least sixteen teacher workshops and six pilot programs had been conducted under the auspices of the MENC’s Contemporary Music Project. The success of that initial YCP program from 1959 plus

the renewed funding from the Ford Foundation had encouraged and inspired the MENC to broaden its scope to now include similar experimental programs at the college level.

The IMCE programs were aimed at “musicianship education in depth for all music students--whether they are aspiring professionals, teachers, or dedicated amateurs. . . . [and] providing them with a broad perspective of their field by helping them relate various musical disciplines--composition, pedagogy, history, performance and theory” and including aural skills, conducting, orchestration and arranging. An additional objective was evaluating the “effectiveness of music teaching process on all levels” (p. 79). A breakdown of the program is included in this report, listing each of the five regions and the amount of funding received, their directors and administrative centers, the participating institutions (colleges and public schools), program heads and any associate member institutions.

The majority of the Fall 1967 issue, Volume 7, of the *College Music Symposium*, the professional journal of the College Music Society, is devoted to the Ford/MENC’s Contemporary Music Project--the IMCE project in Comprehensive Musicianship. The entire *Symposium* section (60 pages) of the journal was written by CMP director Grant Beglarian (1967). His article pulls everything together concerning the IMCE program. He describes the origins and objectives of the CMP as determined at the Northwestern Seminar. The theory of CM that resulted from the Seminar was the underlying premise for all institutes involved in the IMCE. Beglarian recants the general history of the CMP, mentioning the early pilot programs and experimental teaching approaches. From the information obtained in the reports of these programs, seminars, and experimental programs, as well as personal visits by and consultations with the Project administrator,

observations were made concerning the state of teaching contemporary musical practices and current musical thought. Attention was also turned to the general state of music education being offered at the college level, and primarily with music teacher education.

There were three categories of observations that “formed the basis for the deliberations of the Seminar on Comprehensiveness and the establishment of the Institutes for Music in Contemporary Education” (p. 31). They were: 1) insufficient background knowledge on the part of the teachers from which grew the need to restructure the currently required basic musicianship courses to include music of all eras to be considered in terms of the current-day perspectives, 2) the need for synthesis between music courses to develop a comprehensive perspective of the entire field of music, and 3) the need to train comprehensive music teachers because their “own musicality must emanate from a broad, comprehensive base of musical knowledge and skills” (p. 33). “The curricular recommendations formulated at the Northwestern University Seminar”, he continues, “led to the establishment of the six regional institutes” (p. 34).

He lists five recommendations: 1) to directly relate the music courses to one another, 2) to establish a connection between music of the past and music of today by studying the styles and techniques of all periods, 3) to provide continuity from one level of study to the next, even beginning in Kindergarten and progressing through graduate study, 4) for the students to acquire a broad perspective of music through the development of self direction, heightened imagination, and critical judgment, and, 5) to “aid” the student to “generalize from particulars, and to “deduce particular from

generalizations” (p.34). These recommendations, in general, became the aims and guidelines for the IMCE programs.

Beglarian then presents a concise and informative report on each of the thirty-six participating schools in the six regions. The previous article by the MENC (*MEJ* 53:1, Sep 1966) reported five regions, omitting the Southwestern region whose programs did not begin until a year later, in September 1967. The reader will be reminded of the study (Bess, 1988) previously discussed in this study which focuses solely and intricately on the IMCE program at ECU in the Southern Region.

One year into the IMCE, Grant Beglarian (1967) provides additional insight to the IMCE pilot programs and university music teaching in general. He again explains the origins of the principles guiding the IMCE project as the premises of Comprehensive Musicianship as defined by the Northwestern Seminar participants and summarizes the seven CM principles established at the Seminar. In order to implement these principles, Beglarian concludes that a new approach in a new environment is needed in which the main concern would be “the understanding of what an artist does, how and why” (p. 115). He then defines that environment and how realistic it might be.

He claims that such an environment works, as exemplified in the Composers-in-Public Schools program and lists several beneficial results of the program. The main benefit (for the students) was the actual personal contact and direct involvement with ‘live’ composers, experiencing the actual and complete process of musical creation from initial conception to final performance and all the intricate steps in between. Young students learn valuable lessons that cannot emerge from pages in a textbook. They experience first-hand the artists living their craft, understanding how and why they do

what they do. Beglarian, in his closing statements, also shows how the entire learning and teaching experience from Kindergarten through the college and university level is connected.

According to the Editorial by Philip F. Nelson (1969) in the College Music Symposium, Volume 9, Comprehensive Musicianship has been the theme of the three consecutive volumes, seven, eight and nine. Volume Seven, as previously discussed, focused extensively on the IMCE experimental programs in Comprehensive Musicianship. Volume Eight, Fall 1968, however, presents only one short article by Robert J. Werner, Project Director, CMP, whose intent is to describe the next five years of CMP programs, which had been extended by yet another grant from the Ford Foundation. In briefly summarizing the past ten years, Werner observes that the CMP “began to develop an approach toward the teaching of music that became more and more comprehensive” (p. 105-106). He recognizes that throughout the successes as well as the failures of the past decade, the constant has been the importance of the individual, which he says, has always been “the catalyst for good education” and which will now become the main theme of the next five years of CMP activities (p. 106).

Another short article by Werner (1969) is very similar to the one just mentioned. He stresses the fact the individual teacher is the “single most important element in any educational program” (p. 47) when trying to effect educational reform or change. It is, however, still the importance of the individual student that remains paramount.

The lengthy and detailed report by William Mitchell (1969) in the Volume 9, Fall issue concerns the post-IMCE workshop held June 10-20, 1969 at the Eastman School of Music, Rochester, New York. This workshop reviewed and summarized the CM

pedagogy explored “a variety of techniques and attitudes toward music” (p.80). It focused on the teaching of CM at the college level and involved those concerned with music and music education, such as, music historians, theorists, composers, performers, and music educators. The common goal amongst all was “the development of a musician--a Comprehensive Musician,” (p. 66) regardless of later specializations in their careers, which is exactly the subject of the present study and part of the philosophical teaching approach. The curriculum presented and pilot-tested in this study aligns itself with the goals of the Northwestern Seminar and the experimental IMCE programs in providing a single class in keyboard theory that intended to “explore with students ways in which the various skills and subjects of musical instruction might be blended within a single class in order to aid the development of representative contemporary musicians” (p. 67).

A document arose from the discussions in the Eastman Workshop, “Procedures for Evaluation of IMCE” which summarized and stated four principles of CM which were mentioned previously as outgrowths of the recommendations from the Northwestern Seminar in the discussion of Beglarian’s article on the IMCE (*College Music Symposium*, Vol. 7, Fall 1979). All four elements are realized in the curriculum of the present study but the third element is particularly significant to the present study because it affirms the ultimate applicability of the theory and practice of CM to all levels of education in music and to all types of participating (music) students, regardless of their designs on a professional calling in music.

Mitchell, the reporter for the Eastman Workshop, divides the discussion of the workshop into three categories: the Background, which recants the first ten years of the

CMP; the Present, in which the Ford Foundation renewed the CMP grant, extending their programs and activities to 1973; and the Workshop which is of most interest to this study. The two objectives of the workshop were “to review and summarize the pedagogy of CM as it has evolved” and to “explore a variety of techniques and attitudes toward music which can be useful for a more effective teaching of musicianship” (p. 70). It was intended for the college teachers of first and second year basic musicianship courses.

The Workshop faculty, he describes, “consisted of case-hardened veterans of various regional IMCE, along with members of the CMP Policy Committee”, and experienced conductor-performers. A list of the Workshop members can be found in Appendix V. He stipulates that “although each faculty member was a comprehensive musician in his own right and by his own working definition, it is safe to assert that no two were cast from the same mold”. However, all of them were “united in affirming the underlying premise of CM” and that from then on “the separated disciplines must be combined to produce excellence in any single area” (p. 71). They proceeded to divide the Workshop into three main areas of concentration, performance, composition/writing skills, and analysis. For the majority of the article, Mitchell details their work in these three topics. Although Mitchell concludes that the Workshop was successful in its original attempts and objectives he almost sounds the CM swan song as he notes that the CM pedagogy and approach have still to be universally established, in spite of the acknowledged generous support of the Ford Foundation for the past fourteen years as well as the support and direction of the MENC, under the influence and direction of Dello Joio.

Charles H. Ball (1969), one of seven members of the National Commission on Teacher Education appointed by MENC president Wiley Housewright was invited to attend as an observer the CMP-sponsored Eastman Workshop on teaching comprehensive musicianship. Ball reports that the goal of the “intensive ten-day learning experience for college teachers of undergraduate music students” was the “dissemination of information and techniques learned from the IMCE” program (p. 58). Ball defines comprehensive musicianship as “an understanding of the structure of music applied to music itself”, stating the obvious, he says, that this musical understanding is “key” to music teacher education. However, he continues, “the fragmented, academic approach to music often provided future teachers does not produce musical understanding” (p.58).

In summarizing his observations of the workshop, Ball concludes that it “provided an example of what can happen when music is unashamedly taught *as an art*”, with no doubt about “what is to be accomplished or what the teaching is supposed to do”. He also said the workshop showed the need for integration of music instruction, relating the materials of one course to another. His final observation concerned the actual personnel at the Workshop, all of whom had “distinguished themselves in [various] projects or through association with CMP”--composers, theorists, conductors, and musicologists. And although Ball identifies them as competent, distinguished and dedicated teachers “who made themselves available to [their students] “twenty four hours a day”, not one of them identified themselves as a ‘music educator’. He suggests that this “breach between music and music education. . . be closed because “there is no reason why a person should not be both a musician and a music educator” (p. 59). This

last statement may seem to be wandering from the CM subject of this study, but it does lie within the scope of the CM approach, not only from the student's point of view and for the student's benefit, but also the CM teacher's perspective and need for being both a musician and music educator. To educate future musicians, the teacher must be both musician and teacher.

Before Samuel Adler was appointed Eastman Workshop chairman he served as Director of the Eastern Region of the IMCE. In September, Adler (1968) ,discusses areas in college music education programs that need to be re-evaluated and re-considered. He calls for curriculum changes in order to better serve the students. To accomplish this, Adler firmly and unquestionably advocates the implementation of CM principles. Referring to the many achievements and successes of the CMP, Adler believes that the CM approach is the "first important step in many years" in setting music education back on a course updating outmoded systems of teaching and lethargic curricula. He cites the needs and problems of the current curricula and teaching systems, saying that the current needs of the students have been neglected. He states that what is being offered to the students must constantly be evaluated and the CMP provides that opportunity. Adler also considers the method by which this information is imparted. "Not only must we relate the materials we teach to each other, we must also give them the raw material and the tools with which to handle music from all periods" (p. 37).

His final topic of re-examination is the "teaching of teachers" (p. 38) and he suggests that this area may be the CMP's "greatest accomplishment". "All of us", he continues, "whether we are performers, scholars, composers, or conductors, are

teachers” (p. 38). The curriculum must remain flexible and open to experimentation with new ideas while maintaining what has proven to be worthy.

As stated in the beginning of this section of the literature review of periodicals, articles were selected that highlighted the CMP projects dealing specifically with the development, incorporation, experimentation, assessment and evaluation of CM principles and pedagogy. Beth Landis (1968), a member of the CMP’s Project Policy Committee, concisely outlines the progression of the CMP projects--the YCP, the Northwestern Seminar on CM, and the IMCE experimental program--from their inception in 1959 through the end of the IMCE. She calls the CMP for Creativity in Music Education “one of the most effective projects in the history of our progression” (p. 41) and predicts that the CM principles developed at the Northwestern Seminar will “undoubtedly affect the teaching of music through the coming decade” (p. 42). She restates the basic premises of the CMP that the study of music should include music from all periods, past and present; that students will benefit from contact with practicing musicians, namely composers; that the “creative impulses of the learner” should be involved; and that music education, “from primary school through the university, should develop comprehensive musicianship” (p. 42) using skills in listening, performing, reading notation and composition. The evaluation of and reports from those involved in these projects will, she assures, have a large-scale beneficial effect on the teaching of music.

A lengthy and detailed description of the three-year CM program at San Diego State University is provided by the director of the program, Dr. David Ward-Steinman (1987). The program was an outgrowth of the 1967-1969 IMCE project and was

developed by Ward-Steinman. After a brief overview, in which eight overall goals “applicable to every class and topic” (p. 130) are listed, Ward-Steinman describes each course and its content for the six semester sequence. He also discusses the early changes in the curriculum and those for future consideration and implementation.

A brief synopsis of the original CM course at San Diego State twenty years earlier in the two-year IMCE experimental project is included to show the evolution of the CM program. He briefly explains the requirements and implementation of the curriculum in the then four-semester sequence. In the evaluation of the course, the Music Department voted “overwhelmingly to replace the traditional curriculum with the CM course” (p. 141) as soon as possible, which was Fall 1972.

Two incidents stand out from the initial pilot program unique to the SDSU program. In describing the course he had designed, Ward-Steinman explains that in following CM philosophy of developing independent thinking in the students, as well as in taking “fresh look” at the overall pedagogical process, “no textbooks of any kind were used or required during the two-year course” With the exception of one ear-training handbook, the basis for the course was the actual music literature and a “commercial” (p. 139) two-volume anthology (he doesn’t list the title) was used as source material. It became apparent that this source was inadequate which led Ward-Steinman and his then wife, Susan Lucas, to compile their own CM anthology to serve the needs of the program. It can still be found today for those interested in researching CM materials and resources.

The second item of interest to this Project researcher concerns the teaching of counterpoint. As he notes the future changes under consideration, Ward-Steinman reports that they were unable to locate any other schools requiring both 16th and 18th

century counterpoint for all music majors, or who relate medieval and contemporary counterpoint, completing the full circle and which, to this Project researcher, seems to be following the CM pedagogy. One program, at the American University, was found to be very similar to SDSU and is discussed later in this document in terms of its chronological approach.

Of interest to the reader may be the condensed report by Bess (1991) of his 1988 research study of the five participating institutions of the Southern Region in the IMCE project. This article appears in the *Journal of Research in Music Education*. His study was discussed earlier in the Research Studies section of this literature review

Chronological approaches. This portion of the review of related literature concerns the comprehensive chronological approach in the undergraduate core music curricula as advocated and pilot tested in the present research study. Research in all areas of the comprehensive element has been well documented and generally agrees upon CM as a very effective pedagogy. However, according to the literature reviewed for this study, the idea of presenting the CM material in a chronological (historical) sequence has not received as much attention as maybe it should. When found, supporting articles present undeniably logical, sound, and compelling arguments for implementing this approach and also as part of fulfilling and completing the bigger comprehensive musicianship picture.

A chronological approach to the new undergraduate music theory program developed in the mid-1960's at American University in Washington, D.C. Lloyd Ultan (1968), Chairman of the Department of Music at American University, connects the dots, so to speak, in the study of the early music of the past and the current music of the

20th century as he presents part II of a four-part series of articles, “*Theory with a Thrust*”, on this topic. He answers not only the ‘why’ of studying Medieval music (which is addressed in Chapter One of this document) but also the ‘how’ and ‘when’ in a discussion of American University’s new theory program. The six semester sequence, required of all music majors, begins with an exploratory one-semester introduction to music in the “abstract”, meaning without any stylistic references. Then follows one year of study in the modal period (Medieval and Renaissance eras); one year devoted to the tonal period (Baroque through the Romantic eras); and lastly, one semester of 20th century music.

The significance to this study is Ultan’s discussion of the one-year study, semesters two and three, in the modal period in this particular article. (The first, fourth, fifth and sixth semesters are described in the September, November 1968, and the January 1969, *MEJ*.) As he describes the two semesters’ curriculum, it becomes clear that the underlying principles of CM are present, even though CM is not specifically mentioned. As he further describes the sequencing and focus of the general class activities, it can be seen that the progression also follows the general guidelines and philosophy behind the taxonomy (which is outlined and discussed in Chapter Three) created for the present research study. Beginning with modes, melodies, and meters, the students find themselves countering the plainsong of the *Liber Usualis*, “the first large body of notated music literature” and a “mammoth collection of beautiful modal melodies” most of which lie in a comfortable and easy vocal range and which is excellent for beginning students. These melodies are used for sight-reading (-singing), for analytical study of just one simple line of music, and as a primary resource in

selecting “cantus firmus material for later compositional efforts” (p. 49). Many diverse pieces from other period sources are used as supplements to the *Liber* as the students progress to transcribing modal examples into modern notation, or modern examples into modal notation. The works are analyzed for “linear content, phrase structure, unifying and [variation] elements, cadential practices, mode definition, and formal design” (p. 50). The next step involves the students composing in the sacred and secular forms they have been studying and analyzing, from plainsong to mensural secular form to isorhythmic motets. “Compositional techniques such as . . . canon and *Stimmtausch* [voice-crossing] are introduced as part of the natural evolution.” He explains that the “understanding of and practice in the creative use of these various devices builds up historical and theoretical familiarity with a basic compositional technique directly applicable throughout the student’s education and professional career” (p. 50).

The second semester turns to the study of music in the Renaissance, concentrating on refining and developing the skills and techniques of modal counterpoint learned in the first semester. The concentrated focus on notation now turns more intently to analysis and composition. More sight-reading is included and the students are required to sing all the parts of the music they study. Performance of student compositions is also increased. Some ear-training, which is taken from the literature of the period being studied, takes place within the class, but the majority is done individually in the listening lab. Each student receives a guidesheet containing twenty-seven items grouped under four subheadings for consideration in the more advanced and detailed analytical process in the second semester. The four subheadings are line, rhythm, counterpoint and form, and some representative items

include range, tessitura, contour, phrase structure, and treatment of the text. Ultan states, “the primary purpose of this analytical process is to provide students with a technique of thinking that will serve them in their efforts to approach the music of any period” (p. 51). He explains that “the emphasis on analysis pervades the entire six-semester program and is further reinforced by practical compositional assignments in all forms and styles studied and by student performances of the works studied” (p. 51) as well as the student-composed works and ear-training exercises from those compositions.

In explaining the goals and objectives of the curriculum, Ultan makes the point that neither semester of the class covers in any depth all the literature of the period, or all the nuances of compositional forms and techniques, or all the composers and theorists in the period. There is such a large output from this period that only a “slight dent” can be expected to be made in one class. He informs us that the instructors are “highly selective” in their choice of class materials and strive to “represent the spirit and technique of the period accurately within the necessarily restrictive time and subject-area limitation” (p. 50). In spite of the limited amount exposure to the vast repertoire, generalizations about the music studied must be and are made. A crucial element in the design of the program of study is the idea of flexibility which the students are encouraged to employ as they approach each composer and each work on their own terms.

The main objectives of this curriculum can be summed up in three categories: Analysis, Composition, and Performance. And while the present study’s taxonomy lists seven more detailed objectives, the first five (LISTEN; PLAY/SING; READ/WRITE) are

easily categorized under the bigger Analysis umbrella and then followed by the remaining two Composition and Performance objectives. The type of program as described by Ultan and implemented in this “historical-functional” (p. 51) theory class is significant to the present study as it provides an accurate model of a core music theory class that would companion the keyboard curriculum presented in this study. Without actually mentioning CM, the goals, objectives and philosophies reflect a CM pedagogy and approach and also align with the same presented in this study’s new curriculum. Wouldn’t it be quite a different scenario today if students entered the study of four-part harmony with all of the skills and knowledge from this type of class under their belt? It’s a drastic contrast to placing unknowing freshman novices into the first semester of tonal theory and tertian harmonies. How can one really comprehend tonal music in its totality without first understanding its modal roots? What meaning would there be with nothing to compare it with? Like Ultan and the faculty at American University in this new theory program, this Project researcher, in the new keyboard theory curriculum, “remain[s] firm in [the] belief in the validity of the approach and in its ability to achieve its defined goal--producing musicians with the capacity to approach the music of any period (past, present, and future) with intelligence and musicality” (p.51).

In the article just discussed, Lloyd Ultan describes the new theory curriculum program at American University and outlines its philosophy, goals, and objectives. In part IV of the same series, Esther W. Ballou (1968), Assistant Professor of Theory and Composition at The American University, addresses the sixth and final semester. At the time of their reports, the program had been in place for only three years and “only one full cycle of students had completed the sequence,” according to Ultan (p. 51). Ballou

assesses the completed curriculum, claiming that the “results have proved it superior to the old program in which each segment. . . was taught in a separate course” (p. 55). She explains that the new AU program “integrates each segment into the course at its appropriate historical period” (p. 55).

She observes the changes in the students from the first semester to the final sixth semester, noticing a “vast contrast” (p. 56) in attitude and confidence towards composition. Because the students had now accepted the certainty of completed composition assignments, composing had now become a habit. She credits the “continued emphasis on written assignments” throughout the six semesters for exposing the “psychological ‘hang-up’” (p. 56) about composing for the myth it is. The students learned that the so-called dreaded ‘rules’ of composition were really just compilations and observations put together *after* the fact and act of composition. The first-semester fear had been removed, replaced by knowledge acquired through experience. Ballou admits that this did not happen “overnight”, having taken most of the first semester to “convince” the students that composition was not to be feared. “Indeed”, she surmises, “the work in this first semester is fundamental to the development of the necessary psychological attitude for the successful realization of the real aims of the program” (p. 56). She observed musical growth as evidenced in the more advanced composition assignments of the last semester. She points out that those assignments required “a sure comprehension of specific compositional techniques and idiomatic style” (p. 55), linking the studies in the first semester of sound and silence, and basic musical elements, to the successes of the students in the final semester.

Ward-Steinman designed the CM program at SDSU with a chronological approach, as seen in the course descriptions of the first-year studies and stated in the current official SDSU *General Catalog*--“direct analysis of musical styles and forms as they have evolved historically” (p. 131). The unique construction of his CM program at SDSU (mentioned earlier in this review) follows the historical route but also directly includes the early periods in the later semesters of study, providing continuity between courses, relating music of the past to the present and present to the past, and including study of all periods of music, for the first two years (four semesters) at least. The final two semesters continue from the foundation set up in the first four.

The significance to this study of the SDSU CM program is that even today, this curriculum designed by Ward-Steinman can be used as an exemplary model of the CM pedagogy and approach for undergraduate music education. The basic outline is provided. It is up to the individual instructor’s creativity to fill in the blanks with good source materials drawn from the music literature.

Another undergraduate CM music program of significance is highlighted by Mary H. Wennerstrom (1989) as she describes the core music curriculum at Indiana University. She begins by tracing the development of the curriculum from the 1950’s, which, even then, was guided by what would become known in the 1960’s as comprehensive musicianship principles and which extended into the late 1980’s. Both the Dean and faculty were committed to basic tenets and a philosophy of music education that mirror the present study’s taxonomy and way of thinking. As mentioned in Chapter One, they structured the curriculum around their collective belief that all music students need a core music curriculum to provide them with basic music

knowledge and ability, regardless of their major. Included in this curriculum were the areas of emphasis that parallel the first five subjects in the taxonomy of the present pilot study: a “strong emphasis” on listening skills; piano skills and keyboard work that were part of the theory class; sight singing and music reading; and written theoretical skills. Mention was made of the influence on this curriculum by the Literature and Materials courses at Juilliard that Dr. Hoffer spoke about in the personal interview (Appendix W).

By the mid-1960’s, with the influence of the CM movement, the culmination of the department’s curricular ideas were put forth in a textbook, just as Ward-Steinman had done for San Diego State. This two-volume text with accompany workbooks was reviewed previously in the dissertation section of this document in Murrow’s (1995) study of theory textbooks. He categorized this text as one of the comprehensive theory textbooks and this Project researcher agrees that it is one of the more comprehensive texts discussed.

A definite chronological approach was implemented when Indiana University became more involved with the CM projects in the late 1960’s, specifically the IMCE. Wennerstrom (1989) notes that Indiana in particular was chosen for “an experimental arrangement of courses” (p. 158), meaning that the freshman-sophomore literature and history courses were each arranged chronologically from antiquity to the present (N.B. for many years in the 20th century, the “present” meant up to the 20th century with little attention given to contemporary music). She reports that the students were enthusiastic about the historical/analytical approach and the program was deemed a success.

An interestingly constructed article is put forth by Leland D. Bland (1977) concerning a successful general college music theory curriculum. His points about the

design of the curriculum and emphasis on the sequential order of presenting musical concepts are logical and well-founded. He champions, whether knowingly or not, a chronological approach to the study of theory. He acknowledges that “in the beginning stages of theoretical study when the means are limited. . . the material should be arranged so the basic thought processes are established from the onset and then broadened through the refinement of techniques” (p. 167). Studying the natural development of music from its beginnings will accomplish this.

To promote student involvement and early creative thought processes, he suggests the development of a plan built upon the idea that there is “an elementary level at which fundamental principles of musical structure may be presented and understood” (p. 169), a curriculum that would move successively from the basic to more advanced concepts. “Since appropriate part-writing rules take months to master,” he alerts, “practicing harmonizing melodies cannot be delayed” until this is mastered. Indeed, harmonizing melodies is the first step in learning to part-write and must be the start of learning ‘appropriate’ part-writing rules. This will happen when the modal period is put first in theoretical study and the students must negotiate their way around a few but simple rules dealing with two voices, not four, to begin with.

He goes on, “if harmonies were reduced to simplified forms at first, such as three-part triads” (p. 172). Again, three-part harmonies are not as simplified as two-part harmonies, in which the students will become extremely adept at manipulating basic musical materials, i.e., intervals before having to encounter more ‘complex’ combinations and a different set of ‘rules’ to go along with them. Bland even endorses species counterpoint later in the article but still fails to connect his premises with the

obvious conclusion that what he is really advancing is the initial study of the modal period, which answers all of the concerns listed in the article. “*Rudimentary* voice-leading procedures can be learned readily through species counterpoint. Attempted *before* [emphasis added] writing four-part harmonizations, species counterpoint can clarify several basic procedures” (p. 173). He admits that the students can reference this experience when dealing with the more advanced harmonic and melodic study in later courses. By understanding the styles and the rules of the earlier voice-leading practices, the students will be “in a better position” to understand the rules of the common practice period, such as the avoidance of parallel fifths and octaves (p. 173). It follows that the musical period before the common practice period should be studied before the common practice period, for at least these reasons, but for many more as well.

It seems that the horse has been put before the cart as Bland concludes his article. It is not only surprising, but confusing and contradictory in the summary when Bland advocates beginning with the common practice approach. “The common practice period is suggested as a means of departure” (p. 174), which satisfies none of the identified problems in the article and, in truth, is part of the problem, not the solution to the problem. One cannot proceed from four-part writing backwards to a single melody line and expect academia to accept that as a valid example of teaching from simple to complex.

Around the late 1960’s and early 70’s, the CM literature reflects a shift in the CMP activities from its earlier work in developing, defining, implementing and evaluating the principles and philosophy of comprehensive musicianship. As a result of the

evaluations and assessments of the 1960's programs, seminars and workshops, a need was discovered in the area of the training and development of the comprehensive teacher. J. David Boyle (1971) discusses the CMP's Summer Workshops in 1970, intended for music teachers to learn how to develop comprehensive musicianship in school music programs through a "common-elements" approach (p. 65). Willoughby outlines the make up and purposes of the SECM (Symposium on the Evaluation of Comprehensive Musicianship) which convened in June of 1971 and whose roots, he says, were the Northwestern Seminar recommendations on CM. And even though he admits that the many extensive CMP activities and experimental classes had occurred particularly at the undergraduate level, the membership for the SECM was comprised only of elementary and secondary school teachers. It is at this juncture that the CMP activities and research began winding down, leaving it to future researchers to further the study of issues, such as comprehensive teacher training and the role of the teacher in CM, that arose from the fourteen-year run of the CMP projects.

It is recognized that the last of the CMP program and activities occurred in June 1973, when the funding from the final grant from the Ford Foundation ran out and was not renewed again. However, during the months before, the CMP began a last new project comprised of two "ambitious" forums (p. 78)--the Graduate Education of College Music Teachers held at Northwestern University, and the Education of the Performing Musician held at the Yale School of Music. These were two of the main topics that had surfaced during CMP's previous years of programs, seminars, and workshops. A summary of both forums can be read in the article in *CMS 13*, 1973, pp. 78-96. The present study attempts to provide some answers at the undergraduate level to both

issues of educating the performing musician and the future college music teachers by presenting a pilot test study of a keyboard theory curriculum which incorporates and implements the CM principles and pedagogy through a chronological approach.

A 1973 report on the CMP consisting of a group of four combined articles written by several contributors, offers a summation of the history and the work of the Project and outlines its ongoing but final programs. The contributing writers include Edward D'Arms, Robert H. Klotman, Robert J. Werner and David Willoughby (1973). After presenting a concise and thorough history of the CMP , 1957-1973, a timeline of which is provided in Appendix S, the first of four articles proceeds to discuss the final five-year project supported by the MENC and the Ford Foundation. Still following the principles of CM, the project sponsored three programs: I) Professionals-in-Residence to Communities, an expansion of the original YCP/Composers-in-Public Schools programs from 1957, II) The Teaching of Comprehensive Musicianship, and III) Complementary Activities, which include the two "ambitious" forums previously mentioned.

It is Programs II and III that are of most interest and significance to this study. In Program II, grants were awarded to twenty-one teachers from 1969-1973 for the purpose of designing and implementing their own various teaching approaches in the teaching of comprehensive musicianship. Curricula, including course sequences; syllabi and materials, for all grade levels--K-12, undergraduate, and graduate--were developed for both individual and "institutional" (class) teaching (p. 36). The programs at the college level dealt with the "revision of theory courses, the implications of CM for the total curriculum, and in-service offerings for teachers" (p. 37).

In Program III, the Complementary Activities promoted CM through consulting services to institutions interested in implementing CM; CM workshops, courses, and seminars for faculty at all grade levels; presentations at state, regional, and national music conventions and other professional organizations; new publications focusing on the CM philosophy and teaching techniques; articles on all aspects of CM published in the CMP newsletters; and two national conferences, 1970 and 1971, focused on the college music curriculum and using CM as the basis for the total curriculum. National and local forums were also conducted in which the basic goal was to “stimulate all elements of the music profession to think together about the future of music and to make plans for influencing that future” (p. 38).

The second article focuses on delineating the principles of CM and divides the discussion into three broad categories: the common elements approach; musicianly functions; and educational strategies. The philosophy and pedagogy used in the present research study’s curriculum reflect the CM principles listed: that “all musicians are educators. . . all music students should be taught the full range of what music is and not just certain things. . . the source of all music study is the [actual] literature” (p. 39), and that music from all periods, from the earliest times to contemporary, be included in music study. The CM approach can also be implemented at every stage of learning, from preschool through college graduate study.

The first category, the common elements approach in CM, is described as analysis of music by its commonalities, thus enabling students to apply this technique to any style of music in any culture. Analysis can be approached from the perspectives that music is sound and sound exists in time and space; the elements of sound include

frequency, durations, intensity and timbre, and the interaction of these elements can be organized and analyzed for how they produce musical sound. The second category deals with the actual events in a musician's life, doing what musicians do--listening, composing, performing, evaluating, performing, research and teaching--to name a few. The third category concerns the educational strategies used in the application of CM within the classroom. These include integration (relating the classes and activities to each other); breadth and depth (how much detail to go into for each topic studied); involvement (student-centered learning, application of learning to current lives, and activities as musicians); and independence (students take responsibility for their own learning, becoming independent thinkers).

The final analysis concludes that CMP's work will continue, via the numerous organizations and institutions involved throughout the years, and even more so through the "thousands of individuals" who experienced it in myriad ways during those fourteen years of the CMP existence. The article concludes that the CMP has done its job in fulfilling many of its goals as stated in the 1968 proposal to the Ford Foundation (D'Arms, et al., 1973). "As more and more of [those] who have worked with CMP move into positions of influence and as [their] students assume active roles in the music profession, the effects of CMP will spread" (p. 38). Other useful information in this article includes lists of the CMP Publications and the CMP film and lists of committee and project members.

Research shows some support for a keyboard harmony class in conjunction with the theory class. Trantham (1970) summarizes his dissertation of the same title, "*A Music Theory Approach to Beginning Piano Instruction for the College Music Major*"

which advocates adding a comprehensive musicianship approach to these keyboard classes. He says that keyboard harmony classes are more effective when following CM guidelines, specifically “interrelating [the class] materials with the study of music compositions,” (p. 55) including the piano literature. He states that functional piano class that is required by the majority of undergrad music curricula need to add two things to become a truly comprehensive musicianship program--sight-reading and improvisation and suggests that more theory be incorporated into the piano (keyboard harmony) class.

Charles W. Walton (1981) targets the theory class, identifying six areas in the teaching of “theory and musicianship that need more attention. . . . All aspects of music. . . combine and become the basis for the study of music literature. This synthesis is what is rightly called musicianship” (p. 40). He makes the correct observation that finding the balance amongst the many elements of music is the real challenge. He briefly discusses the six areas, which include all the elements but one of the taxonomy designed for the present study. They are listening, analysis, music reading, creativity, writing music, and keyboard harmony. Listening, music reading and writing are three of the seven sequenced activities of the taxonomy. Creativity would include the composition and performance element and keyboard harmony would include the ‘play’ element. Singing is the only area not mentioned in any part of Walton’s discussion. While the scope of the present work does not include the theory class, Walton’s article is significant in presenting the type of theory class that would be a perfect companion to the keyboard harmony class presented in this study, assuming that the six identified areas (plus singing) were given the emphasis he claims is needed.

The entire issue of the Autumn 1990 publication of *The Quarterly*, Vol. 1, No. 3, the entire issue was devoted solely to the CMP. (*The Quarterly* only ran for eight years, 1990-1997, not to be confused with *The Musical Quarterly*, which is still in publication.) Editor Richard Colwell (1990) explains why “valuable journal space be devoted to a project that was deemed appropriate and timely for the sixties” (p. 2). He reminds the readers that the CMP research projects raised many issues, but as of yet, many of those issues remain unresolved. He recalls that in those projects, faculty worked together--composers, theorists, musicologists, applied teachers--and “wrestled” together to solve problems. And he remembers that students benefited when the music courses were related to each other in a synthesis of musical information. He declares that now the situation has reversed itself and teaching has regressed to the earlier segregated “subdisciplines” of the larger history and theory subjects. Insisting that he and the contributing writers are not taking a stand on which approach is better, Colwell says that they are “suggesting” that 1990 may be a good time to review the CMP, reconsider the programs advantages and disadvantages and then compare them with the current teaching approaches and philosophies.

With that in mind, he lists some of the most important and informative CMP publications for the readers to pursue on their own, due to space limitations of the Journal. Instead, the publishers asked a varied group of sixteen scholars who had each played a “different but important role” in the CMP project to “relay their impressions of the project goals and procedures, then and now (p. 2). At least one article included has already been reviewed in this section, Peter Schickele’s account of his time in L.A., and the reader will recognize the names of several other writers who have also been

previously mentioned in the present study, such as Norman Dello Joio, Martin Mailman, Robert J. Werner, William Thomson, David Willoughby, Charles H. Ball, and Robert Washburn.

In the Epilogue, Werner summarizes the many benefits, for all involved, in the CMP projects and hopes that others will be stirred to renew that work. “CMP was a living organism” he states. “It brought together professionals from all aspects of the music profession and through the dialogue that ensued, everyone grew and all were changed to some degree” (p. 78). Dello Joio, in his usual unfettered style, just wants to know, “Where is the leadership?” (p. 4).

Books

The books reviewed in this section emanate only from what was found in the library resources at the University of Florida music library. The focus was on locating significant books or portions thereof concerning Comprehensive Musicianship and related activities, the forerunners of its origination and development, the YCP, the Northwestern Seminar and the IMCE experimental program. Histories of music and music education in America were consulted to see how history has catalogued the CMP movement and if music education has used the CM approach. Also reviewed were selected primary source CMP publications that find themselves in book form. Books on related issues in this study may also be included. This discussion attempts to present the materials reviewed in a chronological sequence as much as possible, for deeper comprehension and understanding of the flow of literature presented.

James Mursell (1948), well known writer and philosopher in music education, has been writing books on music education since the late 1920's. Much of what he says in the book included in this study still applies today and would serve as interesting

background and preparatory reading for those pursuing future music teaching careers. Several of his thoughts and basic educational philosophies presented in these volumes align themselves with those by which this study's pilot curriculum was constructed. Many of the topics address the objectives of the present study's taxonomy and class activities.

In the 1948 *Education for Musical Growth*, Mursell, after defining for himself that "musical growth" simply means "becoming musical" (p. v), explores firstly, the concept of musical growth and then the "avenues" of musical growth. He clarifies his definite preference for the developmental approach over the mechanistic approach, but it is here that the Project researcher will respectfully disagree and suggest that through the 'mechanics' of the latter approach, the end goals of the former approach can be achieved. He explains the developmental point of view: "All power and all fulfillment come through growth (and) it is true in every field of human endeavor,. . . including music" (p. 3).

He explains the process of musical growth, stipulating that there should be a musical reason for every musical activity and learning experience and every activity and experience should be planned with musical growth as the objective. The mechanistic approach he defines as the visible, outer manifestations of musical activity and learning, in second place to reaching and emphasizing the "inner, living essence" of the developmental approach. Research and practical experience in the classroom show that both approaches must work together in order to achieve any growth at all. Later Mursell discusses five general areas, the "avenues" in which to develop musical "responsiveness" (p. 125)--awareness, initiative, discrimination, insight, and skill--all of

which are goals of the present curriculum and were considered when developing each lesson plan in the study. These growth areas are also briefly discussed in Tellstrom's book, which is discussed below.

Tellstrom (1971), in *Music in American Education, Past and Present*, explains the format of the book--at the beginning of each section the first chapter is devoted to the "evolution and establishment of a major educational movement" (p. viii) after which follows discussion of how the principles were implemented in their respective areas in music education. The CMP, however, almost escaped detection in its very brief one paragraph entry. From the publishing date, 1971, one will see that the CMP projects were in their last few years of 'official' funding and experimental programs. It seems, to this Project researcher, at least, that the CMP activities of the preceding twelve years had created quite a stir and initiated an educational movement of enough magnitude, interest and participation throughout the country that it would warrant more than just a few lines of general note in a book with the stated intent this one had.

Twelve years later, even less space is given to the CMP in Keene's (1982) *A History of Music Education in the United States*. In fact, it is the Northwestern Seminar that receives minimal attention only to mention that "new ideas influenced the training of teachers" (p. 361), one being that teachers should be able to relate theoretical and historical aspects to the performance area. Both Keene and Tellstrom describe the Seminar as intended for teachers and teacher training. Keene also refers to the developmental 'spiral' curriculum which has been mentioned in this research and reflects the structure used in the pilot curriculum, as having been traditionally attributed to and associated with Jerome Bruner. Many articles during the 1960's in the *MEJ*

referred to Bruner's spiral curriculum. But, Keene discloses, apparently these writers were "imperfectly unaware" of James Mursell's (1948 text discussed above) theories of growth and development that had appeared in print "a generation before" (p. 361).

In *Contemporary Music Education*, after the opening chapter's account of the historical foundations in music education, Michael L. Mark (1986), jumps right into the curricular foundations of music education and begins with the history and description of the Contemporary Music Project. Mark provides a succinct and factual reporting of this educational movement and the programs implemented during its total sixteen years of operation. While echoing the focus of the Northwestern Seminar was on improving music teacher education, he also acknowledges (unlike the previous authors mentioned) that out of the Seminar arose the initial principles of comprehensive musicianship (p. 39). Later in the book, Mark discusses CM in more detail, specifically the Northwestern Seminar, and the assessment and evaluation of the resulting IMCE test programs. He defines CM as "the term used to describe the interdisciplinary study of music" (p. 183). He recognized that music courses in both high schools and colleges are taught as separated and unrelated areas. "Students learn music without knowing the history and theory that shaped it. Their fragmented view of music prevents them from developing insights necessary for true musical understanding" (p. 183).

He summarizes that CM began as a "concept for educating college music students", but it has now "shifted to the elementary and secondary [music] education" (p. 191). He concludes that two things must happen for CM to succeed--one being the understanding and support of the administration, and two, the "knowledge, ability, resources and positive attitude to develop" a CM program (p. 193).

Ten years later, Mark's (1996) third edition of his *Contemporary Music Education* was published. There were no substantial or significant changes in his section on Comprehensive Musicianship. The focus of this edition concerns the social environment within which all musicians and music educators must learn to function.

Mark's historical work surfaces again eleven years later, in 2007, with co-author Charles L. Gary for the third edition of *A History of American Music Education*, published in conjunction with the MENC (Mark & Gary, 2007). Discussion of the CMP included, but in a different section, a newer category of "Government, foundation and not-for-profit support" (p. 407). This account has been shortened but still follows the general format of the earlier version in Mark's 1986 opus. Some new material appears as Ward-Steinman's San Diego program is lauded for going "beyond the traditional music curriculum to show how various aspects of music relate to each other" (p. 408). The authors quote William Sullivan's article "San Diego State Goes Comprehensive" in *High Fidelity/Musical America*, March 1979, saying that CM deserves praise because it is a "flexible, thorough, and effective" program in which the students encounter music from all periods and styles, including Eastern and ethnic in addition to Western music. Sullivan also notes that many students have become more motivated with a CM approach (1979).

Later in the text, under the heading, New Curricular Foundations of Music Education, Comprehensive Musicianship is discussed in terms of the Northwestern "Seminar on Comprehensive Musicianship--the Foundation for College Education in Music". The participants "examined the content and orientation of basic college music courses in history and theory" (p. 441). Also of particular interest and significance to

this study is the passage devoted to Ward-Steinman's early involvement as a professional-in-residence, 1970-1972, in the Tampa Bay, Florida area and his continued involvement and exemplary leadership in the CM program that he designed and implemented at San Diego State University following his residency.

In a rather odd way, indirect support for a chronological approach is found in *The Art of Listening*, by Bamberger and Brofsky (1979). They begin with listening as the first experience in music for the students and the effect that listening to music for its own sake first has on the student. This premise is the one emphasized the most over the other six taxonomy objectives in the test pilot curriculum. The authors' aim is for the students' experience with the music itself to precede any discussion of or about the music. After the initial listening the students are taken through discussions and studies of each particular aspect in music. At the end of the book, the materials just studied, the examples previously heard are "rearranged chronologically to suggest some generalizations about the style of each period. This chronological reordering should give. . . a skeletal outline of music history" (p. 294). In rehearing the musical excerpts in a chronological order they tell the students they will get "some sense of the style of the various eras" (p. 294). It seems to this Project researcher that, if studying music literature provides the students with more understanding of the stylistic tendencies in the different musical eras while also providing a "skeletal outline" of music history, why not rearrange the elements of music instead, to go along in a chronological order? At least three birds, it looks like, are being done in by one stone.

Willoughby (1971) lists nine publications of the CMP in his study. Some of these were already out of print and others were listed as still “in preparation” (p. 119). Three of these publications were selected for review--the CMP 2, CMP 5, and CMP 6.

Comprehensive Musicianship, The Foundation for College Education in Music, CMP 2 (MENC, 1965), is a report on the April 1965 CMP Seminar at Northwestern University which provides concise, factual and thorough descriptions of the development and events of the seminar. In the Foreword, Dello Joio and Beglarian explain the purpose of the report was to “acquaint the public with the expanded interest of the CMP in *all* levels of music education” (emphasis added) and not to state any particular declarations or policies. It is a “reflection of collective thought” of those actively involved in the music teaching profession.

The primary intent of the conference was to “examine the content and orientation of those required college music courses which are designed to develop general musical knowledge as a basis for later specialized studies”, i.e., musicianship training. A secondary focus was identified as considering the “total curriculum as well, especially as it relates to preparation of public school music teachers” (p. 3). Background information traces the steps taken by the CMP’s interest in ‘modernizing and broadening’ music education that led up to a need for this conference. The premise upon which the CMP was founded is identified as the belief that our living musical culture is a combination of our preserved past musical heritage with our present heritage. The aim of the conference was defined as not particularly to “develop a consensus of opinions”, but rather more to “seek guidelines for further inquiry and action” (p. 7).

Five of the forty-three participants were asked to present background papers at the conference. All five papers are included in the book. Other papers and outlines were also presented by theory professors from several other colleges.

The general discussions of the Seminar were divided into two main interrelated areas: concepts and skills. The seminar discussions on musicianship training were divided into three main topics and participants were assigned to the various groups. Again, their job was to provide recommendations for future action. Charles R. Hoffer, with whom there is a personal interview in the present document, was part of Group I: Compositional Process and Writing Skills. Group II dealt with Musical Analysis and Aural Skills. Group III made recommendations in History, Literature and Performance Skills. It can be seen from the recommendations made by these groups that the guidelines of the CM movement are emerging.

Five of Group I's recommendations were listed, several of which are relevant to the present study's curriculum in its philosophy, taxonomy and curriculum design and are summarized as follows. 1) Rhythmic elements should be included in the study of pitch organization. In the technical study of the modes and mode-playing, mastery of three different rhythmic patterns were required in the test curriculum. 2) Students should study literature outside the common-practice period. This research study answers that call, being solely devoted to the medieval period. 3) Contrapuntal techniques and instrumental idioms should be included in teaching harmony. Species counterpoint was the starting point in the test curriculum to begin the study of harmony. Instrumental idioms began to be addressed in the study of early dance forms and accompanied song. 4) The process of acquainting students with the basic elements of

musical and “develop(ing) a working command of these elements through writing assignments” based on these elements is one of the taxonomy objectives and goals of the present study’s curriculum.

Group II (Musical Analysis and Aural Skills) made five recommendations in the aural skills area. The ones, or portions thereof, which pertain to this study are: 1) “Materials may be drawn from any era and culture”. The value of all musics should be imported and emphasized and for their variety and textures as well as “student-composed” materials. This supports the present study’s demand for attention to the early music periods and also the inclusion in the taxonomy objectives of student composition in that period. 2) “Singing and playing instruments in a variety of situations” also parallels this study’s objectives. 3) Relating the literature studied to the literature heard and studying the literature of all periods and styles is another significant objective of the current study (p. 15).

All musical ventures involve analysis of some sort. The value of analytical skills is identified by Group II in listening, composition, and performance skills as well as in music education teaching skills. At almost every juncture in the present study, the students are involved in analysis, whether aural, verbal, written, or at the keyboard, in order to complete the coursework.

Group III (History, Literature and Performance Skills) draws in the aesthetic element to complete the CM experience. Although, it is stated, students can “enter” musical experiences by any one of three ways, “being introduced to a concept. . . taught a skill. . . or being directly exposed to the experience of a work of art. . . . all three of these categories must be experienced by the student to achieve comprehensive

musicianship” (p. 18). From historical study the Group determined that students would acquire “intimate knowledge of representative works of Western music from the Middle Ages to the present”. The reader is asked to consider why the use of the word *intimate* and to then connect that with the study of music in Middle Ages. The Project researcher hopes that the need to devote sufficient time to this period becomes more understood and supported as these objectives are thoughtfully reviewed. This study hopes to provide a more intimate knowledge of the music of the Middle Ages. Another relevant determination is that historical study would also enable students to improve their performance of period pieces through enlightened interpretive skills and stylistic characteristics of the different musical eras. But the unarguable tenet surfaces in the Group’s stipulation that “two types of courses should form the curriculum: (1) a chronological survey of Western art music, and (2) an exploration in depth of certain composers, styles. . . with considerable focus on context” and including 20th century and non-Western music. This Project researcher would add *non-Western and now 21st century* to both categories to fulfill CM’s guidelines and approach.

Group III also considered the music educator’s responsibilities. It left them with several principles to remember: “All music courses are interrelated; history must be preceded by aural experience through carefully guided listening and/or performance; history must be supplemented by analysis” and “the aim of instruction is not only to present answers, but. . . to encourage continuing interest and investigation on the part of the student” (p. 19).

In summary, several recommendations made by the three groups were common to all. These were identified and combined to form a set of “interrelated premises” which

have come to be known as the initial guidelines and principles of the CM movement. The seven recommendations are listed in Appendix U as printed in the CMP 2 for the reader's convenience.

MENC's (1971) *Comprehensive Musicianship, An Anthology of Evolving Thought*, CMP5, provides "a chronology" of the first ten years (1959-1969) of the Project, states Dello Joio and Werner in the Foreword. David Willoughby selected and prepared the materials from seventeen contributors in published articles, either in part or in entirety, or from speeches given by those most closely involved with the CMP. In its Appendices is a significant item for this study, the chronology of the CM events from its inception in 1959 to the present (1971). A general timeline of events that shaped the CM movement is provided in Appendix S of the current work, compiled by the Project researcher. Another item of interest is the primary source material, the actual compositions from the Project, housed in the CMP Library.

Edward D'Arms, former associate director of the Ford Foundation and then current member of the Project Policy Committee (mentioned earlier in this work), makes some important points about comprehensive musicianship and music in general that support the philosophy and principles of the curriculum presented in the current study. He stipulates that there was never the pretense that CM had all the answers or was the only answer to issues in the music education profession, but there were several common beliefs shared by many: 1) "music is more--and more important--than composition or theory or performance or pedagogy", 2) "that all musicians are educators" no matter their job description or job location and, 3) "that the music student, from first grade (this 21st century Project researcher will add preschool and

Kindergarten to the list) through the conservatory, deserves to be taught the full range of what music is and not certain things about music” (p. vii). He reminds us that there is no one way to achieving comprehensive musicianship, which, to this Project researcher, is the beauty of the approach. Not all students learn the same way, so what may work for one may not for another. The wide, encompassing nature of CM is flexible enough to accommodate the differences as well as the creative aspects of each student, and also each teacher. D’Arms clarifies that “music is an art. . . [incapable] of precise definition or prescription” (p. viii). It survives only through the individuals involved-- composers, performers, conductors, educators, students and listeners.

The book is divided into two parts. The first part deals with the YCP and its evolution to the Composers in Public Schools program and discusses articles by Norman Dello Joio, Halsey Stevens, Grant Beglarian, Robert Washburn, Joseph Penna, Peter Schickele, Martin Mailman, and John Davies, several of which have been addressed previously in this document. The second part addresses the “Curricular Experiments and the Developing Theory of CM” from 1963 to 1969. Secondary topics of CM, as identified in the Northwestern Seminar, appear in these articles concerning the education and training of music teachers and educators, student motivation, and curriculum issues. Dello Joio, Beglarian, and William Thomson (Indiana University) are the writers included in this section. A truncated synopsis of the IMCE is included but is quickly followed by discussion of speeches on related topics given at various institutions or conventions throughout the country. Some of these included Wiley Housewright’s speech at the 1966 Conference of the International Society of Music Education at Interlochen, Michigan concerning CM goals and the traditional music curriculum and

Arrand Parsons' speech at the 1968 Illinois Music Educators Association concerning the cyclic approach that he had promoted at the Northwestern Seminar. Other speakers included Beglarian, Thomson, Sam Adler, Robert Trotter, Eunice Boardman, and William Mitchell. A very brief nod was given of the Eastman Workshop, which has been mentioned previously in this work. There was also a mention of a presentation by Robert Werner, in July 1970, summarizing the philosophy and structure of CM in a Moscow meeting of the International Society for Music Education (p. 99).

Willoughby (1971), in *Comprehensive Musicianship and Undergraduate Music Curriculum*, CMP6, provides reports on the IMCE experimental programs which were "based on the concept of comprehensive musicianship and designed to improve instruction in basic musicianship at the undergraduate level" (p. viii) in thirty-two participating institutions across the United States, 1966-1968. He assembled the material, most of which is gathered from articles and reports written by those working in the IMCE programs or who were closely involved in its activities, personal interviews and the materials from the classrooms themselves. Dello Joio and Werner attest that these experimental programs are a "graphic example of how the implementation of an ideal can yield refinement and focus while at the same time provide the impetus for higher attainments" (p. v). Beglarian dubs the IMCE as perhaps "the most massive and complex program in music education attempted in recent times" (p. xii).

Willoughby divides this book into three parts. Part One provides supplementary material concerning the change in teaching and learning processes in relation to CM and educational theories and trends that reinforce the CM concept. Discussion addresses the role of the faculty in being prepared and open to new teaching and

learning concepts, materials and techniques, and curricular developments. The supporting role of the college is to produce graduates as described above by always assessing, evaluating and improving, and also being open to new developments. Another change noted is the increased awareness of and attention to the thinking and understanding process of each individual student. Older learning theories identified as still pertinent today (1971) and for this Project researcher, today include learning by discovery, known as the heuristic method, keeping knowledge alive, understanding that knowledge is useless unless it relates to the student's personal experience, and guarding against offering too many subjects instead of emphasizing a more thorough approach, all of which fall under the broad scope of comprehensive musicianship and within the philosophy underlying the present study.

In the area of curricular development, Willoughby postulates that if the educational process is regarded as "guided growth", the curriculum should then be "organized in such a way that a developmental continuity of experience takes place" (p. 11). Beginning with basic, simpler ideas and form and building up to larger and more complex concepts and forms will deepen the student's understanding (comprehension). Returning to the same basic ideas but at increasingly higher levels of understanding and skill is reminiscent of Mursell's cyclic method and Bruner's spiral curriculum. Willoughby also believes, as many music educators believe and as research has shown, that the CM theory is applicable to all levels of education from PreK through twelfth grade and beyond to the graduate level. He concludes, "Comprehensive musicianship can serve both the individual teacher and the music department of school as a basis on which to develop renewed attitudes and approaches toward the

development of the student's more complete musicality" (p. 17). The present keyboard curriculum was designed with this type of curricular and educational theory in mind.

Part Two presents a summary of the IMCE curricular practices through reports by the teachers involved and as well as observers of the program. Additional detailed information was gathered from actual classroom materials such as assignments, examinations and projects. Interesting to this study is the list of strengths and weaknesses observed and reported by the program heads and personal interviews of other closely involved with the program. More strengths than weaknesses were cited and according to Willoughby, "it was evident that the success of IMCE was dependent upon the talents and capacities of individual teachers, their commitment to CM, and an extremely favorable student-teacher ratio" (p. 34). Several responses indicated a desire to see upper level classes more related to the lower division music classes to reinforce the CM material. The integrated approach was also deemed a success, especially in relation to connecting theory and history, relating performance to the classroom studies, and incorporating keyboard work with sight-singing and theory. There were also reported observations of the CM influence extending to other music courses beyond the IMCE classes as well as to other non-music classes in other disciplines. Changes in teacher attitudes and self-evaluation were also reported.

The weaknesses found were mainly due to teacher inexperience with CM in relation to continuity and integration. Other weaknesses mentioned centered mostly around the development of aural and keyboard skills, such as ear-training, sight-singing, rhythm reading and keyboard skills, and with the "mechanics of implementation" (p. 35) in things like scheduling performance activities, time management in the classroom and

some curriculum planning issues. There were also reported observations of the CM influence extending to other music courses beyond the IMCE classes as well as to other non-music classes in other disciplines. Changes in teacher attitudes and self-evaluation were also reported.

Another challenge noted was the breadth and depth concept. However, it seems to have been reported that there was a sense that students did develop more depth from the comprehensive course than the traditional ones. It remains an issue to be aware of during the planning as well as the implementation of any curriculum.

In characterizing and illuminating the comprehensive idea, Willoughby reiterates that CM is *not* a teaching method or a restructuring of courses. This view of CM is probably the most commonly made mistake about the CM approach. It is a process, a concept, an attitude, and a logical approach to age-old problems in the undergraduate music degree program. He explains that CM “involves new and imaginative ways of organizing the study of music” (p. 36), adding that its success is based primarily on a relatively small class size of about twelve to twenty students. This Project researcher would advocate the twelve member class for many reasons, but mostly to insure that enough time would be spent on the individual student attending to their musical and educational needs. “The strength of this idea is the rational unification of otherwise disparate materials. A comprehensive study probes at the roots of all music and stimulates creative thinking. It allows a student to develop into a more complete musician” (p. 36).

Willoughby also has words for the Administrative element in developing comprehensive teachers. He mandates that the “entire school should be committed to

and must exemplify this approach through the undergraduate and graduate levels; one course is not enough. The philosophy of CM should be propagated, an adequate musical background should be provided and there should be a laboratory in which devices and procedures can be demonstrated” (p. 68).

Part Three summarizes the findings in the preceding two parts. It presents a very concise description of the characteristics and elements of comprehensive musicianship. Since these have already been addressed in this review they will not be reiterated here.

“By definition,” Willoughby states “CM suggests the study of a wide variety of musical styles. . . from chant to the present” (p. vii) and including Western as well as non-Western styles of music. CM provides the breadth; the teacher provides the depth of each element studied. “Each teacher should be receptive to new ideas and be willing to take calculated risks in their implementation. CM demands new competencies and new classroom strategies, but also serves as a bridge by which teachers can apply new ideas without rejecting those traditional approaches that have been proven successful (p. x).

Chapter Summary

A call for comprehensive music education echoes throughout the literature reviewed. Not only at the college level, but from the earliest preschool years through the graduate level of study has the comprehensive approach been explored, studied, examined, and proven to be a successful teaching strategy that is flexible and adaptable to all kinds of learning situations. In private lessons to individual classes with emphasis mostly on instrumental aspects including band instruments and specific solo instruments (guitar, ukulele, alto trombone, viola) and of course, keyboard, but also vocal and choral studies as well.

Research studies indicate continued broad support for the idea of a comprehensive approach to music education at all levels of education. Research shows numerous, varied studies, worldwide, involving comprehensive music and musicianship beginning as early as the preschool years and extending through graduate level study. Studies show that the interest in comprehensive music extends beyond the 'four corners' of the United States. Studies have been conducted in Canada, Taiwan, Ghana, Korea and Southwest Africa concerning various elements of comprehensive music, musicianship and curricula. The usual goal is to study the effects of a comprehensive approach in the general music class or to design a program that would foster comprehensive music education. Many times the study involves isolating one particular aspect of the class curriculum instead of the curriculum as a whole. These studies address all sorts of music classes, in public and private teaching institutions and situations, including an impressive variety of instrumental and vocal/choral applications and working with many types of students. In every study, comprehensive music and musicianship is found to be the answer, or at least a major part of the answer to the problems encountered in PreK - 12 music education.

The literature review revealed that the study of music of all periods and all styles is one of the most important principles of CM and one of the first to be established. It is interesting to discover in the related literature how little attention is given to insure that the earliest musical eras and styles, the Medieval and Renaissance, have not been excluded from the curricula. So much attention has been focused on including the contemporary styles, the music of the present, that the earlier periods have all but disappeared, or at best, have received lip-service. The literature reviewed for this study

reflects this disregard, intentional or not, of sufficiently addressing the importance and influence of the early music periods.

Aside from the general call for and interest in comprehensive approaches to music education, there were four areas in comprehensive musicianship of particular concern that kept surfacing in the research literature. All four areas are interrelated and must work together for the success of not only a CM approach but of any educational approach. For that reason they deserve some mention in the present work. These four areas are:

1. A balanced curriculum: performance vs concepts/musicianship
2. Teacher training/preparation and educational background
3. Student-centered learning and student motivation
4. Administrative support: developing independent musical thinkers (value of music education).

A balanced curriculum: performance vs concepts and musicianship. The desire to balance performance-based instruction with the inclusion of music theory and history to provide a more comprehensive music education program was the subject of many studies. Recognizing that too much attention and importance was given to performance skills only and that a lack of attention and importance was awarded to the broader skills and concepts of music theory and music education in general, studies were conducted to determine the effects of providing a more comprehensive program of musical instruction. Most of the pre-collegiate studies were conducted in band performance classes in both middle and high schools. Fewer studies addressed the choral performance class. Most of the primary school studies focused on the general music class.

Teacher training/preparation and educational background Repeatedly identified as a definite obstacle in administering a comprehensive music education/curriculum in the classroom was the lack of adequate pedagogical training in the instructor's own undergraduate program of study. Research indicates the need for better teacher training, not only for future music educators, but for musicians in the performance areas as well. Research also cites the need for music educators to keep their own performance skills as fine-tuned as possible. The issue of teacher-training and teacher preparedness was consistently addressed in all levels of music instruction, from preschool through graduate level study.

Student-centered learning and student motivation. Active student involvement was also identified in many studies as one of the necessary (primary) elements in a successful comprehensive music education program. Extensive research and writings have focused on the importance of student-centered learning and student motivation and have determined this to be critical to the success of music education. A balanced curriculum taught by a well-trained (prepared) and enthusiastic teacher and supported by the administration will engage the students to become motivated and actively involved and interested in taking ownership of their own education.

Independent musical thinkers. Many studies connect the development of musically independent students to successful implementation of a comprehensive music program. Research shows that, with these three main elements active and in place, the ultimate goal of the overall music program, department, school and its administration can begin to be realized. Producing well-rounded and well-grounded professional music educators, performers, theorists, musicologists and composers in the

undergraduate program can be a reality using a core comprehensive musicianship curriculum. Support of this program, however, must also come from the top down, and the Administration must be 'on board' in its support, financially and academically, for the goals of comprehensive musicianship to be realized.

Countless research studies cite the CMP movement of the late 1950's-1970's as a direct influence on the study or as historical information and background to the study. Comprehensive musicianship is seen as the answer by many studies in meeting requirements of the National Standards and in achieving many of the MENC goals in music education. Research also shows that by the late 1960's-early 1970's, the CM principles and approach in pedagogy had been reviewed, discussed, tested, evaluated , re-tested and re-evaluated enough to determine its unquestionable success. This Project researcher found no study that concluded the CM approach was ineffective and did not improve music education when implemented.

CHAPTER 3 METHODS AND PROCEDURES

Introductory Remarks

The purpose of this study was to develop a new keyboard theory curriculum utilizing a chronological and comprehensive musical approach and to determine the efficacy of the curriculum in reinforcing core theory skills. The course was designed and intended for music majors and music minors enrolled in a professional music degree program and taking their first semester of the core music theory class. The classes, lessons, and assignments were constructed according to a seven-step taxonomy developed by the Project instructor: 1) LISTEN/HEAR 2) and 3) PLAY and SING/SING and PLAY 4) READ 5) WRITE 6) COMPOSE and 7) PERFORM.

Pilot Study

A pilot study (Keyboard Theory Project) was conducted in order to develop and test the efficacy of a new keyboard theory curriculum. The study examined the effects of the first semester of the new curriculum. The research protocol for this study was examined and approved by the University's Institutional Review Board and its School of Music (Appendix A).

Students from four freshman core theory classes were asked to volunteer for the pilot test study during the Fall 2008 semester. Of the four classes, three were Music Theory I and one was Introduction to Music Theory. These classes were selected based on the requirements of the test curriculum intended for music students, majors and minors, in their first semester of music theory. Of the thirteen students who volunteered for the Project class, five either dropped the course during the semester or did not complete the posttest, leaving an experimental group of $n=8$. These remaining

eight students were all enrolled in the Intro to Music Theory class, therefore that class served as the control group. Of the twenty-six students in the class, twelve other students completed both their theory class and both pretest and posttest for the Project. This yielded a control group of $n=12$. When combined with the experimental group, the total population for the study was $N=20$.

Both experimental and control group students took the core theory class for the sixteen-week semester. The experimental group concurrently took the Keyboard Theory Project during the same semester. While the control group met for three 50-minute classes (150 minutes total) per week, the experimental group met for two 50-minute classes (100 minutes total) per week.

Selection of the Participants

Participation in the Project was voluntary. Those students who volunteered for the Project received one credit hour. The Project class was designated as the experimental treatment group and the core theory class was designated as the control group. As the treatment group was contained within the control group, all participants took the core theory class, with the treatment group concurrently taking the Project class.

Flyers (Appendix C) were posted in the Music Building during the Fall Registration period, including the Drop/Add period, which was also the first week of classes. They were also posted and made available in the Office of the Director of Undergraduate Admissions.

Personal oral presentations took place during the first week of classes. At the general meeting of all first semester music majors and music minors, the Project researcher spoke to all Theory I students and Intro to Music Theory students about the Project and asked for volunteers. A sign up sheet was passed around for interested

students. The opportunity to enroll in the study was also mentioned by the Director of Undergraduate Admissions during her oral presentation to the same classes as well as during student advising appointments with individual students. The instructors of these classes also called the students' attention to and encouraged participation in this study during the general meeting of all first semester music majors and minors and also during advising appointments with individual students.

Pretest and Posttest

Permission was granted to use the 2003 Advanced Placement (AP) Music Theory Released Exam (Appendix B) as a pre-and post-test for this study. In preparation, selected questions from the test were prepared due to time limitations for the testing and relevance of the questions themselves to the ensuing course content of the Project. The order of questions as arranged in the AP exam was maintained in the pretest and posttest. In the first week of classes, during a regular class period agreed upon by the theory class instructor and the project administrator, the pretest was administered to the total population of the study (N=26). During the last week of classes, the posttest was administered to the total population of the study (N=22). The difference in the pretest total population number and the posttest total population number can be attributed to students having withdrawn from the core theory class after having taken the pretest but before taking the posttest. It can also be explained by students who simply did not show up, for whatever reason, to take the posttest. Only the scores of students who completed both pretest and posttest could be used for the study, resulting in the control group (n=12) and the treatment group (n=8) and a total population (N=20).

Research Design

The design of the study was a pretest-posttest design with nonequivalent groups. Participation was voluntary. For that reason, neither random selection nor group equivalency was possible.

Dependent Measures

The dependent measure variable for this study was the pretest and posttest administered before and after the treatment. The posttest was the same test as the pretest, made up of forty-five questions and three dictations which had been extracted from the 2003 AP Music Theory exam. The results that changed from pretest to posttest are the dependent variables.

