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THE DESIGN AND EVALUATION OF STUDY MATERIALS FOR  
INTEGRATING MUSICAL INFORMATION INTO  
THE CHORAL REHEARSAL

DISSERTATION

Presented to the Graduate Council of the  
North Texas State University in Partial  
Fulfillment of the Requirements

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DOCTOR OF PHILOSOPHY

By

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The purpose of the study was to design and evaluate materials for integrating musical concepts and stylistic concepts into the high school choral rehearsal. Need for the study was established by examining related literature and by means of a survey of Texas high school choral directors. A systems approach model of curriculum development, consisting of a ten-step procedural outline, was adopted for formulation of the study.

The following criteria for the curriculum, called Integrated Musical Information for Choirs (IMIC), were set: (1) Materials should be in the hands of each student; (2) Materials would relate directly to music being performed by the choir; (3) Use of the materials should assist the teacher in organizing his/her work; (4) Teachers should be able to put materials into use without adaptation; (5) Teachers' out-of-class preparation should be minimal.

Three sets of student analysis worksheets were designed. The first set, called General Worksheets, was intended to

assist students in studying a piece of choral literature through the elements while simultaneously learning musical terminology. Sets two and three instruct students in the stylistic characteristics of Renaissance and Baroque choral music through analysis of the music.

Six Texas high school choirs were used to field test the curriculum. Three hundred fifty-four students and six teachers were involved in the project. A written test was given in September, 1980, to ascertain entrance knowledge. Participating teachers were instructed to integrate the instructional materials in a manner most advantageous to his/her program. In April, 1981, a posttest was administered as well as a student attitude questionnaire and teacher evaluation.

There was an overall improvement of 29.7 percentage points from pre- to posttest with greater gains being made in stylistic than in general musical concepts. Additionally, 92 percent of the students indicated that students as well as teachers should study the music. Teachers expressed the belief that performance was enhanced by use of the IMIC curriculum.

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## CHAPTER I

### DEFINITION OF THE PROBLEM

Throughout the last two decades, criticism of the secondary school performance program has mounted steadily. Educators express concern that there is an over-emphasis on technical perfection and the pressure of too many public performances. It is recognized that performing organizations have been and will continue to be the basic vehicle for high school music experience and credit is given to the often high level of excellence in performing of high school bands, orchestras, and choral groups. The belief exists that curriculum revision is possible within the performing organizations which would allow fine performance to continue and yet provide for including other kinds of significant musical learning in the rehearsal. The expectation is that such musical learning will enhance performance rather than detract from it.

The sentiments of numerous writers are reflected in these statements found in professional journals.

Emphasis in music education at the secondary level is properly focused on performance ensembles. Young people at this age normally



have not had the musical experiences that would enable them to divorce music-making from the kinds of conceptualizing processes demanded of the adult. There is no valid reason, however, for the performance orientation of our bands, orchestras, and choirs to rule out the teaching of concepts about music, fundamental information about melody, harmony, form, texture, and even some historical perspective which can be tied into the ensemble rehearsal.<sup>1</sup>

Larson, a Minnesota high school choral director, takes on the role as spokesman for "education-in-music" from within the ranks of the performance teachers.

Senior high school music directors are primarily obligated to provide the students with an education in music rather than with merely a series of rehearsals for performance. Each director should ask himself, "What musical knowledge have the students accumulated during the countless hours spent in music classes and rehearsals? Are their discussions of music limited to titles of compositions they once performed, or to non-musical experiences?" Many music directors would be appalled by graduating seniors' comments on what they learned about music during the precious three years.<sup>2</sup>

Even though Labuta addressed his remarks particularly to band directors, his words are applicable to choir and orchestra directors also.

. . . the purpose of the school group is education through performance. School rehearsals should be planned to develop musicianship and broad musical understanding

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<sup>1</sup>William Thomson, "new math, new science, new music," Music Educators Journal (MEJ), LIII (March, 1967), 34.

<sup>2</sup>Le Roy Larson, "More Than Performance: It Can be Done," MEJ, LV (February, 1969), 41.

of students. . . . By concentration upon content as well as technique, the student learns more about his individual part. He learns music. Learning about music and developing individual musicianship are the most important goals of the high school band program.<sup>3</sup>

These writers and many others have commented on the subject of devoting some rehearsal time to the educational needs of students beyond the area of performance. The comments have been in the following modes: criticism of the lack of education-in-music within performing organizations; promotion of the opinion that more musical information should be taught in the performance rehearsal, and suggestions of how to solve the problems inherent in teaching about music in a performance setting. (See Appendix A for a selective listing of authors who advocate teaching musical information in the performance class.)

Beyond evidence from national journals and textbooks, Texas music educators acknowledged the need for a "more than performance" approach to music teaching at the Texas Music Educators Association Symposium held in June of 1977. The final report of Topic II, Musical Understanding Through Performance, included the following statements:

The study of the components of music and their organization must be incorporated in the context of the preparation of literature for performance

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<sup>3</sup>Joseph A. Labuta, Teaching Musicianship in the High School Band (West Nyack, New York, 1972), p. 25.

which encourages a working vocabulary on the part of the student. These components include pitch, rhythm, dynamics, form, timbre, texture, articulation and style.

Music should be chosen that represents a variety of approaches to these components, considered in the specific context of various compositional styles.

The validity of musical growth through performance is determined by the extent of the development of musical insight and aesthetic awareness, as well as technical skills.<sup>4</sup>

Two questions arise out of the preceding remarks and quotations: (1) Is it really desirable or practical to expect high school performance teachers to include musical information in their rehearsals in addition to the other work they must do in order to produce adequate to superior performing organizations? (2) Do teachers already teach about music in their rehearsals?

The first question has been answered by the numerous authorities who have expressed confirmation of the desirability of teaching musical information in the performance organization (see Appendix A).

There is no clear-cut answer to the second question. It would appear that most authorities believe that there is not sufficient teaching about music in the rehearsal, therefore, the criticism is spoken. There is evidence, however, that at least one group of teachers does teach

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<sup>4</sup>"Symposium Participants Final Committee Report, Topic II" from "A Report of the Texas Music Educators Association Summer Symposium," Southwestern Musician Combined with the Texas Music Educator, XLVI, Special Issue (December, 1977), 27.

about music in their rehearsals. A survey of sixty-eight Texas high school choral directors from various geographical regions revealed that all directors who responded to the survey attempt to teach musical and stylistic concepts to their students (see Appendix B for a copy of the survey questionnaire and the results of the survey).

Among those who responded, 33 per cent reported that they were satisfied with their teaching of musical and stylistic concepts in the rehearsal. Sixty-seven per cent reported that they were either dissatisfied or only fairly satisfied with such teaching.

In May of 1978, Texas Music Educators Association Vocal Division Chairman Milton Pullen wrote that Texas high school choral directors may "have neglected to teach the skills of music and music's heritage" and expressed the fear that there is "a deficiency of knowledge and understanding of the music" performed by the Texas All State Choir members. To demonstrate his concern for the "teaching effectiveness of the music educators of the state of Texas," Pullen administered a 12-question multiple choice test to the 240 members of the 1978 All State Choir. The questions on the test were related to the music and the composers of the music being performed

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<sup>5</sup>Milton Pullen, "Vocal Division," Southwestern Musician Combined with the Texas Music Educator, XLVI (May, 1978), 18.

by the choir. The mean score on the test showed that the students answered approximately half of the questions correctly. Data on reliability and validity was not available, nor was any other statistical information. Since the All State Choir members are an elite group considered to be the best choral singers in Texas high schools, it might be assumed that other Texas high school choral singers probably would not score any higher on the written test than the 240 students who took the test.

The Vocal Division Chairman of the Texas Music Educators Association expressed fear that teaching about music is deficient in Texas high schools. Also, a significant number of Texas high school choral directors are less than satisfied with their teaching of musical and stylistic concepts within the rehearsal.

Perhaps the discrepancy between desire to teach about music and a satisfactory level of success in teaching about music is, at least in part, due to a lack of materials and methods to assist teachers in accomplishing their goals. In the survey of Texas high school choral directors reported above, 94 percent of the respondents answered "yes" to the question, "If teacher and student materials for use in studying musical and stylistic concepts were available, would it be helpful to you?" (See Appendix B for results of survey.)

Several writers have claimed that there is a lack of materials and/or methods to be used as an aid in the teaching of musical information in the choral rehearsal. The high percentage of Texas teachers who reported that they would be interested in such materials supports that claim.

In 1975, De Hoog lamented the lack of

materials suited to rehearsal use. There are some texts and workbooks for supplementary use in the performing group, but they are often intended for study outside of the rehearsal and bear only the most general relationship to the music likely to be used for concert repertoire by a school performing group.<sup>6</sup>

White states that

more than ever before, music education today recognizes the need for helping all young people to achieve an understanding of their vast and complex musical heritage. To equip teachers to bring about this achievement, however, is a formidable task, especially in the field of music which requires broad skills as well as knowledge covering a wide area. The problem can be partly alleviated through the use of valid and reliable teaching materials which are compiled and organized for application to a specific area of the curriculum.<sup>7</sup>

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<sup>6</sup>Herman William De Hoog, "Developing Musicianship in the School Rehearsal Based on the Study and Analysis of Representative Musical Forms," unpublished doctoral dissertation, Columbia University, New York, 1975, pp. 10-11.

<sup>7</sup>Robert Charles White, Jr., "A Source-Book for the Study and Performance of Renaissance Choral Music Including Application to the Secondary-School Level," unpublished doctoral dissertation, Columbia University, New York, 1968, p. 355.

Bangstad expressed concern that "most studies . . . do not give practical advice on how to incorporate the learnings of the students in a more expressive performance of the music."<sup>8</sup>

Out of a desire to provide materials and methods for including musical information in the choral rehearsal, seven unpublished studies report the development of such methods or materials.

Robinson developed programmed materials which provide instruction in intervals, rhythms, melodic arrangements in music and becoming acquainted with our heritage in musical literature.<sup>9</sup> Howard devised listening lessons which utilized programmed tape recordings by which six representative choral compositions were studied.<sup>10</sup> De Hoog provided detailed analyses of six representative compositions to be used as models for teacher devised materials. The emphasis is on the formal properties of the six compositions.<sup>11</sup>

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<sup>8</sup>Gary Philip Bangstad, "Developing a Choral Rehearsal Program Designed to Increase Perception of Form and Style in Choral Music," unpublished doctoral dissertation, Arizona State University, Tempe, Arizona, 1975, p. 449.

<sup>9</sup>Jean Ann Ziebell Robinson, "A Plan for Utilizing Independent Study and Self-Directed Learning to Enrich Choral Activities in the High School," unpublished doctoral dissertation, University of Arizona, Tucson, Arizona, 1968.

<sup>10</sup>Cleveland L. Howard, Jr., "An Experimental Study in Developing and Evaluating Musical Understandings in a High School Choir," unpublished doctoral dissertation, Boston University, Boston, Massachusetts, 1969, p. 2.

<sup>11</sup>De Hoog, p. 12.

White designed a source book for the study and performance of Renaissance choral music for use by high school teachers.<sup>12</sup> Like De Hoog, he included analyses of representative compositions for use by the teachers as preparation for performance and/or for use as models of analysis.

Bangstad wrote a week-by-week (eleven weeks) course outline "designed to increase perception of form and style in music." The course of study was planned for use by the teacher.<sup>13</sup> Hedberg proposed a "musical learnings approach" which consisted of incorporating seven or eight verbal interjections into each rehearsal.<sup>14</sup>

Maharg prepared a carefully designed course of study intended "to develop broad insights into music along with performance skills." He described implementation and evaluation of the curriculum in detail. The materials were used with university choral students but could be used as a model for high school choral curriculum.<sup>15</sup>

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<sup>12</sup>White.

<sup>13</sup>Bangstad, p. 3.

<sup>14</sup>Floyd Carl Hedberg, "An Experimental Investigation of Two Choral Rehearsal Methods: Their Effect on Music Attitude, Music Discrimination, Music Achievement, and Music Performance," unpublished doctoral dissertation, University of Northern Colorado, Greeley, Colorado, 1975, p. 16.

<sup>15</sup>John Newton Maharg, "The Development and Appraisal of a Course in Choral Music," unpublished doctoral dissertation, University of Illinois, Urbana, Illinois, 1968, p. 3.



In review, Robinson and Howard have provided materials that could be used by high school choral students to increase their knowledge about music. Both are in a programmed format, one in the form of reading material and the other, listening materials. In neither case are the materials directly related to the music being rehearsed by the choral singers. Maharg's course of study also involves students directly but would need to be revised for use by high school singers.

De Hoog, White, Bangstad and Hedberg all suggest materials or methods for teacher use. All would need to be adapted to fit the needs of specific classroom situations.

In spite of the merits of the work of the seven aforementioned researchers, none escapes one or the other of these deficiencies: (1) no direct relationship to music being rehearsed, or (2) need for extensive adaptation before use in the classroom.

There are several published texts created for the purpose of integrating musical information into the choral rehearsal. None are known to have been tested in any systematic manner.

A federal government contract was granted to Stanley Linton in the mid-sixties to develop a program for teaching musicianship in the high school choral class.

His work resulted in a two-volume series. "Under normal circumstances in which the class meets daily, each book provides one year of instruction material to be integrated with regular rehearsal experiences with about one-third of the total time devoted to exploring the concepts and illustrations from choral literature provided in the books."<sup>16</sup>

Book One is entitled The Structural Elements. It teaches the organization of pitch, rhythm, form, and harmonic texture from the very beginning stages of the study of such concepts. It "may be considered programmed instruction even though it does not have the format of a programmed book."<sup>17</sup>

Book Two is entitled Period Style. Its contents are: The Renaissance Period, the Baroque Period, the Classical-Romantic Styles, and The Contemporary Period. The volumes are extensive, Book One containing 297 pages, Book Two consisting of 311 pages. The materials are sequentially developed and the information would be easily understood by high school students. During a phone conversation on June 24, 1978, Linton stated that teachers in the Oshkosh, Wisconsin area had tested his

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<sup>16</sup>Stanley Linton, Choral Musicianship. Book One and Book Two. A Pilot Program of Instruction for Teaching Musicianship in the High School Choral Class, Wisconsin State University, Oshkosh, Wisconsin, 1967, Book Two, p. ii.

<sup>17</sup>Ibid., Book One, p. ii.

materials and seemed to be pleased with the resulting improved musicianship of the students. After the testing period, however, the materials were no longer systematically used. Copies of tests for student use are no longer available.

Why did such a well-developed curriculum fail to find acceptance in the Wisconsin high schools? Perhaps the materials were too comprehensive and implementation in the classroom impinged upon rehearsal time to a greater extent than the teachers and students were willing to accept. Perhaps the fact that the information was not directly related to the concert repertoire influenced the teachers' decisions not to continue use of the materials.

Hoffer and Anderson have published two books to be used by high school band, orchestra and choral students.<sup>18,19</sup> The books are written in programmed style and contain a vast variety of musical information. The frames are written in casual language which would be appealing to high school age students. The information in the books is somewhat parallel. The books could be used sequentially but successful use

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<sup>18</sup>Charles R. Hoffer and Donald K. Anderson, Performing Music with Understanding--Orange (Belmont, California, 1970).

<sup>19</sup>Charles R. Hoffer and Donald K. Anderson, Performing Music with Understanding--Green (Belmont, California, 1971).

of either volume is not dependent on information learned in the other volume. The books are constructed to be used independently outside of class with the entire class sometimes engaging in activities to aid in understanding what the students have read individually. The authors suggest that the class work should help the students to better perform the particular type of music studied in the texts.

The impression made by these two books is an extremely positive one but it does not appear that they are being used by Texas high school choral directors. There are several possible reasons. The books are relatively expensive and have not been adopted as a state text. The students would have to purchase the books individually or the choral music budget would have to be used. Since the books are in programmed style it would not be possible to reuse them from year to year. Few choral budgets could afford the heavy expenditure. Another consideration is that Texas high school performance students already spend a considerable amount of time on out-of-school activities such as individual practice, private lessons, section rehearsals, solo and ensemble contests, all-region tryouts, fund-raising projects, concert performances, musicals and contests. These students often take the more demanding academic offerings. Additional extra-class academic work in music might not meet

with parent or student approval. The same students are often involved in other school and community activities which limit their time. Perhaps inexpensive materials which could be used during the regular rehearsal period would better serve the needs of the students.

Kjelson and McCray's textbook<sup>20</sup> attempts to integrate historical, stylistic and theoretical information into choral performance. The book is divided into historical periods with two compositions used as stylistic examples from each period. General information on each period is supplied with a little background material on each composer and a short analysis of the composition. In an attempt to be concise, the information is often sketchy. The analyses are not consistently useful. The approach is very practical. The prepared lessons could be used if the teacher desires to use the literature in the book or they could be used as models for teacher-prepared lessons on other literature.

The volumes of Comprehensive Musicianship Through Choral Performance have perhaps the most self-contained materials found among the published texts. There are "four choral books for grades nine through twelve designed for the Hawaii Music Program. The rationale underlying the program emphasizes the

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<sup>20</sup>Lee Kjelson and James McCray, The Conductor's Manual of Choral Music Literature (Melville, New York, 1973).

interdependence of musical knowledge and music performance: an interdependence that is revealed through seven fundamental concepts (tone, melody, rhythm, harmony, texture, tonality and form)."<sup>21</sup>

The seven "concepts" (tone, melody, etc.) are used as the basis for units in each of the four volumes. For example, Unit I is Tone. Four specified choral works are to be used to exemplify the teaching of concepts of tone which are listed as "vibrato" and "timbre." Anticipated outcomes are written in behavioral terms and definitions of key terms are given at the beginning of each unit. In addition to the concentration on the elements of music, each composition is introduced by statements regarding the composer and some general statements about the composition. Evaluation materials are included at the end of each unit. The teacher text contains all the materials included in the student texts along with detailed teaching notes. Music is to be bought separately in octavo form except for some examples of non-Western music which would not be conventionally available in another source. In some instances, listening references are given.

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<sup>1</sup>Malcomb Tait, Comprehensive Musicianship Through Choral Performance, Zone 5, Book A (Menlo Park, California, 1937), p. v.

It would seem that the consistent use of these volumes would give students an understanding of the materials of music and the interdependence of knowledge and performance. The principal criticism of this series is that all the lessons are tied to specific compositions. Either the same literature would have to be sung from year to year or large revisions would have to be made in the study materials which would make the books useless except as models for teacher constructed lessons. Some of the literature is similar to that used in Texas high schools but much of it, especially the non-Western music, would probably not find favor with Texas choral directors. Most of the selections are more simple than are sung by mature high school choirs in this state. It is true that the four volumes would allow the students new literature each year if they moved lock-step from grade to grade, that is, if all ninth graders were in one contained choir which then became the tenth grade choir and so on. In Texas schools this is rarely the case.

In summary, published texts written for the purpose of supplying musical information to high school choral singers are available. As valuable as these publications may be, they do not enjoy wide-spread use in Texas choral classrooms.

Authorities urge the teaching of musical information in high school performance organizations. Texas high school choral directors agree that it is important that musical concepts and stylistic concepts be taught along with performance skills. Texas teachers also indicate a strong interest in having student and teacher materials which assist in the teaching of musical and stylistic concepts. The performance orientation of Texas high school choirs reflects the need for musical information to be related to the performance literature. Materials which relate musical information directly to the performance literature being used in Texas choral classrooms are not presently available.

There is a need for materials for student and teacher use which would assist in integrating musical and stylistic concepts into the choral rehearsal.

#### Purpose of the Study

The purpose of the study was to design and evaluate materials for integrating musical concepts and stylistic concepts into the high school choral rehearsal.

The purpose of the study was accomplished by

- (1) formulating instructional goals;
- (2) developing instructional materials;
- (3) developing evaluative instruments to determine the effectiveness of the materials;



(4) implementing the supplementary curriculum in several classrooms; and

(5) evaluating the effectiveness of the supplementary curriculum.

#### Definition of Terms

Top select choir: a mixed choir of the most mature high school singers selected for placement in the "first choir" (as specified by University Interscholastic League rules) of a high school.

Successful choral program: a program in which the first mixed choir has been judged to be Superior (received Division I ratings) in concert competition by University Interscholastic League judges for the preceding three years.

Stable choral program: a program whose director has been in the same position for three years.

Musical information: specifics about tonal forms which can be verbalized.

#### Delimitations

In order to establish and maintain control in the study, the following delimitations were imposed:

(1) The materials to be designed and evaluated were tested only with top select choirs from Texas high schools. The choirs chosen were from successful and stable choral programs. The rationale behind

selecting high quality choirs was that only directors who feel secure about the performance ability of their choirs would be likely to try an experimental supplementary curriculum. A new director who would use experimental curriculum might receive an adverse reaction from the students; therefore, directors who had been "in place" for three years or more were selected.

(2) Six choirs were asked to participate in the study. Six directors and the large number of students involved allowed for sufficient size of test population. City, suburban and town schools as well as schools from Southeast, North, Central and West Texas were included in the study.

(3) The study materials which were designed did not attempt to teach

(a) the "fundamentals" of music, i.e., pitch names, note values, chord symbols, major scales, etc.;

(b) the history of music except for some basic facts related to the choral music of the late Renaissance and middle to late Baroque; and

(c) musical "forms" except those vocal forms studied and rehearsed by the participating choirs.

#### Basic Approach to the Study

The materials designed and evaluated in this study are classified as supplementary curriculum; "supplementary"

because use of the materials constitute only a portion of the total curriculum for a high school choir. This study may be characterized as a curriculum study.

A systems approach was chosen as a model for the development of the study. The systems approach is a common sense model for curriculum development which insures that the curriculum developer will follow a logical plan which has "purpose, process and content."<sup>22</sup> Banathy,<sup>23</sup> Labuta,<sup>24</sup> Borgen and Davis,<sup>25</sup> Popham and Baker,<sup>26</sup> Biringer,<sup>27</sup> and Segress<sup>28</sup> recommended the

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<sup>22</sup>Bela H. Banathy, Instructional Systems (Belmont, California, 1968), p. 4.

<sup>23</sup>Ibid.

<sup>24</sup>Joseph A. Labuta, "Accent on the Output," MEJ, LIX (September, 1972), 43-49.

<sup>25</sup>J. A. Borgen and D. E. Davis, An Investigation of Curriculum Development and Evaluation Models with Implications Toward a Systems Approach to Curriculum Development and Evaluation in Occupational Part of the Phase II Report (Joliet, Illinois, 1971).

<sup>26</sup>W. James Popham and Eva L. Baker, Planning an Instructional Sequence (Englewood Cliffs, New Jersey, 1970).

<sup>27</sup>Frank Adam Biringer, Jr., "The Development and Evaluation of a Systems Approach Curriculum for a Heterogeneous Beginning String Class," unpublished doctoral dissertation, University of Miami, Coral Gables, Florida, 1974.

<sup>28</sup>Terry D. Segress, "The Development and Evaluation of a Comprehensive First Semester College Jazz Improvisation Curriculum," unpublished doctoral dissertation, North Texas State University, Denton, Texas, 1979.

systems approach as an appropriate model for curriculum development.

The systems approach model used in this study was adapted from Segress<sup>29</sup> and includes the following ten steps:

- (1) identification of the problems from documented needs;
- (2) identification and writing of the instructional objectives and performance standards;
- (3) identification of the entering competencies;
- (4) preparation of the evaluative instruments from the instructional objectives;
- (5) identification of possible curriculum strategies from alternatives;
- (6) designing of the instructional materials;
- (7) implementation of the curriculum in a pilot program;
- (8) revision of the curriculum and evaluative instruments as required;
- (9) implementation of the curriculum in several classrooms; and
- (10) evaluation to determine the effectiveness of the curriculum.

Formulation of instructional objectives, evaluative instruments, and instructional materials were begun in

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<sup>29</sup>Ibid., pp. 15-16.

the Summer of 1979. A second set of instructional materials was written in the Fall of 1979 and tests were administered to high school choral students and collegiate music students to test reliability. In January, 1980, the pilot study was implemented in four Texas high schools for the duration of the Spring semester. The top select choirs from Mesquite High School, Arlington High School, Weatherford High School, and the Chamber Singers from Edinburg High School participated in the pilot program. A total of 180 students and 4 teachers was involved. Revisions of the instructional materials and evaluative instruments followed during the Summer of 1980. A third set of instructional materials was written. As a result of teacher reaction, it was decided that the supplementary curriculum should be used over the period of two semesters rather than for only one semester.

The dissertation project was begun in late August, 1980 and completed by early May, 1981, with six Texas high school choirs participating. Students from the top select choirs from L. D. Bell High School (Hurst), South Houston, and Sam Rayburn High Schools (Pasadena), New Braunfels High School (New Braunfels), Abilene High School (Abilene), and Canyon High School (Canyon) made up the study population. A total of 354 students and six teachers was involved in the project. There

were 285 students who took both the pretest and the posttest.

The instructional materials consisted of three sets of Student Analysis Worksheets. The first set, called the General Worksheets, were designed to guide the student in looking at any piece of choral music through its elemental parts. For instance, the student investigated the piece of music in terms of text, form, timbre, melody, harmony, rhythm, texture, dynamics and articulation. The purpose of the design was to assist the student in learning the vocabulary of music, what the elements of music are, how the elements are interrelated, and how learning is related to performance.

The second set of Student Analysis Worksheets was designed to be used with any sacred polyphonic choral composition from the late Renaissance Period. Again, the student was guided through a piece of sacred Renaissance polyphony by means of examining the music through each of its constituent parts: text, form, melody, rhythm, etc. In addition to working on analysis and vocabulary, the student was to research the composer and give a brief description of his life and work.

The third set of Student Analysis Worksheets is like the second set except that it covers Middle to Late Baroque multimovement choral compositions. The three

sets of Student Analysis Worksheets are found in Appendices P, Q, and R of the study.

The evaluative instruments included a pretest and a posttest, a student attitude questionnaire and a teacher questionnaire and evaluation. The pretest was used to determine entrance knowledge of musical concepts, vocabulary and stylistic concepts related to the late Renaissance and middle to late Baroque vocal works. The posttest was designed to assess achievement in knowledge of musical concepts, vocabulary and stylistic concepts related to late Renaissance sacred polyphony and middle to late Baroque multmovement vocal works. The student attitude questionnaire was designed to assess student attitudes toward the supplementary curriculum and the teacher questionnaire and evaluation was designed to evaluate teacher attitudes toward the supplementary curriculum as well as to ask for open-ended comments and criticisms of the project.

Statistical analysis was applied on the pretest and the posttest which were different but equivalent versions of the test. Results of the tests were treated statistically in an attempt to evaluate the effectiveness of the supplementary curriculum.

#### Plans for Presentation of This Report

Chapter I has defined the study. In succeeding chapters details of the report are unfolded. Literature

which contributed to the content and/or form of the study will be discussed in Chapter II. Development of the curriculum will be examined in Chapter III and presentation of the data is made in Chapter IV. The final chapter will present summary, findings, conclusions and recommendations.

Appendices P, Q, and R contain the curriculum called Integrated Musical Information for Choirs, hereafter referred to as IMIC.



## CHAPTER II

### RELATED RESEARCH AND LITERATURE

#### Introduction

The reading which influenced the form and content of this study falls into four categories: (1) literature related to instructional objectives for musical performance groups, (2) literature related to curriculum revision for musical performance groups, (3) literature related to musical terminology, history, style, forms, composers and performance practice, and (4) measurement tools and techniques.

#### Instructional Objectives

The term "instructional objectives" encompasses a broad band of meaning, ranging from very generalized statements of goals or outcomes to highly specific statements of behavioral objectives. The literature reviewed in preparation for this study includes both general and explicit objectives.

The Music Educator's National Conference has influenced and guided generations of music educators with "dozens of curriculum-related publications" beginning

as early as 1921.<sup>1</sup> Three of the more current publications provide guidelines stated in terms of "outcomes,"<sup>2</sup> "goals and objectives,"<sup>3</sup> and "suggested experiences."<sup>4</sup>

The 1974 publication, while disclaiming that it was presenting objectives, nevertheless itemized a well-defined set of "experiences" for every possible category of school music class. Grade levels were also specified. A most pertinent list of suggested experiences was given under the heading High School Level Choral Groups. (Only the ones applicable to this study are printed here.)

Making decisions with respect to interpretation.

Listening to, analyzing and studying the literature performed and similar literature.

Studying at an advanced level the elements of music in varying contexts.<sup>5</sup>

Howard, mentioned in Chapter I, lists twenty-two desired musical "outcomes" of the choral rehearsal class. His outcomes are derived from statements in Music in General Education (Ernst and Gary). Examples from his list include: (1) "Students should know some of

<sup>1</sup>The School Music Program: Description and Standards (Reston, Virginia, 1974), p. ix.

<sup>2</sup>Karl D. Ernst and Charles L. Gary (ed.), Music in General Education (Washington, D.C., 1965), pp. 4-7.

<sup>3</sup>"Goals and Objectives for Music Education," MEJ, LVII (December, 1970), 23-26.

<sup>4</sup>The School Music Program, p. 9.

<sup>5</sup>Ibid., p. 20.

the basic stylistic characteristics of the music from the musical periods studied. (2) Students should understand and use the basic musical terms when talking about music. (3) Students should understand the basic principles of music form."<sup>6</sup>

Still in the category of generalized objectives is Garafalo's "blueprint of objectives" to be used in curriculum development for bands. His objectives are built on a framework of "understandings, knowledge, and skills."

- I. Understanding of the structural elements of music
- II. Knowledge of music as a creative art form of man in a historical context
- III. Skill development (aural, dexterous, translative, [reading] skills)

From these should grow "appreciations, attitudes and habits."<sup>7</sup>

In spite of the considerable interest in accountability for education shown in the early and mid-1970's, few sources are available which define behavioral objectives for high school choral music students. In 1972 Labuta was strongly recommending a systems approach to curriculum

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<sup>6</sup>Howard, pp. 34-37.

<sup>7</sup>Robert Garafalo, "Blueprint for Band," MEJ, Vol. 60, No. 3, LX (November, 1973), 39-42.

development (including behavioral objectives) to music teachers.<sup>8</sup> By 1978, Gonzo was warning music teachers not to put unwarranted trust in behavioral objectives in a field where creativity, aesthetic needs, curiosity, etc., cannot be measured by behavioral engineering.<sup>9</sup> In the future, perhaps, choral directors and other music performance teachers, will see the advantages of a structured curriculum development which includes behavioral objectives design in the areas where such a technique is useful.

A state curriculum guide designed for use by music teachers in Kansas, K-12, was described by Neaderhiser. Ten sequences were developed for each of the common elements of music (pitch, duration, timbre, texture, dynamics and form). Sequence I represents the earliest learning tasks; Sequence X represents the most advanced learning tasks. Each sequence gives both behavioral and process objectives. "Process objectives are examples of activities by experienced teachers for enabling the student to reach the behavioral objective."<sup>10</sup>

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<sup>8</sup>Labuta, "Accent on the Output," pp. 46-47.

<sup>9</sup>Carroll Gonzo, "Behavioral Objectives: A Fading Panacea," Southwestern Musician--Texas Music Educator, XLVII (August, 1978), 31.

<sup>10</sup>George R. Neaderhiser, "You Can Build a Comprehensive Music Curriculum," MEJ, LXI (November, 1974), 42-45.

The goals described throughout the article emphasize that student learnings will be tied to music being performed, an idea also promoted by other sources and adopted for use in this study.

Two dissertation studies were centered around developing behavioral objectives for high school choirs. Moore's purpose was to compile a list of behavioral objectives suitable for choral instruction at the high school level. After compiling her list, she determined which of the stated objectives found acceptance by authors in the field of music education and by California high school choral instructors.

Thirty behavioral objectives were developed on the basis of a survey of published literature in the field of music education, limited to that published after 1957.<sup>11</sup> Authors and teachers could agree on only twelve of the objectives as being suitable for students in high school choral groups.<sup>12</sup> "No consistent pattern of agreement among authors and California teachers regarding the acceptance of curricular objectives for high school choral instruction was found."<sup>13</sup> Objectives agreed on

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<sup>11</sup>Jeanne Moore, "Curricular Objectives for Senior High-School Choral Instructors: Patterns of Acceptance by California Music Teachers and Selected Authors," unpublished doctoral dissertation, University of Southern California, Los Angeles, California, 1970, pp. 108-110.

<sup>12</sup>Ibid., pp. 210-211.

<sup>13</sup>Ibid., p. 213.

for students who complete one year of choral instruction dealt only with singing skills and attitudes. Objectives agreed upon for students with special aptitudes or interests in choral music were the following:

1. Recognize and identify modulations, phrases, dissonances, suspensions, ostinati and fugue entrances,
2. Discuss the stylistic significance of the pieces the choral group has studied in their relationship to the history of music, and
3. Identify the stylistic characteristics which distinguished the music of one period from that of another, both the compositions studied by the class and in other works.<sup>14</sup>

Gibbons wanted to find appropriate content for the instruction of secondary school choruses. He gathered content data from recent music education, vocal technique and theory textbooks, as well as from elementary music series texts. He organized the content areas according to an adapted form of the Content for Assessment of the Institute for Music in Contemporary Education.<sup>15</sup>

The next step in the procedure was to relate the content item to the appropriate categories of Bloom's Taxonomy of Educational Objectives in the Cognitive Domain.<sup>16</sup>

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<sup>14</sup>Ibid., p. 211.

<sup>15</sup>Contemporary Music Project, Procedure for Evaluation of Institutes for Music in Contemporary Education (Washington, D.C., 1967), pp. 6-8.

<sup>16</sup>Benjamin S. Bloom (ed.), Taxonomy of Educational Objectives: Handbook I: Cognitive Domain (New York, 1956).

As a result of his research he formulated a total of 366 behavioral objectives for use in high school choral classes; 255 under Bloom's heading of "Knowledge," 90 under "Comprehension," 3 under "Application," 13 under "Analysis," and 5 under "Evaluation."<sup>17</sup> Gibbon's work is exhaustive and potentially quite valuable. It would be a superb resource to choral curriculum writers, particularly if the objectives were separated from the details of his research procedures. The work provided excellent background for the design of both the instructional objectives and instructional materials in this study.

#### Curriculum Revision

Curriculum revision for musical performance groups has been a popular subject for research in recent years. Numerous writers have proposed curriculum reforms to correct the perceived lack of conceptual learning in performance groups. Some researchers have suggested total revision of band and/or choral classes. Most have proposed to expand existing curricula to include supplemental learning opportunities.

Porter, Maharg, Warner, Rouintree and Labuta ambitiously developed totally revised curricula; Porter

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Randol Lytle Gibbons, "The Formulation and Classification of Secondary School Chorus Objectives According to Bloom's Taxonomy of Educational Objectives in the Cognitive Domain," unpublished doctoral dissertation, University of Colorado, Boulder, Colorado, 1969, p. 127.

for vocalists and instrumentalists, Maharg for choral groups, and Warner, Rouintree and Labuta for bands.

Porter showed particular concern for musically talented high school musicians. He proposed a laboratory approach to small ensembles which could integrate history and theory with performance.

Specific examples of music literature [would be] studied with regard to their structure and style. The incentive or immediate goal of this investigation is the attainment of higher standards of small ensemble performance through deepened musical insights and increased technical skill.<sup>18</sup>

The course of study was designed in four parts: Developing Musicianship Through the Study of Music of the (1) Middle Ages, (2) Renaissance, (3) Baroque Period, and (4) Classical Period. The curriculum includes a survey of the period to be used for lectures, lists of reference materials, some suggestions for listening, rehearsal suggestions, and suggestions for student evaluations. The author hoped that this type of course could be used as a prototype for improving content and instruction of all performance centered classes in music at the high school level.

The curriculum was not tested with students and teachers. Because the course was designed for academically and musically talented students, the materials

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<sup>18</sup>Harold B. Porter, "An Integrated Course in Music Literature, Theory and Ensemble Performance for Talented High School Students," unpublished doctoral dissertation, University of Arizona, Tucson, Arizona, 1964, pp. 45-46.



have more depth than could be used with less gifted students. Presumably, the proposed small ensembles (which would include singers and instrumentalists) would be taken in lieu of regular band, orchestra and choir participation. Few performance directors would be willing to allow their most musically talented students the freedom to choose small ensemble class over the large ensemble. It is unclear how a balance of instrumentalists and singers would be decided upon, making the performance of most literature difficult, if not impossible.

Maharg's\* purpose was "to develop a program of learning experience for choirs at Eastern Illinois University designed to develop broad insights into music along with performance skills; to put the course into effect for two quarters and to evaluate its usefulness."<sup>19</sup> It was hoped that the study would "provide insight and direction for the preparation of future teachers of vocal-choral music."<sup>20</sup> He examined many possible objectives for his course, eventually condensing the possibilities into his statement of goals:

The Musically Educated Vocal Educator  
Identifies and Defines

1. Appropriate tone quality and balance for stylistic accuracy

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\*Maharg's study was mentioned in Chapter I.

<sup>19</sup>Maharg, p. 3.

<sup>20</sup>Ibid., p. 10.

2. Expressive factors from which tension in music derive
3. The relationship of text and music; nature of the composer's aesthetic intent
4. Basic organizational principles which provide unity, variety and continuity.<sup>21</sup>

Using the four basic objectives, Maharg expanded each into "experiences" for all class members and some for more musically knowledgeable members. The course content and pedagogical procedure is reported in detail. The rationale for what he chose to include in his course of study was carefully conceived, the implementation of the course of study and its evaluation were most convincing. Students were highly involved in the process of interacting with the materials of music. Class discussion, analysis, listening, identifying, criticizing, and characterizing were all parts of the Maharg course of study. All these activities were carefully structured and would appear to be sources of meaningful learning experience.

Evaluation was detailed and very satisfactory to Maharg. Unfortunately, neither reliability and validity nor item analysis of the tests were reported. Maharg's work is valuable to anyone interested in curriculum content for choruses.

Band curriculum revision studies are numerous. Any progress in solving curriculum problems in the band

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<sup>21</sup>Ibid., p. 43.

would be welcomed in the choral area. Both areas have been criticized for a lack of substantive music teaching.

Warner<sup>22</sup> reported on a two-year project of implementing comprehensive musicianship in two band classes in University City, Missouri. Five instructional units are described. These units are not lesson plans but a composite of the strategies and concepts which relate to a particular composition. In addition to traditional rehearsal and performance activities, students were expected to complete detailed written and compositional assignments. Composition classes met before or after school. Marching band was relegated to a non-curricular status, meeting after school three days a week.

Extensive pre-testing and post-testing took place during the second year of the project. Tests designed by the Symposium on the Evaluation of Comprehensive Musicianship were given. The tests were based on behavioral objectives designed by the researcher. Evaluation included portions of the Musical Achievement Tests (MAT).<sup>23</sup> Four full class periods were taken for the pretests and posttests.<sup>24</sup>

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<sup>22</sup>Roger Wayne Warner, "A Design for Comprehensive Musicianship in the Senior High School Band Program," unpublished doctoral dissertation, University of Washington, St. Louis, Missouri, 1975.

<sup>23</sup>Richard Colwell, Music Achievement Test (Chicago, Illinois, 1970).

<sup>24</sup>Warner, p. 138.

For various reasons, the test results were unsatisfactory and inconclusive. Few students were able to take the posttest and the stated instructional objectives demanded a higher level of performance than their course was able to provide.<sup>25</sup> Performance of the top band remained at a high level. In spite of many difficulties, including student attrition between the first and second years of the project and the statement that preparing lessons required more than a reasonable amount of time, Warner was convinced that with further refinement of the ideas presented in the research, it would be feasible to teach comprehensive musicianship in the band class.

Rouintree<sup>26</sup> created a theoretical model of "musical learning experiences" for bands. He sympathized with the difficulties encountered by band directors who try to teach more musical information within the traditional format. His solution was to totally reorganize the curriculum using Bergethon and Boardman's<sup>27</sup> sequential musical concepts.

A listing of objectives for the school band program, derived from the writings of music education authorities

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<sup>25</sup>Ibid., p. 184.

<sup>26</sup>James Paul Rouintree, "A Theoretical Position for the Development of Musical Learning Experiences for Bands," unpublished doctoral dissertation, University of Illinois at Urbana-Champaign, 1975.

<sup>27</sup>Bjornar Bergethon and Eunice Boardman, Musical Growth in the Elementary School, 2nd ed. (New York, 1970).

is given. These objectives include the categories of knowledge, understandings, attitudes, appreciations, activities, habits and skills. The skills (from Bergethon and Boardman) are listening, singing, playing, moving, creating and reading. A lengthy and detailed musical "growth" chart lists appropriate activities for each of five levels of band--Level I (grades 4-7) through Level V (grades 11 through college).<sup>28</sup> One lesson plan is given for each of the five levels illustrating different styles of music, from the simple folk song in Level I to Variants on a Medieval Tune, by Norman Dello Joio, in Level V. J. S. Bach, Mozart, and Richard Strauss compositions are used for the other levels.<sup>29</sup>

A good discussion of evaluation is given and sample questions for testing are included. A criterion-referenced test as well as attitude questionnaires and performance evaluation measures are given. The care taken in this study makes one wish to see the theoretical curriculum implemented and tested. There are valuable ideas in curriculum design and evaluation in Rouintree's study.

Labuta<sup>30</sup> provides a published text for in-service and pre-service band directors. The contents cover

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<sup>28</sup>Ibid., pp. 125-138.

<sup>29</sup>Ibid., pp. 150-182.

<sup>30</sup>Labuta, Teaching Musicianship.

such topics as "How to Select and Present Music for Teaching Musicianship," "How to Teach the Music Elements" (one chapter each on Rhythm, Melody and Theme, Harmony and texture) and "How to Teach Historical Styles." Within each chapter practical suggestions for how to present, discuss, teach, evaluate, sell, etc., ideas are given. A similar text would be welcomed in the choral community.

Indications are that performance directors may be willing to admit change in content of performance groups to include more education in music. Practical curriculum planners recognize that it is doubtful that the directors would be amenable to total curriculum revision. Therefore, several writers have proposed to enrich the content of musical performance groups by offering supplementary curricular opportunities. Music history, style, form and skills for describing music are content areas recommended by several researchers.

Two studies provide supplementary materials for teaching the history of Western music in band classes. Desiderio<sup>31</sup> offered 48 musical examples to help acquaint young woodwind players with a historical perspective of music from the Middle Ages to the present. He

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<sup>31</sup>Anthony Russell Desiderio, "Teaching the History of Western Music Through Instrumental Performance in the Secondary School," unpublished doctoral dissertation, University of Southern California, Los Angeles, California, 1966.

provided information with each musical example to help students become cognizant of the development of musical forms and familiar with composers, their music and their compositional styles.

Goedecke designed a study guide for the inclusion of music history in the band curriculum "with related aspects of musical forms, genre, style, composers, theory, media and the relation of music to society."<sup>32</sup> His plan was to collate materials for easy use by teachers and students.

He designed materials on twenty-seven topics using a standardized format for each topic's lesson "capsule." Each capsule included (1) a narrative commentary on the topic (this narrative was intended to be duplicated for students to include in their class notebooks), (2) examples of recorded music, (3) music related to the topic which may be played by a band, (4) suggested readings, and (5) topics for class reports and creative projects. The twenty-seven topics were intended to be used over a period of three years, one a month for nine months each year.

Five of the lesson capsules were field tested by high school bands. No provisions were made for

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<sup>32</sup>David Stewart Goedecke, "A Study Guide for Teaching the History of Western Music in Secondary School Band Class," unpublished doctoral dissertation, University of Oregon, Eugene, Oregon, 1976, p. 9.

evaluating student learning or attitude toward the lessons. Director's reaction was reported to be favorable.

Kreloff approached the study of style through a historical perspective. The purpose of his study was to provide a plan of instruction for instrumental students to become acquainted with unfamiliar musical styles. "The emphasis in this study is on developing in the student an awareness of musical style and its change."<sup>33</sup>

The musical styles and the compositions chosen to represent each style are

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| 1. The Gregorian Chant<br>and Organum        | <u>Victimae Paschali</u><br><u>Laudes</u>  |
| 2. Medieval Motet and<br>Conductus           | <u>Nus hom-Cil's entremet</u><br><u>Victimae (motet), De</u><br><u>Castitatis Thalamo</u><br>(conductus) |
| 3. Late Renaissance<br>Sacred Polyphony      | <u>O Vos Omnes</u> by Victoria   |
| 4. Seventeenth Century<br>Monody             | <u>Dovro Dunque Morire</u><br>by Caccini   |
| 5. Late Baroque Instru-<br>mental Polyphony  | <u>Overture and Alla Breve</u><br>from <u>Concerto a Due Cori</u><br><u>Number 1</u> by Handel           |
| 6. Pre-Classical Instru-<br>mental Homophony | <u>Symphony in F Major,</u><br>First Movement by<br>Sammartini <sup>34</sup>                             |

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<sup>33</sup>Herschel Mayer Kreloff, "Instructional and Performance Materials for Teaching the Historical Development of Musical Style to the High School Band Student," unpublished doctoral dissertation, University of Arizona, Tucson, Arizona, 1971, p. 6.

<sup>34</sup>Ibid., pp. xiv-xv.



There are three parts to the materials in each style: (1) materials for the teachers to use for lectures, (2) student assignment materials, and (3) scores for performance. Kreloff says that ideally all three parts would be used, but that any one of the segments could be used independently. Correct responses to student assignments may be found in the appendices. The materials were not tested in the schools.

The student assignments seem to be very detailed and are most likely too difficult for high school band students. The materials are of such scope that it would be difficult to achieve their purpose and still have time to rehearse the concert repertoire.

The Desiderio, Goedecke and Kreloff studies influenced the present study in both positive and negative fashions. The historical and stylistic information condensed for use by high school band directors and students is valuable as a resource in constructing supplemental materials for high school choral directors and students. The concept learned from these studies which will be avoided in the present study is that of developing materials for use in performance groups which is not related to literature normally rehearsed and performed. It would appear that unless musical performance classes change drastically into academically oriented courses, which

is doubtful, any study materials which would be utilized by teachers and students would need to have relevance to the performance nature of the class.

Bangstad, mentioned in Chapter I, developed a course of study to increase perception of form and style in choral music.<sup>35</sup> The curriculum was designed for the university level. The author reported that the choir studied and sang seventeen difficult compositions in a seventeen-week period! A detailed course outline was developed which included musical characteristics (analyses) and rehearsal procedures. The researcher spoke of types of tests to be given to evaluate learnings. The test results were not reported, no copies of the tests were included in the study and no real conclusions were reached concerning the effect on the students.

It would appear that Bangstad planned too ambitious a course for one semester's work. In order for a curriculum to be utilized by other directors, provisions for flexibility should be considered.

Hagen's study focuses on the teaching of form to high school choral and instrumental performers.<sup>36</sup> The

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<sup>35</sup>Bangstad, p. 21.

<sup>36</sup>Dennis Bert Hagen, "An Experimental Study of Teaching Musical Form to High School Choral and Instrumental Performers Through a Self-Instructional Method of Learning," unpublished doctoral dissertation, Indiana University, Bloomington, Indiana, 1973.

materials are in a programmed format intended to be used for independent study. There is little relevance to the present study except that the subject matter content of "form" is utilized in the supplementary materials designed for this study. The information and definitions are useful.

The purpose of Culbert's study was "to determine the extent to which high school band students' musical achievement and musical performance are affected by using a portion of the allotted rehearsal time for teaching skills in describing music."<sup>37</sup>

Culbert used a quasi-experimental design, pre- and posttesting control and experimental groups. Both groups belonged to the same band and rehearsed together four days a week. On Thursdays of each week, the control group was dismissed for other work while the experimental group was involved in lessons designed to assist them in learning the skills of describing music. There were seventeen weeks of experimental lessons. Each lesson plan included: materials, a concept, an objective, terms to be discussed, procedures and evaluation. The lessons are concise and simple. Usually one concept was taught per week.

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<sup>37</sup>Michael Elmer Culbert, "The Effects of Using a Portion of the Rehearsal Time for Developing Skills in Describing Music on the Performance Level and Musical Achievement of High School Band Students," unpublished doctoral dissertation, Temple University, Philadelphia, Pennsylvania, 1974, pp. 7-8.

Tests used were the Musical Achievement Test (MAT)<sup>38</sup> and the Watkins-Farnum Performance Scale.<sup>39</sup>

There was significant improvement of the experimental group over the control group on the posttest of MAT 3 (tonal memory, melody recognition, pitch recognition, and instrument recognition) and MAT 4 (musical style, auditory-visual discrimination, chord recognition and cadence recognition). The performance level of both groups improved at about the same level. "Since no differences were found, one may speculate that additional musical learning can be taught in the performance rehearsal without jeopardizing the performance ability of the student."<sup>40</sup>

The results of Culbert's study are most encouraging to those who feel the need to teach music beyond the performance skills. The construction of such compact lessons is a valuable contribution to the cause of curriculum reform. It is not clear from the study if the materials used by the experimental group during their lesson sessions were part of the concert repertoire of the band. These lessons do not attempt

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<sup>38</sup>Colwell.

<sup>39</sup>John G. Watkins and Stephen E. Farnum, Watkins-Farnum Performance Scale for All Band Instruments (Winona, Minnesota, 1962).

<sup>40</sup>Culbert, p. 74.

to teach the entire history of musical style or musical form. They are based on the elements of music and the kinds of literature confronted by students in a real band class.

A survey of the literature establishes that attempts have been made to redesign the high school band and choir curriculum. Several researchers indicate that materials which directly involve students in study of the music to be performed are needed. Evidence exists that using large segments of class time or out-of-class time for instruction on music and for testing are not acceptable practices. Out of respect for the high school director's busy schedule, the time required for teacher preparation of study lessons should be kept to a minimum. The study materials should direct the student's attention to the unique qualities in each score which make that composition individually significant and at the same time assist the student in understanding the relationship of that particular composition to other literature of the same style period.

Miller advocates comprehensive musicianship in the choral rehearsal.

To study choral music comprehensively means-- apart from performing beautifully and demonstrating basic sight-reading skills--there will be emphasis placed upon illumination of the overall form or design of the composition at hand. Related to the design or framework will be the study of characteristics and peculiarities of melody, harmony, silence, rhythmic

duration, timbre considerations, dynamics and texture. Additionally, musical context is important, for it deals with basic historical, social, and aesthetic information about the work at hand and the composer.<sup>41</sup>

In a most concise manner Miller defines integration of musical information (elements, terminology, style and historical context) in the choral rehearsal which still values performance and reading skills.

A final and very significant source of curriculum revision information is found in the forthcoming Handbook for the Development of the Choral Music Program. The Handbook will be the official state guide for choral music published by the Texas Education Agency. Information regarding the guide was given by means of a letter from Phillip Manning, Music Consultant of the Texas Education Agency.<sup>42</sup>

Part I of the Handbook deals with the content of choral rehearsals. The four content areas listed are: I. Music Reading, II. Musical Theory/Form/History/Style, III. Vocal Technique, and IV. Choral Ensemble. The implication is that the teaching of musical information (theory, form, history, style) is equal in importance to the teaching of music reading, vocal techniques and

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<sup>41</sup>Samuel D. Miller, "Comprehensive Musicianship for Students in the High School Choral Ensemble," The Choral Journal, XVII (September, 1976), 5.

<sup>42</sup>Letter from Phillip Manning, Music Consultant, Texas Education Agency, Austin, Texas, July 1, 1981.

choral ensemble. Texas secondary school choral directors have traditionally been interested in sight-reading, vocal and choral techniques, as well as in superior choral literature. The inclusion of the items of Musical Theory/Form/History/Style represents a decided departure from traditional emphases. Since the Handbook was written by Texas secondary school choral directors, indications are that the teachers are ready for some curricular revision.

Musical Terminology, History, Style, Forms,  
Composers and Performance Practice

In addition to using dissertation studies, curriculum guides, journal articles and music education texts as a basis for decision making related to the development of supplementary curriculum for choral classes, standard music history, style, performance practice, choral music texts as well as music encyclopediae and dictionaries were used as resources for writing the materials. The books listed here were not only used for research but also are recommended for student use in the IMIC (Integrated Musical Information for Choirs). (See Appendices P, Q, and R.)

Grove's Dictionary,<sup>43</sup> Baker's Biographical Dictionary,<sup>44</sup> The Harvard Dictionary,<sup>45</sup> and Jacob's

<sup>43</sup>Stanley Sadie, editor, Grove's Dictionary of Music and Musicians, 6th ed. (London, 1980), 20 vols.

<sup>44</sup>Nicolas Slonimsky, Baker's Biographical Dictionary of Musicians (New York, 1978).

<sup>45</sup>Willi Apel, Harvard Dictionary of Music (Cambridge, Massachusetts: Harvard University Press, 1962).

A New Dictionary of Music<sup>46</sup> were used for help with information on composers and with definitions of musical terminology.

Grout<sup>47</sup> and Crocker,<sup>48</sup> two standard general music history texts, as well as the more narrowly defined period histories of Brown<sup>49</sup> and Bukofzer<sup>50</sup> were used in gathering historical, stylistic, and formal information. Style and performance practice information was gathered from Dart,<sup>51</sup> Donington,<sup>52</sup> Howerton,<sup>53</sup> and Robinson and Winold.<sup>54</sup>

<sup>46</sup>Arthur Jacobs, A New Dictionary of Music, now edition (Middlesex, England, 1970).

<sup>47</sup>Donald J. Grout, A History of Western Music, 3rd ed. (New York, 1980).

<sup>48</sup>Richard L. Crocker, A History of Musical Style (New York, 1966).

<sup>49</sup>Howard Mayer Brown, Music in the Renaissance (Englewood Cliffs, New Jersey, 1976).

<sup>50</sup>Manfred Bukofzer, Music of the Baroque (New York, 1974).

<sup>51</sup>Thurston Dart, The Interpretation of Music (London, 1954).

<sup>52</sup>Robert Donington, The Interpretation of Early Music, rev. ed. (New York, 1957).

<sup>53</sup>George Howerton, Technique and Style in Choral Singing (New York, 1957).

<sup>54</sup>Ray Robinson and Allen Winold, The Choral Experience (New York, 1976).



### Measurement Tools and Techniques

An overview of the curriculum development and evaluation process used in this study was given, along with literature citations, in Chapter I. Literature discussed in this chapter will be limited to that which guided the formulation of measurement tools and techniques in this study. Leonard and House differentiate between "evaluation" and "measurement."

'Evaluation' is the process of determining the extent to which the objectives of an educational enterprise have been attained. 'Measurement' refers to the use of evaluative tools the results of which are precise, objective, and quantitative. The data from measurement tools are stated in terms of amount, number, and so on, and lend themselves to statistical treatment. Thus measurement represents a means of gathering data.<sup>55</sup>

### Objectives-Based Tests

Instructional systems authorities Popham and Baker and Banathy place the development of tests based on objectives second only to establishment of specific goals<sup>56</sup> or formulating objectives.<sup>57</sup>

The phrase "criterion-referenced measurement" appears with regularity in curriculum texts and research studies.

<sup>55</sup>Charles Leonard and Robert W. House, Foundations and Principles of Music Education (New York, 1972), pp. 390-391.

<sup>56</sup>Popham and Baker, p. 90.

<sup>57</sup>Banathy, p. 29.

Popham's definition is: "A criterion-referenced test is used to ascertain an individual's status with respect to a well-defined behavioral domain."<sup>58</sup> This is contrasted with a "norm-referenced" test whose primary purpose is to compare one examinee with another regarding skills or knowledge.<sup>59</sup> The test written and revised for this study falls into the category of "objectives-based" tests, which is one in which a set of test items are closely wedded to a clearly stated instructional objective.<sup>60</sup> Specification requirements are not tightly defined enough to claim that the test is a true criterion-referenced test. Also, for purposes of the study, there is more emphasis placed on group performance than on individual performance.

#### Researcher's Tests

None of the published achievement tests were found to be applicable to the objectives of the present study. Researchers Diehl, Ramer, Flom and Long-Hoffer constructed tests that were somewhat related to the present study. Diehl designed a two-part test called Measure of Concept Development. Part I was called the Basic Skills Subtest; Part II deals with discrimination or value judgments

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<sup>58</sup>W. James Popham, Criterion Referenced Measurement (Englewood Cliffs, New Jersey, 1978), p. 93.

<sup>59</sup>Ibid., p. 90.

<sup>60</sup>Ibid., p. 93.

related to musical performance and is not germane to the present study. Part I consists of twenty-five multiple choice questions.<sup>61</sup> A reliability coefficient of .55 is reported for the entire test.<sup>62</sup> An item analysis is given. Content validity is discussed for the entire test but not for Part I alone.

Diehl's Measure of Concept Development was one of several tests given to students at the Pennsylvania State University in order "to identify and analyze certain relationships among concept development, listening achievement, musicality and the quantification of formal musical experience."<sup>63</sup> Many conclusions were formulated on the basis of Diehl's research. Of particular interest to the present study is this conclusion:

Lack of significant relationship between concept development and amount of performance experience would appear to negate any assumption that concepts are being systematically introduced in or acquired through group performance or private study. This may tend to support criticisms of overemphasis on technical skill to the neglect of conceptual understanding.<sup>64</sup>

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<sup>61</sup>Ned Charles Diehl, "Certain Relationships Among Concept Development, Listening Achievement, Musicality, and the Quantification of Musical Performance Experience," unpublished doctoral dissertation, Pennsylvania State University, University Park, Pennsylvania, 1963, pp. 138-142.

<sup>62</sup>Ibid., p. 54.

<sup>63</sup>Ibid., p. 12.

<sup>64</sup>Ibid., p. 120.

Ramer's purpose was "to determine the status of choral music in the North Central accredited secondary schools of Wyoming and to determine the level of understanding of music concepts achieved by the students in these selected schools."<sup>65</sup>

In the study which included a survey of methods, techniques, and content, Ramer concluded that only limited opportunities for developing musicianship are provided in Wyoming high school choral organizations. She defines "developing musicianship" as "(a) melodic, rhythmic, and harmonic dictation; (b) aural analysis of music from records or live performances; (c) visual analysis of the score; (d) testing by solo and small ensemble singing of music learned; and (e) testing by sight-reading examinations."<sup>66</sup>

In answer to her question, "Is the 'subject matter' of music being included as a part of the study of vocal music?," she concluded that

Wyoming vocal teachers appear to be teaching the following basic music fundamentals: musical expression marks and their meanings, time values, names of lines and spaces, key, intervals, form, historical period of the composer, and the

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<sup>65</sup>Alice Mary Ramer, "A Survey and Evaluation of Current Methods, Techniques and Content in Vocal Performing Groups in Selected Secondary Schools in Wyoming," unpublished doctoral dissertation, Colorado State College, Greeley, Colorado, 1965, pp. 1-22.

<sup>66</sup>Ibid., p. 142.

nationality of the composer. The concepts of texture and style are not mastered by most Wyoming choral students.<sup>67</sup>

Ramer's conclusions regarding students' knowledge of subject matter were derived from the results of a test which she developed. The music test instrument was based on an analysis of the choral composition "Sine Nomine" by Ralph Vaughan Williams, and was given as a pre- and posttest before and after the participating chorus had rehearsed the music.

The "Sine Nomine" test is made up of forty-one items, eighteen matching and twenty-three multiple choice. Ramer gives an "index of item difficulty"<sup>68</sup> but no mention is made of reliability, validity or item analysis.

Twenty items deal with musical expression marks and their meanings; four with melodic recognition; three with form; two each with composer, key, and texture; and one each with names of lines and spaces, time values, phrasing, "a cappella," intervals, recognition of difficulty, style and type of music.<sup>69</sup> The balance of the test is questionable.

Flom adapted Ramer's "Sine Nomine" test and called it the Choral Music Test. Flom's version was shortenend

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<sup>67</sup>Ibid.

<sup>68</sup>Ibid., pp. 88-89.

<sup>69</sup>Ibid., p. 47.

to thirty-four questions, fourteen matching and twenty multiple choice. Reliability coefficients given were: Kuder-Richardson 20, .805; Kuder-Richardson 21, .701 and Spearman Brown Prophecy Formula, .887.<sup>70</sup> "Content validity was determined by qualified music educators through an analysis of each question."<sup>71</sup>

Flom's stated purpose was "What are the resultant musical learnings of students participating in the choral activities offered in selected senior high schools?"<sup>72</sup> These tests were used in both pre- and posttest measures with choral music students from ten Minnesota senior secondary schools. The tests were the Choral Music Test (mentioned above), the Indiana-Oregon Music Discrimination Test,<sup>73</sup> and the Vocal Performance Test (also designed by Flom).

Statistically significant gains were made by the students in musical understanding, discrimination ability and vocal performance from the beginning of the school

<sup>70</sup>James Henry Flom, "An Investigation of Growth in Musical Facts and Concepts, in Musical Discrimination, and in Vocal Performance Proficiency as a Result of Senior High School Vocal Music Experience," unpublished doctoral dissertation, University of Minnesota, Minneapolis, Minnesota, 1969, pp. 63-64.

<sup>71</sup>Ibid., p. 64.

<sup>72</sup>Ibid., p. 3.

<sup>73</sup>Newell Hillis Long, "A Revision of the University of Oregon Music Discrimination Test," unpublished doctoral dissertation, Indiana University, Bloomington, Indiana, 1965.

year to the end of the school year as a result of being involved in choral music.<sup>74</sup> Conclusions reached by Flom and Diehl regarding resultant achievements in music discrimination and musical facts and concepts of music performance students are conflicting.

In May of 1975, 1665 students in 22 music performance organizations from Indiana high schools were given the IMEA Musicianship Test. The test, written by Newell Long and Charles Hoffer at Indiana University, contained 95 multiple choice questions, 68 of which required taped examples to be played. The experiment was described by Hoffer in a research bulletin.<sup>75</sup> Further information, including the test booklet, was received from Hoffer in September, 1977.<sup>76</sup>

Eleven items require the students to identify the type of instruments or voices heard; 12 require the students to indicate the type or style of music (fugue, jazz, classical minuet, etc.), 12 items require some analysis or knowledge of music form; 7 involve rhythmic elements, 6 melodic elements, and 11 harmonic elements; 6 items request information on music history; and 8 items require the students to make a judgment regarding the artistic consistency of two versions of an excerpt.<sup>77</sup>

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<sup>74</sup>Flom, p. 245.

<sup>75</sup>Charles R. Hoffer, "The Development of a Musicianship Test for Students in High School Performing Organizations," Bulletin of the Council for Research in Music Education, L (Spring 1977), 37-41.

<sup>76</sup>Package from Charles R. Hoffer, September, 1977, including a letter, test booklet, description of the test and a report on the test and results by Dr. Newell Long.

<sup>77</sup>Hoffer article, pp. 38-39.

The Kuder-Richardson method of computing the test was used, resulting in a reliability coefficient of .80. No report on validity was described. An item analysis was computed. The mean score for all students was 51.5 per cent with a range of 41.6 to 63.9. Both students and teachers indicated that the test was difficult.

The IMEA Musicianship Test was developed for the Indiana Music Education Association which intended to use the test as part of the spring performance contest. Plans to administer the tests at contest sites were aborted and the tests were given at individual school campuses instead. Prospects for making musicianship tests a part of spring performance contests are not bright. Teachers were interested "in finding out what their students are learning, as long as the results are not made public."<sup>78</sup>

#### Test Theories and Characteristics

Since no test which fit the stated objectives of the present study was available, a new test was required. Popham, Deihl, Lehman, Whybrew, Colwell, Thurstone, Oppenheim, Spence et al., and Leonard and House were consulted on matters related to problems in testing. Construction of the Musical Information Test (MIT) (see Appendix C) required investigation into methods

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<sup>78</sup>Ibid., p. 40.



and theories of types of tests and characteristics of a test including validity, reliability, number of items, range of difficulty, item analysis and group variability.

The advantages of multiple choice testing are given by Deihl,<sup>79</sup> Popham,<sup>80</sup> Lehman,<sup>81</sup> and others. Consensus of opinion for multiple choice questions on an objective test is solid.

Establishing validity for a test poses greater problems for a researcher. Popham,<sup>82</sup> Lehman,<sup>83</sup> and Whybrew<sup>84</sup> were useful sources of information.

Modern concepts of validity include within the general definition given several different usages of the term. One such is called 'logical validity' or 'logical relevance' by some, 'content' or 'curricular' validity by others. This consists of logical analysis of test content and of the task or achievement to which the test allegedly is related. The test then is valid to the extent to which the material of the test is related to the task or achievement which it is to measure. 'Content' or 'curricular' validity is pertinent primarily to achievement tests since this type of test is designed to measure attainment of a specific skill or specific knowledge or understanding.<sup>85</sup>

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<sup>79</sup>Deihl, p. 50.

<sup>80</sup>Popham, p. 62.

<sup>81</sup>Paul R. Lehman, Tests and Measurement in Music (Englewood Cliffs, New Jersey, 1968).

<sup>82</sup>Popham, pp. 34-35.

<sup>83</sup>Lehman, p. 14.

<sup>84</sup>William E. Whybrew, Measurement and Evaluation in Music (Dubuque, Iowa, 1962).

<sup>85</sup>Ibid., p. 65.

Whybrew,<sup>86</sup> Lehman,<sup>87</sup> and Colwell<sup>88</sup> discuss reliability related to music tests. The Kuder-Richardson formulae and the split-half method of computing reliability coefficients are recommended among other methods. Leonard and House, in a discussion of degrees of reliability, give this guide:

- .85-.99 high to very high; of value for individual measurement and diagnosis
- .80-.84 fairly high; of some value in individual measurement and highly satisfactory for group measurement.
- .70-.79 rather low; adequate for group measurement but of doubtful value in individual measurement.
- .50-.69 low; inadequate for individual measurement but of some value in group measurement.
- below .50 very low; inadequate for use.<sup>89</sup>

Reliability is affected by length of test, variability of the group tested, range of difficulty of the test items and individual test item reliability. The problem of how many items are appropriate is discussed by numerous researchers. Popham was particularly influential. "In general terms, it seems that somewhere between five and twenty items per measured behavior will typically be sufficient."<sup>90</sup>

<sup>86</sup>Ibid., pp. 57-64.

<sup>87</sup>Lehman, pp. 12-14.

<sup>88</sup>Richard Colwell, The Evaluation of Music Teaching and Learning (Englewood Cliffs, New Jersey, 1970), pp. 36-41.

<sup>89</sup>Leonard and House, p. 398.

<sup>90</sup>Popham, p. 180.

Whybrew discusses the results of variability of the group on estimating reliability of a test. A heterogeneous group will yield higher reliability than a homogeneous group. Testing more than one grade level increases reliability.<sup>91</sup> Whybrew also discusses range of difficulty<sup>92</sup> and arranging test items according to difficulty, recommending that easier items be given first with a gradation of easier to harder.<sup>93</sup> Arrangement of items according to difficulty is not related to reliability, only to providing the most favorable psychological advantage to the student.

Item analysis is discussed by Popham<sup>94</sup> and Colwell.<sup>95</sup> Statistical information was found in Spence,<sup>96</sup> Lehman, and Whybrew.

In addition to factual information tests, attitude measurement was investigated. Prime sources of assistance in designing the attitude questionnaire and teacher

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<sup>91</sup>Whybrew, p. 60.

<sup>92</sup>Ibid., p. 61.

<sup>93</sup>Ibid., p. 155.

<sup>94</sup>Popham, pp. 108-109.

<sup>95</sup>Colwell, Evaluation of Music Teaching, pp. 63-67.

<sup>96</sup>Janet T. Spence, Benton J. Underwood, Carl P. Duncan, and John W. Cotton, Elementary Statistics, 2nd ed. (New York, 1968).

evaluation were Thurstone<sup>97</sup> and Oppenheim.<sup>98</sup> Such problems as scaling methods, ordering of question sequence, the funnel approach, open or free answer types of questions and mail questionnaires were discussed.

#### Summary

The curriculum research and writing that has centered on high school music performance groups has provided a rich and varied background for the present study. In the area of instructional objectives, Gibbons'<sup>99</sup> study was of particular influence. His exhaustive formulation of 366 behavioral objectives for choruses provided an encyclopedic reference of possible choices.

The curriculum revision work of Maharg, Culbert, Biringer and Segress was most pertinent. Maharg's<sup>100</sup> course of study and evaluation provided an excellent model for choral curriculum reform. The writing style contained a personality and warmth most uncommon to dissertation studies. The striking aspect of Culbert's<sup>101</sup>

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<sup>97</sup>Louis Leon Thurstone, The Measurement of Values (Chicago, 1959).

<sup>98</sup>A. N. Oppenheim, Questionnaire Design and Attitude Measurement (New York, 1966).

<sup>99</sup>Gibbons.

<sup>100</sup>Maharg.

<sup>101</sup>Culbert.

work was its simplicity and directness. His lessons were concise and practical and give evidence that teaching about music can be accomplished without damaging musical performance.

Biringer's<sup>102</sup> study (mentioned in Chapter I) contributed to the adoption of a systems approach model as a process for developing the curriculum. Segress,<sup>103</sup> ten steps of the system's approach model provide the skeletal outline of the present study.

Influence of materials design took a primarily negative form. An appraisal of why other materials have not been adopted or why they probably would not be used was an important part of the development of the IMIC materials. In a positive way, the tenets of the comprehensive musicianship movement made large contributions to the content of the materials. Miller,<sup>104</sup> among others, verbalized the concepts well.