Independent Measures

The independent measure for the study was the Keyboard Theory Project Class, MUS 4905, that the volunteer students took. The Project consisted of the class lessons, assignments, and tests, which were required of all students in the experimental group. The study was conducted as a core keyboard theory class in a live and interacting educational environment. Because students received one credit hour for this course, grades were recorded and dispersed according to University regulations, but had no effect on the pretest or posttest design study or results of the pilot study. It was the intent for the study to be administered as would be a currently existing college class. Daily, weekly, and periodic assignments and tests were assigned. Only the experimental group was subject to this treatment. The control group did not participate in the keyboard theory class project.

Treatment Variable

During the sixteen-week treatment period, the total population (N=20) attended their core theory class, Intro to Music Theory, 50 minutes three times per week. The experimental group, n=8, received the treatment in the form of the Keyboard Theory Project class, which met for 50 minutes, twice a week. The remainder of the core theory class, n=12, was assigned to the control group and did not participate in the treatment.

The instructors of the two classes did not have any interaction concerning class materials, sequencing, assignments, or tests, other than to coordinate the scheduling of the pretest and posttest. The Project researcher was the author of this dissertation and the instructor of the Keyboard Theory Class (experimental group). The instructor of the Intro to Music Theory class (control group) was a fellow doctoral student in the final phase of completing coursework for the doctoral program.

Design of the Study

Pre-Class and Post-Class Survey

As part of the treatment, only the students in the experimental group were asked to complete a pre-class survey (Appendix E) for background information on previous musical training and education. A post-class survey (Appendix F) was conducted to obtain their opinions of and suggestions for the Keyboard Theory Project. The design of the study is discussed in detail below.

Lesson Plans and Assignments

The treatment (Keyboard Theory Project) consisted of 26 lessons including assignments, daily quizzes, keyboard testing, listening lists and worksheets, analysis assignments, melodic dictation, reading assignments, composition assignments, and a

final exam, administered during a sixteen-week semester. The majority of the class material was designed and developed by the Project researcher according to a progressive 7-step learning taxonomy. This taxonomy was developed by the Project researcher reflecting the educational philosophy of using a chronological and comprehensive approach to introduce new material in a scholarly, orderly way and to provide the foundational and fundamental musical background necessary for continued success in the students' developing music education and ensuing professional music careers. A list of sources used for class activities and assignments not designed or composed by the instructor can be found in Appendix I.

The success of the pilot class as a whole depended on the quality of the progress made more so than the quantity of material covered. Bearing that in mind and also recognizing that each student learns at a different level, especially at this beginning level of college study when most freshman students have not developed an efficient and organized study method, the Project researcher was free to *take the time to educate*, and the students were free from being made to skim over the surface of important material only for the purpose of meeting some arbitrary deadline. The students were also freed from hearing that they would not get to a certain chapter because 'there wasn't time'. So while an overall outline of progress was made and aimed for during the pilot study, each subsequent lesson depended on the success or progress of the preceding lesson, and each lesson was finalized only after the preceding class had occurred, was analyzed, and then adjustments made for the next class.

Several class activities in regards to the taxonomy had to be either changed or abandoned because of this method of student-centered teaching and learning, but in

the larger scheme of the planned four-semester curriculum of which this pilot class was the first, this situation would not be detrimental to the curriculum. In other words, they would not be behind at the end of the first semester. The educational flow of the first semester would not be interrupted, but continued into the second, third, and fourth semesters. Theoretically, the same class would return for Semester II and would pick up where they left off at the end of Semester I. As they become more seasoned students, understanding how they learn and perfecting their study methods, what might have seemed like an extremely slow learning curve in the first semester would increase during each successive semester. By the end of the second semester, the class would be operating more in tandem in meeting the goals of the curriculum so that during the third and fourth semesters competencies and goals would be achieved with more quickly and at greater rates of success.

The 7-step taxonomy upon which the lessons were designed is listed below, along with the activities and assignments that emphasized each skill. 1) HEAR/LISTEN: ear-training (ET), dictation, listening list tracksheets 2 & 3) PLAY & SING/SING & PLAY: keyboard skills involving technical exercises and playing modes; practice journals; keyboard testing; sight-reading and prepared piano pieces (S-R/Prep); analysis, writing, rhythmic elements, 4) READ: listening worksheets; historical readings, analysis, 5) WRITE: theory notebook; listening worksheets; analysis, 6) COMPOSE: species counterpoint, and 7) PERFORM: keyboard testing; prepared pieces.

The underlying plan of each lesson was to integrate as many taxonomy objectives as possible in each lesson and assignment while guiding the class in a pleasant, supportive and professional manner. The modal material and literature listened to by

the students in the Listening Lists is being discussed in class lectures and presentations; practiced in the keyboard exercises; tested in the ear-training quizzes; used in melodic dictations; played and sung/sung and played in class and in practice; written in the Theory Notebook; read about in the selected historical readings; analyzed (aurally and orally) in class and in written assignments; composed in two-part form; and 'performed' in Keyboard Testings. Composition was brought into the material in the latter part of the semester, although all the music discussed, analyzed and studied was done so from a compositional and theoretical perspective throughout the semester.

There were many activities associated with an integrated comprehensive program. A general layout of the class was established to instill a discipline of order and structure and to provide some constancy for the students to depend upon without becoming automatic and dull. The plan behind this progression considered the fact that music is, first and foremost, an audible art. It logically follows that (for beginners especially) the first and most natural way to be exposed to a new piece of music would be just to listen to it. (From merely the initial hearing of a piece, the experienced musician can immediately determine many things about a piece of music that takes the beginning musician hours to verbally or in written form, express, discuss, or analyze what had just been heard.) The first point of entry is the ears. For this reason, each class began with an ear-training quiz. Beginning the class with a quiz served two purposes: 1) to emphasize the undying importance of ear-training for the professional musician, and 2) to stress the importance of punctuality, helping students form the lifelong habit of being on time to all activities which will hopefully carry over into their professional life.

At some point in the class, usually at the beginning, the Project researcher would read the “Quote of the Day” about music to the class. A few minutes was given to the students to guess who the speaker was. This was randomly included in the class to add some levity and humor and to encourage a general positive attitude. It also functioned as a subtle reminder that the study of music is fun as well as demanding.

After the ET quiz and the Quote of the Day, material from the previous class would be reviewed. New material would be introduced and discussed or explained. Assignment handouts and discussion of the new assignments took up the latter part of the class, followed by any announcements or closing remarks. Again, each lesson was planned with the previous lesson’s achievement and progress in mind and according to the taxonomy. If no other objective was attained, the LISTEN/HEAR objective remained the constant and the keyboard skills (PLAY and SING/SING and PLAY) followed closely behind.

It took the first few weeks of classes to introduce each new activity or component and to explain procedures and how the class would operate. For example, the first few lessons dealt with preliminary operational matters, such as the School of Music’s piano lab classroom policies, discussion of the class Syllabus, and procedures for accessing the materials on reserve in the Music Library. When the first melodic dictation was administered, a major part of the class was involved in explaining how to take dictation, what to listen for, how to listen, how to develop a working method in writing things down quickly but correctly, so other ‘regular’ components of the class had to be postponed until later lessons. The individual objectives and their progression throughout the course are described and discussed below.

1) HEAR/LISTEN--ear-training quizzes. All of the materials for the ear-training quizzes were created and developed by the Project researcher. There were 15 daily quizzes during the semester and one ear-training test which included two melodic dictations. Quizzes #1-#10 contained ten items with a total of ten available points per quiz. Quizzes #11-#15 contained three elements with a total of seventeen points available for each quiz. The Ear-Training Test was given after Quiz #10. After each class, the quizzes were graded and analyzed for correct answers and progress from the preceding quiz. As skills were mastered, new things would be added and the mastered items were dropped. Examples of the quizzes can be found in Appendix J.

The first two quizzes tested whole steps and half steps. There were five played in the treble clef and five played in the bass clef, in a mixed order. Each interval was played three times, once harmonically, once melodically ascending, and again harmonically. The students wrote either half (H) or whole (W) on the answer sheets. Identifying whole and half steps is crucial in preparing students to differentiate between the modes and to determine each mode's melodic pattern. This will also aid them later in the study when asked to identify different modal cadential patterns.

The four authentic modes (dorian, phrygian, lydian, and mixolydian) were added in Quiz #3. The modes were each played twice, ascending and descending. The six whole or half steps were played 3 times each; once harmonically, once descending melodically, and once more harmonically.

In Quiz #4, the perfect fifth (P5) and the perfect octave (P8) were added to the intervals. Of the ten items played, five were intervals and five were modes. The modes

were played in their original form as well as in transposed positions throughout the study.

The 5/5 balance remained between the intervals and modes for the next six quizzes. The administration of the quizzes also remained the same. However, the quality of the intervals changed to parallel the sounds that the students were listening to in their listening assignments and to what was being discussed theoretically in class for the modal period.

In Quiz #5 the whole and half step intervals were dropped. Only the P5 and P8 were used. The perfect fourth (P4) was added in Quizzes #6, #7 and #8.

Quizzes #1 through #10 asked that the student write only the kind of the interval or the mode. For instance, for the modes, they simply wrote the name of the mode, such as “dorian”. The order of introducing the perfect consonances, P8, P5, and P4, reflects the way the music developed and reinforces the chronological aspect of the study. It also provides the necessary background in preparing the students for composition later in the study using the rules of first species counterpoint.

By Quiz #9, whole and half steps were now being referred to as major and minor seconds (M2 and m2, respectively), and the major and minor third intervals (M3 and m3) were added. The thirds were added in congruence with the listening lists in which these intervals were now being heard and in order to introduce the students to the English practice of *gymer*-singing in thirds. In addition to identifying the interval, the students were now asked to write it on the staff above the given pitch. This activity engages ear, hand, and eye in the learning process and helps develop a more complete conceptual understanding. Now the students not only hear, but see, because they

reproduce in written form what has been heard. In this way, the students gain mastery over the material through their own inception, evaluation and assessment, and finally manual reproduction of a musical sound into a physical structure. Quiz #10 maintained the same format and included all the intervals and the modes studied so far.

After Quiz #10 was the first and only Ear-Training Test. The test contained ten intervals; ten modes; and two melodic dictations. For the intervals, they were asked to indicate the quality (perfect, major, minor) and the interval, such as “P5” or “m2”. Each interval was played twice in the harmonic--melodic ascending--harmonic order. Each mode was played twice in ascending-descending order and the students simply named the mode they heard played. The first dictation was played in the treble clef and contained 16 notes with two phrases of eight notes each. The first note was given. This treble dictation was played eight times, all or in part. The first two times it was played in its entirety. Next the first 8-note phrase was played twice, and then the second 8-note phrase was played twice. The entire dictation was again played twice. The second dictation was played in the bass clef and contained one 10-note phrase, with the first note given. This bass dictation was played in its entirety four times.

After the test, and for the remaining Quizzes #11-#15, the students were now requested to write the interval below the given note on manuscript paper. A new category was added--3-note motives, changing the format on the quizzes to three intervals; four 3-note motives; and three modes. The intervals were now played only twice each; once harmonically, once melodically descending, and once again harmonically. The motives were each played twice and the modes were each played twice, ascending and descending.

1) HEAR/LISTEN--melodic dictations. All dictation material was mostly chant and was extracted from representative musical literature of the period. Examples can be found in Appendix J. The original intent was to have two dictations per class, progressing from two melodic dictations (one each in the treble and the bass clefs) to one melodic and one rhythmic dictation. The students had so much trouble with the melodic dictation that the rhythmic dictation was discarded. (Rhythmic elements were included in the Keyboard portion of the course as well as in the LISTEN component).

Melodic dictation in both the treble and the bass clefs began in Lesson 6, Week 4. By this time in the semester, the students were beginning their third week of listening assignments. After an introductory discussion and suggestions on how to take melodic dictation, each dictation was played four times, and was sung back by the class one of those times. The first pitch of each dictation was given. For this first time, both dictations were discussed and written on the board as an example.

There were twelve dictations in all administered during the course of the next six classes. Different approaches to dictation were taken, according to the difficulty level experienced by the students. The material selected for dictation was easier than the melodies they were listening to in their assignments, was comprised mostly of conjunct motion--the biggest melodic leap was a perfect fifth, and the total melodic range spanned a major sixth (M6), with one instance of a major seventh (M7).

The first treble dictation contained 14 notes. It was played four times with the students singing it on the fourth and final playing. The first bass dictation contained 15 notes. It was also played four times, but the students sang it on the third hearing.

The second treble and bass dictations, #3 and #4, each contained 15 notes. Each dictation was played five times. The students were asked to sing on the third playing.

The third dictations, #5 and #6, each contained 19 notes. Each dictation was played five times. The students did not sing during this dictation.

The fourth dictations, #7 and #8, contained a treble line of four metered measures (no time signature indicated). The bass dictation continued in the same manner as before and contained 16 notes. Both dictations were played five times each.

In the fifth dictation exercise, #9 and #10, the treble dictations returned to the original form with a 15-note line that was played five times. The bass dictation was an eight-measure passage in an indicated $\frac{3}{4}$ time signature. It was played once in its entirety. Then measures 1-4 were played three times; measures 5-8 were played three times, and then the entire passage was played twice more, totaling nine different playings.

The sixth and final dictation of this type, #11 and #12, was a three-measure passage from a *cantiga* for the treble clef dictation. It was played five times and a $\frac{3}{4}$ time signature was indicated. The bass dictation was a 15-note segment of a chant played five times.

The Ear-Training Test (Appendix J) was given one week after the last two dictations were administered in class. There were two melodic dictations on the test. The treble clef dictation was a 16-note passage of two 8-note sections. It was divided into the same segments as bass dictation #10. The bass dictation was a 10-note line played four times in its entirety.

After the Ear-Training test, the daily treble and bass clef dictations were replaced with the dictation of the six *canti firmi* (fixed melodies) used by Johann Joseph Fux in his *Gradus Ad Parnassum* treatise on counterpoint. This activity was also used to introduce students to beginning composition in first species counterpoint. These melodies can be found in Appendix N. A *cantus firmus* (fixed melody) was composed in each of the four authentic modes already familiar to the students: D mode (dorian), E mode (phrygian), F mode (lydian), and G mode (mixolydian). Fux adds the C mode (ionian) and the A mode (aeolian), which provides the transitional pathway into the developing tonal music of the 17th century and away from the prevailing modal system.

Again, the historical component of the course is brought into full view and into full experience by the students as they master the art of composition at this level. One of the activities that had to be dropped for this study, as mentioned previously, was to compose melodies from the modes and the hypo-modes before beginning to write counterpoint to existing melodies. In the ideal classroom situation, this activity would have already taken place.

The first melody (cantus firmus) dictated was in Lesson 16 and from the D (dorian) mode. The reader is referred to the format used in the Fux book which was the format for this exercise used in the study. For first species counterpoint, only whole notes were used for the cantus and its counterpoint (cpt). There was one whole note per measure and each measure was numbered. Two staves were used. The cantus firmus (c.f.) was written on the lower staff. The upper staff was used for the counterpoint melody that would be added above the cantus firmus by the students. The measure numbers were put above the top staff. The D mode cantus firmus was written on the board after

the dictation. This melody was used to demonstrate how to add a counterpoint above the cantus firmus. The counterpoint was added by the students during the class discussion. At the end of the discussion the E mode cantus firmus was dictated to the students for them to add a counterpoint above. For each cantus firmus dictated, they were also instructed to indicate the intervals used and to be prepared to play and sing each line in class using scale degrees.

The E mode cantus firmus was reviewed in Lesson 17. The students' counterpoints were put on the board and discussed. The F mode cantus firmus and the G mode cantus firmus were then dictated for the next assignment.

The A mode cantus firmus and the C mode cantus firmus were dictated in Lesson 18. In Lesson 19 the format and guidelines for adding a counterpoint above the cantus firmus were reviewed once again. The guidelines for adding a counterpoint below the cantus firmus were introduced in Lesson 20 using the D cantus firmus again as an example. The final assignment was to add a counterpoint below each of the remaining five canti firmi.

1) HEAR/LISTEN--listening list tracksheets (and worksheets). The Listening Lists were compiled from the personal CD library of the Project researcher. It was estimated that approximately one hour of actual listening time per week would constitute a productive aural literature skills portion of the class. For assessment purposes (for the study) as well as additional educational gain (for the students), it was necessary to design accompanying worksheets (wrksht) to the tracksheets (trksht) for each listening selection.

The Listening List component utilized other objectives of the taxonomy. In addition to the obvious #1 HEAR/LISTEN objective, the worksheets engaged the students in reading and writing about the history of music and the music itself. These worksheets addressed the written material in the CD booklets and contributed to the READ and WRITE objectives of the taxonomy. Most of the booklets offered valuable historical information. Several provided texts in the original language with English translations to the side. Others discussed compositional and/or theoretical developments. Some also provided illustrations, photographs, biographical information of the composers and/or performers, and information about the instruments used and their makers. Exposure to such a variety of ways to approach the study and experience of music early on immediately broadens the young mind and opens up myriad avenues of the music profession and possibilities of future interest and study.

The tracksheets specifically addressed the listening component but they also required reading, writing, and analytical skills. Aural analysis was required for many questions on the tracksheets such as defining a certain cadence, identifying certain compositional devices or stylistic characteristics, or comparing and contrasting different pieces, different composers or different musical styles. Acute listening skills were hopefully developed by the students through these assignments as they learned how to listen and what to listen for.

The literature examples were chosen for their historical value and influence; to encompass a variety of compositional styles and genres; to represent the diversity in the widest range of geographical regions; for their scholarly approach to the material presented in the accompanying booklets; and for the sheer beauty of the music itself.

They were arranged and assigned in chronological order from 800-1700 so that the students could ‘hear’ their way through the centuries and the history of music as each week passed. The tracksheets listed the CD title, the approximate amount of listening time per CD, the individual tracks for the students to hear followed by a list of questions about each track. Each track was chosen for a specific reason, such as, to compare or contrast with what’s already been heard; to introduce or expose new sounds from varied composers; or to help the student learn to listen discriminately. One of the goals of the curriculum design was to help the students learn efficient time management, good study habits, and organizational skills. Per the Syllabus requirements, each student was to keep a notebook with specific headings for this purpose. Each assignment handout for the Listening List specified that the worksheets and tracksheets be filed in the Listening List section of their notebooks.

All tracksheets and worksheets were created by the Project researcher. In most cases, each CD had an accompanying booklet containing material about each piece or track. Most of the booklets were compiled using a scholarly approach and offering valuable information in a historical context, with attention given to the theoretical practice and compositional styles. Some devoted attention to the composer and/or the performers, and to the instruments and instrument makers when applicable. The questions on the worksheets were drawn from this CD booklet information. These worksheets provided the historical aspect of the comprehensive approach in discussing and emphasizing particular important facts and events.

All the CD’s and the accompanying booklets were placed on reserve in the School of Music Library to accommodate each student’s own study schedule and so each

student would have equal access to the materials. The CD's were usually placed on reserve the Friday afternoon of the week preceding the assignment. All CD's were left on reserve and remained available in the Music Library until the final exam had been administered.

There were eight weeks of required Listening Assignments. The first listening assignment was given in Lesson One, Week One and continued on a weekly basis through Week Seven. The eighth and final Listening assignment was given in Week Twelve. Week One of this class actually occurred during the second week of the semester. The first week of the semester was used to administer the pretest to all the theory classes and to wait until after the Drop/Add period to determine the actual student enrollment in the Project.

The first three weeks of assignments focused on early chant, 800-1200. In Week One, three CD's were chosen and labeled 1A, 1B, and 1C. The first one (1A) contained women performers singing early Christian, Arab and Byzantine women's chants in middle eastern churches. It featured significant women composers Kassia and Hildegard von Bingen and also selections from the *Codex Las Huelgas*. Six tracks plus one bonus (extra credit) track were assigned from this CD. The second CD (1B) featured only composer Hildegard von Bingen as sung by the women of the well-known conductor Dennis Keane's Voices of Ascension choral group. Six tracks were chosen. The third CD (1C) featured medieval chant and polyphony from the *Codex Calixtinus*, a French manuscript thought to have been written by Cluny around 1150 and intended to be sung by schoolboys. Instead of schoolboys, the music on this CD was sung by the

internationally known women's group, Anonymous 4. Nine tracks and two bonus tracks were chosen.

On this Listening List, as well as all the succeeding ones, the students were asked to listen to the CD's and the tracks in the order listed on the assignment sheet. The lists were arranged in chronological order, so the students would hear how the music developed and become familiar with the succession of composers. Also, many times, later questions on the tracksheets and worksheets would depend on what they had heard on the previously listed recording.

There was no individual Worksheet with specific questions relating to each track created for Week One. The assignment for all three CD's was basically the same: to listen to the listed tracks and describe what was heard, to compare and contrast with the other selections on the other two CD's, and to read the CD booklet and take notes. The hindsight of reviewing the answers from this first assignment showed that those directions were too vague and too broad and the students did not have the mastery to satisfactorily complete them at this time. The Assignment sheet for Week Two was immediately adjusted to now include the Worksheet, designed with specific questions from the CD booklet, to direct the students' study in identifying and organizing new material, defining important musical terms, concepts, and compositional elements. These things were being introduced and discussed in class as well.

Week Two (800-1200) listed two CD's, labeled 2A and 2B, featuring the two most significant composers of chant and polyphony in the twelfth century of the Notre Dame (French) school--Leonin and Perotin. The CD-2A focused on Perotin and sung by the well-known men's group--the Hilliard Ensemble, directed by Paul Hillier. Five tracks

were selected from this CD with four bonus tracks. The CD-2B presented works attributed to Leonin and Perotin as well as anonymous composers and sung by the well-known men's vocal group, Lionheart. Ten tracks were chosen from this CD, with the remaining tracks offered as bonus tracks.

For Week 2A the students were given a Worksheet with specific questions from the CD booklet material, highlighting the important names, dates, terms, and concepts. Again they were asked to listen to the tracks and describe what was heard, but this time suggestions were given of what to listen for, such as consonance and dissonance, number and type of voices, melodic contour, which reinforced the material from class discussions. After completing this first part of the assignment, the students were instructed to listen to the Week 2B selections and use the same guidelines in describing what was heard. They were asked to read the CD booklet and take notes without the aid of a Worksheet.

Week Three (800-1200) contained three listening assignments; 3A, 3B, and 3C, between two different CD's. Assignments 3A and 3B were taken from a 10-CD set of Gregorian Chant. Each one of the ten CD's featured chants and pieces from a particular season of the church year. CD-7, the Resurrection, and CD-8, Christmas, were chosen for the first two assignments. Seven tracks were assigned from CD-7 and four tracks were assigned from CD-8. This CD collection was the only CD without any accompanying materials. The value here was one of listening and of exposing the students to the organization of the church year. The Tracksheet questions were the same for both 3A and 3B. Since there was no reading worksheet, this tracksheet took the opportunity to focus solely on aural analysis and of comparing and contrasting to the

previous recordings of the past two weeks. The students were asked to describe what they were hearing and were given examples of things to consider when listening that had been and were being discussed in class, such as the beginning interval of each chant; the type of chant, the ending intervals (cadence), and the range and contours of the melodies. They were also asked to note differences and similarities from the chants they heard in Weeks One and Two.

Week 3C featured the music from the *Magnus Liber Organi* (“great book of polyphony”), Leonin’s own magnum opus, a collection which became “the most celebrated repertory of the middle ages” (booklet, p.6). Eight tracks were selected from this work. The CD booklet provided a valuable but concise historical synopsis of a very significant and influential period and its two most famous composers, Leonin and Perotin, of the Notre Dame (French) school. Having been introduced to their music in Week Two, the students will have attained some cognition of the names, places, and sounds that are being reinforced in Week 3C. The material in the booklet is presented in four languages (English, French, German, and Spanish), and includes color illustrations of the manuscript. The majority of the booklet is devoted to side-by-side translations of each Latin text into the four languages. Also included is a brief history (also translated to the four languages) of the internationally known recording group, Theatre of Voices, under the direction of conductor and founder, Paul Hillier. In reading about these contemporary vocal groups presenting what may seem, to them, like useless and uninteresting music, (this group’s debut was in 1992), the students will discover that early music is still very much a part of today’s contemporary music performing and recording scene. They will begin to understand (comprehend) the

value, at least, if not the beauty as well of this era of music and discard the common stereotype that this music is just some odd-looking undecipherable note-like figures on yellowed pages of some dusty, old library books that have been shelved away on the top floor or in the basement somewhere. They will begin to see the connection, the evolution, and how music would not be where it is today if it were not for what happened all those yesterdays ago.

It was for the Week 3C assignment that a separate Worksheet and a Tracksheet were prepared. The Worksheet drew its questions as usual, from the information given in the CD booklet. The Tracksheet, however, for the first time, enumerated each track and asked specific questions per selection. All questions called for the listing of the title of the piece, its composer and the composer's dates when available, the function of the piece, the texture of the composition, and the cadences (ending intervals). When applicable, other questions specific to a particular selection were posed. There was also extra space allotted after each question for the students to add their own remarks and observations. This space was provided to encourage students to think on their own, to trust their own ears, and to be willing to share their findings and discoveries in written form.

Week Four (c. 600-1700) contained two assignments, 4A and 4B, from two CD's. Assignment 4A contained five Gregorian Masses sung by the Benedictine Monks of the Santo Domingo Monastery of Silos. Each mass was composed to be sung for a specific liturgical function, as in Week 3A and 3B assignments. Two masses were chosen: Mass I, intended for the Easter season, and Mass II, intended for solemn feasts. Both of these masses include the five regular movements, in order, of the mass: Kyrie,

Gloria, Credo, Sanctus, and Agnus Dei. The unique listening element in this CD was the use of organ accompaniment to the chants, which has not been heard in this manner so far in the listening assignments. The accompanying booklet addressed each form, identifying which mode was used, giving a short history of each, and printing the English translation beside the Latin texts. At this point in the semester, this should have some meaning for the students since these are the modes the students are playing for their keyboard component of the class. The booklet also included historical information about the recording itself.

For Week 4A, the students were given a Worksheet but not a Tracksheet. The Worksheet emphasized knowing the five parts of the mass and their meaning and place in the order of the service. In lieu of the Tracksheet, the students were asked to write on their own papers the modes (listed on the CD) for each movement of the two different masses selected and the final cadences used in each of the movements. They were also asked to analyze the first movement (Kyrie) of each mass, noting any differences in the succeeding movements.

Week 4B took the students into Russian Medieval chant transcribed from original manuscripts. The CD booklet gives a concise history of the tradition of monophonic singing in Russia from Byzantium which includes discussion and the development of certain rhythmic and compositional elements. It then lists each chant in Russian with the English translation to the side. Six tracks were chosen from this CD. There was a Worksheet on the material in the CD booklet and a Tracksheet for this listening assignment. On the Tracksheet, the students were asked to identify for all six tracks the final cadences. In addition, the chants on the CD were divided into obvious sections

and the students were now having to notate at what approximate time in the piece the sections were occurring. In some chants, they were asked to identify what was happening at a particular time in the piece when something new or unusual could be heard, for instance, maybe the unison chant broke into octave doublings, or two-part music. Again, the students were asked to employ their developing analytical skills in comparing and contrasting these chants with the ones heard in the earlier weeks. For the remainder of the semester, all CD's were accompanied with both Worksheet and Tracksheet.

Week Five (1100-1400) contained three assignments from three CD's and were labeled 5A, 5B, and 5C. Week 5A brings attention to the music of the Celtic peoples in the early Middle Ages and introduces accompanied sacred chant. Six tracks were chosen. The well-written booklet gives an excellent historical account of the lasting influence of Celtic culture and music on Central Europe through the wanderings and pilgrimages of the Irish monastics and scholars. The 5A Worksheet questions center around these important events, people, and places. Each track is listed in Latin with accompanying English translation. Included in many of the selections is additional historical discussion pertinent to that particular piece, and analysis of compositional and theoretical devices, form, and performance practice. The new element in this CD, performed by the four-member Altramar Medieval Music Ensemble, is the addition of instrumental accompaniment on historical instruments made especially for the Music Ensemble. The instrumentation is listed per each track. Students will now be exposed to the sound of the medieval instruments--the crwth, vielle, medieval Celtic harp, cruit, and gittern, hearing the ancestors of the instruments in use today, connecting the

present to the past; and finding meaning in learning. A brief history of the internationally known group, formed in 1991, is given, as well as illustrations of the instruments used accompanied by explanatory paragraphs on each instrument. There is also an illustration of the Monastery of the Scots, another influential cultural center at that time.

With the addition of accompanying instruments, listening skills are expanding and the 5A Tracksheet addresses these developments. Now the students must be aware not only that there is instrumental accompaniment, but must describe what kind of instruments are being used, and heard, in each selection. Other questions pertinent to each selection are also included, such as describing the texture of one selection, the mood portrayed in another selection, or which type of scale is being used in yet a different selection.

Week 5B was the first look at secular, accompanied vocal music in the Middle Ages. It presented a set of six songs by Jaufré Rudel from the mid-twelfth century and the courtly love songs (*Cantigas de amigo*) of Martin Codax from the early thirteenth century. Four tracks by Rudel and four tracks by Codax were chosen for the 5B Tracksheet. The students were asked to listen to the Rudel songs before listening to the Codax songs in the interest of maintaining the chronological sequence. The significance of Rudel's songs lie in the fact that he is the "earliest troubadour from whom we have a significant number of melodies: six poems and four melodies" (booklet, p. 4). By this time in the listening, students will have something to compare and contrast. For example, from these selections they will hear that the songs are often speaking parts which alternate with short instrumental interludes; that others begin with a longer instrumental prelude before the speaking voice enters; that others consist of the singing

voice with scant accompaniment alternating again with solo passages in both the voice and the instrument.

The students will see the beginnings of specific form and order develop in Codax's *cantigas*. An instrumental prelude (harp) begins the set of *Cantigas I-VII* and an instrumental postlude (psaltery) concludes the set. The *cantigas* are unaccompanied solo voice. One of the tracks chosen featured the only spoken unaccompanied solo voice in this collection. Students can now compare and contrast these later songs with Rudel's as well as with the earlier chant selections, and on the Tracksheet 5B, the students are asked to do so. They are also asked to indicate these sections according to the duration of each section, and an example of how to notate that was provided on the tracksheet. For example: 00--2:00--2:45--3:00 would indicate three sections in the piece. The students were also instructed to label the sections according to what was going on in each section, so the first section: 00--2:00 may be labeled 'solo male voice'; the second may be labeled 'instrumental' and the third may be labeled 'voice with instrument'.

The questions continue to require acute aural analytical skills, evaluation and assessment skills, and concise communication skills written in a scholarly manner. The intent is for them to begin to take ownership of their newly acquired knowledge and their developing listening skills. Hopefully they will become motivated so that their desire for more knowledge and skills will spread not only to the rest of the class activities but to all of their educational experiences.

The CD booklet gives a brief but fact-filled historical account, in English and French, of both Rudel and Codax. It also provides an overview of the song form, in

particular, the troubadour song in the 1100's-1200's in France. The texts are listed in Spanish, English, and French.

Also listed are the instruments and their makers, and the sources used for the songs. The songs are performed by Paul Hillier, voice, and Andrew Lawrence-King, harp and psaltery. Brief biographies, in English and French, with a photo of the performers are included as well as illustrations of the manuscript from Codax and of a thirteenth century Troubadour manuscript recanting the legend of Rudel.

The 5B Worksheet highlights the importance and influence of the troubadours. The questions center on where they flourished and what their contributions were. The individual significance of Rudel and Codax in the development of song during this period is also emphasized.

Week 5C focused on the role of the Medieval woman--as poet, patroness, lover, saint, as portrayed in the music of the time. The recording includes songs of the French troubadours and trouvères from the late twelfth century to the early fourteenth century, and the *cantigas de amigo*, songs of a friend (a boyfriend or lover), from the thirteenth century troubadour, Martin Codax, whom the students just heard in the 5B selections. Also included on this CD are several dances (*estampie*) from the thirteenth century. The accompanying booklet traces the influence of the courtly love songs of the troubadours and trouvères (male and female composers and performers, respectively) from the court of Eleanor of Aquitaine to that of her children, Richard the Lionheart and Marie de Champagne, and in both northern and southern France in the late twelfth and early thirteenth centuries. Included is a discussion of the forms, performance practice, and stylistic traits. The sources for each track are listed, along with the instrumentation

and the tunings used. This material is printed in English, French, and German. The songs are then listed in their original French or Spanish language, with an English translation to the side of each song.

The 5C Worksheet focuses mostly on the historical elements from the CD booklet. It does include questions on the style and form of the songs, and defining the groupings of the instrument families. Most of the CD's booklets did not usually address the instruments heard in the recording, so when they were mentioned, full advantage was taken to draw the students' attention to them.

No songs from Martin Codax were chosen from this CD for the 5C Tracksheet because Week 5B focused specifically on his songs and those of Jaufré Rudel. Instead, six tracks were chosen, five of which were attributed to Anonymous and three of those five were instrumental dances. The questions on this tracksheet involve more elements for analysis that were not present in earlier music, such as the role of the instruments and the actual parts being played by them. formal and compositional elements such as distinct sections within a piece, rhythmic elements that now play a much bigger role than in earlier music, tempos, moods, and dynamics.

It seems likely that the students will have heard of Eleanor of Aquitaine and Richard the Lionheart in previous history classes. In hearing and reading about the music of that time, students will thus have something to relate the music to. Hopefully, a connection will be made and they can begin to understand music's role in the bigger world history panorama.

Week Six (1200-1400) selections were taken from a CD of medieval Hungarian Christmas music performed by Anonymous 4. This CD was chosen to bring in another

country that had not yet been studied in the course. Seven tracks were chosen. The CD booklet gave a brief history of Hungary, from c. 500 to 800, tracing the influence of Western Europe on Hungarian plainchant from the 11th century and tracing that influence back to Byzantium. The characteristics of Hungarian chant are discussed and the sources for the chants heard on the CD are listed, in addition to the Christmas story recanted in a translation from the Hungarian "*Peasant Bible*" (booklet, p.10). This material was printed in English, French, German, and Spanish. The texts of the chants were printed in their original language, Latin or Hungarian, and translations to the four languages were listed to the side. Illustrations of actual manuscripts and a 15th century painting of the Adoration of the Magi were included, as well as a photograph of the performers followed by a brief biography of the group printed in the same four languages.

The Week 6A Worksheet addressed the historical elements discussed in the CD booklet. However, the questions focused more on the musical development and characteristics of Hungarian chant and polyphony. Most of the booklets gave some kind of historical accounting but not always theoretical or stylistic information.

The 6A Tracksheet took a completely different approach in that the questions appeared in short-answer chart form. Six categories were listed in which the students had to determine and list what was being heard--type of piece, number of voices, beginning interval, mood/tempo, rhythmic figure used, and final cadence. Four more elements were listed that merely required a 'yes' or 'no' answer to if it was present in the selection. This approach was used for several reasons--to vary the teaching method to provide more interest; to expose the students to different forms of obtaining and

recording knowledge; to reduce the amount of time needed for the students to complete the Tracksheets and for the Project researcher to grade and return the Tracksheets. By this time in the semester, the students were feeling overloaded and overwhelmed by their workloads, not only in this Project but in all of their classes. The Worksheets and Tracksheets took longer than anticipated to compile and to complete, so the course was adjusted to be more efficient without sacrificing the quality of the instruction. For this reason also, there was no 6B listening assignment and the 6A assignment was reduced to less than half (c.19 minutes) of the original hour of required listening per week.

Week Seven (1100-1600) presented medieval English carols and motets performed by Lionheart. Ten tracks, requiring about 27 minutes of listening time, were chosen. The CD booklet gives an interesting synopsis of the history of the carol and how it became part of medieval England's Christmas celebration while it traces the development of the song form and its usage. Each selection is briefly discussed in context of performance practice, its form, and its place in the service or feast. The texts of the selections are printed in their original language, Latin or Olde English, and only an English translation is provided. A brief biography of the group is also included.

The Week 7 Worksheet questions highlighted the important historical developments of the carol and its forms and settings that were discussed in the booklet. Only three motets were included on the CD, but the worksheet addressed the information that was presented, giving mention to the famous *Old Hall Manuscript*, an important source of English polyphony from the 14th century.

The ten tracks listed on the Tracksheet were divided into two groups according to the presentation of the pieces described in the booklet. The first group was the

Christmas sequence and five tracks were included in this section. Some tracks that were not required listening were included in the Tracksheet instead of the Worksheet in order to maintain the sequence of the Christmas tracks. For each selection, the student was asked to list the title, the date and the event or feast associated with that carol, the type song it was (hymn, carol, etc.), the texture used, the style of the piece, the language it was written in, the rhythmic and melodic elements used, and lastly, their own observations. Depending on the specific song, sometimes the students were asked to define the tonality of the piece, the cadences, or if they knew that particular carol, or what might be unique about a certain aspect of the piece.

Week Seven of CD listening was actually Week Eight of the 16-week semester, and the midpoint of the semester was taking its toll on the students. The listening component along with the Worksheets and the Tracksheets, all of which was completed outside class time, took up much more time than originally anticipated, so the Listening List was discontinued after Week Seven in order to catch up on the other components of the study. The next and the last Listening assignment for the semester was given in Week Twelve, which was Week Thirteen of the semester. Only a couple of weeks remained in which to begin winding up the course material and reviewing for the final exam.

Week Twelve focused solely on composer Josquin des Prés from the late 15th and early 16th centuries, and contained two CD's of his works, labeled 12A and 12B. Three tracks were chosen, for a total of about nine minutes listening time. With this listening assignment, the students have been brought into the Renaissance and are exposed to one of the most famous melodies and compositional phenomena of the period, as well

as to the most famous and most highly regarded composer of his time. This CD is unique in several ways. It focuses entirely on the melody, *L'homme armé*, an anonymous *chanson* (song) upon which dozens of mass-settings have been composed. The *chanson* is presented first, in solo voice, and is followed by two of Josquin's settings of the melody.

The CD booklet presents a theoretical analysis and discussion of the sections of the two masses in the few paragraphs provided. This material is printed in English, Italian, French, and German, as are the translations of the original Latin texts of each mass setting. The unique feature of the booklet is the melody itself printed in manuscript (on staff paper) and presented in the treble clef. The CD was recorded by the internationally known recording group, the Tallis Scholars, under the direction of Peter Phillips. No biographical information on the group or its director was provided in the booklet. The 12A Worksheet addressed the material in the CD booklet, drawing attention to the many composers and contemporaries of Josquin who composed settings of this famous tune. It also focuses on the compositional differences and styles in contrast to the Medieval practices and the differences between Josquin's two settings of the tune.

Of the three tracks chosen, the first is the tune itself. The following two tracks are the Kyrie from each mass. The 12A Tracksheet questions ask for comparisons and contrasts of Josquin's treatment of the material of these two movements by determining the sections in each movement, and then discussing each section in terms of tempo, texture, and mood. They were also asked to determine the final intervals, the final cadence, and if they were able to track the melody for each movement.

Week 12B features seven of Josquin's motets. Two motets were chosen, equaling about ten minutes of listening. The CD booklet was uncharacteristically brief in its program notes and focused scantily on the motet's usage, its compositional characteristics and its place in the Renaissance. It is printed in French, English, and German. The motet texts are presented in the original Latin only, with no translations. The performers, *La Chapelle Royale*, were directed by Philippe Herreweghe. Other than the routine contact information, no other information about this group was given.

The 12B Worksheet only addressed naming characteristics of the motet as mentioned in the booklet and emphasizing the importance of the second motet listed. The real purpose of presenting this last listening assignment was to at least mention Josquin, for name recognition later on if nothing else, and have the students hear the difference between his works and the works they had heard in Week One. Examples of all of the Worksheets and Tracksheets can be found in Appendix J.

2) PLAY & SING--keyboard skills: exercises and modes, practice journals, keyboard testing, sight-reading/prepared piano pieces (S-R/Prep). There were many things to be considered in creating a keyboard program which would answer the demands of a comprehensive, chronological pedagogy and adhere to the objectives of the study's taxonomy while insuring the students would emerge from the keyboard class with a solid, basic keyboard technique. Students were graded in the four areas listed above. The materials used in this portion of the study can be found in Appendix K.

The keyboard skills portion of the course centered on two areas--technique and literature. The technical keyboard materials and sequencing were designed by the Project researcher, with the exception of four Hanon technical exercises which were

included later in the course. The keyboard materials for Sight-reading and for the Prepared piano pieces (S-R/Prep) were drawn from the literature of the period. The course design and implementation of the Keyboard element utilized all seven objectives of the taxonomy in which the students hear, play, sing, see/read, write, compose, and perform the 'theory' of the modal period. The technical keyboard assignments were designed so that the students would hear first, in class, what they would be expected to play; then they would usually sing it before playing and singing with counting, with finger numbers, or with note names. They would see it and read it as each exercise and mode was written on the board. Finally, they would write and file it in their Theory Notebooks. Every exercise they were assigned to play, they were assigned to write and file in their Theory Notebooks under the appropriate heading.

All of the Prepared piano pieces required Sight-reading skills at first reading. As they continued to practice the pieces for performance (Keyboard Testings) they continued to reinforce their reading skills. Later in the course as they began to compose single-note melodies, they had to write, read, and play them back as they practiced those pieces for performance (Keyboard Testings).

2) PLAY & SING--keyboard skills: exercises and modes. The technical studies were divided into five-finger exercises and mode playing. All of the technical studies began with the students playing each hand alone in three different rhythmic patterns and then both hands together in the same three rhythmic patterns. The five-finger exercises spanned one octave, beginning on octave C's. The early authentic modes (dorian/D mode, phrygian/E mode, lydian/F mode, and mixolydian/G mode) were introduced first, in keeping with the theoretical material being discussed in class. Later

on, as music itself developed, the aeolian/A mode and ionian/C mode were added. This sequence also follows the presentation of the first species counterpoint assignments. The mode playing assignments began with one octave, ascending and descending, hands separate, in the three rhythms, progressing to one octave, ascending and descending, hands together, in the three rhythms; two octaves, ascending and descending, hands separate in the three rhythms; and finally, two octaves, ascending and descending, hands together, in three rhythms. Students were required to at least have access to and use of a metronome for their keyboard studies. Part of their grade in the periodic keyboard tests was determined by their ability to perform their technical requirements at a given metronome marking (mm). The written material for this section can be found in Appendix K.

In the study of the literature, chants (single line melodies in the treble clef for the right hand and in the bass clef for the left hand) were assigned from the 'text' (see Appendix I for a list of sources used) for use in class as well as for the Prepared piano pieces. The intent was to give the students pieces from the literature to read, study (analyze), practice, and, ultimately, perform during one of the regularly scheduled keyboard testing times. As in the technical studies, the goal was to play hands separate first before putting hands together. Playing chants fulfilled this objective while also teaching the students to read in each clef. Since the study of unison chant melody addresses only melodic intervals, the next step would be the study of intervals, in technique first to prepare for the playing of two-part pieces from the literature.

This component of the course addressed five of the seven taxonomy objectives. The piece assigned was heard first (played by the Project researcher), then played and

sung by the class, read by each student as they practiced from the score, and finally, performed at the keyboard testing. Even though there was no more audience than the Project researcher, prepared pieces were assessed and evaluated as a performance (finished product) with regards to how much progress each individual had made in that piece.

The Keyboard component was also involved during the study of first species counterpoint (composition) in the last few weeks of the semester. As each cantus firmus was introduced, the class would play and sing the melody. When the counterpoints were reviewed in class, the class would divide into two sections. One section would sing and play the cantus firmus while the other section would sing and play the counterpoint. With the inclusion of this last compositional activity, work at the keyboard has involved all seven of the taxonomy objectives.

2) PLAY & SING--practice journals. Each student was instructed to keep a Practice Journal (see Appendix K) noting the date, the item practiced, the amount of time practiced, and later on, the metronome marking for the modes. This was assigned done for several reasons: to instill a daily routine of good practice habits (meaning that even a little practice every day will produce better results than cramming in last-minute practicing for hours at a time); to increase awareness of how much or how little practicing was being done and understand how that factor relates to their success at the keyboard; to encourage discipline, accountability, and responsibility; to help students with time management of their over-crowded schedules; and to help them develop efficient organizational skills. The Practice Journals were due on the same day as their keyboard testing. At first, it was left to the students to write out their own practice

schedule as had been instructed. But the work that was handed in was of such poor quality, for example, illegible handwriting, sloppy work, incomplete documentation, work handed in on a half-sheet of paper, that a Practice Journal form was designed. This form listed the Keyboard Testing dates followed with a day by day listing and ending with the dates of the next Keyboard Testing dates. All that was required was to write down the amount of time practiced and the metronome marking. This simple form made it very easy for the students to keep the journal and for the instructor to quickly check it.

Keyboard testing. Keyboard testing took place every two weeks. There were six testing periods. The first two testings took place during class time in the second class of the week. After that the testing times were changed to being done outside class time. Individual appointments were made for before and after the last class of the week. The Practice Journals were collected at each testing time from the previous two week period.

Keyboard skills. Following is a detailed description of the Keyboard skills element throughout the actual lessons. Keyboard skills began on the first day of class, Lesson 1, Week One. None of the students in the class had any viable keyboard experience or training. In discussion with them in class and according to the pre-class survey Question 1A, 1B, and 1C (Appendix E) there were no piano majors in the study; no one listed piano as their primary instrument; and only one student listed keyboard as a secondary instrument, with only a mere 4-5 months of playing experience. The immediate goal and first objective was to engage the students in moving their fingers over the keyboard as soon as possible.

After explaining the Practice Journals and reminding the students to record all practice time, even if it was five minutes, in the journals, the fundamentals of playing the keyboard were addressed. The discussion included, for example, good posture when playing and practicing, how the black and white keys work together to define the names of the keys, finger numbers, and proper hand position.

Following that discussion, the students were asked to listen to the first half of Exercise 1.1, an elementary 5-finger exercise (Appendix L). It was played once. The students were then asked to place their hands in C position, and with one hand at a time, to play what they had just heard. The entire exercise was then played in an even rhythm (all quarter notes) and the students played it back in its entirety, hands separate. Then the exercise was written on the board in both treble and bass clefs, using three different note values (quarter, half and whole). The class played it for a third time, hands separate, and was asked to explain what was different about the melody written on the board from the one originally played. Staccato markings and slurs were added to the quarter notes. The class played the exercise for a fourth time, hands separate, observing these markings. The fifth playing they sang the finger numbers while playing and the sixth and final time, they sang the letter names of the notes still with hands separate. This exercise and the different ways it was played in class was the first keyboard assignment, due one week later, in Lesson 3, Week Two. The intent behind this exercise was to build confidence and comfort into a successful learning process in the most time-efficient manner without causing tension and stress (which would be reflected in the playing and would impede sufficient progress).

This general procedure was repeated each time a new keyboard element or exercise was introduced. It was recommended that the students use this process in practicing their keyboard exercises, of playing one hand at a time before trying to put them together, and to count out loud, or say, as they did in class, the finger numbers and/or the note names. The value of practicing a little every day, even if it was 'just five minutes' or 'just five minutes' several times throughout the day was also addressed regularly throughout the semester.

In Lesson 2, Week One, the class Discussion topic was the authentic and the plagal modes. The Keyboard skills portion of the class focused on playing and singing only the authentic modes as they were discussed. The one-octave fingering for each hand was discussed and written on the board. The class then played with the right hand only and sang each of the four authentic modes for one octave, ascending and descending. They played each note as a half note, but count-sang in subdivided half notes (quarter notes). Learning to think and count rhythmic gestures by subdividing early on generates an interior rhythmic pulse that results in more accurate and more rhythmic playing *on any instrument*. Each mode was identified as it was played and each mode was written on the board in whole notes in the treble clef. The companion assignment was Modes #1: Even Rhythm. The students were instructed to practice only the four authentic modes in one octave, hands separate, ascending and descending, in subdivided half notes by counting out loud (1+2+3+4+), just as they had done in class.

The first Prepared piano pieces were also assigned from the text (p.3-6). Three chants from the *Third Mass for Christmas Day* by Anonymous were chosen: an Introit in

Mode 7 (mixolydian), a Kyrie in Mode 5 (lydian), and a Gloria in Mode 1 (dorian). All three chants were single note treble clef melodies. The intent was to learn to read in the treble clef first and then proceed to chants written in the bass clef, and ultimately, progress to simple two-part pieces that could be put together within a reasonable amount (two weeks) of time.

In Lesson 3, Week Two, the keyboard part of Assignment #2 was reviewed in class. The class played each of the four modes, one octave, hands separate, ascending and descending at least three times--once playing with the right hand only and saying note names, once playing with the left hand only and saying the solfège (do, re, mi, fa, sol, la, ti, do), and once playing with the hand of their choice and saying the mode degrees (1, 2, 3, 4, 5, 6, 7, 8 or 1). The half steps in each mode were identified and the one-octave fingerings for each hand were again written on the board.

The class was reminded that they were expected to be practicing Exercise 1.1 as well as the Modes #1: Even Rhythm. In previewing the Assignment #3 Handout, Exercise 1.2 was introduced and discussed. This exercise added a rhythmic element and was also a writing exercise. Exercise 1.2 was the same exercise notewise as Exercise 1.1, but in diminishing rhythmic values. There were two variations in this exercise and they were labeled 1.2a and 1.2b. In Exercise 1.2a, the beginning quarter notes were now eighth notes; the half notes were now quarter notes; and the final whole note was now a half note. In Exercise 1.2b, the eighth notes changed to sixteenth notes, the quarter notes changed to eighth notes, and the half note changed to a quarter note (Appendix L). Constant reminders to log in practice times in the Practice Journal were mentioned in class as well as included on the Assignment handouts.

The keyboard work in Lesson 4, Week Two, began with the class reviewing Exercise 1.2 which had been introduced and assigned in the previous lesson. They played together, counting out loud in eighth notes while reading the treble clef variation and counting out loud in sixteenth notes while reading the bass clef variation. The students were given the option of playing hands separate or hands together, depending on their individual rate of progress. After a discussion of Chant and chant types, portions of the chants from the text assigned in Lesson 2, Week One, were sung and played, with accompanying verbal analysis.

The new keyboard element introduced in this lesson was Intervals within the mode. Using the dorian mode as an example, the class played and sang the intervals in ascending order: 1-2, 1-3, 1-4, 1-5, 1-6, 1-7, 1-8. They played and sang the intervals in descending order: 8-7, 8-6, 8-5, 8-4, 8-3, 8-2, 8-1 (Appendix L). Again, those who felt ready to play both hands together were encouraged to do so. The class was instructed to practice this interval exercise in each of the four modes.

In reviewing the Assignment #4 handout and discussing the keyboard homework, the students admitted that even though they were counting out loud when playing in class, most of them were not using their metronomes as instructed when they practiced keyboard assignments outside of class. The importance of practicing with the metronome was addressed again and since they were all beginners, a specific technique to use was explained so they would have something concrete to aim for. The process begins by starting at a tempo slow enough for one hand at a time to play correct notes on the first playing of the assigned exercise or piece while counting out loud. After playing the selection three consecutive times with no mistakes, the tempo

would be adjusted to the next speed (or adjusted up 2-3 numbers, for example, from 60-63,) and played again until it could be played three consecutive times with no mistakes. This procedure would be repeated until the ultimate tempo was reached, or until enough of a tempo had been achieved with hands separate that the player felt ready to begin the process again, this time with hands together.

Using a plan such as this one is extremely beneficial for beginners. As they practice with the metronome they will see immediate success as they move the tempo marking up bit by bit. An inner rhythmic sense will automatically develop, causing the student to play in a more rhythmic style without having to do or think about anything extra. In playing from slower to quicker tempos, tension and panic disappear, because the material is approached in a calm and thorough manner. Sight-reading will dramatically improve when not being forced to meet some up-tempo beat that beginning musicians cannot do right away. They will hear, see, and feel instant success. Once they are able to play their piece at one tempo, the process of increasing that piece to the desired performance tempo takes a much shorter time because now the student has only to keep repeating the correct notes with the correct fingers. They will also be able to feel the general rhythmic flow of the selection and will experience how that flow changes as the tempo of the piece changes. What may seem like a dull and boring way to practice results in an exciting and intimate look into each piece practiced in this way. What may seem like an eternity of practice time involved is really a misconception because the piece is usually learned quicker and more thoroughly through this method using the metronome.

2) PLAY & SING--sight-reading/prepared piano pieces (S-R/Prep). The first Sight-Reading/Prepared piano piece assignment (S-R/Prep #1) that would be required for Keyboard Testing was also assigned in Lesson 4, Week 2. In the treble clef for the right hand were three chants, a Sanctus and an Agnus Dei in mode 4 (hypophrygian) and a short Communion chant: *Viderunt omnes* in mode 1 (dorian). A *hypo*-mode is an extension of the mode it modifies, starting four pitches below the beginning pitch of the said mode but extending to the same ending pitch. They are also known as the *plagal*, meaning four, modes. In the bass clef for the left hand was an Ambrosian chant. Tips on how to approach sight reading a new piece of music were discussed.

There were nine S-R/Prep assignments during the semester. S-R/Prep #2 was given in the Assignment handout for Lesson 5, Week Three. The treble clef chant was an anonymous chant in mode 3, phrygian, a responsory at matins. The bass clef chant was a Gallican chant. The students were asked to provide a written analysis for these two chants and to be prepared to play them in class.

S-R/Prep #3 was assigned in Lesson 6, Week Four. The treble clef chant was an anonymous *Hodie Christus Natus Est*, an antiphon at 2nd vespers. The bass clef chant was an example of Mozarabic chant.

S-R/Prep #4 was assigned in Lesson 7, Week Four. The treble clef piece was a troubadour song (12th-13th century) by Bernart de Ventadorn. This piece marked a definite stylistic change from the chants that had been previously assigned. This music used a time signature and barlines, accidentals, and was written in French instead of Latin. Stemmed notes instead of just note heads were now used, and various rhythmic

figures and patterns had appeared. The bass clef piece was a short chant-like excerpt from a Liturgical Drama, 11th-12th century.

S-R/Prep #5 was assigned in Lesson 9, Week Five. This was the first piece of two-part music in which both hands played together in an instrumental dance form, the *estampie*. The students were first asked to provide a written analysis of the intervals between the treble and bass clefs (the right and left hands). Directions were given to learn each hand separately first before trying to put them together. They were instructed to play slowly while counting out loud.

S-R/Prep #6 and S-R/Prep #7 were both assigned in Lesson 10, Week Six. The #6 piece was a *minnelied* (German song of the 12th-14th centuries) by Neidhart von Reuental, a treble clef melody for the right hand. There was no key signature indicated but there was a time signature, barlines, and accidentals which were listed above the note to be altered. The #7 piece was a second troubadour song, *Be m'an perdut*, by Bernart de Ventadorn. This is a bass clef melody and was selected for the left hand. There was no indicated time or key signature, but barlines were employed. It was announced in class that re-takes for the S-R/Prep #1-#4 assignments would take place after the Lesson 11, Week Six class. The Lesson 10 Assignment handout asked the students to have the *estampie* (S-R/Prep #5) ready to play hands separately for Lesson 11, Week Six.

In Lesson 11, Week Six, the issue of fingering for the *estampie* was addressed. The students were having so much trouble with the fingerings that for the remainder of the S-R/Prep assignments, all selections were provided with fingerings for each hand. The *estampie* assignment was put on hold so the fingerings could be worked out in the

next lesson. The Assignment #11 handout called for the students to have the #6 and #7 assignments ready to play in class for Lesson 12, Week Seven.

In Lesson 12, Week Seven, the fingerings for the estampie were worked out in class so the students could understand the importance of and the principles behind good fingering technique. The first phrase of the right hand and most of the left hand part was worked out. The remainder of the piece was left to the students to figure out on their own. The Assignment Handout 12 listed the #5, #6 and #7 prepared pieces as requirements for the third Keyboard Testing period.

The final S-R/Prep piano pieces, #8 and #9, were assigned in Lesson 13, Week Seven. Both selections are by Alfonso X (1221-1284), *El Sabio* (“the Wise”). The right hand treble clef melody #8 was an excerpt from the Prologue (*prologo*) to a collection of songs, the Songs of Holy Mary (*Cantigas de Santa Maria*). The left hand bass clef melody #9 was an excerpt from another *cantiga*, Great Delight (*Gran Dereit*). Both were written in a transposed *ionian* (C major) mode. Barlines, time signatures and key signatures were indicated.

In Lesson 16, Week Nine the students began composing single-note melodies above a given melody (first-species counterpoint) in each of the six modes they were now studying (Appendix N). The resulting two-part compositions were added to the repertoire for prepared pieces and the students were expected to be able to play and sing these two-part pieces as part of the #5 Keyboard Testings. The pieces were identified as the cantus firmus/counterpoint in the mode in which it had been written, for example, the cantus firmus/counterpoint in E mode.

2) PLAY & SING--keyboard testing. There were six Keyboard Testing periods. The first took place in Lesson 5, Week Three during the second class period of the week. The required elements were Exercise 1.1, Exercise 1.2, Modes #1, and Modes #2, all with hands separate (and together for those who were able). When asked to play the first exercise, 1.1, surprisingly, every student played Exercise 1.2 instead and every student played the variation 1.2a that began with eighth notes, some with hands separate and some with hands together. The same thing happened when asked to play the modes. Each student played Modes #1 in the even rhythm pattern, but no one had Modes #2 ready. This first testing period ended up as a checkpoint exercise in which the current metronome marking for each exercise was established for each student. A goal was set to increase the tempo for the next testing and to begin putting hands together. Assignment #5 was handed out.

The second Keyboard Testing occurred during Lesson 9, Week Five. Assignment #8 listed the five required elements for the testing: Exercise 1.2, Modes #1, Modes #2, Modes #3, and a Prepared piece. The Exercise 1.2 was the varied rhythmic patterns using the five-finger pattern from Exercise 1.1. The Modes at this point, were one octave, hands separate (together if possible) and the numbers 1, 2, and 3 also refer to three different rhythmic patterns in which each mode was to be played. The Modes #1 pattern was an even or straight rhythm of equal but subdivided quarter or half notes.

The Modes #2 pattern was labeled *with a tonic pause*, in which the first note and the last note (the tonic) of the one octave mode was played as a half note while the rest of the notes were played as quarter notes, thus creating the effect of a slight pause on the lower and higher tonic pitches. The Modes #3 pattern was a dotted rhythm

combination of a dotted quarter note with an eighth note. The students were required to pass the hands separate level before proceeding to the next level of playing hands together. The metronome markings were notated to see if the goal from the previous testing had been met. Any new goals were set and recorded.

Also on this test was the first required S-R/Prep piece. S-R/Prep #1-#4 had been assigned since Assignment #4, but only one (student's choice) was required for this testing period. A note in Lesson 8 made by the Project instructor explains the situation: *Special Note: Have been trying to fit in playing S/R-Prep #1-#4 since ASSIGN #6, but the students were not ready, meaning they had not practiced or worked the examples out, and introducing melodic dictation, which most of them had never done before, took a long time to discuss and for them to start assimilating. Practice Journals were also collected.

After this second testing during the class time, the Keyboard Testing times were moved to individual appointments every two weeks. These times were scheduled before and after class times on the testing days. This change in the testing procedure was announced in the following two lessons and listed on the Assignment Sheet handouts.

New keyboard elements were introduced and played in Lesson 10, Week Six. They included two new technical exercises and the addition of playing the modes in contrary as well as the usual parallel motion. Also added was playing the modes and exercises in a legato and a staccato style. The two new exercises were selected Hanon exercises, labeled #1 and #2 by the Project researcher. These exercises were chosen

because they develop strength, agility, consistency of touch, endurance, and rhythmic playing, and because they are easily learned by the beginning keyboardist.

The class played all four modes, one octave in contrary motion, hands together, in Modes #1 rhythm (even), in both legato and staccato. The fingering for playing the modes one octave together was also reviewed. Hanon #1 and Hanon #2 were introduced and played in class. Part of the keyboard portion of that class was devoted to the art of practicing and the benefits of practicing on a daily basis, 10-15 minutes per day, rather than waiting until the night before the test to cram in hours of frantic last-minute practice. Using the metronome, keeping track of their progress in their practice journals, and setting smaller, achievable goals along the way were also discussed and highly encouraged.

Semester goals were also set for the class in this lesson. The technical exercises and modes were to be played in subdivided eighth notes, hands together, with the quarter note=126 on the metronome. This way, each student was allowed to develop at their own rate of growth and the Keyboard Testings would act as checkpoints on the way to the finished product at the end of the semester. The Prepared pieces were expected to be played hands together by semester's end. At any Keyboard Testing the students could pass out of any required element.

Assignment #10 included a new prepared piece, S-R/Prep #5, an *estampie* (dance). A Keyboard Testing schedule handout (Appendix K) listed the testing dates with the required technical exercises and prepared pieces. Hints and reminders were also added from time to time on the assignment handouts such as, "play slowly hands

separate and build up to hands together”, and encouragements such as, “keep practicing to achieve your goals!”.

The *estampie* was reviewed in class in Lesson 11, Week Six. Fingerings proved to be a problem for the class. A fingered version was provided and worked on in Lesson 12, Week Seven. It was announced again to the students that Friday mornings outside of class were available for extra help and/or for completing Keyboard Testings. Reminders of upcoming Keyboard Testing due dates were included on the Assignment #11 handout. For the remainder of the semester, the Keyboard Testing dates were announced in each class, as well as posted on each Assignment handout. Reminders of good practicing habits, using the metronome, and keeping up with the Practice Journal were also included.

Prepared pieces #8 and #9 were introduced to the class in Lesson 13, Week Seven. Together, the class clapped and counted out loud the rhythms of the two pieces. The keyboard assignment for that lesson included these two pieces and added the third and fourth Hanon exercises for them to begin, hands separate.

Keyboard Testing #3 took place before and after this lesson. Each student was evaluated for progress and new goals were established where needed. The Practice Journals were also collected from each student at that time.

Week Eight was the midpoint of the 16-week semester. In Lesson 14, Week Eight, each student was given a Keyboard handout listing their progress so far in the semester in meeting the keyboard requirements. Reminders to continue practicing at least 15 minutes daily and to continue logging practice time in their Practice Journals were included on the handout.

Lesson 15, Week Eight was devoted entirely to keyboard work after briefly reviewing the Ear-Training Test from the previous class. Playing two-octave modes, hand separate, in the three different rhythms was reviewed as a class activity, as well as reviewing the newly assigned Hanons #3 and #4, and also the S-R/Prep #5, #8, and #9. After the class review, the students were left to work individually for the remainder of the class.

The signup sheet for the upcoming Keyboard Testing #4 and re-takes for Keyboard Testing #3 was handed out in Lesson 16, Week Nine. The Keyboard Testing #4 took place before and after Lesson 17, Week Nine. By this time a Practice Journal form had been designed and was handed out in this lesson for the next two weeks of practice. Also at this time, the students were encouraged to set up extra Keyboard Testing times for those who were not keeping up with their keyboard goals.

In Lesson 18, Week Ten, the students were again encouraged to set up Keyboard Testing times to continue meeting and passing the keyboard requirements. This was also listed on the Assignment #18 handout. The students were continually encouraged to set up extra testing times for those who were falling behind in their keyboard goals.

In Lesson 19, Week Ten, the Signup Sheet for Keyboard Test re-takes was circulated in class. The Assignment #19 handout restated the procedure for Keyboard Testing. It also listed updated requirements which were replacing the ones listed on the Keyboard Testing Schedule that had been handed out in a previous lesson. By this time in the semester, it was expected that the students were becoming more proficient with the exercises and technical requirements, resulting in most of them reaching similar ability levels. The new requirements applied to all students now. The listed

requirements were: 2 octave modes played hands together in all three rhythms at mm=126; 2 octave Hanon Exercises #1 and #2 played hands together at mm=126; 2 octave Hanon Exercises #3 and #4 played at least hands separately, and all of the counterpoints they had composed in the E,F,G,A, and C modes, since the D mode had been used as the example. This portion of the keyboard element is discussed in the following section concerning Prepared piano pieces and the COMPOSE objective. A reminder to turn in the Practice Journals was also listed on this assignment sheet along with advance notice of the final Keyboard Testing period at Lesson 25, Week Fourteen.

Keyboard Testing #5 took place before and after Lesson 20, Week Eleven. The students were evaluated for their progress and final requirements were established. Practice Journals were collected. During Lesson 20, another signup sheet for more Keyboard re-takes before and after Lesson 22, Week 12 was circulated. The Assignment Sheet Handout reminded the students of the signup sheet, the final Keyboard Testing dates and listed the final requirement for the Hanon Exercises #3 and #4 to be played hands together. They were also advised that at the next class period, Lesson 21, Week Twelve, each student would be given a synopsis of the requirements they had yet to pass.

In Lesson 21, Week Twelve, the students were again reminded to signup for the retakes before and after Lesson 22, Week Twelve. They were also reminded of the final Keyboard Testing dates, and were given the synopsis mentioned in the previous class. Encouraging remarks were made for the students to keep practicing daily in shorter time periods if necessary. Reminders were also given to complete and turn in the Practice Journals at the final testing.

The Keyboard Testing re-takes took place before and after Lesson 22, Week Twelve. The students were evaluated for their progress and the final requirements were established. Any late Practice Journals were collected. During Lesson 22, the signup sheet was again circulated for those who would be taking the test after class. The class was reminded again of the final Keyboard Testing #6 to take place before and after Lesson 25, Week Fourteen. There was no Assignment handout as the instructions had just been delivered verbally by the Project researcher.