Colwell,<sup>105</sup> Popham,<sup>106</sup> and Oppenheim<sup>107</sup> furnished valuable information needed to develop the measurement tools used in the present study.

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<sup>102</sup>Biringer.

<sup>103</sup>Segress.

<sup>104</sup>Miller.

<sup>105</sup>Colwell.

<sup>106</sup>Popham.

<sup>107</sup>Oppenheim.

## CHAPTER III

### DEVELOPMENT OF THE CURRICULUM

#### Introduction

The systems approach model used to develop the supplemental curriculum, called Integrated Musical Information for Chorus (IMIC), includes ten steps. The first eight steps, encompassing development of the curriculum and its evaluative instruments, the pilot study and revisions of the curriculum will be described in this chapter.

#### Step 1: Identification of the Problems from Documented Needs

In Chapter I, the need for the Development of materials for integrating musical information into the choral rehearsal was argued. Sources documenting the need were cited.

On another plane, choices related to deciding on content for the materials had to be made. The subject matter of the supplemental curriculum of this study is "musical information." Thousands of volumes have been written on the subject of music. Decisions on what musical information is appropriate for use in the high school choral classroom were necessary.

Beyond the citations made in Chapter II, two additional sources exerted a powerful influence over the content of the curriculum: the writings of Bennett Reimer and the movement called Comprehensive Musicianship.

The primary responsibility of music education . . . is to reveal more fully the musical conditions which should be perceived and felt. The qualities of sound which make sound expressive--melody, harmony, rhythm, tone color, texture, form--are the objective 'data' with which music teachers systematically deal. Illuminating these 'data' in musical settings is the primary task of musical learning.<sup>1</sup>

There have been almost as many versions of Comprehensive Musicianship as there have been practitioners. One thread of continuity runs through all the versions--the "Common Elements."

#### THE COMMON ELEMENTS APPROACH<sup>2</sup>

By analyzing music through its common elements, students can gain awareness and comprehension of the elements that are present in the music of any culture, tradition, or style. In basic music study, these essential properties can provide common terms and principles that can be used in the study of all musics. The following outline of the nature of music can be used in organizing a sequence of topics for the study of music:

- (1) Music and sound.
- (2) Sound exists in time and space, and its elements are
  - Frequency (pitch)
  - Duration
  - Intensity (loudness)
  - Timbre

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<sup>1</sup>Bennett Reimer, A Philosophy of Music Education (Englewood Cliffs, New Jersey, 1970), p. 86.

<sup>2</sup>"Contemporary Music Project," MEJ, LIX (May 1973), 39-40.

- (3) The organization and interaction of these elements produce music.

Horizontal organization

Movement through time - a separation into units of the generation of a sense of continuous time.

Rhythm - the division of the duration of sound and silence into long or short, regular or irregular groupings.

Melody - the interaction of rhythm and frequencies. Frequencies are heard as white sounds; registral sounds (sounds of indefinite pitches); single pitches. A range of frequencies can be used in a continuous manner (sweeps) or be divided into units (scales).

Vertical organization

Harmony - simultaneous sounds

Texture - qualities of the density of simultaneous sound or the accumulation of individual lines.

Expression qualities

Intensity (volume, dynamics) - energy that gives sound its qualities of loudness, from very soft to very loud. Intensity can involve both abrupt and continuous changes and can be used for such aesthetic effects as climaxes or surprises.

Timbre - the color or tone qualities of music, derived from such sources as voices, band and orchestral instruments, synthesizers, non-Western instruments, and "nonmusical" sources.

- (4) Form or structure is the shape that results from the organization of these elements.
- (5) Context is the consideration of music  
Historically  
Socially  
Aesthetically

The elements of music approach were selected as an organizing framework for the supplementary curriculum and the name Integrated Musical Information for Choirs (IMIC) was decided upon. Further, the elements were to be viewed from the perspective of an historical,



stylistic time frame. Selection of the common elements as a foundation set the stage for the second step in the development of the curriculum: identifying and writing of the instructional objectives.

Step 2: Identification of Instructional Objectives  
and Performance Standards

Instructional Objectives

A vital step in curriculum construction is the identification of instructional objectives. The setting of objectives involves deciding what students should know as a result of exposure to the curriculum. In spite of contradictory opinions on the value of the use of objectives,<sup>3</sup> a statement of objectives clarifies developmental processes.

Upon completion of the work outlined in the IMIC, a student will

- (1) be able to demonstrate knowledge of
  - (a) the elements of music: timbre, rhythm, melody, harmony, texture, form, dynamics, articulation, and text;\*
  - (b) music terminology;

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<sup>3</sup>Philippe E. Duchastel and Paul F. Merrill, "The Effects of Behavioral Objectives on Learning: A Review of Empirical Studies," Review of Educational Research, XLIII (Winter 1973), 62-63.

\*Text is, of course, an element in vocal music only.

(c) general style characteristics of late Renaissance sacred polyphony;

(d) general style characteristics of middle-to-late Baroque multimovement vocal compositions;

(e) basic performance practices of the two aforementioned styles; and

(f) general time frame of the two periods studied.

(2) demonstrate an appreciation for

(a) the relationship of music study to music performance;

(b) the necessity of student study as well as teacher study.

(3) express a favorable attitude toward

(a) learning about the music they perform

(b) using the IMIC.

Specification of objectives assists the curriculum planner in selecting suitable learning activities and appropriate evaluation procedures for the students.<sup>4</sup>

In addition to setting instructional and attitudinal objectives for students, two goals were set for teachers. Upon completion of the work, the participating teachers should

(1) register a positive attitude toward the curriculum, and

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<sup>4</sup>Popham and Baker, p. 37.

(2) comment favorably on the relationship between use of the IMIC and performance of the compositions studied.

### Performance Standards

Setting performance standards, that is, deciding at what level of attainment students should perform as a result of some specified curriculum, is established procedure in curriculum development. In the present study no performance standards for learning musical information were set prior to implementation of the curriculum into classrooms for these reasons: (1) the IMIC curriculum is supplementary, that is, it is only one portion of a complex curriculum that is complicated by highly individualized methods of teaching; (2) since an important conceptual basis for the study was that the IMIC be used by each of the participating teachers in the unique and personal manner which would best fit his or her situation, stringency of methodology was neither possible nor desirable; and (3) since the use of the IMIC was to be flexible and since there were no precedents related to this kind of supplementary curriculum study, it was decided that the setting of performance standards would be arbitrary.

Authority for the decision to eliminate performance standards exists.

The question of desired levels of proficiency for students is, of course, a perplexing one. Until one secures a sufficient experiential base regarding how well students typically do on a given kind of competency, it may be satisfactory to simply make the posttest student performance "better than" the performance secured at the beginning of the instruction. Obviously, as time goes by more stringent standards can be set regarding pupil performance.<sup>5</sup>

In a sense, a standard was set regarding musical performance. It was determined that the participating choirs had received Division I (Superior) ratings at the University Interscholastic League Regional Contests for the three years prior to the dissertation study. It was expected that the Division I ratings would be maintained even though rehearsal time was expended in studying musical information.

### Step 3: Identification of Entering Competencies

In many curriculum studies, identifying what the students know prior to entering the course is crucial. If the student's competency is not at a certain level, he will not be able to understand the curriculum. In this study, entrance competency is not a problem. All the choirs selected to participate in the study are of a high caliber. The singers are selected for membership. Part of the purpose of the study is to evaluate the supplementary curriculum in terms of actual students

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<sup>5</sup>Popham, pp. 222-223.

in actual choral situations. The entrance competency is satisfied by membership in a top select high school choir. It was expected that most students would have sufficient musical background to be able to benefit from the IMIC curriculum.

#### Step 4: Preparation of the Evaluative Instruments

Parallel versions of the Musical Information Test (MIT) (see Appendix C) were designed for use as pre- and posttests. The tests contain thirty objectives-based questions in multiple choice form. Fifteen of the questions are general musical questions primarily related to vocabulary, fifteen are questions pertaining to stylistic considerations relevant to late Renaissance sacred polyphony and middle-to-late Baroque multimovement vocal compositions. Item analysis was performed on the two versions of the test.

Student attitudes about singing in a choir, about singing "great" music, about the need for studying the music being performed, about the usefulness of studying music, about the IMIC and whether it took too much time away from singing were measured by the Student Attitude Questionnaire (see Appendix D). Fifteen questions were asked with responses being given on a five-point scale: 1 = strongly disagree, 2 = disagree, 3 = uncertain, 4 = agree, 5 = strongly agree. Results of the Student Attitude Questionnaire are described in Chapter IV.

The Teacher Questionnaire and Evaluation (see Appendix E) was used to elicit information, attitude, comment and criticism from six participating teachers. There are twenty-six questions. Teacher responses are reported in Chapter IV.

Step 5: Identification of Possible Curriculum Strategies from Alternatives

Integration - A program of comprehensive musicianship stresses an integrated approach to music study. It strives to reduce fragmented learning by providing opportunities for students to see relationships in music, such as the relationship of theory to literature, scale to melody, and one style to another. Skills (such as sight-reading or interval recognition) and information (such as knowledge of key signatures or historical facts) are acquired in the context of--and are therefore related directly to--the analysis, composition, or performance of music.<sup>6</sup>

Strategy means "a careful plan or method."<sup>7</sup> The strategy of "how to" integrate musical information into the choral rehearsal is of paramount importance simply because the information is to be integrated into a choral rehearsal. Rehearsals have not traditionally been the forum for the teaching of academic subject matter. A rehearsal is a physically involving, activity

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<sup>6</sup>"Contemporary Music Project," p. 40.

<sup>7</sup>Philip Babcock Gove, editor, Webster's Third New International Dictionary of the English Language Unabridged (Springfield, Massachusetts, 1966), p. 2256.

centered, music producing kind of classroom. Good rehearsals are fast paced, physically and mentally stimulating. Any change from the accustomed format has to be carefully planned.

Strategies which have been tried include: programmed texts which teach musical information not directly related to performance music, texts and curricula which include musical information to which specified pieces of music have been tied, source books for teacher use, and materials to be adapted by teachers for their own use in the classroom.

Decisions were made early in the design stage--decisions which distinguish the material presented in this study from previously designed materials.

(1) Materials would involve students. Worksheets would be in the hands of each student. (2) Materials would relate directly to music being performed by any choir. (3) Use of the materials should assist the teacher in organizing his/her work. (4) Teachers should be able to put materials into use without adaptation. (5) Teachers' out-of-class preparation should be minimal.

"Empirical evidence suggests that when students understand why instruction is relevant to their own concerns, they are more likely to master the subject matter."<sup>8</sup> This common sense statement is part of a

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<sup>8</sup>Popham and Baker, p. 65.

discussion entitled "perceived purpose" in the Popham and Baker book. High school choral singers like to sing. If they wanted to learn about music that they are not performing, they would elect another kind of music class. However, learning about the music being rehearsed can make sense to the students, particularly if they can be helped to realize the interdependence of study and performance. The IMIC attempts to make that connection.

Performance in a stylistically correct manner is of concern to all who participate in choral contests. The University Interscholastic League Entry Blank and Comment Sheet (Form 4) (see Appendix F) lists eleven factors related to style for judges' consideration in rating choirs. The IMIC should promote stylistically correct performance. Another strategy selected in the design phase of this study was the addition of Teacher Guides (see Appendices P, Q, and R) to assist teachers in class preparation.

#### Step 6: Designing of the Instructional Materials

Initially it was hoped that the supplementary curriculum would include materials which would assist students and teachers to understand better and therefore perform better in the five period styles of Renaissance, Baroque, Classical, Romantic, and



Contemporary. Some preliminary thought eliminated the possibility of designing materials to accommodate the "Contemporary style." Obviously, there is no single style, but diverse and numerous styles which can be called Contemporary.

A look through the Prescribed Music List<sup>9</sup> (music used in regional contests in Texas) revealed a larger percentage of Renaissance compositions listed than of compositions from the Baroque, Classical and Romantic periods. The thought was to design materials to fit all Renaissance vocal compositions. It was soon obvious that the stylistic differences between secular and sacred music of that period were too great to be forced into a single set of style characteristics. The decision was made to design student materials to be used in studying Renaissance sacred compositions. That decision was partially based on the fact that the Prescribed Music List showed more sacred than secular Renaissance titles. A further narrowing defined the materials for the study of late Renaissance polyphony to avoid confusion with the Protestant chorales, hymns, and psalms written during the sixteenth century.

Finally, an elimination process led to selection of late Renaissance sacred polyphony, a style which

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<sup>9</sup>Prescribed Music List for School Years Beginning 1979, 1980, 1981, 1982, Music Competition, University Interscholastic League (Austin, Texas, 1979), pp. 160-167.

has innumerable compositions which fit under its general style characteristics and which compositions are commonly sung by Texas high school choirs.

A slightly different problem was met in the process of selecting a narrow enough range for Baroque study materials. The Baroque period is commonly described as having three parts: early, middle and late. It is possible to describe style characteristics of the middle to late epochs of the Baroque in the same general terms; the early stage compositions will not fit under the same general characteristics. The choice was made to design materials for use with middle to late multimovement Baroque compositions. The survey of Texas high school choral directors revealed that a majority of the respondents selected Renaissance and Baroque styles as first choice from a list of possible choices. (See Appendix B.)

After selecting the two period styles, the process of meshing style study with the common elements began. The problem-solving process led to the following outline:

### Renaissance

#### Sacred Polyphony of the Roman Catholic Church

- I. Forms\*
- II. Principal Composers\*

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\*Information given to students.

- III. Composer and Pertinent Biographical Data\*\*
- IV. General Style Characteristics\* and Student Analysis Worksheets\*\*  
 Contents (each item under Contents includes student assignments and examples)
  - A. Text and Form\*\*
  - B. Timbre\*\*
  - C. Melody\*\*
  - D. Harmony\*\*
  - E. Rhythm\*\*
  - F. Texture\*\*
  - G. Dynamics\*\*

### Baroque

#### Multimovement Accompanied Vocal Forms of the Middle to Late Baroque

- I. Forms\*
- II. Composers\*
- III. Composers and Pertinent Biographical Data\*\*
- IV. General Style Characteristics\* and Student Analysis Worksheets\*  
 Contents (each item under Contents includes student assignments and examples)
  - A. Timbre\*\*
  - B. Rhythm\*\*
  - C. Melody\*\*
  - D. Harmony\*\*
  - E. Texture\*\*
  - F. Dynamics\*\*
  - G. Text and Form\*\*

Notice that the order of elements differs from Renaissance to Baroque. An attempt was made to select elements in order of their prominence. The ordering changes from style to style.

Dealing in generalities never leads to the most desirable intellectual solutions; however, the alternative

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\*Information given to students.

\*\*Work to be done by students.

of asking teachers, who are overburdened with work to begin with, to start from scratch with the study of each composition is even less desirable. As Roe says, "Generalization concerning historical style will necessarily be deficient in some respect."<sup>10</sup> It is hoped that the generalizations made in the IMIC may lead students to further and more specific study.

#### Step 7: Implementation of the Curriculum in a Pilot Program

The top select choirs from Mesquite High School, Arlington High School, Weatherford High School and the Chamber Singers from Edinburg High School participated in the pilot program. For the duration of the pilot program, the instructional materials as well as various evaluation instruments were used to determine effectiveness. The Musical Information Test (MIT), Student Attitude Questionnaire and the Teacher Evaluation Questionnaire proved to be helpful forms of measurement. Two other measurement tools, the Time Sheet record and a choral performance evaluation measure, did not prove to be effective.

#### Musical Information Test

Pretests were administered in January, 1980, at the beginning of the spring semester. One copy of the

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<sup>10</sup>Paul F. Roe, Choral Music Education (Englewood Cliffs, New Jersey, 1970), p. 293.

Renaissance and Baroque Student Analysis Worksheets was supplied to each student in the four choirs. The teachers received a student version and a Teacher's Guide as well. The teachers were asked to use an appropriate composition with both the Renaissance and Baroque worksheets and to integrate the worksheets into rehearsals in a manner that would be most beneficial to the choirs. Posttests were given in May, 1980.

An initial fifty-two-question version of the MIT was given as a pre- and posttest to the Arlington and Edinburg students. A Kuder-Richardson reliability coefficient of .61 was established on this form of the test. Mesquite and Weatherford choirs took the fifty-two-item version as a pretest and a thirty-item version as a posttest. A Kuder-Richardson reliability coefficient of .688 was established on the thirty-item version of the test.

Content validity was affirmed by three members of the Texas Christian University music department faculty. The validating committee was comprised of a well known musicologist, the director of choral activities and an associate professor of theory and composition. The three professors spent a number of hours evaluating the content of the IMIC and the tests given in the pilot study. Content and sequencing suggestions as well as suggestions regarding clarifications of terminology

were made resulting in revisions of both the IMIC and the test. (See Appendix G.)

The means and standard deviation of the pre- and posttests are shown for each of the pilot program schools in Table I. A total of 156 students took both the pre- and posttests.

TABLE I  
RESULTS OF PRETESTS AND POSTTESTS  
PILOT STUDY

School (N)	Mean*		S.D.*	
	Pre-test	Post-test	Pre-test	Post-test
Arlington (57)	44.02	64.54	8.52	9.41
Edinburg (14)	32.43	78.29	14.02	8.91
Mesquite (52)	43.90	64.88	10.07	11.77
Weatherford (33)	40.27	68.58	12.02	14.62

\*The scores are reported as percentages because of the differing lengths of the pre- and posttests.

Combined data for the four schools shows that the average score increased 24.6 percentage points. The 95 per cent confidence interval is 23.4 to 25.8. A paired t-test on the increase in scoring gave  $t = 20.7$ , a statistically significant result of  $p < .001$ .

### Student Attitude Questionnaire

A seventeen-item Student Attitude Questionnaire was given at the end of the spring semester. The responses revealed a positive understanding that studying the performance music helps the choir to perform the music better and that both students and director need to study the music, not the director alone. Nearly half of the students indicated that they thought the worksheets were difficult to understand and a third of the group thought that the vocabulary in the worksheets was difficult to understand.

### Teacher Evaluation Questionnaire

The teachers responded very positively to the Teacher Evaluation Questionnaire. All four teachers said that the worksheets were an aid in organizing study of the music the choirs performed and that the analyses enhanced the performance of the composition studied. They all said that they planned to use the worksheets again and that it would be valuable to have worksheets designed for other styles of music. The teachers felt that one semester was not long enough to cover the two styles thoroughly because the students were deficient in knowledge of the elements and vocabulary. Two suggested that the study should extend over an entire school year.

### Other Attempts at Evaluation

Teachers were sent a Time Sheet form at the beginning of the pilot study. None of the four teachers remembered to keep systematic records of how much time was spent in teaching the different elements.

An attempt was made to assess the performance of the "study" compositions at the end of the pilot study. Each choir submitted a cassette tape recording of the Renaissance and Baroque compositions that they had studied. Copies of the tape were made and sent, along with rating sheets, to three outstanding choral authorities in the state for evaluation. There was no consistency among the evaluators. Perhaps differences in recording and playback equipment contributed most strongly to the failure of this part of the experiment. It was decided to eliminate this kind of evaluation as well as the Time Sheet record from the primary study.

#### Step 8: Revision of the Curriculum and Evaluative Instruments

In May and June of 1980, an appraisal was made of the supplementary curriculum and evaluative instruments used in the pilot study. Some revisions in the plan were deemed desirable.

As a result of responses received on the Student Attitude Questionnaire regarding the difficulty of learning the vocabulary and difficulty of the style



worksheets, as well as reaction from two of the pilot study participating teachers that one semester was too short a time to adequately cover the supplementary curriculum, the decision to extend the primary study over an entire school year was made. Additionally, it was decided that a third set of Student Analysis Worksheets would be designed. The third set would be introduced prior to the Renaissance and Baroque worksheets and would serve to assist students in learning basic musical terminology and about the elements of music. The worksheets were designed in June of 1980 and were given the name General Worksheets, "General" because they could be used to study any piece of choral music from any period or style or idiom. (See Appendices P, Q, and R of the study.)

As a result of data gathered in the item analysis of the thirty-item MIT, adjustments were made to the test and another thirty-item parallel version was designed to be used as a posttest. There is no certitude of having exact equivalent forms of a test but great care was exerted to accomplish equivalency. The wish was to make the test look different to stimulate interest. Eight questions were exact duplicates from the pretest except that they were moved from one position to another. Three questions were inverted, that is, the original stem became a foil. Three other questions

were very closely related but with some differences in content. Two questions retained the same word in the stem but with different emphases in the foils. In the remaining fourteen questions, content was changed but an attempt was made to retain the same type of question.

Two items were deleted from the Student Attitude Questionnaire because it was discovered that the items were redundant. The Teacher Evaluation Questionnaire was renamed Teacher Questionnaire and Evaluation which defined its purpose more clearly. The revised version increased the number of questions from twelve to twenty-six.

Time sheets and choral performance ratings were dropped from the evaluative plans because of the failure of those two parts of the project in the pilot study. It was decided that while it would be advantageous to have an idea of the time spent in class on the curriculum, that it was not necessary to the overall success of the study. As for performance evaluation, it was decided that a verbal evaluation of performance by the participating teachers as well as a contest rating of I (Superior) at the Regional University Interscholastic League Contests would suffice. Each choir in the primary study would be asked to perform at least one of their study compositions at the Regional contest. A record of concert contest ratings would be kept and reported.

In this chapter a detailed description of the development of the supplemental curriculum for integrating musical information into the choral rehearsal (Steps 1 through 8 of the systems approach model of curriculum development) was presented. In the next chapter, Steps 9 and 10, a description of the implementation and evaluation of the primary study will be given.

## CHAPTER IV

### IMPLEMENTATION AND EVALUATION OF THE CURRICULUM

In Chapter III, the development of the supplementary curriculum was described. In this chapter, the implementation of the curriculum in six classrooms and the evaluation of the curriculum will be presented.

#### Implementation of the Curriculum

After addition to and revision of the Integrated Musical Information for Choirs (IMIC) and measurement tools as a result of pilot study trials, participants were sought for the primary study. In early July, 1980, telephone calls were made to six outstanding Texas high school choral directors (see list in Appendix H) to seek their participation in the study. Preliminary information concerning instructional materials, tests, pilot study experiences, and time estimates were given to the prospective participants. In addition, the following information was solicited from the teachers: (1) how long have you been in your present position, (2) what were the Regional University Interscholastic League Concert ratings received by the top select choir in

your school for the past three years, and (3) what is the classification (size) of your school?

In response, it was determined that (1) all the directors had been in their present positions for three or more years, (2) the top select choirs directed by the prospective participating directors had received Division I (Superior) ratings in the Regional University Interscholastic League Concert Contests for the previous three years, and (3) four of the schools were classified as AAAA and two were classified as AAA schools. (Texas secondary schools are placed into conferences according to size for purposes of interscholastic competition. Conference AAAA refers to high schools with an average membership of 1260 or more students in grades 9-10-11-12. Conference AAA refers to high schools with an average membership of 580-1259 students, inclusive, in grades 9-10-11-12.)<sup>1</sup>

All six teachers indicated an interest in participating in the study. A cover letter and Information Sheet outlining necessary study conditions and an agreement form were sent to each teacher. The teachers were asked to read the conditions and then sign and return the agreement form (see Appendix I) if they

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<sup>1</sup>Constitution and Contest Rules of the University Interscholastic League for 1979-1980 (Austin, Texas, 1979), p. 120.

wanted to be a part of the study. The six agreement forms were signed and returned by early August, 1980.

As can be noted in the Information Sheet sent to the participating teachers, very few conditions were placed on the study participants. The following requests were made:

(1) the pretest was to be given and returned by September 15, 1980;

(2) the IMIC was to be used in sequence: General, Renaissance, and Baroque;

(3) the IMIC was to be completed in April, 1981;

(4) the posttest was to be returned by May 1, 1981; the Student Attitude Questionnaire (see Appendix D) shortly thereafter.

Other suggestions were made but none were mandatory. This flexible format was deliberately chosen. In the most stringent research, provisions are made to control all variables. In this study control of variables was purposefully sacrificed in order to test study materials in actual classrooms which operate in uniquely various ways dependent upon the personality, talent, training, education, and will of the individual teacher. Only in this flexible framework would it be possible to estimate the practical usefulness of the materials. If one teacher, the researcher, tested the materials it would be possible to control the variables. If several

teachers test the materials over the period of a year, plasticity has to be an integral part of the plan or it is doubtful if teachers would be willing to participate. Perhaps there is room for both controlled variable research (laboratory standards) and a more pragmatic and tractable brand of research that allows for a wide range of variability.

#### Study Population

An effort was made to select schools from different geographical regions of the state: from small, medium, and large cities and from urban, suburban, and rural areas. Students were from the tenth, eleventh, and twelfth grades, contributing to the heterogeneity of the test population. Information regarding geographical location and size of city and schools of participating students is found in Table II.

It would be reasonable to assume that the student population of this study is analogous to tenth, eleventh, and twelfth grade select choir students from successful choral programs; from large, medium, and small cities; from Southeast, North, Central, and West Texas; and from AAAA (large) and AAA (medium) conference schools. It is probable that the mean ability of the students at pretest level is similar to the pretest ability of other high school choral students and that the larger

TABLE II  
CITIES, POPULATION SIZE, AND GEOGRAPHIC LOCATION OF PARTICIPATING SCHOOLS

High School (listed alpha- betically)	Independent School District	City	City Population*	Geographic Region	Con- ference	Original Estimate of Choir Enroll- ment
Abilene	Abilene	Abilene	98,315	West Texas	AAAA	65
Canyon	Canyon	Canyon	10,708	West Texas (Panhandle)	AAA	65
L. D. Bell	Hurst- Eules- Bedford	Hurst	32,500	North Texas (suburb of Ft. Worth)	AAAA	40
New Braunfels	New Braunfels	New Braunfels	22,375	Central Texas	AAA	35
Sam Rayburn	Pasadena	Pasadena	113,000	Southeast Texas (Houston area)	AAAA	74
Sam Houston	Pasadena	Pasadena	113,000	Southeast Texas (Houston area)	AAAA	70

\*1980 population reported by office of the Chamber of Commerce in each city.



population would succeed at approximately the same level as the study population. The one advantage the study population has is successful teachers who are willing to try new methods and materials with their students.

### Chronology

In July, 1980, 360 copies of the IMIC were printed, collated, punched, and placed in folders. Six additional Teacher Guide copies were prepared. The folders were delivered to the directors in San Antonio, Texas, at the Texas Choral Directors Association Convention, July 31 to August 2, 1980. A meeting was held with each participating director to view the IMIC and to answer questions concerning the use of the materials.

In mid-August, 1980, copies of the pretest (see Appendix C) were sent to the six schools with the request that they be administered and returned by September 15, 1980.

Pretests were gathered in September and stored ungraded, waiting for the end of the study. Phone calls were made in November and early March to inquire about the progress of the project. A letter with suggestions and encouragement was sent in November, 1980 and another letter was sent as a cover communique (see Appendix J) with the posttests and Student Attitude Questionnaires on April 9, 1981. A meeting was held with each participating

teacher in February in San Antonio, Texas at the Texas Music Educators Association Convention.

All posttests were received by May 15 and Student Attitude Questionnaires by the end of May, 1981. Teacher Questionnaire and Evaluation forms were received throughout the month of June, 1981.

#### Evaluation of the Curriculum

Evaluation of the IMIC curriculum was accomplished by means of an objectives-based multiple choice test, a student attitude questionnaire, and a teacher evaluation form.

#### Statistical Data Derived from the Musical Information Test (MIT)

The pretest version of the MIT which had previously been tested for reliability during the pilot study was checked for reliability as part of the primary study, as was the newer designed parallel version which was used as a posttest. The pretest version, administered to 327 students, was submitted to the Kuder-Richardson (K-R) 20 reliability test which gave an estimated reliability coefficient of .543.\* The reliability coefficient of the posttest MIT, administered to 312 students, was

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\*The K-R estimated reliability coefficient of the pilot study posttest was .688. The lower estimate received on the primary study pretest (.543) may have been due to the high degree of guessing that took place.

established at .80 by the K-R formula 20. Item analysis of the posttest is presented in Appendix K.

Information derived from analysis of the test scores from the six participating schools is presented in combined form. Data on each individual school is shown in Appendix L. Means, standard deviations, and low-high range are given as well as data related to all questions, comparisons of general versus style questions, improvement on style questions. Table III presents the comparative results from the pre- and posttests of the combined schools.

TABLE III  
RESULTS OF PRETEST AND POSTTEST  
COMBINED SCHOOLS (N=285)  
(Number of items=30)

	Pretest				Posttest			
	Mean	S.D.	Range		Mean	S.D.	Range	
			Low	High			Low	High
Raw Score	14.5	3.49	6	25	23.4	4.5	9	30
Percentage Score	48.5	11.63	20	83	78.16	15.0	30	100

Marked differences and similarities appear when the statistics for each school are examined and compared. The differences are evident on both pre- and posttest figures. Comparative results are shown in Table IV. Hereafter Abilene will be referred to as (A), Canyon (C), L. D. Bell (LDB), New Braunfels (NB), South Houston (SH), and Sam Rayburn (SR).

Pretest mean scores for A, C, SH and SR are remarkably alike, ranging from 14.4 (A and SH) to 14.7 (SR). LDB, however, shows a relatively high mean score of 16.3. This may be explained by the excellent choral training received in the feeder junior high schools and by the rigorous program of solfege (fixed do) used in the district. Standards for placement in the top mixed choir are very high. NB pretest mean score was a low 12.6 showing a noticeable difference in background. The low-high range of scores is comparable to the pretest mean range scores. Again, LDB has a higher range of scores.

Differences in scores became more pronounced on the posttests. For a reference point use the combined school posttest means of 23.4 found in Table III. A, C, and NB all fall below the combined school mean; LDB is almost equal to the score; and SH and SR are considerably higher than the mark. More evidence of the individual school's degree of improvement is shown in Table V where the mean difference (given in percentages) is shown.

TABLE IV  
COMPARATIVE RESULTS OF PRETEST AND POSTTEST  
OF INDIVIDUAL SCHOOLS

School N	Pretest					Posttest				
	Percentage Correct	Mean	Standard Deviation	Range		Percentage Correct	Mean	Standard Deviation	Range	
				Low	High				Low	High
A (N=58)	47.93	14.4	2.90	8	20	69.94	21.0	4.23	9	30
C (N=44)	48.26	14.5	3.69	7	23	70.23	21.1	2.68	14	27
LDB (N=38)	54.3	16.3	3.75	7	25	77.46	23.2	3.50	14	30
NB (N=29)	42.07	12.6	3.62	6	20	64.83	19.4	4.87	11	29
SH (N=48)	47.92	14.4	3.34	7	21	92.01	27.6	2.77	18	30
SR (N=68)	48.87	14.7	3.35	7	21	86.62	26.0	3.02	18	30

All the schools except SH and SR show a consistent mean difference score for the composite test. The two Pasadena schools show an unusually high mean difference on the composite test. A possible explanation of the large difference between pre- and posttest means of the

TABLE V

MEAN DIFFERENCE BETWEEN PRE- AND POSTTESTS ON ALL  
 QUESTIONS, ON GENERAL QUESTIONS AND ON  
 STYLE QUESTIONS

School	Improvement on All Questions (%)	Improvement on General Questions (%)	Improvement on Style Questions (%)
A	22.0	14.5	29.5
C	22.0	24.8	19.1
LDB	23.2	15.8	30.5
NB	22.8	20.2	25.3
SH	44.1	33.7	54.4
SR	37.7	29.7	45.8

Pasadena schools is that the directors are close friends, close colleagues, and perhaps rivals. Both schools had a concentrated review session before the posttest.

Other interesting statistics may be observed by looking at the improvement on the general question and then on the style questions in Table V. Again, it is helpful to refer to the combined schools mean difference scores in Table VI because of the wide variation. Notice that all schools show more improvement on the style questions than on the general questions except for C.

TABLE VI

MEAN DIFFERENCE BETWEEN PRE- AND POSTTESTS ON ALL  
 QUESTIONS, ON GENERAL QUESTIONS AND ON STYLE  
 QUESTIONS--COMBINED SCHOOLS

All Questions (%)	Improvement on General Questions (%)	Improvement on Style Questions (%)
29.7	23.7	35.7

A possible explanation is that many choral students have preknowledge of terminology and the elements but little knowledge of style; therefore, more improvement in style is possible. C is the exception.

Table VII illustrates the comparison of improvement on general questions and style questions on the posttest. A statistically significant difference ( $p < .01$ ) is shown by all schools except SH. Combined schools show a mean difference of 13.9 per cent.

When all pretest scores are compared to posttest scores, computation reveals the figures as shown in Table VIII. The overall improvement from 48.5 to 78.2 is 29.7 percentage points. A 95 per cent confidence interval for average percentage increase is  $29.7 \pm 1.8$  or 27.9 per cent to 31.5 per cent. This is equivalent to a paired t-test:

TABLE VII  
COMPARISON OF GENERAL AND STYLE QUESTIONS ON POSTTEST

School	Mean Difference (%)	Approximate Confidence Interval 95%		t score	df
A	11.6	9.32	13.9	5.08*	57
C	30.5	28.7	32.2	17.40*	43
LDB	14.2	11.9	16.5	6.12*	37
NB	20.7	17.3	24.1	6.15*	28
SH	-0.139	-1.94	1.66	-.077	47
SR	11.9	10.2	13.5	7.29*	67
Combined	13.9	12.9	14.9	13.7*	284

\*p < .01

TABLE VIII  
PERCENTAGES CORRECT ON GENERAL QUESTIONS, STYLE QUESTIONS AND ALL QUESTIONS

	Pretest	Posttest
Percentage correct on General Questions	61.4	85.1
Percentage correct on Style Questions	<u>35.5</u>	<u>71.2</u>
TOTAL CORRECT PERCENTAGES	48.5	78.2



$$t = \frac{29.7}{14.9} \div \sqrt{285} = 33.6$$

The result indicates that the improvement in scores is "real" and not due to sampling error.

From the pre- to the posttest one further statistic presents itself:

- 3 of 285 students had lower scores (1 per cent);
- 7 of 285 students had the same scores (2 per cent);
- and
- 275 of 285 students had improved scores (96 per cent).

#### Student Attitude Questionnaire

For the purposes of this study, student and teacher attitudes toward the IMIC curriculum are as significant as student test performance. No matter how worthwhile a supplementary curriculum may be theoretically, teachers will not risk losing talented students by forcing an unwanted course of study upon them. For practical reasons, the teacher would choose to reject the new curriculum to remain with successful traditional approaches. All this is not to say that a worthwhile curriculum needs to be "popular," but it needs to be considered worthwhile and constructive. There must be a "perceived purpose."<sup>3</sup>

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<sup>3</sup>Popham and Baker, p. 65.

The Student Attitude Questionnaires were sent to the six participating schools along with the MIT posttests and a letter that suggested postponing the questionnaire until a few days after the posttest had been given in case test-taking might color attitudes negatively. There are four subdivisions in the questionnaire. The first two questions attempt to document the positive attitude toward choral singing and "great" music that was assumed to be present in the study participants. Questions three through seven attempt to determine student attitudes toward the possible benefits of studying and thinking about music. Questions eight through thirteen hope to determine attitudes about the curriculum itself and the final two questions ask if the students would like to use the curriculum again. In order to insure unbiased responses, the questionnaires were unsigned.

As with the MIT results, there were variations in the attitudes toward the curriculum from school to school. For the individual school results, consult Appendix M. Table IX presents the data that affirms the assumption that the students in this study have a positive attitude toward singing "great" music in a good choir.

Ninety-nine per cent agree that singing in a good choir is important to them and 98 per cent believe that singing great music is satisfying.

TABLE IX

STUDENT ATTITUDES CONCERNING THE IMPORTANCE OF SINGING  
GREAT MUSIC IN A GOOD CHOIR (N=303)

	Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
	1	2	3	4	5
1. Singing in a good choir is important to me.	-	1%	1%	16%	83%
					99%
2. Singing great music is very satisfying.	-	1%	3%	31%	66%
					97%

Table X deals with student attitudes regarding the value of studying about music. The most significant data in this table is the large negative response to the statement "Only the director needs to study the music." It would appear that the students in this study perceive the purpose of studying about music.

In Table XI, opinions and attitudes about the IMIC curriculum are presented. In this section of the questionnaire, the percentage of "uncertain" responses has grown to an average of 25 per cent while the

TABLE X  
STUDENT ATTITUDES CONCERNING THE VALUE OF  
STUDYING ABOUT MUSIC (N=303)

	Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
	1	2	3	4	5
3. Studying the music it performs helps the choir to perform it better.	1%	3%	14%	41%	42%
	↓	↓		↓	↓
	4%			83%	
4. Studying about music will help me to perform other music better.	1%	7%	14%	45%	34%
	↓	↓		↓	↓
	8%			79%	
5. Studying about music will help me listen to music more intelligently.	1%	4%	13%	44%	38%
	↓	↓		↓	↓
	5%			82%	
6. Thinking about music helps you to enjoy it more.	2%	5%	16%	44%	34%
	↓	↓		↓	↓
	7%			78%	
7. Only the director needs to study the music.	57%	35%	5%	2%	2%
	↓	↓		↓	↓
	92%			4%	

the attitude favorable toward the curriculum is solid. Question ten reflects an ambivalent attitude toward whether or not studying takes too much time away from singing.

Table XII indicates a favorable attitude toward using the curriculum again. The relatively high proportion (25 per cent) of "uncertain" responses may be reflective of resistance to change.

As can be observed in Table XII, about one-fourth of the students were uncertain as to whether they would like to use the curriculum again. The other respondents were inclined toward being favorable toward the curriculum. Inspection of the individual schools' responses shows that A and C were generally not favorable toward the IMIC curriculum but that LDB, NB, SH and SR students reacted favorably (see Appendix M).

#### Teacher Questionnaire and Evaluation

Questions one through five of the teacher questionnaire inquire about the music studied and performed by the choirs. Responses to those inquiries will be found in Appendix N. A wide range of music was used for study indicating that it is possible to study teacher selected literature with the IMIC curriculum.

Responses to the remainder of the teacher form will be found in Appendix O. The teachers were generous

TABLE XI

STUDENT ATTITUDES TOWARD THE IMIC CURRICULUM (N=303)

	Strongly Disagree 1	Disagree 2	Uncertain 3	Agree 4	Strongly Agree 5
8. The vocabulary in the style worksheets was difficult to learn.	6%	41%	24%	21%	8%
		47%		29%	
9. The style worksheets were difficult to understand.	5%	44%	24%	21%	5%
		49%		26%	
10. The style worksheets took too much time away from singing.	7%	33%	25%	23%	12%
		40%		35%	
11. The assignments were clearly stated.	2%	15%	23%	52%	8%
		17%		60%	
12. The examples were clearly stated.	3%	12%	22%	51%	12%
		15%		63%	
13. The style characteristics helped me to pinpoint important concepts in the music.	2%	7%	27%	52%	12%
		9%		64%	

TABLE XII  
STUDENT ATTITUDES TOWARD USING IMIC CURRICULUM AGAIN  
(N=303)

	Strongly Disagree 1	Disagree 2	Uncertain 3	Agree 4	Strongly Agree 5
14. I would like to use style worksheets with <u>some</u> of the music we sing next year.	13%	20%	25%	34%	8%
	↓ 33%			↓ 42%	
15. I would not ever like to use style worksheets again.	18%	28%	26%	10%	18%
	↓ 46%			↓ 28%	

with the time they spent answering the questions. A synopsis of the responses follows.

All the choirs received Division I (Superior) ratings at the Regional University Interscholastic League contests. This indicates that performance standards of the choirs was maintained even when the supplementary curriculum was added to the rehearsals. Related to performance was question twenty which asked for comment on the relationship between study and

performance. Five of the teachers felt that the study enhanced performance and gave the teachers, as well as the students, a better understanding of the music. The one dissenter did feel that each student had a better understanding of the music but that the study did not make any difference in the performance.

All six teachers said that they plan to use the IMIC again and that it would be valuable to them to have worksheets designed for other styles of music.

One of the teachers felt that the curriculum would be more successful if begun with younger "training" choirs. All believe that the General Worksheets could be used with ninth and tenth grade choirs.

All the teachers responded positively to the question regarding preparation time (Question sixteen). They generally felt that the level of difficulty of the worksheets and the test was appropriate. All stated that they are committed to the idea that choral directors should teach students about the music they perform.

Teacher reaction was preponderantly favorable to the IMIC curriculum. Student reaction was less enthusiastic but there were strong indications that the students understood the value of studying their performance music. On the whole, test scores were not remarkable but the posttest scores showed



significant improvement (29.7 per cent) over the pretest scores. The IMIC curriculum may be said to be effective.

## CHAPTER V

### SUMMARY, FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

#### Summary

The purpose of this study was to design and evaluate materials for integrating musical concepts and stylistic concepts into the high school choral rehearsal. The need for the study was determined by examining the literature, both research studies and published materials, which was related to curriculum revision for high school music performance groups. Additionally, results of a survey of Texas high school choral directors indicated a need for the study. The related literature revealed that while materials had been developed for use by high school choral groups, none were available which could be used to study the performance literature chosen by the individual teacher.

In category, the dissertation is a curriculum study. Research of curriculum related literature led to the adoption of a systems approach model of curriculum development which provided a ten step procedural outline for formulating the study. After identifying the problems from documented sources, instructional

objectives were selected. Parallel versions of an objectives-based test were constructed to be used as pre- and posttests. These tests contained thirty multiple choice items, fifteen questions related to the elements of music and musical terminology and fifteen questions related to late Renaissance and middle to late Baroque style. A Student Attitude Questionnaire and Teacher Questionnaire and Evaluation were also formulated to determine student and teacher attitudes toward the curriculum.

Curriculum strategies were analyzed, an approach was chosen and the instructional materials were designed. The following major criterion were set: (1) Materials should be in the hands of each student; (2) Materials would relate directly to music being performed by the choir; (3) Use of the materials should assist the teacher in organizing his or her work; (4) Teachers should be able to put materials into use without adaptation; (5) Teacher's out-of-class preparation should be minimal. Two sets of student analysis worksheets were designed, one set related to late Renaissance sacred polyphony and the other related to middle-to-late multimovement Baroque vocal compositions. (See Appendices Q and R.)

A pilot study was undertaken in the spring semester of 1980, involving four Texas high school choirs. Reaction from pilot study teachers and students resulted

in expanding the time span of the curriculum study from one semester to two semesters. Adjustments were made to the written test and the questionnaires. Also, as a result of pilot study participant feedback, a third set of student analysis worksheets, called General Worksheets, was developed. These worksheets were designed to be used to assist students in studying a piece of music through the elements while simultaneously learning musical terminology. (See Appendix P.)

The primary study was conducted during the school year 1980-1981 with six Texas high school choirs as participants. A total of 354 students and 6 teachers were involved in the project. Two hundred eighty-five students took both the pre- and posttests.

Statistical computations revealed the mean, standard deviation and range of both the pre- and posttests. Mean difference analysis was made to determine the rate of improvement between the pre- and posttests and to provide data on the relative difference in learning of general musical concepts and stylistic concepts. Results of the Student Attitude Questionnaire and the Teacher Questionnaire and Evaluation were computed and analyzed.

### Findings

In this study, unlike other curriculum studies, no performance standards were set because (1) the

designed curriculum made up only a relatively small portion of the total curriculum of the typical choral music rehearsal, and (2) no precedents were available to assist in determining reasonable performance standards. The expectation was that by posttest time the students should perform "better than" they did at pretest time.

When all pretest scores were compared to posttest scores, the results were as follows:

(1) There was an overall improvement of 29.7 percentage points from pre- to posttest. As was expected, the students showed more improvement on the style questions (a 35.7 per cent increase) than on the general questions (a 23.7 per cent increase).

(2) Ninety-six per cent of the students (275 out of 285) improved their scores from pre- to posttest. Two per cent (7 of 285) showed no improvement and one per cent (3 of 285) had lower scores.

(3) Pronounced differences in both entering knowledge and concluding knowledge were exhibited by the various groups.

The Student Attitude Questionnaire contained fifteen statements that required student response. Key statements determined student attitude toward the curriculum:

(1) Eighty-three per cent agreed (or strongly agreed) that studying the music it performs helps the choir to perform it better.

(2) Ninety-two per cent disagreed with the statement that "only the director needs to study the music."

(3) Response to "The style worksheets took too much time away from singing" was as follows: forty per cent disagreed, 35 per cent agreed and 25 per cent were uncertain.

(4) Forty-six per cent disagreed with the statement "I would not ever like to use the style worksheets again," while 28 per cent agreed and 26 per cent were uncertain.

Indications are that students understand that studying the music is beneficial. They are not so sure that they enjoy the studying. Different schools developed different attitudes towards the curriculum. Two of the groups reacted unfavorably, four reacted favorably.

Teacher evaluation was quite positive. All six teachers indicated that the curriculum was an aid in organizing study of the music the choirs were rehearsing and that minimal out-of-class time was needed for preparation. In the main, the level of difficulty of both the IMIC and the test was appropriate.

As anticipated, a major problem was making time for the supplementary curriculum in an already overcrowded class period. Most of the teachers indicated

that with careful planning the study time would balance out well with the rest of the rehearsal.

All the teachers said that they were committed to the idea of teaching about the music they perform as well as teaching performance and sight singing skills. Significantly, five of the teachers believed that the performance of the choirs was enhanced by the study and that study aids understanding of the music. All six choirs received Division I (Superior) ratings at the University Interscholastic League Regional Contests in the Spring of 1981. Since each of the choirs performed at least one of the "study" compositions and since all had spent time in learning about music, there is an indication that taking time to study music does not damage performance ratings or performance standards.

### Conclusions

Materials for integrating musical information into the choral rehearsal were designed and evaluated. A systems approach, chosen as a procedural instrument for developing the curriculum, proved to be a useful model. The IMIC curriculum may be said to be successful after trial with a sample population of Texas high school students and teachers. As measured by a written test, the students increased their knowledge of musical concepts and musical styles by 29.7 per cent. Improvement in

knowledge of style information related to late Renaissance and Baroque vocal music was calculated at 35.7 per cent. Responses from the Student Attitude Questionnaire revealed that students perceived value in studying about the music they perform. Indications are that they prefer singing to studying but are willing to study because it will be beneficial to them as performers and listeners.

Teacher responses reflected an overwhelmingly favorable reaction to the materials as being beneficial to them, to their students and to the high school choral curriculum. Adding a new facet to the choral rehearsal does present some problems in time management. Perhaps integrating musical information into the choral rehearsal will follow the same pattern as adding sight singing instruction into the rehearsal has followed. At one time teachers expressed fears that taking time to teach sight singing would not leave time for learning performance literature. Most teachers have found that music reading is an asset to learning choral literature. Learning musical information may take its place beside sight singing as being perceived as an asset to educating secondary school students as musicians as well as singers.

#### Recommendations

From the findings and conclusions of this study, several recommendations are made for future investigation:



(1) evaluation of the IMIC curriculum under strict control conditions.

(2) evaluation of the IMIC curriculum in a longitudinal study which would utilize the general worksheets with ninth and tenth grade students and the style worksheets with more advanced choral students.

(3) evaluation of the IMIC using a control group to ascertain differences in improvement on test scores as the result of using the IMIC curriculum and a more traditional choral rehearsal method.

(4) design of student analysis worksheets for use in studying vocal works from the Classical and Romantic periods and other styles of choral music such as folk and popular styles.

(5) design of student analysis worksheets for use with instrumental performance students.

(6) design of student analysis worksheets to be used for private music students, both vocal and instrumental.

APPENDIX A

SPOKESPERSONS FOR TEACHING MUSICAL INFORMATION IN  
THE MUSIC PERFORMANCE CLASS

SPOKESPERSONS FOR TEACHING MUSICAL INFORMATION IN  
THE MUSIC PERFORMANCE CLASS

The following is a selective listing of articles or statements which promote the teaching of musical information in the music performance class. The list is restricted to the years 1960 to 1979 and does not include references cited in the main body of the dissertation study.

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APPENDIX B

RESULTS OF A SURVEY OF TEXAS HIGH SCHOOL  
CHORAL DIRECTORS

APPENDIX B

RESULTS OF A SURVEY OF TEXAS HIGH SCHOOL CHORAL DIRECTORS

In May, 1980, a questionnaire was mailed to sixty-eight randomly selected Texas high school choral directors. Mailing labels from Regions III, XX (Dallas), XIX (Houston), and XVII (Austin) were purchased from the Texas Music Educators Association office as a source of locating names and addresses of potential respondents. Sixty-six percent (45 directors) responded to the questionnaire.

QUESTIONNAIRE

Please consider these questions in relation to your most advanced high school choir. I am asking for objective answers, but would welcome any comments regarding any of the questions or additional comments that you would care to make at the end of the Questionnaire.

	Yes	Probably So	Probably Not	NO
1. Do you believe that teaching musical concepts related to the literature being performed (including concepts of rhythm, melody, harmony, texture, text, etc.) would be:				
a. beneficial to the performance of the music.	98%	4%		
b. beneficial to your students' understanding of the music.	89%	11%		
c. beneficial to your students in the long run as performers and consumers of music (after graduation):	76%	20%	4%	

	Yes	Probably So	Probably Not	No
2. Do you believe that teaching stylistic concepts related to the literature being performed would be:				
a. beneficial to the performance of the music.	100%			
b. beneficial to your students' understanding of the music.	89%	11%		
c. beneficial to your students in the long run as performers and consumers of music (after graduation):	69%	31%		

COMMENTS RELATED TO QUESTIONS ONE AND TWO  
(Each paragraph represents comments of one respondent.)

Absolutely. In fact the stylistic concepts that we work, we work from the very first rehearsal. Our choral program is designed as a four-year "exposure course" to as many stylistically different pieces of music as possible. The performances are achieved by the students having a mental image of singing in the proper time period.

Many of us forego teaching a difference in styles, due to time factors or various other reasons. This is a disservice to our students.

Our performances should be a by-product of what is being taught. Teaching notes and rhythms is only the beginning.

Experience has shown me that the first-rate performing groups are those with a sound, comprehensive knowledge and understanding of the music. The "interpretation" of a song is the song. In all honesty I must say that my level of performance (in terms of technical aspects of the music) may have suffered at times because I spent considerable time studying style, historical background, etc., but I dare say that it paid off in the long run with more knowledgeable consumers and more meaningful performances. (I do think it's possible to do it all, however.)

How could I say otherwise?



I try to talk about the time and composer--anything that might give the students a little background for work of major composers.

The musical understandings attained by students as they prepare for performances are, unfortunately, the primary source for their tastes in music as adults. Since such a small percentage of music students enroll in any type of literature course, the development of appreciation for fine music, if it takes place at all, takes place in performance classes for the majority of high school students.

The concepts mentioned above are, to me, as important as the music itself. The history of each period helps kids relate to the music and history of today. The theory mentioned is an absolute must if we are striving for musically educated adults in our community.

If it is our job to recreate music, then a thorough look into all aspects of the music as well as its historical background is necessary. This in turn helps the student to appreciate a kind of music unlike that to which they are accustomed.

Any performance of choral literature which does not include musical concepts and stylistic considerations is an empty exercise in vocal sound.

I believe it is vital for the students to be exposed to all of music, not just its performance area.

	Completely Satisfied	Satisfied	Fairly Satisfied	Dissatisfied
3. Are you satisfied with your teaching of musical and stylistic concepts in the rehearsal?	2%	31%	56%	11%

#### COMMENTS RELATED TO QUESTION THREE

I feel fairly satisfied in my teaching but feel the time both in preparation and suitable class time to accomplish this is difficult. The tendency is to teach these points with the selections we are learning. Sometimes periods are missed or are not learned because of time and testing evaluation.

Would that we, as teachers, could be completely satisfied! Personally, I know there are attempts made toward the teaching of musical/stylistic concepts. As with many of us, I fear the problem is in being sure the students assimilate our "discussion," i.e., most of us tend to include it in a rehearsal atmosphere rather than in an "academic" atmosphere.

It is difficult to integrate meaningful comments into a rehearsal. I have very limited time to research the background of a particular number.

My notes are not organized such that students can have sufficient materials in their hands.

Because we have initiated the use of a district-wide counting system along with the fixed-do sight reading system, I am satisfied with our methods for teaching music reading. However, there are many stylistic, textural, and harmonic concepts that students should be taught in relation to the literature being performed. I am very dissatisfied with my teaching of these concepts to my students.

We all can do better jobs at this. However, if music is approached from the first rehearsal with the idea of improving sight reading and musicianship skills then the students' stylistic concepts are bound to accelerate in the spiral manner that is desired.

This can always be improved upon. There is always more to learn.

I am satisfied with my teaching of musical concepts although I will be improving in my teaching of stylistic concepts.

The necessity of dwelling on pitch and rhythm before attempting serious consideration of concepts bothers me, but it is probably something all directors face.

As the musical intelligence of my students increases, I will have more time to share these concepts.

My intentions are good, as usual, to prepare myself more adequately to teach stylistic concepts. For me, it's a matter of how well organized and prepared I am. I hope I present musical and stylistic concepts in a more efficient and meaningful way each year; that is my goal.

If one makes an attempt to incorporate the concepts of style and musicianship in as efficient a manner as possible, then one must be satisfied with the results, however meager. That does not mean that more could not have been accomplished. A program integrating all of these concepts might make this possible.

I think this will improve with more years of experience.

Well, I'm seldom satisfied with my teaching of anything in rehearsals--there always is more than could have been taught. When I can enlighten the students about the composer and the reasons his music was written the way it was, the results are always worthwhile, because the music makes better sense to them and a better understanding of the music leads to a better interpretation, from individual to individual. And they do more thinking for themselves, rather than waiting to be told just how to sing every note. But I don't always take time to provide any background and regret in particular that we don't do more comparison of structure, harmony, etc., in the pieces we are rehearsing.

I find that in some choirs (generally those with less background in junior high, etc.) the stylistic concepts are lost due to the need to concentrate on fundamentals of vocal production and rhythm and pitch! It is a long process toward style.

Lack of time, too much pressure for too many facets of too much music and performances.

4. If teacher and student materials for use in studying musical and stylistic concepts were available, would it be helpful to you? CIRCLE ONE
- |  |     |    |
|--|-----|----|
|  | Yes | No |
|--|-----|----|

Yes - 94%  
Probably - 6% (6% wrote  
in "probably")  
No - 0%

#### COMMENTS RELATED TO QUESTION FOUR

There seems to be a lack of practical material for this purpose.

I've not yet seen such materials published in a comprehensive manner.

I would welcome such with "open arms."

Especially student worksheets!

Such materials are available and I learned stylistic concepts in college and in my experience of ten years in junior high and high school choral teaching.

The more directly they applied to the literature we were studying, the better. I'd think, just like taking the time to teach sight reading pays off as the students become able to learn more quickly, the time spent on this could lead to their solving some musical problems on their own and ultimately saving rehearsal time, as you say!

There are many books and booklets available now. However, most get so technical that they are beyond the research of most of my students, and I find myself not wanting to take the time to sort out the best details.

Would like to know how to obtain such materials.

I'm always looking for new ways to get the point across.

5. Is it important that such materials be related directly to the music you would be rehearsing? CIRCLE ONE
- Yes            No

No - 56%  
 Yes - 40%  
 Probably - 4% (4% wrote  
 in "probably")

#### COMMENTS RELATED TO QUESTION FIVE

Not necessarily.

Would be helpful, however.

That would save our limited class time, but more importantly, also maximize the effectiveness of such study. The students would be receptive to study leading to "sounding better"-- and applying concepts immediately would have the maximum impact. As you know, kids want to "do," not read and ponder.

It would be most beneficial.

Absolutely.

Not always.

A knowledge of music themes, histories, and styles speak to music in general--sources of such exist now.

- |   |  |
|---|--|
|   | CIRCLE ONE                             |
| 6. Is it important that such materials be time efficient? | Yes            No                      |
|   | Yes - 96%                              |
|   | No - 2%                                |
|   | Probably - 2% (2% wrote in "probably") |

#### COMMENTS RELATED TO QUESTION SIX

Concise outline? Perhaps to refresh my memory as I study the music.

Definitely!

Absolutely. Everything should be time efficient in any rehearsal if it is to be a rehearsal!

Yes, because students must be challenged and not bored.

I'm not sure what this means--integrating such a study in a 55 minute rehearsal period? Yes.

The time factor is definitely why more teaching of this sort is not being done now.

There must be time for sight reading, music of different styles, etc. There are only 55 minutes in a period.

Students in high school rarely take choir to "study" music! They want (and need) to sing!

Very much so.

Not quite sure I understand the term time efficient--meaning concise?

Certainly--the pressures of preparing for performances while also attempting to build singing technique and sight reading skills would deem it necessary--no one with an active program is looking for "filler."

Extremely!

Yes, since so much time must be spent on basics.

7. Is it important that such materials be designed for use in the rehearsal rather than require outside time for study by students?
- CIRCLE ONE
- |  |     |    |
|--|-----|----|
|  | Yes | No |
|--|-----|----|
- Yes - 84%
- No - 13%
- Maybe - 2%

#### COMMENTS RELATED TO QUESTION SEVEN

Used primarily in rehearsal, however, outside of class material would certainly benefit the gifted student.

Students in my choir do no outside work. This is difficult to expect.

Some outside study time would be expected.

Definitely.

For the most part, although some reading material and questions to answer could provide material for testing and be a springboard for discussion in class. Outside work in small doses could give validity to this type of activity--the kids, I'd hope, would tend to take it more seriously.

Both might be helpful.

The teacher could supplement for the interested student.

I think optimum benefit would come from a combination of in and out of class time.

I would expect more outside work--especially from advanced students.

I think most work should be done in rehearsal but some outside work is fine.

I've found it unsatisfactory to require outside study--it needs to be done with teacher/student in rehearsal.

It is not enough that I think historical style is important. Students don't agree to the point of homework.

There is nothing wrong with "homework" in choir!

These materials can be more easily understood if they can be immediately related to sound.

Perhaps a bit of outside time is favorable but not extensive study.

I have too many students who won't even do their English homework!

Materials should be primarily for rehearsal but might also encourage outside research.

	First Choice	Second Choice	Third Choice
8. Which materials would be most helpful to you? Please rank.			
a. Renaissance (sacred music) and Baroque styles.	42%	42%	16%
b. Romantic and Classical styles	38%	33%	29%
c. Renaissance style (secular and sacred)	20%	24%	56%

## COMMENTS RELATED TO QUESTION EIGHT

These are already available--they simply must be sought out and examined.

I have taught all styles consistently. Help I usually need is minor and I learn from other qualified directors.

## GENERAL COMMENTS

(In the survey, a space was left for "general comments" at the end of the questionnaire.)

For most of us, teaching the so-called "extra" things in our rehearsals is a weakness, and for the most part it's not that we don't have the information, but that we don't have the method for incorporating all things into a very jealously guarded rehearsal schedule. I certainly hope your study can benefit us as we attempt to become more effective teachers.

Choral directors have so many non-musical functions like designing choir uniforms, creating props, scenery, staging, preparing choir trips, arranging banquets, and piles of paper work, that we sometimes lose sight of our objectives in teaching music. Since the preparation time for teaching musical and stylistic concepts is so great, it would be a tremendous help for teachers to have these materials available for use in conjunction with choral literature.

Thanks for picking a really necessary method of teaching for your study. I'm really looking forward to the results!

This subject is timely for me because I am in the process of trying to implement more musical and stylistic teachings into my rehearsals. I believe we must do this if we are to be educators. My position on performance remains strong, and yet I am convinced that I have a duty to these students and this community to not only provide good programs but also teach through the discipline of music. I believe this is crucial, more so in a small school such as mine compared to a large school. It is easier to get away from education when you and your students are able to specialize. A small school, where students are shared more, does not allow for such a luxury. This is a most interesting subject and I would hope you would keep me in mind, Ruth, if I can be of any further help. Thanks!



This is a most interesting study. I would certainly be curious to see the results! Good luck on your response to the questionnaire.

I feel there is a great need for having more materials available in these areas to the educators of choral music.

I hope that these comments are beneficial. I apologize for them being late. I have been away from the house and out of state. Good luck to you, Ruth.

I hope your study will result in more time efficient materials related to teaching stylistic and historical concepts. Best of luck!

Great need for materials to do this. Glad to help out. Have a good summer.

Thank you for stimulating our thoughts toward more academic ideas!

It seems that performance demands seem to deter the teaching of musical and stylistic concepts.

The need for an organized study program that would be useful in the classroom is one of great importance. The concepts taught would make us and our students better musicians and teachers.

The material I could use would be brief and perhaps short numbers of the same style and period could be recorded and used to illustrate some of the stylistic information.

My biggest concern in regards to my teaching situation is that because of the time needed to meet deadlines--district, region, area, All-State auditions, District choir festivals, UIL competition--not enough time is left in the school day to teach these essential musical concepts necessary to develop the well-educated choir member to his fullest potential.

I believe that a stylistic approach to music is very important. A thorough understanding of style will help utilize what is in the music.

We are often agonizingly close to real musical understanding, but it is elusive. If what the kids have experienced musically is not pulled together for them at that time, I fear their memories of the music and the level of understanding they reached will fade. The active nature of a performance class and the high degree of involvement of the students

makes them prime candidates for some learning experiences of real depth. They need it--our society needs it--and I welcome the help in providing something that can have a lasting influence on them.

I feel that adequate materials for use in and outside the rehearsal would be very beneficial for director and students.

APPENDIX C

MUSICAL INFORMATION TEST (MIT)

Pretest and Posttest Versions



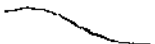
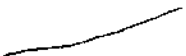

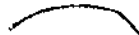
Name of School \_\_\_\_\_

Student's Name \_\_\_\_\_

Date \_\_\_\_\_

## MUSICAL INFORMATION TEST

## PART I - GENERAL MUSICAL QUESTIONS

- \_\_\_\_\_ 1. Choose the best symbol for harmony
- A. 
- B. 
- C. 
- D. 
- E. 
- \_\_\_\_\_ 2. Dynamics
- A. has little impact on the listener
- B. was only important in Romantic music
- C. means loud singing or playing
- D. refers to gradations of loudness and softness
- E. is not important in performance
- \_\_\_\_\_ 3. The shape of a phrase is most closely related to
- A. the harmony
- B. the dynamics (increase and decrease of intensity) of the phrase
- C. how many notes are in the phrase
- D. tone quality
- E. how much breath a singer has
- \_\_\_\_\_ 4. Melody is
- A. always four measures in length
- B. always sung by sopranos
- C. a basic component of music
- D. always shaped 
- E. relatively unimportant
- \_\_\_\_\_ 5. Polyphony is another name for
- A. vocal music
- B. harmonic rhythm
- C. counterpoint
- D. homophony
- E. complicated music
- \_\_\_\_\_ 6. Imitation is
- A. the restatement in close succession of a melodic idea
- B. rarely used in the Renaissance Period
- C. rarely used in the Baroque Period
- D. always sequential
- E. always melismatic

- \_\_\_\_\_ 7. A Musical thought is called  
A. a section  
B. a movement  
C. timbre  
D. a phrase  
E. imitation
- \_\_\_\_\_ 8. Tempo  
A. is related to the mood of a composition  
B. refers to the speed of a composition  
C. an element of rhythm  
D. important to the performer  
E. all of the above
- \_\_\_\_\_ 9. A melisma is  
A. a duet  
B. two notes to one syllable  
C. one note to one syllable  
D. many notes to one syllable  
E. a sequence
- \_\_\_\_\_ 10. Sequence is  
A. a type of rhythm  
B. a melody  
C. related to terraced dynamics  
D. rarely used in Baroque music  
E. a group of notes repeated at another pitch by the same voice part
- \_\_\_\_\_ 11. Tone quality is called  
A. timbre  
B. tactus  
C. melisma  
D. mordent  
E. range
- \_\_\_\_\_ 12. One of the most common dissonances is  
A. the trill  
B. the mordent  
C. the light pause  
D. the suspension  
E. none of the above
- \_\_\_\_\_ 13. Texture in music refers to  
A. ornamentation  
B. range  
C. monophony, polyphony or homophony  
D. instrumental music only  
E. wide leaps in a vocal line
- \_\_\_\_\_ 14. A triad is  
A. a type of chord  
B. a three note melody  
C. built in 4ths  
D. uncommon in Renaissance music  
E. uncommon in Baroque music

- \_\_\_\_\_ 15. Rhythm is
- A. the beat
  - B. present in all music
  - C. found only in popular music
  - D. found only in Baroque music
  - E. not essential to music

PART II - STYLE

- \_\_\_\_\_ 16. Two famous Renaissance composers were
- A. Palestrina and Lassus
  - B. Lassus and Bach
  - C. Bach and Handel
  - D. Mozart and Haydn
  - E. Rogers and Hammerstein
- \_\_\_\_\_ 17. Female voices imitating boys' voices should use
- A. a wide vibrato
  - B. a heavy tone
  - C. little vibrato
  - D. a dramatic tone
  - E. a strident tone
- \_\_\_\_\_ 18. In Renaissance polyphonic music
- A. the inner parts are not important
  - B. all parts are equally important; they take turns having the melody
  - C. the soprano has the melody
  - D. soprano and bass parts should be sung louder
  - E. the bass line controls the harmony
- \_\_\_\_\_ 19. Late Baroque style is characterized by
- A. modes and dovetailing of phrases
  - B. small range in vocal and instrumental parts
  - C. very restricted dynamic range
  - D. contrasts in mood, dynamics and timbre
  - E. a lack of metrical feeling
- \_\_\_\_\_ 20. "Golden Age of Polyphony" is a name sometimes given to
- A. the Romantic Period
  - B. the Contemporary Period
  - C. the Classical Period
  - D. the Renaissance Period
  - E. the Baroque Period
- \_\_\_\_\_ 21. Strong rhythmic drive best describes the music of
- A. both the Renaissance and Baroque
  - B. the Baroque Period
  - C. the Renaissance Period
  - D. neither the Renaissance nor the Baroque Periods
  - E. all periods

- \_\_\_\_\_ 22. In Renaissance polyphonic music
- A. voice parts have a generally small range
  - B. melodies are often "chant-like"
  - C. sections of text are used as basis for new musical ideas
  - D. melismas are common
  - E. all of the above
- \_\_\_\_\_ 23. Ritardando (or rallentando) is
- A. never used in Renaissance music
  - B. used extensively in Renaissance music
  - C. used sparingly in both Renaissance and Baroque music and then only at the end of a section or composition
  - D. used extensively in Baroque music
  - E. never used in Baroque music
- \_\_\_\_\_ 24. Continuo was always used
- A. with Renaissance sacred music
  - B. with Renaissance secular music
  - C. with vocal music in the Baroque period
  - D. for melodic interest
  - E. none of the above
- \_\_\_\_\_ 25. Continuo refers to organ or harpsichord plus
- A. piano
  - B. violin or viola
  - C. trombone and tuba
  - D. cello or viola da gamba
  - E. oboe or bassoon
- \_\_\_\_\_ 26. In Renaissance sacred music
- A. instruments were used only to double or replace vocal lines
  - B. instruments were used more than voices
  - C. long instrumental introductions were common
  - D. instruments were forbidden
  - E. instrumental interludes were common
- \_\_\_\_\_ 27. Trills, turns and mordents are
- A. types of articulations
  - B. types of ornaments
  - C. tempo indications
  - D. dynamic indications
  - E. related to harmony
- \_\_\_\_\_ 28. In Renaissance music, two basic considerations are
- A. great use of tempo and dynamic markings
  - B. extensive use of strings and continuo
  - C. modes and dovetailing of phrases
  - D. driving rhythms and changing meters
  - E. metric stress and syllabic stress

- \_\_\_\_\_ 29. Text painting was commonly used in 137  
A. early dance music  
B. antiphonal music  
C. Renaissance music only  
D. Baroque music only  
E. vocal music of the Renaissance and Baroque periods
- \_\_\_\_\_ 30. Suspensions, anticipations and accented passing tones are  
A. types of ornaments  
B. types of dissonances  
C. dynamic indications  
D. types of articulations  
E. tempo indications



MUSICAL INFORMATION TEST  
(Post Test)

## PART I - GENERAL MUSICAL QUESTIONS

- \_\_\_ 1. Tempo refers to  
A. text stress  
B. strong accents  
C. meter  
D. the rate of speed of a composition  
E. complicated rhythm
- \_\_\_ 2. Sequence is  
A. a type of rhythm  
B. a melody  
C. related to terraced dynamics  
D. rarely used in Baroque music  
E. a group of notes repeated at another pitch by the same voice part
- \_\_\_ 3. An interval is  
A. an ornament  
B. the difference in pitch between 2 tones  
C. a phrase  
D. a motif  
E. the grouping of beats
- \_\_\_ 4. Counterpoint is a synonym for  
A. rubato  
B. syncopation  
C. polyphony  
D. modulation  
E. sforzando
- \_\_\_ 5. Unity and variety are important aspects of  
A. text setting  
B. form  
C. timbre  
D. articulation  
E. dynamics
- \_\_\_ 6. Meter is  
A. tempo  
B. the grouping of beats  
C. syncopation  
D. ostinato  
E. unimportant
- \_\_\_ 7. "Gradations of loudness and softness in music" is the definition of  
A. dynamics  
B. articulation  
C. rhythm  
D. melody  
E. harmony