The Signup Sheet for Keyboard Testing #6 was circulated during Lesson 23, Week Thirteen and during Lesson 24, Week Fourteen. No Assignment Sheets were handed out at these lessons. The students were verbally encouraged to keep practicing on a daily basis and not to wait to 'cram' before the final testing. The final Keyboard Testing #6 took place before and after Lesson 25, Week Fourteen. The students were evaluated for their progress not only from the previous Testing period, but also from where they started at the beginning of the semester.

3) SING & PLAY. The singing component of the study's taxonomy was achieved through class/group singing the materials being heard and played at the keyboard. This included both the examples from the literature and the technical exercises, the dictations, daily ear-training quizzes, and composition assignments. The ideal was to have the students use their singing voices in some way in every lesson (this was not always possible) and to have them singing in their homework assignments as much as possible. Singing skills were treated as necessary but supplemental to the listening and keyboard components. There were no individual sight-singing or prepared singing assignments or testings, but the Assignment handouts included explicit singing

directions and the students were encouraged and allowed to sing during the Keyboard Testing periods. There was discussion in class concerning the importance of all musicians being able to access their voices to enhance and improve their musical skills and abilities, and therefore the need to be comfortable using their voices.

Whenever a new keyboard exercise or mode was introduced, the class would either play it first and then sing and play it, or sing it first and then play and sing it. With the assignments for the S-R/Prep pieces, the students were instructed, verbally if not always written, on the Assignment sheet handouts, to sing and play all the chants and pieces assigned. Depending on the exercise or piece, what they were singing while playing the exercises, modes, chants and instrumental pieces would vary from finger numbers, note names, count-singing, mode (scale) degrees, solfege syllables using movable *do*, and sometimes monosyllables such as *la*, *ta*, *pa*, *doo*, and *ho*. Count-singing gradually became the preferred vocalizing of the modes as the rhythms became more advanced.

The class sang together in the first Lesson, Week One, as they played Keyboard Exercise 1.1. Assignment #1 included directions to play the exercise and sing with finger numbers and with letter names. Most of them played hands separately.

Singing was also utilized in reviewing and preparing for the Ear-Training Quizzes. For example, in Lesson 2, Week One, the review of whole and half steps for the first Ear-Training Quiz included the class singing those intervals. The intervals were first played melodically and harmonically and the class would sing them back, or either the class would sing the requested interval above or below a given pitch from the Project

instructor at the keyboard. Whenever new elements were introduced for the quizzes, this procedure would take place.

Also in Lesson 2, Week One, the students count-sang with the introduction of the four authentic modes as they played each mode hands separate. The class reviewed these modes in the next Lesson 3, Week Two, singing note names, solfege, and mode degrees. In previewing the Assignment #3 keyboard work, the class played and count-sang the Modes #1 and Exercise 1.1 assignments.

The class began singing the Intervals within the mode exercise in Lesson 4, Week Two. Using the dorian mode as the example, and singing the mode degrees, the class practiced the ascending pattern (1-2, 1-3, 1-4, 1-5, 1-6, 1-7, 1-8) and the descending pattern (8-7, 8-6, 8-5, 8-4, 8-3, 8-2, 8-1). The class was then verbally instructed to practice this sing & play pattern in all four modes. The Assignment #4 handout added singing with note names, and with solfege. Using *la*, the students also sang and played the chants (Text, p. 3-6) that had been assigned in Lesson 2, Week One, before verbally analyzing each chant in class.

With the introduction of melodic dictation in Lesson 6, Week Four, the class sang back the melodies played in the treble clef (Dictation #1) and the bass clef (Dictation #2) as an aid in learning how to take dictation (Appendix J). The first dictation was played three times and sung back on the fourth playing. The second dictation was played four times and sung back on the third time. Assignment #6 directed the students to sing while playing Modes #3, using note names, mode degrees, solfege, and counting.

In Lesson 7, Week Four, both Dictations #3 and #4 were played five times. They were sung back at the third playing. The syllables used to sing, as previously

mentioned, were varied so the students would experience making different vocal sounds and to encourage vocal flexibility.

The class sang together again in Lesson 10, Week 6, when reviewing the Intervals within the mode exercise. Singing in all four modes, the class sang a different pattern than the one used in Lesson 4, Week Two. The ascending pattern was: 1-2-1, 1-2-3-1-3-1, 1-2-3-4-1-4-1, and so on up to the octave.

The next time the class sang together was in Lesson 16, Week Nine. The compositional devices of first species counterpoint was introduced and the first cantus firmus melody, in the D mode, was dictated to the students. The students sang back the melody using mode degrees after the dictation. How to compose a counterpoint (note against note) melody above the dictated melody was explained and done on the board in class. The students then sang that melody using mode degrees. The class was then divided into two sections and both melodies were sung together on *la* so the students could hear the finished product. The second melody, in the E mode, was dictated for the students' homework and the Assignment #16 handout instructed the students to be prepared to sing and play each of the lines for the next class.

In Lesson 17, Week Nine, discussion of the assigned melody from the previous lesson included writing the dictated melody (cantus firmus) on the board and having the class sing it. Then a student was asked to write their composed melody (the counterpoint) above the cantus firmus on the board. The class sang the counterpoint and then divided into two parts and sang both melodies together. This same process was repeated with the F mode and G mode cantus firmus melodies and the A mode and

C mode cantus firmus melodies assigned in Lesson 17, Week Nine, and in Lesson 18, Week Ten, respectively.

In Lesson 19, Week Ten, the singing returned to the Intervals within the mode for the A mode and C mode. The intervals were sung in ascending and descending order in a variation of the patterns used previously in Lesson 4, Week Two and Lesson 10, Week Six. The new ascending pattern was: 1-2-1, 1-2-3-1, 1-2-3-4-1, and so on until the one-octave interval was reached. The new descending pattern was: 1-7-1, 1-7-6-1, 1-7-6-5-1, and so on until the one-octave interval was reached. The higher tonic was now identified as a 1 instead of the 8 that was used previously. Lesson 19, Week Ten, was the last class in which the students sang together, although they were continually reminded verbally in class to keep singing and playing as they practiced their keyboard assignments and composed their new counterpoints below the cantus firmus melodies.

4) READ--listening worksheets. The reading component included reading about music as well as reading music itself. It fulfills the chronological objective and the keyboard reading skills objective of the study. The students read about music through the CD booklets and the assigned historical readings and they read music itself in the Prepared piano pieces from the Keyboard skills section of the course.

The Listening Worksheets, discussed above, were constructed from the accompanying CD booklet material. As the students listened their way through the history of music, they were also reading about it. Most of the CD booklets were written in a scholarly manner, giving a concise but concentrated historical synopsis and many times addressing each piece or track and its composer. The material also included discussions of instruments, theoretical principles and compositional styles. The

diversity of presentation, organization, and substance in the CD booklet materials provided an element of interest to the students while also giving them ideas of the various ways in which to present research and historical and theoretical information in an engaging but thorough and scholarly manner. These Worksheets were discussed previously in the LISTEN: Listening List Worksheets and Tracksheets of this chapter.

History of music outlines. The penultimate Listening Worksheet assignment had been made in Lesson 12, Week Seven. Those assignments ceased at that time in order to incorporate historical readings using an outline-approach in the history of Western music (Appendix L). Nine chapters in all were assigned for the students to read and take their own notes. The chapters were short, very concise, easy to read and understand, and amenable to being easily re-read for review. They also served as a reference point from which to pursue further readings and research. The main idea was to expose these beginning musicians to the ideas, concepts, historical events, people, places and things they will be expected to and need to know as future professional musicians, teachers, performers, clinicians, historians, etc., and that they will be studying in successive classes in their undergraduate curricula. The book was put on Reserve in the Music Library and stayed there until after the final exam had been administered. The chapters included the Introduction to the book, one chapter in Antiquity and the remaining seven chapters devoted to the Middle Ages (800-1400).

After the chapter introduction to this section of the book, the remaining chapters focused on Gregorian Chant, secular song, early polyphony, the Ars Antiqua, the Fourteenth century, and instruments and dances. Introducing these readings at this time in the semester was intended to help the students begin to see the overall

historical picture of the time period in which they had been working. Reading about the music they had been listening to for the past several weeks also follows the order of the course taxonomy.

The first reading assignment in Lesson 14, Week Eight, consisted of the Introduction to the book and the one chapter in Antiquity. Directions were given to start a new page with each chapter when taking notes and to look for Vocabulary List words while they were reading. The students were also reminded that neatness and organization would be considered in the grading of the written assignments. The students were given one week to complete this assignment and hand it in. They were reminded of the deadline in the Assignment #15 handout. The second reading was assigned in Lesson 16, Week Nine. It consisted of Chapters 3--the Introduction to the Middle Ages, and Chapter 4--Gregorian Chant. The third reading, consisting of Chapters 5 and 6, Secular Song and Early Polyphony respectively, were assigned in Lesson 17, Week Nine. The final three chapters--Ars Antiqua, the Fourteenth Century, and Instruments and Dances, were assigned in Lesson 18, Week Ten. All chapter readings and written work was due in Lesson 19, Week Ten.

Lesson 25, Week Fourteen concerned preparation for the final exam. A study guide of the nine chapters was handed out in class. The first six chapters were reviewed and discussed. Important terms and concepts were identified. The students were encouraged to begin reviewing earlier than later for the exam.

4) READ--sight-reading, analysis, composition. The objective of learning to read music was achieved through the Keyboard skills portion of the study in preparing chants and instrumental pieces to perform. Chants, (single-note melodies) in the treble

clef were assigned to the right hand and in the bass clef to the left hand. The students would become familiar with each clef separately before being required to read and to play hands together. The one instrumental dance, the *estampie*, that was assigned was still read and played initially hands separate before reading and playing hands together. Anytime the class was playing from writings on the board, they were reinforcing reading music, single-notes, intervals, as well as musical phrases.

Reading music was also used in the written analysis assignments (Appendix L). The assignments were taken from hymns that were divided into separate two-part treble clef and two-part bass clef analysis. In each exercise, note-reading was reinforced. The students had to be able to read the notes in order to determine the intervals between the two notes written in each clef. In these assignments, the students were learning to read single and double notes (intervals) from one staff at a time.

As the students began learning the art of composition through first-species counterpoint, they had to read and analyze the cantus firmus before adding an upper and later a lower counterpoint melody to the cantus firmus. The format used in this composition process required the students to read (and write) single note lines on more than one staff. Thus, they were learning to read not only from one staff, but from two and then three staves at once when composing harmony lines above and below the cantus firmus. The READ and WRITE objectives were combined in many activities just as the PLAY and SING objectives were. The music writing assignments in the study also reinforced the music reading component.

5) WRITE--theory notebooks; analysis assignments, composition, listening list worksheets, history of music outlines, vocabulary lists,

For theory notebooks, the WRITE objective of the study was discussed in the first class meeting, Lesson 1, Week One as the syllabus was reviewed. In every lesson that new technical keyboard material was introduced, that material was written on the board by the Instructor. This procedure served as an example of what to write in their Theory Notebooks and how to write it. By requiring the students to develop and be comfortable with legible music writing through the maintenance of a Theory Notebook, they are introduced to the study of notation, varied rhythmic values, and reading and writing in the treble, bass, and alto clefs. For each writing assignment, the students were given specific headings under which to file the exercise. As in the READ objective, students were involved in writing actual music, and writing about music during this study.

The WRITE component was discussed and demonstrated in Lesson 3, Week Two. The 3-stave format required for the writing exercises was written on the board (Appendix L). Three staves were required because the instructions for many assignments were to write in three clefs--the treble, or G, clef on the top staff; the alto, or C clef, on the middle staff; and the bass, or F clef, on the lowest staff. The intent here was to simply introduce the alto clef to the class. If through no other exposure during the semester, at least the idea of clefs other than the treble and bass has been presented, and writing in it first is a suitable preliminary step in becoming familiar with a third clef.

This first WRITE assignment was to write out Exercise 1.1 in C position (beginning on C) only in the three-stave format. Exercises 1.2a and 1.2b were rhythmic variations of Exercise 1.1. Exercise 1.2a was to be written in C position only in the treble clef, and Exercise 1.2b was to be written in C position only in the bass clef. The alto clef was

only used in Exercise 1.1. This material was to be filed in the Theory Notebook: Technique/Exercises section.

The modes writing assignment called for writing each of the four modes in the three-stave format in whole notes, one octave, ascending and descending. In all three clefs the notes were to be named. In the bass clef, the half and whole steps were to be indicated and in the alto clef the mode degrees were to be listed. This material went into the Theory Notebook: Modes #1/One octave section (Appendix L). Modes #1 (even rhythm) indicated the specific rhythmic pattern of equal-valued notes.

The Modes #2 pattern (tonic pause) was introduced in Lesson 4, Week Two. This pattern differed from Modes #1 only in that the first and lowest note of the one-octave mode, the tonic, and the last and highest note of the one-octave mode was twice the value of the notes played in between, thus simulating a kind of pause at the lowest and highest tonic pitches in the mode. In this writing assignment, the students were instructed to use varied rhythmic patterns similar to the ones used in the Keyboard Exercises 1.1 and 1.2. The treble clef patterns were to begin with a whole note, the alto clef patterns with a half note, and the bass clef patterns with a quarter note. The students were instructed to name the notes in all three clefs and to file this assignment as Theory Notebook: Modes #2/One octave.

Also in this lesson Intervals within the mode was introduced. The 3-stave format was demonstrated again on the board for the WRITE assignment. The students were instructed to write the intervals for one octave in each mode, ascending and descending, using whole notes. The interval was to be labeled by number and quality (perfect 5, major 3, minor 2) above the treble clef, the mode degrees were to be

indicated above the alto clef, and the note names were to be written above the bass clef.

In Lesson 6, Week Four, Modes #3 (dotted rhythm) was introduced. The WRITE assignment instructed the students, using the three-stave format, to write in each mode, one octave, ascending and descending, the rhythmic variations as explained in class and shown on the board. The treble clef modes were to be written using the dotted half note and quarter note combination; the alto clef modes were to be written using the dotted quarter note and eighth note; and the bass clef modes were to be written using the dotted eighth note and sixteenth note. The counting for each rhythmic pattern was to be written under each clef for each mode.

The final WRITE assignment for the Modes section of the Theory Notebook appeared in Lesson 19, Week Ten. By that time in the study, two new modes had been introduced, the C mode (ionian) and the A mode (aeolian). The students were instructed to write everything they had written previously for the four older modes in these two modes.

Analysis assignments. Analysis, while not listed as a separate objective in the taxonomy, is inevitably included in every aspect of the class, whether aurally, verbally or in written form. To succeed in the Ear-Training quizzes and dictations, the student must analyze and identify what has been heard. The worksheets and tracksheets for the Listening Lists and the reading assignments are geared towards analysis, evaluation, and assessment. In practicing exercises and modes, patterns and rhythms have to be analyzed and identified to better understand and execute the patterns and rhythms. Through the process of pen to paper in writing the actual notes, reading

(analytical) skills are automatically sharpened and improved. Written analysis of theoretical materials (Theory Notebook) provides an excellent training ground for later composition. For a performer to understand the music they intend to perform, there must be analysis. Both verbal and written analytical skills are necessary throughout any musician's career. This section addresses the written analysis that occurred during the study (Appendix L).

In Lesson 3, Week Two, the class discussion centered on analysis how-to and on establishing a preliminary checklist of ten items to consider when analyzing a melody. The melodic material for this discussion used a portion of the chants that were verbally analyzed in the Lesson 4, Week Two, PLAY and SING portion of that class. The terms were written on the board for the students. The assignments began in the next lesson and followed the lines of the development of (vocal) music of the period. First, the students studied and analyzed the melodic intervals of single-line melodies and chants in the treble and the bass clefs. Then they worked with the harmonic intervals of the two-part pieces in analyzing the intervals between the two voices. The selections included two-part writing in the treble clef, two-part writing in the bass clef and later two-part writing using both treble and the bass clefs. There were thirteen written analysis assignments made from Lesson 4, Week Two through Lesson 13, Week Seven.

The first written analysis assignment was made in Lesson 4, Week Two. Portions of the same materials used for the S-R/Prep #1 assignment were chosen for analysis. The shorter of the two chants written in the treble clef, a Sanctus in mode 4 (Text, p. 12) and sections 1-4 of the bass clef chant (Ambrosian chant handout) were selected. The students were reminded to use their checklist in briefly discussing the chants.

The second analysis assignment was made in Lesson 5, Week Three. It followed the same format as the first assignment, taking the material this time from the S-R/Prep #2 assignment, which contained one treble clef chant and one bass clef chant. The treble clef chant was taken from the Text, p. 15, a Responsory at matins: *O magnum mysterium* in mode 3 and was a little longer than the first chant. The bass clef chant was the Gallican chant from the handout.

The analysis of two-part music began with the third analysis assignment in Lesson 6, Week Four. They were labeled Analysis #1 (treble clef) and Analysis #2 (bass clef). For this assignment and for the next three assignments, the students were asked to indicate only the number of the interval, such as 2, 3, 4, etc., and not the quality (major, minor, perfect, etc.) as they had done in previous writing assignments. The purpose of this was to develop quick, instant recognition of the basic interval shapes which then translate into numbers. The ear would later (in the study as well as in real time) be able to qualify the sound of the interval more easily. Theoretically, each interval assignment sheet should have taken only a few minutes, at most, to complete. There were four assignments in all which were divided into treble clef and bass clef, totaling eight intervals sheets assigned through Lesson 9, Week Five. The material for these assignments was taken from hymns (Appendix L) but without words listed. Each of the four assignments was in one of the four authentic modes, which worked by ignoring the indicated key signatures. Therefore, the assignment for Lesson 6, Week Four was in the D mode; Lesson 7, Week Four (Analysis #3 and #4) the E mode; Lesson 8, Week Five (Analysis #5 and #6) the F mode; and Lesson 9, Week Five (Analysis #7 and #8) the G mode. For the Analysis assignments #5 through #8, the

directions added naming the notes above each staff from lowest to highest and to include any accidentals present.

Analysis #9 was also listed on the Assignment #9 handout, but the due date for this assignment was two classes later. By this time in the class the Assignment handouts listed not only the work due at the next class meeting, but also work that was due at later dates. This was done to help the students better plan and organize their workloads and to give them enough time to complete all the work. It provided the opportunity to work at their own speeds while also adhering to set deadlines, and acted as a reminder of what was coming ahead so they could not say they didn't know about any particular assignment. It was also to help them not procrastinate (as so many college students like to do), but to develop steady, sensible, and balanced study schedules that would help them avoid in last-minute cramming. This was a practice used throughout the course of the study.

The material for Analysis #9 returned to the S-R/Prep pieces, using S-R/Prep #5's two-part instrumental dance. In taking a second look at the dance piece that they were already practicing and preparing for performance, the students were provided with a different way to learn and study a performance piece. This was the first analysis assignment to use the treble and the bass clefs simultaneously for analysis. The assignment was to notate the intervals between the two hands (right hand/treble clef and left hand/bass clef) and write only the number, not the quality, of the interval between the two staves. This also requires them to look at two staves at a time. As all of the students in the class were non-keyboard players, they would be familiar with reading only one staff at a time. Learning to read two and more staves at a time

broadens their reading skills as well as their general musicianship skills, setting the groundwork for other fields of musical study and performance, such as conducting and composing.

Analysis assignments #10 through #13 returned to hymn material but with a different format and different instructions. These four assignments included a four-line hymn with both treble and bass clefs present. The directions were to indicate the number only of the interval between the soprano and the bass lines. This kind of assignment makes the eye have to travel further to focus on and isolate from the other printed notes the particular notes needed for the task at hand. In emphasizing and drawing attention to the intervals between the soprano and the bass lines, the compositional stage is set for first species counterpoint which is introduced later in the semester. In using the traditional note-by-note progressions of 4-part hymn writing, the students will meet a familiar format in the note against note writing in first species counterpoint which was introduced in Lesson 16, Week Nine.

Analysis was still required in the counterpoint exercises beginning in Lesson 17, Week Nine and extending through Lesson 20, Week Eleven. For every composition exercise the students were instructed to indicate the intervals used and notate them in between the treble and bass clef staves. Analysis was also included on the final exam.

Composition. The compositions of counterpoints for the cantus firmus melodies fulfilled several taxonomy objectives. They were included in the Theory Notebooks and the Analysis assignments for the WRITE objective. They serve as music-reading material for the READ objective and as play and sing material for the PLAY and SING

objectives. However, these assignments will be addressed in the section dealing with Objective #6: COMPOSE.

Listening list worksheets. These Worksheets are discussed in the LISTEN/HEAR section of this chapter. They provide ample opportunity for the students to employ, refine, and improve their writing about music skills. These assignments comprised the bulk of the realization of the WRITE and the READ objective.

History of music outlines. Having the students write outlines of the historical readings works in tandem with the READ objective and this assignment was discussed in the READ section of this chapter. Writing about the music they have been reading about and listening to creates a valuable learning situation while also adhering to the order of the course taxonomy. The material was introduced through the ear, sung and played, read about and now written about, and reinforced a final time through verbal class discussion.

Vocabulary lists. The intent behind having the students compile vocabulary lists from all the material they encountered during the study was to encourage them to take ownership of their own education and to become more proficient and skillful in their focus and concentration when confronted with multi-faceted sources of information. To have them become the teacher, so to speak, and determine what is and what is not so important, helps them acquire a different and more mature point of view about education and their own involvement and responsibility in it. The Vocabulary lists were collected every four weeks--at the end of Week Four, Week Eight, and Week Twelve. In Lesson 25, Week Fourteen, and again in Lesson 26, Week Fifteen, a comprehensive vocabulary list that had been compiled by the Project researcher from the students' lists

and the Project researcher's list, was handed out in class in preparation for the final exam.

6) COMPOSE (WRITE)--species counterpoint. The COMPOSE objective was introduced to the class in Lesson 16, Week Nine, during the second half of the semester and after two-part music had been introduced through analysis and prepared piano pieces. The students had also been listening to more polyphonic music in the Listening Lists selections as the semester progressed. In Lesson 16, Week Nine, the guidelines for composition in first counterpoint were discussed in class and the students were instructed to take notes from the discussion to use in the following composition assignment. The first cantus firmus (in the D mode--dorian) had been written on the board to demonstrate how to set up the manuscript and how to add the counterpoint. Individual students were called upon in class to help furnish the counterpoint melody. Then the E mode (phrygian) cantus firmus was dictated to the class and checked for accuracy. The Assignment #16 instructed the students to add a counterpoint above the cantus firmus using the guidelines discussed in class and to file all of this written work in their Theory Notebook: Composition/1st species counterpoint.

In Lesson 17, Week Nine, the E mode cantus firmus and counterpoints were discussed in class, which included student work being put on the board for analysis and singing. The F mode (lydian) and G mode (mixolydian) canti firmi were dictated for Assignment #17. The students were instructed to add counterpoints above these cantus firmus melodies and to indicate the intervals used. They were also to be prepared to play and sing these compositions in class using the mode degrees. The same process took place in Lesson 18, Week Ten, for the A mode (aeolian) and the C

mode (ionian) cantus firmus melodies. In Lesson 19, Week Ten, the format for writing the counterpoints was demonstrated again on the board, reminding the students to number the measures and to label the intervals between the two parts.

In Lesson 20, Week Eleven, the class discussion focused on constructing a counterpoint below the cantus firmus. A student version from the Fux source was written on the board for the class to analyze, correct, and re-play. The students were instructed to copy this example from the board into their own class notes. Assignment #20 instructed the students to now add counterpoints below cantus firmus melodies in the five modes to which they had just added counterpoints above. The assignment handout also included written reminders of how to prepare the manuscripts that had been discussed in class several times.

In Lesson 24, Week Fourteen, the 'rules' for adding a counterpoint below a cantus firmus were discussed for the final time. All composition work was collected in Lesson 26, Week Fifteen, the last class meeting.

7) PERFORM--keyboard testing, prepared piano pieces. The PERFORM objective was approached through the Prepared piano pieces required in the Keyboard Testings and discussed in PLAY & SING: Keyboard Testings and PLAY & SING: S-R/Prep piano pieces. These Prepared pieces also included the first species counterpoint compositions discussed in COMPOSE: Species counterpoint.

Quote for the day. This study was comprised of numerous and varied class activities and assignments. It was easy for the freshman students to become overwhelmed, especially if they were carrying a heavy course load or had trouble getting and staying organized or were perhaps working a job outside the college

classroom. To add a bit of levity to the classroom atmosphere and to help relieve some of the tension usually present around testing and examination times, the Project researcher would read a quote about music and/or the arts (Appendix R) and have the students try to guess who said it. This took place the majority of the time at the beginning of the class period as students were coming in and getting settled. The quotes were chosen for pure humor or silliness, as well as for some thought-provoking insights or perspectives that maybe they had not considered before. It hopefully reminded all involved to keep a general sense of humor and to keep things in perspective in relation to the Keyboard Theory Project and their participation in it.

Administration

Pretests and posttests were conducted during one class period (50 minutes) during the first week of classes for the pretest and one class period (50 minutes) during the last week of classes for the posttest. Selections from the 2003 AP Music Theory Released Exam were chosen by the Project researcher and assembled into Pretest and Posttest booklets (Appendix D). The same questions were administered in the Posttest as in the Pretest (Appendix D). For the aural portion of the tests, a separate CD was made containing the excerpts and questions selected for the test. Verbal instructions as well as recorded instructions were given during the tests.

The pretest and posttest was conducted in the theory classroom and the same procedure was used in both tests. All booklets were numbered for tracking. As students entered the classroom they were given a booklet and offered a pencil. They were asked to put their names on the labels on the front cover of the booklet but to wait until the start of the test to open the booklet. They were also asked to indicate on the label if they had previously taken an AP Music Theory exam in high school and to

indicate which year. After preliminary verbal instructions were given, students were asked to open their booklets and begin the test. Being a timed test (50 minutes), the tests began at 8:30 am and all booklets were collected by 9:20am. Students who finished early were allowed to turn their booklets in and leave the classroom quietly. At 9:20 the remaining booklets were collected.

After determining that all booklets had been returned, the Project researcher secured the booklets in a locked cubicle. Some students did not take both the pretest and the posttest. Therefore, only students who had taken both tests could participate in the study. After the posttests had been turned in and all booklets were again accounted for, only the booklets of those students who had completed both pretest and posttest were gathered together and re-secured in the locked cubicle. The remaining booklets where only a pretest or posttest had been turned in were destroyed.

To guarantee the anonymity of the participants, the students were identified only by the letter of the group they were in and a number assigned in random order, for example, E-1 and C-1 signified the first numbered student in the experimental group and the control group, respectively. The booklets were scored by the Project researcher in random order without regard to student name or study number. The labels on the front covers were covered with new labels upon which was written the study number (C-1, C-2, etc.), obscuring the name on the original label.

There were three sections to the test. Section 1 contained Aural skills questions with aural stimulus. Section 2 consisted of single-line and two-part melodic dictations. Section 3 contained written questions with no aural stimulus. Sections 1 and 3 were multiple choice questions and graded according to the answer key provided in the AP

test booklet. Section 2 contained three dictations. These answers were graded according to the instructor's own design of assigning a half-point value (.5) to each eighth note value. The rhythmic and melodic elements were graded separately and the totals combined for a composite score. Therefore, the students could get a correct pitch sequence, but incorrect rhythmic placing and still receive credit for the elements in which they did show some knowledge. This process of grading was determined by the Project researcher to be the most beneficial for the test taker and most informative to the study in determining individual skill levels and any development in them during the course of treatment.

Before both pretest and posttest, the following verbal instructions were given after test booklets and extra pencils were distributed:

Thank you and your theory instructor for participating in this doctoral research.

Please do not open the booklet until instructed to do so.

Please do not discuss this test with other students.

The scores on this pretest/posttest will not affect your grade in either class—the core theory class or the Project class.

Please print your name on the white label on the front of your booklet and indicate on the label if you have previously taken an AP music theory test, including the year. After the posttest the labels will be replaced with a blank label and you will become a random number assigned to you by the Project researcher to protect your anonymity in this study.

There are three parts to this exam. There will be a slight pause between sections.

We are not using a bubble sheet for your answers. Please circle the answer itself for each question right in the booklet. You may use clear space below the questions for notes or work space but the answer for the question must be circled to be scored.

If you change an answer, please be sure that the previous answer is erased completely.

Do not worry if you do not know all the answers to all the questions. Just guessing is not advised, but if you can eliminate answers you know are wrong, it may be an advantage to answer the question.

The page numbers and the question numbers are in order, but several numbers have been skipped for our purposes here.

Use your time effectively, working as rapidly as you can without losing accuracy. It is not expected that everyone will be able to answer all the questions.

Any questions?

Please open your booklet to the first page and listen to the directions.

The Project researcher graded both pretest and posttest using the answer sheet for the first and third sections of the AP Music Theory Exam. For the three dictations in the second section, melodic and rhythmic elements were graded separately and then combined for the total score. A value of .5 was designated for each eighth note value.

Statistical Analysis

The pretest/posttest data was analyzed based on the mean gain scores of the two groups in two areas: 1) the total scores of the pretest/posttest; 2) each of the three sections and subsections of the pretest/posttest. There were three sections to the pretest/posttest. The sections and subsections are identified as: Section 1; Section 2.1, Section 2.2, Section 2.3; and Section 3. Section 1 contained 25 questions divided into seven subsections with aural stimulus. These questions were selected from Section I, Part A of the AP exam. Section 2 contained three dictations each considered a subsection and using aural stimulus. These questions were selected from Section II, Part A of the AP exam. Section 3 contained 20 questions divided into five subsections

using no aural stimulus. These questions were selected from Section I, Part B of the AP exam.

Separate statistical tests in the form of unpaired t tests were conducted in each of the three major sections and subsections to determine statistical significance between the two groups ($N=20$). According to the results of the t test calculations, no statistical significance was found due to a low N ($N=18$ or less). However, there seemed to be substantial practical significance gained in this study. The data used in the t tests were also analyzed to determine the percent differences per student in each of the two groups for each of the test sections and for the total test scores. The results show the average percentage increase of each student from pretest to posttest.

Extracted from the data of the total population ($N=20$) were the scores of the participants who were music majors or music minors. This resulted in a secondary population ($N=14$) with the experimental group $n=7$ and the control group $n=7$. Separate statistical tests in the form of unpaired t tests were conducted in the same three major sections and subsections of the pretest and posttest to determine statistical significance between the two groups. According to the results of the t test calculations, no statistical significance was found due to a low N ($N=18$ or less).

The data used in the unpaired t tests were also analyzed to determine the per student differences in each of the two groups for each of the test sections and for the total test scores. These results show the average percentage increase of each music major and minor student from pretest to posttest. The per student percentage differences from pretest to posttest between the two populations, $N=20$ and $N=14$, were analyzed by comparing the total test scores and the scores from each section and

subsection of the test. A substantial and significant difference in the improvement per individual student scores was discovered between the two populations.

Finally, responses to the pre-class and post-class surveys were examined and compiled. The purpose was to determine student progress and the contributing factors and to evaluate the students' comments on the Keyboard Theory Project. The majority of the comments were thoughtful, helpful and encouraging.

Preparation

SCI survey. An online survey (Appendix Y) was posted to the membership of the Society of Composers, Inc. (SCI). According to Bloom's Taxonomy (Abeles, Hoffer, & Kotman, 1995) and to the pedagogical taxonomy created by the Project researcher, creation is the highest skilled activity. SCI, Inc. was chosen in order to survey contemporary composers, the creators of the art, to obtain their perspective concerning today's music theory and keyboard classes. Permission from the organization was sought and granted to email and survey the SCI membership (Appendix B).

The purpose of the survey was to determine which kinds of theory and keyboard classes were being offered in undergraduate curricula, what materials were being used to teach the curricula, and to obtain the opinions of the respondents concerning the role and importance of theory and keyboard classes in the music curriculum at the undergraduate level. There were 16 valid responses from the 1400+ membership between July 12, 2007 and Nov. 1, 2007. As the survey addressed questions concerning the four-semester project previously mentioned, only those questions and responses which deal directly with the pilot study will be discussed in this section. To preserve the anonymity of the respondents, some responses have been omitted.

The survey consisted of two parts. Part One contained 18 questions, but questions I.11, I.12, I.13, and I.18 were omitted from this study either to maintain anonymity of the respondent or because the question did not apply to the study. Questions I.1-I.6 dealt with demographics and establishing the credibility of the respondents by determining their educational background; their current professional and educational activities, including classes they have taught and were currently teaching. Questions I.7-I.10 established the respondents' personal keyboard experience, training, and proficiency, including improvisatory skills. Questions I.14-I.18 asked for the respondents' personal/professional opinions on curriculum requirements regarding theory, keyboard and improvisation for piano and non-piano majors. They were also asked to evaluate the progress and/or success of their own institutions in these areas.

Examination of the responses in Part One indicate that all 16 respondents hold at least a bachelor degree. Eight (50%) of those degrees are in music or music education, seven (44%) are bachelor of arts and one (7%) is a degree in science. Thirteen (82%) hold masters degrees and nine of those are in music or music education. Nine respondents (57%) hold a doctoral degree, all of which are in music. In considering the majors/areas of specialization in the total 38 degrees listed, sixteen degrees (42%) were in composition; four degrees (11%) were piano performance; three degrees (8%) were in music theory; two degrees (5%) in each of three categories--music, piano pedagogy, and music education; and one degree (3%) in violin and one degree in chemistry.

At the time of the survey, all but one respondent were employed in their respective fields throughout ten different states and Washington DC. Alphabetically, the states represented are Arizona, California, Connecticut, Colorado, Iowa, Missouri, North

Carolina, Oklahoma, Pennsylvania, and Texas. The one respondent not employed was the only undergrad student-composer who responded to the survey. The colleges represented include community colleges, and private and state colleges and universities. The positions held varied from two graduate teaching assistants, one lecturer, and one Teaching Fellow to three adjunct instructors and eight assistant or associate professors.

The area of instruction indicated by most of the replies (13) was music theory, including general theory as well as specialized categories such as chromatic theory and theory for music industry majors. Six instructors listed composition and four more listed aural skills. Analysis and computer music each were listed by two instructors. Other areas mentioned included music appreciation, film scoring, voice, musical theatre, education, chamber music, musicianship including keyboard skills, and piano.

Examination of the responses from Questions I-5 and I-6 exhibit a wide array of subjects taught by the respondents in the year just completed ('06-'07) and in years past. The class most often mentioned (51 times) in the survey was music theory, from fundamentals to advanced theory, including basic and advanced musicianship, and specialized sections such as diatonic practice, chromatic practice, and 20th century theory. One fundamentals class listed was specifically intended for music majors. This distinction in the intent of the class for only music majors calls attention to the significance found in this study of teaching a population containing mixed majors compared to a population containing music majors and minors.

Composition/orchestration classes were listed 19 times. Aural skills classes were mentioned 16 times, including all levels 1-4 and separate ear-training and sight-singing

classes. Piano and piano-related classes were mentioned eight times, and included accompanying, piano pedagogy, class and individual piano, and piano literature.

Questions I.7-I.10 established the respondents' personal keyboard experience, training, proficiency, and improvisatory skills. Fourteen respondents indicated they played keyboard instruments. The eleven who listed the number of years they have been playing keyboard instruments totaled 224+ years, ranging from eight to forty-five years with one response of "too many to count". One respondent indicated 40 years of experience on organ, clavichord, and harpsichord, and one other respondent listed the accordion.

The majority (13) of the respondents indicated they improvise on keyboard instruments although only 4 claimed keyboard as their primary (major) instrument. Other primary instruments listed were strings (including guitar), brass, and percussion. The capacity in which improvisation is used was spread amongst three categories, mostly as an aid and means in compositional activities, for entertainment in both public and in private situations, and in playing jazz. One respondent cited using improvisation to improve their keyboard skills as a composer. Another used improvisation in class for teaching purposes and two cited using improvisation on the job, in church and in rock bands. Eight of the thirteen who improvise on keyboard instruments said they had formal training in improvisation, from private lessons to classes in Vienna, Austria; University of Texas-Austin; Antioch, California; University of Wyoming; and West Virginia University. The other eight respondents in the survey admitted no formal training in improvisation.

Questions I.14-I.18 asked for the respondents' personal/professional opinions on curriculum requirements regarding theory, keyboard, and improvisation for piano and non-piano majors. They were also asked to evaluate the progress and/or success of their own institutions in these areas. All respondents thought that improvisational skills are important areas of study in the training of professional musicians. The majority (14) agreed to the importance of non-piano majors to be able to improvise on keyboard. One other respondent felt it depended entirely on the learner's educational and musical interests. One has to wonder what kind of education would take place if we taught the students only what they were 'interested' in? When asked if it was important for non-piano majors to be able to improvise on their major instruments, 15 respondents answered yes, with one saying it depended on their major. All respondents felt it was important for piano majors to be able to improvise on keyboard.

When asked if they were satisfied that their institution was training well-rounded, well-grounded musicians in keyboard theory, only half of the respondents said yes. Five said no, with one comment that "it could be more thorough". One respondent said "we're getting there" and one said they didn't know. Another said they weren't qualified to answer, but that no keyboard skills were required in the theory class they taught.

Part Two contained seven questions more specific to the undergraduate curriculum in the respondents' institutions and actual classroom teaching. The purpose of this section was to get a general idea of the kinds of keyboard classes being offered as related to the core theory classes, who on the faculty is teaching these classes, and what the degree requirements are for music majors regarding these classes.

Respondents were asked to list the theory books used in their classrooms. Over half (9) listed the Kostka-Payne *Tonal Harmony*. Clendinning and Marvin's *Musician's Guide to Theory and Analysis* was listed by three respondents. Three other texts by Benward; Gauldin; and Kostka-Payne (*Materials and Techniques of the 20th Century*) were each mentioned twice. Ten respondents indicated their willingness to share the instructor-generated materials in these classes for this study. One respondent reported using the J. S. Bach chorales as guidelines and another mentioned using keyboard exercises on a daily basis.

Five different types of keyboard classes were listed for the respondents to indicate whether they were being taught at their institutions and if so, which texts, if any, were being used. There was also space to list other materials, including instructor-generated, that were used in the classes. The five types of keyboard classes were figured bass--separate from theory class; keyboard improvisation; piano/keyboard harmony class--in tandem with the core theory class; piano/keyboard harmony class--separate from the core theory class; and jazz harmony class.

Three respondents indicated that figured bass classes separate from the theory class were offered in their school's curriculum. Two cited texts which are not true figured bass textbooks but do contain sections within the book devoted to the figured bass practice. Two others said figured bass was taught in piano majors' functional skills courses and in private study. The remaining responses were either 'no', 'no answer', or 'don't know'.

Keyboard improvisation classes separate from the theory class were offered in two curricula. Two respondents again said that this was taught in piano majors' functional

skills courses and in private study. There was one 'no' response, and the remaining 11 respondents did not answer. No texts were listed and no other materials were mentioned.

Piano/keyboard classes in tandem with the theory class were offered in four curricula. One response indicated it was taught in piano majors' functional skills courses and another commented there was a "keyboard skills lab that covers a great deal of jazz harmony basics". There was one 'no' response and the remaining nine respondents did not answer. The Gauldin text was listed by one respondent and other materials used included keyboard exercises for Music 201/202, and instructor sheets made by the respondent.

Piano/keyboard classes separate from the theory class were offered in three curricula. Two respondents answered 'no' and the remaining 11 did not answer.

Jazz harmony was offered as a class in two curricula. One institution offered private jazz harmony lessons and another answered "no". The remaining 12 respondents did not answer.

Table 3-1 below presents the results of Question II-3, a-f, which determine who on the faculty carried the responsibility for teaching the theory and keyboard classes. Six categories were addressed: theory; keyboard harmony; keyboard improvisation; other improvisation classes; figured bass; and jazz harmony. Three teaching categories were provided for the responses: full-time faculty (F); adjunct faculty/instructors (ADJ); and teaching/graduate assistants (TA). The responses indicate that most of the classes are being taught by Faculty only and Faculty/Adjunct Instructors.

Table 3-1. Survey results for Question II-3, a-f. Who teaches the following classes?

	Theory	Keyboard Harmony	Keyboard Improv	Other Improv	Figured Bass	Jazz harmony
F only	5	5	4	3	4	1
F w/TA	1	0	0	0	1	0
F/ADJ*	6	2	1	5	0	4
ADJ/TA	2	1	0	0	0	0
ADJ only	1	3	1	1	2	3
TA only	0	2	0	0	0	0
Unknown	0	1	1	2	2	2
No answer	1	2	9	5	7	6

* the slash indicates 'or'

The responses in Question II-4.1 indicate approximately how much class time is spent in the theory class on five specific subjects: modes; figured bass; keyboard improvisation; improvisation in general; and jazz harmony. There were six categories for the respondents to choose: A. none, B. mentioned--fyi, C. discussed, 1-2 classes, no assignments, D. discussed, 1-2 classes, some assignments, E. discussed and studied in some depth, 3-4 classes, F. studied more thoroughly, 5+ classes, and, G. other, please describe. The 'no answer' and 'unknown' responses are not included in the tables. Table 3-2 shows the responses to these questions.

Table 3-2. Survey results. Question II-4.1. The amount of class time devoted to five subject areas.

Theory Class ratings	A	B	C	D	E	F	G
Modes	0	3	1	6	3	2	1
Figured bass	0	1	0	2	3	10	0
Keyboard improvisation	5	1	2	3	3	0	2
Improvisation in general	3	3	4	1	3	1	1
Jazz harmony	1	2	4	2	1	1	3

For analysis purposes, the responses can be grouped into two broader categories. The responses A-C represent none to very little time spent in the classroom, with no

assignments for the students. The D-F responses represent very little time spent in class, but with at least a few assignments for the students to significant time spent in class and including substantial assignments for the students.

With these groupings in mind, examination of the Modes subject area show that the highest number of responses, (11) fall into the D-F category, with the D response getting the majority (6) of the responses. Figured bass responses fall heavily (15) in the D-F category with the clear majority (10) in the F category of thorough study and assignments. Keyboard improvisation, however, falls the opposite way into the A-C category, with most of those responses (5) in the 'none' designation. This is an interesting result, considering the responses in the figured bass area and acknowledging that figured bass, in itself, is a type of keyboard improvisation. In the Improvisation in general subject area, the majority of the responses (10) again fall into the lower A-C category, as do the responses for jazz harmony which indicate seven responses in the lower A-C category.

It is interesting to note that, according to the responses to questions I.5 and I.6 in Part One of this survey, while the bulk of the classes taught by the respondents are theory classes ranging from fundamentals to advanced graduate theory, and the response to Question I-17 was unanimous in that improvisational skills are important areas of study in the training of professional musicians, that there is not more indication of improvisational skills being taught in the theory classes. The last three subject areas listed deal specifically with improvisational skills but the responses indicate a significant lack of attention to these skills in the theory class.

The responses in Question II-4.2 indicate approximately how much class time is spent in piano/keyboard class in the same categories, omitting improvisation in general, as Question II-4.1. The same six categories were used for the respondents' answers. The 'no answer' and 'unknown' responses are not included in the tables. Table 3-3 shows the results of the respondents' answers.

Table 3-3. Survey results. Question II-4.2. The amount of class time devoted to four subject areas.

Piano/Keyboard Class ratings	A	B	C	D	E	F	G
Modes	2	1	0	5	0	1	0
Figured bass	2	0	0	1	2	4	0
Keyboard improvisation	1	1	1	3	3	0	0
Jazz harmony	0	3	0	3	0	1	0

The results from this table indicate that the modes are still only given slight mention and minimal assignments. The indication in three responses (one-third of the total responses) that 'none to only a 'mention' of the modes takes place in keyboard class could raise concerns about the educational quality of a curriculum that basically ignores a large part of music history and theory. The same can be said for the figured bass area as far as two of the responses indicating no exposure or experience whatsoever in the keyboard class with the keyboard practice that was the foundation and mainstay of the Baroque era. It is encouraging that the remaining responses in this category fall mainly in the D-F rating, with the highest number (4) in the F category.

Keyboard improvisation responses show surprisingly minimal attention being given to this area in the piano/keyboard classes. One-third of the responses falls into the A-C category, one-third falls into the D category, with few assignments, and one-third falls into just the E category, with no responses indicating thorough study. As with the

results in Table 3.2, these results seem to conflict with the responses given in Part One concerning the unanimous agreement to the importance of improvisational skills in the training of professional musicians, piano and non-piano majors. But in this case of the piano/keyboard class, only one of the respondents indicated earlier in the survey that they actually taught a piano class, so the responses in this table are not from the actual keyboard class instructors.

Question II-5 determined the length of the required theory sequence in the respondents' respective institutions. The majority of the responses (7) indicated the traditional 4-semester sequence. Three responses listed a 5-semester sequence and two responses were indicated for a 3-semester sequence and also for a 6-semester sequence. One indicated a 3-4 semester sequence in which students could place out of the first semester and one respondent did not answer.

In some curriculum and degree programs there is variance in the core requirements. Question II-6 addresses the core theory sequence for music majors and if it is required of all music majors. Thirteen responses indicated 'yes', two indicated 'no', that music commercial majors were exempt and that music industry majors took a 'truncated sequence' of 1-2 semesters. Question II-7 addresses the piano requirements of all music majors. Twelve respondents said 'yes', there is some degree of piano proficiency required of all music majors. One respondent did not know and three others did not answer.

CHAPTER FOUR PRESENTATION AND ANALYSIS OF DATA

Introductory Remarks

A pretest/posttest (Appendix D) was administered to both control and experimental groups in the study (N=20). For the pretest/posttest, the Project researcher compiled selected portions of the 2003 College Board AP Music Theory Exam. The resulting pretest/posttest contained three major sections. Data were maintained and evaluated for both experimental and control groups for each of the three sections of the pre- and post-tests.

The first section, Section 1, contained 25 questions with aural stimulus and focused on fundamental areas in aural skills knowledge: pitch patterns and rhythmic patterns involving melodic and harmonic intervals, scales, and chords; compositional characteristics such as form, meter, tempo, timbre, and texture; score reading combined with pitch and rhythm error detection in both treble and bass clefs, stylistic features such as voice leading, ornaments and embellishments, and recurring melodic and rhythmic figures. The examples were presented in various musical combinations, including orchestral excerpts, jazz ensembles, voice and piano, and concerto grosso ensembles.

The second section, Section 2, contained three separate dictations labeled Section 2.1, Section 2.2 and Section 2.3. The Section 2.1 dictation was in the bass clef and played on a cello. The Section 2.2 dictation was in the treble clef and played on an oboe. The Section 2.3 dictation consisted of soprano and bass lines played on a piano.

The third section, Section 3, consisted of 20 questions without aural stimulus (free response) and requiring analytical skills and recognition of compositional and theoretical concepts. These questions involved intervals and their inversions; modes and

major/minor scales; nonharmonic tones; textures; rhythmic gestures such as the hemiola and rhythmic diminution; chord qualities; compositional devices such as ostinato, imitation, melodic sequence; articulation; meter; motion of voices; and tempo.

Separate statistical tests in the form of unpaired *t* tests were conducted in each of the three major sections and subsections to determine statistical significance between the two groups (N=20). The sections and subsections are identified as listed in the paragraphs above: Section 1; Section 2.1, Section 2.2, Section 2.3; and Section 3. The individual student answers as well as the raw data totals are also found in Appendix D.

The data used in the *t* tests were also analyzed to determine the percent differences per student in each of the two groups for each of the test sections and for the total test scores. The results show the average percentage increase of each student from pretest to posttest. Extracted from the data of the total population (N=20) were the scores of the participants who were music majors or music minors. This resulted in a secondary population (N=14) with the experimental group n=7 and the control group n=7. Separate statistical tests in the form of unpaired *t* tests were conducted in the same three major sections and subsections of the pretest and posttest to determine statistical significance between the two groups. The data used in the unpaired *t* tests were also analyzed to determine the per student differences in each of the two groups for each of the test sections and for the total test scores. These results show the average percentage increase of each music major/minor student from pretest to posttest.

Finally, a pre-class survey (Appendix E) and post-class survey (Appendix F) was conducted with the initial experimental group (n=8). The pre-class survey, given at the

beginning of the semester, revealed past musical experience and training for each participant. The post-class survey, given during the last week of the semester, provided the participants the opportunity to evaluate the study and contribute suggestions for future reference and possible inclusion in the planned four-semester curriculum.

The results are presented in the following order: 1) listing of the unpaired *t* test results in each section of the pretest/posttest for all students in the experimental and control groups, N=20, 2) listing of the experimental and control group percentage increase per all students, N=20, between the pretest and posttest scores for the three test sections, 3) listing of the experimental and control group percentage increase per all students, N=20, between the pretest and posttest total scores, 4) results and discussion of the pre-class survey of students in the experimental group, n=8, 5) results and discussion of the post-class survey of students in the experimental group, n=8, 6) listing of the paired *t* test results in each section of the pretest/posttest for the music major/minor students in the experimental and control groups, N=14, 7) listing of the experimental and control group percentage increase per music major/music minor students, N=14, between pretest and posttest scores for all three test sections, and 8) listing of the experimental and control group percentage increase per music major/music minor students, N=14, between the pretest and posttest total scores.

Statistical Data (N=20)

Listing of the unpaired *t* test results in each section of the pretest/posttest for all students in the experimental and control groups. An unpaired *t* test was used to determine statistical significance of the study results in the number of correct answers given in the pretest and posttest between the experimental and control groups. Tables 4-1 through 4-5 show the results for each test section.

Table 4-1. Unpaired *t* test results for Section 1: with aural stimulus (N=20).

Group	Experimental	Control
Mean	3.00	1.33
SD	2.83	2.39
SEM	1.00	0.69
N	8	12

P value and statistical significance:

The two-tailed P value equals 0.1721. By conventional criteria, this difference is considered to be not statistically significant.

Confidence interval:

The mean of Group One (experimental) minus Group Two (control) equals 1.67. 95% confidence interval of this difference: From -0.80 to 4.13.

Intermediate values used in calculations:

$t = 1.4221$. $df = 18$. standard error of difference = 1.172

Table 4-2. Unpaired *t* test results for Section 2.1: treble clef dictation (N=20).

Group	Experimental	Control
Mean	1.188	2.500
SD	4.259	6.918
SEM	1.506	1.997
N	8	12

P value and statistical significance:

The two-tailed P value equals 0.639. By conventional criteria, this difference is considered to be not statistically significant.

Confidence interval:

The mean of Group One minus Group Two equals -1.313.
95% confidence interval of this difference: From -7.090 to 4.465.

Intermediate values used in calculations:

$t = 0.4772$

$df = 18$

standard error of difference = 2.750

Table 4-3. Unpaired *t* test results for Section 2.2: bass clef dictation (N=20).

Group	Experimental	Control
Mean	2.063	3.583
SD	6.361	5.869
SEM	2.249	1.694
N	8	12

P value and statistical significance:

The two-tailed P value equals 0.5895

By conventional criteria, this difference is considered to be not statistically significant.

Confidence interval:

The mean of Group One minus Group Two equals -1.521.
95% confidence interval of this difference: From -7.337 to 4.295.

Intermediate values used in calculations:

$t = 0.5494$

$df = 18$

standard error of difference = 2.768

Table 4-4. Unpaired *t* test results for Section 2.3: soprano/bass dictation (N=20).

Group	Experimental	Control
Mean	1.125	1.125
SD	3.357	1.707
SEM	1.187	0.493
N	8	12

P value and statistical significance:

The two-tailed P value equals 1.000

By conventional criteria, this difference is considered to be not statistically significant.

Confidence interval:

The mean of Group One minus Group Two equals 0.000

95% confidence interval of this difference: From -2.381 to 2.381.

Intermediate values used in calculations:

$t = 0.000$

$df = 18$

standard error of difference = 1.133

Table 4-5. Unpaired *t* test results for Section 3: without aural stimulus (N=20).

Group	Experimental	Control
Mean	3.50	2.00
SD	2.78	1.60
SEM	0.98	0.46
N	8	12

P value and statistical significance:

The two-tailed P value equals 0.1410

By conventional criteria, this difference is considered to be not statistically significant.

Confidence interval:

The mean of Group One minus Group Two equals 1.50

95% confidence interval of this difference: From -0.55 to 3.55

Intermediate values used in calculations:

$t = 1.5397$

$df = 18$

standard error of difference = 0.974

Discussion/Analysis. The *t* tests yielded no statistical significance. However, it is determined that indicative significance was gained in the study. Therefore, raw data in the form of difference scores and per student difference scores were examined and analyzed for performance measure between pretest and posttest of the two groups.

Pretest/Posttest Data (N=20)

Listing of the experimental and control group percentage increase per all students between the pretest and posttest scores for all three test section and subsections. Tables 4-6, 4-7, 4-8, and 4-9 show the actual number of correct answers

on the pretest to posttest. Difference scores were calculated by subtracting the pretest score from the posttest score. Per student differences were calculated to determine the improvement/performance in the scores of each individual student.

Table 4-6. Pilot study results: Actual pretest, posttest, and difference scores and per student differences of the experimental (n=8) and control (n=12) groups in Section 1: with aural stimulus (N=20).

GROUP SCORES Section 1 (25pts)	Population N	Pretest Totals	Posttest Totals	Score Difference	Per student Difference
Experimental Group	8	81	105	24	3.00
Control Group	12	157	173	16	1.33

Comparison of experimental and control groups in Section 1 of the pretest and posttest. Both groups improved their scores from pretest to posttest for Section 1. A comparison of the percentage increases of each group shows a 30% increase in the experimental group, and a 10% increase in the control group.

Examination of the per student difference scores in the experimental group shows a 3.0 point increase per student. Compared to the 1.33 point increase per student in the control group, the results show that the individual student score in the experimental group improved 126% more than the individual student score of the control group.

Although both groups showed improvement in the scores for the posttest, examination of the per student difference score indicates dramatic improvement in the experimental group's score from pretest to posttest. Section 1 focused on fundamental musical knowledge and aural skills. According to the pilot study's taxonomy, the aural skill of listening was listed as first priority. In addition to keyboard skills, listening skills, including extensive listening lists, daily ear-training quizzes, and melodic dictations were

the most consistently applied aspect of the project. These data seem to indicate a direct correlation between the listening skills applied in the keyboard project and the significantly improved scores of the experimental group in this section.

Table 4-7. Pilot study results: Actual pretest, posttest, and difference scores and per student differences of the experimental and control groups in Section 2, including subsections 2.1: treble clef dictation, 2.2: bass clef dictation, and 2.3: soprano/bass dictation and Section 2 Total scores(N=20).

GROUP SCORES	Population	Pretest	Posttest	Score	Per student
Section 2 (92 pts)	N	Totals	Totals	Difference	Difference
<hr/>					
Section 2.1 (30pts)					
Experimental Group	8	67	76.5	9.5	1.2
Control Group	12	118.5	148.5	30	2.5
<hr/>					
Section 2.2 (46pts)					
Experimental group	8	34	50.5	16.5	2.1
Control group	12	55.5	98.5	43	3.6
<hr/>					
Section 2.3 (16pts)					
Experimental group	8	24	33	9	1.13
Control group	12	21	34.5	13.5	1.13
<hr/>					
Section 2 TOTALS					
Experimental group	8	125	160	35	4.4
Control group	12	195	268	86.5	7.2

Comparison of experimental and control groups in Section 2 of the pretest and posttest. Overall, Section 2 concerned students' aural skills in the area of dictation. There were three dictations and each dictation was considered a subsection. They were Section 2.1, Section 2.2 and Section 2.3.

Section 2.1. Both groups showed improvement in their scores from pretest to posttest. The experimental group increased their pretest score by 14% and the control group increased their pretest score by 25%. Examination of the per student difference

scores for the experimental group reveal a 1.2 point increase per student from pretest to posttest and for the control group a 2.5 increase per student from pretest to posttest. The results show that there was 52% less improvement in the individual student score in the experimental group than in the individual student score of the control group.

Section 2.1 consisted of a single-note melody in the bass clef played on a cello. The pulse was established before the first playing of the melody and the melody was played 3 times. The (written) pitch and rhythm of the first note was given and there were no rests in the melody. There were 30 possible points for both pitch and rhythm.

Section 2.2. Both groups improved their scores from pretest to posttest for Section 2.2. A comparison of the percentage increase of each group shows a 49% increase in the experimental groups and a 77% increase in the control group. Examination of the per student difference scores for the two groups shows a 2.1 point increase per student in the experimental group and a 3.6 point increase per student in the control group. The results show 42% less improvement in the individual student score in the experimental group than the individual student scores of the control group.

Section 2.2 consisted of a single-note melody in the treble clef played on an oboe. The pulse was given before the first playing of the melody. Only the (written) pitch of the first note was given. The melody was played three times and there were no rests in the melody. There were 46 possible points for both pitch and rhythm.

Section 2.3. Both groups showed improvement in their scores from pretest to posttest. A comparison of the percentage increase of each group reveals a 38% increase in the experimental group and a 64% increase in the control group. Examination of the per student difference score for the two groups reveals the same

increase per individual student score of 1.13 points per student in both experimental and control groups.

Section 2.3 consisted of a harmonic progression in four parts played on a piano. The students were asked to notate only the soprano voice in the treble clef (highest pitch) and the bass voice in the bass clef (lowest pitch). There were nine chords in the progression. The (written) pitch and rhythm of the soprano and bass notes were given. There were no rests in the progression and it was played four times.

Section 2--Totals. Both experimental and control groups showed improvement from pretest to posttest in each of the 3 sections of Section 2. Overall, the experimental group improved their total score by 28% and the control group improved their total score by 44%. Examining the per student difference scores shows a 4.4 point increase per individual student in the experimental group and a 7.2 point increase per individual student in the control group. These figures reveal that the individual student score in the experimental group showed 39% less improvement than the individual student score in the control group.

In summary, both groups improved their actual scores in each subsection of Section 2 from pretest to posttest. Examination of the total per student difference scores for the two groups shows that the individual student score in the experimental group improved 39% less than the individual student scores in the control group. However, it is found that the improvement in the individual student scores of the experimental group increase from Section 2.1 to section 2.2 where the differences between the two groups become smaller and smaller (from 52% less improvement in Section 2.1 to 42% less improvement in Section 2.2) until in Section 2.3, both groups

show the same level of improvement per individual student. In calculating the total per student difference for Section 2, due to the improvement of the experimental group in Section 2.3, the smallest per student difference yet in Section 2 for the experimental group appears of 39% less than the control group.

The two dictations in Section 2.1 and 2.2 were very similar in that they addressed an primarily fundamental skill. Both consisted of a single-note melody played on a solo instrument. The variable was that the 2.1 dictation tested the ability to hear and notate a melody played in the lower bass register while the 2.2 dictation tested the ability to hear and notate a melody played in the higher treble register.

The third dictation in Section 2.3 differed from Sections 2.1 and 2.2 in that a four-part chord (harmonic) progression was played rather than a single note melody. This section address the more complex skill of hearing four pitches simultaneously and having to isolate the two outer voices--the highest and the lowest of the four sounds. This section could be considered a combination of the two sections before it in regards to the pitch element at least. The rhythm in Section 2.3 was basically a static pattern, therefore the challenge in this section centered mainly around pitch isolation of two different voices in two different registers.

Comparison of experimental and control groups in Section 3 of the pretest and posttest. Table 4-8 lists the actual pretest and posttest scores and percentages and the percent differences between the two groups for Section 3. The 20 questions in this section were without aural stimulus. They focused on analytical skills, and visual recognition and understanding of compositional and theoretical concepts.

Table 4-8. Pilot study results: Actual pretest, posttest, and difference scores and percent difference for experimental and control groups in Section 3: without aural stimulus (N=20).

GROUP	Population	Pretest	Posttest	Score	Per student
SCORES	N	Totals	Totals	Difference	Difference
Section 3 (20pts)					
Experimental group	8	33	61	28	3.5
Control group	12	73	97	24	2.0

Section 3. Both groups improved their scores from pretest to posttest. A comparison of the percentage increases of each group shows a dramatic 85% increase in the experimental group (the biggest increase in the study), and a 33% increase in the control group.

Examination of the per student difference scores in the experimental group reflects a 3.5 point increase per individual student. Compared to the 2.0 point increase per student in the control group, the results show that the individual student score in the experimental group improved 75% more than the individual student score in the control group.

Section 3 consisted of 20 questions without aural stimulus. These questions focused on analytical skills, and visual recognition and understanding of compositional and theoretical concepts. Analysis is a fundamental skill used in listening and understanding theoretical concepts through composition. The experimental group was constantly being challenged to improve their aural analytical skills throughout the project in every step of the taxonomy. These data would seem to indicate that the added emphasis on this basic skill in the experimental group test study had a significant positive impact on their scores in the pretest and posttest.

Table 4-9. Pilot study results: Actual pretest, posttest, and difference scores and per student differences for experimental and control group total scores (N=20).

GROUP	Population	Pretest	Posttest	Score	Per Student
SCORES					
TOTALS	N	Totals	Totals	Difference	Difference
Experimental group	8	239	326	87	10.9
Control group	12	425	551.5	126.5	10.5

Comparison of experimental and control groups total scores between the pretest and posttest. In examining both experimental and control group total pretest and posttest scores, the results show that both groups, overall, improved their actual pretest scores. The experimental group made a 36% increase from pretest to posttest and the control group made a 30% increase from pretest to posttest.

Per student difference scores. A comparison of the per student difference scores finds a 10.9 (10.875) point increase per student in the experimental group and a 10.5 point increase per student in the control group. This results in an overall improvement of the individual student scores in the experimental group of 3% more than the individual student scores in the control group.

Summary of pretest/posttest data. Overall, these data seem to suggest that the keyboard project did have some positive effect on student performance in the experimental group. In two-thirds of the pretest/posttest, Section 1 and Section 3, the experimental group significantly outperformed the control group in per student difference of 126% and 75%, respectively. In Section 2, however, the experimental group fell behind the control group by 39% less improvement in the per student difference scores, and that is what contributed to the overall 3% improvement on individual student scores of the experimental group over the control group.

Pre-Class Survey (n=8)

Results and discussion from the pre-class survey of students in the experimental group, n=8. During the second week of classes, a pre-class survey was handed out only to the students in the experimental group. They were asked to turn it in at the next class meeting. A copy of the Survey can be found in Appendix E. The purpose of the survey was to determine the musical background and experience of the students; each student's self-evaluation of their own strengths and weaknesses in related musical abilities and areas of study; each student's attitude and expectation of success in the class; and to offer an opportunity for each student to voice any other concerns or comments concerning the study. Student responses to the Pre-class Survey can also be found in Appendix E.

Survey items 1-5 identified the students' professional goals and established the musical background and experience of each participant. Item 1A indicates that seven of the eight students were seeking professional degrees in the music field. One student was seeking a degree in the field of science. Item 1B identified as primary instruments, a mixture of brass, voice, strings and one woodwind. No type of keyboard was listed as a primary instrument and percussion was not listed as a primary instrument. Half of the students (4), listed no secondary instrument in Item 1C. Guitar was listed twice, but only as having played for one year or less. Clarinet was listed by one student who had played it for several years from middle school through 10th grade. Only one student mentioned keyboard, but studied it for only 4-5 months. For these two items, it is established that, realistically, no students had any significant knowledge of or experience in playing any type of keyboard instruments.

Item 2 indicates that six students (75%) in the experimental group participated in music classes--band, choir, and guitar--during their middle school years. Half of those were in band classes. Two students (25%) took no music classes during middle school.

In Item 3, seven of the eight students (87.5%) participated in music classes in high school. Four students were in band classes. One student played in orchestra and two other students participated in chorus.

In Item 4 over half of the students reported no previous theory study. One student admitted to one year of study as a senior in high school. Two others indicated they had studied theory very little--intermittently either in choir or throughout the years spent in band class.

Item 5 addressed the student's experience in four areas of aural skills: melodic dictation; harmonic dictation; rhythmic dictation; and sight-singing. The majority of the students (75%) indicated no experience with melodic or harmonic dictation. Two students (25%) said yes, or that they had had very little experience with melodic dictation. Five students (62.5%) admitted to no experience in rhythmic dictation and three others (37.5%) said "yes", or "very little" experience. For sight-singing, again, 75% indicated no experience while two students (25%) answered "very little". Only two students used solfege to sight-sing and only two used movable *do*. One student acknowledged using numbers instead of solfege to sight-sing.

The student responses to Items 1-5 indicate that all but one student in the project intended to pursue a professional music degree. Brass was listed the most as a primary instrument (3 students), then voice (2 students), strings (1 student), and woodwind (1 student). Keyboard was not listed as a primary instrument. Half of the

students did not list a secondary instrument. Clarinet was the only instrument listed where there was more than one year's experience. Keyboard was mentioned, but with less than 6 months experience.

Students' pre-college music experience took place mainly in middle and high school band classes. Over half of the students participated in some type of band class. Two students participated mainly in choir and chorus classes. Collectively, from middle school through high school, it is recognized that seven of the eight students had anywhere from one to seven years of pre-college musical performance experience.

Pre-college training in music theory is practically non-existent. Only one student indicated theory study for one year. The majority of the students reported no experience or training in aural skills. Of the few that cited some--"very little", the experience would have to be considered negligible.

Survey Item 6 addresses the student's self-evaluation of their own strengths and weaknesses in keyboard and theory skills, music history, and composition. There are discrepancies in totaling the number of responses for each category due to one respondent rating only four categories and another respondent rating all categories but starting with a strength factor of 4 and listing more than one category under one rating. Item 6 asked the students to evaluate their skill level in ten different areas, using 1 as the strongest and 10 as the weakest. Performance skills were given the strongest rating of 1 by 60% of the students. The second strongest rating was equally attributed to two areas--sight-reading on your own instrument and performance skills. Transposition skills and sight-reading on your own instrument were rated third by five students. Four categories took fourth place in equal divisions of two students (25%) per

category. Those four categories are keyboard skills, analysis, music history,; and prepared singing.