- \_\_\_ 8. A group of notes that expresses a musical thought is 139  
A. an ornament  
B. a tonality  
C. an interval  
D. a phrase  
E. a consonance
- \_\_\_ 9. There are three basic textures used in music. They are  
monophonic, homophonic and  
A. melismatic  
B. monochromatic  
C. polyphonic  
D. fugal  
E. antiphonal
- \_\_\_ 10. Which of these words is not a type of articulation?  
A. staccato  
B. legato  
C. marcato  
D. sforzando  
E. mezzo
- \_\_\_ 11. A melisma is  
A. a duet  
B. two notes to one syllable  
C. one note to one syllable  
D. many notes to one syllable  
E. a sequence
- \_\_\_ 12. "Chord" is a word related to  
A. rhythm  
B. melody  
C. harmony  
D. tempo  
E. dynamics
- \_\_\_ 13. Timbre in singing  
A. relates to vibrato  
B. relates to type of voice, male or female  
C. relates to darkness or brightness of vowels  
D. may be changed to fit the music  
E. all of the above.
- \_\_\_ 14. Imitation is  
A. the restatement in close succession of a melodic idea  
B. rarely used in the Renaissance Period  
C. rarely used in the Baroque Period  
D. always sequential  
E. always melismatic
- \_\_\_ 15. Harmonies may be consonant or  
A. syllabic  
B. metrical  
C. dissonant  
D. motivic  
E. pianissimo

## PART II - STYLE

- \_\_\_ 16. In Renaissance sacred music  
A. strong accents are common  
B. staccato singing is most common  
C. legato singing is most common  
D. sforzandos are common  
E. syncopation is common
- \_\_\_ 17. The 16th century is often referred to as the  
A. Medieval Period  
B. Renaissance Period  
C. Baroque Period  
D. Classical Period  
E. Romantic Period
- \_\_\_ 18. In the Baroque Period barlines  
A. were not important  
B. were used for convenience only  
C. were used only to keep the musicians together  
D. controlled the meter  
E. were not used
- \_\_\_ 19. Trills, turns and mordents are  
A. types of articulations  
B. types of ornaments  
C. tempo indications  
D. dynamic indications  
E. related to harmony
- \_\_\_ 20. Strong rhythmic drive best describes the music of  
A. both the Renaissance and Baroque Periods  
B. the Renaissance Period  
C. the Baroque Period  
D. neither the Renaissance nor the Baroque Periods  
E. all periods
- \_\_\_ 21. Tactus is the word for  
A. beat in Renaissance music  
B. rhythm in Renaissance music  
C. tempo in Renaissance music  
D. dynamics in Renaissance music  
E. harmony in Renaissance music
- \_\_\_ 22. Historically, the Baroque Period  
A. precedes the Renaissance Period  
B. follows the Renaissance Period  
C. precedes the Medieval Period  
D. follows the Romantic Period  
E. follows the Classical Period
- \_\_\_ 23. Renaissance sacred Latin polyphony is  
A. very emotional  
B. filled with large crescendos and diminuendos  
C. dance-like  
D. tranquil  
E. vigorous

- \_\_\_ 24. Female voices imitating boys' voices should use 141  
A. a wide vibrato  
B. a heavy tone  
C. little vibrato  
D. a dramatic tone  
E. a strident tone
- \_\_\_ 25. In Renaissance polyphonic music  
A. the inner parts are not important  
B. all parts are equally important; they take turns having the melody  
C. the soprano has the melody  
D. soprano and bass parts should be sung louder  
E. the bass line controls the harmony
- \_\_\_ 26. Suspensions, anticipations and accented passing tones are  
A. types of ornaments  
B. types of dissonances  
C. dynamic indications  
D. types of articulations  
E. tempo indications
- \_\_\_ 27. Baroque composers often used "concertato" style. That means  
A. very ornate music  
B. polyphonic texture  
C. small group of performers contrasted to a large group  
D. solo voice with cello  
E. homophonic texture
- \_\_\_ 28. Baroque composers liked  
A. long pieces of music in several movements  
B. contrasts in dynamics and tempo between movements  
C. contrasts in mood between movements  
D. contrasts between solos and large groups  
E. all of the above
- \_\_\_ 29. The "form" in Renaissance music is controlled by  
A. the text  
B. the melody  
C. the rhythm  
D. the harmony  
E. the dynamics
- \_\_\_ 30. Terrace dynamics refers to  
A. sudden changes in dynamics  
B. sudden crescendos or diminuendos  
C. no change in dynamics  
D. gradations of louds and softs caused by the addition or subtraction of voices  
E. rapid alternations of p and f

APPENDIX D

STUDENT ATTITUDE QUESTIONNAIRE

Name of School \_\_\_\_\_

Date \_\_\_\_\_

## Student Attitude Questionnaire

Circle the number which most nearly reflects your attitude about the question	strongly disagree	disagree	uncertain	agree	strongly agree
	1	2	3	4	5
1. Singing in a good choir is important to me.	1	2	3	4	5
2. Singing great music is very satisfying.	1	2	3	4	5
3. Studying the music it performs helps the choir to perform it better.	1	2	3	4	5
4. Studying about music will help me to perform other music better.	1	2	3	4	5
5. Studying about music will help me listen to music more intelligently.	1	2	3	4	5
6. Thinking about music helps you to enjoy it more.	1	2	3	4	5
7. Only the director needs to study the music.	1	2	3	4	5
8. The vocabulary in the style worksheets was difficult to learn.	1	2	3	4	5
9. The style worksheets were difficult to understand.	1	2	3	4	5
10. The style worksheets took too much time away from singing.	1	2	3	4	5
11. The assignments were clearly stated.	1	2	3	4	5
12. The examples were clearly stated.	1	2	3	4	5
13. The style characteristics helped me to pinpoint important concepts in the music.	1	2	3	4	5
14. I would like to use style worksheets with <u>some</u> of the music we sing next year.	1	2	3	4	5
15. I would not ever like to use style worksheets again.	1	2	3	4	5

APPENDIX E

TEACHER QUESTIONNAIRE AND EVALUATION

## TEACHER QUESTIONNAIRE AND EVALUATION

Your response to the following questions will aid in evaluating the usefulness of the Worksheets your students have been using this year. Your comments will be greatly appreciated.

1. What music did you use as study piece(s) for the General Worksheets?

Composer

Title

2. If you used two or more pieces of music with the General Worksheets, did the "study" go more easily with the second (and third) piece(s)?

3. What music did you use for Renaissance study?

Composer

Title

Baroque study?

Composer

Title

List the two movements used.

4. Which study piece(s) did you use at contest?

5. Which study piece(s) did you use for concerts?



6. Which "form" of the Worksheets did you and your students prefer -- top to bottom on a page or page turned sideways?
7. What rating did your choir make at U.I.L. contest this year (concert rating)? \_\_\_\_\_
8. Please describe your method(s) of using the Worksheets. For instance, was all the work done in class, some outside of class, in small groups, individually? Related to rehearsal schedule, did you use one worksheet a day for a number of days, or one worksheet a week or \_\_\_\_\_?
9. Did you use the students' work as a basis for a portion of their choir grade?
10. Did you give a written test or oral evaluation after any or all of the three sections of work? Describe method and results (in general).
11. If you plan to use the Worksheets again, would you organize your presentation differently? If you have thought about this, please describe what you would do differently next time.
12. Evaluate your use of the materials.  
Did you present the work in a thorough way? \_\_\_\_\_  
In a less than thorough way? \_\_\_\_\_  
Systematically? \_\_\_\_\_  
Not so systematically? \_\_\_\_\_



18. Was the level of difficulty of the test given at the end <sup>148</sup> of the study appropriate?
19. Was the time required for use of the Worksheets reasonable? Did it balance well with rehearsal time?
20. Comment on the relationship between study (use of the Worksheets) and performance. Consider these questions: Did study make a difference in choir's (and your) understanding of the music? Did understanding improve because of study? Did performance change because of study? Did study affect performance in a positive way?

21. How would you describe class reaction to using rehearsal time for study? 149
22. Would you use the Worksheets again?
23. Do you think the General Worksheets would be appropriate for 9th and 10th grade choirs?
24. Would it be valuable to you to have Worksheets designed for other styles of choral music?
25. Are you committed to the idea that high school and college choral directors should teach students about the music they perform as well as teach performance and sight singing skills?
26. Do you have other comments or suggestions?

---

Signature

APPENDIX F

ALTERED REPRODUCTION OF UNIVERSITY INTERSCHOLASTIC  
LEAGUE ENTRY BLANK AND COMMENT SHEET (Form 4)

4

**BAND  
ORCHESTRA  
CHORAL**

**UNIVERSITY INTERSCHOLASTIC LEAGUE  
Entry Blank and Comment Sheet**

INSTRUCTIONS: See Current issue of the Constitution and Contest Rules.

ORGANIZATION EVENT AND CODE .....		CONFERENCE .....	REGION .....
FIRST GROUP .....	SECOND GROUP .....	COMPOSITE GROUP .....	
SCHOOL .....		CITY .....	
Number of Students by grade (Junior High Schools and Intermediate Schools only) 7th grade .....			8th .....
9th .....			10 .....
NAME OF DIRECTOR .....		Date .....	
Program 1 .....	COMPOSER/ARRANGER .....		
2 .....	COMPOSER/ARRANGER .....		
3 .....	COMPOSER/ARRANGER .....		

INSTRUCTION TO JUDGE Listed below are some of the factors which should receive your attention as this group performs. Do not attempt to grade this group subjectively using each of these factors. Your comments will indicate the strength or weakness of this organization.

<b>TOPE:</b> Intonation Blend Quality Maturity Control  <b>TECHNIQUE:</b> Rhythmic precision Articulation Attack Balance Phrasing	<b>SUPPORT:</b> Volume Intensity Balance Vowels  Flexibility Diction	<b>INTERPRETATION:</b> Note spacing Accents Style Phrasing Tempo Dynamic range Dynamic control Rhythmic patterns	<b>EXPRESSION:</b> Volume Fluency Vitality  <b>MISCELLANEOUS:</b> Definition of parts Definition of melody Clarity-Precision Style contrasts Inner voices Ensemble effects Taste-Musicianship
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CONSTRUCTIVE COMMENTS:

RATING: (Circle One.  
Do NOT add minus or plus.)  
I   II   III   IV   V  
Write in Rating Here .....

.....  
(Signature of Official)

Eleven factors on University Interscholastic League Entry Blank and Comment Sheet related to style: balance, accents, style, phrasing, tempo, dynamic range, dynamic control, rhythm patterns, expression, volume, and style contrasts.

APPENDIX G

VALIDATION COMMITTEE

VALIDATION COMMITTEE

Dr. Michael Winesanker, Head of the Department of  
Music and Musicologist, Texas Christian Univer-  
sity.

Associate Professor Ronald Shirey, Director of Choral  
Activities, Texas Christian University.

Associate Professor Curtis Wilson, Director of Jazz  
Ensembles, Teacher of Theory and Composition, Texas  
Christian University.



APPENDIX H

TEACHER PARTICIPANTS IN DISSERTATION STUDY

## TEACHER PARTICIPANTS IN DISSERTATION STUDY

### Pilot Study:

Rosemary Heffley, Mesquite High School  
Carole Pyle, Weatherford High School  
Dan Rash, Arlington High School  
Wayne Robinson, Edinburg High School

### Primary Study:

Norris Blevins, Sam Rayburn High School  
Bobbie Douglass, L. D. Bell High School  
Danny Hood, Abilene High School  
Doug McCause, Canyon High School  
Sally Schott, South Houston High School  
Tom Tickner, New Braunfels High School

APPENDIX I

LETTER TO PARTICIPATING TEACHERS IN PRIMARY STUDY,  
INFORMATION SHEET AND AGREEMENT FORM

July 18, 1980

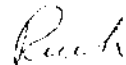
Dear

I am delighted to have you and your fine choir as part of my "primary study." The pilot study teachers and students seemed to enjoy their work last spring. The posttest scores showed marked improvement over the pre-test scores and the teachers felt that taking time for study helped the students understand music and musical performance better than before. All the teachers have said that they would continue to use their worksheets. That makes me smile, of course. I was not able to determine if performance improved or stayed the same. We'll try something different to try to determine that this year.

Enclosed you will find a rather long list of information. It is imperative that you know exactly what you are getting in to. If, after reading the information, you feel that you should not commit yourself to this project, call me immediately so that I can find a replacement. The study will not be valid (or acceptable to my committee) if certain procedures are not followed. If you are willing to follow the guidelines, please sign the agreement form and return to me for my files. It will be our "contract." If you have any questions, now or during the year, please do not hesitate to call me collect.

Again, I am honored that you are interested in participating in the study. I hope that the work benefits your students and that you enjoy the process and the outcome. Thanks a million.

Sincerely,



Ruth Whitlock  
2712 Sixth Ave.  
Fort Worth, TX 76110  
Home phone: 817-923-3448  
TCU: 817-921-7602 or 7601

Encl.

## Whitlock Primary Study Participants

July 1980

1. The study worksheets are to be used by the advanced mixed choir in your school. (If you want to try the General Worksheets with your training choirs, that is up to you. It might be fun. Let me know if you do it.)
2. In the first week of school, administer a pretest that will be sent in mid-August. Explain to the students that they are not expected to know all the information but that they should choose the answer that seems to be most logical. The choir grade will not be affected by the test score. (In fact, I will grade the tests in Fort Worth.) Monitor the test and do not allow "collective" answers. We need to know what each individual student knows in September. Return the tests by September 15, 1980.
3. After the pretest is taken, begin using the "General" Worksheets. Any piece of choral music should work but the more interesting the music, the more the students will learn. After you have completed the General Worksheets, evaluate what the students have learned. You may want to give a short written test or have an in-class oral evaluation. If you are satisfied that the students have learned concepts and vocabulary, then go ahead with plans to use Renaissance Worksheets. If you feel that the students need more exposure to the basic information, use the General Worksheets again with a different piece of music. It should go more quickly the second time. For best results, choose a very different kind of piece for the second time. The contrast will help students grasp concepts more easily.

For using the worksheets, students will need their own paper and pencil.

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Suggested Format

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Susie Smith

(General Worksheets)

Composition: The Eyes of All Wait Upon Thee

Composer: Jean Berger, 20th century American composer

Text

(write all information on text)

Timbre

(timbre information)

---

etc.

---

At the end of the year, students should have four to five analyses completed and the workbooks will be clean and ready for the next year.

4. After general concepts are "in place," go on to Renaissance Style Worksheets. It is important to study Renaissance before Baroque for maximum learning of contrast in styles. It also allows students to grasp "evolution" of styles. You are free to use any late 16th century Latin motet. (If you want to use a composer that I have not listed, please send a copy for my approval.) Again, at the end of the Renaissance study, you might want to evaluate what the students have learned. This is suggested but not mandatory. 159
5. For Baroque work, do at least two contrasting sections of a longer composition. It is essential for the students to understand the importance of contrast to Baroque composers. Again, if you choose a work whose composer is not listed, or if you have questions about what to choose, check with me. A simple evaluation is suggested.
6. By the middle of April all study should be completed. You should plan to perform either the Renaissance or one of the Baroque pieces at contest and schedule what you don't use at contest in some other public concert. This is not necessary for the "general" study music. Please send me a copy of the contest program and other concert programs where study pieces are performed.
7. You need to plan your year so that you will not be rushed to finish in April. This happened to two choirs last year and caused some frustration to both teachers and students. Having from early September through middle April should allow for flexibility in planning.
8. You will notice that the "form" of the General Worksheets is different from that of the Style Worksheets. In the General Worksheets, your teacher's guide notes are included with the student assignments. Also, the student work is typed from top to bottom on the page. In the Renaissance and Baroque sections, student work assignments and other information is turned sideways and your teacher's guide information is separate from the students' work. My pilot study teachers could not agree as to which was the best format. I want you to evaluate and let me know which works best for you. Also, please make notes on any criticisms or comments you might have as they occur to you. If you wait until April, you will probably forget.
9. By mid-April, I will send copies of the posttest. This test will be very similar to the pretest--approximately 30 items, multiple choice. Again, the test should be carefully monitored by you. Near the same time, I will ask students to complete a short attitude questionnaire and also ask for your written evaluation of the project. It will be most important for me to receive the completed posttests, student attitude questionnaires and teacher evaluation forms by May 1, 1981. The student worksheets will be yours to keep.
10. It is important for me to have some way of comparing your choir's performance in past years with this year. I will ask for your spring contest (concert) rating. If contest is after mid-April, that's fine. I can get the information later. I will also get your reaction to the relationship of study to performance at the end of the year.

## AGREEMENT FORM

Dear Ruth,

I have read the letter and the information sheet. I am willing to participate fully in the study.

Signature \_\_\_\_\_

Date \_\_\_\_\_

School \_\_\_\_\_

School Address \_\_\_\_\_

School Phone \_\_\_\_\_

APPENDIX J

LETTERS TO PARTICIPATING TEACHERS DURING  
THE STUDY YEAR



November 14, 1980

Dear

I really enjoyed talking to all of you last Tuesday (Sally on Sunday). You are each treating the materials in an individual way which is what I anticipated. That's good because it will give more depth to the study. Norris had an especially good idea about managing time. He is taking one day a week per page on the General Worksheets. That day he uses the time that he would ordinarily use for sight singing on the study materials.

It will be most important for my dissertation purposes that the students read all of what I've written for them, and that you reiterate and emphasize the main points in rehearsal. As far as time--you should be finished with the General sheets by Christmas and then start Renaissance sheets right after Christmas so that you won't be rushed. The posttests need to be given mid-April and returned to me by May 1.

Please know how much I appreciate you and your good work. I also know how hard it is to work something "extra" into an already crowded curriculum. Keep plugging and don't hesitate to call me if I can help in any way.

Gratefully,

Ruth

April 9, 1981

Dear

It seems like a very short while since I first contacted you last summer to participate in my study--and here we are, coming into the home stretch. This package contains the posttests and the student attitude questionnaires.

You know that it is important that the students do as well as possible on the test. The day of the test (or the day before), ask them to think through (or even sing through) the Renaissance and Baroque works you have studied. As they take the test, if they will mentally refer to those works, it should help them to do their best.

I would suggest that you wait a few days after the test to give them the attitude questionnaire. Sometimes a test colors attitudes.

Please tell the students how much I appreciate their participation in this study. You and they might enjoy knowing that Neil Kjos is interested in publishing the worksheets. We will know soon if we can reach an agreement.

I need to receive the tests and questionnaires by May 1 in order to finish my work this summer. I will be sending you a teacher questionnaire a little later. Thanks again. I do hope that this has been a positive experience for you. I realize that it was "extra" work and appreciate it more than I can tell you.

Cheers,

APPENDIX K

ITEM ANALYSIS OF MIT POSTTEST

Columns

I	II	III	IV	V
7	0.9895	0.9800	0.1642	0.3737
9	0.9825	0.9781	0.1390	0.3390
3	0.9649	0.9561	0.1833	0.3480
1	0.9368	0.9211	0.1042	0.2434
12	0.9298	0.9123	0.1525	0.3577
6	0.9158	0.8997	0.2280	0.4510
10	0.8877	0.8546	0.3584	0.5010
2	0.8667	0.8333	0.1943	0.4123
14	0.8520	0.8158	0.4393	0.6487
11	0.8421	0.8020	0.2641	0.4908
18	0.8281	0.7851	0.2490	0.4749
17	0.8240	0.7807	0.4011	0.6561
20	0.8210	0.7807	0.2359	0.4000
25	0.8140	0.7675	0.2252	0.4487
15	0.8000	0.7500	0.2690	0.4959
13	0.7895	0.7300	0.2752	0.5023
17	0.7895	0.7368	0.2570	0.4935
22	0.7754	0.7143	0.3456	0.5096
30	0.7649	0.7061	0.4092	0.6243
4	0.7614	0.7018	0.3671	0.6159
20	0.7544	0.6930	0.2456	0.4712
0	0.7509	0.6886	0.3422	0.5065
24	0.7333	0.6667	0.3936	0.6114
29	0.6877	0.6496	0.3740	0.5952
27	0.6316	0.5345	0.4241	0.6365
26	0.6140	0.5175	0.5587	0.7375
23	0.6060	0.5000	0.3755	0.5400
16	0.5825	0.4781	0.3203	0.5463
5	0.5544	0.4430	0.2430	0.4684
21	0.4000	0.2500	0.4040	0.6205

Column I - Items in order of highest percentage correct.  
 Column II - Item difficulty.  
 Column III - Percentages adjusted for guessing.  
 Column IV - Figure indicates how well the item agrees  
 with the whole test - "goodness" of the item.  
 Column V - Estimated reliability of item.

Columns

I	II	III
26	0.5507	0.7375
19	0.4411	0.6501
14	0.4393	0.6407
27	0.4241	0.6305
30	0.4092	0.6241
21	0.4040	0.6245
24	0.3930	0.6114
1	0.3071	0.6059
23	0.3755	0.5960
29	0.3740	0.5952
10	0.3564	0.5610
22	0.3450	0.5690
0	0.3422	0.5605
18	0.3203	0.5403
13	0.2752	0.5023
15	0.2690	0.4959
11	0.2641	0.4908
17	0.2570	0.4835
10	0.2490	0.4749
20	0.2450	0.4712
5	0.2430	0.4684
28	0.2359	0.4600
A	0.2280	0.4510
25	0.2252	0.4407
2	0.1943	0.4123
3	0.1833	0.3900
7	0.1642	0.3737
12	0.1525	0.3577
9	0.1394	0.3390
1	0.1042	0.2834

Column I - Items ranked in order of "goodness."

Column II - Figure indicates how well the item agrees with the whole test.

Column III - Estimated reliability of item.

APPENDIX L

TEST DATA OF INDIVIDUAL SCHOOLS

APPENDIX L

TEST DATA OF INDIVIDUAL SCHOOLS

School: A (N=58)

RESULTS OF PRE- AND POSTTESTS

	Items	Percentage Correct	Mean	Standard Deviation	Range	
					Low	High
Pretest	30	47.93	14.4	2.91	8	20
Posttest	30	69.94	21.0	4.23	9	30

COMPARISONS BETWEEN PRE- AND POSTTESTS

	All Questions	Improvement on General Questions	Improvement on Style Questions
Mean Difference (%)	22	14.5	29.5
Approximate Confidence Interval 95%	20.4 13.6	12.6 16.4	27.2 31.9
t score (df=57)	14	7.63	12.7

School: C (N=44)

## RESULTS OF PRE- AND POSTTESTS

	Items	Percentage Correct	Mean	Standard Deviation	Range	
					Low	High
Pretest	30	48.26	14.5	3.70	7	23
Posttest	30	70.23	21.1	2.69	14	27

## COMPARISONS BETWEEN PRE- AND POSTTESTS

	All Questions		Improvement on General Questions		Improvement on Style Questions	
Mean Difference (%)	22		24.8		19.1	
Approximate Confidence Interval 95%	20	24	22.4	27.3	16.7	21.5
t score (df=43)	10.9		10.0		7.99	

[There was a high mortality rate in this school and in SH. Explanations from the teachers are given.]



School: C (Continued)

## TESTS TAKEN BY C STUDENTS\*

	Number		Percent
	14	Pretest only	23
	3	Posttest only	5
	44	Both tests	72
TOTAL	61		100

\*Teacher wrote that he "had more people moving in and out than ever before." (Letter from Doug McCause, May 13, 1981)

School: LDB (N=38)

## RESULTS OF PRE- AND POSTTESTS

	Items	Percentage Correct	Mean	Standard Deviation	Range	
					Low	High
Pretest	30	54.30	16.3	3.75	7	25
Posttest	30	77.46	23.2	3.50	14	30

## COMPARISONS BETWEEN PRE- AND POSTTESTS

	All Questions	Improvement on General Questions	Improvement on Style Questions
Mean Difference (%)	23.2	15.8	30.5
Approximate Confidence Interval 95%	21.3 25.1	13.8 17.8	27.8 33.3
t score (df=37)	12.2	8.01	11.0

School: NB (N=29)

## RESULTS OF PRE- AND POSTTESTS

Items	Percentage Correct	Mean	Standard Deviation	Range		
				Low	High	
Pretest	30	42.07	12.6	3.62	6	20
Posttest	30	64.83	19.4	4.87	11	29

## COMPARISONS BETWEEN PRE- AND POSTTESTS

	All Questions	Improvement on General Questions	Improvement on Style Questions
Mean Difference (%)	22.8	20.2	25.3
Approximate Confidence Interval 95%	20.3 25.3	17.4 23.1	21.9 28.7
t score (df=28)	9.13	7.04	7.52

School: SH (N=48)

RESULTS OF PRE- AND POSTTESTS

	Items	Percentage Correct	Mean	Standard Deviation	Range	
					Low	High
Pretest	30	47.92	14.4	3.34	7	7
Posttest	30	92.01	27.6	2.77	18	30

COMPARISONS BETWEEN PRE- AND POSTTESTS

	All Questions	Improvement on General Questions	Improvement on Style Questions
Mean Difference (%)	44.1	33.7	54.4
Approximate Confidence Interval 95%	42.6 45.6	31.7 35.8	52.5 56.4
t score (df=47)	29.6	16.3	28.4

[SH teacher reported on high mortality of student population from beginning of the year to the end.]

School: SH (Continued)

TESTS TAKEN BY SH STUDENTS\*

	Number		Percent
	16	Pretest only	20
	16	Posttest only	20
	48	Both tests	60
TOTAL	80		100

\*Of the sixteen SH students who took the pretest only, the students either moved away, had scheduling problems which forced them to withdraw from choir at semester, or were moved to another choir at SH. Of the sixteen students who took the posttest only, the students had either transferred in from other choral departments or had been moved up from other choirs at SH.

School: SR (N=68)

## RESULTS OF PRE- AND POSTTESTS

	Items	Percentage Correct	Mean	Standard Deviation	Range	
					Low	High
Pretest	30	48.87	14.7	3.35	7	21
Posttest	30	86.62	26.0	3.02	18	30

## COMPARISONS BETWEEN PRE- AND POSTTESTS

	All Questions	Improvement on General Questions	Improvement on Style Questions
Mean Difference (%)	37.7	29.7	45.8
Approximate Confidence Interval 95%	36.4 39.1	28.0 31.4	43.8 47.8
t score (df=67)	27.5	17.3	23.1

APPENDIX M

STUDENT ATTITUDE QUESTIONNAIRE RESPONSES

STUDENT ATTITUDE QUESTIONNAIRE RESPONSES

(All numbers represent percentages)

1. Singing in a good choir is important to me.

	Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
	1	2	3	4	5
A		3	2	27	68
C				29	71
LDB				3	97
NB				21	79
SH			2	6	92
SR		1		9	90
Combined Schools		1	1	16	83

2. Singing great music is very satisfying.

A			5	43	52
C				60	40
LDB			3	22	75
NB		4	7	14	75
SH			2	19	79
SR			2	23	75
Combined Schools		1	3	31	66



3. Studying the music it performs helps the choir to perform it better.

	Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
	1	2	3	4	5
A	2	8	33	43	13
C			29	48	23
LDB		3	8	50	39
NB			7	46	46
SH			2	31	68
SR		3	4	38	55
Combined Schools	1	3	14	41	42

4. Studying about music will help me to perform other music better.

A	3	20	22	43	12
C		6	23	56	15
LDB		3	14	53	31
NB			14	39	46
SH		3	3	42	52
SR		3	12	39	46
Combined Schools	1	7	14	45	34

5. Studying about music will help me listen to music more intelligently.

	Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
	1	2	3	4	5
A	3	10	15	50	22
C		8	15	58	19
LDB		3	14	42	42
NB	4		11	32	54
SH		2	8	39	52
SR		1	14	38	46
Combined Schools	1	4	13	44	38

6. Thinking about music helps you to enjoy it more.

A	2	7	25	42	25
C	4	10	25	46	15
LDB			19	47	28
NB	4	7	11	46	32
SH	2	3	8	34	53
SR		1	9	49	41
Combined Schools	2	5	16	44	34

7. Only the director needs to study the music.

	Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
	1	2	3	4	5
A	40	37	13	2	8
C	38	54	4	4	
LDB	75	19	3	3	
NB	50	46	4		
SH	65	32	3		
SR	71	25	3	1	
Combined Schools	57	35	5	2	2

8. The vocabulary in the style worksheets was difficult to learn.

A	7	30	17	25	22
C		13	67	15	6
LDB	3	42	22	28	6
NB	4	21	11	50	14
SH	10	58	13	16	2
SR	7	64	16	12	1
Combined Schools	6	41	24	21	8

9. The style worksheets were difficult to understand.

	Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
	1	2	3	4	5
A	3	23	18	40	13
C		21	63	17	
LDB	8	64	19	8	
NB	4	25	11	46	14
SH	11	53	19	13	3
SR	4	68	16	12	
Combined Schools	5	44	24	21	5

10. The style worksheets took too much time away from singing.

A	2	20	18	32	28
C		10	25	48	17
LDB		25	42	22	11
NB	7	50	21	7	14
SH	16	58	24	2	
SR	10	35	25	26	3
Combined Schools	7	33	25	23	12

11. The assignments were clearly stated.

	Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
	1	2	3	4	5
A	7	37	25	28	2
C	2	10	48	38	2
LDB		3	19	67	11
NB		25	18	39	18
SH		8	23	60	10
SR		6	10	73	10
Combined Schools	2	15	23	52	8

12. The examples were clearly stated.

A	7	33	27	32	
C	4	8	50	31	6
LDB		6	11	69	14
NB	4	7	18	57	14
SH	2	6	19	60	13
SR		6	9	62	23
Combined Schools	3	12	22	51	12

13. The style characteristics helped me to pinpoint important concepts in the music.

	Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
	1	2	3	4	5
A	8	15	40	33	3
C		4	50	44	2
LDB		6	22	53	19
NB	4	14	18	54	11
SH		3	15	73	19
SR		1	19	64	16
Combined Schools	2	7	27	52	12

14. I would like to use style worksheets with some of the music we sing next year.

A	25	37	17	20	2
C	25	33	33	6	2
LDB	14	6	19	47	14
NB	14	21	18	36	11
SH	2	2	23	60	15
SR	4	19	35	35	7
Combined Schools	13	20	25	34	8

15. I would not ever like to use style worksheets again.

	Strongly Disagree	Disagree	Uncertain	Agree	Strongly Agree
	1	2	3	4	5
A	5	12	30	10	43
C	2	6	31	29	31
LDB	22	56	11		11
NB	32	21	21	7	18
SH	29	50	15	5	2
SR	22	26	38	7	7
Combined Schools	18	28	26	10	18

APPENDIX N

RESPONSES TO TEACHER QUESTIONNAIRE AND EVALUATION

(Questions One Through Five)

Music Studied and Performed



## MUSIC STUDIED AND PERFORMED

### Pilot Study:

#### Renaissance Compositions

Victoria "Ave Maria"  
Victoria "O Vos Omnes"  
Palestrina "Exultate Deo"  
Lotti "Adoramus Te"\*

#### Baroque Compositions

Vivaldi "Gloria"  
Pachelbel "Magnificat"  
Bach "Sing Praise to God"  
Pergolesi "Magnificat"

### Primary Study:

#### Music Used with General Worksheets

Vaughn Williams "Gloria" from Mass in G Minor\*\*  
Mecham "Give Thanks to God"\*\*  
Rutter "Blow, Blow Thou Winter Wind" (used by two schools)  
Spencer "At the Round Earth's Imagined Corners"  
Christiansen "Three Choral Songs"  
Bruckner "Os Justi Meditabitur Sapientiam"  
Kountz "The Sleigh"  
Fink "What Sweeter Music"  
Bright "Lament of the Enchantress"

Responses to Question Two: "Did the study go more easily with the second piece?"

Three responded "yes."  
Two did not study two pieces.  
One responded that the second piece was not easier.

\*Even though Lotti is not a Renaissance composer, this composition is in the Renaissance style.

\*\*Music used at Regional University Interscholastic League Contest.

Renaissance Compositions

Victoria "Vere Languores" (2 schools used this piece)\*\*  
 Tallis "Heare the Voyce and Prayer of Thy Servants"  
 Byrd "Ave Verum Corpus" (2 schools used this piece)\*\*  
 Victoria "Kyrie Eleison"\*\*  
 Asola "O Altitudo"

Baroque Compositions

Pachelbel "Deus in Adjutorium" (3 schools used this  
 piece)  
 Schutz "Selig Sind die Toten"\*\*\*  
 Handel Messiah ("And the Glory" and "His Yoke is Easy")  
 Handel "Glory and Worship are Before Him"  
 A. Scarlatti "Exultate Deo"\*\*  
 Vivaldi "Gloria"

Question five asked "Which study pieces were used on  
 concerts."

Answers: All were used.

\*\*Music used at Regional University Interscholastic League  
 Contest.

\*\*\*Schutz is early Baroque. Director should have chosen  
 another piece.

APPENDIX O

RESPONSES TO TEACHER QUESTIONNAIRE AND EVALUATION

(Questions Six Through Twenty-Six)

APPENDIX O

RESPONSES TO TEACHER QUESTIONNAIRE AND EVALUATION  
(Questions Six Through Twenty-Six)

6. Which "form" of the Worksheets did you and your students prefer--top to bottom on a page or page turned sideways?

Five teachers preferred top to bottom, one preferred sideways.

7. What rating did your choir make at UIL contest this year (concert rating)?

All choirs made Division I (Superior) ratings.

8. Please describe your method(s) of using the Worksheets. For instance, was all the work done in class, some outside of class, in small groups, individually? Related to rehearsal schedule, did you use one worksheet a day for a number of days, or one worksheet a week or \_\_\_\_\_?

Not very consistent in our approach. Sometimes one a week. Near the last we had to rush it a bit, three a week. Most work was done in class. (A)

All done in class. At the beginning it went more slowly, as they became accustomed to the routine, and later it went much smoother. Some sheets could be covered on one day and others spread over a longer period. I found myself covering quite a lot of material quickly and then use that idea or ideas in rehearsal while the booklets were not actually used. (C)

The general worksheets were answered in class with the entire choir. Since the students understood the procedure, I assigned the remaining worksheets to be completed outside of class. The students brought their work to class and we discussed the answers together. Usually, I assigned two elements per day, such as

TEXT and TIMBRE. This would depend on the length of each worksheet. Two days per week were used to discuss the worksheets. However, I did try discussion every day for 10-15 minutes. This works all right except during concert time. Also, the students tired of discussion when worksheets were used daily. (LDB)

Most of the work was done in class. I did assign outside work on the information of composer and his history. Generally we did one worksheet per class. If they were short, we would do two sheets per day. We generally worked in class individually; we would, however, work together if the students had problems. I would try to relate the worksheet to the rehearsal. (NB)

In class while one or more sections were rehearsing and/or singing individually or in quartets. Outside of the class as an assignment to a limited extent. (Primarily if they didn't get through during class.) (SH)

Most of the work was done in class on an individual basis. I did assign outside study of the glossaries. They would work on one worksheet for about 2 days. (SR)

9. Did you use the students' work as a basis for a portion of their choir grade?

Four teachers used work as part of students' grades, two teachers did not.

10. Did you give a written test or oral evaluation after any or all of the three sections of work? Describe method and results (in general).

No. Each work sheet turned in was checked off. No work sheet was a recorded F. (A)

Oral evaluation only. The results varied widely as did the written test I'm sure. (C)

After completing the General Worksheets a simple written test was given. The students were asked to list the nine elements used in analyzing music, to name the music, composers, and periods studied. Also, a few terms were included. One day after the study was completed, I read the pre-test questions for fun. They answered on

paper. Really, I was disappointed with the grades on both tests. However, I realized that many had improved from the beginning. Also, an awareness of terms, elements and style had begun. It was exciting to hear my students using words like "timbre" and "texture" among themselves. (LDB)

No, I did not give a written evaluation. We would talk about the sections orally. (NB)

First semester final used about two-thirds of the vocabulary, with some time spent in review prior to the test. There was frequent oral evaluation as we constantly asked for response from the students during rehearsals of old and new pieces. (SH)

Yes. I gave a test over the glossary after each section. They did very well on the last two tests. (SR)

11. If you plan to use the Worksheets again, would you organize your presentation differently? If you have thought about this, please describe what you would do differently next time.

Yes. I would like to use the general work sheets with the 10th grade and try to cover the terminology during this year. I would like to use several songs but still just deal with the general area. During the Jr. and Sr. levels, I would like to use the actual periods and extend to the romantic and contemporary periods. (A)

I would try and cover only a very small part daily. The daily aspect is so very important and I didn't do that well. I tried to cover too much in fewer lessons and I'm sure that less was retained. (C)

Yes. (1) Divide the class into small groups. Each group would do a worksheet. Let each group report to the class. (2) Be better prepared in choosing literature to be studied. (3) Find the less demanding weeks of the year and schedule our Style Analysis during these weeks. (LDB)

An ordinary year would bring about many changes. We will study another Renaissance and a Baroque piece 1st semester to establish a working knowledge of the styles and vocabulary, then go on with our joint concert plans with Rayburn second semester. I would continue using visual aids and listening lessons to reinforce. (SH)

I think I would do it about the same--maybe assign more homework on the worksheets. (SR)

12. Evaluate your use of the materials. Did you present the work in a thorough way? \_\_\_\_\_

Two "yes," one "content, yes; worksheets, no."

In a less than thorough way? \_\_\_\_\_

Four "yes."

Systematically? \_\_\_\_\_

One "yes," one "more or less."

Not so systematically? \_\_\_\_\_

Four "checks."

13. Did you find that the Worksheets were an aid in organizing study of the music which your choir performed?

As far as the breaking of the music into its many parts, it did help. Otherwise, I'm not sure. (C)

The Worksheets were an excellent aid in organizing study. (LDB)

It did give the students more insight into the music and covered all areas of the music in a systematic approach. (NB)

Definitely--we could study in more depth than usual with much less expenditure of time. The strongest selling point, and one the kids were well aware of. (SH)

Two teachers simply answered "yes."

14. Do you have suggestions for improving the student Worksheets?

I found they were often too vague or ambiguous. If the questions could be more direct or specific, the students would accept them more. I found the Harmony area particularly difficult for them. (A)

Not right now. Possibly as I have a chance to prepare for next year and look through it all again. (If so, I'll let you know--if that's any help). (C)

No, they were clear. The only confusing part was the dictionary and glossary. It would be better at the back of the notebook as a complete and separate section. (NB)

No. I would just love to have Worksheets for other styles. (LDB)

It was easy to get bogged down in what seemed to them like busy work and a lot of the vocabulary was pretty technical. But the materials do need to be complete, covering all aspects thoroughly. Personally, I probably would never cover all of that in such detail, but don't mind having it there as a reference. (SH)

The only suggestion would be for shorter, more condensed material so that the written work would take less class time. (SR)

15. Do you have suggestions for improving the Teacher Guides?

Five teachers responded "no,": one wrote the following:

Might add some representative recordings and some recommended resource books--at least, I found that to be enjoyable for all.

16. It was hoped that the teacher would have to do minimal out-of-class preparation to use the Worksheets. Was this aim accomplished?

Yes. I really feel that it could be done with little prep time except for the sections that the students didn't have the background to do (form and translation). (C)

Yes. Outside preparation required only reading the material and answering the worksheets. The time invested actually made me study the score in greater depth. (LDB)

I did not do a great deal of outside work, but I felt that the more work that I did would help the students by being able to anticipate questions they might have on the music and worksheets. (NB)



Three teachers simply replied "yes."

17. Was the level of difficulty of the Worksheets appropriate for your students?

In most cases, yes. (A)

Overall very good. (C)

Yes. For a few students who had almost no musical background, it was a challenge for them to understand the questions. (LDB)

The students felt that some of the terms were too difficult, but I feel that they should be introduced to the students and the students could learn them. The worksheets were difficult, but well planned and good background material was presented. (NB)

For most of them. I had several students with very little background in music, and they had more problems with the sheets. (SR)

Yes. (SH)

18. Was the level of difficulty of the test given at the end of the study appropriate?

Yes. In many ways I was surprised that it wasn't more difficult (that may not show on my students scores, though). (C)

Yes. The test was difficult for all the students. It made them think, which I would encourage any time. However, it was not beyond their capabilities. (LDB)

Four teachers replied, "yes."

19. Was the time required for use of the Worksheets reasonable? Did it balance well with rehearsal time?

No. I found it took far too much time from the rehearsal. For this reason, I would like the worksheets more specific so they could be done as homework. (A)

It should. Again if done daily it would take a bare minimum. (C)

Yes, the time required was reasonable. With careful planning it does balance well with rehearsal time. (LDB)

We did not have enough time this particular year to go through the worksheets systematically, particularly not all worksheets on every study piece. I think they could very easily consume too much time, but are useful when sectionals are needed within the full rehearsal. (SH)

Yes. (NB)

I would like to have had more time to spend on the worksheets, but rehearsal time was needed. (SR)

20. Comment on the relationship between study (use of the Worksheets) and performance. Consider these questions: Did study make a difference in choir's (and your) understanding of the music? Did understanding improve because of study? Did performance change because of study? Did study affect performance in a positive way?

I do not feel the study made any difference in the performance of the compositions. However, I do feel it gave a better understanding of the music to each student. I feel much more would need to be done to make this effective on the performance. (A)

I'm sure the choirs performance was improved because they knew more about what they were doing and why they were doing it. I don't think the performance changed but only enhanced the student knowledge and understanding. (C)

The style analysis caused me and my students to understand the music in greater depth. This increased understanding always was evident in our performance. The All-State students in the choir used the general worksheets themselves to study the All-State music. They thought it not only enhanced their knowledge of the music, but also better prepared them for tryouts. Renaissance music has always been difficult for me to teach. The worksheets were a great help in explaining Renaissance style. I remember thinking at the contest how wonderful it was to have

the students aware of the proper style and all of them were trying to achieve it in performance. The study definitely affected our performance in a positive way. The performance achieved a greater excellence because of the study. (LDB)

The study did help the performance of the choir as well as my understanding. I'm not sure that the study made a great deal of difference in the actual performance, but I feel that it helped the understanding of the way the pieces were put together. (NB)

Without a doubt, all of the above. And I certainly gained as much or more as the students. (SH)

I felt that our performance improved because of a better understanding of the music by myself as well as students. (SR)

21. How would you describe class reaction to using rehearsal time for study?

OK but not strongly positive. (A)

It varied greatly--much of that I'm sure could be traced directly to my approach (not totally). Some days they simply weren't interested. (C)

The students' attitude toward the worksheets was good. From time to time, various ones would complain. However, they realized how the study benefited the choir. (LDB)

They tired of the worksheets and using them as study, but they did them. (NB)

Moans and groans, but they all survived and they liked being "smart" about all that, as long as what they had done could be related to the music, they didn't mind having done the work. (SH)

There were some gripes and complaints, but overall it was a positive reaction. (SR)

22. Would you use the Worksheets again?

Six "yes" responses.

23. Do you think the General Worksheets would be appropriate for 9th and 10th grade choirs?

Six "yes" responses.

24. Would it be valuable to you to have Worksheets designed for other styles of choral music?

Six "yes" responses.

25. Are you committed to the idea that high school and college choral directors should teach students about the music they perform as well as teach performance and sight singing skills?

Yes. (A)

Very definitely Yes. I realized how little teaching I was doing other than those you mentioned here. (C)

Yes. I am committed to this idea. The Worksheets make this possible. Without them, I would find it difficult to schedule the time for study and preparation. (LDB)

Very definitely. (NB)

Yes. (SR)

Certainly--and what you are doing will be a great aid. (SH)

26. Do you have other comments or suggestions?

I really enjoyed working with this type of program. I did feel it took too much time out of the rehearsal. I found it hard to keep their attention during presentations. Many turned in no worksheets even when we did them in class. I feel if it is built into the program at a lower level, it will be more successful. (10th) (A)

Thanks for including us. (C)

Thank you so very much for allowing us to use your Worksheets. They were a great help to us. We appreciate everything you do to make us better teachers and students. (LDB)

I really enjoyed the project. It was time consuming, but in the end I feel that it was a valuable tool for teaching. Thanks for including us. Good Luck. (NB)

We had several listening sessions which the kids seemed to enjoy very much, and we used 8-10 beautiful books checked out from our library to show differences in architecture between the Renaissance, Baroque, and Gilley's. Their understanding of terrace dynamics and other things typically Baroque was gained primarily from these activities (listening to examples). I used instrumental as well as vocal.

Thanks for including us--it benefited everyone concerned. (SH)

I enjoyed working with this very much. I feel that I have learned much from the study, and hope that my students have. Of course, the main problem is the time to give to it with the pressures we have for performances. (SR)

APPENDIX P

IMIC (Integrated Musical Information for Choirs)

General Worksheets for Students  
and Teacher Guide

## Student Analysis Worksheets

### General

#### Contents:

Text  
Timbre  
Form  
Rhythm  
Melody  
Harmony  
Texture  
Dynamics  
Articulation

Dear Choral Singer:

Think back over the music you sang last year. I'm sure there were many wonderful pieces that you enjoyed singing. Each was different. Some were loud, fast and exciting; some were soft, slow and thoughtful. Perhaps some had texts about love, some were religious, some patriotic or maybe even funny. Each had its own style and character and yet, all music is made of the same basic materials: timbre, pitch, rhythm and dynamics. It is the composer's creative imagination in combining these elements that gives each piece of music its own individual quality.

This year your teacher is going to lead you through an experiment which will help you discover the qualities that make each piece of music unique and special. Many choral directors are convinced that their singers perform better if they understand the music that they sing. The composer creates the music, then we recreate it each time we perform it. The better we understand what the composer has done, the more true to his intentions we can be.

The worksheets in this book are designed to help you discover how music is put together and why you perform the music the way you do. You will be guided through a process that should make you a better musician and therefore a better and more knowledgeable performer.

I hope you enjoy the experience.

Sincerely,

*Rich Whitlock*



These worksheets are designed to help you discover the elements of any piece of choral music. They will also help you to learn the vocabulary of music and some things about music theory.

First, number all the measures of the composition beginning with the first full measure, including accompaniment.

Keep your own analysis of each piece that you study. At the top write the name of the composition, the composer's name and his dates and the name of the period when he lived. Then head each element, i.e., Text and write your answers to the questions on text. Continue the same way with each element.

There is a glossary at the end of the worksheets to help you with definitions. I suggest that you study one element a day, or maybe two of the ones that require less work. When you have studied 2 or 3 compositions using the worksheets, you should start spotting different compositional techniques in all the music you sing.

Good Luck

Every composer of vocal music begins with a text. The poetry or prose had some special meaning for him and both the meaning and sounds of the words caused him to compose his music in the way he did. Since some texts have been set many times by many composers with widely varied results, we know that each person understands the words from his own vantage point of experience. As performers of words and music, it is important for us to realize the significance of the text to the composer and to try to determine the sense of the words as the composer might have understood them.

## STUDENT ASSIGNMENT

## EXAMPLES

English Text

1. Read text to yourself. In class, discuss what the text seems to be saying. Later, after you are into the music, think about the text again. Does the composer's setting change your mind about the meaning? Or, is your interpretation different from the composer's?
2. What is the general emotional effect of the poem? (Your opinion and the choir's opinion.)
3. Is there a climactic phrase in the text? Where? (There could be more than one climactic phrase.)
4. Does the music climax with the text?
5. Is the text by a famous poet or an often used text?
6. Is there generally one note per syllable (syllabic treatment), or are there many notes per syllable (melismatic treatment). Describe.

2. Choir says "triumphant." I agree.
3. Climactic phrase in text - bars 48-53.
4. Yes.
5. Text by Robert Frost or Psalm 100, etc.
6. Mostly syllabic.  
Melismas in S & T bars 28-35.

Foreign Text

1. Many editions of foreign texts have a translation written in the front or in the music. If your music doesn't have a translation your teacher will try to find one for you. If you get a translation (and I hope you can), write it in the music (in pencil).
2. It is important to know which syllables are stressed and which are unstressed to perform the music correctly. Mark stressed syllables in your music (in pencil). Your teacher will help you.
3. Do exercises 2 through 6 as outlined under English Text.

2.  $\bar{D}$ ixit  $\bar{D}$ ominus.

Timbre is one of the four basic elements of sound. It is a French word that we have borrowed and it has to do with the source of the sound, whether it be a voice (male or female, soprano, alto, tenor or bass), a piano, a flute, a French horn, etc. Each voice has its own individual timbre and each choir has its own. Expert singers can cause their voices to change color (or timbre) to fit the music they are singing.

Vibrato is a part of timbre and is very important to a singer. Some music demands that very little vibrato be used, other music requires heavier use of vibrato. Loud singing allows for more vibrato, soft singing allows little. We can also think of vocal sounds (timbre) in these terms: harsh, vibrant, hollow, resonant, clear, shrill, round, edgy, tight, throaty, relaxed, covered, focused, spread, etc. At times we may think in terms of "dark" tone or "bright" tone. This usually has to do with how vowels are shaped in the throat and mouth. Consonants are also an important part of timbre in vocal music. High and low range also affects the sound as well as the use of instruments. Different music requires different concepts of tone quality. Consider the demands of each composition and experiment with making your tone fit the music. Creative and intelligent use of timbre can make your performance much more interesting.

STUDENT ASSIGNMENT	EXAMPLES
1. Describe the voices and instruments used in this composition.	1. SATB or SA with piano and flute, etc.
2. Are voices sometimes in unison or doubled?	2. S & A unison bars 14-16, 18-22; A & B doubled bars 13-15. SATB unison bars 50-60, piano doubles voice parts bars 30-38.
3. Do voices cross each other? Does this affect the sound?	3. A & T cross, bars 13, 22. Having T singing higher than A produces an interesting effect.
4. Does this music call for any change in your normal singing, such as singing with very little vibrato, or much vibrato or any other kind of timbre change.	4. Normal vibrato until loud section at end when more vibrato needs to be used. Loud whispers used in bars 1-8.
5. Does the text, tempo and general style require a "darker," "brighter," or any other kind of tone quality?	5. Darker, hushed tone in bars 20-26. Normal tone elsewhere.
6. To think about: How does accompaniment affect timbre and mood?	
7. To think about: Is the choir required to use extreme ranges in this music, either high or low? How does this affect the general sound. If you are asked to sing very low pitches, can you sing loudly? Can basses and altos easily sing high pitches softly?	

Form has to do with how the composer organizes the elements of music. Unity and variety are the basic ideas of form. Composers give a sense of unity to their work by repeating musical materials. The repetitions are not always exactly the same as the first time but close enough for our minds to make the connection. Contrasting sections in the music give variety; they keep the music from becoming boring. Musicians like to describe form by using letters. ABA stands for a form that begins with one musical idea (called A), has a contrasting section (B), and then returns to the beginning idea (A). ABA is a popular form. "My Country 'Tis of Thee" is AB. The first two lines are A, the second two lines are B. Some music is "through-composed;" that is, the composer keeps on creating new material from beginning to end. There are many kinds of form. It is interesting to see how each piece is constructed and important to performers to realize that recognizing the form gives clues as to how the composer wants you to treat his music. If the music has several "A" sections, does he want them all to be sung exactly the same way, or does he ask for differences, say in tone, in dynamics, in articulation, etc.?

## STUDENT ASSIGNMENTS

## EXAMPLES

(This should be done by the entire class and teacher working together.)

1. Mark the different sections of the music with letter names. If an A is repeated but with quite a few differences, mark it with a prime. Write letters both in the music and assignment sheet.
2. Is the form related to text in any way?

1. A B C A'

Rhythm applies to all things related to the time element in music: how long the piece is, how fast it moves, how the beats are grouped, whether short or long notes or rests are used, etc. Rhythm is motion, movement. It is the most compelling and appealing element in music. All people react physically to rhythm. It can lull us to sleep or excite us to dance wildly. Regular rhythms are more restful than irregular. Simple rhythms are more calming, complex rhythms cause more agitation. Expected rhythms are soothing, unexpected ones are disturbing. In combination with melody, harmony and dynamics, rhythm can cause our pulse to race or to slow down. Rhythm is powerful.




Tempo - rate of speed (of the beats)

Tempo is a relative thing. A rather fast tempo may sound not so fast if it follows a very fast tempo, or, a moderate tempo might seem to be fast if it follows a slow tempo.

STUDENT ASSIGNMENT	EXAMPLES
<ol style="list-style-type: none"> <li>1. Is there a tempo marking at the beginning of your music? Is it a metronome marking or a descriptive word?</li> <li>2. Does the tempo fit the mood of the text?</li> <li>3. Are there any tempo changes?</li> <li>4. Does this music have any "accelerandos" or "rallentandos"? Another work for "rallentando" is "ritardando".</li> <li>5. Is the tempo in this music very strict or does it use "tempo rubato"?</li> <li>6. To think about: Does the use of tempo in your music contribute to the feeling of excitement or restfulness or both?</li> </ol>	<ol style="list-style-type: none"> <li>1. Marked "Lively."</li> <li>3. Bars 30-45 marked "a little slower;" "a tempo" at bar 46.</li> <li>4. "rit." in bar 24.</li> <li>5. tempo rubato</li> </ol>
<p><u>Meter</u> (the grouping of beats)</p> <ol style="list-style-type: none"> <li>1. What is the meter of the piece?</li> <li>2. What kind of note gets one beat?</li> <li>3. Does the meter stay the same throughout the piece? If not, what does it change to and where?</li> <li>4. Does a strong accent always occur on the first beat of the measure in this music?</li> <li>5. To think about: What does accentuation have to do with good performance?</li> </ol>	<p>4</p> <ol style="list-style-type: none"> <li>1. 4</li> <li>2. ♩ 3</li> <li>3. Changes to 4 at bar 30; back to 4 at bar 48.</li> </ol>

## Notes and Rests

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1. Are the rhythms in this music simple or complicated?
  2. Are there more long notes or short notes in this music? (Long notes often call for an emphasis on intensity and tone color, short notes on rhythmic drive and vitality.)
  3. Are there places in this music where rhythmic activity increases or decreases?
  4. Are there any syncopations?
  5. Are there any rhythmic patterns used again and again?
  6. Are there rests? What seems to be the purpose of the rests?
  7. An ostinato is a rhythmic (or melodic / rhythmic) pattern used again and again. It is one way a composer may give unity to his composition. Is there a rhythmic ostinato pattern in this music? Describe. (Also, see Melody, #6.)
4. Yes, bars 8, 10, 26, 28.
  5. Yes, .
  6. Many ; some used for syncopation, some to let accompaniment have its turn.
  7.  used over and over in accompaniment.

Melody is the horizontal organization of pitch. It is important to know which voice part (or sometimes which instrument) has the melody. The melody line should be more prominent than the other parts. Melody is strongly affected by tempo and dynamics.

STUDENT ASSIGNMENTS	EXAMPLES
1. Which voice part has the melody in this music? Does that part keep the melody all the way through or does it move from voice to voice?	1. S has melody most of the time. In section B, bars 26-36, S & T take turns having melody. In A', SATB each have a short turn with melody. Bars 16-24 piano has melody.
2. Does the melody move mostly by steps or does it have skips in it? a) Are there repeated notes in the melody? b) Does part of the melody outline a recognizable chord? c) Are there any big skips (or leaps) in the melody? (A leap calls attention to itself and often highlights text and mood.)	2. Steps and skips.  a) No repeated notes.  b) Yes. GBD (G M triad).  c) No big skips.
3. Phrases may be long or short. a) Are most of the phrases the same length in this music? b) Find the longest phrase. Describe. c) Find the shorter phrase. Describe. (Long phrases generally require more intensity, short ones less intensity.)	3.  a) Yes, most are 4 measures in length. b) p. 5, bars 32-39. c) p. 7, bars 52-53.
4. Are there any motifs (melodic patterns) used over and over in this music? Describe.	4. Yes. gabg. Same motif used in all voices. It moves to different starting note.
5. Are there sequences? Describe.	5. Yes, gabg - abca, bars 9 and 10 and other places.
6. Is there a melodic/rhythmic ostinato in this music? Describe.	6. No, only a rhythmic ostinato.
7. Are there any ornaments: trills, long melismas or other? Describe.	7. Melismas in S & A, Section B.
8. Is there a cantus firmus used in this music? (Also, see Texture, #8.)	
9. Cadence means resting place. Many times all voices and accompaniment cadence together. Often voices cadence separately. Are there any places in this music where all voices do not cadence together?	9. On p. 6, S cadences in bar 40, A in bar 41, B & T in bar 42.

10. Are there a lot of accidentals in your music? List the ones in your part. (If there are many, say there are many and just list some of them.)  
To think about: Do the accidentals affect the mood or do they seem to reflect the text?  
Bonus
11. Are the principal melodies in your music major or minor or other? ("Other" could be pentatonic, whole tone, modal, chromatic.)

10. Only 4 different accidentals in Bass part.  $b^b$ ,  $c^\sharp$ ,  $f^\sharp$ ,  $e^b$ . These are used quite a few times.



Harmony is the vertical organization of pitch. Another way to say it is that harmony is a simultaneous combination of pitches. We call those combinations of different pitches chords. Some chords are very restful, others leave us in the air; they make us look forward to another restful chord. All good choirs know that music would be very dull if we sang all pitches in a phrase the same way. Most phrases have "active" chords--we increase intensity up to the active chord(s) and then the energy relaxes back down to the restful chord(s). Very often the "active" chords (sometimes called dissonant) are combined with more rhythmic movement, an increase in dynamics and the climax of the melodic phrase. All these elements work together to produce tension which then needs to be relaxed (or resolved). Sometimes entire sections in the form may contain these more exciting elements and then the following section will decrease in intensity. Harmony is one important way a composer has of giving variety to his music. Observe how harmonies are used (along with rhythm, melody and dynamics) to make music more interesting and exciting. If we "feel" the differences in harmonies, we will perform the music more truthfully.

STUDENT ASSIGNMENT	EXAMPLES
1. Does your music use "traditional" chords (like those used in hymns and most popular music) or more contemporary chords?	
2. Find a tension producing chord in your music. Where is it? Does it resolve?	2. Bar 4, 3rd and 4th beats resolves to bar 5, 1st beat.
3. Look at the outer voices. a) Do you find examples of these voices moving away from or toward each other (contrary motion)? Describe. b) Do you find examples of voices moving in the same direction (parallel motion)? Describe.	3. a) S & B - contrary motion bars 12-16.  b) SAT in parallel motion bars 22-25, 36-38.
4. Is this music in a major key, a minor key or something else? (The something else could be a mode, or whole tone or pentatonic.)	4. Major key.
5. What key is your music in? a) Does it begin and end in the same key? b) Does it modulate?	5. G major a) Yes  b) Yes.
Bonus	
6. Figure out the key scheme and mark it in the music at the main cadences.	
7. Chords can be built in 3rds (tertian), 4ths (quartal), 2nds (clusters) or in any combination of intervals. Spell out 3 chords and show intervals. Choose one usual and 2 less usual chords.	7. $\begin{array}{l} g > 4th \\ d > 3rd \\ b > 3rd \\ g > 3rd \end{array}$ $\begin{array}{l} ab > 2nd \\ gb > 3rd \\ eb > 3rd \\ bb > 4th \end{array}$  $\begin{array}{l} b > 4th \\ f\# > 2nd \\ e > 3rd \\ c > 3rd \end{array}$

Texture has to do with how many vocal and instrumental parts are used and how they are used. For example, try this exercise. All speak "My country 'tis of thee, sweet land of liberty, of thee I sing" together in rhythm. You are speaking in unison. In music that is called monophony. Next, sing together the same words. Sopranos on e' (don't change pitch, keep singing the same note), altos on c', tenors on g, basses on c. You are (of course) singing chords. That is called homophony. Next, this time speaking the words, S begin first, when S gets to "'tis," altos begin, then tenors, then basses. It's like a round. The musical name is polyphony.

Something else to consider in texture is whether it is "thick" or "thin." A soprano, singing a duet with a flute in approximately the same range, would be an example of "thin" texture. An 8 part chorus with B II singing very low notes and S I singing very high ones would be an example of "thick" texture.

Composers are aware that using different textures can greatly affect their compositions. As choral singers we need to be aware of the effect and also realize that different textures require that we use our voices in different ways. We can ruin monophonic and polyphonic compositions if we use a lot of vibrato. Both of those textures require careful blend of the individual line or lines. Heavy vibrato destroys blend. Homophonic music allows for more vibrato.

Adding voices can increase intensity; subtracting can decrease intensity.


STUDENT ASSIGNMENT	EXAMPLES
1. Is this music monophonic, homophonic or polyphonic? Or, does it change textures. Describe.	1. Mostly homophonic. Section C is polyphonic.
2. If the piece is polyphonic, do the parts imitate each other, or is there free counterpoint? (Counterpoint is a synonym for polyphony.)	2. Section C imitates.
3. To think about: If the music is polyphonic, what does that do to the text?	
4. How many voice parts are there in this music? a) Do all parts sing all the time? b) Are there any solo sections, duets, trios, etc.	4. 4 parts a) No b) trio ATB, pp. 4 and 5.
5. Are there any "echo" sections or antiphonal passages; that is, when different voices seem to be in a dialog, some answering or responding to another voice or group of voices? (There can also be "dialog" between instruments and voices.)	

6. Is the texture "thin" or "thick"? Consider accompaniment as well as voice.

Bonus

7. Some polyphonic music is written in a prescribed way known as a fugue. The main melody is called a subject, the second subject called a countersubject. If your music is a fugue, or has a fugal section in it, mark S over every Subject and CS over every countersubject.
8. Is there a cantus firmus used in the music? a) In which voice?  
b) What are the other voices doing?

Dynamics has to do with gradations of loudness and softness. It contributes greatly to the emotional effect of the music.

STUDENT ASSIGNMENT	EXAMPLES
<ol style="list-style-type: none"> <li>1. Is this music basically soft or loud or does it have a lot of variety? Describe.</li> <li>2. Do the phrases have a dynamic shape as well as a pitch shape?</li> <li>3. Are there times when one part needs to be louder than the other parts? Why? Describe.</li> <li>4. Are the dynamics related to the meaning of the text?</li> <li>5. Do the dynamics ever increase or decrease intensity in this music? Describe.</li> </ol>	<ol style="list-style-type: none"> <li>1. Variety. Begins <i>f</i> Part B is <i>p</i>, C starts softly and , A' is <i>f</i>, ends <i>ff</i>.</li> <li>3. T has melody on p. 3. Needs to be louder than other parts.</li> <li>5. Long cresc. p. 5 increases intensity. <i>dim.</i> p. 6 decreases intensity.</li> </ol>

### Articulation

Articulation has to do with the way a pitch is sung or played. Voices can move smoothly from one note to the next (*legato*) or can be cut short so that each note is separated from the next (*staccato*) or can be accented (*marcato*). Correct articulation is a very important part of good performance. With singers, consonants are the articulators.

STUDENT ASSIGNMENT	EXAMPLES
<ol style="list-style-type: none"> <li>1. Is this music to be sung in a <i>legato</i> style, or <i>staccato</i>, or <i>marcato</i>? a) Are different articulations called for? Describe. Check accompaniment also.</li> <li>2. Are there any loud accents or <i>sforzandos</i>?</li> <li>3. Are any unusual articulations required?</li> </ol>	

This glossary is designed to help you learn about music in two ways: 1) to learn terminology used by musicians, and 2) to learn to place words in categories by element or usage.

### Alphabetical List of Terms

- AB. see FORM  
 ABA. see FORM  
 Accelerando. see TEMPO  
 Accent. see ARTICULATION and RHYTHM  
 Accidental. see MELODY  
 Allegro. see TEMPO  
 Andante. see TEMPO  
 Antiphonal. see TEXTURE  
 ARTICULATION.  
 A tempo. see TEMPO  
 Cadence. see HARMONY and MELODY  
 Cantus firmus. see MELODY and TEXTURE  
 Chord. see HARMONY  
 Chromatic. see MELODY  
 Cluster. see HARMONY  
 Consonance. see HARMONY  
 Counterpoint. see TEXTURE  
 Countersubject. see FORM and TEXTURE  
 Crescendo. see DYNAMICS  
 Decrescendo. see DYNAMICS  
 Diminuendo. see DYNAMICS  
 Dissonance. see HARMONY  
 DYNAMICS  
 FORM  
 Forte. see DYNAMICS  
 Fortissimo. see DYNAMICS  
 Fugal. see FORM and TEXTURE  
 Fugue. see FORM and TEXTURE  
 HARMONY  
 Homophony. see TEXTURE  
 Imitation. see TEXTURE  
 Interval. see HARMONY and MELODY  
 Largo. see TEMPO  
 Legato. see ARTICULATION  
 Lento. see TEMPO  
 Marcato. see ARTICULATION  
 Major. see MELODY (Scales)  
 Melisma. see MELODY  
 MELODY  
 Meter. see RHYTHM  
 Mezzo. see DYNAMICS  
 Minor. see MELODY (Scale)  
 Moderato. see TEMPO  
 Modulation. see HARMONY  
 Monophony. see TEXTURE  
 Mordent. see MELODY (Ornament)  
 Motif. see MELODY  
 Ornament. see MELODY  
 Pentatonic. see MELODY  
 Phrase. see MELODY  
 Piano. see DYNAMICS  
 Pianissimo. see DYNAMICS  
 Presto. see TEMPO  
 Quartal. see HARMONY  
 Rallentando. see TEMPO  
 RHYTHM  
 Ritardando. see TEMPO  
 Rubato. see TEMPO  
 Scale. see MELODY  
 Sequence. see MELODY  
 Sforzando. see ARTICULATION  
 Staccato. see ARTICULATION  
 Subject. see FORM and TEXTURE  
 Syncopation. see RHYTHM  
 TEMPO  
 Tertian. see HARMONY  
 TEXTURE  
 Through-composed. see FORM  
 TIMBRE  
 Tonality. see HARMONY  
 Triad. see HARMONY  
 Trill. see MELODY (Ornament)  
 Turn. see MELODY (Ornament)  
 Whole tone. see MELODY (Scale)  
 Vivace. see TEMPO

**ARTICULATION.** Relates to the attack of a pitch and the method of moving from note to note, whether smoothly, detached, etc.

**Accent.** Most common usage: dynamic stress of a tone. At times indicated by > over the tone. The sign > shows that the tone is attacked and then becomes slightly softer. (Other types of accent: 1) "agogic" accent which results from a longer note receiving more stress than a shorter note, and 2) "tonic" accent which results from a higher note receiving more stress than lower notes.) (Also see RHYTHM).


**Legato.** (It.) To move very smoothly from note to note.


**Marcato.** (It.) Marked, emphasized.


**Sforzando.** (It.) A sudden and strong accent on a single note or chord.  
Abbr.: sf or sfz.

**Staccato.** (It.) Each note detached from the next. Symbol: ; (dot over the note) or ♣.

**DYNAMICS.** Gradations of loudness and softness in music. Related to volume and intensity.

**Crescendo.** (It.) Term for increasing in loudness. Abbr.: cresc.  
Symbol: 

**Decrescendo.** (It.) Term for decreasing in loudness. Abbr.: decresc.  
Symbol:  Synonym: Dimenuendo.

**Diminuendo.** (It.) Synonym: Decrescendo. Abbr.: dim. Symbol: 

**Forte.** (It.) Loud. Abbr.: f

**Fortissimo.** (It.) Very loud. Abbr.: ff

**Mezzo.** (It.) Medium. Used with f; mf (medium loud) and p; mp (medium soft).

**Piano.** (It.) Soft. Abbr.: p

**Pianissimo.** (It.) Very soft. Abbr.: pp

**FORM.** Logical organization of the musical elements into a satisfying whole.

**ABA.** A popular form in which the B section adds variety by presenting contrasting musical material. The second A provides unity by repeating the first A either exactly or in a slightly modified version. Also known as "ternary" form.

**AB.** A popular form consisting of two main sections. Usually both sections are repeated. Also called "binary" form.

**Fugue.** A tightly structured and very complicated form of imitative counterpoint.

**Subject.** Name given to the main melody in a fugue. Each part sings the "subject."

**Countersubject.** Name given to the secondary melody in a fugue.

**Fugal.** Fugue-like, uses imitative counterpoint.

**Through-composed.** A form in which new material is presented throughout the composition. Material is not repeated.

**HARMONY.** 1) Simultaneous combination of pitches, "chord." 2) Chordal (or vertical) structure of a musical composition.

**Cadence.** A melodic or harmonic formula which gives the impression of a momentary or permanent conclusion. Occurs at ends of phrase, section or composition.

**Chord.** Two or more different pitches played or sung at the same time.

Cluster. A type of chord in which all the intervals are very small.  
Example: A "cluster" will sound if you sit on the piano keyboard or lay your arm flat on the keyboard. Used by some contemporary composers.

Consonant. Term used to describe an "agreeable" effect produced by certain chords. The word is subjective or relative. What may be "consonant" to one person may be "dissonant" to another.

Dissonant. The opposite of consonant. (See above). This term is also subjective.

Interval. The distance between two pitches. (c to d = 2nd, c to e = 3rd, etc.) Intervals may be stacked on top of each other, producing chords; or laid out in a line, producing melody.

Modulation. The change of key within a composition.

Quartal. Adjective which describes a chord built in 4ths. Example:  
Used in some contemporary music.

d  
a  
e  
b

Tertian. Adjective which describes a chord built in 3rds. Example:

g  
e  
c

Tonality. Music written in a major or minor key. Differs from modality.