In 5th place, midway from strongest to weakest skill, four students (50%) listed composition skills and transposition skills in equal distribution of two students per category. Six students listed six separate categories for sixth place.

It is interesting to note that of the ten skill areas listed, all but one (sight-singing) have been identified at least once by the students with a strength factor from 1 to 6. The first time sight-singing is listed by the students is for 7th place, by three students (37.5%), a significantly low rating. Dictation, also listed by three students, also appears as 7th place, but it was previously listed in higher ratings.

Keyboard skills and analysis are rated in 8th place by 25% of the students in each category. Ninth place indicates the same division as 8th place between two categories-- dictation (25%) and prepared singing (25%). Sight-singing was identified by 50% of the students as their weakest skill.

The student responses were then divided into two groups of strength factors. The top 50% represents those skills indicated in 1st through 5th place. The lower 50% represents those skills indicated in 6th through 10th place.

The entire class (100%) rated performance skills as their strongest skill area. The next highest rated skills were sight-reading on the primary instrument and transposition skills, with five students (67.5%) each picking these two skills. Exactly half of the class (four students per each skill) considered analysis, music history and prepared singing in the top 50% of the strength group.

Table 4-10 presents a summary of the student responses to Item 6. The number of students who rated each skill in each category and its percentage is also listed.

Table 4-10. Summary of student responses to Item 6 in two groupings of strength skills.

Skill area	Top 50% rating		Lower 50% rating	
	# of students	%	# of students	%
Keyboard Skills	3	37.5	5	62.5
Dictation	1	12.5	6	75.0
Sight-Singing	0	0	7	87.5
Sight-reading on primary instrument	5	62.5	3	37.5
Music History	4	50.0	4	50.0
Performance Skills	8	100.0	0	0
Composition Skills	3	37.5	3	37.5
Transposition Skills	5	62.5	2	25.0
Prepared Singing	4	50.0	3	37.5

The lowest skill rating, 10th place, was given by seven students (87.5%) to sight-singing. Six students (75%) placed dictation in 9th place as the next weakest skill. Five students (62.5%) indicated keyboard for the 8th place and four students (50%) placed music history in the weaker skills group.

Table 4-11 shows the listing of rated skills in order from strongest to weakest, as rated by at least half the class (four or more students).

Table 4-11. List of skills rated by students in order of strongest to weakest skill area in the pre-class survey.

Top 50% rating of 4+ students			Lower 50% rating of 4+ students		
Skill area	# of students	%	Skill area	# of students	%
Performance	8	100.0	History	4	50.0
Sight-reading primary instrument	5	62.5	Keyboard	5	62.5
Transposition	5	62.5	Dictation	6	75.0
Analysis	4	50.0	Sight-singing	7	87.5
Music history	4	50.0			
Prepared singing	4	50.0			

In Item 7A the students were asked if they anticipated doing well in their core theory class, to which they unanimously responded 'yes'. Item 7B asked the same question in relation to the Project class and again the unanimous answer was 'yes'. This seems to indicate they had a favorable and positive outlook towards their first semester of at least these two music classes.

The students' attitudes toward music theory in general and its relative value to each student as well as musicians in general was the topic of Item 8. In Item 8A, five students indicated they thought music theory was 'fun'. Some comments included, 'it's exciting' and 'it depends'. In Item 8B, five students thought music theory was interesting and some added comments like, 'of course', 'very much so', and 'sort of'. Item 8C asked if they thought music theory is important for all musicians to study. Six students (75%) registered a 'yes', with the added comments, 'definitely' and 'very much so'. Six students also thought that in Item 8D, music theory was relevant to their career, reinforcing that with comments such as 'absolutely,' 'definitely' and 'very much so'.

The final survey question, Item 9, asked for any other thoughts or comments the student would like to share for this study. Three of the most insightful comments offered were, "I look forward to developing my piano skills, theory knowledge, and knowledge of music history. It will be fun!", "I like how this class incorporates music history," and "Having absolutely NO background in theory or keyboard, I truly hope that this class will help me, as a musician, to learn these skills."

Based on these results in Items 7-9, it seems that the majority of the students were excited and looking forward to the core theory class and also their participation in the keyboard project. Music theory is traditionally one of those subjects that we 'love to

hate', in the curriculum of core music classes, so it is very encouraging that many of the students considered theory to be fun, exciting, and interesting. Chances of success are much higher when tasks are approached with a positive, inquisitive attitude.

Post-Class Survey (n=8)

Results from the post-class survey of students in the experimental group, n=8. During the final class meeting (Lesson 26), the post-class survey was handed out to only the students in the experimental group. They were asked to complete and turn it in by the exam date, a copy of which can be found in Appendix F. The purpose of the survey was to gather information and input from the students' perspectives of the class and what they had accomplished; their responsibility and role as students in the class; which objectives had been met and which had not; and to provide an opportunity for them to offer any other comments about any aspect of the study. The raw data for the post-class survey is also in Appendix F.

Item 1 of the post-class survey asks the same question as Item 6 in the pre-class survey. The student responses show the changes in their self-evaluations about which skills improved during the course of the Project. Performance skill was again the most frequently chosen category for the strongest (1st place) skill. However, only three students listed this in the post-class survey, compared to the five students who placed it first in the pre-class survey. The second strongest skill was listed by 50% (four students) of the class as keyboard skills. This response seems to indicate significant improvements in keyboard. In the pre-class survey keyboard skills was placed by the majority of the students in the weaker skills group (5th-10th place).

Dictation and analysis had equal ratings by 25% (two students) as the third strongest skill. Three students named composition as the fourth strongest skill and two

name transposition skills as fourth place. Three students put music history as the fifth strongest skill while two students each placed analysis and transposition in the sixth strongest place. Dictation and music history were placed 7th by two students (25%) in each area. Composition was rated 8th by three students and prepared singing was rated 9th by three students. As in the pre-class survey, the weakest skill, sight-singing, was rated 10th place by a majority (62.5%) of the students.

The student responses were divided into two groups of strength factors. The Top 50% represents those skills indicated in 1st - 5th place. The number of students who rated each skill in each category and its percentage is also listed. Table 4-12 shows the summary of the responses for Item 1 of the post-class survey in these two groupings.

Table 4-12. Summary of student responses to Item 1 of the post-class survey in two groupings of strength skills.

Skill area	Top 50% rating		Lower 50% rating	
	# of students	%	# of students	%
Keyboard	7	87.5	1	12.5
Dictation	4	50.0	4	50.0
Analysis	4	50.0	4	50.0
Sight-singing	1	12.5	6	75.0
Sight-reading on primary instrument	5	62.5	2	25.0
Music history	4	50.0	4	50.0
Performance	5	62.5	2	0.0
Composition	4	50.0	4	37.5
Transposition	3	37.5	4	25.0
Prepared singing	2	25.0	5	37.5

In the stronger skills group rated 1st - 5th place by four or more students (50%), the results show that largest number of students, seven out of eight (87.5%) rated keyboard skills in the greater strength group. Five students (62.5%) placed sight-reading on primary instrument and also performance skills in the greater strength group. Four students (50%) rated dictation, analysis, music history, and composition in the greater strength group. The other skills were rated by three or fewer students in the higher group.

The skills ratings for the weaker skills grouping, 6th - 10th place show that sight-singing remained the weakest skill (placed in both 9th and 10th places) rated by five (62.5%) students. Five students rated prepared singing as the next weakest skill. Four students (50%) each listed five categories in the weaker skills group--dictation, analysis, music history, composition, and transposition. Table 4-13 shows the listing of rated skills in order from strongest to weakest, as rated by at least half the class (four or more students). The number of students who rated each skill in each category and its percentage is also listed.

Table 4-13. List of skills rated by students in order of strongest to weakest skill area in the post-class survey.

Top 50% rating of 4+ students			Lower 50% rating of 4+ students		
Skill area	# of students	%	Skill area	# of students	%
Keyboard skills	7	87.5	Transposition	3	37.5
Sight-reading primary instrument	5	62.5	Prepared singing	2	25.0
Performance skills	5	62.5	Sight-singing	1	12.5
Analysis	4	50.0			
Music history	4	50.0			
Dictation	4	50.0			
Composition	4	50.0			

A comparison of the skills ratings between the pre-class and post-class surveys reveals significant overall progress and specific improvements in certain skills areas in the experimental group through the course of the Project. Table 4-14 shows both survey ratings of the two strength groups, including the number of students rating the skill and the percentages.

Table 4-14. A comparison of the pre-class and post-class ratings of skill areas from strongest to weakest ratings in the higher 50% group.

PRE-CLASS SURVEY			POST-CLASS SURVEY		
Skill area	# of students	%	Skill area	# of students	%
Performance	8	100.0	Keyboard	7	87.5
Sight-reading primary instrument	5	62.5	Sight-reading primary instrument	5	62.5
Transposition	5	62.5	Performance	5	62.5
Analysis	4	50.0	Analysis	4	50.0
Music history	4	50.0	Music history	4	50.0
Prepared singing	4	50.0	Dictation	4	50.0
Keyboard	2	25.0			
Composition	4	50.0	Keyboard	3	37.5
Transposition	3	37.5	Composition	3	37.5
Dictation	1	12.5	Prepared singing	2	25.0
Sight-singing	0	0.0	Sight-singing	1	12.5

In the pre-class survey the highest rating given to keyboard skills was 4th place by two students. One student rated keyboard as their fifth strongest skill. The majority of the class rated keyboard skills as a weaker skill in the lower 50% ranking. It is very significant that in the post-class survey, seven (87.5%) students rated the skill above the 50% mark. This indicates definite improvement in that four students, half of the class, moved keyboard from a weaker to a stronger skill and that four students of the seven rated keyboard now as their second strongest skill.

The next biggest movement was in dictation. Only one student rated dictation as a stronger skill (in second place) on the pre-class survey. The next rating for dictation in that survey was 6th place by only one student. Five more placed dictation in 7th and 9th

places, and one student did not answer. In the post-class survey 50% of the class rated dictation in 5th place or higher, with one student claiming it as their strongest skill in 1st place. And although the remaining 50% of the class ranked dictation below 5th place, those rankings were also higher than in the pre-class survey. The lowest ranking was 8th place, by only one student, then 7th place with two students, and one student ranking for 6th place.

Composition also moved into the upper 50% rankings. Its highest ranking remained second strongest in both pre- and post-class surveys, but its two rankings of 5th place in the pre-class survey moved to three rankings of 4th place in the post-class survey.

Sight-singing, the last place in both surveys, also made some progress. From a zero ranking in the top five places, one student felt their sight-singing skills had improved to merit a 5th place rank in the post-class survey.

In summary, the student ratings indicate significant improvement in several skills categories from pre-class to post-class survey. All four skills areas that had been ranked in the lower 50% ratings (keyboard, composition, dictation, and sight-singing) made progress from the pre- to post-class survey, according to the students' self-evaluation of their stronger and weaker skills. Three of the four skills (keyboard, composition, and dictation) moved out of the lower ratings as a weaker skill and into the upper 50% of stronger skills. The one skill area that was not rated at all in the upper 50% group (sight-singing) moved into that group, although it was still considered a weak skill by the majority of the class. Two skills that had been considered a stronger skill in the pre-class survey (transposition and prepared singing) moved into the lower 50%

group by the post-class survey. As a result, there were three skills considered by the majority of the class at the end of the study to be weaker skills. It is important to note, however, that those skills were not the primary focus of the study. The areas of primary importance to the study and its taxonomy, listening and keyboard, did show significant improvement, according to the student evaluations.

In Item 1 the students were also asked to indicate whether they thought the Project had helped them improve their skills in each of the ten areas. The entire class (100%) said 'yes' to three areas--keyboard, music history, and composition. Seven of the eight (87.5%) answered 'yes' to two other areas--dictation and analysis. Five students (62.5%) acknowledged transposition skills and four students (50%) said their performance skills had been helped in the Project. One student added two other categories in which the class had helped--time management and organization.

Item 2 and Item 3 address five areas of concentration that were significant components of the study. The five areas are aural skills, keyboard skills, historical development, listening skills, and analysis skills.

Item 2 asks the students to evaluate their own level of competence in each category and subcategory at the beginning of semester, before the treatment was administered. The responses listed were 'none', 'elementary', 'intermediate', 'advanced', and 'master'. The subcategories for Item 2A, aural skills in general, were interval identification, dictation skills, and mode identification. The subcategories for Item 2B, keyboard skills in general, were technical exercises, mode playing, and prepared pieces. The subcategories for Item 2C, historical development, were music history, history of theory, composers of the period, and musical styles. The subcategory

for Item 2D, listening skills in general, was how to listen to music. The subcategory for Item 2E, analysis skills in general, were aural analysis, and written analysis.

With the exception of only one student who indicated 'elementary' competence in keyboard skills in general, in all categories but the listening skills, the majority of the students indicated 'none'. The majority (62.5%) of the students indicated they had 'elementary' knowledge of both areas in Item 2D. A note of interest arises in the one student claiming elementary knowledge in keyboard skills, since in the pre-class survey no students indicated any keyboard skills at all.

In Item 3, the students were asked to evaluate their present level of competence at the end of the semester in the same categories listed in Item 2. The responses listed were: 'none', 'little', 'adequate', 'substantial', 'great', and 'maximum'. The student responses were more varied than in Item 2, but all show progress.

In Item 3A, aural skills in general, the majority of the ratings went from 'none' in Item 2, to 'adequate' and 'great', with a few responding 'substantial'. In Item 3B, keyboard skills in general, the majority of scores moved from 'none' in Item 2 to 'adequate', 'substantial', and 'great'. One student felt that 'maximum' progress (the only 'maximum' score in all the questions) had been made. In Item 3C, historical development, the majority of scores rose from 'none' in Item 2 to 'little', 'adequate', 'substantial', and 'great' in relatively even distributions. In Item 3D, listening skills in general, the previous 'little' rating from Item 2D was raised to 'adequate' by the majority of the class. The only other response marked was 'great', by two students (25%) of the class. In Item 3E, analysis skills in general, the majority of student responses claimed

'adequate' or 'substantial' progress from the previous 'none' response in Item 2E. Four students (50%) indicated 'great' progress overall in Item 3E.

In summary, the students' responses seem to indicate definite and substantial progress in the study over the course of the semester. Progressing from a majority of 'none' responses on the pre-class survey to a majority of 'adequate', 'substantial', and 'great' responses on the post-class survey indicates that the students felt significant learning had taken place in the study.

Item 4A was concerned with class achievement and success. When asked if they thought the class had achieved the goals stated in the Syllabus, the majority (75%) of the students marked 'most' from the available responses--'all', 'most', 'some', 'none', and 'no answer'. One student indicated 'some' and one other student chose not to answer. Item 4B asked the students to list which items were not addressed in the class, or were not successfully achieved. They were also asked to list any factors that may have contributed to this. Composition and/or harmonization was mentioned by three students. Sight-singing, sight-reading, sight-playing was mentioned by five students. Transposition was mentioned by two students. Other items mentioned only once include meters, harmonic dictation, rhythmic dictation, scalar technical exercises, intervallic construction and inversions, melodic construction, historical understanding of modal theory, and the transition to the major/minor period. Two comments were: "Although we started at 800A.D. we did not make it all the way through the Renaissance period" and "Historical perspective--we had to teach ourselves everything with little to no discussion". All of the comments were offered by 75% of the class (six students). Two students (25%) offered no responses at all.

In Item 5, the students identify what items were new for them, keeping in mind that this project served to introduce and expose the student to new musical concepts, ideas, and experiences. The majority (75%) listed modes while 50% listed keyboard, keyboard skills, playing piano on a regular basis, and the historical component. Three students said 'everything', and two students listed composition and musical analysis.

The aspects of the class that were most beneficial to the students were asked for in Item 6. Four students (50%) said 'everything' or 'all'. One student remarked, "there wasn't really anything that didn't benefit me; however the most beneficial would probably be the music history." Four students also listed piano, piano skills, actually playing in class, and keyboard practicing. Two students (25%) mentioned music history.

In Item 7 the students were asked to identify which aspects of the class were not beneficial. Two students answered 'none'. Two students gave no answer. Of the four remaining, the most favorable comment was "not many; everything taught was useful". The most negative answer given was "the work that took hours to do did not really help with anything".

Item 8 was concerned with the freshman year challenges of new students acclimating to the many aspects, academically as well as in general life skills, needed to achieve success in the classroom. This item addressed four areas: 8A--time management; 8B--personal organizational skills; 8C--personal responsibility; and 8D--practicing with the metronome.

In Item 8A--time management 50% of the class indicated they did prioritize their assignments according to the due dates and 50% admitted they did not, or at least 'not

always'. Five students (62.5)% said they worked steadily in smaller amounts of time or combined that with completing easier assignments first, saving the harder ones for later. The remainder of the students (37.5%) admitted waiting until the end of the semester.

In Item 8B--personal organizational skills 50% of the class reported using a binder with dividers as required in the syllabus and 50% reported they did not. Two of the four who used the binders (25%) reported that they did help. One student reported there was "too much stuff to organize into a neat binder" and one student did not answer. When asked to explain why the binder and dividers did not help, the two comments offered were "did not bother to organize" and "everything in the course changed around the dividers".

In Item 8C--personal responsibility, concerning absences from class, three students claimed two absences for the semester. Two students listed only one absence and three others said they missed no classes at all. In reviewing the actual class attendance record kept by the Project researcher, slightly different statistics are revealed. There were two students who had three absences; one student who had two absences; two students who had one absence; and three students who had no absences at all. As far as attendance is concerned, the data seem to suggest that the students did understand the value of consistent class attendance. Another area addressed in Item 8C was completion of assigned work. Five students (62.5%) said they completed 'most' of the assignments. Three students said they completed 'all' of the assigned work.

Not only is it important to complete the assigned work, but also to get it completed within the time frame specified. Two students thought they had met 'most' of the

deadlines. Two more students said they met 'many'. One student estimated meeting 'half' of the due dates and two other students claimed meeting 'some' of the deadlines. One other student indicated that a 'few' of the deadlines had been met.

Getting the assigned work turned in on time, and in a reasonable amount of time, i.e., if not by the due date, then by the very next class time. . . was a major factor that prevented the class from moving forward as a whole and accomplishing more of the planned curriculum. This factor alone obstructed much of the progress that should and could have been made by the students, as a class and also in their own individual study.

Getting outside extra help can be crucial in some situations. Knowing when to ask for help and actually obtaining the extra help are sometimes two different things, but students have to learn the value of working out problems themselves first and then asking for help if the material continues to evade their understanding. Five students indicated they asked the Project researcher for help. Two students made an appointment with the instructor outside of class. Three students claimed that the instructor did help them when they asked.

The final area addressed may seem non-related to the other areas addressed in Item 8D--practicing with the metronome, but for this study the issue of practicing with a metronome is certainly one of priority and great value. It was enough of a priority in the study for the Project researcher to make it a requirement stated directly in the syllabus. Three students reported 'always' (91%-100%) practicing with the metronome. One student said they practiced 'very often' (71%-80%) with it and one other student said they practiced 'regularly' (51%-60%) using the metronome. Another student claimed

'frequent' metronome practice (31%-40%). Two students indicated 'seldom', with one claiming the higher end in that category of 21%-30%, and the other claiming the lower end of 11%-20%.

Three of the students acknowledged a correlation between the difference of practicing with and without a metronome. One did not see a correlation and the remaining four students did not answer. In relation to this area, five students offered helpful comments and revelations about metronome practice, such as, "yes and no-- didn't have a metronome in the beginning but it perfected my rhythms"; "practicing with the metronome unusually involved less time"; "practicing with the metronome definitely helped"; "not in my personal opinion because I normally internalize the beat"; and "metronomes help in counting overall".

Item 9 queried the students concerning the general curriculum and requirements. Six students (75%) thought that the class keyboard project or a derivative thereof, should be a required class in conjunction with the same level theory class. Only one student said 'no' and one other student said "it depends--the instructors should discuss lesson plans". That comment was the most frequently made by the majority of the students. One other student thought the class should be offered as an elective.

Helpful comments in support of the class becoming a required class in a college curriculum included, "Rudiments--I believe all levels of theory should have a partner piano class"; "Only if the two classes work together. For example, the skills used in theory, like scales should be used in this class. . . also, we could do more sight-singing, part-writing, and whatever else goes on in the theory class"; "It helps develop piano

skills before Piano I”; and “It helped a little but will be nice if both teachers work together and know what each other is teaching and what times”.

The student responses in Item 10 indicated that the majority, five students (62.5%) felt the keyboard project helped them in their core theory class. Two students (25%) felt that it did not help them and one student did not answer.

The students were asked in Item 11 to discuss any aspects of the class that they felt would contribute to its future success as a college class. One student did not respond but seven students (87.5%) offered comments, both positive and negative. Some of the more positive and helpful responses were “impressive workload”, “playing more piano in class”, “very agreeable instructor”, “discuss homework done outside of class”, “make listening assignments more conveniently available--not only in the library”, and “although the history is important I feel we did not spend enough time with the keyboard. I feel unbelievably prepared for MUH (Music History) and somewhat ready for MVK (Applied Piano Class). Other than that I believe this class has been extremely beneficial”.

Some of the least helpful were the comments concerning correlating the keyboard project with the core theory class. This ‘problem’ was mentioned several times in the post-class survey and it was addressed repeatedly within the keyboard class that the design of the study precluded any interaction between the two instructors. What these recurring comments indicate is a turn towards a comprehensive curriculum wherein the keyboard class would not only work in tandem with the core theory class, but also with the other core music classes, such as music history, aural skills, and music literature. It also identifies the need for faculty to work together.

Statistical Data (N=14)

Listing of the unpaired *t* test results in each section of the pretest/posttest for the music major and music minor students in the experimental and control groups (N=14). An unpaired *t* test was used to determine statistical significance of the study results in the number of correct answers given in the pretest and posttest between the experimental and control groups (N=14). Tables 4-15 through 4-19 below show the results for each test section.

Table 4-15. Unpaired *t* test results for Section 1: with aural stimulus (N=14).

Group	Experimental	Control
Mean	3.00	1.29
SD	3.06	1.38
SEM	1.15	0.52
N	7	7

P value and statistical significance:

The two-tailed P value equals 0.2010

By conventional criteria, this difference is considered to be not statistically significant.

Confidence interval:

The mean of Group One (experimental) minus Group Two (control) equals 1.71.

95% confidence interval of this difference: From -1.05 to 4.47

Intermediate values used in calculations:

$t = 1.3530$

$df = 12$

standard error of difference = 1.267

Table 4-16. Unpaired *t* test results for Section 2.1:treble clef dictation (N=14).

Group	Experimental	Control
Mean	1.929	0.00
SD	4.004	4.983
SEM	1.514	1.884
N	7	7

P value and statistical significance:

The two-tailed P value equals 0.4403

By conventional criteria, this difference is considered to be not statistically significant.

Confidence interval:

The mean of Group One minus Group Two equals 1.929

95% confidence interval of this difference: From -3.336 to 7.193

Intermediate values used in calculations:

$t = 0.7982$

$df = 12$

standard error of difference = 2.416

Table 4-17. Unpaired *t* test results for Section 2.2: bass clef dictation (N=14)

Group	Experimental	Control
Mean	2.143	4.071
SD	6.866	7.003
SEM	2.595	2.647
N	7	7

P value and statistical significance:

The two-tailed P value equals 0.6123

By conventional criteria, this difference is considered to be not statistically significant.

Confidence interval:

The mean of Group One minus Group Two equals -1.928

95% confidence interval of this difference: From -10.005 to 6.148

Intermediate values used in calculations:

$t = 0.5203$

$df = 12$

standard error of difference = 3.707

Table 4-18. Unpaired *t* test results for Section 2.3: soprano/bass dictation (N=14).

Group	Experimental	Control
Mean	1.29	0.86
SD	3.59	1.46
SEM	1.36	0.55
N	7	7

P value and statistical significance:

The two-tailed P value equals 0.7750

By conventional criteria, this difference is considered to be not statistically significant.

Confidence interval:

The mean of Group One minus Group Two equals 0.43

95% confidence interval of this difference: From -2.77 to 3.62

Intermediate values used in calculations:

$t = 0.2923$

$df = 12$

standard error of difference = 1.466

Table 4-19. Unpaired *t* test results for Section 3: without aural stimulus (N=14).

Group	Experimental	Control
Mean	3.57	2.00
SD	2.99	1.15
SEM	1.13	0.44
N	7	7

P value and statistical significance:

The two-tailed P value equals 0.2192

By conventional criteria, this difference is considered to be not statistically significant.

Confidence interval:

The mean of Group One minus Group Two equals 1.57

95% confidence interval of this difference: From -1.07 to 4.21

Intermediate values used in calculations:

$t = 1.2964$

$df = 12$

standard error of difference = 1.212

Discussion/Analysis. Although the *t* tests yielded no statistical significance, it is determined that much practical/indicative significance was gained in the study.

Therefore, raw data in the form of difference scores and difference score percentages was examined and analyzed for performance measure between the two groups.

Listing of the experimental and control group percentage increase per music major/music minor students between pretest and posttest scores for all three test sections (N=14). Table 4-20 lists the comparison of experimental and control groups in Section 1 of the pretest and posttest.

Table 4-20. Pilot study results: Actual pretest, posttest, and difference scores and per student differences of the experimental (n=7) and control (n=7) groups in Section 1: with aural stimulus (N=14).

GROUP SCORES				Score	Per student
Section 1 (25pts)	N	Pretest	Posttest	Difference	Difference
Experimental Group	7	77	98	21	3.0
Control Group	7	96	105	9	1.285

Both experimental and control group scores improved from pretest to posttest. A comparison of the percentage increase of each group shows a 27% increase in the experimental groups and a 9% increase in the control group.

Examination of the per student difference scores reveals a 3.0 point increase per student in the experimental groups and a 1.285 (1.29) point increase per student in the control group. These results show that the individual student scores in the experimental group improved 133% more than the individual student scores in the control group.

Table 4-21 lists the comparison of experimental and control groups in Section 2 of the pretest and posttest. The three subsections of Section 2 are labeled Section 2.1, Section 2.2, and Section 2.3. These subsection totals are also listed in the table.

Section 2.1. This section contains the first and only instance of a group showing no improvement in their pretest to posttest score. The experimental group pretest score increased 23% on the posttest but the control group score remained exactly the same, showing 0% increase in their posttest score.

Table 4-21. Pilot study results: Actual pretest, posttest, and difference scores and per student differences of the experimental and control groups in Section 2, including subsections 2.1, 2.2, 2.3, and Section 2 total scores (N=14).

GROUP SCORES		Pretest	Posttest	Score	Per student
Section 2 (92 pts)	N	Totals	Totals	Difference	Difference
Section 2.1: treble clef dictation (30pts)					
Experimental Group	7	58.0	71.5	13.5	1.928 (1.93)
Control Group	7	83.5	83.5	0.0	0.0*
Section 2.2: bass clef dictation (46pts)					
Experimental group	7	4	49.0	15.0	2.14
Control group	7	36	64.5	28.5	4.07
Section 2.3: without aural stimulus (16pts)					
Experimental group	7	24	33	9	1.285 (1.29)
Control group	7	12	18	6	.857
Section 2 TOTALS					
Experimental group	7	116.0	153.5	37.5	5.357 (5.36)
Control group	7	131.5	166.0	34.5	4.928 (4.93)

*Examination of the per student difference scores shows a 1.93 point increase per individual student in the experimental group. In the control group, however, with a 0% group score, there is no per student difference score. Therefore, the zero change for the control group causes the value of the ratio to be undefined. The only value remaining is the gross improvement (23.27%) of the experimental group's performance.

Section 2.2. Both groups improved their scores from pretest to posttest in Section 2.2. A comparison of the percentage increases of each group shows a 44% increase in the experimental group. The control group score improved by 79%. Examination of the per student difference scores shows a 2.14 point increase per student in the experimental group. Compared to the 4.07 point increase per student in the control group the experimental group shows 47% less improvement than the control group in the individual student scores.

Section 2.3. Both groups show improvement in their scores from pretest to posttest. A comparison of the percentage increase of each group shows a 38% increase in the experimental group and a 50% increase in the control group. In spite of the larger percentage increase from pretest to posttest in the control group examination of the per student difference scores between the two groups reveals that the individual student scores in the experimental group improved 50% more than the individual student scores in the control group. The experimental group students averaged a 1.29 point increase per student while the control group students averaged an .86 point increase per student, less than one point per student in the control group.

Section 2--Totals. Both experimental and control groups improved their overall scores from pretest to posttest in Section 2. A comparison of the total percentage increase of each group shows a 32% increase in the experimental group and a 26% increase in the control group.

Examination of the total per student difference scores shows an overall 5.36 point increase per student in the experimental group and an overall 4.93 point increase per student in the control group. These data show that the individual student scores in the experimental group improved 9% more than the individual student score of the control group.

Table 4-22 lists the comparison of experimental and control groups in Section 3 of the pretest and posttest. Both groups showed improved scores in Section 3 from pretest to posttest. A comparison of the percentage increases of each group shows an 81% increase in the experimental group and a 38% increase in the control group.

Table 4-22. Pilot study results: Actual pretest, posttest, and difference scores and percent difference for experimental and control groups in Section 3: without aural stimulus (N=14).

GROUP SCORES		Pretest	Posttest	Score	Per student
Section 3 (20pts)	N	Totals	Totals	Difference	Difference
Experimental group	7	31	56	25	3.57
Control group	7	37	51	14	2.00

Examination of the per student difference scores in the experimental group shows a 3.57 point increase per student. The control group shows a 2.0 point increase per student. As a result, the individual student scores in the experimental group improved 79% more than the individual student scores in the control group.

Listing of the experimental and control group percentage increase per music major/music minor students, N=14, between the pretest and posttest total scores.

Examination of the total group scores of both groups reveals that both groups did improve their scores from pretest to posttest. A comparison of the percentage increases of each group shows an overall 37% increase in the experimental group and an overall 26% increase in the control group.

Table 4-23. Pilot study results: Actual pretest, posttest, and difference scores and per student differences for experimental and control group total scores (N=14).

GROUP SCORES		Pretest	Posttest	Score	Per Student
TOTALS	N	Totals	Totals	Difference	Difference
Experimental group	7	224.0	307.5	83.5	11.928
Control group	7	264.5	322.0	57.5	8.214

Further examination of the per student difference scores shows an 11.9 point increase per student in the experimental group. Compared to the 8.2 increase per student in the control group, from pretest to posttest, the individual student score in the experimental group improved 45% more than the individual student score of the control group.

Discussion/Analysis. The purpose of extracting the music majors and minors from the original population (N=20) which included non-music majors and minors was to determine the difference in the individual student scores, if any, when examining the target population who completed both requirements for the study versus the random volunteer population which only completed the pretest and posttest requirement. Table 4-24 presents a comparison of the per student differences and percentages of the experimental groups of the two populations, N=20 (All Students) and N=14 (Music Majors/Minors) for the three sections of the pretest/posttest and for the total test scores.

Table 4-24. Pilot test study results. Comparison of individual per student difference scores of the experimental groups between the All Students population (N=20) and the Music Majors/Minors population (N=14).

Test Section	All Students N=20 experimental group (%)	Music Majors/Minors N=14 experimental group (%)
Section 1: with aural stimulus	+126	+133
Section 2.1: treble dictation	-52	+23 improvement*
Section 2.2: bass dictation	-42	-47
Section 2.3: sop/bass dictation	1**	+50
Section 2	-39	+9
Section 3: no aural stimulus	+75	+79
Total Test Score	+3	+45

*As previously noted, examination of the per student difference scores show a 1.93 point increase per individual student in the experimental group. In the control group, however, with a 0% group score, there is no per student difference score. Therefore, the zero change for the control group causes the value of the ratio to be undefined. The only value remaining is the gross improvement (23.27%) of the experimental group's performance.

**As previously discussed, in Section 2.3 of the N=20 group, both experimental and control groups showed the same percentage improvement per individual student, which was 1.13 points increase per student.

The plus sign (+) before the percentage indicates that percentage more improvement of the individual student score in the experimental group over the individual student score in the control group. The minus sign (-) before the percentage indicates that percentage less improvement of the individual student score in the experimental group over the individual score in the control group.

The total test scores reveal a significant difference between the two populations, even though the individual student scores in the experimental group improved more than the individual student scores in the control group in both populations. In the N=20 (All Students) population the experimental groups' individual student scores improved only 3% more than the control groups' individual student scores, but in the N=14 (Music Majors/Minors) population the experimental group's individual student scores improved 45% more than the control group's individual student scores.

Further examination of the individual student scores shows that the N=20 experimental group outperformed the control group only twice--in Section 1 by 133% and in Section 3 by 75%. In Section 2.3 both experimental and control groups showed the same improvement of 1.13 points per student. In both sections 2.1 and 2.2, however, the experimental group showed 52% and 42%, respectively, less improvement than the control group.

A comparison of these scores to those of the N=14 experimental group shows that experimental group outperformed the control group in every section/subsection of the pretest/posttest but one. In Section 1, the percentage increased from 126% to 133% more improvement than the control group. In Section 2.1, the control group showed no improvement (0%), while the experimental group score increased their pretest score by 1.93 per student. Section 2.2 is the only section in which the experimental group did not outperform the control group. In fact, the experimental group score dropped even further in the N=14 population than it was in the N=20 population, from 42% less improvement to 47% less improvement. In Section 2.3, where both groups showed the same rate of improvement in N=20, the experimental group for N=14 showed 50% more

improvement than the control group. In considering the total scores for Section 2, the experimental groups made significant progress from 39% less improvement than the control group to 9% more improvement than the control group. Section 3 scores followed the same path as Section 1 scores. The percentage rose from 75% in the N=20 group to 79% in the N=14 group.

Overall test scores for the individual student scores indicate a significant difference in the individual student scores between the N=20 population to the N=14 population. The experimental group percentage improvement rose from 3% to 45% improvement over the control group. These results seem to indicate that the proposed keyboard theory course is highly effective when taken by members of the target population, but that its effectiveness is diminished enough to be considered relatively insignificant when the population contains non-music majors or minors.

CHAPTER FIVE SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this study was to develop and test the efficacy of a college level keyboard theory curriculum using a chronological, comprehensive musicianship approach. This particular curriculum was designed for implementation in the first semester of the undergraduate music major and minor core music program. It is the first of four planned semesters in a larger two year sequence and intended to companion a core comprehensive music theory and history curriculum. The study was also concerned with obtaining and evaluating the feedback and opinions of the participating students.

A sequential taxonomy of objectives was developed to better integrate the comprehensive elements of the Project and to correlate the Project activities. The chronological element was realized in the study's focus on the music of the Medieval period. The study used a pretest-posttest design to determine individual student improvement percentages. A pre-class survey was administered to establish the students' pre-college preparation and training. A post-class survey was administered to obtain important feedback, opinions, and perspectives from the students regarding their experience in the Project.

Preliminary research in the summer of 2007 began with an online survey sent to the membership of the Society of Composers, Inc. (SCI). As it was an exploratory survey concerning all four semesters of the larger, planned curriculum, only questions that pertained to the present research were extracted and included in this study. Questions included general and specific curriculum topics such as length of the theory

sequence, who on the faculty was teaching the core classes, and how much attention was given to modal music in the undergraduate program.

The opportunity to conduct a test pilot study of the proposed curriculum arose in early 2008. Permissions were granted and the curriculum planning began in late spring for the Fall 2008 semester at the University of Florida. The curriculum was implemented during that sixteen-week semester and the course was named the Keyboard Theory Project. For space considerations, it will be referred to as the Project in this document.

During the first week of class, music students enrolled in freshman theory classes were asked to volunteer for the Keyboard Theory Project. Flyers were posted in the music building and the Project researcher was invited to speak to the theory classes about the Project. The Director of Admissions, faculty advisors and other music faculty informed students of the opportunity to participate in the Project. Each Project participant in the treatment group received one credit hour for successful completion of the study. As it happened, all of the students who volunteered for the study were also in the same Introduction to Theory class, so that entire class became the control group. The pretest was administered to the entire population before the treatment began. At the end of the treatment period, the posttest was again administered to the total population.

Both groups met for fifty minutes three times per week in the core theory class. The experimental group (the Project) met for fifty minutes twice per week. The theory class instructor and the Project researcher met only to set the pre- and post-test dates and times. At the end of the treatment period grades were given according to University

procedures and they had no effect on the Project. Data gathered from the *t* tests that were conducted yielded no real significance due to low numbers (N=20). Data was calculated from the total population who completed the pretest and posttest and evaluated for percentage of individual student improvement. Results showed only a 3% improvement in the treatment group over the control group from pretest to posttest.

Data was then extracted for those students from the total population who met both requirements of the study: to complete both pretest and posttest and to be a music major or minor. Data for the new population (N=14) was calculated. The results showed a significant 45% increase in individual student improvement in the experimental group over the control group from pretest to posttest.

A post-class survey was administered only to the experimental group participants. The comments and observations from the post-class survey were compiled. The students were asked their opinions on different aspects of the Project and also to list the strengths and weaknesses of the program.

A review of related literature concerning comprehensive musicianship and chronological (historical) approaches in teaching undergraduate core music was conducted in three areas: Research Studies (dissertations and abstracts), Periodicals and Professional Journals, and Books. Related areas of research also included the Comprehensive Musicianship (CM) movement itself. Its history and that of the resulting programs throughout the country are well-documented. There is an abundance of literature on the origins and development of the event leading up to the development, implementation, and evaluation of the CM method--from the initial YCP program sponsored by the MENC and the Ford Foundation to the Northwestern Seminar where

the CM guidelines were formulated and through the IMCE experimental programs that pilot tested the CM approach.

Two personal interviews were also conducted with current UF music faculty. One was with an original participant of the Northwestern Seminar in April, 1965, Dr. Charles R. Hoffer. The second interview was with Dr. James Paul Sain, who is a graduate of the early San Diego State University CM program under the direction of Dr. David Ward-Steinman.

Discussion and conclusions. The results of the study indicate that the chronological, comprehensive approach used in the proposed keyboard theory curriculum is successful when administered to the target population. Due to low population numbers (N=20 and N=14) analysis of statistical significance was inhibited. Student responses from the post-class survey indicate a general positive assessment of the Project. Their observations and suggestions for improvement were very informative and helpful. It was also determined that the general educational philosophy along with the teaching strategies developed by the Project researcher and implemented through the proposed curriculum reinforce the original work done in the late 1950's through the early 1970's in developing CM objectives, goals and guidelines.

Current research identified many problem areas as ongoing educational challenges in today's college music classrooms. Three of the most often cited ones related to the Project in various ways. The level of musical knowledge and basic competency in fundamental skills of entering music degree seeking freshman students has decreased over the years. Too many college curricula offer fragmented and segregated programs which hinder instead of contribute to the improvement and

advancement of the educational process. With the dawn of a new century comes the challenge of incorporating even more musical literature into already overcrowded syllabi into the same amount of class time and without sacrificing the quality of the program.

The inadequate and sometimes non-existent skill levels of the students, especially keyboard, proved to be the biggest impediment in the Project. Because of no prior significant keyboard experience of any of the students in the experimental group, the entire keyboard skills portion of the Project had to be re-evaluated, re-written and re-designed to meet the students at their rank beginner level. Most of the keyboard material ended up, in actuality, as beginning piano lessons. Although great progress was made in keyboard skills--going from zero proficiency to playing two octave modes hand together at the required tempo, the lack of prior keyboard skills still caused problems for the study. Specifically, this was apparent in the failure to bring the SING & PLAY/PLAY & SING and PERFORM objectives to the level of achievement that was originally projected and planned for. Another contributing factor to this situation was the two sessions per week format instead of the regular three-sessions per week. After experimenting with in class piano practice, it was determined by the Project researcher that with the two session per week format very few classes could be devoted completely to piano practice. Ironically, it became necessary for the students to practice outside class time after the material was first introduced in class.

The dictation portions of the study also suffered from lack of aural skills proficiency in the students. For first semester students, this deficiency is not as surprising as the lack of keyboard skills, but even so, the study participants had such difficulty absorbing

and acclimating to the process that substantial progress was not made in this area either, at least not to the projected outcome of the program. And although adding a third session would have helped to address this issue, it would not have resolved it.

Working to implement the originally intended three-hour class into two periods provided a challenge for both the Project researcher and the students. It was inevitable that some lack of depth and breadth would occur. It became necessary to either alter, postpone, or re-direct certain class activities, while trying to keep the Project as close to a replica of an actual class as possible. The Project researcher recognized that all of the taxonomy objectives may not be achieved during the study. Throughout the study, as new objectives were introduced, elements were subject to change as needed in order to find the students where they were and to better assess the work and progress of the Project.

Too many college curricula still offer fragmented and segregated programs which many music educators find obstructing instead of contributing to the improvement and advancement of the educational process. Many studies have revealed that “comprehensive” is often used in terms of numbers: the more classes offered, the better--the more activities squeezed into one music class, the better, thus substituting quantity for true understanding (comprehension). The focus has been fixed on the numbers of classes offered, but not on the relationships and the relevance between those classes. There were many different activities within the scope of the Project. The one unifying element was the chronological (historical) factor which kept all the materials of the course within one musical period. What they listened to, they played, they sang, they transcribed in dictation, they read about, they analyzed, they composed

and they performed. This, when combined with the proposed core theory and core history class, would greatly enhance and advance the rate of student learning and comprehension as well as improve the effectiveness of that curriculum. It is much more conducive to understanding and retaining knowledge than flitting from one course in one era to another course in a different era without any regard to historical continuity. It is not within the scope of the present study, but it would be interesting to investigate other related professional arts as well as non-music fields to determine their method of teaching the historical background and theoretical elements in their own areas.

The chronological approach remains a debatable issue for many music educators. Research indicates that a chronological approach was one of the originally suggested CM guidelines but was later omitted. With the beginning of a new century and the help of highly developed communication technology, there is even more musical literature available today than probably ever imagined even thirty years ago. To study the musics of all eras, this CM guideline seems like an impossible feat. In this Project researcher's opinion, the only way to accomplish this CM objective and provide the necessary professional music training at the undergraduate level is to implement the core music curriculum through a chronological and comprehensive approach. By the end of the Project, in spite of the few drawbacks or impediments, it can be concluded that the proposed keyboard theory curriculum was successful in achieving its main goal.

The student participants became familiar and knowledgeable about the modal period. They were introduced to an era of music they had not known before. They "listened" their way from c. 800 to c. 1400, thanks to technology and the efforts of other 'working' professional musicians. Maybe some students discovered possible new

career paths in the field. They read and wrote about what they heard. They all learned a new functional basic skill at the keyboard. They overcame the challenge of working with a metronome to eventually realize its benefits. They gained experience in singing and playing the music of the period while also reading and writing about its history. Composers' names became familiar and were recognized in later history classes. They analyzed the literature, aurally, verbally and in writing, to identify its theoretical and compositional characteristics. They composed new music in the style of the period and performed several pieces from the literature. They achieved an understanding, a *comprehension*, of the early music of the Middle Ages. This would not have taken place if the materials of the individual activities had been taken from different musical eras.

In spite of intense course loads and congested schedules (many students in the Project were carrying extra hours, some had outside jobs, some were involved in extracurricular time consuming school activities, and a few were double majors), student motivation for the Project remained high throughout the study. Of the original thirteen who volunteered for the experimental group, the seven that completed the study worked hard and were diligent in trying to get all the course work completed. The post-class survey comments reveal a general good feeling on the part of the students concerning the amount of work they had done, the progress they had made in keyboard, dictations and composition, and the preparedness they felt for the next semester.

With this attained and assimilated foundation of knowledge, the students are ready to continue their study of music's natural development from the Medieval era into the Renaissance period. They will see how the body of musical knowledge gradually changes as it moves from era to era. Because the connection is not broken, the

understanding will remain more complete and concrete. Short-term memory will gradually become a permanent resident in working long-term memory

Recommendations for further study. From survey comments and the Project researcher's evaluation of the present study, it is recommended that a similar keyboard project study be conducted in tandem with at least a core theory class, but preferably with both core theory and history classes. These three classes, each of which would meet three times per week, would begin in the modal period and implemented at the freshman level for music majors and minors. The instructors of the three classes would have to function as a team in the planning, implementation and evaluation of the study. Several of the study participants indicated the need for the theory and the keyboard theory instructor to work together. They understand the need for faculty to work with each other in planning and implementing a successful curriculum. This is at the heart of the CM approach. Integrated and inclusive does not apply to only the assembled courses and materials, but also to the faculty assembled to teach those materials. The students recognized the unnecessary difficulties and frustrations caused when classes are presented in a segregated and fragmented manner because they experienced it first-hand. Whether they have ever heard of CM or not, the students themselves are demanding a comprehensive approach in their curriculum

Because of the severe lack of basic musicianship skills of entering freshman music students that was discovered in the present study and evidenced in current research, further study is recommended to determine not only why this is happening, but also to investigate ways to alleviate this situation. Solutions could include determining skill levels and proficiencies at student auditions in the senior high school years and

requiring that a certain level be achieved before being officially admitted to a bachelor of music degree program. That could mean requiring students to study on their own during the summer session before Fall admittance, or enrolling in the remedial courses at the college during the summer session.

Over 20 years ago, Wennerstrom (1989) identified this same predicament. “A continuing problem is the entrance level of the freshmen” she states, and aptly concludes that “the real solution, of course, lies in music education *before* [emphasis added] the college level “ (p. 163). Unfortunately, the situation is worse today, considering all the myriad public school budget cuts in music and fine arts curricula. Further research is recommended to study ways to address and solve this problem that is nationwide.

It is also recommended that this comprehensive, chronological approach to the core keyboard, theory and history classes be extended to at least three years, if not all four of the undergraduate years of study. In order to adequately address, in breadth and in-depth, all of the musics of all the eras that professional musicians need to experience, as time goes on, more time will be needed to master quantity without sacrificing quality. A method is needed to accomplish this in an orderly and scholarly but interesting way that is flexible and accepting of ever-improving teaching and learning strategies. The comprehensive approach has been used by thousands of teachers and students. Not once, in this Project researcher’s work, was it ever found or concluded to be unsuccessful. However, the chronological approach is still questioned by many. From the research for this study as well as personal educational experience, it is this Project researcher’s opinion that the combination of both comprehensive and

chronological in the core music curriculum seems more and more likely to be the most common sense approach in digesting centuries of music and all that would encompass.

Research has identified the need for constant attention to and evaluation of music teacher training and education. The early CMP program evaluations immediately recognized this problem. They conducted studies and workshops to assess the depth of the problem and to suggest solutions. Unfortunately the problem still exists today. For the music teachers-to-be, who are in the process of completing their formal education, the solution will be found in the improved curriculum design in the undergraduate and graduate music teacher programs. Periodic assessment and evaluation of these programs and curricula will keep them fresh and up to date. But for the teachers who have finished their formal education, it becomes their own responsibility to educate themselves. To be effective in the classroom, they must become lifelong learners and exemplify in their professional lives what they are assumedly teaching in the classroom. Concerning both student and teacher, some of the questions posed in Chapter One reappear: What does it mean to be a musician? What does a bachelor of music degree really mean? Does that degree guarantee certain skills and proficiencies, certain knowledge retained by all who hold the same degree? What should we expect from that graduate? What training and preparation should that graduate expect from the degree awarding institution? It is recommended that studies be conducted to determine the answers to any of the questions posed above.

Student-centered learning and student motivation are also major components of a CM education as revealed in the literature review. Research has found that students

often become motivated in a CM program. Students become motivated when they are actively involved,--mentally, physically and emotionally, in their own education. Seeing a faculty and administration that work well together and show real concern for each student is also a big motivator. Colwell (1990) advocates that “1990 is a good time to reflect on the advantage and disadvantages of the rationale of CMP” (p. 2). This Project instructor advocates that 2011 is an even better time for the music education profession to re-visit the CM approach and then work to re-establish CM programs at all levels of education

Some final recommendations for further research concern the community or junior college. It has been suggested that the CM approach is more successful in smaller colleges and community college environments. Investigative studies could be conducted to determine if the CM approach is being used in community colleges, which ones, why or why not, and if not, whether that administration would consider adopting a CM approach for its core music curriculum in the near future. Additional studies could involve tracking the progress and success of the community college transfer student in the four-year institutions and comparing it to the institution’s non-transfer students.

Bess (1988) presented a remarkable study of the IMCE’s Southern Region’s participating institutions. It is recommended that similar studies be conducted in the remaining five regions to complete the body of research begun by Bess. There were many innovative and creative programs implemented in these institutions that would be of interest to music educators today and that hold historical value as well

In the same vein, more detailed and in-depth studies of each participating institution in the IMCE, like Ward-Steinman’s at San Diego State University, is also

recommended for further research. Just the fact that each of the 32 IMCE institutions devised and implemented their own CM programs gives great credence to the versatility and flexibility and therefore, longevity, of the CM approach. It would be invaluable for today's music educators as well as administrators to have access to such detailed and specific information concerning the undergraduate music curriculum.

For those researchers interested in historical and biographical studies, an intriguing project might be a type of "Where are they now?" document. The subjects could be the original 12 Composers-in-Residence of the YCP (1959-60), any or all of the 70+ composers involved in the IMCE programs, the 15 composers from the Young Composer Awards (1965-66), the 41 participants of the Northwestern Seminar, or any of the administrators involved in these programs. Obtaining live, primary source material directly from those involved in the many MENC/Ford Foundation experimental programs over the years concerning the Comprehensive Musicianship approach would contribute significantly to the field and to the improvement of the contemporary undergraduate music curriculum.

This study attempted to show that the comprehensive, chronological approach in a keyboard theory course can complement the core theory and history class. Thus the reason for using a nationally accepted theory exam as the measuring instrument. It is the Project instructor's belief that this approach in this proposed three-subject core curriculum can contribute to improvement in contemporary undergraduate music education. However, the acceptance and the enactment of the comprehensive approach at the college level, which is what the present study hopes to draw attention to, seems to be at a standstill. The present study also endeavors to show other music

educators and music administrators that a core comprehensive music program is definitely within reach. Presenting the curricular guidelines via a test pilot study of a first semester CM keyboard theory class to companion the core theory class hopefully provides at least one missing link in the present CM puzzle.

APPENDIX A
 PROTOCOL SUBMISSION FORM

UFIRB 02 – Social & Behavioral Research	
Protocol Submission	
Title of Protocol: The effects of taking an elective keyboard theory curriculum to reinforce theory skills of first semester college music majors.	
Principal Investigator: Carol P. McCoy	UFID #: 7508-6720
Degree / Title: Master of Music	Mailing Address: 43138 NW 30 Terr. Gainesville, FL 32605
Department: School of Music	Email Address & Telephone Number: piatnek@ufl.edu 352-371-7351
Co-Investigator(s): none	UFID#:
Supervisor: Dr. James P. Sain	UFID#: 8952-0800
Degree / Title: D.M.A/Professor of Music	Mailing Address: University of Florida MUB 130 Gainesville, FL 32611
Department: School of Music	Email Address & Telephone Number: jsain@ufl.edu 352-392-0223 X240
Date of Proposed Research: Fall Semester, 2008 August 21-December 19, 2008	
Source of Funding (A copy of the grant proposal must be submitted with this protocol if funding is involved): None	
Scientific Purpose of the Study: To determine the effect of a supplemental keyboard theory curriculum to reinforce theory skills of first semester college music majors.	
Describe the Research Methodology in Non-Technical Language: (Explain what will be done with or to the research participant.) <i>The research participant will volunteer to take an elective keyboard theory class during their freshman year and while taking their required core theory class. They will attend a 50 min. class twice weekly and receive 1- 3 credit hours for a passing grade in the class. The assignments will include practice time; individual keyboard juries; reading, writing and listening assignments to be completed outside class time. They will be subject to all the requirements and activities of the class, including any and all tests; quizzes; exams; juries; projects and all other course requirements as determined by the investigator. They will take a pretest survey and/or exam and a posttest survey and/or exam to aid in the assessment of success of the study. All class materials will be compiled by the Principal Investigator, using existing and original literature and documents.</i>	
Describe Potential Benefits and Anticipated Risks: (If risk of physical, psychological or economic harm may be involved, describe the steps taken to protect participant.) <i>Potential benefits include: increased, more thorough understanding of music theory; development of more advanced aural, keyboard, written, and listening skills; quicker, more thorough development of technical proficiency at the keyboard; improving test-taking and performance skills; becoming a more well-rounded musician; better performance in their core theory class as well as other core music classes; learning to compose at the keyboard; gaining a historical perspective of the development of music theory at the keyboard as well as a historical context of the keyboard itself and its role in music history; and gaining more confidence in themselves through newly acquired skills which will provide a positive outlook for their musical careers and goals and become a source of strong student motivation. No more than minimal risk is anticipated.</i>	

Describe How Participant(s) Will Be Recruited, the Number and AGE of the Participants, and Proposed Compensation:

Up to 12 volunteer music students will be accepted for the class, 18+ years, who are enrolled in a core theory class for the Fall Semester, 2008. The Principal Investigator can speak personally to each theory class to notify students of the class and will have consent forms ready to distribute to any volunteers. The Class Instructors may also inform students of this opportunity and may hand out the consent forms. The School of Music, its office staff and advisors may also distribute information to students about the class and may hand out consent forms. The Principal Investigator may post notices in the Music Building of the class being offered and how to obtain the consent forms.

There is no compensation.

Describe the Informed Consent Process. Include a Copy of the Informed Consent Document:

Upon volunteering and registering to take the class, each participant will be given a copy of the Informed Consent Document to read and sign. The original copies will remain with the study and each volunteer will be given a copy.

Principal Investigator(s) Signature:

Supervisor Signature:

Theory Class Instructor Signature:

Department Chair/Center Director Signature:

Date:

APPENDIX B
PERMISSIONS

Institutional Review Board Letter of Release

A reprint of the original letter

Institutional Review Board
University of Florida

PO Box 112250
Gainesville, FL 32611-2250
352-392-0433(Phone)
352-392-9234 (Fax)
irb2@ufl.edu

January 31, 2008

TO: Carol P. McCoy
4318 NW 30 Terrace
Gainesville, FL 32605

FROM: Ira S. Fisher, PhD; Chair
University of Florida
Institutional Review Board 02

SUBJECT: Approval of Protocol #2008-U-0082
The effects of taking an elective keyboard theory curriculum on the
performance in a core theory class

SPONSOR: None

Because this protocol involves research on the effectiveness of or the comparison of educational practices, it is exempt from further review by this Board in accordance with 45 CFR 46.101(b)(1).

Should the nature of your study change or if you need to revise this protocol in any way, please contact this office before implementing the changes.

IF:dl

Advanced Placement Exam Email of Permission

Subject RE: Music Theory AP Exam contract
Sender Fitzsimmons, Kelly 
Recipient MCCOY,CAROL PIATNEK 
Date 07/02/2008 3:30 PM

7/02/08
Name Carol McCoy
Email piatnek@ufl.edu

RE: 2003 AP Music Theory Exam
Contract Number: E0806051

Dear Carol McCoy:

Thank you for your request to reproduce the aforementioned AP Material for the purposes indicated below:

Title of Your Work: Ph.D dissertation

Author: Carol Piatnek-McCoy

Distribution/Audience: University of Florida freshman music theory class.

Distribution date: August 2008

Quantity: 30

Price: \$0

Permission to use the aforementioned Items is granted and is contingent upon the following:

- 1) Permission is granted on a one-time, non-exclusive, and non-transferable basis.
- 2) Please include the following credit line, exactly as written below, in each instance where the Items appear:

Source:Copyright © 2008. The College Board. Reproduced with permission.
<http://apcentral.collegeboard.com>.

Please refer to the above contract number in any further correspondence. I had prepared the contract on 6/5/08. I thought I had sent it to you but it appears from your email you did not receive the contract. Please let me know if you have any questions and sorry for the delay.

Thank you,

Kelly Fitzsimmons
Coordinator, AP Program Development
212.520.8592

-----Original Message-----

From: MCCOY, CAROL PIATNEK [mailto:piatnek@ufl.edu]
Sent: Wednesday, July 02, 2008 4:27 PM
To: Fitzsimmons, Kelly
Subject: Music Theory AP Exam contract

Hi Kelly,

I have been out of town for about two weeks and am just getting caught back up with everything.
I am wondering where we stand with the contract you were preparing for me to use the 2003 Music Theory test as my pre- and post-test in my dissertation work this fall.
I will have at most, 24 students who will need to take the test.

Please let me know if I need to do anything else to help you in this matter. Our classes start in about a month, so I am trying to get everything organized now.

Thank you again for your support of my project.

Carol McCoy, M.M.
University of Florida
Doctoral Candidate
School of Music
Gainesville, FL 32611
352-371-7351
c) 352-262-6300

Society of Composers, Inc., Email of Permission

Hi Mr. Warfield,
Thank you so much for reviewing the survey
and for permission to post.
I am hoping to entice them with the "small
gift" and am now wondering if I have dug a pit
for myself. . . envisioning hundreds of responses!

Thank you again for your time.
Carol McCoy

On Fri Jun 29 21:26:36 EDT 2007, Gerald Warfield <geraldwarfield@suddenlink.net>
wrote:

Hi Carol,

Yes, the survey is fine. I can't say how many responses you'll get, though. Composers
can be an ornery lot.
So, please send just the survey part (starting where it says "Hello SCI") directly to the
listserve at scimembers@societyofcomposers.org
It's much easier for me if you do it that way. (The routing gets stripped incorrectly.)
I'll send it out as soon as I see it.

All best,
Gerald Warfield
Manager, SCI

----- Original Message ----- From: "Carol P. McCoy" <piatnek@pop.ufl.edu>
To: <geraldwarfield@suddenlink.net>
Cc: <jsain@ufl.edu>
Sent: Friday, June 29, 2007 10:16 AM
Subject: Permission to post to SCI?

Reply-to: piatnek@ufl.edu

Hi Mr. Warfield,

My name is Carol McCoy, a doctoral student at UF
in Mus. Ed/theory emphasis under the advisement of
Dr. James P. Sain. I am a student member in the SCI
UF Chapter.

As part of my dissertation research I have developed a
two-part survey that I would like to pass through
the SCI membership for their insight, input and any help
they might like to offer.

Dr. Sain advised me to contact you to see if you would
please post the survey to the list.

It is enclosed below. I am developing a 2-year piano/keyboard theory class for undergrads that uses modal melodic invention, the practice of figured bass, and the basics of modern jazz improvisation in its method. The underlying intent is to provide a historical keyboard theory foundation combined with technical requirements to develop musicians who can improvise/compose in all styles of music at the keyboard, including inventing their own.

I would greatly appreciate it if you would post this to the membership. I am a student member (in good standing--my dues are current) of the UF Student chapter.

If you have any questions, please contact me.

Thank you in advance for your time.

Carol P. McCoy, M.M

University of Florida

School of Music

Doctoral student,

Mus. Ed./Theory emphasis

352-371-7351

352-262-6300-cell

APPENDIX C
FLYER FOR ADVERTISEMENT

**FRESHMAN THEORY
STUDENTS
ONLY**

!!!A CHANCE TO MAKE MUSICAL HISTORY!!!

PARTICIPATE IN A PILOT TEST STUDY OF

*A BRAND NEW
KEYBOARD THEORY PROJECT*

MUS 4905

TIME: TBA

TO REGISTER OR FOR MORE INFO CONTACT
CAROL MCCOY, M.M.

piatnek@ufl.edu

262-6300

LIMITED ENROLLMENT

1 hr. credit

Increase your skills in Theory I and develop a deeper understanding of how theory and keyboard work together

APPENDIX D
PRETEST/POSTTEST

Booklet Cover

KEYBOARD THEORY PROJECT

PRETEST

Selected portions of the 2003 AP Music Theory Released Exam

MUS 4905
Instructor: Carol P. McCoy, M.M.

FALL 2008
University of Florida

2003 AP Music Theory Released Exam. Copyright c 2004 by the College Entrance Examination Board. Reprinted with permission. All rights reserved. www.collegeboard.com This material may not be mass distributed, electronically or otherwise. This publication and any copies made from it may not be resold.

Please print name on label below:

KEYBOARD THEORY PROJECT

POSTTEST

Selected portions of the 2003 AP Music Theory Released Exam

MUS 4905
Instructor: Carol P. McCoy, M.M.

FALL 2008
University of Florida

2003 AP Music Theory Released Exam. Copyright c 2004 by the College Entrance Examination Board. Reprinted with permission. All rights reserved. www.collegeboard.com This material may not be mass distributed, electronically or otherwise. This publication and any copies made from it may not be resold.

Please print name on label below:

Individual Student Answers

PRETEST/POSTTEST--Experimental Group, #1-#4 participants

Section 1--25 questions with aural stimulus

Item No.	Pre—Posttest Answer		Pre—Posttest Answer		Pre—Posttest Answer		Pre--Posttest Answer	
	<u>E-1</u>		<u>E-2</u>		<u>E-3</u>		<u>E-4</u>	
01	I	C	I	I	I	I	I	C
02	C	C	N	I	C	I	I	N
03	I	C	I	C	I	I	I	I
05	C	C	I	I	C	C	C	N
07	C	C	C	C	C	C	I	I
08	I	C	C	I	C	C	C	I
09	C	C	I	I	C	C	I	C
10	N	I	N	I	I	I	I	I
12	I	I	N	I	C	C	I	I
13	C	C	N	C	C	C	C	I
14	C	C	C	C	C	C	N	N
15	C	C	N	N	I	C	N	I
16	C	C	N	N	C	C	N	N
17	I	C	C	C	C	C	I	C
19	I	I	I	I	N	I	I	C
20	C	C	C	I	C	C	C	C
21	I	I	N	C	C	C	N	C
22	C	I	N	C	I	I	I	I
23	I	I	C	I	I	C	N	N
24	I	I	N	I	I	I	N	I
27	I	C	N	N	I	I	N	C
32	I	I	N	N	I	I	I	I
33	C	C	C	C	C	C	I	I
35	C	C	C	N	C	I	N	N
37	C	C	C	I	I	I	N	N

Item no.=actual number of the question extracted from Section I, Part A of the 2003 AP Music Theory exam.

C=Correct answer I=Incorrect answer N=No answer

E-1=Student Identification number in the Experimental group

PRETEST/POSTTEST--Experimental Group, #5-#8 participants

Section 1--25 questions with aural stimulus

Item No.	Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer	
	<u>E-5</u>		<u>E-6</u>		<u>E-7</u>		<u>E-8</u>	
01	I	I	I	C	I	C	I	I
02	C	I	I	C	I	I	I	I
03	I	I	I	C	I	C	I	C
05	C	C	C	C	N	C	C	I
07	C	C	C	C	C	C	I	C
08	C	I	C	C	I	C	I	C
09	C	C	I	C	C	I	I	I
10	I	C	C	C	C	I	C	C
12	I	I	I	C	N	N	I	I
13	I	I	C	I	C	C	C	C
14	I	C	C	I	I	C	I	C
15	C	C	C	C	N	C	N	I
16	C	C	I	I	N	N	C	C
17	C	C	C	C	N	N	C	C
19	C	C	I	I	I	I	C	I
20	C	I	I	I	N	C	N	C
21	I	C	C	C	I	C	N	C
22	I	I	I	C	N	C	I	C
23	C	C	C	C	C	I	I	C
24	I	I	I	I	C	I	I	I
27	C	C	C	I	N	C	C	C
32	I	I	C	I	N	I	I	I
33	I	C	C	C	C	C	I	C
35	C	C	I	C	I	I	N	I
37	C	C	I	C	N	I	N	I

Item no.=actual number of the question extracted from Section I, Part A of the 2003 AP Music Theory exam.

C=Correct answer I=Incorrect answer N=No answer

E-1=Student Identification number in the Experimental group

PRETEST/POSTTEST --Experimental Group, #1-#4 participants

Section 3--20 questions without aural stimulus

Item No.	Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer	
	<u>E-1</u>		<u>E-2</u>		<u>E-3</u>		<u>E-4</u>	
45	N	I	I	C	I	C	C	C
46	I	C	I	C	N	C	N	C
47	N	C	N	C	N	C	N	I
49	C	C	C	C	C	C	C	C
51	I	I	N	I	N	I	N	N
53	N	I	N	C	I	I	N	N
54	I	C	N	C	I	I	N	N
59	I	I	N	N	N	N	N	N
60	N	I	N	I	N	C	N	N
61	I	I	N	N	N	N	N	N
64	N	N	N	N	N	N	N	N
65	I	I	N	N	N	I	N	N
66	I	C	N	N	N	I	N	N
67	I	C	N	N	C	C	N	N
68	N	I	N	N	N	I	N	N
70	I	C	I	N	N	C	N	C
71	C	C	C	N	C	C	N	I
72	I	C	C	C	C	I	N	I
73	C	I	N	N	I	N	N	I
74	I	I	I	I	C	C	N	C

Item no.=actual number of the question extracted from Section I, Part B of the 2003 AP Music Theory exam.

C=Correct answer I=Incorrect answer N=No answer

E-1=Student Identification number in the Experimental group

PRETEST/POSTTEST--Experimental Group, #5-#8 participants

Section 3--20 questions without aural stimulus

Item No.	Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer	
	<u>E-5</u>		<u>E-6</u>		<u>E-7</u>		<u>E-8</u>	
45	I	C	C	I	N	I	I	C
46	I	C	I	C	I	C	C	C
47	N	I	I	C	N	C	N	I
49	N	C	C	C	C	C	C	C
51	N	C	I	I	I	I	N	I
53	N	C	I	I	I	I	N	I
54	N	I	I	I	C	C	N	I
59	N	C	I	I	N	I	I	N
60	N	C	C	I	N	I	C	I
61	N	I	I	I	I	N	N	I
64	N	I	I	C	N	N	N	N
65	N	I	I	N	I	C	N	I
66	N	I	I	N	N	N	I	N
67	N	I	I	N	C	C	I	N
68	N	I	C	N	N	I	N	N
70	N	C	I	I	N	I	C	C
71	C	C	C	C	C	C	C	C
72	C	C	C	C	I	C	N	I
73	N	I	C	I	N	N	I	I
74	C	I	C	C	I	C	I	I

Item no.=actual number of the question extracted from Section I, Part B of the 2003 AP Music Theory exam.