Triad. A three note chord.

MELODY. A succession of musical tones, involves horizontal motion.

Accidental. A sharp, flat or natural added to a note within the music which does not appear in the key signature.

Cantus firmus. A borrowed melody which is made the basis of a composition by the addition of contrapuntal voices.

Cadence. A melodic or harmonic formula which gives the impression of a momentary or permanent conclusion. Occurs at ends of phrase, section or composition.



Interval. The difference in pitch between two tones. (c to d = 2nd, c to e = 3rd, etc.) Intervals may be stacked on top of each other, producing chords; or laid out in a line, producing melody.


Melisma. One syllable sung on many notes.


Motif. The briefest intelligible and self-contained fragment of a musical theme or subject; the germinating cells of a musical composition.

Ornament. One or more notes considered as a special decoration or embellishment of a melody. At times indicated by a sign or abbreviation, at times written out by the composer.

Mordent. A musical ornament consisting of the alternation of the written note with the note immediately below it.

Symbol:  , sung  .

Trill. A musical ornament consisting of the rapid alternation of a given note with the note above it. Symbols: tr, .

Turn. A musical ornament consisting of 4 notes which wind around the principal note. Symbol: .

Phrase. A group of notes that express a musical thought.

Scale. Pattern of tones used in a piece of music, arranged in rising pitches. There are many kinds of scales. Here are a few:

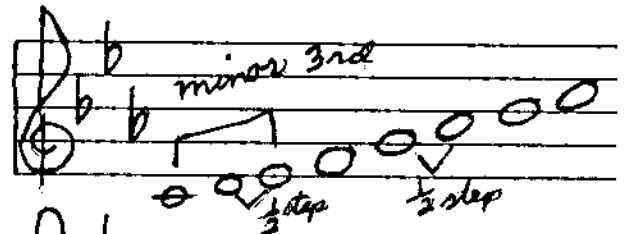
Major scale. 8 scale degrees using a set pattern of whole steps (w) and half steps ( $\frac{1}{2}$ ).

Example: c d e f g a b c  
           w w  $\frac{1}{2}$  w w w  $\frac{1}{2}$

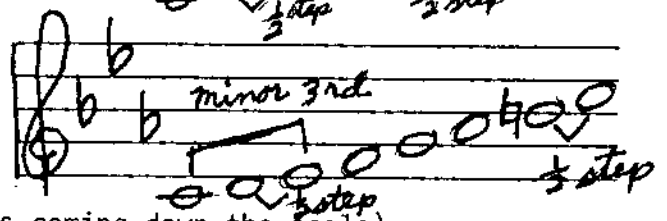
It may begin on any pitch but must keep the same pattern of whole and  $\frac{1}{2}$  steps.

Minor scale. A type of scale which principally differs from the major scale by means of a lowered (or minor) third degree of the scale. There are 3 types of minor scales in common usage.

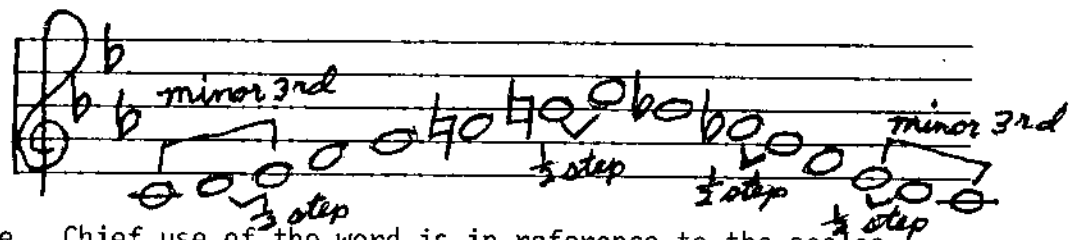
Natural minor



Harmonic minor



Melodic minor (changes coming down the scale)



Mode. Chief use of the word is in reference to the scales prevalent in the Middle Ages and commonly used until the seventeenth century. Sometimes called "church mode." Some of the most common mode names: Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Ionian. Each mode has its own pattern of whole and  $\frac{1}{2}$  steps. Like the major and minor scales each may be "transposed" to any beginning pitch; for example, Dorian does not have to begin on "d."

Dorian	d e f g a b c d	
	1 2 3 4 5 6 7 8	
Phrygian	e f g a b c d e	
	1 2 3 4 5 6 7 8	
Lydian	f g a b c d e f	
	1 2 3 4 5 6 7 8	
Mixolydian	g a b c d e f g	
	1 2 3 4 5 6 7 8	
Aeolian	a b c d e f g a	(like natural minor)
	1 2 3 4 5 6 7 8	
Ionian	c d e f g a b c	(like major)
	1 2 3 4 5 6 7 8	

( $\checkmark$  means  $\frac{1}{2}$  step, the others are whole steps)



Chromatic scale. A scale made up of 12  $\frac{1}{2}$  steps. Example: c, c#, d, d#, e, f, f#, g, g#, a, a#, b, c.

Pentatonic scale. Consists of 5 tones. Example: black keys of piano. d<sup>b</sup>, e<sup>b</sup>, g<sup>b</sup>, a<sup>b</sup>, b<sup>b</sup>. Notice that there are no half steps.

Whole tone scale. As its name tells us, only whole steps are used in this scale. Example: c, d, e, f#, g#, a#, c.

Sequence. The repetition of a short musical phrase by the same voice part at another pitch level, usually at the second above or below.

RHYTHM. Everything that pertains to the duration of a musical sound.

Accent. Dynamic stress of a tone. At times indicated by the symbol > over the tone. (See "accent" under ARTICULATION for more detail.)

Meter. The grouping of beats into 2, 3, 4 or other units. The grouping is indicated by barlines which mark off measures.

Example:  $\frac{3}{4}$  ♩ ♩ ♩ | ♩ ♩ ♩ |

Syncopation. Any deliberate upsetting of the normal pulse of meter, accent, and rhythm. Commonly found in 20th century jazz.

Tempo. The rate of speed of a composition. (Actually, the rate of speed of the beats of a composition.)

TEMPO. See above. (Tempo is a part of Rhythm. Since it has so many indications, a separate heading is appropriate.)

Accelerando. (It.) Becoming faster.

Allegro. (It.) Tempo marking indicating lively or rather fast.  
Translation: cheerful.

Andante. (It.) Moderate speed.

A tempo. (It.) Return to original tempo after a change.

Largo. (It.) Very slow tempo, usually combined with great expressiveness.

Lento. (It.) Slow.

Moderato. (It.) Moderate speed, between andante and allegro.

Presto. (It.) Very quick.

Rallentando. (It.) Gradually becoming slower. Abbr.: rall.

Synonym: Ritardando.

Ritardando. (It.) See Rallentando. Abbr.: rit.

Rubato. (It.) Describes a flexible tempo consisting of slight accelerandos and ritardandos.

Vivace. (It.) Quick, lively tempo.

TEXTURE. There are three textures in music: 1) monophonic, one line of melody, unaccompanied; 2) polyphonic, two or more independent melodic lines moving simultaneously; and 3) homophonic, chordal music. The first two textures may be thought of as horizontal, the third as vertical.

Antiphonal. Alternating musical forces, usually two.

Cantus firmus. A borrowed melody which is made the basis of a composition by the addition of contrapuntal voices.

Counterpoint. The combination of distinctive melodic lines or parts into a single musical fabric. Syn.: polyphony.

Fugal. Fugue-like, uses imitative counterpoint.

Fugue. A tightly structured and very complicated form of imitative counterpoint. See FORM.

Homophony. Strict chordal style of writing.

Imitation. The restatement in close succession of a melody (motif or subject) in different parts of a contrapuntal texture.

Monophony. A single melodic line without accompaniment.

Polyphony. Music written as a combination of several simultaneous voices or parts. Syn.: counterpoint.

TIMBRE. The quality of tone; the difference between tones of the same <sup>219</sup> pitch if produced on various instruments, e.g., a voice, a violin.

Definitions were compiled and adapted from various sources, primarily Harvard Dictionary of Music by Willi Apel and A New Dictionary of Music by Arthur Jacobs.

STYLE WORKSHEETS  
FOR  
CHORAL SINGERS

Teacher's Guide

All competent choral directors/teachers are conscious of the need to impart musical information to their students. We study our scores thoroughly and insert bits of information as we rehearse for the ever-present performance demands. Many of us have wished for a way to organize the information which would benefit our students. We often fear that what we do is more related to training singers than educating them. These worksheets are an attempt to organize study for teachers and students.

The first set is designed to teach musical vocabulary and to help students to understand how music is constructed (analysis). The sheets may be used with any choral composition. Working through the sheets with two compositions should give the students a boost toward being able to see what the composer has done and what the choir needs to do to carry out his intentions. The other two sets are more advanced and are designed to help students gain insights into period style. The first set gives preliminary information which should lead into the other two. Ideally, the first set would be used with high school training choirs and the style sheets with the advanced choir. At this stage, the advanced choir will need to learn the information provided in the first set.

The sheets may in some cases be too detailed or too sketchy. Please adapt them to your own situation while at the same time teaching the concepts that are covered. You and your students will be testing the practicality of the materials. Keep notes on any ideas you have to improve the worksheets. It is my hope that with your help we will refine them into extremely practical aids for educating our singers for a lifetime understanding of and love for music.

*Buck Whitlock*

1. Have students keep a pencil readily available.
2. Be sure that students have numbered measures correctly. Begin "1" at first full measure (including accompaniment).
3. A Glossary will be found at the end of each section.
4. In Renaissance and Baroque sections, all students may do research on "Pertinent Biographical Data" or one student may do it and report findings. All students need to put information on worksheets.
5. For analysis work, students may work independently or in small groups.
6. In the Teacher's Guide, you will find that suggestions for "head" work and rehearsal suggestions are included. It is most important that students realize the close relationship of analysis and good music making.
7. Familiarize yourself with all the information from each style period before beginning rehearsals of work from that period. This will allow you to guide students' study more effectively.
8. You will need to "play it by ear" concerning time allotted for work on the sheets. You might work 5 to 10 minutes a day until you have completed all the categories, or it might be better to spend longer periods of time twice a week with the notebooks. You are the only one who can sense the choir's readiness to do the work.

The Worksheets should have given your students some knowledge of the elements of music, the vocabulary of music and some basic musical concepts. If they have also gained aesthetic insights, so much the better. In order to help them gain these insights, you will need to emphasize "unity and variety" in form, "tension and repose" created by the skillful combination of elements and help them to see how the elements are interrelated. When we find ways to relate music to man's inner life, then we are teaching at a very high level. This probably means we have to preach some as well as teach. Good luck.

## Analysis Worksheets (General)

In this general section, the student assignments should be self-explanatory. Be certain that you read through each topic (Text, Timbre, Form, etc.) before having the students begin their work. Some of the work should be done individually, some in small groups and some all together as a class. See that the students use the Glossary and that they gain a good understanding of the vocabulary. Your main task is to help them see that knowledge enhances performance.

## Text

1. After students have read the introductory remarks and before they begin the assignments, try this exercise with them. The point of the exercise is to show how it is possible for different composers to interpret the same text in various ways. Use the Kyrie from the Catholic Mass.

Kyrie eleison (shout) (Translation: Lord, have mercy upon us.)	Kyrie eleison (loud but not shouted)	Kyrie eleison (normal voice)
--	---	---------------------------------

Christe eleison (softly) (Translation: Christ, have mercy upon us.)	Christe eleison (softer still)	Christe eleison (whispered)
---	-----------------------------------	--------------------------------

Kyrie eleison (normal voice)	Kyrie eleison (loudly)	Kyrie eleison (shout)
---------------------------------	---------------------------	--------------------------

Think up your own ways, or better still, have students design ways of giving a different kind of feeling to this text. Try different loud/soft, slow/fast, smooth/choppy combinations. This should give students an idea of how text can be "felt" differently, by different people and how the composer's choice of setting the text makes the performer and audience "feel" it in different ways.

2. #2 student assignment deals with emotional effect or "mood." See enclosed list of adjectives that might be useful to the students in defining "mood."
3. You know this, but as a reminder, beware of inaccurate translations in some poor editions. Some editors do not attempt to give a translation, they simply write words that could be used in a Protestant service or other occasions. Sometimes these "words" have nothing to do with the original meaning of the text. If you are not sure about translation, see if one of your language teachers could help you.

### Timbre

1. Optional but useful. After reading introduction to Timbre, have choir experiment with using "straight" tone, normal vibrato, heavy vibrato. Have them (or you might want to demonstrate) play around with creating harsh, edgy, throaty, spread sounds (all the bad ones) and then concentrate on the positive items: vibrant, resonant, clear, focused tone. Play with an "ah" vowel, making it brighter, darker.

### Form

After a consensus is reached on form letters, use those letters as rehearsal letters. This will reinforce the concept of form.

### Rhythm

#### Tempo

1. If the music does not have any tempo indications written in, either tell the choir how you decided on tempo or have them help you decide.
2. After your correct tempo is established and rehearsed several times, surprise the choir by taking the music much faster than it should be and/or much slower. Have them discuss how tempo can "make or break" the performance and why.
3. If your music is very romantic and requires tempo rubato, one day conduct it in a very strict, unrelenting tempo. Or if your music requires a strict tempo, rush and slow down and fool around with tempo. Get choir's reaction.

#### Meter

1. Have class read the text in rhythm giving the stressed syllables the proper accentuation. (If it is a long piece, just do a portion of it.) Read the text again, accenting the syllables that are on the 1st beat of each measure. Have students discover if the 1st beat should always have a strong accent or whether text and meter accent coincide or whether they are different.

### Melody

1. If the melody skips around from voice to voice or instrument, it is fun to have the voice part with the melody stand until the melody is over, then the new voice part stands.

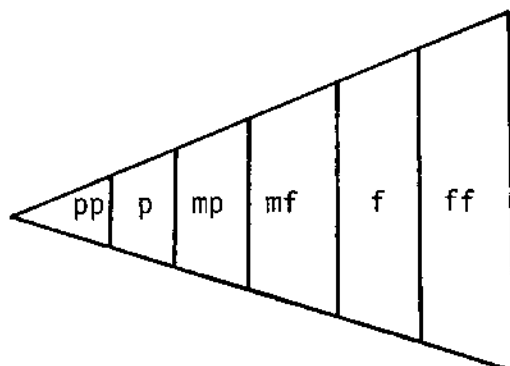
2. Have the students draw a few of their phrase shapes on a piece of paper, or have them outline the shapes with their hand in the air.
3. Have students place an X at the "top" of phrases. Have them "move" toward and away from the X's.

### Harmony

Teaching harmony could very quickly lead us into teaching college level theory. That's not what we want to do in a choir, of course. The main concept to teach is tension/repose.

1. If your choir normally uses the I (VI) IV V I progression as a warm-up exercise, have them sing it and explain that that is one of the most common traditional chord progressions. To teach them about resolving chords, have them sing the progression slowly, then don't allow them to resolve back to the I. Leave them on the V and at last let them resolve it. If you don't use that chord progression ordinarily, then perhaps you could play it on the piano. When you do, have them request the resolution.
2. Play cadences from the music you are studying. Mention modulation, saying, "We started in G M, where are we now?" or tell them if they are not equipped to figure it out.
3. Play any interesting chords in their study music, showing how the chords are built and seeing if those chords reflect mood and text.

### Dynamics



#### Dynamic Panel

1. Draw this diagram on the chalk board or put on a permanent poster board. Rehearse choir on ah or any vowel on a chord of your choosing; begin at mp and going through the softer side of the panel. Then progress from pp to ff. Regular work with this device in various ways will help the choir be more discriminating in the use of dynamics.



2. Devise exercises to help students understand the tasteful use of dynamics. Examples: (a) After rehearsing the music using correct dynamics, ask students to sing the entire piece at a mp level. Do not allow any shaping of phrases. (Frustration is often a good teacher.) (b) Another day have students begin each phrase p and end the phrase f or begin each phrase with a subito p or subito f. (This is good on two counts: students "feel" the need for use of good taste in dynamics and the choir rehearses flexibility toward conductor.) You will think of other exercises.

#### Articulation

1. Again, the use of exaggeration can be a powerful teacher. If your music requires legato singing, have students sing several phrases in a marcato style.
2. With some music it is useful to have the choir sing all the vowels at a pp level while producing the consonants at a f level. Students will learn about voiced and explosive consonants. This could also help choir with rhythmic precision.

APPENDIX Q

IMIC - RENAISSANCE

Student Analysis Worksheets and Teacher Guide

*Renaissance Period c. 1450-1600*

Dear Choral Singer:

You have learned a lot of musical terminology and some important concepts. In this section you will see how the composers of the late Renaissance used the elements of music in their own special way. Styles in music change, just as hair styles, clothing styles, and even manners change. You should enjoy taking a look at late 16th century musical style.

In order for 20th century singers to perform 16th century Latin motets and masses properly, it is important to come to an understanding of the psychological and theological differences between the two periods of time and between Protestant or Evangelical Christian churches and the Catholic Church.

Protestants tend to approach God and Jesus as Father and Brother. There is almost a sense of familiarity with the Deity. Prayer is very personal and direct. Catholics certainly acknowledge the Fatherhood and Brotherhood concepts of the Deity but have emphasized the holy, omnipotent, omnipresent aspects of God: Father, Son and Holy Spirit. God is approached in awe and reverence. The mystery of God is conveyed and dramatized. The individual often approaches God through his Saints rather than directly. Prayers are ancient and standardized, not changed or extemporized each day.

If we mentally place ourselves in a large European Cathedral, where even the building makes man seem small, and kneel, women with heads covered, it is easier to comprehend the difference of feeling that comes in that setting as contrasted to Protestant services.

Catholics certainly felt great devotion but expressed it a more serene and mystical way. It is important for present day singers to sense the quiet, reserved dignity that pervades the extraordinary music of the church of the late 16th century.

The Renaissance Period is often called "The Golden Age of Polyphony." The music of Palestrina and his contemporaries is thought by many to be the ideal Catholic worship music.

## Sacred Polyphony of the Roman Catholic Church

Late 16th Century

## Forms:

Mass  
 Ordinary of the Mass:  
 Kyrie  
 Gloria  
 Credo  
 Sanctus et Benedictus  
 Agnus Dei

Motet

## Principal Composers:

Monte	1521-1603
*Palestrina	1525-1594
*Lassus	1532-1594
*Byrd	1543-1623
Nanino	1545-1607
*Victoria	1549-1611
Gallus (Handl)	1550-1585
Anerio	1560-1614
Hassler	1564-1612

### Composer and Pertinent Biographical Data:

#### Give:

- 1) Dates and places of birth and death.
- 2) Places of employment, cities, and employer, whether church or noble patron.
- 3) Significant teachers and students.
- 4) Principal types of composition.
- 5) Any other interesting information.

#### Sources:

Sadie, Stanley, ed. Grove's Dictionary of Music and Musicians. 6th edition. MacMillan, 1980. 20v.

Slonimsky, Nicolas. Baker's Biographical Dictionary of Musicians. 6th edition. G. Schirmer, 1978.

#### Additional Sources for the Ambitious Student:

Brown, Howard Mayer. Music in the Renaissance. Prentice Hall, 1976.

Crocker, Richard L. A History of Musical Style. McGraw Hill, 1966.

Grout, Donald J. A History of Western Music. 3rd edition. W. W. Norton, 1980.

#### Additional Sources on Style:

Dart, Thurston. The Interpretation of Music. Hutchinson University Library, 1954.

Howerton, George. Technique and Style in Choral Singing. C. Fischer, 1957.

Robinson, Ray and Allen, Winold. The Choral Experience. Harper's College Press, 1976.

General Style Characteristics  
and  
Student Analysis Worksheets

Contents:

Text and Form  
Timbre  
Melody  
Harmony  
Rhythm  
Texture  
Dynamics



Text and Form -- General Style Characteristics

Ren.

1. Text of prime importance.
2. Music takes its form from the divisions of the text.
3. Proper syllabic stress controls rhythmic flow.
4. Sound of the text is as important as text meaning. It is necessary to keep a detached attitude and not allow singing to become emotional. Tranquillity of mood prevailed.
5. Composers often used text painting.
6. Words are set syllabically (one syllable, one note), neumatically (one syllable, two or three notes) or melismatically (one syllable, many notes).

STUDENT ASSIGNMENT

1. Number measures, beginning with first complete measure.
2. Is this a motet or a mass section? Write on worksheet.
3. Write exact or loose translation on worksheet.
4. On score, mark all stressed syllables. Ask for help if necessary.
5. On score, mark the "form;" that is, indicate where the musical material changes and mark it with a letter. Ask for help if unsure.
6. Are there any melismas in your part? What words are treated this way? Describe. If there are many, describe two and say that there are many (or several) more.
7. Are there melismas in other parts? Describe.

EXAMPLES

2. (title) by (composer) is a Renaissance motet.
4. Ave Maria.
5. Write A at the beginning, B at new text and musical material, etc. Be sure to put letters at the first indication of a new section.
6. Alto part. Melisma: Bars 15-18, Deo, 7 notes on "De," etc.
7. Write: none or some in other parts or melismas only in Soprano and Tenor parts (for example).

Ren.

Timbre -- General Style Characteristics

1. 2 to 8 parts, 4 or 5 parts most common.
2. Only males were allowed to sing in church so all treble parts in sacred music were written for boys. Boys' voices have a "purer" sound and employ less vibrato than women's voices.
3. Purity of tone is required because of Catholic attitude toward worship which is less emotional, more objective and detached.
4. No independent parts were written for instruments. However, instruments were frequently used to either double one or all voice parts or to replace one or more vocal lines. Today sacred polyphony is most often sung without accompaniment.
5. Choirs were generally small by our standards.

STUDENT ASSIGNMENT

1. Describe voicing. SATB (S = Soprano, A = Alto, etc.) or other. Any accompaniment? Is it for rehearsal only? Should it be accompanied? Put notes on worksheet.
2. Do girls need to sing with special tone quality? Why? Would men need to adjust to girls' quality? How? Put notes on worksheet.
3. To think about: Is this piece highly emotional? What do emotions have to do with tone quality?

Melody -- General Style Characteristics

1. The concept of melody is based on Gregorian Chant.
2. Most melodies progress stepwise with very few large jumps. Bass will generally have larger intervals than other voices.
3. Scale basis is modal.
4. Range of each part is limited.
5. Phrase lengths vary and are generally not too long.
6. Each text idea is given its own melodic motif.

7. Chant, hymn tune or even secular melodies are often basis of composition. "Borrowed" melody is at times used as a cantus firmus. At times composers used melodies in augmentation or diminution.
8. Some composers used many accidentals. At times composers expected their singers to raise or lower (sharp, natural or flat) a tone but did not write it in the music. This was called musica ficta. (Most modern editors put the musica ficta in for us.)
9. Melodic ornaments: licht pause, use of melodic/rhythmic embellishment at cadences, decoration of important words.
10. Some sequencing used.

STUDENT ASSIGNMENT

1. Write range of your part on worksheet.
2. Find your longest phrase, shortest phrase. Describe.
3. Are there any accidentals in your part, in other parts? Describe.
4. Are there any ornaments in your part, in other parts? Describe.
5. Are there any sequences in your part. Describe. If there are many, describe one but say there are many.

EXAMPLES

1. Range of tenor part, d  $\nearrow$  f#'
2. Longest phrase: bars 46/ 47 / 48 / 49 / 50  
0 Jesu fili Mari-ae  
Shortest phrase: bar 30 / 31  
o pi - e
3. Accidentals: Bass part: bar 32 46 etc.  
g# b $\flat$   
Other parts: g#'s, c#'s, d#'s, b'is, etc.
4. Ornaments: Soprano part: bar 28, lict pause; bar 34, cadence embellishment (or little turn).  
Other parts: bar 12 -- bass, bar 19 -- tenor, bar 23 -- alto, etc.
5. Sequence -- alto part: 4 note figure repeated one step higher in bars 6 and 7.

Harmony -- General Style Characteristics

1. In polyphony, each voice part is as important as the others. Equally impressive is that all voice parts fit together to make beautiful harmonies. The skillful combination of melodic lines result in modal harmonies.
2. Chords were tertian and triadic.
3. Modes were used by Renaissance composers. By the end of the period there was more and more use of the Aeolian (natural minor) and Ionian (major) modes. We can say that harmonies are modal but tending toward major/minor tonality.
4. Much of the time voices cadence independently or in pairs which allows "dovetailing" of phrases; that is, a voice (or voices) finishes a phrase while others are beginning a new phrase. Sometimes called "overlapping" phrases.
5. All voices cadence together at the close of big sections or end of composition.
6. Picardy 3rd often used.
7. Strict treatment of dissonance. Common dissonances: passing tones, neighboring tones and suspensions.

STUDENT ASSIGNMENT

1. Find 3 tertian chords. Spell them out and mark measure numbers.
2. Are there any dovetailed phrases? If so, describe.
3. Are there places where all voices cadence together? Describe.
4. Is there a picardy 3rd? Spell it out.
5. Describe 3 dissonances.
6. Does this music seem to be in the Aeolian Mode (minor), Ionian Mode (major) or other? Or does there seem to be a mixture.  
 Bonus
7. Does this music begin and end on the same chord, or does it seem to begin and end in what we would call different "Keys"?

EXAMPLES

1. Tertian chords:            a'    d'  
                                  c#'    a  
                                  e     f  
                                  Bar 1 A , bar 4 D , etc.
2. Dovetailed phrase:  
    Bar 2, S ends phrase while ATB begin new phrase.
3. All parts cadence together at bars 4, 8, 15, 35, 50.
4. Picardy 3rd:            d  
                                  a  
                                  f#  
                                  bar 60 D
5. Suspension between S and T, bar 4; Neighboring tone, B, bar 7; Passing tone, A bar 18.

Rhythm -- General Style Characteristics

Ren.

1. No tempo indications.
2. Moderate tempos. Tactus ranges from 50-80 M.M. with a little leeway on each side.
3. Tactus remains constant except for slight easing of tempo at close of large sections. Often tempo slows itself down because the composer used longer notes.
4. Barlines did not serve the same purpose for Renaissance composers and performers as they do for later composers and performers. We have to ignore the barlines as an indication of accent and depend on syllabic stress and obvious groupings of notes as a guide to accentuation.
5. Composers often included a meter change, most often duple to triple and back to duple. Tactus remains constant.
6. Some use of hemiola.
7. What seems to be syncopation is not.

STUDENT ASSIGNMENT

1. Scan your part. Notice how many times you would be singing incorrectly if you put an accent on the "first beat" of a measure. Count these and write them on worksheet.
2. Notice how often voice parts stress syllables at different times. Describe 2 of these.
3. Is there a meter change? Where and from what to what? Does it return to original meter? Where? Give bar numbers.
4. Which note value is most commonly used? Which seems to be next most used? What note values are used.

EXAMPLES

1. Tenor part: There are 16 places where barline accents would be incorrect.
2. SAT stress Vir (of Virgine) on 3rd beat of bar 7 while B stresses on beat 1. Bar 12 - T stresses cru (of cruce) on 3rd beat, S & B on 1st beat of bar 13 and A on 3rd beat of bar 13.  
Bar 43 - meter changes from 2 to 3 . Changes back back to 2 in bar 54.  
2 4
4. Most common note value =  $\text{♩}$ ; next most common =  $\text{♪}$   
These note values are used:  $\text{♩}$ ,  $\text{♪}$ ,  $\text{♫}$ ,  $\text{♬}$ ,  $\text{♭}$ ,  $\text{♮}$

Ren.

Texture -- General Style Characteristics

1. "Golden Age of Polyphony." Melodic and rhythmic freedom of voice parts and at the same time a beautiful euphonius texture of the whole.
2. Much of the polyphony is imitative, some is free counterpoint.
3. Some is homophonic, that is, all singing the same text at the same time. Even in chordal sections there will usually be some rhythmic movement in voice parts.
4. Music is basically linear. All voices of equal importance but an emphasis shifts from part to part.
5. Some Late Renaissance composers used antiphonal effects. At times choral orchestration was used.

STUDENT ASSIGNMENT

1. Describe 2 imitations. Sometimes voices imitate in pairs.
2. Is there any free counterpoint? If so, write bar numbers where this occurs.
3. Are there homophonic sections? If so, describe 2. Do all voices move exactly together or is there internal movement of some voice or voices? Describe.

EXAMPLES

1. Imitations: A begins bar 18, S bar 19 beat 1, B bar 19 beat 4, T bar 20 beat 2.
3. Homophonic section: bars 4-6. Bars 53-55 are homophonic except that alto part uses ♭, ♯ while other voices sing in steady ♯'s.

1. No dynamic markings were used.
2. Indications are that there were no extremes of dynamics in Renaissance music. Most choirs were relatively small and instruments were unable to play loudly by our standards. Modern Renaissance authorities usually limit the volume from *p* to *mf* with occasional  $\frac{f}{4}$  at some especially joyous sections.
3. A dynamic curve follows the shape of the phrase. In polyphonic music loud singing interferes with listener's ability to comprehend. Within a soft to moderate dynamic level, the voices give and take, increase and decrease with phrase shape and text stress.
4. On occasion, Renaissance composers used an echo effect. Sometimes they added and subtracted voices which affect the dynamic level.

## STUDENT ASSIGNMENT

1. Has an editor put dynamic markings in the score? After rehearsing the music for a time, do the markings seem to make sense? Describe markings that seem to be inappropriate.
2. In your part on the score, mark a little "x" over the climax of each phrase. As you sing, move toward the "x" and then away from it in order to sing the proper dynamic shape of the phrase.

- Antiphonal. Alternating choruses, usually two.
- Articulation. Legato (smooth) or staccato (detached) movement from one note to another.
- Augmentation. Lengthening of a melody by using longer note values.  
(♩ ♩ to replace ♪ ♪ )
- Cadence. A melodic or harmonic formula which gives the impression of a momentary or permanent conclusion. Occurs at ends of phrase, section or composition.
- Cantus firmus. A borrowed melody which is made the basis of a composition by the addition of contrapuntal voices.
- Chant. A general term meaning unaccompanied melody in free rhythm.  
Syn. Plainsong.
- Choral orchestration. Groups from the total ensemble alternate their singing and playing. Groups can be of equal or unequal sizes, sometimes they employ only higher voices, lower voices or a mixture of higher voices and lower voices. (Related to poly-choral style or antiphonal style.)
- Counterpoint. The combination of distinctive melodic lines or parts into a single musical fabric. Emphasis on horizontal movement of parts. Syn. Polyphony.
- Diminution. Decreasing the length of a melody by using shorter note value. (♪♪ to replace ♪♪)
- Dynamics. Gradations of loudness and softness in music.
- Harmony. 1) Simultaneous combination of sounds, "chord"  
2) Chordal (or vertical) structure of a musical composition.
- Hemiola. Use of ♩♩ instead of ♩.♩ in 6/4 or vice versa.  
Example 6/4 ♩.♩/♩♩♩/ or 3/2 ♩♩♩/♩.♩.♩.  
Causes a change in accentuation.
- Homophony. A melody with chords, all parts moving together. Emphasis on vertical movement.
- Imitation. The restatement in close succession of a melody (motif or subject) in different parts of a contrapuntal texture.
- Interval. The difference in pitch between two tones. (c to d = 2nd, c to e = 3rd, etc.)
- Mass. The most solemn service of the Roman Catholic Church, representing the commemoration and mystical repetition of the sacrifice of Christ on the Cross. The Ordinary of the Mass includes the Kyrie, Gloria, Credo, Sanctus and Agnus Dei which remain the same in every service. These are the sections which are most often set by composers.
- Melisma. One syllable sung on many notes.
- Melody. A succession of musical tones in a horizontal line.
- Mode. Chief use of the word is in reference to the scales prevalent in the Middle ages and commonly used until the seventeenth century. Sometimes called "church mode". Common mode names: Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Ionian.
- Motet (16th century). An unaccompanied choral composition, based on a Latin sacred text, and designed to be performed in the Catholic service.



- Picardy 3rd. The major third as used for the final chord of a composition in a minor key (or minor-like mode).
- Polyphony. Music written as a combination of several simultaneous voices or parts. Syn. Counterpoint.
- Rhythm. Everything that pertains to the duration of musical sound.
- Sequence. The repetition of a short musical phrase at another pitch in the same voice part, usually at the second above or below.
- Syncopation. Any deliberate upsetting of the normal pulse of meter, accent, and rhythm. Commonly found in 20th century jazz.
- Tactus. The 15th and 16th century term for beat. It has two parts, down and up  $\uparrow \downarrow$  and also meant conductor's beat.  
Tactus = approximately M.M. 50-80.
- Tempo. The rate of speed of a composition.
- Tertian. Adjective which describes a chord built in thirds. Commonly a triad (three note chord).
- Text painting. An expression in music of the ideas suggested by the words of the composition. Example: rising line with ascendit (Latin for ascending). Syn. Word painting.
- Texture. There are three textures in music: 1) monophonic, one line of melody, unaccompanied; 2) polyphonic, two or more independent melodic lines moving simultaneously; and 3) homophonic, a melodic line accompanied by chords. The first two textures may be thought of as horizontal, the third as vertical.
- Timbre. The quality of a tone; the difference between tones of the same pitch if produced on various instruments, e.g., a voice, a violin.

Definitions were compiled and adapted from various sources, primarily Harvard Dictionary of Music by Willi Apel and A New Dictionary of Music by Arthur Jacobs.

to

## Sacred Polyphony Worksheets

(If you choose to sing a mass or a multimovement motet, have students analyze only one section on paper. Verbally contrast other sections as you rehearse.)

TEXT & FORM

1. Have students speak text together with correct stresses.
2. Have students speak parts in rhythm, overemphasizing stressed syllables so that they may hear how stresses occur at different times in each part.
3. After they comprehend correct text, have them ignore what they have learned and stress only at barlines. (Negative learning)
4. Help students to find "form" (see Student Instructions #5). Allow them to try it on their own but then be certain that they have done it correctly by checking in class. Use "form" letters for rehearsal letters. It will help students to grasp structure.

TIMBRE

These thoughts really belong to the category of "aesthetics" but are closely related to attitudes about Renaissance tone. Label them as you prefer. You may find them useful.