C=Correct answer I=Incorrect answer N=No answer

E-1=Student Identification number in the Experimental group

PRETEST/POSTTEST--Control Group, #1-#4 participants

Section I--25 questions with aural stimulus

Item No.	Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer	
	<u>C-1</u>		<u>C-2</u>		<u>C-3</u>		<u>C-4</u>	
01	C	C	C	I	I	I	I	I
02	C	C	C	I	C	C	C	C
03	I	C	I	C	C	I	I	C
05	C	C	I	C	I	I	C	C
07	C	C	C	C	C	C	C	C
08	C	C	I	I	C	C	C	C
09	C	C	I	C	C	C	C	C
10	C	C	C	C	C	I	C	C
12	C	C	I	I	C	I	I	I
13	C	C	C	I	C	C	C	C
14	C	I	N	I	C	C	C	C
15	C	C	N	N	I	C	C	C
16	I	I	N	N	C	C	I	C
17	C	C	N	N	C	C	C	C
19	C	C	I	I	I	I	N	I
20	C	C	C	C	C	C	C	C
21	C	C	C	C	C	C	C	C
22	C	C	C	C	C	C	I	I
23	I	C	I	I	I	I	C	I
24	I	I	I	C	C	I	C	C
27	I	I	C	I	I	I	C	C
32	C	C	I	I	I	I	I	I
33	C	C	C	C	C	C	C	C
35	I	C	C	I	C	C	C	C
37	C	C	I	I	I	I	N	I

Item no.=actual number of the question extracted from Section I, Part A of the 2003 AP Music Theory exam.

C=Correct answer I=Incorrect answer N=No answer

C-1=Student Identification number in the Control group

PRETEST/POSTTEST--Control Group, #5-#8 participants

Section I--25 questions with aural stimulus

Item No.	Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer	
	<u>C-5</u>		<u>C-6</u>		<u>C-7</u>		<u>C-8</u>	
01	I	C	I	C	I	I	I	C
02	I	I	C	N	I	I	C	I
03	I	I	C	I	I	C	I	I
05	C	C	C	C	I	I	C	I
07	C	C	C	C	I	C	I	C
08	C	C	C	C	C	C	C	C
09	I	C	C	C	C	C	C	I
10	C	C	I	C	C	C	I	C
12	N	N	I	I	C	I	I	I
13	C	C	C	N	C	C	I	I
14	N	C	C	C	C	C	N	C
15	N	I	I	N	C	C	N	C
16	I	C	C	N	C	C	N	N
17	N	I	C	C	C	C	N	N
19	N	I	C	C	I	I	C	I
20	C	I	C	C	C	C	C	C
21	N	N	C	C	C	I	C	C
22	N	N	C	C	C	I	C	C
23	C	I	I	I	C	I	C	I
24	I	I	I	I	I	C	C	I
27	I	C	I	C	C	C	C	C
32	N	I	I	I	I	I	N	I
33	C	I	C	C	C	C	I	C
35	N	N	C	C	I	C	I	I
37	I	C	I	C	I	I	I	I

Item no.=actual number of the question extracted from Section I, Part A of the 2003 AP Music Theory exam.

C=Correct answer I=Incorrect answer N=No answer

C-1=Student Identification number in the Control group

PRETEST/POSTTEST --Control Group, #9-#12 participants

Section I--25 questions with aural stimulus

Item No.	Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer	
	<u>C-9</u>		<u>C-10</u>		<u>C-11</u>		<u>C-12</u>	
01	I	I	I	I	I	I	I	I
02	I	I	I	I	I	N	I	I
03	I	I	I	I	I	C	I	I
05	C	C	C	C	N	I	C	C
07	C	C	C	C	I	C	C	I
08	C	C	C	C	I	C	C	I
09	C	C	C	C	I	C	C	C
10	C	C	C	C	N	C	I	C
12	I	C	I	I	I	I	I	I
13	C	C	I	C	C	C	C	C
14	C	C	I	C	I	C	C	C
15	C	C	I	I	N	C	C	C
16	I	I	C	C	C	N	N	C
17	C	C	I	C	I	C	C	I
19	C	C	I	I	C	C	C	C
20	C	C	C	C	I	C	C	C
21	C	C	I	C	N	N	I	C
22	C	C	I	C	I	I	I	I
23	I	I	C	I	N	N	I	C
24	C	C	I	I	C	I	I	I
27	I	I	C	I	C	I	C	C
32	I	I	I	I	I	N	I	I
33	C	C	I	C	C	C	I	C
35	I	I	I	N	C	N	I	C
37	C	C	I	C	I	I	I	I

Item no.=actual number of the question extracted from Section I, Part A of the 2003 AP Music Theory exam.

C=Correct answer I=Incorrect answer N=No answer

C-1=Student Identification number in the Control group

PRETEST/POSTTEST--Control Group, #1-#4 participants

Section 3--20 questions without aural stimulus

Item No.	Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer	
	<u>C-1</u>		<u>C-2</u>		<u>C-3</u>		<u>C-4</u>	
45	I	I	I	N	N	C	I	I
46	I	C	C	C	C	C	C	I
47	N	N	C	C	N	N	I	I
49	C	C	C	C	C	C	C	C
51	I	I	N	I	I	I	I	C
53	I	I	N	N	N	I	N	C
54	I	I	N	I	I	I	C	C
59	N	N	N	I	I	I	N	I
60	N	N	N	I	N	I	N	I
61	N	N	C	C	C	I	I	C
64	N	N	N	N	N	I	I	I
65	I	I	N	I	I	I	I	I
66	I	N	N	N	C	C	I	I
67	C	C	C	C	C	C	C	C
68	N	N	C	C	I	I	I	C
70	N	N	N	N	C	C	N	I
71	C	C	C	C	C	I	C	C
72	I	C	I	C	C	C	C	C
73	I	I	I	C	I	I	I	I
74	I	C	I	I	C	C	C	C

Item no.=actual number of the question extracted from Section I, Part B of the 2003 AP Music Theory exam.

C=Correct answer I=Incorrect answer N=No answer

C-1=Student Identification number in the Control group

PRETEST/POSTTEST--Control Group, #5-#8 participants

Section 3--20 questions without aural stimulus

Item No.	Correct Answer	Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer	
		<u>C-5</u>		<u>C-6</u>		<u>C-7</u>		<u>C-8</u>	
45	B	I	I	I	C	C	C	I	I
46	A	I	C	N	C	C	C	I	I
47	B	N	N	N	N	N	N	N	N
49	C	C	C	C	C	C	I	C	C
51	A	N	I	I	I	I	C	I	I
53	B	I	C	N	I	C	I	N	I
54	B	C	C	N	I	N	I	N	I
59	C	I	I	C	C	I	I	N	N
60	C	N	I	N	I	I	I	N	C
61	A	N	N	N	I	C	I	I	I
64	D	N	I	N	N	I	I	N	N
65	D	N	I	C	I	I	I	N	C
66	B	I	C	N	N	I	C	I	I
67	A	N	I	C	C	C	C	I	I
68	D	N	N	N	N	N	I	N	I
70	B	N	I	N	I	I	C	I	I
71	C	C	C	C	C	I	C	C	C
72	C	I	I	C	C	C	I	C	C
73	D	N	I	I	I	I	I	I	I
74	C	C	C	C	C	C	C	C	C

Item no.=actual number of the question extracted from Section I, Part B of the 2003 AP Music Theory exam.

C=Correct answer I=Incorrect answer N=No answer

C-1=Student Identification number in the Control group

PRETEST/POSTTEST--Control Group, #9-12 participants

Section 3—20 questions without aural stimulus

Item No.	Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer		Pre--Posttest Answer	
	<u>C-9</u>		<u>C-10</u>		<u>C-11</u>		<u>C-12</u>	
45	I	C	I	I	I	C	I	C
46	I	C	C	C	C	C	C	C
47	N	N	N	I	N	N	N	C
49	C	C	C	C	C	C	C	C
51	I	I	I	I	I	N	C	I
53	N	N	N	I	N	N	I	I
54	I	I	C	C	I	C	I	I
59	I	I	C	C	N	C	N	N
60	N	I	N	I	N	I	N	I
61	I	N	I	C	N	N	I	I
64	N	N	N	N	N	N	I	C
65	N	I	N	I	I	C	N	I
66	I	I	I	N	I	N	N	I
67	C	C	I	N	C	C	C	C
68	N	N	I	I	N	N	I	I
70	I	I	N	N	I	C	I	I
71	C	C	C	C	C	C	C	C
72	I	C	I	I	C	C	C	C
73	N	N	C	C	C	C	I	C
74	C	C	I	I	C	C	C	I

Item no.=actual number of the question extracted from Section I, Part B of the 2003 AP Music Theory exam.

C=Correct answer I=Incorrect answer N=No answer

C-1=Student Identification number in the Control group

Raw Data Totals (N=20)

PRETEST/POSTTEST RAW DATA--TOTALS

p.1 of 5

SECTION I--25 questions with aural stimulus

ID	Pretest/Posttest		Pretest/Posttest		Pretest/Posttest	
	<u>CORRECT</u>		<u>INCORRECT</u>		<u>NO ANSWER</u>	
E1	13	17	11	8	1	0
E2	9	8	5	12	11	5
E3	14	14	10	11	1	0
E4	4	7	12	11	9	7
E5	14	15	11	10	0	0
E6	13	17	12	8	0	0
E7	7	13	8	9	10	3
E8	7	14	13	11	5	0
	81	105	82	80	37	15
C1	19	21	6	4	0	0
C2	11	10	10	12	4	3
C3	17	14	8	11	0	0
C4	17	18	6	7	2	0
C5	8	11	8	10	9	4
C6	16	16	9	5	0	4
C7	15	15	10	10	0	0
C8	11	11	9	12	5	2
C9	16	17	9	8	0	0
C10	9	14	16	10	0	1
C11	7	12	13	7	5	6
C12	11	14	13	11	1	0
	157	173	117	108	26	20

PRETEST/POSTTEST RAW DATA--TOTALS (N=20)

p.2 of 5

SECTION 3--20 questions without aural stimulus

ID	Pretest/Posttest		Pretest/Posttest		Pretest/Posttest	
	<u>CORRECT</u>		<u>INCORRECT</u>		<u>NO ANSWER</u>	
E1	3	9	11	10	6	1
E2	3	7	4	3	13	10
E3	5	9	4	7	11	4
E4	2	5	0	4	18	11
E5	3	10	2	10	15	0
E6	8	7	12	9	0	4
E7	4	9	7	7	9	4
E8	5	5	6	10	9	5
	33	61	46	60	81	39
C1	3	6	10	6	7	8
C2	7	9	4	6	9	5
C3	9	8	6	11	5	1
C4	7	10	9	10	4	0
C5	4	7	6	10	10	3
C6	7	8	3	8	10	4
C7	8	8	9	11	3	1
C8	4	6	8	11	8	3
C9	4	7	9	7	7	6
C10	6	7	8	9	6	4
C11	7	12	6	1	7	7
C12	7	9	8	10	5	1
	73	97	86	100	81	43

SECTION 2.1—Three dictations**#1 Dictation—30pts**

ID	Pretest/Posttest PITCH-15 pts.		Pretest/Posttest RHYTHM-15 pts.		Pretest/Posttest TOTAL-30 pts.	
E1	2	7.0	13	10	15	17.0
E2	2	2.0	11	9	13	11.0
E3	0	4.0	9	12	9	16.0
E4	2	1.0	7	4	9	5.0
E5	1	2.0	2	6	3	8.0
E6	0	0.0	8	5	8	5.0
E7	1	0.0	4	4	5	4.0
E8	1	2.5	4	8	5	10.5
	9	18.5	58	58	67	76.5
C1	11.5	11.5	14.0	14	25.5	25.5
C2	4.5	6.0	5.5	0	10.0	6.0
C3	0.0	4.5	5.5	15	5.0	19.5
C4	1.0	3.0	12.0	10	13.0	13.0
C5	0.0	2.5	3.5	3	3.5	5.5
C6	0.0	3.5	13.0	12	13.0	15.5
C7	7.5	4.0	15.0	9	22.5	13.0
C8	1.5	4.0	2.0	4	3.5	8.0
C9	1.5	4.5	3.0	4	4.5	4.0
C10	1.0	3.5	3.0	6	4.0	9.5
C11	0.0	4.0	3.0	13	3.0	17.0
C12	6.0	3.5	5.0	4	11.0	7.5
	34.5	54.5	84.0	94	118.5	135.0

PRETEST/POSTTEST RAW DATA--TOTALS (N=20)

p.4 of 5

SECTION 2.2--Three dictations

#2 Dictation—46pts

ID	Pretest/Posttest		Pretest/Posttest		Pretest/Posttest	
	PITCH-23 pts.		RHYTHM-23 pts.		TOTAL-46 pts.	
E1	0.0	2.0	0	9	0.0	11.0
E2	2.0	0.0	6	0	8.0	0.0
E3	1.0	4.0	0	5	1.0	9.0
E4	0.0	1.5	0	0	0.0	1.5
E5	2.5	3.5	4	4	6.5	7.5
E6	0.0	1.0	5	0	5.0	1.0
E7	2.5	2.5	3	3	5.5	5.5
E8	1.0	4.0	7	11	8.0	15.0
	9.0	18.5	25	32	34.0	50.5
C1	1.5	1.5	5	4.0	6.5	5.5
C2	0.0	4.5	0	5.0	0.0	9.5
C3	1.5	2.5	3	5.0	4.5	7.5
C4	1.0	1.5	6	4.0	7.0	5.5
C5	1.5	9.5	0	0.0	1.5	9.5
C6	1.5	7.0	5	12.5	6.5	19.5
C7	0.0	3.5	0	5.0	0.0	8.5
C8	2.5	1.5	0	3.0	2.5	4.5
C9	3.5	1.5	6	0.0	9.5	1.5
C10	1.5	1.5	1	0.0	2.5	1.5
C11	1.5	1.0	4	9.0	5.5	10.0
C12	6.5	8.5	3	7.0	9.5	15.5
	22.5	44.0	33	54.5	55.5	98.5

SECTION 2.3--Three dictations

#3 Dictation—16pts

ID	Pretest/Posttest SOPRANO-8 pts.		Pretest/Posttest BASS-8 pts.		Pretest/Posttest TOTAL-16 pts.	
E1	0	0	1	1	1	1
E2	3	1	1	0	4	1
E3	2	7	2	2	4	9
E4	0	0	0	0	0	0
E5	1	7	3	4	4	11
E6	3	2	0	2	3	4
E7	6	4	1	1	7	5
E8	1	0	0	2	1	2
	16	21	8	12	24	33
C1	1	2	1	1.0	2	3.0
C2	0	0	5	8.0	5	8.0
C3	0	0	0	1.0	0	1.0
C4	2	3	0	2.0	2	5.0
C5	0	3	0	1.0	0	4.0
C6	0	0	1	1.0	1	1.0
C7	0	0	1	2.0	1	2.0
C8	3	1	1	3.0	4	4.0
C9	1	0	1	2.0	2	2.0
C10	2	0	0	0.0	2	0.0
C11	0	1	0	1.5	0	2.5
C12	2	0	0	2.0	2	2.0
	11	10	10	24.5	21	34.5

Raw Data Totals (N=14)

PRETEST/POSTTEST RAW DATA--TOTALS

p.1 of 5

SECTION I--25 questions with aural stimulus

ID	Pretest/Posttest		Pretest/Posttest		Pretest/Posttest	
	<u>CORRECT</u>		<u>INCORRECT</u>		<u>NO ANSWER</u>	
E1	13	17	11	8	1	0
E2	9	8	5	12	11	5
E3	14	14	10	11	1	0
E5	14	15	11	10	0	0
E6	13	17	12	8	0	0
E7	7	13	8	9	10	3
E8	7	14	13	11	5	10
	77	98	70	69	28	15
C1	19	21	6	4	0	0
C5	8	11	8	10	9	4
C6	16	16	9	5	0	4
C7	15	15	10	10	0	0
C8	11	11	9	12	5	2
C9	16	17	9	8	0	0
C12	11	14	13	11	1	0
	96	105	64	60	15	10

SECTION 2.1--Three dictations

#1 Dictation—30pts

ID	Pretest/Posttest PITCH-15 pts.		Pretest/Posttest RHYTHM-15 pts.		Pretest/Posttest TOTAL-30 pts.	
E1	2	7.0	13	10	15	17.0
E2	2	2.0	11	9	13	11.0
E3	0	4.0	9	12	9	16.0
E5	1	2.0	2	6	3	8.0
E6	0	0.0	8	5	8	5.0
E7	1	0.0	4	4	5	4.0
E8	1	2.5	4	8	5	10.5
	7	17.5	51	54	58	71.5
C1	11.5	11.5	14.0	14	25.5	25.5
C5	0.0	2.5	3.5	3	3.5	5.5
C6	0.0	3.5	13.0	12	13.0	15.5
C7	7.5	4.0	15.0	9	22.5	13.0
C8	1.5	4.0	2.0	4	3.5	8.0
C9	1.5	4.5	3.0	4	4.5	4.0
C12	6.0	3.5	5.0	4	11.0	7.5
	28.0	33.5	55.5	50	83.5	79.0

SECTION 2.2--Three dictations

#2 Dictation—46pts

ID	Pretest/Posttest PITCH-23 pts.		Pretest/Posttest RHYTHM-23 pts.		Pretest/Posttest TOTAL-46 pts.	
E1	0.0	2.0	0	9	0.0	11.0
E2	2.0	0.0	6	0	8.0	0.0
E3	1.0	4.0	0	5	1.0	9.0
E5	2.5	3.5	4	4	6.5	7.5
E6	0.0	1.0	5	0	5.0	1.0
E7	2.5	2.5	3	3	5.5	5.5
E8	1.0	4.0	7	11	8.0	15.0
	9.0	17.0	25	32	34.0	49.0
C1	1.5	1.5	5	4.0	6.5	5.5
C5	1.5	9.5	0	0.0	1.5	9.5
C6	1.5	7.0	5	12.5	6.5	19.5
C7	0.0	3.5	0	5.0	0.0	8.5
C8	2.5	1.5	0	3.0	2.5	4.5
C9	3.5	1.5	6	0.0	9.5	1.5
C12	6.5	8.5	3	7.0	9.5	15.5
	17.0	33.0	19	31.5	36.0	64.5

SECTION 2.3--Three dictations

#3 Dictation—16pts

ID	Pretest/Posttest SOPRANO-8 pts.		Pretest/Posttest BASS-8 pts.		Pretest/Posttest TOTAL-16 pts.	
E1	0	0	1	1	1	1
E2	3	1	1	0	4	1
E3	2	7	2	2	4	9
E5	1	7	3	4	4	11
E6	3	2	0	2	3	4
E7	6	4	1	1	7	5
E8	1	0	0	2	1	2
	16	21	8	12	24	33
C1	1	2	1	1.0	2	3.0
C5	0	3	0	1.0	0	4.0
C6	0	0	1	1.0	1	1.0
C7	0	0	1	2.0	1	2.0
C8	3	1	1	3.0	4	4.0
C9	1	0	1	2.0	2	2.0
C12	2	0	0	2.0	2	2.0
	7	6	5	12.0	12	18.0

SECTION 3--20 questions without aural stimulus

ID	Pretest/Posttest		Pretest/Posttest		Pretest/Posttest	
	<u>CORRECT</u>		<u>INCORRECT</u>		<u>NO ANSWER</u>	
E1	3	9	11	10	6	1
E2	3	7	4	3	13	10
E3	5	9	4	7	11	4
E5	3	10	2	10	15	0
E6	8	7	12	9	0	4
E7	4	9	7	7	9	4
E8	<u>5</u>	<u>5</u>	<u>6</u>	<u>10</u>	<u>9</u>	<u>5</u>
	33	61	46	56	63	28
C1	3	6	10	6	7	8
C5	4	7	6	10	10	3
C6	7	8	3	8	10	4
C7	8	8	9	11	3	1
C8	4	6	8	11	8	3
C9	4	7	9	7	7	6
C12	<u>7</u>	<u>9</u>	<u>8</u>	<u>10</u>	<u>5</u>	<u>1</u>
	37	51	53	63	50	26

APPENDIX E
PRE-CLASS SURVEY

Survey

MUS 4905

KEYBOARD THEORY PROJECT

FALL 2008

PRE-CLASS SURVEY

1. Please list:
 - A. the degree you're seeking _____
 - B. your primary instrument _____
 - C. other instruments you play and how long you've played them:

2. What music classes, incl. band & chorus, did you take in middle school?

3. What music class, incl. band & chorus, did you take in high school?

4. Have you studied theory previously? _____
If so, for how long? _____

5. Do you have experience in:
 - A. melodic dictation? _____
 - B. harmonic dictation? _____
 - C. rhythmic dictation? _____
 - D. sight-singing? _____
if yes, do you use solfege? _____
if yes, do you used fixed do or movable do? _____
if no, what do you use to sight-sing? _____

PRE-CLASS SURVEY, p. 2

6. Please evaluate your abilities in the categories listed below. Number them from strongest to weakest, with 1 as the strongest. Add your own category if it is omitted.

- _____ keyboard skill
- _____ dictation
- _____ analysis
- _____ sight-singing
- _____ sight-reading on your major instrument
- _____ music history
- _____ performance skills
- _____ composition skills
- _____ transposition skills
- _____ prepared singing

7. Do you anticipate doing well:
A. in Music Theory ? _____
B. in this class? _____

8. Do you think that music theory is:
A. fun? _____
B. interesting ? _____
C. important for all musicians to study? _____
D. is relevant to your music career? _____

9. Any other thoughts or comments you would like to share for this study?

Everything in this survey will remain confidential and will only be referred to by an anonymous number that cannot be publicly connected to you. Only the instructor of this study will have the key (your responses), which will remain private.

Raw Data from Pre-Class Survey

APPENDIX E-2 RAW DATA for the PRE-CLASS SURVEY

1. Please list:

- A. Degree you're seeking
 - 2 performance
 - 1 performance with specialization in another field
 - 2 music education
 - 1 composition
 - 1 science
 - 1 undecided (just want to learn more about music)
- B. Your primary instrument
 - 3 brass (2 tuba; 1 euphonium)
 - 2 voice
 - 2 string (viola; guitar)
 - 1 WW (saxophone)
- C. Other instruments you play; for how long?
 - 4 none
 - 2 guitar (1—when younger; 1—for 1 year)
 - 1 keyboard (4-5 months)
 - 1 clarinet (middle school through 10th grade)

2. What music classes (include band and chorus) did you take in middle school?

- 2 None
- 4 Band classes
 - 2 beginning band
 - 1 intermediate band
 - 2 advanced band
 - 1 concert band
 - 1 jazz band
 - 1 band (no classification listed)
- 1 Chorus
 - 1 chorus
 - 1 show choir
- 1 Guitar (one class)

3. What music classes (include band and chorus) did you take in high school?

- 1 None
- 4 Band classes
 - 2 concert band
 - 2 symphonic band
 - 2 wind ensemble
 - 2 jazz band
 - 2 marching band
 - 1 band (no classification listed)

- 1 Orchestra
- 2 Chorus classes
 - 2 chorus
 - 1 show choir
- 1 Introductory theory

4. Have you studied theory previously? If so, for how long?

- 5 No
- 2 Yes
 - 1 just the basic theory learned over the years in Honor Band & School Band
 - 1 senior year
 - 1 very little, provided in choir/guitar

5. Do you have experience in:

	A. melodic dictation	B. harmonic dictation	C. rhythmic dictation	D. sight-singing
No	6	6	5	6
Yes	1	1	2	0
Very little	1	1	1	2

D. cont. If yes, do you use:

Solfege

- 1 a little
- 1 yes

Fixed or movable Do

- 2 movable Do

If no, what do you use to sight-sing?

- 1 use numbers in addition to solfege

6. Please evaluate your abilities in the categories listed below. Number them from strongest to weakest, with 1 as the strongest. Add your own category if it's omitted.

Ratings strong to weak:	1	2	3	4	5	6	7	8	9	10
Keyboard skills	-	-	-	2	1	1	1	2	1	-
Dictation	-	1	-	-	-	1	3	-	2	-
Analysis	-	-	1	2	1	1	-	2	-	-
Sight-singing	-	-	-	-	-	-	3	-	-	4
Sight-reading on your own instrument	1	2	2	-	-	-	1	1	1	-
Music history	-	1	-	2	1	1	1	-	1	1

Ratings strong to weak:	1	2	3	4	5	6	7	8	9	10
Performance skills	5	2	-	-	1	-	-	-	-	-
Composition skills	-	1	-	-	2	-	-	1	-	2
Transposition skills	-	-	3	-	2	1	-	-	-	1
Prepared singing	1	-	1	2	-	1	-	-	2	-

7. Do you anticipate doing well:

	<u>Yes</u>	<u>No</u>
A. in Music Theory?	8	0
B. in this class?	8	0

8. Do you think Music Theory is:

	<u>Yes</u>	<u>No</u>	<u>Other comments</u>
A. fun	5	0	it's exciting somewhat it depends
B. interesting	5	0	of course very much so sort of
C. important for all musicians to study	6	0	definitely very much so
D. relevant to your career	6	0	absolutely very much so

9. Any other thoughts or comments you would like to share for this study?

“musical ‘guinea pigs’ “

“Having absolutely NO background in theory or keyboard, I truly hope that this class will help me, as a musician, to learn these skills.”

“I was never able to take AP music theory in high school, but I tried really hard to get my administrators and my music teacher (s) to offer it at my school or allow me to take it online.”

“I look forward to developing my piano skills, theory knowledge, and knowledge of music history. It will be fun!”

“I like how this class incorporates music history.”

APPENDIX F
POST-CLASS SURVEY

Survey

MUS 4905

KEYBOARD THEORY PROJECT

FALL 2008

POST-CLASS SURVEY

1. Please evaluate your abilities in the categories listed below. Number them from strongest to weakest, with 1 as the strongest. Add your own category if it is omitted.

_____ keyboard skill	Yes	No
_____ dictation	Yes	No
_____ analysis	Yes	No
_____ sight-singing	Yes	No
_____ sight-reading on your major instrument	Yes	No
_____ music history	Yes	No
_____ performance skills	Yes	No
_____ composition skills	Yes	No
_____ transposition skills	Yes	No
_____ prepared singing	Yes	No
_____	Yes	No
_____	Yes	No

Circle "Yes" if this class helped improve your skills in the above areas.
Circle "No" if it didn't help at all.

2. Please indicate your level of knowledge/competence at the beginning of the semester in the following areas by circling the most accurate answer:

A. in Aural Skills, in general	none	elementary	intermediate	advanced	master
interval identification	none	elementary	intermediate	advanced	master
dictation skills	none	elementary	intermediate	advanced	master
mode identification	none	elementary	intermediate	advanced	master
B. Keyboard Skills, in general	none	elementary	intermediate	advanced	master
technical exercises	none	elementary	intermediate	advanced	master
mode playing	none	elementary	intermediate	advanced	master
prepared pieces	none	elementary	intermediate	advanced	master
C. Historical development	none	elementary	intermediate	advanced	master
music history	none	elementary	intermediate	advanced	master
history of theory	none	elementary	intermediate	advanced	master
composers of the period	none	elementary	intermediate	advanced	master
musical styles	none	elementary	intermediate	advanced	master
D. Listening Skills, in general	none	elementary	intermediate	advanced	master
how to listen to music	none	elementary	intermediate	advanced	master

POST-CLASS SURVEY, p.2

E. Analysis Skills, in general	none	elementary	intermediate	advanced	master
aural analysis	none	elementary	intermediate	advanced	master
written analysis	none	elementary	intermediate	advanced	master

3. From your answers in question 2, please indicate now how much progress you made in these areas from participating in this project

A. in Aural Skills, in general	none	little	adequate	substantial	great	maximum
interval identification	none	little	adequate	substantial	great	maximum
dictation skills	none	little	adequate	substantial	great	maximum
mode identification	none	little	adequate	substantial	great	maximum
B. Keyboard Skills, in general	none	little	adequate	substantial	great	maximum
technical exercises	none	little	adequate	substantial	great	maximum
mode playing	none	little	adequate	substantial	great	maximum
prepared pieces	none	little	adequate	substantial	great	maximum
C. Historical development	none	little	adequate	substantial	great	maximum
music history	none	little	adequate	substantial	great	maximum
history of theory	none	little	adequate	substantial	great	maximum
composers of the period	none	little	adequate	substantial	great	maximum
musical styles	none	little	adequate	substantial	great	maximum
D. Listening Skills, in general	none	little	adequate	substantial	great	maximum
how to listen to music	none	little	adequate	substantial	great	maximum
E. Analysis Skills, in general	none	little	adequate	substantial	great	maximum
aural analysis	none	little	adequate	substantial	great	maximum
written analysis	none	little	adequate	substantial	great	maximum

The Syllabus (in italics) states :

This course is the first semester of a four-semester sequence in keyboard theory designed specifically for freshman/sophomore music majors.

Students are expected to attain a working knowledge and/or technical mastery of:

Intervalllic construction and inversion

Melodic construction using modes as basis for melodic material

Technique: Modes--two octaves, hands together

--varied rhythmic patterns

--parallel and contrary motion

Exercises

POST-CLASS SURVEY, p.3

Composition: unison to four-voice composition

--harmonizing above and below cantus firmus

--employing species counterpoint technique

--basic notation

--early cadential formulas

Historical understanding (overview) of modal theory and the transition to the major/minor tonal period

Tests will be administered on a regular basis and will include at-sight as well as prepared pieces, ear-training, and keyboard mastery of assigned technical skills.

Class activities will include but are not limited to: daily ear-training quizzes; learning to play in treble and bass clefs; sight-reading; sight-singing; analysis; melodic, harmonic, and rhythmic dictation; transposition; prepared performance; technical exercises, including scalar and 5-finger exercises; composition projects; listening lists; reading suggestions; and maintenance of practice journals and a theory/comp notebook.

The focus of this first semester is melody, modes, and meters. The use of species counterpoint will introduce early voice leading principles and will comprise the major portion of the class keyboard activities.

The course takes a comprehensive and historical approach, beginning around 800AD and extending into the Renaissance(1400-1600). Students will gain an understanding of the early theoretical principles which later evolved into the period known as the common practice period and which are still in use today. As a foundation class in aural and keyboard skills students will also begin developing the aural and keyboard skills needed for successful advancement in their music education at the college level and later in their careers. In understanding and experiencing the previous musical periods, students will better understand the succeeding musical periods, with more ease, confidence and success.

The instructor may adjust the course at any time in order to best serve the class and/or the needs of this study.

Materials needed: *pencils and 6-inch ruler
manuscript (12-staves) and notebook paper
binder with dividers
metronome*

4. Did the class achieve the goals stated in the Syllabus? All Most Some None

Please list which items were not addressed in the class, or were not successfully achieved, and also the factors that may have contributed to this:

POST-CLASS SURVEY, p.4

5. Keeping in mind that this project served to introduce and expose the student to new musical concepts, ideas, and experiences, please list (and discuss) what items were new for you:
6. What aspects of the class were most beneficial to you?
7. Which ones were not?
8. The Freshman year brings many challenges, academically, as well as in the area of general life skills needed to achieve success in the classroom. Did this class help you in the following areas (circle one):
- Time management
Did you prioritize your assignments according to due dates? Yes No
Did you: a) practice/work steadily in smaller amounts of time
 b) complete easier assignments first, saving the 'harder' ones for later
 c) do a little of both a) and b)
 d) wait until most of the semester was gone before doing most of the work
 e) other, please explain
 - Personal organizational skills:
Did you use the binder with dividers as required in the syllabus?
If so, did it help?
If not, why not?
 - Personal responsibility (i.e., your role as the student):
How many classes did you miss? 0 1 2 3 4 5 6 7 8 9 10
Complete all assignments? all most many half some few none
Meet deadlines, due dates? all most many half some few none
If you needed help, did you ask the instructor for help?

POST-CLASS SURVEY, p.5

Did you make an appointment with instructor outside of class?

If so, did the instructor help you?

If you needed help and did not contact the instructor for help, why not?

How often did you practice with the metronome?

None	0% of the time	
Little	1-10%	
Seldom	11-20%	21-30%
Frequent	31-40%	41-50%
Regularly	51-60%	61-70%
Very often	71-80%	81-90%
“Always”	91-100%	

Do you think there is a correlation between how much you practiced, and how much you practiced with or without the metronome?

9. Do you think this class, or a derivative thereof, should be a required class in conjunction with the same level theory class?

Why or why not?

10. Do you feel that this class has helped you in your theory class this semester?

11. Please discuss any aspects of this class that you feel will contribute to its future success as college class.

!!!! THANK YOU FOR COMPLETING THIS CLASS AND THIS SURVEY !!!!

Raw Data from Post-Class Survey

RAW DATA for the POST-CLASS SURVEY

1. Please evaluate your abilities in the categories listed below. Number them from strongest to weakest, with 1 as the strongest. Add your own category if it is omitted.

Ratings strong to weak:	1	2	3	4	5	6	7	8	9	0	Yes	No	N/A
Keyboard skills	-	4	1	1	1	-	-	1	-	-	8	0	0
Dictation	1	-	2	-	1	1	2	1	-	-	7	1	0
Analysis	1	-	2	-	1	2	1	-	1	-	7	0	1
Sight-singing	-	-	-	-	1	-	-	-	1	5	3	4	1
Sight-reading on your own instrument	1	2	-	1	1	-	-	-	2	-	2	5	1
Music history	1	-	-	-	3	1	2	1	-	-	8	0	0
Performance skills	3	1	1	-	-	-	1	-	-	1	4	3	1
Composition skills	-	1	-	3	-	1	-	3	-	-	8	0	0
Transposition skills	-	-	1	2	-	2	1	-	-	1	5	3	0
Prepared singing	-	-	1	1	-	-	-	1	3	1	1	6	0

Circle "yes" if this class helped improve your skills in the above areas.
Circle "no" if it didn't help at all.

One student added two categories:

Time management; with a skill level of 11	1
Organization; with a skill level of 12	1

2. Please indicate your level of knowledge/competence at the beginning of the semester in the following areas by circling the most accurate answer:

	none	elementary	intermediate	advanced	master
A. in Aural Skills, in general	5	2	1		
interval identification	4	2		1	
dictation skills	4	2	1		
mode identification	5	1	1		

	none	elementary	intermediate	advanced	master
B. Keyboard Skills, in general	3	4	1		
technical exercises	5		1		
mode playing	6		1		
prepared 'pieces'	6		1		
C. Historical development	5	2	1		
music history	4	2	1		
history of theory		5	1	1	
composers of the period		4	2	1	
musical styles		3	3	1	
D. Listening Skills, in general	2	5		1	
how to listen to music	1	5		1	
E. Analysis Skills, in general	5	2			
aural analysis	5	1	1		
written analysis	4	2		1	

3. From your answers in question 2, please indicate now how much progress you made in these areas from participating in this project.

	none	little	adequate	substantial	great	maximum
A. in Aural Skills, in general		1		3	1	3
interval identification		4		1	2	
dictation skills	1	4		1	1	
mode identification		3		2	2	
B. Keyboard Skills, in general	4	3		2	1	1
technical exercises	1	3		1	2	
mode playing		2		3	2	
prepared 'pieces'		2		3		2
C. Historical development	1	3		2	2	
music history	2	2		1	2	
history of theory		3		1	2	1
composers of the period		3		1	2	1
musical styles	2	2		2	1	
D. Listening Skills, in general		6			2	
how to listen to music		5			2	
E. Analysis Skills, in general		1		2	4	1
aural analysis		4		1	2	
written analysis	1	2		2	1	

4. A. Did the class achieve the goals stated in the Syllabus?

<u>All</u>	<u>Most</u>	<u>Some</u>	<u>None</u>	<u>No answer</u>
0	6	1	0	1

B. Please list which items were not addressed in the class, or were not successfully achieved, and also the factors that may have contributed to this.

Composition/harmonization mentioned by 3 students:

Composition projects; species counterpoint probably does count as composition

unison to 4-voice composition--only did 2 voices

did not get to 3- or 4- part harmonization

Sight-singing/sight-playing was mentioned by 5 students

not much sight-singing at all

did not do as much sight-singing/prepared singing as syllabus states

sight-singing

sight-reading

sight-playing

Transposition was mentioned by 2 students

Meters

Although we started at 800A.D. we did not make it all the way through the Renaissance period.

Historical perspective—we had to teach ourselves everything with little to no discussion

Harmonic dictation

Rhythmic dictation

Scalar technical exercises

Intervallic construction and inversions

Melodic construction

Historical understanding of modal theory and the transition to the major/minor period

Two students offered no responses at all.

5. Keeping in mind that this project served to introduce and expose the student to new musical concepts, ideas, and experiences, please list (and discuss) what items were new for you:

- 4 keyboard, keyboard skills, playing piano on a regular basis
- 6 modes
- 2 composition
- 2 musical analysis
- 4 history/ historical component
- 3 everything
(1-I've never studied music academically before)
- 1 intervals
- 1 cantus firmus

6. What aspects of the class were most beneficial to you?

- 4 everything/all !
except for the limited composition there wasn't really anything that didn't benefit me; however the most beneficial would probably be the music history
most of everything
- 4 piano; piano skills; actually playing in class; keyboard practicing
- 1 composition
- 2 music history
- 1 aural development

7. Which ones were not?

- 2 No answer
- 2 None
- 1 the limited composition
- 1 historical perspective
- 1 not many; everything taught was useful
- 1 the work that took hours to do did not really help with anything

8. The Freshman year brings many challenges, academically, as well as in the area of general life skills needed to achieve success in the classroom. Did this class help you in the following areas (circle one):

A. Time management

Did you prioritize your assignments according to due dates?

- 4 Yes
- 3 No
- 1 Not always

D. How often did you practice with the metronome?

0	None	0% of the time
0	Little	1-10%
1	Seldom	11-20%
1		21-30%
1	Frequent	31-40%
0		41-50%
1	Regularly	51-60%
0		61-70%
1	Very often	71-80%
0		81-90%
3	Always	91-100%

Do you think there is a correlation between how much you practiced, and how much you practiced with or without the metronome?

- 3 Yes
- 1 No
- 1 No answer
- 5 Comments:
 - “yes and no—didn’t have a metronome in the beginning but it perfected my rhythms”
 - “practicing with the metronome unusually involved less time”
 - “practicing with the metronome definitely helped”
 - “not in my personal opinion because I normally internalize the beat”
 - “metronomes help in counting overall”

9. Do you think this class, or a derivative thereof, should be a required class in conjunction with the same level theory class?

- 6 Yes
- 1 No
- 1 It depends

Why or why not?

- Yes “A derivative—although history is an important part of music, more theory and keyboard should be included in this class”
- “Rudiments—I believe all levels of theory should have a partner piano class”
- “But not with the historical perspective because we take 3 semesters of music history for that”
- “Only if the two classes work together. For example, the skills used in theory, like scales should be used in this class. Also we could do more sight-singing, part-writing, and whatever else goes on in the theory class”
- “It helps develop piano skills before Piano I”
- “It helped a little but will be nice if both teachers work together and know what each other is teaching and what times”

No "It should be an elective like it is now—because these are freshman students. I can't see any more than 15 students being able to take class together"

It depends "instructors should discuss lesson plans"

10. Do you feel that this class has helped you in your theory class this semester?

- 5 Yes
 - 1 a little
 - 1 in some areas
 - 1 a little; mostly to practice intervals and dictations
- 2 No
 - 1 it was a waste of my time
- 1 No answer

11. Please discuss any aspects of this class that you feel will contribute to its future success as a college class.

1 No answer

7 Comments:

"impressive workload" E1

"very agreeable instructor" E1

"playing more piano in class" E2

"less work if it's only 1 credit" E2

"discuss homework done outside of class" E2

"Although the history is important I feel we did not spend enough time with the keyboard. I feel unbelievably prepared for MUH (Music History) and somewhat ready for MVK (Applied Piano Class). Other than that I believe this class has been extremely beneficial" E3

"playing in class; this course needs to actually correlate with the corresponding theory class. When asked, you often told us that you 'had no idea what we were doing in the theory class.' How can this class possibly hope to help us in a class when the professor has no idea what is going on in the other class? I feel as if I was tricked into taking this class, and I would not have taken this course had I known that it would be this much work." E4

"The textbook was not even touched by the students, and it really had nothing to do with the class. More of a skills approach than an informational and paperwork--working with the theory curriculum." E5

"Work in conjunction with actual theory class. Make listening assignments more conveniently available (not only in library). Actually have a structured textbook. Etc."

"History makes me understand how every other type of music came to be, and helps me with the performance by knowing the background of the pieces I played."

APPENDIX G
SYLLABUS

MUS 4905
Keyboard Theory Project
FALL 2008
Carol P. McCoy, M.M., Instructor
Phone: 352-371-7351
Music Office: 352-392-0223
Email: piatnek@ufl.edu

Credit hours: 1

Room 143--Piano Lab

Prerequisites: Students must be freshman music majors simultaneously enrolled in Music Theory I.
Elementary knowledge of musical terms and concepts.
The ability to read a single-note line of music in the bass and/or treble clefs will be of great benefit.

Textbook: *The Comprehensive Study of Music, Vol. 1—Anthology of Music from Plainchant Through Gabrieli*, Harper & Row Publishers, NY, 1980.

Texts will be available in class.

Other texts and resources will be used from the music library, instructor's personal library, course reserve materials, and other sources as deemed necessary by instructor.

This course is the first semester of a four-semester sequence in keyboard theory designed specifically for freshman/sophomore music majors. The 50-minute class will meet twice a week.

Students are expected to attain a working knowledge and/or technical mastery of:

Intervallic construction and inversion

Melodic construction using modes as basis for melodic material

Technique: Modes--two octaves, hands together

--varied rhythmic patterns

--parallel and contrary motion

Exercises

Composition: unison to four-voice composition

--harmonizing above and below cantus firmus

--employing species counterpoint technique

--basic notation

--early cadential formulas

Historical understanding (overview) of modal theory and the transition to the major/minor tonal period

Tests will be administered on a regular basis and will include at-sight as well as prepared pieces, ear-training, and keyboard mastery of assigned technical skills.

Class activities will include but are not limited to: daily ear-training quizzes; learning to play in treble and bass clefs; sight-reading; sight-singing; analysis; melodic, harmonic, and rhythmic dictation; transposition; prepared performance; technical exercises, including scalar and 5-finger exercises; composition projects; listening lists; reading suggestions; and maintenance of practice journals and a theory/comp notebook. The focus of this first semester is melody, modes, and meters. The use of species counterpoint will introduce early voice leading principles and will comprise the major portion of the class keyboard activities.

The course takes a comprehensive and historical approach, beginning around 800AD and extending into the Renaissance(1400-1600). Students will gain an understanding of the early theoretical principles which later evolved into the period known as the common practice period and which are still in use today. As a foundation class in aural and keyboard skills students will also begin developing the aural and keyboard skills needed for successful advancement in their music education at the college level and later in their careers. In understanding and experiencing the previous musical periods, students will better understand the succeeding musical periods, with more ease, confidence and success.

The instructor may adjust the course at any time in order to best serve the class and/or the needs of this study.

Materials needed: pencils and 6-inch ruler
manuscript (12-staves) and notebook paper
binder with dividers
metronome

Criteria for grading: *There are five areas of grading. Attendance is also considered.

- (new grading scale @ bottom)I. Aural Skills (approx. 25%)
Ear-training quizzes
Dictations—melodic, rhythmic, harmonic
Listening Lists
II. Keyboard Skills (approx. 40%)
Technique
Sing & Play
Sight-Reading
Prepared pieces
Transposition
Practice Journal
III. Tests (approx. 25%)
IV. Writing Skills (approx. 5%)
Theory/Comp notebook
V. Composition Projects (approx. 5%)

Grading Scale:	A	93-100%
	B+	90-92%
	B	85-89%
	C+	82-84%
	C	77-81%
	D+	74-76%
	D	69-73%
	E/F	0-68%

Attendance is required. No make-up tests will be given without prior arrangements made with the instructor. Each unexcused absence will deduct that day's Ear-training quiz grade, as will tardiness, which may also be considered an absence by the instructor.

A Pretest and Posttest will be administered during the course as part of the evaluation and assessment section of the pilot study under which this class is being conducted. The scores on these two tests will have no effect on the students' individual grade for the class.

All applicable University Academic policies are in effect for this class, including:
Students Requesting Accommodations due to Disabilities
Academic Honor Policy

APPENDIX H
LESSON PLANS AND ASSIGNMENTS

MUS 4905

Keyboard Theory Project

Fall, 2008

LESSONS AND ASSIGNMENTS

LESSON 1, MODES AND MELODIES 9/2/08 (T) Week One

Introduction to and organization of the course

Welcome; Roll call—13 students

Introductory remarks

- be on time
- organizational skills
- time management
- taking notes

Syllabus: handout and discussion

- explained set up of the class
- stressed importance of listening lists & keyboard skills
- ET quiz every class
- periodic keyboard testing
- practice journals; theory & composition notebook

Handouts: Listening List & Worksheets--WEEK 1A, 1B, 1C

- discussed importance of listening
- discussed procedures for this activity

12-stave manuscript paper

Keyboard Exercise 1.1

****Record all practice time in practice journals****

Discussed playing fundamentals

- posture, proper hand position, finger numbers

Played first half for the class and they played it back, hands separate.

Played entire exercise, all quarter notes, hands separate

- wrote in on the board all quarter notes

Played entire exercise a third time as written (3 note values used)

- asked what was different

- added slurs and staccato markings

Class plays together, hands separate

- play & sing finger numbers

- play & sing letter names

ASSIGNMENT #1

ASSIGNMENT 1

9/2/08

Keyboard—Exercise 1.1

due Lesson 3

Hands separate, beginning on C, play 2x on each white key in ascending order to the next C.

12345432123454321-3-5-3-4-2-1 (R.H.)

qqqqqqqqqqqqqqqqqh-h-h-h-h-h-w

54321234543212345-3-1-3-2-4-5 (L.H)

1. Sing & play with finger numbers
2. Sing & play with letter names

Listening List--Week 1A, 1B, 1C

due Lesson 3

Begin Week 1 and keep notes in Journal

Vocabulary List--Weeks 1-4

due end of Week 4

Begin compiling from class discussions; readings; notes from CD booklets, etc.

LESSONS AND ASSIGNMENTS

LESSON 2

9/4-5/08 (Th) Week One

Quote of the day: p.3 (J. S. Bach) and p. 5 (I. Berlin)

Pre-quiz: Explained ET quiz format
daily, graded, 10-questions
Brief whole/half step review/intervals

ET Quiz #1: 10 examples--indicate W or H
(collect)

Discussion: Theoretical materials for the Middle Ages—the 4 Church modes.
Put time periods on board for class reference--800-1600
(800-1000; 1000-1200; 1200-1400, 1400-1600)

Keyboard: Intro 1-octave fingering (for right and left hands)
Play and sing the 4 authentic modes—RH only
subdivided half notes
1 octave, ascending and descending
sing-counting 1+2+3+4+
Named each mode as played
Each mode written on board in treble clef in whole notes

Discuss: What is a mode
authentic modes I,III,V,VII
compared to major scale
Introduced hypo/plagal modes (under/4) II,IV,VI,VIII
Finals of each mode defined and listed
Range of each mode defined and listed

Discuss: Piano lab policies
Library procedure of checking out the CD's for Listening List.
Reminder to begin Vocabulary lists

Handout: Pre-Class Survey (due 9/9/08, can return to my mailbox)

ASSIGNMENT #2—go over any questions

ASSIGNMENT 2

9/4-5/08

Keyboard: All modes will be played ascending and descending.
Use only the D,E,F,G (I,III,V,VII) modes

Modes #1: Even Rhythm

in subdivided half notes
1 octave; hands separate

Text--p3-6: play hands separate

Read: Text--p. xv

Listen: Continue listening to Week 1 selections

Vocabulary: Continue

LESSONS AND ASSIGNMENTS

LESSON 3

9/9/08 (T) Week Two

Quote: p. 5 (Bernstein)

ET Quiz #2 10 whole/half steps
 (collect) Hint: on board—do re mi fa sol la ti do
 hear whole step of do—re and half step of ti—do

Assignment 2 Review:

Class plays the 4 modes, ascending/descending, hands separate
 saying note names (R.H.)
 saying solfege (L.H.)
 saying scale/mode degrees (either hand)
 identifying half steps

1 octave fingering written on board:
 RH—12312345 and LH—54321321

Discuss: Analysis How-to and Terms Checklist (text, p.3 used as example)
 --determine mode (authentic, plagal) --determine cadence
 --melodic range/ambitus --rhythmic elements
 --contour (draw on board) --chant type
 --conjunct/disjunct motion --the final
 --melodic intervals used --textual considerations

Write: Demonstrate the 3-stave format required for writing exercises
 reviewed the three clefs--treble, alto, bass
 what each clef shows--G,C,F
 wrote dorian mode on board as example
 students instructed to copy this into their notebooks

Collect: Pre-class survey

Reminder: What should be in the Theory Notebook
 Keep track of practice in Practice Journal

Handout: ASSIGNMENT 3
 LISTEN WEEK 2A & 2B

LESSONS AND ASSIGNMENTS

LESSON 3—cont.

9/9/08

Previewed in class: Assignment 3:

Keyboard: Modes #1--1 octave; hands separate, ascend & descend, even rhythm in subdivided half notes.

Exer. 1.1--hands separate, then together.
played and count-sang on C,D,E,F

Exer. 1.2--explained rhythmic notation
begin moving from hands separate to hands together.

Write:
and Play:

Theory Notebook: Technique/Exercises

Ex. 1.1: as played in C position in G,F, C clefs

Ex. 1.2: adjusted rhythmic notation of Exer. 1.1

In C position, G clef--end with half note

In C position, F clef--end with quarter note.

Theory Notebook: Modes/One octave

Using the 3-stave format, write each mode in each clef
in whole notes; one octave, ascending & descending:

treble clef --name the notes

bass clef --name the notes

--indicate H/W pattern

alto clef --name the notes

--indicate the mode degrees (1.2.3.etc.)

Practice Journal: List date and amount of time practiced, for example:

9/1/08 15 mins.

9/2/08 10 mins.

9/5/08 20 mins.

You may make other notes of your own as well.

You may also want to keep track of the individual
mm for each exercise.

ASSIGNMENT 3

9/9/08

Keyboard: Modes #1--1 octave; hands sep., ascend & descend, even rhythm in subdivided half notes.

Exer. 1.1--hands separate, then together.

Exer. 1.2--rhythmically adjusted Exer. 1.1; hands sep. and tog.

Write: Theory Notebook: Technique/Exercises

and Play:

Ex. 1.1: as played in C position in G, F, C clefs

Ex. 1.2: adjusted rhythmic notation of Exer. 1.1

In C position, G clef--end with half note

In C position, F clef--end with quarter note.

Theory Notebook: Modes/One octave

Using the 3-stave format, write each mode in each clef in whole notes; one octave, ascending & descending:

treble clef --name the notes

bass clef --name the notes

--indicate H/W pattern

alto clef --name the notes

--indicate the mode degrees (1.2.3.etc.)

Listen: **DUE SEPT. 16**

Begin listening to the Week Two selections (Perotin)

Practice Journal: List date and amount of time practiced, for example:

9/1/08 15 mins.

9/2/08 10 mins.

9/5/08 20 mins.

You may make other notes of your own as well.

You may also want to keep track of the individual

MM for each exercise.

Vocabulary List: Continue

LESSONS AND ASSIGNMENTS

LESSON 4

9/11-12/08 (Th) Week Two

Quote: p. 5 (Josh Billings)

ET Quiz #3: 10 items played 3 times each:
 6 H/W steps—harmonic/melodic. ascending
 4 modes--ascending/descending

Play/Count: Exer. 1.2; hands together (if possible)
 In C position, G clef--ending with half note, counting 1/8 notes
 In C position, F clef--ending with quarter note, counting 1/16 notes

Discuss: Chant and chant types:
 1) syllabic 1 note/1 syllable; used in hymns and sequences
 2) neumatic few notes/1 syllable; most common
 3) melismatic many notes/1 syllable; usually found in Alleluias
 4) psalmodic 1 repeated note/many syllables

Play/Sing: Text, p.3-6 chants:
 Analysis: verbal analysis

Play/Sing: Intervals within the mode (dorian)
 hands together if possible
 ascending: 1-2, 1-3, 1-4, 1-5, 1-6, 1-7, 1-8
 descending: 8-7, 8-6, 8-5, 8-4, 8-3, 8-2, 8-1
 Class instructed to practice this in all 4 modes

Handout: ASSIGNMENT 4--Reviewed with class
 Explained metronome technique for practicing
 demonstrate WRITE: Theory Notebook: Intervals on board
 3-stave format
 interval & quality; note names; mode degrees

Announce: Keyboard Testing will begin next Thursday/Friday, 9/18-9/19
 sign up sheet available at Tuesday, 9/16 class

ASSIGNMENT 4

9/11-12/08

******* DUE SEPT. 18 & 19*********Listening List:** Notebooks for Weeks 1 & 2 will be collected**Keyboard Testing:**

Exer. 1.1 and 1.2 hands sep/hands tog. mm=TBA
 Modes #1 hands sep/hands tog.
 play in eighth notes, mm=TBA
 Modes #2 hands sep/hands tog.
 tonic quarter note, mm=TBA

******* DUE SEPT. 23*********Play & Sing:** Modes #2 (see handout)

1 octave/ hands separate; ascending & descending
 Play & count in the three notated patterns.

Play & Sing: Theory Notebook: Intervals within the mode, as we did in class.

ascending & descending; hands together if possible.
 --sing with note names
 --sing with numbers (1-2, 1-3, etc. and 8-7, 8-6, etc)
 --sing with solfege

Analyze: Melodic construction of the S-R/Prep #1 (Sight-reading/Prepared pieces)
 Use your analysis checklist.

S-R/Prep #1: Be prepared to play in class:
 Text, p.12—14
 Ambrosian Chant handout, measures 1—5

LESSONS AND ASSIGNMENTS

LESSON 5

9/18-19/08 (Th) Week Three

KEYBOARD TESTING #1

Individual Testing done in class

Exer. 1.1--did not play

Exer. 1.2--all played in 1/8 note version (1.2a)
--hands sep/hands tog.

Modes #1--established mm and set goals for each student
--hands sep./even rhythm/eighth notes

Modes #2--did not play

Checked Listening List for Weeks 1 & 2

Pre-class survey: Turn in by Fri., 9/19

Handout: **ASSIGNMENT 5**

ASSIGNMENT 5

9/18-19/08

DUE 9/23/08

(from Assignment 4)

S-R/Prep #1—will do in class and will be turned in:

Text p. 12-14

Ambrosian Chant handout, measures 1-5

S-R/Prep #2:

Provide written analysis and be prepared to play in class:

Text, p. 15

Gallican Chant handout

DUE 9/30/08

Listening Lists:

Week 3A & 3B

Week 3C will be put in the library by Friday afternoon
and may be available by Sunday at the earliest.

Keyboard:

Continue keeping Practice Journal as you work towards
your next skill levels.

LESSONS AND ASSIGNMENTS

LESSON 6

9/23/08 (T) Week Four

Quote: p. 48 (Stravinsky)

ET Quiz #4: 5 exs—H/W steps, perfect consonant intervals
5 exs--Modes

Melodic Dictation: Introduction/how to take melodic dictation

Dictation #1: treble clef (Hardy & Fish)
3x—played; 4x—sung

Dictation #2: bass clef (Parrish)
4x—played; 3x—sung

Collect, discuss, write on board
List the 4-steps discussed ??

Collect: Pre-Class Survey
Perotin (WK 2) worksheet

Review: Tardies to class;
Absences—advance notice, doctor's note, one week for make-up work
Put name on all papers; can staple papers together

Handout: **ASSIGNMENT 6--discuss**
LISTEN: Week 3C
LISTEN: Week 4A & 4 B
calling attention to the due dates
WRITE: All is due by 9/25, no exceptions;
List in the Theory Notebook and label in following order:
TECHNIQUE:
Exercise 1.1 even rhythm
Exercise 1.2 reduced rhythm

Modes #1 even rhythm
#2 with a tonic pause
#3 dotted rhythm

INTERVALS:
Intervals within the mode:
dorian, phrygian, lydian, mixolydian

ASSIGNMENT 6

9/23/08

****Unless otherwise noted, all assignments are due at the next class meeting.****

Listen: **SEPT. 25**--Week 3A & 3B Worksheets and notes are due.
 SEPT. 30--Week 3C Worksheets and notes are due.
 Begin Week 4 Listening List.
 OCT. 2 --Week 4 Worksheets and Tracksheets are due.

Sing & Play: Modes #3--play in each mode
 --1 oct., hands separate, ascending & descending
 --sing along with note names
 --sing with numbers
 --sing with solfege
 --sing with counting as you play in reduced notation pattern
 begin with mm = 69.

S-R/Prep #3: Treble clef--Text, p.17
 Bass clef--Mozarabic chant handout

Analyze: Intervals #1 (handout)
 Intervals #2 (handout)

Write: Theory Notebook: Modes #3--write for each mode
 3-stave format, one octave, ascend & descend
 In reduced rhythmic notation as shown on board
 Write in the counting for each staff:
 treble clef: dotted half and quarter
 alto clef: dotted quarter and eighth
 bass clef: dotted eighth and sixteenth
 *See WRITE handout for everything due on **Sept. 25**.

Practice Journal: See Handout--due **OCT. 2**
 Journals are due every two weeks in conjunction with the keyboard
 testing schedule.

Vocabulary List: Weeks 1-4 are due **SEPT 30**

LESSONS AND ASSIGNMENTS

LESSON 7

9/25/08 (Th) Week Four
(No 9/26/08)

Quote: p. 7 (Britten)

ET Quiz #5

Melodic Dictation #3 (Parrish, p. 10) played 5x; sang at 3x
#4 (Parrish, p. 10) played 5x; sang at 3x

Collect: WRITE handout paper
Analysis #1 and #2
Listening Lists

Handout: ASSIGNMENT 7

ASSIGNMENT 7 DUE SEPT. 30

9/25/08

Listen: Week 3A, 3B, 3C handouts and notes

Analysis: Intervals #3 and #4

Vocabulary: Weeks 1-4

Keyboard: Practice for Keyboard Testing on OCT. 2
 Keep Practice Journal

S-R/Prep #4:treble clef--Text, p. 26
 Bass clef--Liturgical drama handout

ASSIGNMENT 8

9/30/08

DUE OCT. 2

Week 4: Worksheets and Tracksheets--Week 4A and 4B

Analysis: #5 & #6

Keyboard Testing: Exer. 1.2

Modes #1 (straight rhythm)

Modes #2 (with a tonic pause)

Modes #3 (dotted rhythm)

S-R/Prep One of the 4 S-R/Prep assignments

Be prepared to play these at tempo set two weeks ago

Practice Journals: Turn these in at keyboard testings.

Vocabulary List: Handout for Weeks 5-8—due at end of Week 8.

DUE OCT. 7

Listening List:

Week 5A--Cover Sheet

Celtic Wanderer Worksheet and Tracksheet

LESSONS AND ASSIGNMENTS

LESSON 9

10/02-03/08 (Th) Week Five

KEYBOARD TESTING #2

Collect: Week 4A and 4B--Worksheets and Tracksheets
 Practice Journals--Weeks 1-4
 Analysis #5 and #6

Handout: ASSIGNMENT 9

ASSIGNMENT 9

DUE OCT. 7:

Analysis: #7 and # 8 (Soprano and Bass lines)
#9--see Prep #5

DUE OCT. 9--OCT. 10

WRITE: **Modes #3**—3-stave format in reduced notation as shown on handout.

Prep #5: **Analysis #9:** Make your own copy to hand in with the intervals between the two hands notated between the staves.
Numbers only—no quality.
Learn hands separate first before putting hands together.
Play slowly and in correct rhythm.
Read the *Estampie* (instrumental dance) handout.

Listening: Week 5B and 5C Worksheets and Tracksheets.

DUE OCT. 16--OCT. 17:

Keyboard: **Technique/Exercises--Hanon #1 and #2**
Play slowly hands separate and build up to hands together.
Modes: Keep practicing to achieve your new goals.

Keyboard Testing Schedule Handout: This is an approximate schedule of the remaining testing dates and the required technical exercises and prepared pieces.

Practice Journals: due at Keyboard Testings.

LESSONS AND ASSIGNMENTS

LESSON 10

10/07/08 (T) Week Six

Quote: p. 9 (John Cage)

Pre-class testing—1 student

Post-class testing—2 students

ET Quiz #7

Melodic Dictation (15-20 secs between playings, more time after last time)

#7 treble clef, (text p. 33, 1st line) played 5x
 #8 bass clef, (Treasury, p. 31) mm1-4, played 5x
 Hint: get major beats first, then fill in with eighth notes.

Sing & Play: Intervals within the mode up to P5, then to P8
 121--123131--1234141--12345151, etc.
 all 4 modes

Keyboard: **due Oct. 16/17 testing; mm = 126**Modes, 1 oct., contrary motion:

all 4 modes

Modes #1 rhythm, legato & staccato

Modes, 1 oct. (tog.)

reviewed fingering

played dorian & phrygian in half notes

Technical Exercises: Hanon #1 and Hanon #2

briefly discussed practice routine and goals

better to practice 10-15 mins per day than 30-60 mins. night before test
 explained to play from C to C, 1 octave, then increase to 2 octaves.

Ex: 1st week: learn/practice Hanon #1 and 1 oct. modes, tog, parallel2nd week: learn/practice Hanon #2 and 1 oct. modes, tog. contrary

LESSONS AND ASSIGNMENTS

LESSON 10--cont.

10/07/08

Collect: Analysis #7, #8, #9
Week 5A Worksheets and Tracksheets

Remind: Syllabus requires ruler and metronome
Referred specifically to Keyboard Testing Schedule
Read the directions on the Assignment sheets first
Most of the questions asked in class about homework are
answered on those assignment sheets.
Read the entire assignment and 'walk through' it first.
(organization, time management)

DUE OCT. 10: See ASSIGNMENT 9
Modes #3—WRITE

Prep #5—be ready to play hands sep and to discuss the reading handout.

Week 5B & 5C Worksheets & Tracksheets

Announce: Preps #1-#4 will be re-tested and scheduled on Fridays after class

Handout: ASSIGNMENT 10

ASSIGNMENT 10

Check Assignment 9 for other due dates

Make copies of your work **BEFORE** you turn it in if you want to keep it

DUE OCT. 10/9-10/10 *new assignment

***Analysis:** #10 (Soprano and Bass lines)
indicate the interval by number only
write the interval in between the two staves

WRITE: **Modes #3**—3 stave format in reduced notation as shown on
handout.

Keyboard: **Prep #5**—be ready to play hands separate and also discuss the
reading handout.

LISTEN: Weeks 5B and 5C Worksheets and Tracksheets.

DUE OCT. 14:

***Prep #6:** Text, p. 31 (minnelied)

***Prep #7:** troubadour song

***Listening:** Week 6A Worksheet and Tracksheet.

DUE OCT. 16—OCT. 17: See Assignment 9

Keyboard: **Technique/Exercises--Hanon #1 and #2** (see handout)
Play slowly hands separate and build up to hands together.
Modes: One octave together; parallel and contrary motion.
All 3 rhythms

Prep #5: Estampie
Keep practicing to achieve your new goals. mm=126

Keyboard Testing Schedule Handout: This is an approximate schedule of the
remaining testing dates and the required technical exercises and
prepared pieces.

Practice Journals: due at Keyboard Testing.

LESSONS AND ASSIGNMENTS

LESSON 11

10/9-10/08 (Th) Week Six

Quote: p. 13 (Copland)

Announce: Keyboard Testing is to be done outside class time on Thurs/Fri.
Signup Sheets will be available in all class periods.

ET Quiz #8: Review intervals and modes first—how to identify unison—P5

Melodic Dictation #9—treble clef (Parrish, p. 26) played 5 x
#10—bass clef (Treasury, p. 23-7) played 9x:
entire passage—1x
mm1-4—3x
mm 4-8—3x
entire passage—2x

Prep #5 Needs fingering...will provide students with a fingered version

Handout: **ASSIGNMENT 11**

ASSIGNMENT 11

***** Fridays after class (11:30am) are now available for extra help and for completing keyboard testings. Must sign up before the Friday you want to come in.**

*****Make copies of your work BEFORE you turn it in if you want to keep it*****

DUE OCT. 14:

(*handout 10/9-10/10)

***Analysis #11**

Prep #5, #6, #7: Be prepared to play in class.

Listening: Week 6A Worksheet and Tracksheet.

Keyboard: Prepare for Keyboard Testing on 10/16-10/17.
See Keyboard Testing Sheet from Assignment #10.
Keep practicing to achieve your new goals. **mm=126**

DUE OCT. 16—OCT. 17: See Assignment 9

Keyboard Testing: **Technique/Exercises--Hanon #1 and #2** (see handout)

Play slowly hands separate and build up to hands together.

Modes: One octave together; parallel and contrary motion.
All 3 rhythms

Prep #5: Estampie

Keyboard Testing Schedule Handout: This is an approximate schedule of the remaining testing dates and the required technical exercises and prepared pieces.

Practice Journals: due at Keyboard Testing.

LESSONS AND ASSIGNMENTS

LESSON 12

10/14/08 (T) Week Seven

Announce: Keyboard Testing will be done outside of class. Sign up today.

ET Quiz #9: 5 modes; 5 intervals (m2, M2, m3, M3, P4, P5, P8)

Reminders: Reduce intervals to no higher than a 10th
Please read the directions.
Use dark pencil/clear handwriting
Do professional work

Melodic Dictation: #11 treble clef (*Cantiga*; text, p. 35) played 5 x
Hint: getting the rhythm first may help
#12 bass clef (*Viderunt*; Treasury, p. 43)

Prep #5 (Estampie): Worked out most of L.H., and 1st phrase of the R.H.

Handout: ASSIGNMENT 12

ASSIGNMENT 12

DUE OCT. 16/17

Analysis #12: keep intervals to a 10th or smaller

Keyboard Testing (mm=126)

Keyboard testing will now take place outside of class time.

Sign up on the sheet before you leave class today.

Show up at least 10 mins. before your testing time.

Bring Prep #5, #6, and #7. You will be expected to play each piece in its entirety.

Refer to the Keyboard Testing Handout for the technique requirements.

Practice Journals

DUE OCT. 23

Listening List: Week 7A—Tydings Trew Worksheet and Tracksheet

LESSONS AND ASSIGNMENTS

LESSON 13

10/16-17/08 (Th) Week Seven

Quote: p. 16 (Einstein)

Pre-quiz review: What to listen for in the modes:
M3 vs m3 = 50% elimination on first hearing
Identified other unique characteristics
Played examples of the modes to demonstrate

ET Quiz #10

Prep #8 and #9: Clap & count out rhythms

Class concerns: Reviewed issues of time management, procrastination; taking ownership of their own education.
Reviewed requirements listed on the syllabus:
Use of metronome for practice
Use of binders with dividers for organization

Collect: Homework

Announce: ET Test #1 on Tuesday, Oct. 21

Handout: ASSIGNMENT 13—briefly discussed

ASSIGNMENT 13

DUE OCT. 21:

Analysis #13

Keyboard: Hanon #3 & #4
Prep #8
Prep #9

Aural Skills Test 1—will include intervals, modes, and melodic dictation in both treble and bass clefs.

Practice Journal for 10/16-10/31 included

Reminder: **DUE OCT. 23:**
Week 7A—Worksheet & Tracksheet

LESSONS AND ASSIGNMENTS

LESSON 14

10/21/08 (T) Week Eight

Ear-Training Test #1: intervals, modes, melodic dictation in treble and bass clefs.

Collect: Homework

Handout: Keyboard Testing Sheet for Week 9 (10/30-31)
Practice Journal through Week 9
Review practice tips

ASSIGNMENT 14

Guest Dr. Robinson spoke to class in thanks and appreciation for participating in doctoral research.

ASSIGNMENT 14

MID-SEMESTER PROGRESS REPORT HANDOUT:

This work is due IMMEDIATELY. After Nov. 4 any work not accounted for will be awarded a grade of zero. This includes Re-do work. You may turn things into my mailbox. Be sure your name is on all of your work.

KEYBOARD TESTING #4 & #3 RE-TAKE HANDOUT:

These handouts are self-explanatory, but contact me if you have any questions and also to schedule a time outside class to do the re-takes.

DUE OCT. 23:

Week 7A—Worksheet and Tracksheet. Friday students must turn this in by Oct. 23 to my mailbox. I will be checking it on Thursday night.

Keyboard Practice—at least 15 mins. daily to prepare for Keyboard Testing on Oct. 30 and Oct. 31.

Practice Journal—continue logging in your practice time.

DUE OCT. 28:

Read and outline the first 2 chapters of “History of Western Music” on reserve in the Music Library:

- start a new page with each chapter
- neatness and organization will count towards the grade
- a good source for Vocabulary List Weeks 5-8--due Oct. 30/31.

LESSONS AND ASSIGNMENTS

LESSON 15

10/23/08 (Th) Week Eight

Quote: p. 19 (Gershwin)

Collect: Late assignments.

Review: Ear Training Test #1

Keyboard Testing #4 (10/30-31)

- 1) 2 octave fingering, hands separate
in C and A modes, rhythms #1, #2, #3
- 2) Hanon #3 and #4
- 3) Prep #8, #9—hand separate
Prep #5—hands together

Work individually for remainder of class

ASSIGNMENT 15

DUE OCT. 28

Read and Outline:

CHS. 1 and 2 of the *History of Western Music*: (they're short chapters...)
On reserve in the Music Library
Bring to class on Oct. 28 for discussion.

Keyboard Testing #4 (Oct. 30-31):

Practice 15 mins. daily
Use your metronome—you should come to the testing with the tempo
of each item that you have prepared.

Mid-Semester Progress Report:

Keep working at completing the missing work and turn in asap.

Keyboard Re-Takes:

Remember to sign up for testing times on signup sheet available in class.

***** Fridays after class (11:30am) are still available for extra help
and for completing keyboard testings. Must sign up/let me know
before the Friday you want to come in.**

Have a Happy and Safe Homecoming Weekend!

LESSONS AND ASSIGNMENTS

LESSON 16

10/28/08 (T) Week Nine

Ear-Training Test #11

Introduce:

(*written on board)

First species counterpoint (class instructed to take notes)

The Study of Counterpoint, from J.J. Fux'sGradus Ad Parnassum treatise (1660-1741)

Medieval composition of motet:

aggregate of parts/two-dimensional approach to polyphony

*discantus—two-fold melody

predecessor of term counterpoint

early usage in strict rhythm

*punctum contra punctum

*contrapunctus--originated c. 1300

*cantus contra cantum--melody vs melody, c. 1400

linear

Brief mention

Johannes Tinctoris and Gioseffo Zarlino

Fux's method as foundation of classical Viennese style

of Haydn, Mozart, and Beethoven

Consonances: perfect and imperfect

Dissonances

Dictation:

(Fux) D mode cantus firmus

Demonstrate on board

number measures above top staff

cantus firmus (c.f.) on lower staff

Discussion:

General 1st species rules of composition:

simplest composition of 2 or more voices

notes of equal length

only consonances

c.f.—invent one or obtain from a book of chorales

contrary motion is best option

beginning and ending interval must be perfect consonance

begin in 'perfection', end in 'relaxation'

use more imperfect than perfect consonances

imperfect is more harmonious, perfect is perfection

approach last interval with M6 when c.f. is in lower voice

approach last interval with m3 when c.f. is in higher voice

LESSONS AND ASSIGNMENTS

LESSON 16--cont.

10/28/08

Demonstrate on board adding a counterpoint to the D c.f.
Calling on individual students to furnish the notes

Dictate: E cantus firmus

Handout: Signup Sheet for Keyboard Testing #4
Signup Sheet for Keyboard Testing #3 Re-takes

ASSIGNMENT 17

ASSIGNMENT 16

DUE OCT. 30-31

Keyboard Testing #4 (Oct. 30-31):

Practice 15 mins. daily

Use your metronome—you should come to the testing with the tempo of each item that you have prepared.

Sign up today for a time on Thursday or Friday.

Practice Journals and Vocabulary Lists (Weeks 5-8):
due at Keyboard Testing time.

Read and Outline:

Chs. 3 & 4—*History of Western Music*

On reserve in the Music Library

Bring to class on Oct. 30-31 for discussion.

Keyboard Theory:

Add a counterpoint above the E mode cantus firmus that was dictated in class.

Indicate the intervals used.

Be prepared to play and sing each line in class. Use scale degrees.

REMINDERS:

Mid-Semester Progress Report:

Keep working at completing the missing work and turn in asap.

Keyboard Re-Takes:

Remember to sign up for testing times on signup sheet available in class.

***** Fridays after class (11:30am) are still available for extra help and for completing keyboard testings. Must sign up/let me know before the Friday you want to come in.**

***I will also make individual appointments on Sats and Suns. to help you finish your testings. See me.

LESSONS AND ASSIGNMENTS

LESSON 17

10/30-31/08 (Th) Week Nine

Quote: p. 22 (Heifitz, two quotes)

Ear-Training Test #12

Dictation: F and G cantus firmus (Fux)
Discuss E cantus firmus—student work on board

Handout: Practice Journal and Vocabulary Sheets for Weeks 9-12 (10/30-11/14)

ASSIGNMENT 17

ASSIGNMENT 17

DUE NOV. 4

Keyboard Theory:

Add a counterpoint above to the F and G cantus firmus.

Indicate intervals used.

Be prepared to play and sing each line in class. Use scale degrees.

Read and Outline:

Chs. 5&6—*History of Western Music*

On reserve in the Music Library

Bring to class on Nov. 4 for discussion.

Keyboard Testing #5 (Nov. 13-14):

Practice 15 mins. daily, minimum.

Use your metronome—you should come to the testing with the tempo of each item that you have prepared.

All written work is due, including: Listening List Worksheets and Tracksheets; Writing; and Analysis. It is the student's responsibility to keep track of each assignment and to account for all missed work.

If you still have Keyboard Testing requirements to fulfill, you must schedule a time

for Nov. 6 and/or Nov. 7 to complete these and to avoid reductions in your final keyboard grade.

LESSONS AND ASSIGNMENTS

LESSON 18

11/4/08 (T) Week Ten

Quote: p. 21 (Ulysses S. Grant)

Ear-Training Quiz #13

Melodic Dictation: A and C cantus firmus (Fux)

Collect: Assignments

Review: Assignment deadlines; late work penalties

Handout: ASSIGNMENT 18

ASSIGNMENT 18

***** Fridays after class (11:30am) are still available for extra help and for completing keyboard testings. Must sign up before the Friday you want to come in.**

***** Make copies of your work BEFORE you turn it in if you want to keep it*****

DUE NOV. 6/7

Keyboard Theory:

Add a counterpoint above to the A and C cantus firmus.

Indicate intervals used.

Be prepared to play and sing each line in class. Use scale degrees.

Read and Outline:

Chs. 7, 8, & 9—*History of Western Music*

On reserve in the Music Library

Bring to class on Nov. 6 & 7 for discussion and to turn in.

All chapters, 1-9 are to be turned in by Nov. 6/7.

Keyboard Testing Makeups:

Prepare for Keyboard Testing on 11/6-11/7.

You must schedule a time to complete work not yet tested, not yet passed, and not yet passed at the required mm of 126.

REMINDER:

Keyboard Testing #5 (Nov. 13-14):

Practice 15 mins. daily, minimum.

Use your metronome—you should come to the testing with the tempo of each item that you have prepared.

Prepared pieces: will be the cantus firmus/counterpoints which you have composed in each of the six modes. Be prepared to play and sing with each one.

LESSONS AND ASSIGNMENTS

LESSON 19

11/6-7/08 (Th) Week Ten

Quote: p. 14 (Charles Darwin)

Keyboard Sing & Play: A and C modes (aeolian and ionian)
1-2-1, 1-2-3-1, 1-2-3-4-1, etc.
1-7-1, 1-7-6-1, 1-7-6-5-1, etc.

Ear-Training Quiz #14: Self-graded
Reviewed how to listen for intervals, modes and motives

Signup Sheet: Keyboard Test re-takes for 11/6-7 and 11/13-14

Demonstrate on board: Format for writing the cantus firmus and its counterpoint
(2nd time) numbering measures, labeling intervals

Handout: ASSIGNMENT 19

ASSIGNMENT 19**DUE NOV. 13/14****Keyboard Testing #5 (mm=126)**

Sign up on the sheet before you leave class today.

Show up 5 mins. before your testing time.

Bring all of your materials with you and BE READY to play

THE FOLLOWING REQUIREMENTS REPLACE THE ONES LISTED ON THE KEYBOARD TESTING SCHEDULE:**2 octave modes—hands together, all three rhythms @mm.126****2 octave Hanon Exercises #1 and #2--hands together @ mm 126****2 octave Hanon Exercises #3 and #4****All of your cantus firmus/counterpoints in the E,F,G,A,C modes.****Practice Journals--due at time of testing.****WRITE:** in the A and C modes (one octave, ascending & descending)

Modes #1--Using the 3-stave format, write each mode in each clef in whole notes;

treble clef --name the notes

bass clef --name the notes

--indicate H/W pattern

alto clef --name the notes

--indicate the mode degrees (1.2.3.etc.)

Modes #2-- the 'tonic pause'

Remember to use the 3-stave format and reduced notation.

Modes #3--dotted rhythm

Remember to use the 3-stave format and reduced notation.

Intervals within a mode

3 stave format, whole notes, ascend & descend.

treble clef--indicate interval and quality (P5, etc)

alto clef--indicate numbers (1-2,1-3,etc. and 8-7,8-6, etc.)

bass clef--indicate note names.

DEC. 4-5 Final keyboard testing—last chance to pass all requirements

LESSONS AND ASSIGNMENTS

LESSON 20

11/13-14/08 (Th) Week Eleven

Quote: p. 21 (Arlo Guthrie) and p. 26 (Jellinek)

Ear-Training Quiz #15: Reviewed identifying a mode in 2 playings (M3 vs m3)

Keyboard Theory: Adding a counterpoint below the cantus firmus
students copy from board for example
played 'student' version from Fux, corrected, re-played
Rule—beginning interval must be in the mode

Reminders: Deadlines; neatness counts

Signup Sheet: Keyboard Testing re-takes on 11/20-21

ASSIGNMENT 20**DUE NOV. 18**

Add counterpoints BELOW to each cantus firmus:

- E mode
- F mode
- G mode
- A mode
- C mode

Prepare your manuscript as demonstrated in class:

- Use manuscript paper—nothing else will be accepted.
- Use the 2-stave format as demonstrated.
- Use only whole notes separated by a bar line.
- Label each exercise—“A mode”, etc.
- Number each ‘measure’ over the top staff.
- Indicate only the interval number in between the staves.
- Write neatly in pencil. Sloppy work will not be accepted.
- Play through the finished exercise and correct any mistakes found.

Sign up for Keyboard Testing on Nov. 20 and Nov. 21

REMINDER: The final Keyboard Testing will be Dec. 4 and Dec. 5.
You will receive a final synopsis on Tuesday, Nov. 18, however,
it will include the following:

Hanon Exercises #3 and #4—2 octaves, hands tog. @ mm=126

LESSONS AND ASSIGNMENTS

LESSON 21

11/18/08 (T) Week Twelve

Quote: p. 25 (Victor Hugo)

LISTEN: Week 1A, 1B, 1C
played selected tracks
reviewed Worksheets and Tracksheets

Signup Sheet: Keyboard Testing re-takes on 11/20-21

Return: Assignments to be reworked

Handout: ASSIGNMENT 21

ASSIGNMENT 21

DUE NOV. 25

LISTEN: Week 12A & 12B: Josquin des Prez
Worksheets and Tracksheets

Vocab Lists: Weeks 9-12

Re-do homework is due on the date listed on individual assignments.

Reminder

Sign up today in class for keyboard testing
this Thursday and Friday, 11/20 & 11/21.

FINAL Keyboard Testing is Dec. 4 and Dec. 5.
Keep practicing with the metronome at least 15-20mins. daily.
Keep a practice journal through these dates and turn in at your last testing.

LESSONS AND ASSIGNMENTS

LESSON 22

11/20-21/08 (Th) Week Twelve

Quote: p. 30 (Goddard Lieberson)

LISTEN: Week 2
Played selected tracks
Reviewed Worksheets and Tracksheets

Signup Sheet: Keyboard Testing re-takes

Final Exam: Brief discussion
Ear-Training/Aural skills
intervals, modes, motives
dictation
Vocabulary
Composers and their dates

Reminder: Final Keyboard Testing is Dec. 4-5

Listening List for Week 12 is due 11/25

Keyboard Testing #6 is 12/4 and 12/5
Practice 15 mins. daily

ASSIGNMENT 22

No Assignment Sheet handed out.

Assignment was given verbally in class:

Final Keyboard Testing is Dec. 4-5

Listening List for Week 12 is due 11/25

Keyboard Testing #6 is 12/4 and 12/5
Practice 15 mins. daily

LESSONS AND ASSIGNMENTS

LESSON 23

11/25/08 (T) Week Thirteen

Quote: p. 24 (Hedda Hopper) and p. 35 (Ernest Neuman)

LISTEN: Week 3A
 played selected tracks
 reviewed Worksheets and Tracksheets

Signup Sheet: Keyboard Testing re-takes

Discuss: Final Exam

Handout: Homework Checklist

No Assignment Sheet was handed out

ASSIGNMENT 23

No Assignment Sheet was handed out.

LESSONS AND ASSIGNMENTS

LESSON 24

12/2/08 (T) Week Fourteen

Quote: p. 37 (Plato)

Handout: Assignment re-do's

Reminder: POSTTEST is 12/3 at 8:30am

Signup: Keyboard Testing for 12/4 and 12/5

LISTEN: Week 4
played selected tracks
reviewed Worksheets and Tracksheets

Discuss: Rules for adding counterpoints below the cantus firmus
beginning, ending , and middle intervals

MUS 4905

Keyboard Theory Project
(12/2/08)

Fall 2008

ASSIGNMENT 24

No Assignment Sheet handed out

LESSONS AND ASSIGNMENTS

LESSON 25

12/4-5/08 (Th) Week Fourteen

Quote: p. 42 (R. Schumann)

Handout: Study guide for CHS. 1-9—(*History of Western Music*)

Vocabulary List

Review: CHS. 1-6
identified important terms and concepts likely to appear on exam

Discuss: Put taxonomy for the class on board

Overtone series in relation to the class

No Assignment Sheet.

MUS 4905

Keyboard Theory Project
(12/4-5/08)

Fall 2008

ASSIGNMENT 25

No Assignment Sheet handed out

LESSONS AND ASSIGNMENTS

LESSON 26

12/9/08 (T) Week Fifteen

Quote: p. 56 (Oscar Wilde)

Prep for Final Exam:

Handout: Listening Lists

Vocabulary Lists and Study Guide from Listening Lists and Fux

Post-Class Survey

Turn in by exam date to me or to my mailbox

Evaluation for the School of Music

Closing remarks to class in appreciation for their participation in this project and for seeing it through to the end, along with best wishes for their continued studies and successes in their professional careers.

No Assignment Sheet

APPENDIX I
COURSE REFERENCES AND RESOURCES

DICTATION SOURCES

The parenthetical abbreviation was the source reference for the Project researcher's use.

- 1) *Music Literature, A Workbook for Analysis* (Hardy & Fish)
Vol. II: Polyphony
Gordon Hardy and Arnold Fish
NY: Dodd, Mead and Co., Inc., 1966
LOC: 62-19671
- 2) *Masterpieces of Music Before 1750* (Parrish & Ohl)
An Anthology of Musical Examples from Gregorian Chant to J.S. Bach
Compiled and Edited with Historical and Analytical Notes by
Carl Parrish and John F. Ohl
NY: W.W. Norton and Co., Inc., 1951
- 3) *A Treasury of Early Music* (Treasury)
An Anthology of Masterworks of the Middle Ages, the Renaissance and the
Baroque Era; college edition
Compiled and edited with notes by Carl Parrish
NY: W.W. Norton and Co., Inc., 1958
LOC: 58-11111
- 4) *The Comprehensive Study of Music, Vol. I ** (Text)
Anthology of Music from Plainchant Through Gabrieli
William E. Brandt, Arthur Corra, William Christ, Richard DeLone, Allen Winold.
NY: Harper and Row, Publishers, 1980
ISBN 0-06-040922-3
- 5) *The Study of Counterpoint* (Fux)
from Johann Joseph Fux's
Gradus Ad Parnassum
Translated and edited by Alfred Mann
NY: W.W. Norton and Co., 1971

*This anthology was used as a "text" that the students purchased and was used as often as possible for class assignments.

CD LISTENING LIST

Week

- 1A *Sacred Women. Women as Composers and Performers of Medieval Chant.* Sarband. Troy, New York: Dorian Recordings, 2001. DOR-93235,
- 1B *Voices of Angels. Music of Hildegard von Bingen.* Voices of Ascension; Dennis Keene, conductor. Hollywood, CA: Delos International, Inc., 1997. DE-3219.
- A feather on the breath of God. Sequences and hymns by Abbess Hildegard of Bingen.* London: Hyperion Records Limited, 1984. CDA66039. (booklet only)
- 1C *Miracles of Sant'iago. Music from the Codex Calixtinus.* Anonymous 4. Los Angeles, CA: harmonia mundi usa, 1995. HMU 907156.
- 2A *Perotin.* The Hilliard Ensemble. New York, NY: ECM Records, 1989. ECM New Series 1385.
- 2B *Paris 1200. Perotin & Leonin—Chant and Polyphony from 12th Century France.* Lionheart. England: Nimbus Communications International Limited, 1998. NI 5547.
- 3A-B *Canto Gregoriano.* 10 CD-SET. Distributed by Membran Music Ltd. ISBN: 978-3-86562-776-6.
- 3C *The Age of Cathedrals. Music from the Magnus Liber Organi.* Theatre of Voices; Paul Hillier, director. Los Angeles, CA: harmonia mundi, usa, 1996. HMU 907157.
- 4A *The Soul of Chant.* The Benedictine Monks of Santo Domingo de Silos. USA: BMG Music, 1996.
- 4B *Russian Medieval Chant.* Distributed by Musical Heritage Society. Essex, England: Chandos Records Ltd., 2001. 5182805.
- 5A *Celtic Wanderers. The Pilgrim's Road.* Altramar Medieval Music Ensemble. Troy, New York: Dorian Recordings, 2001.
- 5B *Distant Love. Songs of Jaufré Rudel & Martin Codax.* Los Angeles, CA: harmonia mundi, usa, 2000. HMU 907203.
- 5C *Bella Donna. The Medieval Woman Lover, Poet, Patroness & Saint.* London: Hyperion Records Limited, 2006. CDH55207.

- 6A *A Star in the East. Medieval Hungarian Christmas Music.* Anonymous 4.
Los Angeles, CA: harmonia mundi, usa, 1996. HMU907139.
- 7A *Tydings Trew. Medieval English Carols and Motets.* Lionheart. Port
Washington, New York: Koch International Classics, 2003. KIC CD 7562.
- 12A *Josquin des Prés: The L'homme armé Masses.* The Tallis Scholars. Oxford,
England: Gimell Records, 1989. Gimell 454 919-2.
- 12B *Josquin Desprez Motets. La Chapelle Royale.* France: harmonia mundi s.a.,
1986. HMC 901243.

ANALYSIS ASSIGNMENTS

Hymnaire de Christian Science, French edition (hymnal)
Boston: The Christian Science Publishing Society, 1898. . . 1948.

MUSIC HISTORY

History of Western Music
HarperCollins College Outline Series
Hugh M. Miller and Dale Cockrell
NY: HarperCollins Publishers, 1991
ISBN 0-06-467107-0

QUOTE OF THE DAY

Music: a Book of Quotations
Dover Thrift Editions
Edited by Herb Galewitz
NY: Dover Publications, Inc., 2001
ISBN 0-486-41596-1

APPENDIX J
TAXONOMY OBJECTIVE MATERIALS: LISTEN/HEAR

Samples of Ear-Training (ET) Quizzes

Sample Answer Sheet for ET Quizzes #1 through #10

HEAR YE HEAR YE!

ET Daily Quiz # _____

Name _____

Date _____

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Answer Keys for ET Quizzes #1 through #10

ET Quiz #1

H W W H H W H W H W

1 2 3 4 5 6 7 8 9 10

ET Quiz #2

W H H W W H W H W H

1 2 3 4 5 6 7 8 9 10

ET Quiz #3

H W H #H W W dorian lydian phrygian mixolydian

1 2 3 4 5 6 7 8 9 10

ET Quiz #4

W P5 P8 H W lydian mixolydian dorian phrygian mixolydian

1 2 3 4 5 6 7 8 9 10

ET Quiz #5

lydian dorian mixolydian phrygian lydian

1 2 3 4 5 6 7 8 9 10

ET Quiz #6

musical notation for ET Quiz #6. The piece consists of 10 measures, each containing a chord. The mode labels above the staff are: mixolydian (measures 1-5), phrygian (measure 6), lydian (measure 7), mixolydian (measure 8), and dorian (measures 9-10). The chords are: 1. C major, 2. C major, 3. C major, 4. C major, 5. C major, 6. Bb major, 7. Bb major, 8. C major, 9. C major, 10. C major.

ET Quiz #7

musical notation for ET Quiz #7. The piece consists of 10 measures, each containing a chord. The mode labels above the staff are: mixolydian (measures 1-5), phrygian (measure 6), lydian (measure 7), mixolydian (measure 8), and dorian (measures 9-10). The chords are: 1. C major, 2. Bb major, 3. C major, 4. C major, 5. C major, 6. Bb major, 7. Bb major, 8. C major, 9. C major, 10. C major.

ET Quiz #8

musical notation for ET Quiz #8. The piece consists of 10 measures, each containing a chord. The mode labels above the staff are: phrygian (measures 1-5), lydian (measure 6), dorian (measures 7-8), and mixolydian (measures 9-10). The chords are: 1. C major, 2. C major, 3. C major, 4. C major, 5. C major, 6. Bb major, 7. Bb major, 8. C major, 9. C major, 10. C major.

ET Quiz #9

musical notation for ET Quiz #9. The piece consists of 10 measures, each containing a chord. The mode labels above the staff are: dorian (measures 1-5), mixolydian (measure 6), phrygian (measure 7), lydian (measure 8), and phrygian (measures 9-10). The chords are: 1. C major, 2. C major, 3. C major, 4. C major, 5. C major, 6. Bb major, 7. Bb major, 8. C major, 9. C major, 10. C major.

ET Quiz #10

musical notation for ET Quiz #10. The piece consists of 10 measures, each containing a chord. The mode labels above the staff are: lydian (measures 1-5), dorian (measure 6), mixolydian (measure 7), phrygian (measure 8), and mixolydian (measures 9-10). The chords are: 1. C major, 2. C major, 3. C major, 4. C major, 5. C major, 6. Bb major, 7. Bb major, 8. C major, 9. C major, 10. C major.

Sample Master Answer Sheet for ET Quizzes #11 through #15

MUS 4905

Keyboard Theory Project

Fall 2008

ET Daily Quiz # _____

Intervals--3

Identify quality of each interval
and construct the interval below
the given note

3-note motives--4

Construct from the given (first) note



Modes--3

Name the mode played

1. _____

2. _____

3. _____

Answer Keys for ET Quizzes #11 through #15

ET Quiz #11

Musical notation for ET Quiz #11. The piece is in G major. The first three measures show chords: P4 (D-G), P5 (G-B), and m3 (B-D). The next six measures show a scale: 1 (D), 2 (E), 3 (F#), 4 (G), 3 (F#), 2 (E), 1 (D). The final three measures show notes: dorian (G), mixolydian (F#), and lydian (E).

ET Quiz #12

Musical notation for ET Quiz #12. The piece is in G major. The first three measures show chords: M3 (D-F#), m2 (E-D), and P5 (G-B). The next six measures show a scale: 1 (D), 2 (E), 3 (F#), 4 (G), 3 (F#), 2 (E), 1 (D). The final three measures show notes: mixolydian (F#), phrygian (E), and dorian (G).

ET Quiz #13

Musical notation for ET Quiz #13. The piece is in G major. The first three measures show chords: M2 (D-E), P8 (D-G), and P4 (D-G). The next six measures show a scale: 1 (D), 2 (E), 3 (F#), 4 (G), 3 (F#), 2 (E), 1 (D). The final three measures show notes: aeolian (F#), dorian (G), and mixolydian (F#).

ET Quiz #14

Musical notation for ET Quiz #14. The piece is in G major. The first three measures show chords: P5 (G-B), P4 (D-G), and M3 (D-F#). The next six measures show a scale: 1 (D), 2 (E), 3 (F#), 4 (G), 3 (F#), 2 (E), 1 (D). The final three measures show notes: dorian (G), lydian (E), and aeolian (F#).

ET Quiz #15

Musical notation for ET Quiz #15. The piece is in G major. The first three measures show chords: m3 (B-D), M6 (D-F#), and P5 (G-B). The next six measures show a scale: 1 (D), 2 (E), 3 (F#), 4 (G), 3 (F#), 2 (E), 1 (D). The final three measures show notes: aeolian (F#), mixolydian (F#), and dorian (G).

ET Test

MUS 4905

Keyboard Theory Project

Fall 2008

HEAR YE !

HEAR YE!

Ear-Training Test #1

Name _____

Date _____

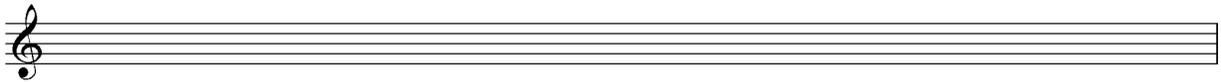
Intervals

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Modes

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

Melodic Dictation--treble clef (16 notes)



Melodic Dictation--bass clef (10 notes)



Answer Key for ET Test #1

Intervals

A musical staff with two staves (treble and bass clefs) showing ten intervals. The intervals are labeled as follows: P5, m3, M2, P4, M3, m2, P5, P4, P8, m3. Each interval is represented by a pair of notes on the staff.

Modes

A musical staff with two staves (treble and bass clefs) showing ten modes. The modes are labeled as follows: lydian, mixolydian, phrygian, mixolydian, aeolian, lydian, dorian, phrygian, dorian, mixolydian. Each mode is represented by a single note on the staff.

Melodic Dictation--16 notes/treble clef (Text, p. 20)

A musical staff in treble clef with 16 notes. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. The word "given" is written above the first note.

Melodic Dictation--10 notes/bass clef (Treasury, p. 14)

A musical staff in bass clef with 10 notes. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3. The word "given" is written above the first note.

LESSON 10

Dictation #7

(Text, p. 33)



Dictation #8

(Treasury, p. 31)



LESSON 11

Dictation #9

(Parrish & Ohl, p. 26)



Dictation #10

(Treasury, p. 36)



LESSON 12

Dictation #11

(Text, p. 35)



Dictation #12

(Treasury, p. 43)



Cantus Firmus Dictations

LESSON 16

in D mode (dorian)

(Fux, p. 27)



in E mode (phrygian)

(Fux, p. 34)



LESSON 17

in F mode (lydian)

(Fux, p. 36)



in G mode (mixolydian)

(Fux, p. 37)



LESSON 18 I

in A mode (aeolian)

(Fux, p. 40)



in C mode (Ionian)

(Fux, p. 40)



LISTEN Tracksheets and Worksheets

MUS 4905

KEYBOARD THEORY PROJECT

FALL 2008

LISTENING LISTS WORKSHEETS AND TRACKSHEETS

LISTEN

1A Sacred Women

1B Voices of Angels

1C Santiago/Codex

2A Perotin Wrksht

2B Lionheart

3A Canto Gregoriano

3B Canto Gregoriano

3C Magnus Wrksht

3C Magnus Trksht

4A Soul of Chant Wrksht

4A Mass/II Trksht

4B Russian Medieval Chant Wrksht

4B Russian Medieval Chant Trksht

5A Celtic Wrksht

5A Celtic Trksht

5B Distant Love Wrksht

5B Distant Love Trksht

5C Bella Donna Wrksht

5C Bella Donna Trksht

6A Hungarian Wrksht

6A Hungarian Trksht

7A Tydings Wrksht

7A Tydings Trksht

12A Josquin Wrksht (L'homme armé masses)

12A Josquin Trksht

12B Josquin Wrksht (motets)

12B Josquin Trksht

LISTENING LIST

WEEK ONE (800-1200)

- A. Sacred Women (Christian, Arab and Byzantine chant)
- B. Voices of Angels (Hildegard von Bingen)
- C. Miracles of Sant'iago (Codex Calixtinus)

WEEK TWO (800-1200)

- A. Perotin (The Hilliard Ensemble)
- B. Lionheart (Paris, 1200, chant and polyphony)

WEEK THREE (800-1200)

- A. Canto Gregoriano –VII In Paradisium
- B. Canto Gregoriano –VIII Natus est Nobis
- C. The Age of Cathedrals—Music from the *Magnus Liber Organi*

WEEK FOUR (c.600-1700)

- A. The Soul of Chant
(The Benedictine Monks of Santo Domingo de Silos)
- B. Russian Medieval Chant

WEEK FIVE (1200-1400)

- A. Celtic Wanderers (Altramar Medieval Music Ensemble)
- B. Bella Donna (The Medieval Woman)
- C. Distant Love (Songs of Jaufré Rudel & Martin Codax)

WEEK SIX (1200-1400)

- A. A Star in the East (medieval Hungarian Christmas music)

WEEK SEVEN (1100-1600)

- A. Tydings Trew (medieval English carols and motets)

WEEK TWELVE (c.1440-1521)

- A. Josquin des Prez (L'homme armé masses)
- B. Josquin des Prez (motets)

LISTENING LIST

Please do not make any marks in the CD booklets. All notes will go in the Listening List sections of your notebooks. Thank you.

Please try to listen to the CD's in the order listed.

WEEK TWO

A) Perotin, The Hilliard Ensemble (c. 35mins.)

1. Read CD booklet, and answer the questions on the accompanying worksheet.
2. List title, composer and type of piece (conductus/organum)
3. Listen to the following tracks and describe what you are hearing.

Consider, among other things discussed in class:

consonance/dissonance; tempo; meter; cadences; dynamics; number and type of voices; piece; melodic contour; range, etc.

form of the

Tracks: 1, 7, 5, 6, 8 Ex. credit: 2, 3, 4, 9

B) Lionheart, Paris 1200

Perotin & Leonin, chant & polyphony from 12th century France (c. 25 mins.)

After listening to (A):

1. Read CD booklet and take notes.
2. Listen to the following tracks and describe what you are hearing.
3. The booklet does not identify the composer of the selections! Try to determine which one pieces you're listening to.

wrote the

Tracks: 1, 2, 3, 5, 7, 9, 13, 15, 17, 18 Ex. credit: 4, and remaining tracks.

LISTENING LIST

WEEK TWO (A) PEROTIN WORKSHEET DUE SEPT. 16

Define/list characteristics of:

conductus—

organum—

discant style—

What 'school' are Leonin and Perotin associated with? _____

What book did Leonin write? _____

What genre of composition is Leonin known for? _____

What genre of composition is Perotin known for? _____

List characteristics of Perotin's music: _____

What is the significance of Perotin's *Viderunt* (trk 1) and *Sederunt* (trk. 9)?

According to the *St. Martial* treatise, what three things must a composer know?

How are 12th c. Perotin and 20th c. Steve Reich similar?

Name Guido d'Arezzo's treatise, incl. date: _____

What element of music from his treatise is discussed? _____

List the two basic note values: _____

Combinations of these note values produced how many rhythmic modes: _____

Name the rhythmic modes and draw their respective patterns:

Name at least one benefit from the invention of this notation system:

Where in the booklet is Igor Stravinsky mentioned? _____

LISTENING LIST

Please do not make any marks in the CD booklets. All notes will go in the Listening List sections of your notebooks. Thank you.

You may make your own copy of this sheet.

WEEK THREE

A) *Canto Gregoriano, VII—In Paradisium (c. 15mins)*

1. *Listen to the following tracks and describe what you hear.*
2. *Things to consider: beginning intervals, type of chant, cadences—re-do, ti-do, sol-do, others?, range, contour, etc. Use checklist.*

Tracks: 1, 3, 4, 5, 6, 7, 8.

*Track 4: List the cadence type you hear the most _____
What happens at the 6-minute mark? _____*

Do these chant melodies sound different from the ones in Weeks 1-2?

If so, name at least two differences

If not, list two similarities

B) *Canto Gregoriano, VIII—Natus est Nobis (c. 15mins.)*

1. *Listen to the following tracks and describe what you hear.*
2. *Same as A). Be sure to make note of any 'new' things you hear.*

Tracks: 1, 3, 7, 8

LISTENING LIST

DUE SEPT. 30—no exceptions.

Please do not make any marks in the CD booklets. The Worksheet and the Tracksheet will be handed in next Tuesday, Sept. 30. When they are returned they should go in the Listening Lists sections of your notebooks. Thank you.

WEEK THREE

C) *The Age of Cathedrals, Music from the Magnus Liber Organi* (c. 30mins)

1. Read the CD booklet (in the language of choice!) p. 5-8.
2. Answer the questions on the accompanying Magnus worksheet.
3. Listen to the following tracks and follow along with the texts in Latin, in the booklet, p. 25.
4. Listen to the tracks in the order listed and use the accompanying Tracksheet to record the answers to the questions as well as for your own notes.
5. List for each entry the composer and his dates and also which function the piece fulfills (see question #13 on the Worksheet).
6. As you make your observations, remember to consider:
 - beginning intervals; type of chant; textures (solo vs. 2-part); melodic
 - cadences; ending cadences—re-do, ti-do, sol-do; range;
 - use of dissonance; form; tempo; repetition and imitation.
 Use checklist.

Tracks: 1, 11; 14, 4, 6, 10, 12, 13, 15.

LISTENING LIST

WEEK THREE (C)

MAGNUS WORKSHEET

p.1

1. What does 'magnus liber organi' mean? _____

2. Who wrote it? _____

3. What country and which century is this music from?

4. What happened in this country during this century? _____

5. Where did most of this occur? _____

6. Describe the role and the importance of the Church and its cathedrals during this time.

7. How did this influence the cathedral musicians?

LISTENING LIST

WEEK THREE (C)

MAGNUS WORKSHEET

p.2

8. List the two important musical centers and locations that fostered exceptional musical achievements.

9. Which one preceded the other ?

10. Describe/list the differences in the music of these two centers (p. 5+ 7).

11. List the composers from the Notre Dame school in chronological order, with dates and their musical contributions.

1.

2.

3.

4.

5.

LISTENING LIST

WEEK THREE (C)

MAGNUS WORKSHEET

p.3

12. List the name of the Spanish cathedral mentioned and its historical significance.

13. List the different functions of this music in religious life.

1.

2.

3.

4.

5.

6.

LISTENING LIST

DUE SEPT. 30

WEEK THREE (C)

MAGNUS TRACKSHEET

p.1

As you listen to the selected tracks, answer the following questions and add your own notes in the space provided and on the back of this sheet. This sheet will be returned to you for inclusion in your Listening List section of your notebook.

[1] Title:
Composer/dates:
Function:
Texture:
Cadences; ending intervals:
 melodic cadence:
Add your own notes:

[11] Title:
Composer/dates:
Function:
Texture:
Cadences; ending intervals:
 melodic cadence:
Form:
Add your own notes:

LISTENING LIST

WEEK THREE (C)

MAGNUS TRACKSHEET

p.2

- [14] Title:
- Composer/dates:
- Function:
- Texture:
- Cadences; ending intervals:
melodic cadence:
- Form:
- Add your own notes:

- [4] Title:
- Composer/dates:
- Function:
- Texture:

This piece contains some distinct features that have not been present in examples. Please note, in particular:

other listening

- Motion of the voices:
- *Cadences on which ending intervals:
- Last melodic interval in cadence:
- Mood of song:
- Tempo(s):
- Form of the piece:
- Add your notes:

LISTENING LIST

WEEK THREE (C)

MAGNUS TRACKSHEET

p.3

- [6] Title:
Composer/dates:
Function:
Texture:
Cadences; ending intervals:
 melodic cadence:
Form:
How does this chant fulfill its function? _____

Add your own notes:

- [10] Title:
Composer/dates:
Function:
Texture:
Cadences; ending intervals:
 *melodic cadence: **
Form:
Use of dissonance:
How does this chant fulfill its function? _____

Add your own notes:

LISTENING LIST

WEEK THREE (C)

MAGNUS TRACKSHEET

p. 4

[13] Title:
Composer/dates:
Function:
Texture:
Movement of voices:
Cadences; ending intervals:
 melodic cadence:
Tempo:
Add your own notes:

[15] Title:
Composer/dates:
Function:
Texture:
Opening interval:
Cadences; ending intervals:
 melodic cadence:
Add your own notes:

LISTENING LIST

DUE OCT. 2—no exceptions.

Please do not make any marks in the CD booklets. The Worksheets and any Tracksheets will be handed in next Thursday, Oct. 2. When they are returned they should go in the Listening Lists sections of your notebooks. Thank you.

WEEK FOUR

A) *The Soul of Chant,*
The Benedictine Monks of Santo Domingo de Silos (c. 30mins)

1. Read the CD booklet and answer the questions on the accompanying *Soul of Chant Worksheet* (p. 6-14; 18-23).
2. List each of the five sections within Tracks 1 and 2 and name each mode used.
3. Identify the final cadences used in each section, i.e.,
 (2-1; 5-4-3-2-1; 7-1; 2-1-1, etc.)
4. Analyze the first movement of each Mass (*Kyrie eleison*).
 Note any differences in the succeeding sections.

Tracks: 1—Mass I: *Lux et Origo*
 2—Mass II: *Fons Bonitatis*

B) *Russian Medieval Chant* (c. 25 mins.)

1. Read the CD booklet and answer the questions on the *Russian worksheet*.
2. Listen to the selected tracks and answer the questions on the *Russian Tracksheet*.
3. Identify all final cadences (2-2-1; 7-1; 1-7-1; etc.)
4. Identify all definite sections—list the times they occur (1:15; 3:34, etc.)

Tracks: 1, 6, 10; 4-(only the first 4 mins.), 8, 12

LISTENING LIST

WEEK FOUR (A) SOUL OF CHANT WORKSHEET p.1

Due Oct. 2

1. What is the most obvious difference between the chant on this CD and the others you have heard previously? _____

2. What type Masses are these? _____

3. What does *Kyrie Romano* mean and how many masses does it contain?

4. List the 5 Masses, number and title, included on this CD, and the specific liturgical celebration they are associated with.
 1. _____
 2. _____
 3. _____
 4. _____
 5. _____

5. List the 5 sections of the Mass in order:
 1. _____
 2. _____
 3. _____
 4. _____
 5. _____

6. *Kyrie Eleison*
 - a. In what Biblical work does this phrase appear? _____
 - b. *Kyrie* means _____
 - c. *Eleison* means _____
 - d. The phrase appeared where in the 4th century? _____
 - e. What happened then? _____

LISTENING LIST

WEEK FOUR (A) SOUL OF CHANT WORKSHEET p.2

6. f. When was it introduced in the Roman Church? _____
g. What is the usual way of singing the Kyrie?

h. When did this practice develop and what is its significance?

7. Gloria.

- a. How and when is the Gloria performed?

- b. List its origin and characteristics:

- c. How was this hymn originally used in the East as well as the West?

- d. How and when was it originally used in Rome?

- e. Where and when does the Latin text appear?

- f. It was not really used in the Mass until when? _____

- g. There are how many parts in the Gloria? _____

LISTENING LIST

WEEK FOUR (A) SOUL OF CHANT WORKSHEET p.3

7. k. Describe each part and list the beginning Latin phrase and English translation.

Part 1: _____

Part 2: _____

Part 3: _____

8. Credo.

a. Where in the liturgy does the Credo naturally belong, and why?

b. What are the three sections of the Credo?

c. What are the additional parts?

d. The Credo first appeared where and by whose decree?

e. What is the "Pater Noster"? _____

f. Who ordered the Credo to be recited before the Pater Noster in every Mass, when, and in what country?

LISTENING LIST

WEEK FOUR (A) SOUL OF CHANT WORKSHEET p.4

8. g. When and how did it reach France?

h. When did it reach Rome? _____

i. When was it finally accepted and at whose pleadings?

j. In the West, how and when was the Credo used in the worship service?

9. Sanctus.

a. Where and when did its definitive form take shape?

b. Where is the text from?

c. It's also known as _____

d. What is the Latin beginning the second part of the song and its English translation?

e. Originally, who sang the Sanctus?

10. Agnus Dei.

a. Agnus Dei means _____

b. The first use of it in the Mass is found where?

LISTENING LIST

WEEK FOUR (A) SOUL OF CHANT WORKSHEET p.5

10. c. Who directed its use and what was its placement in the service?

d. How is it done presently and according to what document and author?

e. "Miserere nobis" means _____

f. This song is an adoration of and homage to whom?

g. Who is the Lamb? _____

h. Originally, how was the song composed, when did it change, and how?

LISTENING LIST

WEEK FOUR (B) *RUSSIAN CHANT WORKSHEET p.1* **DUE OCT. 2**

1. Where did Russian monophonic singing find its roots?

2. What is the *Book of Degrees* and what is its significance?

3. The history of these canonical texts expands how long?

4. Identify and define the two ways that the texts were treated:

in the early period _____

in the later period _____

5. What was the purpose/role of the melody in the Orthodox divine service?

6. Name the oldest chant of the Russian Orthodox Church and list its characteristics. (Note also when you hear these in your listening notes...)

7. Define *rallentando*: _____

8. How were festive chants (from #6) characterized?

LISTENING LIST

WEEK FOUR (B) RUSSIAN CHANT WORKSHEET p.2

9. List and define the 4 new types of the znamennyi chants that developed and the approximate time they appeared.

1. _____

2. _____

3. _____

4. _____

10. Who was Fyodor Krestyanin? _____

11. List 3 chants that were later included in church singing:

12. What is a major characteristic of Russian choral singing?

LISTENING LIST

WEEK FOUR (B)

RUSSIAN CHANT TRACKSHEET p.1

DUE OCT. 2

[1] Title:

Cadences:

Intervals:

Sections:

What is the most obvious difference in this chant from the Week 1-4A chants?

Add your own notes:

[4] Title:

Cadences:

Intervals:

Beginning interval:

Sections:

List how this chant is different from [1]:

At 3:50 what do you hear? _____

Listen to the last 15 seconds of the chant and identify the cadence type:

Add your own notes:

LISTENING LIST

WEEK FOUR (B) RUSSIAN CHANT TRACKSHEET p.2

[6] Title:

Cadences & Sections: There are definite sections in this chant. List them by times and by type of cadence (2-1, 7-1, etc.)

Intervals:

Add your own notes:

[8] Title:

Cadences:

Final Cadence:

Intervals:

Add your own notes:

[10] Title:

Cadences/pauses:

Final cadence type:

Intervals:

Add your own notes:

LISTENING LIST

Please do not make any marks in the CD booklets. Remember to return each booklet to its CD case. Thank you. Please try to listen to the CD's and the selected tracks in the order listed.

WEEK FIVE

A) *Celtic Wanderers—The Pilgrim's Road* (c. 20 mins.)
Altramar Medieval Music Ensemble

1. Read the CD booklet and complete the accompanying Worksheet 5A.
2. Listen to the selected tracks and answer the questions on the Tracksheet 5A.
3. For each selection, list instruments/voices; composer; and/or source if listed.
4. Add your own notes in the space provided on the tracksheet, including the back of the page.

Tracks: 1, 2, 3, 5, 8, 13

B) *Distant Love* (c. 16 mins.)
Songs of Jaufré Rudel and Martin Codax

1. Read the CD booklet and complete the accompanying Worksheet 5B.
2. Listen to the selected tracks in the order listed and answer the questions on the Tracksheet 5B.

Tracks: Rudel—11, 13, 14, 15 Codax—1, 6, 7, 9

C) *Bella Donna—The Medieval Woman* (c. 16 mins.)
Lover, Poet, Patroness and Saint

1. Read the first three paragraphs in the CD booklet having to do with the independent songs on tracks [8] - [16].
2. Answer the questions on the accompanying Worksheet 5C.
3. Listen to the selected tracks in the order listed and answer the questions on Tracksheet 5C.

Tracks: 8, 9, 10, 12, 13, 16

LISTENING LIST

WEEK FIVE (A) CELTIC WANDERER WORKSHEET p.1

1. Who were the peregrints and when did they flourish?

2. What was their contribution to not only music, but civilization?

3. What is the significance of pilgrimages in the Middle Ages?

4. What nationality were the peregrints? _____

5. Name the 3 sites mentioned whose monasteries and libraries were founded by Irish and Scottish monks:

6. Describe the specific impact of Celtic culture on Central Europe:

7. a. Where is the "Monastery of the Scots located? _____

b. When was it founded and by whom? _____

WEEK FIVE (A) CELTIC WANDERER WORKSHEET p.2

7. c. Why is this location significant? _____

d. What's the German word for it? _____

8. Who were the Schotten? _____

9. Which country is Scotia major? _____

Which country is Scotia minor? _____

10. Who founded the first such "cloister", where, and when?

11. In what period was the influence of Schottenstift felt the most?

12. List two things that contributed to its demise:

13. What happened to the manuscripts in the Schottenstift archives?

14. Where did the chants on this CD come from?

15. What was the "common tongue" language in Europe during the Middle Ages?

WEEK FIVE (A) CELTIC WANDERER WORKSHEET p.3

16. In pre-Christian Celtic society music was played an enormous part. Name and describe the 3 kinds of music performed:

17. How was music passed on/preserved in early medieval years in Ireland and Scotland? _____

18* What periodical is mentioned where more can be found out about this particular time period? _____

LISTENING LIST

WEEK FIVE (A) CELTIC WANDERER TRACKSHEET P.1

[1] *Composer/Source:*

instruments/voice:

Describe what you hear; compare and contrast it with previous CD's:

[2] *Composer/Source:*

list instrument/voice:

what family is the vielle?

What does "Liber Hymnorum" mean?

What intervals do you hear?

Add your own notes:

LISTENING LIST

WEEK FIVE (A) CELTIC WANDERER TRACKSHEET P.2

[3] *Composer/source:*

instruments:

mood of piece:

What is different about this selection?

Add your own notes:

[5] *Composer/source:*

instruments:

texture:

list intervals you are hearing:

Add your own notes:

LISTENING LIST

WEEK FIVE (A) CELTIC WANDERER TRACKSHEET P.3

[8] *Composer/source:*

instruments:

How does this piece start out?

What type of scale is being used?

Add your own notes"

[13] *Composer/source:*

instruments:

opening intervals:

describe the form (sections/tempo/etc.) of the piece:

Add your own notes:

LISTENING LIST

WEEK FIVE (B)

DISTANT LOVE WORKSHEET p.1

Songs by *Jaufré Rudel* (fl. 1150's)

1. Who were the troubadours, where and when did they flourish?

2. What were their contributions to the development of song?

3. Who was *Jaufré Rudel* and why is he significant?

4. Define: *vida* -- _____

canço -- _____

5. Briefly tell the legend of *Jaufré Rudel* (p2. & 4)

WEEK FIVE (B)

DISTANT LOVE WORKSHEET p.2

6. What is the theme of all of Rudel's songs?

7. Briefly describe his melodies.

Songs of Martin Codax:

8. Where and when did Codax flourish?

9. How and where was his music discovered?

10. What is Codax known for?

11. What does *cantiga de amigo* mean? _____

12. What previous traditions is this *cantiga* related to?

13. List 4 characteristic features of Codax's songs

LISTENING LIST

WEEK FIVE (B)

DISTANT LOVE TRACKSHEET p.1

Songs of Jaufre Rudel, fl. 1150's

(c. 10 mins)

Indicate the sections in these songs according to their durations and list what you hear in each section. For example: :00—2:00—2:45—3:00

solo male	instrument	voice &
voice	only	instrument

[11] Listen to the first 2:20 minutes and document as shown above.

What is unusual about this 'song'? _____

List instrument/voice used: _____

What kind of cadence is heard in the last section (2:06—2:20)?

Add your own notes:

[13] Listen to the first 2:00 minutes and document as shown above.

How is this track different from [11]? _____

Instrument/voice used: _____

Add your own notes:

WEEK FIVE (B)

DISTANT LOVE TRACKSHEET p.2

[14] Listen to the first 3:00 minutes and document as shown above.

Instrument/voice used: _____

How is this track different from [11] and [13]?

Add your own notes:

[15] Listen to the first 3:30 minutes and document as shown above.

Instrument/voice used: _____

Beginning interval: _____

Add your own notes:

What can you summarize about Rudel's compositional style and form?

WEEK FIVE (B)

DISTANT LOVE TRACKSHEET p.3

Songs by Martin Codax, fl. 1230's

(c. 6 mins)

[1] Listen to the first 2:00 minutes of this piece.

Instrument used: _____

Form and function of piece: _____

The booklet identifies this set of songs as a _____

Add your own notes:

[6] instrument/voice: _____

Add your own notes:

[7] instrument/voice: _____

What is unique about this short piece? _____

Add your own notes:

WEEK FIVE (B)

DISTANT LOVE TRACKSHEET p.4

[9] Listen to the first 2:00 minutes of this piece.

Instrument used: _____

Form and function of the piece: _____

Add your own notes:

Compare and contrast these Codax songs to Rudel's songs. Codax's songs were written almost a century later.

List 2 differences:

1. _____
2. _____

List 2 similarities:

1. _____
2. _____

WEEK FIVE (C)

BELLA DONNA WORKSHEET p.1

1. Whose court became an influential center for troubadour song, and when?

2. What is *l'amour courtois*: _____

3. Who were Eleanor of Aquitaine's two children?

4. Where were their courts located?

5. Their courts nurtured the French singers called _____

6. How did these singers assimilate the Provençal courtly songs?

7. List which style of singing was done and in which part of France by the:

Troubadours: _____

Trouvères: _____

8. Define and describe the *chansons-de-toile*:

WEEK FIVE (C)

BELLA DONNA WORKSHEET p.2

9. Define and describe the *chansons-de-femmes*:

10. List the instruments according to their family:

1. _____
2. _____
3. _____

11. What is a "symphony" instrument? _____

WEEK FIVE (C)

BELLA DONNA TRACKSHEET p.1

*****DUE OCT. 9*****

Follow along with the texts in the booklet for the songs.

General Questions to consider as you take your own notes:

What language is used in these songs?

Do the instruments play the vocal parts or are they independently constructed?

Can distinct sections be heard in these pieces?

Compare rhythmic elements to that of chant, as well as expression and dynamics.

[8] *List instrumentation, incl. voice:*

Composer and date:

What is the historical significance of this song?

Describe what you hear, consider among other things:

voice quality:

tempo and mood:

instrumental accompaniment:

rhythmic elements:

WEEK FIVE (C)

BELLA DONNA TRACKSHEET p.2

[9] Name of piece:

Instrumentation:

Composer and date:

Describe the form of the piece:

How is this different from [8]:

Other notes, incl.:

tempo/mood:

rhythmic elements:

[10] Listen to the first 3 minutes of the piece.

Instrumentation:

Composer and date:

Describe the form:

Other notes, incl.:

tempo/mood:

rhythmic elements:

WEEK FIVE (C)

BELLA DONNA TRACKSHEET p.3

[12] Name of piece:

Instrumentation:

Composer and date:

Form:

Other notes, incl.:

tempo/mood:

rhythmic elements:

[13] Name of piece:

Composer and date:

Instrumentation:

Compare and contrast to [12]:

MUS 4905

Keyboard Theory Project

Fall 2008

WEEK FIVE (C)

BELLA DONNA TRACKSHEET p. 4

[16] Listen to 3 minutes of this song.

Name of piece:

Composer and date:

Instrumentation:

What happens at approx. 3:00 into the song:

Compare and contrast with the other two song selections from this CD:

LISTENING LIST

Please do not make any marks in the CD booklets. Thank you.

WEEK SIX

DUE OCT. 14

A) *A Star in the East—Medieval Hungarian Christmas Music* (c. 19 mins.)
Anonymous 4

1. Read the CD booklet and answer the questions on Worksheet 6A.
2. Listen to the following tracks in the order listed and log your answers on the chart *provided.*
3. The texts begin on p. 44 of the booklet for your reference.

Tracks: 5, 7, 9, 13 — 11, 15, 19

WEEK SIX (A)

HUNGARIAN WORKSHEET p. 1

1. When and by what event did Hungary's first contact with Western Europe begin?

2. What happened in the 16th century and how did it affect medieval musical culture?

3. Who seized control of southern Hungary for the next 150 years and how did their 'rule' affect artistic and religious venues?

4. How were some of these manuscripts saved?

5. Where and from what century is evidence of plainchant instruction found?

6. What were its early models based on (countries)?

7. List specific characteristics of how this plainchant repertory was enhanced:

- a.

- b.

- c.

- d.

- e.

8. The chants on this CD represent what time period?

9. What rite is being followed?

10. List the 3 Christmas masses:

11. Polyphonic singing is mentioned more regularly in Hungary when during the Middle Ages?

WEEK SIX (A)

HUNGARIAN WORKSHEET p. 2

12. A large part of the surviving polyphonic works center around what season?

13. Name and list the characteristics of the 2 basic types of polyphonic works found in Hungary. List also the tracks mentioned which fit each type.

Type 1: _____

Characteristics: _____

5 tracks: _____

Type 2: _____

Characteristics: _____

3 tracks: _____

14. Polyphonic works were brought to Hungary from which European countries?

WEEK SIX (A)

HUNGARIAN TRACKSHEET

Track	[5]	[7]	[9]	[13]
type of piece	_____	_____	_____	_____
voices (ex: unis., unis 8's; 2/3-part)	_____	_____	_____	_____
beginning interval(s) (ex: 1-4; 1-m3; 1-2-4)	_____	_____	_____	_____
mood/tempo (ex: calm/lively)	_____	_____	_____	_____
rhythm (duple, triplets, dotted)	_____	_____	_____	_____
final cadence (ex: 7-1; M3-1)	_____	_____	_____	_____
Yes or No:				
ornamented flourishes?	_____	_____	_____	_____
wide melodic leaps?	_____	_____	_____	_____
pentatonic tendencies?	_____	_____	_____	_____
extended cadence?	_____	_____	_____	_____

Track	[11]	[15]	[19]
type of piece	_____	_____	_____
voices (ex: unis., unis 8's; 2/3-part)	_____	_____	_____
beginning interval(s) (ex: 1-4; 1-m3; 1-2-4)	_____	_____	_____
mood/tempo (ex: calm/lively)	_____	_____	_____
rhythm (duple, triplets, dotted)	_____	_____	_____
final cadence (ex: 7-1; M3-1)	_____	_____	_____
Yes or No:			
ornamented flourishes?	_____	_____	_____
wide melodic leaps?	_____	_____	_____
pentatonic tendencies?	_____	_____	_____
extended cadence?	_____	_____	_____

LISTENING LIST

DUE OCT. 23

Please do not make any marks in the CD booklets. Remember to return each booklet to its CD case. Thank you. Please listen to the selected tracks in the order listed.

WEEK SEVEN

A) *Tydings Treu—Medieval English Carols and Motets* (c. 27 mins.)
Lionheart

1. Read the CD booklet and complete the accompanying Worksheet 7A.
2. Listen to the selected tracks and answer the questions on the Tracksheet 7A

Tracks: Christmas sequence: 12, 1, 16, 17, 19

Other carols & a motet: 2, 3, 8; 11; 9

LISTENING LIST due Oct. 23

WEEK SEVEN (A) TYDINGS TREW WORKSHEET p.1

1. What influence did the effects of the monks in medieval England have on present-day Christmas celebrations?

2. Name the saint and the year his followers appeared in England:

3. Name the song-form mentioned as one of the cultural elements the monks used: _____

4. Name and describe the original form of the carol: _____

5. How did the friars alter the carol to suit their needs?

6. What happened in Europe in the 14th & 15th centuries relating to the carol?

7. Another name for the refrain is: _____

WEEK SEVEN (A) TYDINGS TREW WORKSHEET p.2

8. Describe the newer musical-poetic form of the English carol:

9. What Italian form is the English carol similar to in form and function?

10. a. The carols vary widely in their _____ and _____.

b. List the characteristics of the carols of the 'common folk' and cite the track and title of the carol cited as an example:

Carol: _____ Characteristics: _____

c. List the identifying characteristics of the carol that would suggest composition by a learned monk or nun and cite the track and title of the carol listed as an example:

Carol: _____
Characteristics: _____

11. When are the twelve days of Christmas?

12. English chant is also called _____

WEEK SEVEN (A) TYDINGS TREW WORKSHEET p.3

13. Name the two sources mentioned from which the hymns and chants on this CD were taken:

14. What is an Antiphon?

15. What is a Matin?

****At this point in the booklet, the tracks are discussed in relation to the Christmas season and the TRACKSHEET follows that discussion. The questions that would usually be on the WORKSHEET will be combined with the listening questions on the TRACKSHEET. Questions 16-18 refer to the material found in the booklet on p. 4. ****

16. According to this booklet, who were the Magi and where were they from?

17.a. What is the unique element in the Epiphany carol [19] Ave rex angelorum?

b. What is the usual verse setting of every other 15th century carol?

18.a. What is the Old Hall Manuscript (incl. dates)?

b. Which two motets (track numbers) on this CD are from this source?

WEEK SEVEN (A) TYDINGS TREW WORKSHEET p.4

18.c. What special technique is found in these two motets? Name & describe.

d. What is the historical significance of the English discant technique?

LISTENING LIST due OCT. 23

WEEK SEVEN (A) TYDINGS TREW TRACKSHEET p.1

*This is the Christmas sequence as described in the booklet. Although questions may be asked about each track listed, only listen to those tracks marked with **

For each selection list the date and the event/feast associated with that piece; the type of song (hymn, carol, etc.); and the title. Textures refer to, for example: monophonic; polyphonic; and contrapuntal. Styles could be English discant; chant (3 types); parallel organum; and homophonic (chordal style).

[12] *Title: _____

Date and correlating event: _____

Type of song: _____ Language: _____

Describe the texture and when it changes: _____

Style: _____

Rhythmic elements: _____

Melodic elements: _____

Your own observations:

[1] * Title: _____

Date and correlating event: _____

Type of song: _____ Language: _____

List texture changes by timed sections:

Style(s): _____

Rhythmic elements: _____

Melodic elements: _____

Your own observations:

LISTENING LIST due OCT. 23

WEEK SEVEN (A) TYDINGS TREW TRACKSHEET p.2

[14] Title: _____
Date and correlating event: _____
Type of song: _____

List the 3 characteristics of the later carols that reveal the change in taste and technique, defining them as true products of the Renaissance:

1. _____
2. _____
3. _____

[16] * Title: _____
 Date and correlating event: _____
 Type of song: _____ Language: _____
 Original source of song: _____
 Which of the characteristics listed above are found in this carol:
 Circle the answer(s): none #1 #2 #3 all
 "tonality of piece" (major or minor): _____
 "tonality of cadences" (major or minor): _____
 Texture: _____
 Style: _____
 Rhythmic elements: _____
 Melodic elements: _____
 Do you know this carol? _____
 Your own observations: _____

LISTENING LIST due OCT. 23

WEEK SEVEN (A) TYDINGS TREW TRACKSHEET p.3

[17] * Title: _____
 Date and correlating event: _____

 Type of song: _____ Language: _____
 Texture: _____
 Style: _____
 Rhythmic elements: _____
 Melodic elements: _____
 Your own observations: _____

[19] * Title: _____
 Date and correlating event: _____

 Type of song: _____ Language: _____
 What is unique about this setting? (see question 17a & b from worksheet)

 Style: _____
 Rhythmic elements: _____
 Melodic elements: _____
 Your own observations: _____

The next four carols refer to questions #10a-c from the worksheet.
 Listen to tracks [2] and [8]—the first 2:00, and list the characteristics which apply to each carol. Name the type of carol.

[2] * Title: _____
 Type of carol: _____
 Characteristics: _____

LISTENING LIST

due OCT. 23

WEEK SEVEN (A)

TYDINGS TREW TRACKSHEET p.4

[8] * Title: _____

Type of carol: _____

Characteristics: _____

Now listen to tracks {3} and {11} to determine which type carol they are.

[3] * Title: _____

Type of carol: _____

Characteristics: _____

Cadences: _____

Texture: _____

Style: _____

Rhythmic elements: _____

Melodic elements: _____

Your own observations:

[11] * Title: _____

Type of carol: _____

Characteristics: _____

Ending interval: _____

Texture: _____

Style: _____

Rhythmic elements: _____

Melodic elements: _____

LISTENING LIST

due OCT. 23

WEEK SEVEN (A)

TYDINGS TREW TRACKSHEET p.5

- [11] Identify the expressive technique used in this piece that has not been heard in the other selections: _____
 Your own observations:

The last selection refers to question #18a-d of the worksheet.

- [9]* Title: _____
 Type of song: _____ Language: _____
 Style: _____
 Texture: _____
 Is the counterpoint above or below the melody? _____
 Rhythmic elements: _____
 Melodic elements: _____
 Your own observations:

Remember to gather vocabulary words as you read and research these questions.

LISTENING LIST

DUE NOV. 25

Please do not make any marks in the CD booklets. Remember to return each booklet to its CD case. Thank you. Please listen to the selected tracks in the order listed.

WEEK TWELVE

A) *L'homme armé* Masses—Josquin des Prez (c. 1440–1521) (c. 9 mins.)
The Tallis Scholars

1. Read the CD booklet and complete the accompanying Worksheet 12A.
2. Listen to the selected tracks and answer the questions on Tracksheet 12A.

Tracks: 1, 2, 7

B) *Motets*—Josquin des Prez (c. 10 mins.)
La Chapelle Royale

1. Read the CD booklet (p. 5–6) and complete the accompanying Worksheet 12B.
2. Listen to the selected tracks and answer the questions on Tracksheet 12B.

Tracks: 1, 5

LISTENING LIST due Nov. 25

WEEK TWELVE (A) L'HOMME ARMÉ WORKSHEET p.1

1. There were how many Mass settings known based on the L'homme armé melody? _____

2. How many did Josquin write? _____
Name them in chronological order:

3. Name the two earlier composers who also set this tune:

4. Name the two later composers mentioned who set this tune:

5. Define tessitura: _____

6. What is the earliest reliable source of the melody and how many Masses based on the melody does it contain?

7. What does "l'homme armé" mean? _____

8. Define *haubregor*: _____

9. Who is said to have been the original composer of this tune?

Who said that, and when?