1. Catholic music should be approached with a "cool" mind and detached attitude. Intense emotional reaction will distort the purpose of the music. Our pleasure is no less great, but instead of a chest heaving, flared nostril reaction; it can be an ear tickling, smile inside, twinkle in the eye, "ah ha, how exquisite" kind of reaction. Remember people kneeling, women with heads covered, massive stone buildings--small man, Great God--very un-Protestant. All this must be reflected in tone, tempo, dynamics, attitude. And yet, some highly creative flesh and blood man composed the music. It must not be dull but it cannot be flamboyant. Keep it in perspective.
2. Polyphonic texture is a less personal portrayal of text; therefore it requires less subjectivity of tone and attitude.
3. Think of the tone quality of men and boys in a 30 voice ensemble. This will affect approach to tone.
4. Mass settings are more objective than motet settings. Because the mass is said or sung many times every day all over the Catholic world, the psychology is that of a quiet intense dialogue between man and God. The prayers of the mass are automatically answered. There is a quiet certainty. Motets, on the other hand, use more dramatic Bible texts and special liturgical texts. Composers often reacted more personally to these texts.
5. Certain composers of the period allowed their personal reaction to the text to reveal itself in the music more than others. (Example: More subjectivity is apparent in Victoria than in Palestrina.)

1. If possible, play recording of Gregorian chant for students. Have students learn the Hodie Christus Natus Est chant. (Chant included at end of Teacher's Guide.)
2. Teach a brief lesson on modes. Explain that each mode has its own pattern of whole and half steps just like the major diatonic scale has. Review major scale 1 2 3 4 5 6 7 8 illustrating with C Major.

$\frac{1}{2}$  step                       $\frac{1}{2}$  step

(This is most easily visualized by using plastic keyboard to show the pattern.)

In the same way, using the keyboard as a visual aid show the distinctive pattern of whole and  $\frac{1}{2}$  steps for each mode.

Dorian	d e f g a b c d	
	1 2 3 4 5 6 7 8	
Phrygian	e f g a b c d e	
	1 2 3 4 5 6 7 8	
Lydian	f g a b c d e f	
	1 2 3 4 5 6 7 8	
Mixolydian	g a b c d e f g	
	1 2 3 4 5 6 7 8	
Aeolian	a b c d e f g a	(like natural minor)
	1 2 3 4 5 6 7 8	
Ionian	c d e f g a b c	(Like major)
	1 2 3 4 5 6 7 8	

Help the students to understand that all the modes may be "transposed" to any "key;" for example, Dorian does not have to begin on "d." It may begin at any pitch as long as the pattern remains the same.

This, of course, is a great oversimplification of the subject of modes but it should help to give the students a small insight into a very complex subject.

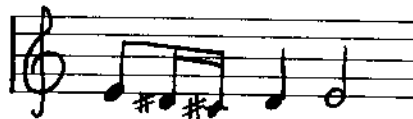
3. If students miss ornaments, point them out to them. It is not important for them to know technical names but it is valuable for them to recognize embellishments.

a. Licht pause



Between f and longer f when continuing on a syllable, produce a glottal stop on short note, reenter on long note. Common.

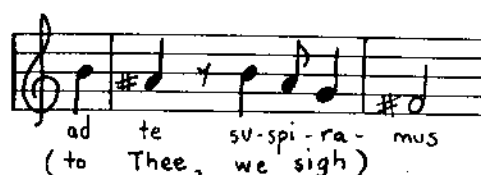
b. cadence embellishment



Very common.

- c. word decoration. On words like "dulcis," "Jesu," "Maria," "vita," etc., there is often a little turn; many times a figure like the cadence embellishment.

- d. text painting. This can be ascending notes on "ascendit," low quiet chords on "et mortuos" or any number of things. Here is an especially nice one.



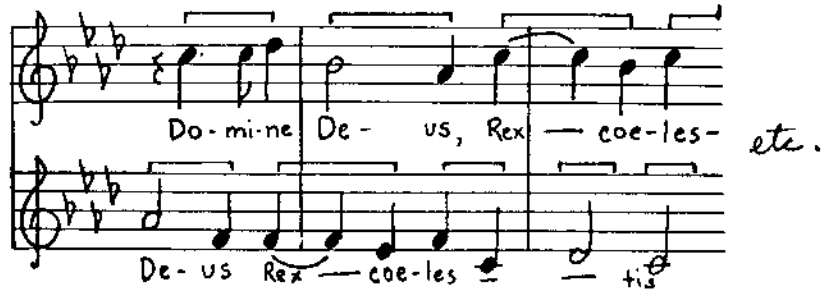
Eighth rest and descending line describes sighing.

### HARMONY

1. Contrast the independence of alto, tenor and bass lines in this style with the supporting roles they often take in later styles.
2. Point out dovetailed phrases and simultaneous cadences.
3. Have a short lesson on dissonances, pointing out specific places in the music. Dissonances may be "leaned into" a little but are not to be exploited as in later music.
4. Point out how bass line moves into cadence, often by 4th or 5th but sometimes by a step. Also notice how top voice moves at cadence, most often by a  $\frac{1}{2}$  step--raised leading tone breaking away from modes. Reemphasize cadence embellishment. Also are there any raised (Picardy) 3rds in internal cadences, or are they found only at the end?

### RHYTHM

1. If you are singing from "white" notation, mention that even though it "looks" slow, that is not necessarily true.
2. This music was often used in large resonant cathedrals or churches. When performing in such a building, tempo would necessarily be slowed to allow for reverberation time so that polyphonic lines would not run together. We have to adjust for our performance site.
3. In deciding tempo, consider shortest notes and how they can be gracefully executed. Also consider how the polyphonic lines interrelate. They must spin out their counterpoint so that listener may grasp but not move so slowly that flow is disturbed. Also consider text meaning. A resurrection text will most likely be more "up tempo" than a crucifixion text. Try different tempos in rehearsal. Allow students to see how you decide on the proper speed.
4. Rule of thumb which is not always dependable but should be considered: short notes give vitality and energy; longer notes allow relaxation of energy.
5. The most thorough way of preparing a Renaissance motet for performance is to find the microrhythms of each part and mark them thus:



This shows most clearly that even though it looks as if we are in 2, the rhythm of each part is totally independent. In this case 2

several of the patterns are in 3 but the soprano and alto parts do not begin the 3 stress — u u at the same time.

A less thorough, but almost as effective method is to put a stress line above each stressed note. This is very acceptable for the students' score marking. You will find that you will gain a much deeper understanding of the composition if you will mark the microrhythms in your score in the suggested manner. The interplay of the lines will come into much sharper focus.

6. In addition to the "hidden" microrhythms, Renaissance composers often inserted an obviously marked meter change near the end of some compositions. The most common of these is a change from duple to a true triple meter.

think  $\frac{2}{2}$   $\frac{3}{4}$   $\frac{2}{2}$

$d = d = d$

$\frac{1}{2} \frac{1}{2} = \frac{1}{3} \frac{2}{3} = \frac{1}{2} \frac{1}{2}$

(1 2) (1 2 3) (1 2)

1 tactus=1 tactus =1 tactus

Tactus does not change.

7. There are essentially three types of stress to consider in the performance of Renaissance music. They are:

- 1) metric stress --  $\overset{\frown}{1} \overset{\frown}{2} \overset{\frown}{1} \overset{\frown}{2} \overset{\frown}{1} \overset{\frown}{2}$

This is to be avoided. It is a concept that was used commonly only in dance music, never in polyphony.

- 2) agogic stress -- longer note, more emphasis.
- 3) tonic stress -- higher note, more emphasis.

In general, when a longer or higher note is used, the composer implies a stress. However, there are many exceptions. When a longer or higher note conflicts with the syllabic stress or comes at the end of a phrase it must not be stressed.

8. In cantus firmus compositions, see if there are any augmentations or diminutions of cantus or other materials.

9. On occasion there will be a short section which seems to be syncopated. Students (and some teachers) are tempted to treat these in the same way as 20th century jazz. Simply ask them to keep everything in its proper context.
10. Notice how rests are used. They allow imitation and they allow various numbers of voices to be used; maybe only one, then 2, then 4, etc. In certain places, special names (Jesus, Mary) or other important words are emphasized by placing rests before and after, like a parenthesis. Point out interesting use of rests to students.
11. On occasion in the late Renaissance, a hemiola will appear. Point out to students if your composition has one.

### TEXTURE

1. Assist students in finding imitations, free counterpoint and homophonic sections.
2. Have students discover the shifting importance of each voice part.
3. Point out antiphonal sections, if any.
4. Point out choral orchestration, if any.

### DYNAMICS

1. Give the students your opinion of the editing of the music and give them some reasons for your opinion.
2. Help students observe places where all lines arrive at greatest point of tension at the same time and places where each part arrives independently.
3. After a number of rehearsals, exaggeratedly Romanticize the dynamics. (Negative teaching). Get student reaction.
4. (This is really another category but seems to best fit under dynamics.) Articulation is principally legato. Between notes there is not the excessive used of *do do do do* that we find in music of the 19th century. Long notes either intensify (but not get noticeably louder) or decay, depending on their placement in the phrase.

APPENDIX R

IMIC - BAROQUE

Student Analysis Worksheets and Teacher Guide

*Baroque Period c. 1600-1750*



Dear Choral Singer:

By now you know many musical concepts, the basic vocabulary of music and important aspects of Renaissance style. This section will guide you through Baroque style. I hope you enjoy the journey.

There is an emphasis on dramatic expressiveness in the Baroque Period. The drama represents the struggle of great forces rather than the struggles of the individual person as in the Romantic Period. The term "doctrine of affections" arose from artistic concepts of the Baroque. We might use "emotion" rather than "affection." The idea is that "every work is characterized by a basic emotional tone."<sup>1</sup> Each movement in a larger work conveys an emotional "affect" (joy, sorrow, solace, rage, etc.) from composer, through performer to the listener. The music is "intended to touch the heart and soul of man in a direct and immediate way."<sup>2</sup> As performers, we must be aware of the emotional content of each movement and at the same time guard against allowing the emotion to lead us into the temptation of big crescendos and diminuendos and bending the rhythms out of shape by using large ritardandos. The emotion has to show through the basic and clear musical framework of each composition. The words "passion and serenity" are often used to describe Baroque music. A delicate balance of the ideas of passion and serenity will guide us to good performances of this great music.

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<sup>1</sup>George Howerton, Technique and Style in Choral Conducting (New York, New York, 1956), p. 134.

<sup>2</sup>Ray Robinson and Allen Winold, The Choral Experience (New York, New York, 1976), p. 371.

Multimovement Accompanied Vocal Forms  
of the Middle to Late Baroque

c. 1650 - 1750

Forms:

Secular:  
Cantata  
Ode

Sacred:  
Cantata  
Magnificat  
Stabat Mater  
Te Deum  
Motet  
Anthem  
Mass  
Psalm

Principal Composers:

English:  
\*Purcell 1659-1695  
Blow 1649-1708  
\*Handel 1685-1759  
Italian:  
A. Scarlatti 1660-1725  
Caldara 1670-1736  
\*Vivaldi 1678-1741  
Pergolesi 1710-1736  
German:  
Pachelbel 1635-1706  
Buxtehude 1637-1707  
Kuhnau 1660-1722  
Keiser 1674-1739  
Telemann 1681-1767  
\*J. S. Bach 1685-1750  
French:  
Charpentier 1634-1704  
Delalande 1657-1726  
Clerambault 1676-1749

## Composer and Pertinent Biographical Data:

Give:

- 1) Dates and places of birth and death.
- 2) Places of employment, cities and employer, whether church or noble patron.
- 3) Significant teachers and students.
- 4) Principal types of composition.
- 5) Any other interesting information.

## Sources:

Sadie, Stanley, ed. Grove's Dictionary of Music and Musicians. 6th edition. MacMillan, 1980. 20v.

Slonimsky, Nicolas. Baker's Biographical Dictionary of Musicians. 6th edition. G. Shirmer, 1978.

## Additional Sources for the Ambitious Student:

Crocker, Richard L. A History of Musical Style. McGraw Hill, 1966.

Grout, Donald J. A History of Western Music. 3rd edition. W. W. Norton, 1980.

Bukofzer, Manfred. Music of the Baroque. W. W. Norton, 1947.

## Additional Sources on Style:

Dart, Thurston. The Interpretation of Music. Hutchinson University Library, 1954.

Donington, Robert. The Interpretation of Early Music. Revised edition. St. Martins Press, 1974.

Howerton, George. Technique and Style in Choral Singing. C. Fischer, 1957.

Robinson, Ray and Winold, Allen. The Choral Experience. Harper's College Press, 1976.

General Style Characteristics  
and  
Student Analysis Worksheets

Contents:

Timbre  
Rhythm  
Melody  
Harmony  
Texture  
Dynamics  
Text and Form

1. Chorus parts 2 to 8 voices, 4 or 5 parts most common.
  2. Larger chorus sections are sometimes contrasted by smaller vocal forces of solo singers, often a solo quartette (called concertato group).
  3. Larger choral works often have solo or duet movements.
  4. Continuo is present in all choral music.
  5. Boys' and mens' voices were used to sing treble parts in much of the church music.
6. Choirs and orchestras were generally small as compared with today's performing groups. The orchestra was often almost the same size as the chorus.
  7. Development of strings to high level of brilliance affected the total sound.
  8. Orchestra always has independent passages to play.
  9. Orchestra requires strings and continuo; oboe, bassoon, trumpet, trombone and tympani are also commonly used.

## STUDENT ASSIGNMENT

## EXAMPLES

1. Number the measures first, beginning with the first full measure. If the movements begin with accompaniment, begin your numbering with accompaniment. Start with "1" at the beginning of each movement.
  2. Describe voicing, SATB (S = Soprano) or other in both study sections.
  3. Describe orchestration.
  4. Is your part doubled in the accompaniment?
  5. Is the accompaniment mostly independent of the voice parts?
  6. To think about: If the forces were smaller, how should this affect tone quality?
  7. To think about: When there are strings and perhaps oboes and trumpets, does the chorus have a different set of problems than when singing unaccompanied?
2. Name of the movement. a) "Gloria" SATB  
b) "Et in terra pax" SATB
  3. a) Violins I & II, cello, oboe, tympani, organ.  
b) Strings & organ.

Bar.

Rhythm -- General Style Characteristics



1. Barlines control meter. All music is metrical except for solo recitative passages.
2. Rhythmic movement is constant, energetic, relentless; often called "motor" rhythm.
3. Compared to later periods, tempos are moderate. The fasts are not extremely fast, the slows not extremely slow.
4. Tempo indications were used by many composers. Largo, adagio, allegro, and presto were the most common markings.

5. Tempos change from section to section.
6. Discreet use of ritardando only at the end of large sections. Ritardandos are sometimes written in by composers by using longer notes at ends of sections or even by indicating a tempo change from allegro to adagio.
7. Ornate rhythmic patterns in solo, choral and orchestral passages are common.
8. Hemiola is commonly used.

STUDENT ASSIGNMENT

1. What are the meters used in the two study movements?
2. Would the term "motor" rhythm describe the study movements?
3. What tempo indications are used?
4. What note value is used as the "pulse?" (Check orchestra part also.)
5. Are there any ornate rhythmic patterns in the choral parts? Give bar numbers.
6. Is there a hemiola? Give bar numbers.

EXAMPLES





1. a) 4  
4 b) 3  
4
2. a) yes b) yes
3. a) allegro b) adagio
4. a)  b) 
5. a) not b) Yes, all parts bars 6-10,  
15-26
6. a) no b) no

1. Melody is mainly stepwise, leaps and skips almost always outline a chord.
2. Major and minor tonality is the basis of melody and harmony. Melodic and harmonic minor are used.
3. The ranges of the voice parts are extended, particularly soprano and bass parts. Some solo sections have a very large range.
4. Phrase lengths vary greatly; some are very long and require careful planning of breaths.
5. Many melodies are very ornate, using groups of 16th notes in melismatic passages. These are often used in duets and often used in a sequential way.
6. Many voice part melodies are "instrumental" in nature. Composers were strongly influenced by the virtuosity capabilities of the violin and imitated these effects in their vocal parts.
7. Much ornamentation was used, the most common being the appoggiatura, trills, turns, and mordents.
8. Accidentals are used by many composers. They are used for modulation, for emotional effect and for "color."
9. Protestant choral music is sometimes based on a chorale melody. Catholic music is sometimes based on plainchant.

## STUDENT ASSIGNMENT

## EXAMPLES

1. What is the range of your voice part? Of the bass part? If you are a bass, check the range of the soprano part.)
2. Does your part have any wide leaps? Describe. Give bar numbers.
3. Are the study movements in a major or minor key?
4. Do you have any long phrases to sing? Describe and give bar numbers.
5. Do you have any ornate passages to sing? Describe. Give bar numbers.
6. Are there any ornaments in your part? Describe and give bar numbers.
7. Are there any accidentals in your part? Describe and give bar numbers.

1. Range of alto part:  
a) b → d"  
b) d → c#"  
Bass part range: a)  b) 
2. a) bar 16: f# - d"  
b) bar 33: c# - a'  
a) major  
b) minor
3. a) no long phrases  
b) bars 13-16
5. a)  and  passages - bars 32-40  
b) no ornate passages
6. a) no ornaments  
b) trill in bar 49.
7. a) no accidentals  
b) c# in bars 14 & 36  
a# in bar 17.



Bar.

Harmony -- General Style Characteristics

1. Key tonality was firmly established.
2. Modulations are a common occurrence.
3. Chords are tertian, many chords are used in 1st and 2nd inversion.
4. Harmonic rhythm is often fast moving; on occasion harmonies change slowly.
5. Picardy thirds are often used.
6. Common dissonances: suspensions, anticipations and accented passing tones.
7. The use of dissonance is significant and is often used for dramatic effect.
8. Deceptive cadences are a common device.

STUDENT ASSIGNMENT

1. What keys are the two study movements in?
2. Do your study movements modulate often? seldom? Describe.
3. Find two chords in root position in movement "a". Find two chords in 1st or 2nd inversion in movement "b". Spell and give bar numbers.
4. Is there a suspension in either movement? Describe and give bar numbers.
5. Is there a deceptive cadence in either movement? Give bar numbers.
6. Is there a picardy third in either movement?

EXAMPLES

1. a) D major                      b) b minor
2. a) modulates often to A major, E major, A major and back to D Major. b) modulates all the time.
3. a) bar 1    bar 2    bar 6    bar 10  
      d"        e'        d'        a'  
      f#        c#        b        e'  
      a        a        f#        a  
      d        A
4. a) bar 23. Soprano has a 'd' in an A Major chord. Resolves to 'c#' in bar 24.
5. Deceptive cadence in b) bar 37.
6. No

Texture -- General Style Characteristics

Bar.

1. Both homophonic and polyphonic textures are used.
2. Most of the polyphony is imitative, some is free counterpoint.
3. In basically homophonic music, the outer voices (soprano and bass) should be more prominent than the inner voices.
4. Baroque composers were very interested in sonority. They often used concertato style (solo group vs. larger group). There is some use of one line, duet and trio sections mixed in with full chorus and orchestra.
5. From section to section there is often a contrast in texture; one section using larger forces, the next using smaller forces.

STUDENT ASSIGNMENT

1. Are your movements basically homophonic or polyphonic? Describe.
2. Are there any contrasts in numbers of voices used within your study movements? Describe.
3. Look through the entire work. List the movements and what forces they require.

EXAMPLES

1. a) Mostly homophonic with a little polyphony.  
b) Mostly polyphonic.
2. a) Lots of duets (alto and bass, then soprano and tenor) contrasted with four parts.  
b) All the same number of voices.
3. 1) chorus and orchestra  
2) chorus and orchestra  
3) 2 sopranos (duet) and orchestra  
4) chorus and orchestra  
etc.

Bar.

Dynamics -- General Style Characteristics

1. Dynamic markings of 'p' and 'f' are in common use. Rarely, a crescendo or decrescendo is written in.
2. "Terraced" dynamics are used. The level of sound is affected by the addition or subtraction of voices and instruments rather than by the use of large crescendos and diminuendos. In general, large dynamic changes are made from section to section rather than within sections.
3. Common sense tells us that phrase shapes are accompanied by dynamic shaping.
4. Extremes in dynamics were not in common use. 'p' to 'f' with an occasional 'ff' was the rule.

STUDENT ASSIGNMENT

1. Do you find large dynamic contrasts within each of your two study movements? If so, describe, using bar numbers.
2. Do you find an example of "terraced" dynamics in either of your study movements? Use bar numbers.

EXAMPLES

Bar.

Text -- General Style Characteristics

1. Text often sets the basic "affect" or mood of the movements.
2. In the early Baroque, composers consciously strived to highlight the meaning of the text. By the middle to late Baroque, the text still received proper respect, but often musical ideas, particularly long, ornamented melismas and contrapuntal treatment obscure the meaning of the text.
3. Syllabic stress and metric stress coincide in most cases.
4. Protestant composers tend to give text meaning more consideration than Catholic composers.
5. Text painting is used by some composers.

Form

1. Most works are in several contrasting movements or sections. Musical ideas are often repeated within movements. On occasion, a musical idea presented in the first movement will be restated in the last movement.

STUDENT ASSIGNMENT

1. Translate the text, either in pencil in the score or on the worksheet.
2. Do you find places in either study movement where the meter and text stress are in conflict? Describe and use bar numbers.
3. To think about: Does the meaning of the text affect the musical ideas of the movements?
4. Do you find any use of text painting? Describe and use bar numbers.

EXAMPLES

2. a) Text and meter stress agree.  
b) Agree

- Adagio. (It.) Tempo marking indicating a slow movement. Slower than andante, faster than largo.
- Allegro. (It.) Tempo marking indicating lively or rather fast. Translation: cheerful.
- Anticipation. A non-harmonic tone. The sounding of a note before the chord to which it really belongs, so that at first it is heard as a dissonance.
- Appoggiatura. (It.) A non-harmonic tone which is also a musical ornament. The first note causes a dissonance and is always placed on a strong beat. It then resolves by a step to a harmonically pleasing position.
- Concertato. (It.) In 17th century vocal works, coro concertato denotes a small body of solo singers, in contrast to the large chorus (coro ripieno).
- Continuo. (Or basso continuo or thorough bass or figured bass). Provides the melodic line with a fundamental bass part as support. The bass part is written out and accompanied by a series of numbers indicating the harmonies to be used. Continuo is played by organ or harpsichord with cello or viola da gamba.
- Crescendo. (It.) Term for increasing in loudness.
- Deceptive cadence. A cadence in which the expected tonic chord is replaced by another chord, usually the VI chord.
- Diminuendo. (It.) Term for decreasing in loudness. Synonym: Decrescendo.
- Dissonance. Discord. Opposite of consonance or concord. Consonance usually denotes repose; dissonance, tension.
- Harmonic rhythm. Refers to change in harmony. A fast harmonic rhythm indicates quick changes in harmonies.
- Hemiola. Use of  $\text{d d d}$  instead of  $\text{d. d.}$  in 6/4 or vice versa. Example: 6/4  $\text{d. d.} / \text{d d d} /$  or 3/2  $\text{d d d} / \text{d. d.} /$ . Causes a change in accentuation.
- Largo. (It.) Very slow tempo.
- Meter. The grouping of beats into 2, 3, 4 or other units. The grouping is indicated by barlines which mark off measures. Example: 3/4  $\text{d d d} / \text{d d d} /$
- Minor scale. A type of scale which principally differs from the major scale by means of a lowered (or minor) third degree of the scale. There are 3 types of minor scales in common usage.

Natural minor



Harmonic minor

Melodic minor (changes coming down the scale)

Modulation. The change of key within a composition.

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Mordent. A musical ornament consisting of the alternation of the written note with the note immediately below it.

Symbol: , sung 

Ornamentation. One or more notes considered as a special decoration or embellishment of a melody. At times indicated by a sign or abbreviation, at times written out by the composer. Baroque music was often ornamented in performance by players and singers. Composers expected the performers to know when to ornament a melody even if no indication was made in the score.

Passing tone. A mild type of dissonance. Usually the 2nd of a 3 note stepwise pattern. The passing tone is discordant with the harmony.

Picardy 3rd. The major third as used for the final chord of a composition in a minor key (or minor-like mode).

Presto. (It.) Very quick tempo.

Recitative. Type of speech-like song, used particularly in opera and oratorio.

Ritardando. (It.) Gradually becoming slower. Synonym: Rallentando.


Suspension. A non-harmonic tone in which a note in a chord is kept sounding when that chord has been succeeded by another in which the prolonged note forms a discord or dissonance which is then resolved.


Terrace dynamics. Gradations of louds and softs caused by the addition or subtraction of voices rather than by louder or softer singing.

Tertian. Adjective which describes a chord built in thirds. Commonly a triad (three note chord).

Texture. There are three textures in music: 1) monophonic, one line of melody, unaccompanied; 2) polyphonic, two or more independent melodic lines moving simultaneously; and 3) homophonic, a melodic line accompanied by chords. The first two textures may be thought of as horizontal, the third as vertical.

Tonality. Music written in a major or minor key. Differs from modality.

Trill. A musical ornament consisting of the rapid alternation of a given note with the note above it. Symbols: tr, .

Turn. A musical ornament consisting of 4 notes which wind around the principal note. Symbol: .

Definitions were compiled and adapted from various sources, primarily Harvard Dictionary of Music by Willi Apel and A New Dictionary of Music by Arthur Jacobs.

TEACHER'S GUIDE  
to  
Multimovement Vocal Forms of the  
Middle to Late Baroque

to

Multimovement Vocal Forms of the  
Middle to Late Baroque

In order for the students to gain an understanding of the form and contrasts inherent in Baroque vocal music, they need to experience singing and studying at least two contrasting movements from a larger work. Ideally they would perform the entire work, with two movements used as study compositions. Availability of an orchestra would certainly enhance the understanding of the composer's intent. If an orchestra is not possible, try to use organ and continuo cello or harpsichord and continuo. If none of these is possible, make sure that the students know the original intent of the composer in regard to instrumentation. Plan to play a recording of the study work or a similar work so that they hear the difference that an orchestra makes in the total sound of the work.

Check students' numbering of measures. Help them to realize that "accompaniment" is as important as the vocal parts. They should begin with "1" at the beginning of each study movement.

TIMBRE


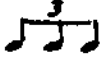
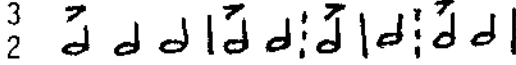

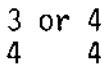
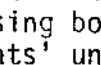
1. "Sound" was of major interest to Baroque composers. The brilliance and virtuosic capabilities of the violin made a great impression on the minds of the composers, causing them to devise "instrumental" (as opposed to purely vocal) melodies for voices to sing.
2. Related to the common use of violins, it is common sense to assume that voices were expected to be more brilliant in tone. Clarity, a certain brightness and certainly precise placement of consonants before beats are essential ideas to consider when singing with instruments. (Whether or not you will be performing with orchestra, students need to be aware of the concept.) A singing, buoyant tone with somewhat restrained vibrato is ideal. Violins could and did use vibrato.
3. Another reason that we can safely say that "sound" was of basic importance to Baroque composers is the interest in using solo and/or duet and/or concertato groups to contrast the full chorus and orchestra. Solo instruments were also used in some movements. Help the students to grasp the contrast of forces concept by looking at solo movements.
4. If the score you are using does not list instrumentation, write the publisher for information. (Or, write to me or a large music library to research in the collected works for the information.) If the student does not grasp the significance of the orchestration in some way, he will miss much of the Baroque aesthetic.
5. As class enters, have a Baroque vocal/orchestral composition playing.
6. Even though boys' voices were still used for much liturgical music, castrati and simply the brilliant singing employed in opera as well as the use of instruments had to have an effect of the training of boys' voices. In this period we are far from the richness of the woman's voice demanded by Romantic music but also are several steps



removed from the cooler Renaissance ideal in sound. Several composers wrote for girls' orphanages and nuns were allowed to sing in some instances. These facts will color the approach to tone.

7. The concept of expressing the central meaning of an emotion ("the doctrine of affect") in each section of the music, certainly has a bearing on our concept of tone for Baroque music. This idea must be tempered by contrasting it to what went before (the Renaissance) rather than what we now know happened in later music. Always consider tone and style in music in terms of what happened before rather than from our vantage point in the 20th century.
8. Vibrato was used by violins. Among singers it is also used but in a much more restrained way than in later periods. The texture of the music will be marred by excessive vibrato.
9. If you are fortunate enough to use instruments, remember that the original instruments included gamba (rather than cello), recorders (rather than flutes) and brass instruments had a smaller bore which produced a more brilliant sound.
10. Bassoon is an acceptable substitute for playing continuo parts with organ or harpsichord.
11. Organ plus cello used in sacred works; harpsichord plus cello used in secular works.
12. Original smaller size of groups should influence modern performers to sing with great precision, clarity and more transparency of tone.


#### RHYTHM

1. Explain meter as the grouping of beats. Help students to understand the importance of barlines as contrasted with the uselessness of barlines in the Renaissance.
2. Most modern editions of Baroque music are carefully done to reflect intention of composer and to aid performers. However, you may question what to do if you find  in one part at the same time as another part has . Bend the dotted rhythm to match the triplet figure.
3. Many authorities agree that good Baroque performance practice encourages overdotted of dotted rhythms. Experiment to see if overdotted works in any specific instances. (A good discussion of common rhythmic notation problems is found in The Choral Experience by Robinson and Winold, Harper's College Press, 1976).
4. Hemiola is the shifting of accent. It is most commonly found written: 
5. This is too obvious to say, but I will say it to avoid any confusion. Beat and pulse are not necessarily synonymous. The beat note may be a  (in 3 or 4 etc.) while the underlying pulse is in 's or 's. Sensing both the meter, the beat and pulse are essential to the students' understanding of Baroque music.
6. Point out the constant rhythm movement which occurs, most often in the bass (continuo) part. Help students to understand that this forward motion does not allow for rubatos common in later music.

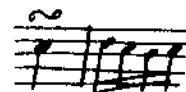
7. Have students get in a circle and lightly walk on the balls of their feet to the pulse of the music. Have them walk to different note values -  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{1}{8}$ , even  $\frac{1}{16}$ 's. Sing as they move. Help them to understand the importance of "feeling" the underlying pulse as they sing. Put the pulse "inside the body" after experiencing the external walking to the pulse.
8. After rehearsing a movement at a proper tempo with a constant underlying pulse, distort the music by singing it with large ritardandos, accelerandos, crescendos and diminuendos.
9. Help students to understand that breathing and placement of consonants occur on a pulse.

### MELODY

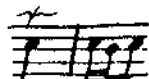
1. Point out phrases of varying lengths. Discuss and rehearse the shape of each phrase, showing that more intensity is required by longer phrases.
2. If there are wide leaps in a part, show, on the piano, how these are related to the chords.
3. On the piano, play the major or minor scale that the movement is based on. Demonstrate how the accidentals are used either for modulation, for emotional effect or for decoration of the melodic line.
4. If one of the study movements has long 16th note melismas, work for clarity of sound by singing with an initial t; use the vowel sound (or d) that is used in the text. For performance, half of the section may sing the text as written, half sing with the initial t on each  $\frac{1}{16}$ .
5. In order for the music to "breathe" in these long melismatic passages, phrase at repeated notes, dotted notes (these are like repeated notes) and at melodic change of direction. Often you will find that the last 3 of a group of 4  $\frac{1}{16}$ 's leads into the first of the next group.
6. If trills are indicated, practice them slowly on two separate pitches, speed them up until you have a perfect sectional trill. It is generally agreed that the Baroque trill begins above the written note. Singers often tend to allow trills to go back "in the throat." Bring trills forward.
7. Rarely, a turn or mordent will be required.

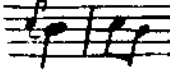
Turn: 

One note above the written note and one note below.



Mordent: 



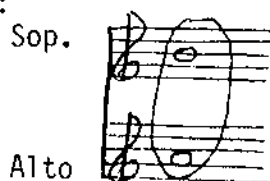
8. Appoggiatures are common:  
The appoggiatura is sung on the beat. 
9. If your study composition is based on a chorale melody or plainchant and the use of the borrowed melody is significant to the structure of the music, show the relationship of that melody to the other parts.

### HARMONY

1. At the piano, play basic chord progressions found in the study movements, particularly those found at cadences.
2. Help students to hear modulations by playing chords that lead to and arrive at modulations. Ask them to spell those chords as they look at the score.

3. If the harmonic rhythm is fast moving, play and describe as the students watch the score.
4. Play any picardy third, contrasting it to overall key. Have students sing the "picardy" flat so that they sense the great difference between the M and m 3rd.
5. If there is a deceptive cadence, stop during rehearsal and resolve the chord "undeceptively" so that students sense the effect of the "deception."
6. Have students encircle the notes that create a dissonance.

For example:



Help them discover the possible dramatic intent of the composer in using dissonance.

### TEXTURE

1. In rehearsal, emphasize the difference in effect between homophonic and contrapuntal writing. In homophonic sections point out the "superiority" of the melody and bass lines over the inner parts (polarity of the voices). In contrapuntal sections, emphasize the independence and interdependence of voice parts.
2. Since Baroque counterpoint is strongly based on harmonic considerations, play basic chord progressions as students rehearse contrapuntal sections.
3. Reemphasize contrasting size of forces as an element of texture. Help students to understand that texture is not only concerned with homophony and polyphony but also with "thinness" and "thickness" of sound.

### DYNAMICS

1. Primarily, help students to keep dynamics in proportion. Relate each phrase to the one that follows (always being aware of the orchestral part). Relate what happens to the beginning and end of a phrase to what happens at its climactic point. Remember that ppp and fff as well as huge swelling crescendo/diminuendos are Romantic concepts.
2. If it is possible with the score you are using, determine what markings are editorial and which are original. The better editors will put their own markings in brackets. Allow students "in" on your decisions about whether or not to use editor's suggestions.
3. See #8 under rhythm for a negative exercise on dynamics and tempo.

### TEXT

1. Help students discover the significance of the meaning of the text to the composer of this work. Was he basically trying to underline text meaning with the music or did he play with musical ideas to the extent that the text sometimes becomes a very secondary consideration?

2. Does this composer seem to want to convey an "affect" in the study movement and is the affect related to the text meaning?

### FORM

1. Often in a lengthy movement, there are several distinct sections. Be sure that the students know where the sections are. You might "letter" the sections A, B, etc.
2. Often a movement will return to an idea presented earlier in the movement. You could call that a "return to A" or a "modified A." You may find some real A B A or A A' forms. Help students to discover these.
3. Many contrapuntal sections are fugal or fugue-like. Help students to discover subject, countersubject and development of musical ideas (such as sequential treatment).
4. The most important "form" concept for the students to understand is that Baroque composers preferred longer compositions which are broken up into contrasting movements.

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#### Unpublished Materials

Hoffer, Charles. R., package to Ruth Whitlock containing:

- (1) letter dated September 8, 1977.
- (2) Musicianship Test--Form E developed for the Indiana Music Educators Association.
- (3) 1975 IMEA Musicianship Test, Results of Item Analysis.
- (4) Report of 1974-75 Field Trial of IMEA Musicianship Test, prepared by Newell H. Long.

Manning, Phillip, letter to Ruth Whitlock, dated July 1, 1981, regarding contents of Handbook for the Development of the Choral Music Program.