WEEK TWELVE (A) L'HOMME ARMÉ WORKSHEET p.2

10. List the 7 other composers mentioned who composed L'homme armé Masses:

11. What is the significance of Carissimi's setting?

12. From the manuscript evidence, when did Josquin compose his two settings?

13. What does the title *Super voces musicales* indicate about the method of composition used?

14. What is it about this setting that causes it to sound more old-fashioned than the second setting? _____

15. How does he treat his voices that is atypical of the late renaissance music?

16. What does the Mass *Sexti toni* mean? _____

17. What two features in this setting were borrowed from the earlier *Super voces* setting?

WEEK TWELVE (A) L'HOMME ARMÉ WORKSHEET p.3

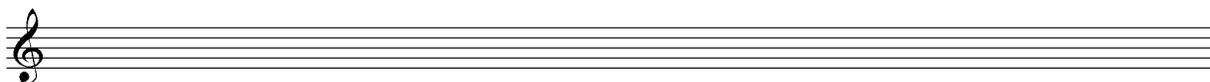
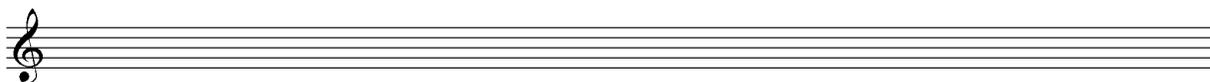
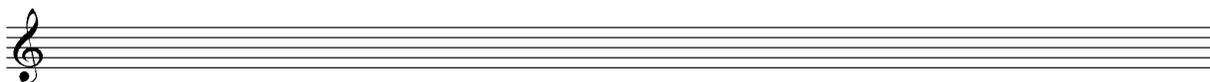
18a. Describe Josquin's treatment of the melody in this later Mass:

b. What modern-day composer is this procedure suggestive of?

19. What specific characteristic in Josquin's writing is associated with the style of Palestrina?

LISTENING LIST due Nov. 25WEEK TWELVE (A) L'HOMME ARMÉ TRACKSHEET p.1

- 1) Follow along with the printed score in booklet p. 16 as you listen to the track a few times. On the score below, copy out the melody through m. 22 and label the notes by scale degrees.



2) Name of selection: _____

From which Mass: _____

How many sections: _____

In the space below, identify each section by the time, and describe

Each section in terms of tempo, texture, and mood.

(00—1:00—2:00, etc)

1st section 2nd section

Final cadence: modal or tonal? _____

Final intervals? _____

Were you able to hear/track the L'homme armé melody? _____

LISTENING LIST due Nov. 25

WEEK TWELVE (A) L'HOMME ARMÉ TRACKSHEET p.2

7) Name of selection: _____

From which Mass: _____

How many sections: _____

In the space below, identify each section by the time, and describe

Each section in terms of tempo, texture, and mood.

(00—1:00—2:00, etc)

1st section 2nd section

Final cadence: modal or tonal? _____

Final intervals? _____

Were you able to hear/track the L'homme armé melody? _____

LISTENING LIST due Nov. 25

WEEK TWELVE (B) MOTET WORKSHEET

1. In describing a motet, much stylistic variety is found.
List at least 5 characteristics of the motet mentioned:

2. What is the importance of Motet, track 5, according to the booklet?

LISTENING LIST due Nov. 25

WEEK TWELVE (B)

MOTET TRACKSHEET

- 1) a. Name of motet: _____
- b. What compositional style is used to begin this motet?
Circle correct answer: chordal homophony
 polyphonic imitation
 combination of both
- c. Analyze the motet by notating the times and describing the style and characteristics of each section:
-
-
-
-
-
-
-
-
-
-
- d. What happens @ 4:00? _____
- e. What is different at this point from the rest of the motet?

-
-
- 5) a. Name of motet: _____
- b. What compositional style is used to begin this motet?
Circle correct answer: chordal homophony
 polyphonic imitation
 combination of both
- c. Analyze the motet by notating the times and describing the style and characteristics of each section:

APPENDIX K
TAXONOMY OBJECTIVE MATERIALS: PLAY & SING/SING & PLAY

Sight-Reading/Prepared Piano List of Excerpts

MUS 4905

Keyboard Theory Project

Fall 2008

S-R/Prep Lists

<u>Prep No.</u>	<u>Emphasis</u>	<u>Assignment #--Resource used</u>
	Introductory exercises	Asst. #2--Text, p. 3-6 (Introit, Kyrie, and Gloria chants)
#1	treble clef	Asst. #4--Text, p. 12-14 (Sanctus, Agnus Dei, Communion chants)
	bass clef	Treasury, p. 6 (Ambrosian chant)
#2	treble clef	Asst. #5--Text, p. 15 (a responsory chant)
	bass clef	Treasury, p. 8 (Gallican chant)
#3	treble clef	Asst. #6--Text, p.17 (antiphon)
	bass clef	Treasury, p. 14 (Mozarabic chant)
#4	treble clef	Asst. #7--Text, p. 26 (troubadour song)
	bass clef	Treasury, p. 24 (Liturgical drama)
#5	treble &bass clef	Asst. #9--Parrish & Ohl, p. 34-35 Estampie (2-part instrumental dance)
#6	treble clef	Asst. #10--Text, p. 31 (minnelied)
#7	bass clef	Treasury, p. 31 (Troubadour Canso)
#8	treble clef	Asst #11--Text, p. 34 (<i>Prologo from Las Cantigas de Santa Maria</i>)
#9	bass clef	Treasury, p. 36 (<i>Cantiga, Gran dereit'</i>)

These sources are listed fully in Appendix I—Course References and Resources.:

Sample of Practice Journal Record and Keyboard Testing Forms

MUS 4905

Keyboard Theory Project

Fall 2008

PRACTICE JOURNAL RECORD and KEYBOARD TESTING SCHEDULE

9/18 & 9/19 ---- 10/2 & 10/3

9/18--Keyboard Testing; Journals due

9/19--Keyboard Testing; Journals due

9/18

9/19

9/20

9/21

9/22

9/23

9/24

9/25

9/26

9/27

9/28

9/29

9/30

10/1

10/2--Keyboard Testing; Journals due

10/3--Keyboard Testing; Journals due

Sample Keyboard Testing Signup Sheet

MUS 4905 Keyboard Theory Project

Fall 2008

KEYBOARD TESTING #1

SIGNUP SHEET

Thursday, Oct. 2

10:30
10:40
10:50
11:00
11:10
11:20
11:30
11:40
11:50
12:00

3 Thursday students please sign up for a time one of the Friday times if you are available. Notice there are times after class offered as well. If you can make one of those times, please take that slot, as there may be students who can only take the test during the actual class time. All students must remain in the classroom for the class period. You may practice quietly or catch up on other class work during this time.

Friday, Oct. 3

10:40
10:50
11:00
11:10
11:20
11:30
11:40
11:50
12:00
12:10

****If there are absolutely NO times listed above that you can make, then you MUST notify me in class on Tuesday, Sept. 30. Failure to make prior arrangements to take the test may result in a grade of zero.****

Practice journals will also be collected at this time and new ones handed out.

Sample of Keyboard Testing Schedule Handout

MUS 4905

Keyboard Theory Project

Fall 2008

Keyboard Testing Schedule

For Week 7 Oct. 16-17

1 octave modes	hands together legato and staccato all three rhythms contrary and parallel motion	mm=_____
Exercises	Hanon #1 and #2 hands separate first, then together legato and staccato 2 octaves	mm=_____
Prepared piece	Prep #5--Estampie	

For Week 9 Oct. 30-31

2 octave modes	hands separate legato and staccato all three rhythms **Add C mode (ionian)** **Add A mode (aeolian)**	mm=_____
Exercises	Hanon #3 and #4 hands separate if needed, then together legato and staccato 2 octaves	mm=_____
Prepared piece	TBA	

For Week 11 Nov. 13-14

2 octave modes	hands together legato and staccato all three rhythms	mm=_____
Exercises	Hanon #5 and #6 hands separate if needed, then together legato and staccato 2 octaves	mm=_____
Prepared piece:	TBA	

Keyboard Testing Schedule

For Week 9 Oct. 30-31 Minimum requirements

6 MODES: 2 octaves; hands separate—legato mm=126
 (6 mins.) Add the Ionian (C) and the Aeolian (A) modes
 Play in each of the three rhythms for Modes #1, #2, #3.
 Ascending and descending

At 126 it takes 1 minute per mode for one hand to play the three rhythmic patterns. You will be asked for 3 of the 6 modes.

EXERCISES: 1 octave; hands together mm=126
 (3 mins.) Hanon #1 (30 secs.)
 Hanon #2 (30 secs.)

1 octave; hands separate
 Hanon #3 (1 min.)
 Hanon #4 (1 min.)

PREPARED PIECES:
 (5 mins.) Prep #5 Estampie (3 mins.) mm=100
 hands together
 Prep #8 (1 min.)
 Prep #9 (1 min.)

Total time: 14 mins.

*Practice Journals are due at Testing time.

*Use the Practice Journal form that has been passed out in class.

***Only** those forms will be accepted for a grade.

Keyboard Testing Schedule

Handout--October 21

Listed below are the items that were not played or not passed at the previous keyboard testing.

In order to receive passing grades for these, you must make arrangements with the instructor for a time outside class time to complete these requirements.

This must be completed by Nov. 21, no exceptions.

Anything not passed by then will receive a zero.

BRING THIS SHEET WITH YOU TO THE TESTING

Name:

Items to be completed:

Homework Checklist

LISTEN

- 1A Sacred Women
- 1B Voices of Angels
- 1C Santiago/Codex

- 2A Perotin
- 2B Lionheart

- 3A Canto Gregoriano
- 3B Canto Gregoriano
- 3C Magnus Wrksht
- 3C Magnus Trksht

- 4A Soul of Chant Wrksht
- 4A Mass/II Trksht
- 4B Russian Chant Wrksht
- 4B Russian Chant Trksht

- 5A Celtic Wrksht
- 5A Celtic Trksht
- 5B Distant Love Wrksht
- 5B Distant Love Trksht
- 5C Bella Donna Wrksht
- 5C Bella Donna Trksht

- 6A Hungarian Wrksht
- 6A Hungarian Trksht

- 7A Tydings Wrksht
- 7A Tydings Trksht

- 12A Josquin Wrksht
- 12A Josquin Trksht

ANALYSIS

- #1
- #2
- #3
- #4
- #5
- #6
- #7
- #8
- #9
- #10
- #11
- #12
- #13

- WRITE
- 1.1
- 1.2
- DEFG:
Intervals in mode
Modes #1
Modes #2
Modes #3
- AC:
Intervals in mode
Modes #1
Modes #2
Modes #3

READ

- Chs. 1-2
- Chs. 3-4
- Chs. 5-6
- Chs. 7-8-9

JOURNALS

- thru 10/3
- thru 10/17
- thru 10/31
- thru 11/14
- thru 12/5

VOCAB

- Wks 1-4
- Wks 5-8
- Wks 9-12

C.F./CPT

- EFG cpt above
- AC cpt above
- EFGAC cpt below

APPENDIX L
TAXONOMY OBJECTIVE MATERIALS: WRITE

Theory/Composition (Comp) Notebook Requirements

Theory Notebook: Technique/Exercises

Ex. 1.1

Exercise 1.1 is a three-staff musical exercise in 4/4 time. The top staff uses a treble clef and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The middle staff uses an alto clef and contains a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, followed by a whole rest. The bottom staff uses a bass clef and contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, followed by a whole rest. The piece concludes with a double bar line.

Ex. 1.2

Exercise 1.2 is a two-staff musical exercise in 4/4 time. The top staff uses a treble clef and contains a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole rest. The bottom staff uses a bass clef and contains a sequence of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, followed by a whole rest. The piece concludes with a double bar line.

Theory Notebook: Technique/Modes/3-stave format (one octave)

Modes #1--Even rhythm

Musical notation for Modes #1--Even rhythm, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves show a sequence of notes: D, E, F, G, A, B, C, D, C, B, A, G, F, E, D. The notes are written as half notes with stems pointing up. The bottom staff includes fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1.

Modes #2--Tonic pause

Musical notation for Modes #2--Tonic pause, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The notes are D, E, F, G, A, B, C, D, C, B, A, G, F, E, D. The notes are written as quarter notes with stems pointing up. The bottom staff includes fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1.

Modes #3--Dotted rhythm

Musical notation for Modes #3--Dotted rhythm, consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The notes are D, E, F, G, A, B, C, D, C, B, A, G, F, E, D. The notes are written as quarter notes with stems pointing up. The bottom staff includes fingerings: 1, 2, 3, 4, 5, 6, 7, 8, 7, 6, 5, 4, 3, 2, 1.

Theory Notebook: Technique/Exercises/Hanon

Hanon #3

First system of Hanon #3. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a sequence of notes with fingerings 1, 2, 5 above the first three notes. The bass staff has a sequence of notes with fingerings 5, 4, 1 above the first three notes. The system is divided into three measures. The first two measures show the initial sequence, and the third measure shows a wavy line indicating continuation, with the text "etc." written below the staff.

Second system of Hanon #3. It consists of two staves. The treble staff has a sequence of notes with fingerings 5, 4, 1 above the first three notes. The bass staff has a sequence of notes with fingerings 1, 2, 5 above the first three notes. The system is divided into three measures. The first measure is labeled "B turn around (8va)" in the bass staff. The second and third measures show the continuation of the exercise, with the text "etc." written below the staff.

Hanon #4

First system of Hanon #4. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a sequence of notes with fingerings 1, 2, 1, 2, 5 above the first five notes. The bass staff has a sequence of notes with fingerings 5, 4, 5, 4, 1 above the first five notes. The system is divided into three measures. The first two measures show the initial sequence, and the third measure shows a wavy line indicating continuation, with the text "etc." written below the staff.

Second system of Hanon #4. It consists of two staves. The treble staff has a sequence of notes with fingerings 5, 4, 5, 4, 1 above the first five notes. The bass staff has a sequence of notes with fingerings 1, 2, 1, 2, 5 above the first five notes. The system is divided into three measures. The first measure is labeled "B turn around (8va)" in the bass staff. The second and third measures show the continuation of the exercise, with the text "etc." written below the staff.

Theory Notebook: Intervals within the mode

The image displays three musical staves illustrating intervals within a mode. Each staff shows a sequence of intervals with their corresponding musical notation and labels.

Staff 1 (Treble Clef): Shows intervals P1, M2, m3, P4, etc., P8, M2, m3, P4, etc.

Staff 2 (Alto Clef): Shows intervals D-D, D-E, D-F, D-G, etc., D-D, D-C, D-B, D-A, etc.

Staff 3 (Bass Clef): Shows intervals 1-1, 1-2, 1-3, 1-4, etc., 1-8, 8-7, 8-6, 8-5, etc.

ANALYSIS Intervals #5 (treble clef)

Write only the number of the interval—2, 3, etc. below the staff.

Do not indicate the quality (major, minor, etc.)

Write the names of the notes above the staff from lowest to highest.

Include the accidentals



ANALYSIS Intervals #6 (bass clef)

Write only the number of the interval—2, 3, etc. below the staff.

Do not indicate the quality (major, minor, etc.)

Write the names of the notes above the staff from lowest to highest.

Include the accidentals



Assignment #9

MUS 4905 Keyboard Theory Project

Fall 2008

ANALYSIS Intervals #9 (Estampie) due 10/7

Indicate only the number of the interval—2, 3, etc. between the two parts.

Do not indicate the quality (major, minor, etc.)

A two-page piece. Students were asked to prepare for playing as well as analyze, and therefore needed to make their own copy for the analysis to be handed in. See Assignment #9 from 10/2-10/3.

The image displays two systems of musical notation for a piece in 3/4 time. Each system consists of a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The first system contains 8 measures, and the second system contains 8 measures. The melody in the treble staff is: C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass line in the bass staff is: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0. The piece concludes with a double bar line.

ANALYSIS

Intervals #11
due 10/14

(soprano/bass)

Indicate the number of the interval between **ONLY** the soprano and the bass line.

Write the number above the treble clef.

First system of musical notation. It consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The treble staff contains a sequence of notes: C4, C4, C4, D4, E4, F#4, G4, A4, B4, C5. The bass staff contains a sequence of notes: C3, C3, C3, D3, E3, F#3, G3, A3, B3, C4.

Second system of musical notation. It consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The treble staff contains a sequence of notes: C4, C4, C4, D4, E4, F#4, G4, A4, B4, C5. The bass staff contains a sequence of notes: C3, C3, C3, D3, E3, F#3, G3, A3, B3, C4.

Third system of musical notation. It consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The treble staff contains a sequence of notes: C4, C4, C4, D4, E4, F#4, G4, A4, B4, C5. The bass staff contains a sequence of notes: C3, C3, C3, D3, E3, F#3, G3, A3, B3, C4.

Fourth system of musical notation. It consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The treble staff contains a sequence of notes: C4, C4, C4, D4, E4, F#4, G4, A4, B4, C5. The bass staff contains a sequence of notes: C3, C3, C3, D3, E3, F#3, G3, A3, B3, C4.

ANALYSIS ASSIGNMENTS

Hymnaire de Christian Science, French edition (hymnal)
 Boston: The Christian Science Publishing Society, 1898. . . 1948.

	<u>Hymn</u>	<u>Assignment</u>	<u>Mode type</u>
Intervals #1	#30	#6 treble clef only	D
Intervals #2	#30	#6 bass clef only	D
Intervals #3	#2	#7 treble clef only	E
Intervals #4	#2	#7 bass clef only	E
Intervals #5	#19	#8 treble clef only	F
Intervals #6	#19	#8 bass clef only	F
Intervals #7	#32	#9 treble clef only	G
Intervals #8	#32	#9 bass clef only	G
Intervals #9	S-R/Prep #5 (estampie)	#9 sop/bass lines	F ionian
Intervals #10	#30	#10 sop/bass lines	D
Intervals #11	#13	#11 sop/bass lines	E
Analysis #12	#5	#12 sop/bass lines	F
Analysis #13	#58	#13 sop/bass lines	G

All of the written Analysis assignments except #9 were taken from the hymnal listed above.

LISTEN Worksheets and Tracksheets

The LISTEN: Worksheets and Tracksheets involved the Hear/Listen, Write; and Read taxonomy objectives. All of the Worksheets and Tracksheets are listed in Appendix J. An example is presented here for the reader's convenience.

MUS 4905

KEYBOARD THEORY PROJECT

FALL 2008

LISTENING LIST

DUE SEPT. 30—no exceptions.

Please do not make any marks in the CD booklets. The Worksheet and the Tracksheet will be handed in next Tuesday, Sept. 30. When they are returned they should go in the Listening Lists sections of your notebooks. Thank you.

WEEK THREE

C) *The Age of Cathedrals, Music from the Magnus Liber Organi (c. 30mins)*

1. *Read the CD booklet (in the language of choice!) p. 5-8.*
2. *Answer the questions on the accompanying Magnus worksheet.*
3. *Listen to the following tracks and follow along with the texts in Latin, in the booklet, p. 25.*
4. *Listen to the tracks in the order listed and use the accompanying Tracksheet to record the answers to the questions as well as for your own notes.*
5. *List for each entry the composer and his dates and also which function the piece fulfills (see question #13 on the Worksheet).*
6. *As you make your observations, remember to consider:*
 - beginning intervals; type of chant; textures (solo vs. 2-part); melodic*
 - cadences; ending cadences—re-do, ti-do, sol-do; range;*
 - use of dissonance; form; tempo; repetition and imitation.**Use checklist.*

Tracks: 1, 11; 14, 4, 6, 10, 12, 13, 15.

LISTENING LIST

WEEK THREE (C)

MAGNUS WORKSHEET

p.1

1. What does 'magnus liber organi' mean? _____

2. Who wrote it? _____

3. What country and which century is this music from?

4. What happened in this country during this century? _____

5. Where did most of this occur? _____

6. Describe the role and the importance of the Church and its cathedrals during this time.

7. How did this influence the cathedral musicians?

LISTENING LIST

DUE SEPT. 30

WEEK THREE (C)

MAGNUS TRACKSHEET

p.1

As you listen to the selected tracks, answer the following questions and add your own notes in the space provided and on the back of this sheet. This sheet will be returned to you for inclusion in your Listening List section of your notebook.

[1] Title:
Composer/dates:
Function:
Texture:
Cadences; ending intervals:
 melodic cadence:
Add your own notes:

[11] Title:
Composer/dates:
Function:
Texture:
Cadences; ending intervals:
 melodic cadence:
Form:
Add your own notes:

History of Music Outlines

Example of suggested outline form of the first nine chapters, as listed in the HarperCollins College Outlines Series—*History of Western Music*, 5th ed., 1991, p. v.

This source is listed in Appendix I.

History of Western Music Outline

Chapter 1 Introduction

Part One Antiquity

Chapter 2 Antiquity

Part Two The Middle Ages (800-1400)

Chapter 3 Introduction to the Middle Ages

Chapter 4 Gregorian Chant

Chapter 5 Secular Song

Chapter 6 Early Polyphony

Chapter 7 Ars Antiqua

Chapter 8 The Fourteenth Century

Chapter 9 Instruments and Dances

Sample of Vocabulary List Form

MUS 4905

Keyboard Theory Project

Fall 2008

VOCABULARY LIST

WEEKS 1-4

(due Sept. 30)

Include terms from class discussions, readings, listening lists, also composers, documents, genres, stylistic devices, etc.

You must list at least 15 items.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

APPENDIX M
TAXONOMY OBJECTIVE MATERIALS: READ

LISTEN: Worksheets and Tracksheets

The LISTEN: Worksheets and Tracksheets involved the Hear/Listen, Write; and Read taxonomy objectives. All of the Worksheets and Tracksheets are listed in Appendix J

An example is presented here for the reader's convenience.

MUS 4905

KEYBOARD THEORY PROJECT

FALL 2008

LISTENING LIST

DUE SEPT. 30—no exceptions.

Please do not make any marks in the CD booklets. The Worksheet and the Tracksheet will be handed in next Tuesday, Sept. 30. When they are returned they should go in the Listening Lists sections of your notebooks. Thank you.

WEEK THREE

C) *The Age of Cathedrals, Music from the Magnus Liber Organii (c. 30mins)*

- 1. Read the CD booklet (in the language of choice!) p. 5-8.*
- 2. Answer the questions on the accompanying Magnus worksheet.*
- 3. Listen to the following tracks and follow along with the texts in Latin, in the booklet, p. 25.*
- 4. Listen to the tracks in the order listed and use the accompanying Tracksheet to record the answers to the questions as well as for your own notes.*
- 5. List for each entry the composer and his dates and also which function the piece fulfills (see question #13 on the Worksheet).*
- 6. As you make your observations, remember to consider:
beginning intervals; type of chant; textures (solo vs. 2-part); melodic cadences; ending cadences—re-do, ti-do, sol-do; range; use of dissonance; form; tempo; repetition and imitation. Use checklist.*

Tracks: 1, 11; 14, 4, 6, 10, 12, 13, 15.

LISTENING LIST

WEEK THREE (C)

MAGNUS WORKSHEET

p.1

1. What does 'magnus liber organi' mean? _____

2. Who wrote it? _____

3. What country and which century is this music from?

4. What happened in this country during this century? _____

5. Where did most of this occur? _____

6. Describe the role and the importance of the Church and its cathedrals during this time.

7. How did this influence the cathedral musicians?

LISTENING LIST

DUE SEPT. 30

WEEK THREE (C)

MAGNUS TRACKSHEET

p.1

As you listen to the selected tracks, answer the following questions and add your own notes in the space provided and on the back of this sheet. This sheet will be returned to you for inclusion in your Listening List section of your notebook.

[1] Title:
Composer/dates:
Function:
Texture:
Cadences; ending intervals:
 melodic cadence:
Add your own notes:

[11] Title:
Composer/dates:
Function:
Texture:
Cadences; ending intervals:
 melodic cadence:
Form:
Add your own notes:

History of Music Outlines

Example of suggested outline form of the first nine chapters, as listed in the HarperCollins College Outlines—*History of Western Music*, 5th ed., 1991, p. v. This source is listed in Appendix I.

History of Western Music Outline

Chapter 1 Introduction

Part One Antiquity

Chapter 2 Antiquity

Part Two The Middle Ages (800-1400)

Chapter 3 Introduction to the Middle Ages

Chapter 4 Gregorian Chant

Chapter 5 Secular Song

Chapter 6 Early Polyphony

Chapter 7 Ars Antiqua

Chapter 8 The Fourteenth Century

Chapter 9 Instruments and Dances

Sample of Vocabulary List Form

MUS 4905

Keyboard Theory Project

Fall 2008

VOCABULARY LIST

WEEKS 1-4

(due Sept. 30)

Include terms from class discussions, readings, listening lists, also composers, documents, genres, stylistic devices, etc.

You must list at least 15 items.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.
- 11.
- 12.
- 13.
- 14.
- 15.

APPENDIX N
TAXONOMY OBJECTIVE MATERIALS: COMPOSE

Cantus firmus melodies/1st species counterpoint

These cantus firmus melodies were taken from the Fux book listed in Appendix I. The students were asked to write a counterpoint both above and below the fixed melody

cantus firmus in D mode (dorian)



cantus firmus in E mode (phrygian)



cantus firmus in F mode (lydian)



cantus firmus in G mode (mixolydian)



cantus firmus in A mode (aeolian)



cantus firmus in C mode (ionian)



APPENDIX O
TAXONOMY OBJECTIVE MATERIALS: PERFORM

The Performance objective was realized through the S-R/Prep piano pieces which were included in the Keyboard Testing portion of the Play & Sing objective.

APPENDIX P
FINAL EXAM

MUS 4905

Keyboard Theory Project

Fall 2008/p.1

FINAL EXAM

Aural Skills

Intervals

1. Identify quality of each interval and construct the interval **above** the given note:



2. Identify quality of each interval and construct the interval **below** the given note:



3. Identify quality of each interval and construct the interval **above** the given note:



4. Identify quality of each interval and construct the interval **below** the given note:



5. Identify quality of each interval and construct the interval **above** the given note:



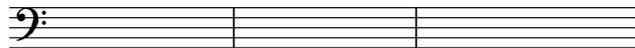
FINAL EXAM

6. Identify quality of each interval and construct the interval **below** the given note:



Aural Skills 3-note-motives

Construct from the given note:



Aural Skills Modes

Name the mode played.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____

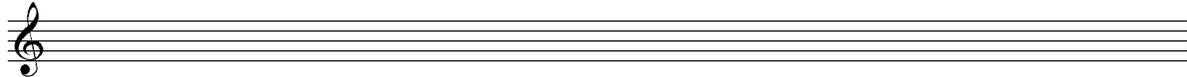
FINAL EXAM

Aural Skills

Melodic Dictation

treble clef

The melody will be played 6 times. Use the space below the staff for workspace.

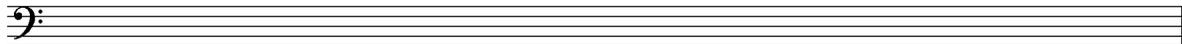


Aural Skills

Melodic Dictation

bass clef

The melody will be played 6 times. Use the space below the staff for workspace.



FINAL EXAM

ANALYSIS

Intervals #1

treble clef

1. Write only the number of the interval—2, 3, etc. **below** the staff.
Indicate the quality (P1, m2, M2, P4, etc.)
2. Write the names of the notes **above** the staff from lowest to highest.
Include the accidentals.



ANALYSIS

Intervals #2

bass clef

1. Write only the number of the interval—2, 3, etc. **below** the staff.
Indicate the quality (P1, m2, M2, P4, etc.)
2. Write the names of the notes **above** the staff from lowest to highest.
Include the accidentals.



FINAL EXAM

ANALYSIS

Intervals #3

soprano/bass

1. Indicate the number of the interval between **ONLY** the soprano and the bass line. Write the number **between** the staves.
2. Write the name of the soprano line notes **above** the treble staff.
3. Write the name of the bass line notes **below** the bass staff.

CANTUS FIRMUS/COUNTERPOINT

1. Add a counterpoint ABOVE and BELOW the cantus firmus.
2. Mark the intervals between each counterpoint and the cantus firmus.

FINAL EXAM

A. Short answer—Identify and define.

Each question is worth 0-3pts. Extra credit questions are 0-2pts each and are at the end of Section C.

1. mode--

2. scale--

3. final--

4. reciting tone--

5. melody--

6. rhythm--

7. harmony--

8. chant--

9. monophony--

10. polyphony--

11. interval--

12. melodic interval--

13. harmonic interval--

FINAL EXAM

14. consonance--
15. dissonance--
16. cadence--
17. nonmetric--
18. conjunct--
19. disjunct--
20. mass--
21. *a cappella*--
22. tenor--
23. rhythmic modes--
24. *cantus firmus*--
25. *punctum contra punctum*--
26. organum--
27. discant style--
28. conductus--

FINAL EXAM

B. Short answer (86+ points)

1. Name the 4 authentic modes, their number, range, final and reciting tone.

2. Name 3 ancient Greek writers on music.

3. List the 4 styles/kinds of Chant and describe.

4. List 4 of the 6 types of Chant.

5. List 5 characteristics of Gregorian Chant.

FINAL EXAM

6. List, in order, the 5 parts of the Ordinary of the Mass:

7. List 5 characteristics of Medieval Secular Song:

8. List 3 types of organum, and briefly describe them:

9. List 3 Medieval theoretical documents and author (if known):

10. List the dates for the following periods:

Antiquity _____ Ars Nova _____
Medieval _____ Renaissance _____
Ars Antiqua _____

FINAL EXAM

11. List and label the perfect and imperfect consonances:

perfect:

imperfect:

12. List the dissonant intervals: _____

13. What are the 3 things a composer should know?

14. List, in order of priority, the 4 motions of voice-leading:

15. List 3 more 'rules' when constructing a vocal line as counterpoint to a cantus firmus:

FINAL EXAM

C. Short answer—who, what, where (30 pts.)

Each of the 10 questions is worth 0-3 points each.

Extra credit questions will follow this section and will count for 0-2 points each.

List the significance/contribution of the following personalities, including dates and geographical centers.

1. Hildegard--
2. Leonin--
3. Perotin--
4. Pope Gregory--
5. Pythagoras--
6. Guido d'Arezzo--
7. St. Martial Abbey--
8. Notre Dame School--
9. L'homme armé--
10. Josquin des Prez--

FINAL EXAM

Extra Credit

(0-2 points each) Identify/define

1. Doctrine of Ethos--

2. tritone--

3. Troubadours--

4. Trouvères--

5. motet--

6. ambitus--

7. requiem mass--

8. voice-crossing--

9. antiphonal--

10. inversion--

11. imitation--

12. vielle--

13. estampie--

FINAL EXAM

Extra Credit

(0-2 points each)

Identify/define

14. tessitura--

15. ostinato--

16. cantigo de amigo--

17. burden--

18. carol--

APPENDIX Q
STUDY GUIDE AND VOCABULARY LIST

MUS 4905

Keyboard Theory Project

Fall 2008

Final Exam Study Guide and Vocabulary List p.1

(from the Harper-Collins College Outlines History of Western Music. 1991)

CH. 1--Music and the literary arts

Style

form

melody

rhythm

harmony

texture

dynamics

Areas of study in music history (9)

CH. 2--Antiquity (prehistoric--c. 200AD) timeline

4 ways to gather information

Monophony

Improvisation

Powers of music

Greek music

Greek derivation: music, tetrachord, lyric, rhythm, polyphony, hymn

Cult of Apollo (plucked string instruments)

Cult of Dionysus (double-pipe reed instrument)

Doctrine of Ethos

Aristotle & Plato

Modes

Conjunct (order)

Disjunct (order)

Rhythmic modes

Writers of ancient Greek music (know 3 of the 7 listed)

Roman music & development of brass instruments

Hebrew music

Source

Psalms

Responsorial

Antiphonal

Psalter/psalteries

Final Exam Study Guide and Vocabulary List**p.2****CH. 3--Middle Ages/Medieval Period (800-1400) timeline**

Pope Gregory

Charlemagne

Treatises/theorists

Notre Dame, Paris

Leonin & Perotin

Speculum musicae

Gregorian chant

Growth of polyphony

Improvisation--composition--notation

Secular & Sacred

Feudal courts vs Catholic Church

Instrumental music/stylized dances/folk music

Ars Nova

CH. 4--Gregorian Chant

Plainsong/plainchant

3 sources of chant

6 types of chant

Define characteristics: (9)

monophonic

modal

A cappella

nonmetric

conjunct

range

language

rhythms

neumatic notation

The 8 Church Modes & mode number

authentic modes

plagal modes

Final

Reciting tone

4 other modes (A & C)

Mixed modes

Function of chant

Text setting

4 types of chant: syllabic

neumatic

melismatic

psalmodic

Final Exam Study Guide and Vocabulary List**p.3****(CH. 4—cont.)**

2 parts of Roman mass

5 sections of the Ordinary

Identify composer of mass

Requiem mass

Sequence

Trope

CH. 5--Secular Song

9 characteristics—compare to Gregorian chant

performers

jongleurs (Fr.)*Gaukler* (Ger.)

Gleemen (Eng.)

French secular song

Trouvères (n. Fr./fl. 1080's-1300)

Troubadours (s. Fr./fl. later than trouvères)

German secular song

Minnesingers (12th -14th/ 1100-1300)Meistersingers (15th-16th/ 1400-1500)

Latin secular song

Conductus

CH. 6--Early Polyphony (c. 9th-14th/800-1300)

Heterophony

Gymel (*cantus gemellus*)

Organum

Parallel organum

*vox principalis**vox organalis*

Free organum

Melismatic organum

aka florid, St. Martial, *organum purum*tenor (*tenere*, Latin)

6 theoretical documents—know 3

3 Manuscripts

Final Exam Study Guide and Vocabulary List**p.4****CH. 7--Ars Antiqua (mid 12th -14th /c.1150—1300)**

Further development of polyphony

Paris

prominent composers

Church influence

independent secular forms

Characteristics

2-part writing

3-part writing

4-part writing

register

voice crossing

imitation

rhythmic/melodic independence

cantus firmus/firmi

Meter

tempus perfectum

Rhythmic modes

Harmonic intervals and use of

Use of instruments

Genres

Notre Dame organum (fl. 1150-1200)

discant style

clausula

*organum duplum**organum triplum**organum quadruplum*

Polyphonic conductus (fl. 1200-1250)

Characteristics

Motet (fl. 1250-1300)

*mot**motetus**incipit*

compositional style

Hocket (fl. late 1200's-1400)

hoquet/hocketus

4 composers—names & dates

4 manuscripts

Final Exam Study Guide and Vocabulary List**p.5****CH. 8—The Fourteenth Century (1300's)**

7 characteristics

*Landini cadence (fl. 1300-early 1400's)

French Ars Nova

*Formes fixes**Ballade**Rondeau**Virelai*

Isorhythmic motet

Machaut (ca. 1300-1377)

Messe de Notre Dame

Philippe de Vitry (1291-1361)

Ars nova treatise

Italian Trecento

Madrigal

Caccia

Ballata

Francesco Landini (ca. 1325-1397)

CH. 9—Instruments & DancesBowed--*vielles*

Plucked--lute

psaltery

Wind--recorders

shawm

Organs--portative organ

positive organ

Robertsbridge Codex (ca. 1325)

Uses of instruments

Dance forms

*estampie, isstanpitta, stampita**danse royale**saltarello**ductia**rota, rotta, rotte*

Final Exam Study Guide and Vocabulary List**p. 1**

(from Listening List Worksheets and Tracksheets)

WEEK 1A, 1B, 1C

Kassia (810--?)

Hildegard von Bingen (1098-1179)

Codex

cadence

chant

WEEK 2A, 2B

Leonin (ca. 1175-1200's)

Perotin (ca. 1183?-1238?)

Guido d'Arezzo (11th c.)

Difference in chant style between Weeks One and Two

interval

consonance

dissonance

meter

dynamics

melodic contour

range (ambitus, Lat.)

tessitura

timbre

conductus (associated w/which composer?)

organum

discant style (associated w/which composer?)

St. Martial @ Limoges

Notre Dame School @ Paris

3 things a composer must know

Perotin & Steve Reich—significance

rhythmic modes

contribution of Guido d'Arezzo

Final Exam Study Guide and Vocabulary List**p. 2**

(from Listening List Worksheets and Tracksheets)

WEEK 3A, 3B, 3C

Mass

Requiem mass

5 parts of the Ordinary mass

Kyrie, Gloria, Credo, Sanctus, Agnus Dei

ostinato

texture

refrain

verse

4 motions in voice-leading

contrary

oblique

similar

parallel (direct)

Magnus liber organi & composerNon-music factors that influence music in
composition, performance, notation

Compositional devices used

imitation, repetition, inversion, etc.

difference between St. Martial Abbey & Notre Dame Cathedral musicians

Santiago de Compostela cathedral significance

WEEK 4A, 4B

Translate and list celebration associated with the mass:

Lux et orgo

Fons bonitatis

De angelis

Cum júbilo

Orbis factor

Define:

Kyrie eleison

Credo

Sanctus

Agnus Dei

hymn

*pater noster (Lat.)**miserere nobis (Lat.)*

Final Exam Study Guide and Vocabulary List

p. 3

(from Listening List Worksheets and Tracksheets)

WEEK 4A, 4B, (cont.)

Compare Russian Medieval chants to one heard previously:

- note values
- cadences
- bass voice range
- basic intervals used

WEEK 5A, 5B, 5C

5A

peregrints(Fr.)

pilgrimages

impact of Celtic culture on Europe

common-tongue language in Medieval Europe

3 kinds of music performed in pre-Christian Celtic society

how music was preserved/passed on in early medieval

Ireland & Scotland

Vielle(Fr.)

Liber Hymnorum(Lat.)

5B

Troubadours—who, what, when, where

Jaufré Rudel (fl. 1150's)

Troubadour who wrote love songs all about

unattained/unattainable love

Melodies are varied within large scale repetition

AAB form

Martin Codax (fl. 1230's)

Known for his *cantigo de amigo* [song of a (boy)friend]

Use of refrains

Parallelism in 2-voice couplets

Much use of melodic repetition

in succeeding stanzas, initial portions of lines are repeated

with end (rhyming) word changed

use of instruments

song cycle

prelude

postlude

Final Exam Study Guide and Vocabulary List**p. 4**

(from Listening List Worksheets and Tracksheets)

5C

Eleanor of Aquitaine (1170's)

l'amour courtois (Fr.)*chansons-de-toile*(Fr.)*chansons-de-femmes*(Fr.)

instruments used ['symphony'= hurdy-gurdy]

carol

Trouvères—who, what, when, where

*estampie***WEEK 6A—Hungarian medieval chant**

Hungary's first extensive contact w/western Europe

16th century event affecting Hungary's musical culture

how was music saved

plainchant use

as early as 11th c.

in monasteries, collegiate & cathedral schools

early plainchant models—3 influences

Fr., Ger., Ital.

Specific musical characteristics

ornamental flourishes added to both new & existing works

wide intervallic leaps

pentatonic tendencies

extended cadences

developed specific Hungarian chant notation as result of
merging foreign notationsPolyphonic singing began in later Middle Ages, 14-15th c.

Other European influences: England, and neighboring countries

WEEK 7A—Medieval English carols & motets

motet

carol & its original form

How monks influenced present-day Christmas celebrations

carols & changes made to them

St. Francis of Assisi, 1224

burden

New musical-poetic form of the English carol

Chorus/refrain/burden alternates with soloist/small group

They sing contrasting but closely related melodies.

Final Exam Study Guide and Vocabulary List**p. 5**

(from Listening List Worksheets and Tracksheets)

7A-cont.

Differences between a) common-folks carol and b) those composed by learned monks

- a) simple, monophonic melodies
rocking, irregular rhythms
“homespun” English text w/familiar phrases from Bible
lyrics in vernacular (not Latin)
- b) poetic sentiment & musical style in a meditative/austere ‘tenderness’
suggestive of training in counterpoint & theology
lyrics all in Latin

Antiphoner

matin (Fr.)

Old Hall Manuscript

English discant--special technique used

improvisational practice adding 2 parts in close counterpoint above given melody

historical significance of English discant

foundation for an ‘unprecedented flowering of music’ in late medieval England
(in what other country was there an unprecedented flowering of artistic life already discussed?)

was taken up by composers on the European Continent & became important step in evolution of Western music

WEEK 12A

Josquin des Prés (c. 1440-1521)

Palestrina (1529-1594)

L’homme armé (Fr.)

L’homme armé masses--2 other composers

5 characteristics of motets

chordal homophony

polyphonic imitation

haubregon

significance of Carissimi’s *L’homme armé* setting

Josquin’s two L’homme masses:

*Super voces musicales*method of composition used indicated in title
old-fashioned setting—mathematical framework*Sexti toni*2 borrowed features from *Super voces*
treatment of the melody in this later mass

specific characteristic in Josquin’s writing associated with style of Palestrina

compositional style suggests methods of Philip Glass

Final Exam Study Guide and Vocabulary List**p.6***(from Fux's *Gradus ad Parnassum*)*

cantus firmus
counterpoint
1st species counterpoint
perfect consonance
imperfect consonance
dissonances
perfection/relaxation vs harmonious intervals

General rules to add counterpoint:

- 4 motions in voice leading in order of priority:
 - contrary, oblique, similar, parallel
- use more imperfect than perfect consonances
 - after beginning and before cadence
- no augmented, diminished, chromatic intervals allowed
- use melodic leaps no more than a fifth
- leaps of a m6th or 8th okay in upward direction
- no voice crossing
- keep intervals between the two voices a 10th at most
- avoid registers too high or too low
- avoid successive skips in the same direction
- must begin and end in the mode

Rules of adding counterpoint above cantus firmus
beginning interval must be perfect consonance
ending cadence (M6 in next to last bar/7-1)

Rules of adding counterpoint below cantus firmus
beginning interval must be in the mode (P8 or unis)
ending cadence (m3 in next to last bar/2-1)

APPENDIX R
QUOTE FOR THE DAY

MUS 4905

Keyboard Theory Project

Fall 2008

Quote for the Day

Lesson 2, Week One

“It’s easy to play any musical instrument: all you have to do is touch the right key at the right time, and the instrument will play itself.”

(Johann Sebastian Bach)

“There’s no such thing as a new melody. Our work is to connect the old phrases, so that they will sound like a new tune.”

(Irving Berlin)

Lesson 3, Week Two

“I’m not interested in having an orchestra sound like itself. I want it to sound like the composer.”

(Leonard Bernstein)

Lesson 4, Week Two

“Music wasn’t made to make us wise, but better natured.”

(Josh Billings)

Lesson 6, Week Four

“To listen is an effort, and just to hear is no merit. A duck hears also.”

(Igor Stravinsky)

Lesson 7, Week Four

“The old idea...of a composer suddenly having a terrific idea and sitting up all night to write it is nonsense. Nighttime is for sleeping.”

(Benjamin Britten)

Lesson 10, Week Six

“New music: new listening. Not an attempt to understand something that is being said, for, if something were being said, the sounds would be given the shapes of words. Just an attention to the activity of sounds.”

(John Cage)

Lesson 11, Week Six

“Composers tend to assume that everyone loves music. Surprisingly enough, everyone doesn’t.”

(Aaron Copland)

Lesson 13, Week Seven

“This world may consist of musical notes as well as of mathematical rules.”

(Albert Einstein)

Lesson 15, Week Eight

“True music must repeat the thought and the inspirations of the people and the time. My people are Americans and my time is today.”

(George Gershwin)

Lesson 17, Week Nine

“If I don’t practice one day, I know it; two days, the critics know it; three days, the public knows it.”

(Jascha Heifetz)

“I occasionally play works by contemporary composers and for two reasons. First to discourage the composer from writing any more and secondly to remind myself how much I appreciate Beethoven”

(Jascha Heifetz)

Lesson 18, Week Ten

“I only know two tunes. One of them is “Yankee Doodle”--and the other isn’t.

(Ulysses S. Grant)

Lesson 19, Week Ten

“Music was known and understood before words were spoken.”

(Charles Darwin)

Lesson 20, Week Eleven

“The best way to get to knowing any bunch of people is to go and listen to their music.”

(Woody Guthrie)

“The history of a people is found in its songs.”

(George Jellinek)

Lesson 21, Week Twelve

“Music expresses that which cannot be said and on which it is impossible to be silent.”

(Victor Hugo)

Lesson 22, Week Twelve

“Show me an orchestra that likes its conductor and I’ll show you a lousy conductor.”

(Goddard Lieberson)

Lesson 23, Week Thirteen

“Her singing was mutiny on the high C’s.”

(Hedda Hopper)

“The good composer is slowly discovered. The bad composer is slowly found out.”

(Ernest Neuman)

Lesson 24, Week Fourteen

“Music is to the mind as air is to the body.”

(Plato)

Lesson 25, Week Fourteen

“If we were all determined to play the first violin, we should never have a complete orchestra. Therefore respect every musician in his proper place.”
(Robert Schumann)

Lesson 26, Week Fifteen

“Over the piano was printed a notice: ‘Please do not shoot the pianist. He is doing his best.’ “
(Oscar Wilde)

APPENDIX S
TIMELINE OF COMPREHENSIVE MUSICIANSHIP MOVEMENT ORIGINS

- 1959-1962 Young Composers Project (YCP)
Thirty-one composers placed in public school systems
- 1963 Contemporary Music Project for Creativity in Music Education (CMP)
Sixteen seminars and workshops at colleges nationwide
- 1963-1968 YCP renamed Composers in Public Schools program
Forty-six additional composers placed in public school systems
- 1965 Northwestern Seminar
Reevaluate and improve music teacher education
Principles of Comprehensive Musicianship (CM) established
- 1966-1968 Institutes for Music in Contemporary Education (IMCE)
Thirty-six institutions (thirty-two collegiate) nationwide
Develop ways to implement CM principles from Northwestern Seminar
- 1967 Eastman Workshop
Evaluate IMCE experimental program
- 1969-1973 CMP final projects in CM programs
Three projects--composers in public schools, comprehensive musicianship, complementary activities (including forums on CM)

APPENDIX T
JOINT COMMITTEE MEMBERS LIST 1963

Norman Dello Joio, chairman, New York City
R. Bernard Fitzgerald, Project director
Grant Beglarian, Project assistant director
Vanett Lawler, executive secretary, MENC
Edward F. D'Arms, associate director, Program in Humanities and the Arts, Ford
Foundation

Ross Lee Finney, School of Music, University of Michigan, Ann Arbor

Richard Franko Goldman, New York City

Vittorio Giannini, Juilliard School of Music

Howard Halgedahl, director of music, Winfield (Kansas) Public Schools

Helen Hosmer, director, Crane Dept. of Music, SUNY, Potsdam (State University of
New York)

Wiley E. Housewright, School of Music, FSU (The Florida State University)

George Howerton, dean, School of Music, Northwestern University

Peter Mennin, president, Juilliard School of Music

Mel Powell, School of Music, Yale University, New Haven Connecticut

Ralph E. Rush, head of music education department, University of Southern California,
Los Angeles

Roger Sessions, Princeton, New Jersey

Halsey Stevens, School of Music, UCLA (University of California, Los Angeles)

Mary Val March, San Diego, California

APPENDIX U
NORTHWESTERN SEMINAR CM PRINCIPLES APRIL 1965

As printed in the CMP 2, 1965, p. 19:

1. The content and orientation of musicianship training should serve all music degree students, regardless of their eventual specialization.
2. Comprehensive musicianship training incorporates conceptual knowledge with technical skills to develop the capacity to experience fully and the ability to communicate the content of a musical work.
3. The courses in musicianship training should be designed to synthesize knowledge and acquired in all other musical studies.
4. All musicianship studies should relate contemporary thought and practices with those of former times.
5. Musicianship courses should be considered as evolving and open-ended disciplines. The student must be given the means to seek and deal with materials outside and beyond his formal education in music.
6. The relevance of musicianship training to professional studies should be made clear to the student. The clarity of purpose may be achieved if musicianship training is based on student's own musical development and expressive needs.
7. Courses constituting comprehensive musicianship training are directly related to each other. The study of any specific subject matter need not be confined to a given course but approached in several ways in other complementary disciplines.

APPENDIX V
FACULTY OF THE EASTMAN WORKSHOP JUNE 1969

Grant Beglarian, General Chairman
Samuel Adler, Workshop Chairman

Stefan Bauer-Mengelberg
Mannes College of Music

Warren Benson
Eastman School of Music

Calvin Bower
University of Tennessee

Ingolf Dahl
University of Southern California

Allen Forte
Yale University

Robert Gauldin
Eastman School of Music

Vernon Kliever
Indiana University

Jan LaRue
New York University

Martin Mailman
North Texas State University

Donal Michalsky
California State College, Fullerton

William J. Mitchell, Reporter for the Workshop
SUNY, Binghamton

Arrand Parsons
Northwestern University

William Thomson
Indiana University

Robert Trotter
University of Oregon

Monte Tubb
University of Oregon

David Ward-Steinman
San Diego State College

APPENDIX W
DR. CHARLES R. HOFFER INTERVIEW

Personal Interview with Dr. Charles R. Hoffer, renown music educator and pedagogue, and original participant in the April 1965 Northwestern Seminar.

Interviewer was the author of the present document and will be identified as C. Dr. Hoffer will be identified as Dr. H.

This interview took place on October 13, 2010 in Dr. Charles Hoffer's office at the University of Florida where he teaches graduate courses in Music Education.

INTERVIEW

C: Dr. Charles R. Hoffer and I are here today discussing the Northwestern Seminar of April 1965, in which Dr. Hoffer was an original participant.

Dr. H.: The president (of MENC) at the times was Paul Van Bodegraven. He headed Music Education at NYU in New York and was preparing the 1966 national MENC which was going to be in Kansas City. I was assigned to come up with three or four high school special interest things. I was then at Clayton, suburban St. Louis, a school district of Clayton. So he said, I'd like to, love to have you go to be a part of this because he was up there and a couple others of music education, but most of the people who were there were theory, composer, musicology and you know.... you've seen the list of participants, like Wiley Hitchcock--Arthur Berger who was sort of a composer-type and then the whole participants. So the emphasis was, the big push was--we wanted to integrate and the idea of CM so that you tied in what was taught in theory, what was taught in music history, what was taught in literature, what was taught in the applied music studio so that they all could kind of synergy that idea. That we didn't, the complaint was that we had done things very separately. Theory, and actually theory was split, traditionally, into ear-training, keyboard, part-writing, and so on. And a lot of times kids taking theory were getting two or three grades for different aspects of theory.

I don't know how much you deal with that issue and what you're interested in. The history was really history starting with the Greek hymn to the sun and into the kitara and that whole thing, and it had a very limited relationship, or at least they felt that way, and. . .

Usually the applied music lesson was totally separate. You could be working on a concerto, and it was just, get the concerto right. . . the notes and so on, with very little understanding and not applying what was happening harmonically in the concerto or where it fit in the literature. . . so their push was this highly integrated undergraduate program and this is what basically they were advocating. And they wanted to push more emphasis on contemporary music. They didn't want to be stuck in the masterworks all the time. Some of these people were composers but Bill Thompson ,

who headed theory at Indiana at that time. . . I wasn't at Indiana at that time. . . but I remember him being there and Paul Harder from Michigan State and the whole list of some of the people were strictly theory. But as we met for three or four days, I didn't make any presentation. I was just more or less a listener and sat around and discussed and so on

By the end of it, you felt like you were being flooded with words ... (laughs)... you reached the saturation point. It's interesting but we kind of got the point after the first couple days. And, they made a series of recommendation, which you've probably seen. And at the end we discussed and agreed that there was very little in there to disagree with. I find everybody was kind of for it. The devil's in the details (smiling)

So as far as the seminar goes, that's kind of a quick brush over what we covered. Now what questions do you have?

C: In my research, I've also read that the Symposium was established to address teacher training and competency in the classroom. Was that discussed at all?

Dr. H: Well, these folks tend to think of it in a much broader sense. . . I don't think they were thinking it was just music education. This was for all of the graduates, 'cause, you know, some of the graduates were going to teach college. Dr. Sain got a doctorate in composition or electronic music, but they're going to wind up teaching in college and so the discussions weren't really, terribly applicable to music education as such, but it was in the general musicianship, in that manner of thinking. So, competencies, I don't recall that as being a big issue. That's more of the education MENC talking a lot about competencies. We're (MENC) very interested in competencies. I don't recall in from the Northwestern Seminar.

C: As the format of the Seminar you described lots of discussions.....

Dr. H: Well, people would present papers and then there would be discussions. We had split into discussion groups. They would come up with things they wanted in the report and we would be talking about them and you kind of got the feeling that whoever was secretary responsible for that section was going to inflect, introduce a lot of their own ideas. I think it's just unavoidable.

C: Was there any one principle that you advocated or championed?

Dr. H: No.....remember we go away not meeting. . . we don't have the final report. That comes out about six months later, so I don't know if they did a lot of circulating. I didn't get anything to comment back on or anything like that.

C: So they just sent the report, saying, here it is.

Dr. H: Yes.

C: Was it accurate?

Dr. H: Yes, it was pretty accurate, I think.

C: I also read that there was some dissention maybe at the conference or maybe afterwards. It's just what I've been reading, if you want to comment on it, or not.

Dr. H: We had some people take themselves very seriously. And the manner in which some theorists went on... "well, my publisher wants this and that", thought I'd never mention that... (laughs). I'd never heard somebody talk that way. I remember Arthur Berger being-- "I've spent a couple days of my valuable professional life here. . ." He didn't feel like we accomplished a lot. And, there were sort of frustrations of that nature, and I think some of it was just misunderstandings and some people just had big egos and they weren't listening to what was going on. There weren't really attuned to what we do with college students. It wasn't a major interest of theirs. I can't think of the fellow who complained about the publisher. That's another name that will hit me later.

C: I don't necessarily need a name (laughter).

Dr. H: There were a lot of strong personalities and they had a lot of professional accomplishments in their areas, and, as I said, they're used to taking themselves very seriously. . . too seriously.

C: Since then, Dr. Hoffer, you've had a very long and impressive career. You're certainly one of my 'heroes'. I've loved all of your classes. Have you kept up with any kind of progress or with the advancement of CM programs since then? Do you use the CM approach in your textbooks and music education programs?

Dr. H: Remember, the MENC started the CMP that Dello Joio had put in with the Ford Foundation. It ran about fifteen years, 1957-1973. The first five years were pretty much just putting composers out in the field. The CM push came with this Northwestern Seminar. The man who was later was dean at Cincinnati, Bob Werner, had been at Arizona and I think he was at Cincinnati. Actually, I think he was a band director at Evanston Township High School. He'd actually been a high school band program, but in a very active extremely advanced program. . . a tremendous, big high school, tremendous music groups. And so he gave the push for what was going on in colleges and that really ran from 1963-73. That part I'm more familiar with. And they funded other workshops at Northwestern, most of them manifestations that came out of the results of Northwestern. The music educators put in, I think, \$50,000 a year, which, for those days, was a lot. It was 10% of the cost, and the rest came from the Ford Foundation. A man named McNeil-Lowrey they worked with. They always had the idea about what we call 'seed' money. We start programs going. They didn't ever want to be in something that would be going for 50 years. Ten was long for them. So they did it.

They did some other things and some were workshop things. Sometimes professors at Indiana, teachers, even though they didn't have the program. I think that maybe the CMP probably existed in small colleges, where you have fewer theory people, fewer history people, where they could actually work together. They knew each other. Indiana talked a lot about trying this, and they never really did. And the basic problem was (and I mention this in a Higher Ed course) that they couldn'tthe history wanted to do a chronological progression. Theory people.....that doesn't work terribly well for them, and it was.....the history people said, we'll do it, anything was fine, we'd tie it together, but we really need the chronological. It's kind of hard to do history when you go jumping around.

C: I agree! (laughter)

Dr. H: So the theory people really followed the Thomson theory books, Christ, Malone, Thomson. . . the five authors.

C: The Brandt?

Dr. H: The Christ, let's see, who else was it. . . Cleaver, a couple others. . . they started with melodic line. This was different. And Prentice-Hall published. . . I think they went through a couple editions. I don't think it was ever market-wise, real successful. They saw people were still using the old. . . start with the chords, build-a-chord, that stuff. . . very popular, but their approach mainly was to stick with that. . . and that was their impediment. . . the fact that they couldn't agree on that.

The school, other than San Diego, that I know about was Crane, up at Potsdam, New York, state university of New York. I don't know if they wrote it up a lot because that school didn't really have a graduate program. It was one of the state colleges. There were 26 of them. Two of them had majors in music. One was Crane Institute up in Potsdam, NY. The other was down at Dunkirk--Fredonia. If you were going to be a music teacher you went to the State college. You had those two choices.

They even went as far as to try to integrate conducting, which, in a sense, makes some sense. They had students who'd been through that in those days and they said the problem was they didn't really get around to doing specific things with conducting. They said—"well, you'll be able to conduct this" but they didn't really concentrate on getting gestures down and.....you try to do everything and you really didn't do anything terribly well.

They started from the higher up courses with the Juilliard L & M project. Peter Brennan just came in and dictated "we're going to do this". I don't know if you could do that today. But that's what they were going to do at Juilliard and he just kind of ordered it. There were several people at that Northwestern, can't think of their names, that taught in that program, and they said, you know, it wasn't a program. We just each had to figure it out, 'cause they had 4 or 5 sections I suppose because that really covered the whole first year, maybe the second year, too. They just did the best they could. They tried tying in literature but it wasn't like they got together and said: this is THE program. . . we had this concept, we're going to put together the study of theory and that type of

that approach and in with music-history-literature. So it was kind of whose class you took as maybe where the emphasis was.

Now, can any one person do a really good job doing music history, literature? That's a challenge. Some people can do pretty well, and I suppose the third year you taught it, you did it better. It's not easy to pull off.

C: No, it isn't. How long did that program go? The program at Juilliard I know they started it in 1947.

Dr. H: They published a book in the 50's. . . 54 or '53 or '55. . . six years? They did call it the L & M program, literature and materials. Some of the people who taught there were there (at Northwestern) and they had said. . . we didn't have a program. . . it sounded like, 1,000 miles away, that we did. But when you were there it was. . . whose class were you in.

C: So what do you think about that, because what you just said is what, two years ago, as part of my dissertation work, is a course I constructed, on my own, as a keyboard theory class, trying to do just that. I started in the modal period and I did what you just described--you know, starting in the modal period and in keyboard what I gave them instead of major /minor scales--they practiced the modes.

Dr. H: Sure.

C: . . .which, to me, was very easy for them, all being non-pianists. Not one of them had a lick of keyboard training, which I found out after the class had started, so that changed my whole approach. Regardless, everything we did was connected.

(Unrelated material omitted)

Dr. H: We still have the freshman theory course, essentials...

C: Rudiments.

Dr. H: And I remember Gary Langford teaching it at 7:30 in the morning. (K-12) music is a little bit different in the sense that it's not a required subject. So, for students who have been in band--they learned how to play the tuba, and what you did when you learned how to play whatever your instrument was. You're playing the notes that are written in front of you, and in many cases you're trying to do it while you're marching so you memorize your alto saxophone part and there's no comprehension, comprehensiveness to this at all. . . you're told what to do, "stay alive". . . play F#. . . play loud because I signal it. You know, a kid can come to college and enter here hardly knowing what they've been playing, or where it fits in the world of music. And I'm sure that music history people can tell you horror stories. When I went to college, we had a little entrance exam at Michigan State. They'd ask about a chorale. I remember

Bach wrote some, you know, as we warmed up. I just knew that it was not a place for you to put horses. . . that was spelled differently. I didn't know, really.

C: And it hasn't really changed, has it?

Dr. H: No, it hasn't really changed that much--because a teacher who wants to do what you're talking about has to do it out of a sense of "I want to teach good music educators". There are some performance band directors, choral directors, who believe that and will do it, but I'll tell you, it's few and far between.

C: Well, I agree. So with all of those factors--the course didn't turn out like I thought it would (what does in life?) because of their lack of keyboard experience so that altered my study. The students still did a tremendous thing by the end of the study. There were no keyboard majors in it, not because they weren't allowed, they just didn't sign up for it. It was a volunteer effort, but they did get credit. They did an awful lot of work by the end of the semester. These "I've never played a keyboard in my life" students were playing two-octave modes, most of them hands together and we would set metronome times and goals, which most achieved. So, I'm impressed with their 21-hour semester loads and taking this course on top of all that and the progress they really did make. To me, that's encouraging and I still think that it can work because my premise is that these kids are entering a collegiate program in order to sustain a professional career in music. That says something right there, etc. It's not a general class. It's not for science majors to come in and say "I think I'll take music theory". It's not for non-music majors. It's specifically designed with that in mind and being on the other end and having a career in music now, I'm so glad I had conducting for one semester because I am out there conducting. That was never in my plan. I'm conducting, I'm composing, I'm having to arrange--I'm having to *do* all those things.

Dr. H: That's a point I was just making with the students. I was just on that today. You never know what you're going to wind up doing and conducting is one of those things. At least that's required in music ed. We don't have time to do much in band. We don't have time to do the arranging course the way that we should. I think all you can do is try to give the kids the tools and approach because if you have the keyboard class then you think of it as not--you're not teaching them to play keyboard in particular. The keyboard is just a tool for learning, and rather than just talk about the mode, we play one and therefore it's (the keyboard) just another way we learn. It reinforces and we learn to do it other ways. It's interesting in modes because I think there are a fair number of popular songs in modes. We have a lot of folk music in modes.

C: Yes, they're still around.

Dr. H: Yes, in fact, they are much more now than they used to be. The reason, I think, the theory that we're into now. It used to be you took harmony separately. In fact, part-writing was called harmony. And you had exams in harmony. But we were fascinated with--"Should we call it dominant ninths or secondary dominants? Do we follow Piston, or do we follow McHose?" I mean, really, does it matter?

C: You just have to know them all.

Dr. H: It's not that hard. I went to Eastman and we used altered chords. Got into a dominant to a dominant with Piston, and then I began to think it's all right (correct). I think at this point, if a kid has reached that level, I'm not going to worry. . . they already know--that will work as well as traditional V-I's.

C: Well, they're still here. And look at the jazz idiom. That's another reason to introduce these kids to modes from the beginning where they (the modes) originated. I've read in other keyboard texts that the modes came out of the major/minor scales and that's just not right. . . part of being a professional musician. . . this *is* your job to know this material. Who else's job is it?

So, back to the history of the CM movement. . . Out of the Northwestern came the IMCE programs as test pilots of the CM principles.

Dr. H: I think they were getting their grants from trying the CM ideas. Dello Joio was very important because he was a *name* composer. If he hadn't had his name attached I don't know if we would have gotten the money. The fact that he was recognized--he'd done the "Victory at Sea" soundtrack for that whole series on TV and he has a number of works that are quite well-known. So, it was Dello Joio that went and sold the idea to the Ford Foundation/MENC. We agreed intellectually. . . we just didn't have a lot of money to put into it.

C: So those programs went from 1966-68. Did you keep up with it?

Dr. H: Warner, I think, had it. The MENC director hired Bob Werner and I think his tenure was roughly 1963-73. We had a man named Fitzgerald also, from Kentucky, that did some work on this, too. But between Fitzgerald and Bob Werner, they were out and promoting the ideas, getting places, and placing composers in schools. That was still a part of the program, the first five years of the Ford grant, still called "young composers", under the age of 35, still getting the same salary they would have gotten if they'd taught at the school they were at. And they were placed in very good school systems like the Evanston Township School and the Los Angeles Schools. In fact, Peter Schickele was one of the earliest Ford Foundation composers, back in '57 or '58, I think, in L.A. A lot of them were the college type comp teachers. . . Robert Washburn. . . I can't think of all of them. Washburn was up at either Fredonia or Potsdam. They were putting out about ten people a year. They could repeat. . . somebody could be there for two years, but never longer than two years. The idea was: they didn't have any obligations. There were assigned to that school district and they were to write music, which educated them to the possibilities of writing music for school groups and what the technical level could be. Second thing was: it then stimulated interest in new music. And all of those compositions for the MENC, I think, are still in somebody's archive around MENC. They were not thrown away. A lot of them were performed. I remember at one of the MENC conventions a lot of those got performed and done. I think you could, they may not

have been publishable, but I think they were rentable. They tried to make it so people could get access to them. Setting up a printing of an overture of any length is expensive. And a lot of publishers looked at this somewhat new music, they weren't going to be big sellers and they were hard to play, so put them available on a rental basis. That's done quite a bit now.

C: The CMP Library is...apparently that's got all of it.

Dr. H: Yeah, I think they saved all that out of CMP Library. I think the music educators were kind of overseeing that. I just don't know, today, right now, who's doing it but I suspect we could find out real easily.

C: Vera Brodsky Lawrence? She was in charge of it then. So, from this IMCE program. . . I did locate a dissertation by Bess, and he. . . this involved MENC because they used the contiguous 48 states and they had put composers in all the districts according to the MENC divisions. This particular dissertation focused on the Southern region which included Florida State University (FSU), University of Georgia (UGS), East Carolina University (ECU), George Peabody College for Teachers (GPCT), and the University of Kentucky (UK). ECU is the one that was notable for the most comprehensive program.

Dr. H: Beach? Or a name like that. They were more active, more into music education. . . and also FSU. Wiley Housewright was president of MENC for a while, about 1968.

C: Yes, this was that pilot program. Thirty-six schools participated. I wrote a lot about that in my dissertation because even though some of the other schools had programs that went longer, ECU had a more relevant, was closer, to the CM ideal with what they were doing and how they were doing it. Do you have any knowledge about that, or insight?

Dr. H: Not much insight. I'm not even sure his name was Beach but it was something with a "B", the dean at ECU was something like president of the Southern division. He was prominent and pushing these kinds of things. Then again, I think they weren't such a large program and they were locked in...

C: Do you think that the CM approach is feasible in today's college environment? You said before the smaller schools seem to have more success.

Dr. H: Well, I think a school kind of gets an identity and Indiana was such a big performing school. . . that's why I finally left, one of the reasons. . . you know, we were pushing the opera, we were pushing the orchestras. We didn't even push band very much. And music education, well, the kids who came in and wanted to study flute, well, the flute teacher has so many openings in the studio, so they'd take the kids who were best performers, of course. So by the time they got done taking the two best flutists, there'd rarely be music education. The emphasis in the whole program was almost like

a conservatory or so if felt. And we changed deans. Dean Bain had retired and his successor was not as supportive. We had even a well-known jazz program, just because of the fact he was strong, Baker, an Indiana graduate, way back, from Indianapolis. So he came--he was actually kind of coming back. But it wasn't because we pushed it very much.

So, I think the idea is still valid. Is it more valid now than it was before? Perhaps because of the nature of popular music over the last forty years or so has been more eclectic. And just the fact that we have greater variation in the types of music we hear today, and partly because of technology, the I-pods, etc. It surely has not grown less favorable. And I think we've moved a little bit away from the Ottman kind of--'gotta learn the IV-V7-I things first. I don't know if that's as necessary as now you can do the approaches using modes and things have a little more flexibility.

The problem with what you were doing--the only problem I can see is that it just takes a little more time. You'd probably better have a five-hour a week class.

C: One of the questions on my quals was--if I were head of a music school, or a theory program: design your curriculum. . .which is right up my alley because I just like to write curricula for some reason and say that if you're a violin major, then you need to take these courses. But my approach is again, that we're a higher education institution offering a professional music degree.

Dr. H: Yes.

C: And I've found this supported in the research that we don't care (so to speak) what you play, or sing. . . You are a musician first.

Dr. H: Yes.

C: As far as the CM thing--that's fine if you've got all the best players. We like that, it's not secondary but it almost is. We need to know that a great flute player can also arrange a quartet, know the history and the literature and they still all have to know the same things.

Dr. H: I think that's steadily evolved over the years. It used to be the conservatory model--at one time you went to a conservatory to learn to play or sing. You wouldn't even take music history or music theory, but in modern North America there are very few conservatories left and they are much more comprehensive. . . Juilliard; Peabody--almost all the conservatories got taken in or integrated with universities. . . Eastman School of Music at the University of Rochester; or Peabody is part of a consortium of Johns Hopkins, whatever they call it--a consortium. American Musical College, which is now part of Roosevelt University, and on and on. So there are very few, just conservatories. Curtis is a real special place--so that's Curtis Publishing--a very special school. Everybody goes on scholarships. They take two clarinet players a year, whatever. That's one of the few that's just a stand-alone conservatory. But if they weren't in Boston I don't know if they could pull that off because those kinds that study often go over to BU or Harvard if they can. I'd have a tough time naming five of what I'd

call conservatory. . . Juilliard, probably, of course. Manhattan? I don't know. It could be the same teachers you know, at Manhattan and Juilliard. When you get into the "big city" . . . I don't know.

But anyway, we're living in a society today where somebody's name is not going to play violin in the pit orchestra. That died fifty-hundred years ago, with the talking movies. End of vaudeville. Now the numbers of musicians making livings as live performers. . . my sister. . . talked with her the other day. . . says 'we were supposed to go to the symphony tonight....but they're on strike!'. She said the scale was \$107,000 and they couldn't. . . things are getting tough. Finally they agreed to an \$83,000 scale and they still can't make it. Well, it's partly the economic situation but it's also partly. . . how many major orchestras playing the classics are going to exist? And where it used to be the only way you could hear Beethoven's Fifth was just go to the concert, now you get beautiful recordings.

C: Maybe that's where you get the pit orchestra that's moved into the film studios, playing for all those movies...

Dr. H: You've got to read like mad...

C: But there are those skills we're talking about. Yeah, the music scene has definitely changed, but I don't know why we can't have it all. We *should* be able to go and hear a live performance as well as go and buy a CD of the same thing.

Dr. H: But I don't know if we can support a 100-piece orchestra at a \$107,000 scale...

C: That's why they have to be ready to do other things. Yes, you can't make a living like you used to only playing in an orchestra. That's what I found out and why I'm trying to make a course to help these kids. . . because the community expects us, as musicians, to be able to do everything.

Dr. H: Yeah.

C: I just have a voice and a theory degree, but I have had to do almost everything.

Dr. H: Sure. You move people around. They don't have the same job. They don't work for IBM their entire life anymore. We don't play in the Detroit Symphony for our whole career. There are a few people that will. I've heard figures, like there are only probably (this was years ago) twenty musicians who make their living entirely off just performance, and this is just the classical field. Vladimir Horowitz and a few others but he's now dead. Almost everyone, at one time or another, is finally going to wind up teaching. You did it out of a sense of professional obligation, interest, and so on. Yehudi Menuhin. . . child prodigy. . . he plays like. . . whew!. . . and when he gets to 45 or 50, he says—you know, it bothered me. I really didn't know what I was doing. I was doing it. I didn't know what I was doing. So he stopped in training and he got a lot more interested in chamber music and he was doing the things that he did more toward the end of his life. But he. . . just playing the violin, he started to wonder. . . I can do

spiccato, but how do I do all this stuff? I didn't know how and I couldn't tell anyone else how to do it.

He started to be analytical about it. . . very curious. So I think that. . . the demands. . . you just don't know what the future's going to bring. It's made it tough for live music. We have a lot of music. . . tough for the performer and tough for the listener in the sense that we listen and listen and listen but we don't really listen. It's just around us like wallpaper.

C: I know. It's almost like background.

Dr. H; Yes, it's background.

C: We're not listening for music's sake.

(Omitted unrelated section)

Dr. H: So, there came the demand for versatility, and getting away from any kind of structure. The five-day a week thing. . . we did three days with the professor and two days of drill sessions. I don't know. I don't know if they integrated very well. I hope so.

That's what they were trying to do here for a while. I don't know if they're doing it this year. It's tough not to get too far ahead in the freshman course. . . because we forget how green and inexperienced some of the kids are.

I came here (University of Florida) in 1984. The quality of student is much better now. We can have our lamentations about today, but believe me, it's much better, both academically and musically.

C: Really? Then I wonder why none of my kids had any keyboard experience?

Dr. H: One of the issues has been the keyboard and the integration of keyboard and theory and I still don't think we've solved that because you've got people who really have got no keyboard feel at all.

C: They don't.

Dr. H: They're pretty good musicians.

C: But that's their workbench, like an artist's palette.

Another issue discussed:

Dr. H: There are 'different' grad assistants. So you've got to have the consistency there and the quality there and to a lot of too many grad assistants it's just a job. There's a huge turnover. I don't know who's keeping track of that. . . When you have the grad assistants it takes an awful lot of oversight. This is just a constant. . . it's always going to be there, it's always a struggle.

C: How thorough are these grad assistants? How thorough is their teaching or their process, if, like you said, it's part of their requirements. . . and they are so busy, loaded down with their own graduate studies. . .

Dr. H: Yes.

C: I do address that in my dissertation. I address a lot of these concerns.

Dr. H: Well, we have grad assistants and we have grad assistants. Some are very good.

C: Also, you mentioned 'we don't have time for this class'. That's another thing I offer in my study. My new mantra is "take the time to educate". And you just said that. . . these freshman students. . . they're overwhelmed. Four-part harmony in the first semester? I don't think so. That's why I like the modal approach. . . 'cause there's no harmony. . . at least for a while. Let's just look at one line of music and let's really get everything we can out of that.

(Some discussion concerning theory books that have already been addressed in the document)

C: It's interesting and it (CM) is out there. What I'd like to do is pull it all together and show that this (CM) can work, but what's the one factor that will make all of this work? You've said it already.

Dr. H: Well, I think the teacher has to pull it all together.

C: The faculty has to be on board.

Dr. H: Well, one thing that came out of that. . . a carryover in a very small way. . . was when they come up for their sophomore--at the end of the fourth semester they have this kind of comprehensive exam. It's not a killer but there's probably sight-singing. We sit in with the music education when there's a music ed student. But they play, or sing, and then they also discuss the piece. So the kid prepares to discuss the piece that they're playing. At least they're trying. And we do, at least we tip our hat to that ideal.

C: So, then you think this approach is feasible. . . depending on if everybody's going to work together?

Dr. H: Yeah. Unfortunately, people don't look at the undergrad classes and they don't bring in research grants.

C: Is there anything else you'd like to add? Could you give me a short bio for inclusion?

Dr. H: I'll email it to you.

C: Thank you, Dr. Hoffer, so much. We've concluded our interview on Northwestern and related topics. It's invaluable to me.

APPENDIX X
DR. JAMES P. SAIN INTERVIEW

C: This is the October 10, 2010 interview with Dr. James P. Sain, professor of music at the University of Florida, concerning the CM movement of the early 1960's and related topics. Dr. Sain, I understand you were an original participant and student at San Diego State University's CM program in the late 1970's. From the student's perspective, would you describe your experience with that program?

Dr. S: Sure. I was a student in the CM program at SDSU starting in the fall of 1977, going through what was then the three-year program. I certainly didn't know any better at the time. And, in hind sight, I think I appreciate the program a great deal more than perhaps I did as an 18-year-old freshman. Certainly the skills sets and the knowledge that I acquired as a music major in the program has served me well throughout my education as well as my professional career. It's helped with. . . the comprehensive nature of the program. . . has helped me with a lot of different types of information whether it be theoretical, or historical or performative, it helps me put together. . . for myself and now, of course, for my students.

It was one of those things that young people don't really appreciate while they're taking it. But it was really brought home as I continued through my education to find out what a solid foundation it laid for me. We also had a program in place where those that did well in the freshman theory course were asked back to be proctors for the next year. As an undergraduate I gained, I think, valuable teaching experience and as a 19-, 20-, 21-year-old musician, by returning and proctoring for the freshman theory class. I did it for two years, and really enjoyed that aspect of the program. Then when I returned as a masters student, I also worked with the sophomore and junior levels in the theory program as a teaching assistant, so I did get to see not only from the student's perspective how valuable that was, of course, in hindsight, but also how what I was taught, and the philosophies behind that , working with David Ward-Steinman and Susan Ward-Steinman, Gene Moe, Brent Dutton. . . the teachers of record. . . I was assisting in those courses. . . Merle Hogg. It was great.

C: As a student proctor, were you actually teaching the entire lesson? Did you design the lesson plan or did you work with the advisor or teacher of the class?

Dr. S: Yes. The proctors were primarily for the development of the aural skills in that portion of the curriculum. The teacher of record was the one that did. . . that would have been Dr. Hogg for me. . . did the lectures within the class structure. We also worked on a PSI-type of program with the ear-training and sight-singing where the students can accelerate through what was required for the semester as fast as they wanted to, or they could take more time on one thing or another if they needed more time. So it was really personalized as far as the pace at which you could accelerate or not through the aural skills.

C: And the PSI. . . for the readers. . . is what?

Dr. S: I'm not sure exactly what. . . Programmed Student Instruction, or Personalized Student Instruction. You had certain sets or modules, and you could complete them at your own pace. You work up to it and then you go take an exam and they would check it off and then they'd tell you whether you needed one area or another. So it was something that those who had good ears or good sight-singing ability could accelerate through it and then just focus on the written work, or those that needed a little more time could spend more time and get more proctoring.

C: As a masters student you said you came back as a TA. . . Were those activities still in the aural skills or were you in the theory classroom then?

Dr. S: It was more in the theory classroom and it was a lot of paper. . . grading. . . helping out with the students. Still, primarily, the teachers of record were doing the lectures. There was some stuff that I did that I recall very vividly with Susan Ward-Steinman and her orchestration lessons, since I was a composer. She used me a little more readily within the classroom in that regard. There were a couple of days when she asked if I would substitute for her when she was out. So as you get a little further, and that was in the third year, you'd get a little more responsibility and were allowed to do some work teaching.

C: What textbooks, if any, were used?

Dr. S: Let me see.....we had the Cooper theory text. We were using Carlson's *Melodic Dictation*, I think it was. I'm trying to remember the other books that were used in the freshman year. It was Horacek, the author of the harmonic dictation, I believe. And, we incorporated books like the Salzer-Schachter text for 16th century counterpoint--trying to think of who we used for 18th century. . . drawing a blank. . . fairly famous...

C: Spencer?

Dr. S: No.

C: It wasn't out yet.

Dr. S: No. I can't tell you off the top of my head. We did use the Warfield *Layer Analysis* text that dealt with kind of baby-Schekerian analysis. It was my first exploration in that sort of reduction technique. I can't remember which orchestration text we used but it was such a wide variety of topics. There were a lot of different textbooks that we pulled in for whatever was needed.

C: From whatever particular area, like the best orchestration book, etc?

Dr. S: Exactly

C: And the students wouldn't necessarily have to buy these? They would just have readings or exercises?

Dr. S: Oh, no, we had to buy the textbooks. Oh absolutely. I still have mine. I could probably go up there (looks towards two massive book shelves lining one wall of his office) and tell you exactly what they are. . . I'm just lazy and don't want to get out of in front of the microphone. (laughter) I think it was the Kennan for the 18th century counterpoint.

C: Oh, I know that one.

Dr. S: Still drawing a blank on the orchestration book...

C: Forsyth?

Dr. S: It wasn't the Adler, it wasn't the Forsyth. I've used so many different orchestrations texts in my life. I'm drawing a blank. You know, I want to say there was a composer, was in Texas. . . North Texas. . . I'm not sure I can fill that in for you.

C: OK. . . so you answered another question I had. . . what were your feelings as a student as to the benefits of the CM program? I think from your experience as a proctor and later coming back, you probably had a bit more hindsight while you were in there, with hands-on experience. I think maybe you realized, even before you graduated, how that was helping, at least a little?

Dr. S: Sure, sure. I mean, you just really don't understand, I believe, the quality of one's education. . . you don't really believe or understand that until you compare it to the greater world you are involved in. When you're in the "Academy" you only know that which is around you. And when you're being put to the task, you find it to be hard and it was, I think, challenging, in a good way. We incorporated world musics into the curriculum and I can remember as a freshman sitting down and listening to a raga and being able to count the patterns with my hands, because we were told how to do that. It's things that you don't see often, again. . . hindsight. . . having taught in other programs as a doctoral student and certainly at the University of Florida where we've been through several textbooks and different approaches. . . three different approaches to the curriculum (there've been three different approaches in my twenty years here) to how we will get theory for the students.

I still look back and think this comprehensive approach was quite wise in how it prepared students to be more total musicians. We've got jazz in the classroom, the anthologies. . . those were two other books that David and his first wife, Susan, put together for this course. It was an anthology of a side amount of literature from everything from Jimmy Webb's *Up, Up and Away* to Palestrina to contemporary music to Mozart. There was a huge amount of literature from very disparate genres and cultures. So having been exposed to that at a young age, I think, was very healthy for all of us. I still keep in touch with many of my colleagues from those days, and I think, in hindsight, the general consensus is that it was an amazing program. And again, as

many of these friends have gone out, some out to higher education and are teaching in the “academy”, and some are in public schools and high schools, instrumental and choral programs. I think, again, the strong consensus is that it was really a unique and amazing program that prepared us for success in our field. It really was sort of one person saying that this is going to happen and a concerted faculty that saw that it would.

...
C: A faculty that would work together for the same goal?

Dr. S: We’d work together for that. You figure the talent of the faculty that taught this was, in their breadth of knowledge of music, tremendous. Again, having been in the ‘Academy’. . . and it’s not often those forces come into alignment. . . and things happen.

C: So, as far as the faculty at SDSU, were they trained comprehensively or were they more like specialists all getting together and putting their genius into one program?

Dr. S: They were really good musicians. Again, the leader was the example. David was not only a fine classical musician, he was a monster jazz musician and he had great interests. It was not unusual to see him kneeling outside during a Balinese gamelan concert, playing with the gamelan ensemble. It was by example, he was doing things. That was always a great thing. We had Dr. Hogg, she was not only a classically trained trombonist who but was a jazz player as well. He had gone to. . . he’d studied with Nadia Boulanger in the summer course at Fountainsbleau, plus he also went to a workshop with Don Ellis, plus big band stuff in the ‘70’s that was going on. Brent Dutton was an amazing performer, composer, and theory teacher and did all of those things amazingly well. Jean Moe was just. . . we used to call her “Mama” (laughs). She just cared for us all. Danny Mitchell-here was a guy who was basically Harry Partch’s successor to the Partch instrument collection when Harry died. He was in there teaching theory with us as well. It was just an amazing collection of well-educated individuals that, with the leadership that David gave, saw this as being a way to educate young musicians *completely* and that it wasn’t just going to be western European classical conservatory training. It was going to be a much broader concept and some of them came from that. Some of them came from the more traditional university background and some came from a conservatory background, so there was. . . the faculty was very diverse. They somehow all agreed that this was worth doing.

C: So, is it sounding like these faculty, as in maybe David’s case, would get one type of training first, and then to become this extraordinary jazz player, he had to go to outside workshops or he himself had to pursue it because of his own goals, desires, motivations to become a well-rounded musician?

Dr. S: He was a child prodigy.

C: Well, that helps (laughter)

Dr. S: His mom was a piano teacher.

C: That helps, too (laughter)

Dr. S: So he got it from an early age. He was playing concerti with the Louisiana Symphony Orchestra. . . he was a teenager. He was an amazing player. I think everybody that was growing up in that time, or at least a goodly number, had an interest in jazz. But he had an excellent education. Actually, his undergraduate work was done at Florida State. He studied with John Boda. John was a consummate musician-pianist. Talk with Paul Basler, who studied with John as well. They'd sit down and read these duets at their lessons. It's just. . . a musician does what a musician needs to do. As a consummate musician, you do all of that stuff.

C: A combination of all of that—education, motivation, personal...

Dr. S: All of that. . . personal motivation, personal interests. . . David went and actually studied with Boulanger for an extended period of time, not just with the summer program. He actually lived in Paris and studied with Nadia Boulanger, as did many great 20th century composers, like Aaron Copland. They would gather together and the composers of Paris would get together whether it was Stravinsky or whomever. . . Madame Boulanger was sort of the nexus of contemporary music in Paris. He had that experience as well as that would mold his persona.

C: So, what do you think. . .

Dr. S: He was somewhat intimidating. You could walk into his studio with a piece of music and he could read, open score, transposed for orchestra, and he could sight-read it on the piano. I didn't study piano first of all, and I never could ever get to that point of performing piano that way. But it was always great. . . he'd continue with your compositions. He'd play up to where you stopped and then he'd keep going in your style. And I wish we'd had some of the recording technologies we have now. I'd just let him finish my compositions (laughter). . . better than I could write!

C: So San Diego has the longest running history at that time, 1967-1997, thirty years of a CM program. Why do you think it stopped?

Dr. S: I don't know. I haven't checked back. Last time I was there was in 2006 or 2005, to receive an alumni award. I don't know. I think what might have happened in '97 is that they may have completely incorporated all of the history track, because that was not part of the original program. It could still be going on.

C: Oh, okay. Well, that's what I'm finding in my research. It's credited as the longest running program for that time.

Dr. S: Trying to think of it. . . that was before he (David Ward-Steinman) retired. So I don't know why they would have stopped at that point. . . if it coincided with his retirement. He is now living in Bloomington with his second wife and teaching part-time at Indiana...

C: I'm just trying to pinpoint maybe why isn't research saying it continued...

Dr. S: That would be a good question for him. Contact him and see if it does. The teachers I know are still there, like Brent Dutton. He could tell you exactly what might have happened post-1997. I didn't get the feeling that it had stopped when I was there in 2005 or 2006. But then again, I didn't really much check into it either. I was there for a different purpose. But I think that's a good question for David, or somebody that's still there, like Brent Dutton.

C: Okay. Did you think... well, apparently some of it *is* going on, with this many graduates from San Diego alone. People like you are still using this, I'm sure, in their own teaching. As far as other institutions today... do you think that this CM approach can be successful in today's universities and colleges, junior colleges... big, small, etc?

Dr. S: Without a doubt, it will be successful. It will take a concerted effort on the part of whatever faculty decides to do it. Certainly there is no *one* curricular resource for making it happen, that I know of... any sort of sets of books. There are some books in existence that are more comprehensive than others. There are some that are more historically based and others still... We tried the same Gradus text, here (UF) for a few years. One of the difficulties that was found by my colleagues was that there wasn't a lot of consumables to help support the text. And that, especially when you deal with a faculty, which is often the case in university settings, that are not necessarily theory teachers primarily... maybe an applied area and theory & composition, in theory not all will either have the time, or the desire in some cases, to create all of the consumable material that is required in a setting that a CM class requires.

There's going to be a lot of stuff going on. We had not only the 'book-learning' and the four-part writing and all the traditional stuff... everyone that was in the program had counterpoint, both 16th and 18th centuries... and everybody had orchestration within it. Everyone had Schenker analysis. Everybody had all of this and in order to pull it all together... the books and text and things... there's an enormous amount of research that's required. You know, maybe if somebody were to pull it all together and to get a publisher to back it, then there might be enough momentum there, or at least there wouldn't be that impediment of the time required to create the supporting materials.

Most schools don't have theorists teaching theory per se. They may have *one* theorist on their faculty if they have a graduate program, or they might have a couple. But most places are served, most of the smaller, liberal arts colleges are served by faculty that are doing many jobs, and putting on many hats. So, not that it couldn't work there, but it may not. It may take some additional materials. Also, now, with recordings and the Internet and all that, there should be a way of disseminating this in a form that could be consumed by the students in a very interactive way that might help. Most programs don't have the time to generate all the paper to conform with these programs. And of course, paper is becoming a thing of the past. It'll all be on iPad one day, with an interactive tutor.

C: So the size of the college doesn't really bother you. . . I've read other comments that it will work in a small school but not at a larger school.

Dr.S: It'll work at a large school just as good as at a small school. The smaller school has different problems than the large school. I mean, when you think of it, we had 40-50 kids in those classes (SDSU), so it wasn't a small school. There were two sections most of those years, so there was a goodly number of people in the classroom. We must have had, my guess would be somewhere around the size of the University of Florida, probably a couple hundred music majors in the undergrad program. . . wasn't much of a grad program. There were some masters in music education and then they started adding some other masters. I was actually, I think, the first masters student to graduate with a composition degree from San Diego. They were building at that time. But there was a slump afterwards so maybe that's the thing in '97. I don't know. There was a slump when the state was readjusting its focus. . . some of the CSU scores were getting smaller, but I think they're back up to larger numbers now. We had 28,000 or something when I was there I think and then it went down in the 'teens and I think they're back in the 20's now.

C: So administrative decisions can also play a part. . .

Dr. S: Oh, yeah. . . like most everything in the 'academy'. Money has a driving force, too.

C: In reference to UF. . . you said there were other approaches tried in your 20 years. So one was a comprehensive approach?

Dr. S: Well, it was a historical-based approach. And we incorporate, as you know, aural skills, sight-singing, dictation, keyboard, theory within our program already. We really just don't have any of those other subjects sort of comprehensively tied in with it. All our majors are not required to take the two semester of counterpoint and we differentiate things, whether it be instrumentation for the general student or orchestration for the composition student. There's a lot of fine-tuning here, so I wouldn't say we necessarily have a comprehensive musicianship approach, or had one, but for two years we had a more historical approach with the Gradus, with a linear approach in the 16th century. And we have sort of, with time, moved to the more contemporary. And as I said, that didn't work well for us because of the issue of the materials and of the faculty time that it required. I was the sort that I created lots of materials for my class, but others didn't have the time or desire to do that. That was adjusted. But we started out with the Ottman, and now we're with, basically, a Benward approach. We did use some Benward when I was at San Diego. We used the Benward for sight-singing. That was the one we used for the freshman class, which was another one I just remembered. After fifty years, some of this stuff eventually comes back (laughter).

C: So then what were the three different approaches? the historical basis with the Gradus. . .

Dr. S: The traditional...

C: Traditional as in the common-practice approach?

Dr. S: Traditional with the Ottman, Benward. . . it has a little bit of variety in it and tries to become a little on the multicultural, you know, things of that nature, but it really isn't a comprehensive or a strictly historical...

C: So a kind of varied approach?

Dr. S: Yeah, I'd say it was a varied approach. It seems to work well with our current faculty. I've never taught out of that specific text so I can't speak to it directly. It was at a point where we were debating the composition program and I was sort of out of the theory teaching loop, per se, so like in most cases, you try to leave it to those. . . it's the foot soldiers with their boots on the ground who need to determine another. . . I think with Dr. Reed maybe we'll move to other approaches. I'm not sure, but that's his area. He's the theory professor and perhaps he'll have some ideas. He's young and he likes, I'm sure, to incorporate from what I understand some popular idioms into his teaching and I think that's a good in that we incorporate some of that into the teaching, it engages the students where they're at. And so many students are coming to the field from a wide variety of musical experiences. Not everybody's coming to it from classical training and that sort of rigor anymore. Some are actually coming to it from the popular fields.

C: Thank you Dr. Sain—I'm all out of questions-believe it or not

Dr. S: I'm all out of answers! If you have any others, let me know.

APPENDIX Y
SOCIETY OF COMPOSERS, INC., SURVEY

Hello SCI,

I am working on a curricular dissertation in piano/keyboard theory at the University of Florida. It will take a historical approach, combining figured bass with jazz Improvisation. My initial research is not yielding the information I am looking for. I am wondering who among you would be willing to take a two-part survey to help me in my work.

Please reply to me offline. Thank you for your time.

ALL PERSONAL INFORMATION WILL REMAIN CONFIDENTIAL.

If you know someone who might be interested in this, please forward it to them. I thank you all in advance for your help and time, and a small thank-you gift will be available for the first 60 respondents (see end of survey).

I will be compiling this information through August 15.

Thanks!

Two-part Survey for Undergraduate Theory Curriculum

PART ONE--18 short answer questions

1. Name:

Please list all degrees earned:

2. Institution/Place of employment:

3. Title/Position:

4. Area(s) of Instruction:

5. Classes you taught this past academic year:

6. Classes you have taught in past years:

7. Do you play keyboard instruments? Yes _____ No _____

If yes, please list which and include # of years' experience:

8. Do you improvise on keyboard instruments? Yes _____ No _____
If yes, in what capacity?

9. Do you improvise on your major instrument (if keyboard is not your major instrument) Yes _____ No _____
10. Do you have formal training in improvisation? Yes _____ No _____
11. Do you have formal training in figured bass? Yes _____ No _____
If yes, where?
12. Do you think there is value in incorporating figured bass playing as a general keyboard theory practice? Yes _____ No _____
13. Do you think teaching figured bass holds historical value?
Yes _____ No _____
14. Are you satisfied that your institution is training well-rounded, well-grounded musicians in keyboard theory? Yes _____ No _____
15. Do you think it's important for non-piano majors to be able to improvise on keyboard? Yes _____ No _____
improvised on their major instrument? Yes _____ No _____
16. Do you think it's important for piano majors to be able to improvise on keyboard? Yes _____ No _____
17. Do you think improvisational skills are important areas of study in the training of professional musicians? Yes _____ No _____
18. Would you be interested in the results of this survey?
Yes _____ No _____

All personal information will be kept confidential. Nothing will be used that may identify any one individual.

PART TWO--7 questions

Please mark an X beside all applicable answers and fill in where needed. If instructor-generated materials are used, would you be willing to share them with me for research purposes only ?

Yes _____ No _____

1. ___ Theory text(s) used

Please list name and author(s)

___ Instructor-generated text/materials used.

2. Does your curriculum offer classes in:

___ Figured bass (separate from theory class)

___ Text(s) used:

___ Instructor-generated text/materials

___ Keyboard improvisation (separate from theory class)

___ Text(s) used:

___ Instructor-generated text/materials

___ Piano-keyboard harmony class

___ In tandem with theory class

___ Text(s) used:

___ Instructor-generated materials

___ Separate from theory class

___ Text(s) used:

___ Instructor-generated materials

___ Jazz harmony

___ Text(s) used:

___ Instructor-generated text/materials

3. Please indicates who teaches the following classes.

Use F (Full-time Faculty)

TA (Teaching/Grad assistants)

ADJ (Adjuncts)

a. Theory classes

b. Piano/keyboard harmony classes

c. Keyboard improvisation classes

d. Other improvisation classes

e. Figured bass classes

f. Jazz harmony classes

4. Using a-g, fill in the applicable letter after each question.

- a. None
- b. Mentioned (FYI)
- c. Discussed, 1-2 classes--no assignments
- d. Discussed. 1-2 classes--some assignments
- e. Discussed & studied in some depth--3-4 classes
- f. Studied more thoroughly, 5+ classes
- g. Other, please describe.

In theory class, how much attention is given to:

Modes _____
Figured bass _____
Keyboard improvisation _____
Improvisation in general _____
Jazz harmony _____

In piano or keyboard class, how much attention is given to:

Modes _____
Figured bass _____
Keyboard improvisation _____
Jazz harmony _____

5. How long is your required theory sequence:

_____ semesters
_____ quarters
_____ other, please describe.

6. Is the theory sequence required of all music majors?

___ Yes
___ No
___ If No, who is exempt?

7. Is some degree of piano proficiency required of all music majors?

___ Yes
___ No
___ If No, who is exempt?

Thank you for completing the survey. Please indicate which Thank You gift card you would prefer, and send me a physical address to where the card can be sent.

___ Starbucks ___ Barnes & Noble

Thanks again!
Carol P. McCoy, M.M
University of Florida School of Music
Doctoral student, Mus. Ed./Theory emphasis
352-371-7351/352-262-6300-cell

SCI SURVEY I PART ONE RESPONSES

QUESTION 1.1 Please list all degrees earned

BM	7	MM	8	DMA	6
BME	1	MME	1	PhD	3
BA	7	MA	4	None	6
BS	1	None	3		

QUESTION 1.2 omitted

QUESTION 1.3 Title/position

- #001 Adj. Instructor of Theory
- #002 Assoc. Prof. of Music
- #003 Assoc. Prof. of Music
- #004 Adj. Prof. of Music
- #005 Teaching Fellow
- #006 TA doctoral student
- #007 Lecturer
- #008 Assoc. Prof.
- #009 Adj. faculty
- #010 Graduate Assistant in Music Theory
- #011 Asst. Prof. of Music
- #012 Prof. of Music
Co-ordinator of Keyboard Studies
- #013 Professor
- #014 Undergrad student
- #015 Assoc. Prof. of Music
- #016 Asst. Prof. of Music Theory

QUESTION I.4 Areas of Instruction

#001 Music theory

#002 Theory; Comp; Chamber music

#003 Theory; Comp

#004 20th c. theory; Chromatic theory; Music fundamentals; Music appreciation

#005 Theory IV; Film scoring; Form & analysis

#006 Music theory

#007 Theory

#008 Music theory; Voice; Musical theatre; Education; S-S; Computer music

#009 Music theory

#010 Aural skills

#011 Theory/Comp

#012 Piano & Theory

#013 Comp; Computer music

#014 Theory tutoring; Comp. tutoring/mentoring; Orchestral/Chamber prepping

#015 Theory; Comp; Musicianship (incls. keyboard skills)

#016 20th Century music; Aural skills I;
Graduate-Analytical techniques; Theory for Industry majors

QUESTION I.5 Classes taught in previous year (06-07)

- #001 music theory fundamentals
mus. theory 1 & 2
aural skills 1 & 2
orchestration; composition--undergrad and graduate level
- #002 basic musicianship
diatonic harmonic practice
chromatic harmonic practice
20th c. practices
chamber music--coach and play in ensembles
- #003 aural skills 1 & 2
aural skills 3 & 4
theory 3 & 4
form & analysis
comp. students
- #004 music appreciation
- #005 ear-training
theory IV
film scoring
form & analysis
"arts & ideas" aesthetics class
- #006 musicianship (freshman theory)
- #007 theory
aural skills I, II, IV
world music
- #008 theory
voice
sight-singing
musical theatre
education
computer music
- #009 ear-training, 2nd & 3rd semester
Theory

QUESTION I.5 Classes taught in previous year (06-07)

#010 aural skills (freshman theory students)

#011 theory II; III
advanced theory
form & analysis
aural skills 1-3
music fundamentals
intro to music technology
computer music

#012 studio piano only (on leave previous year)

#013 dissertation advising
composition lessons

#014 student, not applicable

#015 harmony, 3rd semester theory
intro to composition
advanced composition
advanced musicianship
humanities seminar-“Music After Edison”

#016 20th century music
aural skills I
graduate-analytical techniques
theory for industry majors
theory II, III, IV
20th c. theory
functional voice for music therapy

QUESTION I—6 Classes taught in past years

- #001 theory, levels 1-4
music fundamentals
aural skills 1 & 2
undergrad and grad: orchestration
composition
- #002 classes in I.5, plus
history of western music III
composition
- #003 all theory and aural skills
orchestration
counterpoint
- #004 music appreciation
20th c. theory
- #005 intro to music technology
music fundamentals for music majors
- #006 I.5 classes
- #007 class piano
orchestration
history of theory, etc.
“you name it, I’ve taught it”
- #008 American popular music
- #009 ear-training, 1st-3rd semester
theory (teaching assistant)
- #010 not applicable
- #011 class piano
American music
theory 1-4

QUESTION I—6 Classes taught in past years

- #012 studio piano (private lessons)
class piano
accompanying
piano literature
piano pedagogy
theory I, II
- #013 graduate composition seminar
graduate theory seminar
dissertation advising
computer music
orchestration
composition class
MIDI
- #014 N/A—student
- #015 all of I.5 classes
theory, 1st semester of sequence
various theory electives, including:
music semiotics
text music and dictation (analysis for singers)
- #016 I.4 and I.5 classes
music technology

SCI SURVEY I**PART ONE****RESPONSES****QUESTION I—7 Do you play keyboard instruments?****If yes, please list which and include # of years' experience**

#001	yes	--	piano: 4 years, pre-undergrad; 4 years, undergrad accordion: 4 years
#002	yes	--	piano: 45 years organ: 40 years "historic keyboards" clavichord & harpsichord: 40 years
#003	yes	--	piano: 20 years off & on; "not a great player"
#004	--	no	
#005	yes	--	piano: 10 years
#006	yes	--	piano: 16 years
#007	yes &	no	piano) "well enough to teach; not well enough to call myself a pianist"
#008	yes	--	piano: 44 years
#009	yes	--	"amateur piano": 23 years
#010	yes	--	piano: 9 years
#011	yes	--	keyboard: 14 years
#012	yes	--	piano: no answer
#013	--	no	
#014	yes	--	piano: 15 years, since age 6
#015	yes	--	piano: too many (years) to count
#016	yes	--	piano: 20 years or so

SCI SURVEY I**PART ONE****RESPONSES****QUESTION 1—8 Do you improvise on keyboard instruments?
If yes, in what capacity?**

#001	yes	--	after dinner entertainment in composition and jazz
#002	yes	--	
#003	yes	--	mostly jazz improvisation
#004	--	no	
#005	yes	--	for composition
#006	yes	--	as a composer to come up with ideas
#007	yes	--	as a composer; sit at piano daily for at least 10 minutes of improvisation to keep mind sharp and improve my keyboard skills
#008	yes	--	professional church job rock band
#009	yes	--	by myself when no one's looking little professional experience improvising in public on keyboard instruments but lots on drumset
#010	yes	--	for pleasure as composer to generate ideas
#011	yes	--	play in jazz combo do solo improvisation in jazz and pop contexts
#012	--	no	
#013	--	no	
#014	yes	--	formerly as jazz pianist to generate material for later development through improvisation
#015	(yes)	--	not so much anymore formerly did lots of jazz (bop) and rock (punk) on keyboard still active as free improviser
#016	yes	--	sometimes when demonstrating chords I improvise a melody above

SCI SURVEY I**PART ONE****RESPONSES****QUESTION I—9 Do you improvise on your major instrument
(if keyboard is not your major instrument)?
What is your major instrument?**

#001	yes	--	no answer
#002	yes	--	violin/viola
#003	yes	--	double bass
#004	yes	--	string bass
#005	yes	--	no answer
#006	--	--	N/A--keyboard is major instrument
#007	yes	--	trumpet
#008	--	--	N/A--keyboard is major instrument
#009	yes	--	percussion and marimba
#010	yes	--	guitar
#011	yes	--	no answer
#012	--	no	no answer
#013	no answer		trombone as undergrad
#014	no answer		
#015	--	--	N/A--keyboard is major instrument
#016	--	--	N/A--keyboard is major instrument

SCI SURVEY I**PART ONE****RESPONSES****QUESTION I—10 Do you have formal training in improvisation?
If yes, where?**

#001	yes	--	no answer
#002	yes	--	private lessons in high school in Vienna practices in many contexts and various styles
#003	yes	--	private teachers also at Naropa Institute, UT—Austin
#004	yes	--	Los Medanos College, Antioch, CA
#005	--	no	
#006	--	no	
#007	--	no	
#008	--	no	
#009	yes	--	University of Wyoming W. VA University
#010	--	no	
#011	yes	--	no answer
#012	--	no	
#013	--	no	
#014	yes	--	no answer
#015	yes	--	no answer
#016	--	no	

SCI SURVEY I**PART ONE****RESPONSES****QUESTION I—11 omitted****QUESTION I—12 omitted****QUESTION I—13 omitted****QUESTION I—14 Are you satisfied that your institution is training well-rounded, well-grounded musicians in keyboard theory?**

#001	--	--	not qualified to answer not involved with the keyboard program no keyboard skills required in the theory class I teach
#002	--	no	
#003	--	no	
#004	yes	--	
#005	yes	--	
#006	yes	--	
#007	yes	--	
#008	--	no	
#009	yes	--	
#010	yes	--	
#011	yes	--	
#012	--	no	it could be more thorough
#013	--	no	
#014	yes	--	
#015	--	--	we're getting there
#016	--	--	don't know

SCI SURVEY I

PART ONE

RESPONSES

QUESTION I—15 Do you think it’s important for non-piano majors to be able to improvise on:

	<u>keyboard?</u>	<u>their major instrument?</u>
#001	yes	yes
#002	yes	yes
#003	yes	yes
#004	yes	yes
#005	yes	no “ it depends on their major”
#006	yes	yes
#007	yes	yes
#008	no	yes
#009	depends entirely on learner’s educational/musical interests	yes
#010	yes	yes
#011	yes	yes
#012	yes	yes
#013	yes	yes
#014	yes	yes
#015	yes	yes
#016	yes	yes

SCI SURVEY I

PART ONE

RESPONSES

QUESTION I—16 Do you think it's important for piano majors to be able to improvise on keyboard?

#001 yes

#002 yes

#003 yes

#004 yes

#005 yes

#006 yes

#007 yes

#008 yes

#009 yes

#010 yes

#011 yes

#012 yes

#013 yes

#014 yes

#015 yes

#016 yes

SCI SURVEY I

PART ONE

RESPONSES

QUESTION I—17 Do you think improvisational skills are important areas of study in the training of professional musicians?

#001 yes

#002 yes

#003 yes

#004 yes

#005 yes

#006 yes

#007 yes

#008 yes

#009 yes

#010 yes

#011 yes

#012 yes

#013 yes

#014 yes

#015 yes though I think it's actually more important for future non-professionals

#016 yes

SCI SURVEY I PART ONE RESPONSES

**QUESTION I—18 omitted
SURVEY I PART TWO RESPONSES**

**QUESTION II If instructor-generated materials are used, would you
be willing to share them with me for research
purposes only?**

- #001 yes
- #002 yes
- #003 yes
- #004 yes
- #005 yes
- #006 yes
- #007 no answer
- #008 yes
- #009 yes
- #010 yes
- #011 yes
- #012 no answer
- #013 no answer
- #014 yes
- #015 no answer
- #016 yes

SCI SURVEY I PART TWO RESPONSES

QUESTION II—1 Theory texts used—list author(s) and title and/or instructor-generated material used

***check again for full titles and proper authors names and will share/none indicated

theory texts

- #001 Benward
Kostka-Payne *Tonal Harmony*
P. Spencer *Tonal Harmony*

instructor-generated

“too long for this email” but uses J.S. Bach chorales as guidelines

- #002 Manoff *The Music Kit*
Gauldin *Harmonic Practice in Tonal Music*

Music 201/202 Keyboard exercises for daily use

- #003 Kostka-Payne *Tonal Harmony*

will share or “none indicated”

- #004 Kostka-Payne *Tonal Harmony*
Kostka *Material and Techniques of 20th Century Music*

will share

- #005 Kostka-Payne *Tonal Harmony*

will share

- #006 Kostka-Payne *Tonal Harmony*

a professor coordinates the freshman theory class (makes sure all the TA's are teaching similar lesson plans)

- #007 Clendinning and Marvin *The Musician's Guide to Theory and Analysis*

no answer

- #008 Benward
Ottman—sometimes

will share

SCI SURVEY I PART TWO RESPONSES

QUESTION II—1 Theory texts used—list author(s) and title and/or instructor-generated material used

#009 Kostka-Payne *Tonal Harmony* (chosen by music division chair)

will share

#010 Clendinning and Marvin *The Musician's Guide to Theory and Analysis*

will share

#011 Kostka-Payne *Tonal Harmony*

will share

#012 Clendinning and Marvin *The Musician's Guide to Theory and Analysis*

no answer

#013 No answer

#014 Kostka-Payne *Tonal Harmony*
Kostka-Payne *Music in Theory and Practice*
Kostka *Materials and Techniques of 20th Century Music*
Green *Form*

will share

#015 Roig-Francoli *Harmony in Context*
Gauldin used for years

No answer

#016 Kostka-Payne *Tonal Harmony*

SCI SURVEY I PART TWO RESPONSES

QUESTION II—2a-e Does your (school's) curriculum offer these classes?

2b.	<u>Keyboard improvisation</u> (separate from theory class)	<u>Text</u>	<u>Other materials used</u>
#001	----	----	----
#002	----	----	----
#003	yes	no text	not sure
#004	----	----	----
#005	yes	unknown part of jazz dept.	----
#006	----	----	----
#007	----	----	----
#008	----	----	----
#009	----	----	----
#010	----	----	----
#011	no	----	----
#012	----	----	----
#013	----	----	----
#014	taught in piano majors' functional skills courses respondent is not piano major so has no specifics		
#015	yes in private instrumental study	----	----
#016	----	----	----

SCI SURVEY I PART TWO RESPONSES

QUESTION II—2a-e Does your (school's) curriculum offer these classes?

<u>2c.</u>	<u>Piano/keyboard harmony class</u> (in tandem with theory class)	<u>Text</u>	<u>Other materials used</u>
#001	----	----	----
#002	yes	Gauldin	keyboard exercises for Music 201/202
#003	yes	no	instructor sheets made by respondent
#004	----	----	----
#005	yes	----	----
#006	----	----	----
#007	----	----	----
#008	----	----	----
#009	----	----	----
#010	----	----	----
#011	no	----	----
#012	yes	----	----
#013	----	----	----
#014	taught in piano majors' functional skills courses respondent is not piano major so has no specifics		
#015	there is a keyboard skills lab that covers a great deal of jazz harmony basics		
#016	----	----	----

SCI SURVEY I PART TWO RESPONSES

QUESTION II—2a-e Does your (school's) curriculum offer these classes?

<u>2d.</u>	<u>Piano/keyboard harmony class</u> (separate from theory class)	<u>Text</u>	<u>Other materials used</u>
#001	----	----	----
#002	----	----	----
#003	no	----	----
#004	----	----	----
#005	yes	----	----
#006	----	----	----
#007	----	----	----
#008	----	----	----
#009	----	----	----
#010	yes	not sure	----
#011	no	----	----
#012	----	----	----
#013	----	----	----
#014	----	----	----
#015	----	----	----
#016	yes	don't know	----

SCI SURVEY I PART TWO RESPONSES

QUESTION II—2a-e Does your (school's) curriculum offer these classes?

2e.	<u>Jazz harmony class</u>	<u>Text</u>	<u>Other materials used</u>
#001	----	----	----
#002	----	----	----
#003	no, these are done in private lessons		
#004	----	----	----
#005	----	----	----
#006	----	----	----
#007	----	----	----
#008	----	----	----
#009	----	----	----
#010	yes	not sure	----
#011	no	----	----
#012	----	----	----
#013	----	----	----
#014	----	----	----
#015	yes	Jaffe--Jazz Harmony	----
#016	----	----	----

SCI SURVEY I PART TWO RESPONSES

QUESTION II—3 a-f Who teaches the following classes?

F = full-time faculty

TA = teaching/graduate assistants

ADJ = adjuncts

	<u>3a. theory</u>	<u>3b. keyboard harmony</u>	<u>3c. keyboard improvisation</u>
#001	----	----	----
#002	F	ADJ	----
#003	F/ADJ	F/ADJ	F
#004	F/ADJ/TA	F	F
#005	F	F	F
#006	F/ADJ(?)/TA	unknown	unknown
#007	ADJ	F	----
#008	F	F	F
#009	F/ADJ	----	----
#010	F wTA	TA	----
#011	F	TA	----
#012	F	ADJ	----
#013	F/ADJ	F	F/ADJ
#014	F/ADJ	ADJ	ADJ
#015	F/ADJ	F/ADJ	----
#016	F/ADJ	F/ADJ/TA	----

SCI SURVEY I PART TWO RESPONSES

**QUESTION II—3 a-f Who teaches the following classes?
 F = full-time faculty
 TA = teaching/graduate assistants
 ADJ = adjuncts**

<u>3d. other improvisation classes</u>	<u>3e. figured bass</u>	<u>3f. jazz harmony</u>
#001 unknown	unknown	unknown
#002 F/ADJ (see his survey)		
#003 F/ADJ	none	F/ADJ
#004 F/ADJ	F	F/ADJ
#005 ADJ	F	----
#006 unknown	unknown	unknown
#007 ----	----	----
#008 F/ADJ	F	F/ADJ
#009 ----	----	----
#010 F	F w/TA	F
#011 F	----	----
#012 ----	----	----
#013 F/ADJ	F	F/ADJ
#014 F	ADJ	ADJ
#015 ----	ADJ	ADJ
#016 ----	----	ADJ

SCI SURVEY I PART TWO RESPONSES

QUESTION II—4.1-4.2 Using a-g, fill in the applicable letter after each question:

- a. None**
- b. mentioned (FYI)**
- c. discussed, 1-2 classes, no assignments**
- d. discussed, 1-2 classes, some assignments**
- e. discussed and studied in some depth, 3-4 classes**
- f. studied more thoroughly, 5+ classes**
- g. Other, please describe**

4.1a-4.1e In theory class, how much attention is given to:

	<u>modes</u>	<u>figured bass</u>	<u>keyboard improvisation</u>	<u>improvisation in general</u>	<u>jazz</u>
#003	d	e	e	e	d
#004	d	f	c	c	c
#005*	f	f	g	g	g
#006	e	f	a	a	b
#007	c	f	e	e	e
#008	e	e	b	b	c
#009*	g	d	g	f	g
#010	d	e	a	a	b
#011	f	f	a	a	f
#012	b	f	a	b	
#013	b	b	c	c	c
#014	e	d	d	c	c
#015	d	f	e	e	g
#016	d	f	d	d	

SCI SURVEY I PART TWO RESPONSES

QUESTION II—4.1-4.2 Using a-g, fill in the applicable letter after each question:

- a. None
- b. mentioned (FYI)
- c. discussed, 1-2 classes, no assignments
- d. discussed, 1-2 classes, some assignments
- e. discussed and studied in some depth, 3-4 classes
- f. studied more thoroughly, 5+ classes
- g. Other, please describe

4.2a-4.2d In piano/keyboard class, how much attention is given to:

	<u>modes</u>	<u>figured bass</u>	<u>keyboard improvisation</u>	<u>jazz harmony</u>
#001	not qualified to answer			
#002	d	f	d	d
#003	d	e	e	d
#004	d	e	e	b
#005	d	f	d	g-unknown
#006	f*	f*	a	b
#007	----	----	----	----
#008	I'm not sure			
#009	----	----	----	----
#010	not sure			
#011	----	----	----	----
#012	a	a	b	----
#013	a	a	c	b
#014	d	d	d	d
#015	b	f	e	f
#016	not sure			

SCI SURVEY I PART TWO RESPONSES

QUESTION II—5 How long is your required theory sequence?

#001 5 semesters

#002 3-4 semesters—MUS 101*, 201,202, 313 (*students can place out of MUS 101)

#003 4 semesters

#004 2 years

#005 4 semesters

#006 ? semesters

#007 4 semesters

#008 6+ semesters

#009 3 semesters

#010 4 semesters

#011 5 semesters

#012 6 semesters

#013 3 semesters

#014 4 semesters--for undergrad non-composition majors

#015 4 semesters

#016 5 semesters

SCI SURVEY I PART TWO RESPONSES

**QUESTION II—6 Is the theory sequence required of all music majors?
If not, who is exempt?**

#001 yes

#002 yes

#003 yes

#004 --

#005 yes

#006 yes

#007 yes

#008 yes

#009 no--Music Commercial majors

#010 yes

#011 yes

#012 yes

#013 yes

#014 no--music industry majors take a truncated sequence (1-2 semesters)

#015 yes

#016 yes

SCI SURVEY I PART TWO RESPONSES

QUESTION II—7 Is some degree of piano proficiency required of all music majors?

#001 yes

#002 yes

#003 yes

#004 NA

#005 yes

#006 yes

#007 yes

#008 yes

#009 don't know yet

#010 yes

#011 yes

#012 yes

#013 NA

#014 NA

#015 yes

#016 yes

APPENDIX Z
LIST OF COMPREHENSIVE MUSICIANSHIP TEXTBOOKS

As classified by MURROW, (1995):

Siegmeister	<i>Harmony and Melody</i>	1965
Christ et al.	<i>Materials and Structure of Music</i>	1966-67; 1072-73; 1980-81
Cooper	<i>Perspectives in Music Theory: An Historical-Analytical Approach</i>	1973; 1976 (wkbk); 1981
Cogan and Escot	<i>Sonic Design</i>	1976; 1981 (wkbk)
Kraft	<i>Gradus: An Integrated Approach To Harmony, Counterpoint, and Analysis</i>	1976; 1987; 1990;
Benward	<i>Music in Theory and Practice</i>	1977; 1981; 1982; 1985; 1989; 1990; 1993
Duckworth	<i>Theoretical Foundations in Music</i>	1978
Brandt et al.	<i>The Comprehensive Study of Music</i>	1980
Baur	<i>Music Theory Through Literature</i>	1985
Henry	<i>Music Theory</i>	1985
Turek	<i>The Elements of Music: Concepts and Applications</i>	1988
Sherman	<i>Concept and Design in Music</i>	1989
Rumery	<i>Introduction to Musical Design</i>	1992
Russell and Trubitt	<i>The Shaping of Musical Elements</i>	1992

LIST OF REFERENCES

- Abeles, H. F., Hoffer, C. R., & Klotman, R. H. (1995). *Foundations of Music Education*. 2nd ed. New York: Schirmer Books, p. 233-235.
- Adler, S. (1968). The CMP Institutes and curriculum change. *Music Educators Journal*, 55(1), 36-38+123. Retrieved from <http://www.jstor.org/stable/3392286>.
- Ball, C. H. (1969). The answer lies in teaching. *Music Educators Journal*, 56(2), 58-59. Retrieved from <http://www.jstor.org/stable/3392592>.
- Ballou, Esther W. (1968). Theory with a thrust. Part IV. *Music Educators Journal*. 55(5). 55-57. Retrieved from <http://www.jstor.org/stable/3392503>.
- Bamberger, J. S. & Brofsky, H. (1979). *The art of listening*. New York: Harper & Row, Publishers.
- Beglarian, G. (1967). Contemporary Music Project for creativity in music education. . *College Music Symposium*, 7, 29-88.
- Beglarian, G. (1967). Music, education, and the university. *Music Educators Journal*, 54(1), 42-44+113-118. Retrieved from <http://www.jstor.org/stable/3391124>.
- Benson, G. V. (1997). *Curricular priorities of community college music programs: case study analyses of five institutions in the south central United States* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9524898)
- Bess, D. M. (1988). *A history of comprehensive musicianship in the Contemporary Music Project's Southern Region Institutes for Music in Contemporary Education* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9002097)
- Bess, D. M. (1991). Comprehensive musicianship in the Contemporary Music Project's southern region Institutes for Music in Contemporary Education. *Journal for Research in Music Education*, 39(2), 101-112. Retrieved from <http://www.jstor.org/stable/3344690>.
- Black, L. G. (1972). *Development of a model for implementing a program of comprehensive musicianship at the collegiate level* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 7233092)
- Bland, L. D. (1977). The college music theory curriculum: the synthesis of traditional and comprehensive musicianship approaches. *College Music Symposium*, 17(2), 167-174.
- Boyle, J. D. (1971). CMP's summer workshops. *Music Educators Journal*, 57(7), 65-67. Retrieved from <http://www.jstor.org/stable/3393813>.

- Buccheri, J. (1990). Musicianship at Northwestern. *Journal of Music Theory Pedagogy*, 4(2), 125-145.
- Burdman, N. (2007). *Teaching staff notation in fourth grade general music: exploring the effectiveness of a multisensory approach* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 3307983)
- Colwell, R. (Ed.), (1990). *The Quarterly*, 1(3).
- Comprehend. (n.d.). In Word Monkey Dictionary. Retrieved from <http://www.google.com/ig/comprehend>.
- Comprehend. (1913). In *Webster 1913*. Retrieved from <http://www.webster-dictionary.org/definition/comprehend>.
- Daigneault, D. J. (1993). *A survey of recommended procedures and teaching methods for building and maintaining a wind and percussion instrumental music education program grades six through twelve* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9406640)
- D'Arms, E., Klotman, R. H., Werner, R. J., & Willoughby, D. (1973). The Contemporary Music Project forums. *College Music Symposium*, 13,78-96.
- Dello Joio, N. (1968). The contemporary music project for creativity in music education. *Music Educators Journal*, 54(7), 41-72.
- Ernst, R. E. (1974). *A taxonomical analysis of selected units of the Hawaii "comprehensive musicianship program"* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 7500682)
- Fast, B. R. (1997). *Marguerite Miller's contributions to piano pedagogy* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9726713)
- Fitzgerald, R. B. (1965). CMP seminar of comprehensive musicianship. *Music Educators Journal*, 52(1), 56-57. Retrieved from <http://www.jstor.org/stable/>
- Forester, J.J. (1997). *Robert Pace: his life and contributions to piano pedagogy and music education* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9824540)
- Guralnik, D. B. (Ed.). (1963). *Webster's new world dictionary, compact desk edition*. New York: The World Publishing Company
- Harris E. H. (2006). *Teaching music theory in the traditional wind band rehearsal: a rationale, survey of materials, and recommendations* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT --3268452)

- Head, P. D. (2002). *Teaching choral repertoire through score study and performance practice* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 3045838)
- Howle, M. J. M. (1999). *Seven community children's choirs in Florida: function in the community, organizational patterns, and conductors' theories and practices* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9935236)
- Jagow, S. M. (2005). *Nurturing musicianship: a conceptual paradigm for rehearsing instrumental music; a theoretical, psychological, and emotional perspective on music-making* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 3162987)
- Jung, E. (2004). *Promoting comprehensive musicianship in keyboard harmony classes: suggestions for university piano instructors on non-keyboard music majors in Korea* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 3152266)
- Isaacson, E. (2005). *What you see is what you get: On visualizing music*. Retrieved April 2, 2007 from <http://ismir2005.ismir.net/proceedings/1129.pdf>.
- Keene, J. A. (1982). *A history of music education in the United States*. London, England: University Press of New England.
- Kella, J. J. (1984). *The development and qualitative evaluation of a comprehensive music curriculum for viola, with an historical survey of violin and viola instructional literature from the 16th through 20th centuries, including a review of the teaching concepts of William Lincer (Guilford, Eisner)* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 8412343)
- Kellerman, D.F. (Ed.).(1977). *The living Webster encyclopedic dictionary of the English language*. Chicago: The English Language Institute of America.
- Kidd, R. W. (1984). *The Music Educators National Conference in the 1960's: an analysis of curricular philosophy (education, MENC)* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 8413172)
- Kim, Y. H. (1997). *Comprehensive musicianship today: a case study of San Diego State University* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9734071)
- Kress, S. M. (1982). *Roger Sessions, composer and teacher: a comparative analysis of Roger Sessions' philosophy of educating composers and his approach to composition in symphonies no.2 and 8* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 8302255)

- Landis, B. M. (1968). Experiments in creativity. *Music Educators Journal*, 54(9), 41-42. Retrieved from <http://www.jstor.org/stable/3391343>.
- Lein, S. B. (1980). *Applied music and music education curricula in selected public universities* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 8021018)
- Mark, M. L. (1986). *Contemporary music education*. New York: Schirmer Books.
- Mark, M. L. (1996). *Contemporary music education*. New York: Schirmer Books.
- Mark, M. L. & Gary, C. L. (2007). *A history of American music education*. Lanham, MD: Rowman & Littlefield Education.
- MENC: The National Association for Music Education. (1963). Joint committee of contemporary music project for creativity in music education. *Music Educators Journal*, 49(6), 41. Retrieved from <http://www.jstor.org/stable/3389911>
- MENC: The National Association for Music Education. (1965). Back Matter. *Music Educators Journal*, 51(5), 81-156. Retrieved from <http://www.jstor.org/stable/3390518>.
- MENC. (1965). *Comprehensive musicianship: the foundation for college education in music*. CMP2. Washington, D. C.: Contemporary Music Project/MENC.
- MENC: The National Association for Music Education. (1966). CMP Institutes for Music in Contemporary Education. *Music Educators Journal*, 53(1), 79-80. Retrieved from <http://www.jstor.org/stable/3390814>.
- MENC. (1971) *Comprehensive musicianship: an anthology of evolving thought*. CMP5. USA: Contemporary Music Project/MENC.
- MENC: The National Association for Music Education. (1971). A symposium on the evaluation of comprehensive musicianship. *Music Educators Journal*, 58(2), 55. Retrieved from <http://www.jstor.org/stable/3393919>.
- Mitchell, W. (1969). A report on the CMP workshop at Eastman. *College Music Symposium*, 9, 65-81.
- Mueller, S. M. (1995). *Concepts of nineteenth-century piano pedagogy in the United States* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9613292)
- Murrow, R. C. (1995). *Music theory textbooks in the United States, 1941-1992: philosophical trends in written skills* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9530075)
- Mursell, J. L. (1948). *Education for musical growth*. New York: Ginn and Company.

- Nelson, P. F. (1969). Editorial. *College Music Symposium*, 9, 15.
- Norrington, D. M. (2006). *Instrumental music instruction, assessment, and the block schedule* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 1437506)
- Reveire, J. H. (1997). *California string teachers' curricular content and attitudes regarding improvisation and the national standards* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9835075)
- Rho, J. (2004). *Development of an early childhood music curriculum for south Korean children* (doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 3128569)
- Ruviella-Knorr, J. L. (2004). *"The Musical Curriculum" (1864) and "The New Musica Curriculum" (1872): George Frederick Root's integrated pedagogical approach to music education* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 3124015)
- Rinaldo, V. J. (2001). *Teacher's choice music program: theory, design, and implementation in primary and junior grades in Ontario* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT NQ63631)
- Rushton, D. W. (1994). *The music program at Trinity Western University: curriculum perspectives, past, present and future* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT NN89373)
- Schicklele, P. (1967). You and L.A. will love each other. *Music Educators Journal*, 53(8), 73-75. Retrieved from <http://www.jstor.org/stable/3390988>.
- Segress, T. D. (1979). *The development and evaluation of a comprehensive first semester college jazz improvisation curriculum* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 8012888)
- Servias (2010). *Towards confident and informed musicianship: a curricular synthesis of theory, ear training, and harmony, achieved through the acquisition of keyboard skills* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT3406019)
- Shaw, G. R. (1984). *A comprehensive musicianship approach to applied trombone through selected music literature (performance)* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 8428900)
- Starling, J. (2005). *Comprehensive musicianship: a clarinet method book curriculum and sample units* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 3173242)

- Steele, J. E. (1997). *William Schuman's literature and materials approach: a historical precedent for comprehensive musicianship* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 8924027)
- Stevens, H. (1963). Youth and new music. *Music Educators Journal*, 50(1), 49-51. Retrieved from <http://www.jstor.org/stable/3389985>.
- Strange, C. (1990). *The development of a beginning violin curriculum integrating a computer music station with the principles of comprehensive musicianship* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9033906)
- Tellstrom, A. T. (1971). *Music in American education past and present*. New York: Holt, Rinehart and Winston, Inc.
- Thomas-Lee, P. M. (2003). *Piano pedagogy for four- and five-year olds: an analysis of selected piano methods for teaching preschool children* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 0806036)
- Trantham, W. E. (1970). A music theory approach to beginning piano instruction for the college music major. *Journal of Research in Music Education*, 18(1), 49-56.
- Ultan, L. (1968). Theory with a thrust. Part II. *Music Educators Journal*. 55(2). 49-51. Retrieved <http://www.jstor.org/stable/3392319>.
- Walton, C. W. (1981). Targeting the teaching of theory. *Music Educators Journal*, 67(6), 40-41+68.
- Ward-Steinman, D. (1987). Comprehensive musicianship at San Diego State University. *Journal of Music Theory Pedagogy*, 1(2), 129-147.
- Washburn, R. (1960). The young composers project in Elkhart. *Music Educators Journal*, 47(1), 108-109. Retrieved from <http://www.jstor.org/stable/3389162>.
- Wennerstrom, M. H. (1989). The undergraduate core music curriculum at Indiana University. *Journal of Music Theory Pedagogy*, 3(2), 153-176.
- Werner, R. J. (1969). The individual teacher and CMP. *Music Educators Journal*. 55(5), 47-48. Retrieved from <http://www.jstor.org/stable/3392498>.
- Willoughby, D. (1970). *Institutes for music in contemporary education: their implications for the improvement of undergraduate music curricula* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 7026541)
- Willoughby, D. (1971). *Comprehensive musicianship and undergraduate music curricula*. USA: Contemporary Music Project/MENC.

- Wollenzein, T. J. (1997). *An analysis of undergraduate music education curriculum content in colleges and universities of the north central United States* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 9935017)
- Woods, D. G. (1973). *The development and evaluation of an independent school music curriculum stressing comprehensive musicianship at each level, preschool through senior high school* (Doctoral dissertation). Available from ProQuest Dissertations and theses database. (AAT 7407849)
- Zimmerman, A. H. (1963), Ford Foundation grant to MENC: for project on contemporary music in the schools. *Music Educators Journal*, 49(4), 37. Retrieved from <http://www.jstor.org/stable/3393629>

BIOGRAPHICAL SKETCH

Carol Piatnek McCoy is a native of Canonsburg, Pennsylvania. In 1997, she earned a masters degree in music theory from the University of Florida. She received the Bachelor of Music in voice performance from the North Carolina School of the Arts in Winston-Salem after attending Agnes Scott College in Decatur, Georgia.

Carol has maintained a private teaching studio in voice, piano, and theory, since beginning in 1982 at Lipham Music Co. She is in her 18th year as Assistant to the Director of Music at First Presbyterian Church, Gainesville, Florida, where she has also served as Assistant Director of the church's Music Camp and as Music Director of their preschool. Carol has also served Covenant Presbyterian Church and the Unity Church of Gainesville as Music Director and Worship Leader. In addition, she has served many area churches as substitute pianist/organist/choir director. In previous years, she was owner, administrator, teacher at the Gainesville Guitar Academy, which maintained an enrollment of 200+ students. Part of her work there included the creation of the Guest Artist Concert Series, the Faculty concerts and the Community concerts, which took the students into the community to perform at area nursing homes and retirement centers.

Schedule permitting, Carol performs in Gainesville and surrounding areas as pianist, vocalist, and organist. She has performed with jazz pianists Frank Sullivan and Kurt Lang, the UF Jazz Band, the UF Symphony Orchestra, the Gainesville Civic Chorus and the Willis Bodine Chorale. As co-founder of Prairie Fire, an acoustic string and vocal band, she contributed lead and harmony vocals, played string bass and arranged for the band. She is a charter member of the a cappella vocal quartet, Cambiata. Carol has also been a regularly featured guest soloist performing on the University of Florida's Carillon. Most recently, she has been engaged as the Musical

Director/vocal coach/pianist-conductor for local performances of *Big River*; *Seussical, the Musical*; *Willy Wonka and the Chocolate Factory*; *Shout! The mod musical*; *Forbidden Broadway*, and at the Gainesville Community Playhouse for *Singin' in the Rain*.

Her compositions have been selected for performance by the Willis Bodine Chorale; the premiere of the International Women Composers Festival in 1997, and again in 1999, where she was also a featured composer on the "Meet the Composer" panel. One of her children's' choral pieces was selected as a finalist in the first Kidding Composers' competition in Omaha, Nebraska.

Carol is a member of Pi Kappa Lambda, the Society of Composers, Inc. and the Guild for Carillonners of North America. In addition to many other community services, she has served over five years as the President and Vice-President of the Board of Directors for the Alachua County Youth Orchestra.