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BRAGG, MARY ALICE. Aural Music Theory Competencies Required of Music Majors at the end of the Freshman Year and the Sophomore Year by the Colleges and Universities in the State of North Carolina. (1974)
Directed by: Dr. Eddie C. Bass. Pp. 77

It was the purpose of this thesis to investigate the level of difficulty of aural skills required by the institutions of higher education in the state of North Carolina of music majors at the end of the freshman year and at the end of the sophomore year. In that students transferring from one institution to another have encountered difficulties in theory competencies, this study attempted to set forth the requirements of the participating institutions. Three hypotheses were proposed: (1) that there would be a significant difference in the level of difficulty required by the two-year institutions and by the four-year institutions; (2) that as the level of difficulty increased for notational responses to problems measuring specific aural skills, so would the level of difficulty in synthesizing these skills (in the context of polyphonic musical phrases); and (3) that there would be institutions requiring no aural skills.

A questionnaire was constructed in the form of a test that might be administered to music students. The questionnaire was mailed to all of the colleges and universities in the state of North Carolina. The recipients were asked to indicate a response that would show the minimum level of requirement that they would have at the end of the freshman year and at the end of the sophomore year. Twenty-five responses were received and constituted the sample for the study.

2

The responses to the questionnaire were reported in the study as requirements for the freshman year and the sophomore year. The level of requirement for each category of the questionnaire was shown for the two-year institutions and for the four-year institutions. Correlational studies (Spearman Rank Order) were utilized and the results of the studies were reported. Mean scores and standard deviations were shown for the categories of the questionnaire along with breakdowns of individual institutional scores.

The null hypothesis, that there were no significant differences between the junior-college requirements and the senior-college requirements for the freshman year, was accepted at the .05 level of significance. However, there was a significant difference in the requirement for the sophomore year at the .05 level of significance. The senior colleges were requiring more difficult levels of competency. The null hypothesis was accepted for the second hypothesis at the .05 level of significance. The third hypothesis, that there would be institutions requiring no aural skills, was accepted at the .05 level of significance.

9

AURAL MUSIC THEORY COMPETENCIES REQUIRED OF MUSIC
MAJORS AT THE END OF THE FRESHMAN YEAR
AND THE SOPHOMORE YEAR BY THE
COLLEGES AND UNIVERSITIES IN
THE STATE OF NORTH CAROLINA

By

Mary Alice Bragg

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Music

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Approved by

Eddie C. Bass

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APPROVAL PAGE

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TABLE OF CONTENTS

	Page
LIST OF TABLES	iv
 CHAPTER I	
I. INTRODUCTION AND PROBLEM	1
Procedure	6
Evaluation of Data	7
Limitations	8
 II. THE QUESTIONNAIRE	 9
Population for the Questionnaire	9
Construction of the Questionnaire.	13
 III. RESPONSES TO THE QUESTIONNAIRE	 19
General Information Received from Questionnaire Respondents	19
Aural Skills Required for the Freshman Year.	22
Aural Skills Required for the Sophomore Year	33
 IV. INTERPRETATION OF DATA.	 41
V. SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.	47
Summary.	47
Conclusions.	48
Recommendations.	52
 BIBLIOGRAPHY	 54
 APPENDICES	 55

LIST OF TABLES

Table	Page
1. General Responses to the Questionnaire.	19
2. Responses to Categories I-IX for Freshman- Year Requirement.	23
3. Responses to Category X for Freshman- Year Requirement.	28
4. Responses to Category XI for Freshman- Year Requirement.	30
5. Responses to Categories I-IX for Sophomore- Year Requirement.	34
6. Responses to Category X for Sophomore- Year Requirement.	36
7. Responses to Category XI for Sophomore- Year Requirement.	38
8. Analysis of Variance Between Two-Year and Four-Year Institutions for Categories I-IX for Freshmen	43
9. Mean Scores and Standard Deviations for Categories I-IX-Freshman Year.	44
10. Analysis of Variance for Categories X and XI- Freshman Year	44
11. Analysis of Variance Between Two-Year and Four-Year Institutions for Categories I-IX-Sophomores	45
12. Total Requirements of the Sixteen Institutions.	50

CHAPTER I

INTRODUCTION AND PROBLEM

College curricula are constantly being reviewed and altered to meet the present and future needs of the student. These changes are reflected in specific program requirements as well as in the basic philosophy underlying a specific program. Most colleges and universities have used the standard catalogue as a means of communicating the programs that they offer. Whereas these bulletins contain course titles and brief descriptions of each course, as well as course requirements for a specific degree, they rarely reveal the philosophy underlying a particular program or the level of proficiency that a student must attain in order to be successful in the program.

With the many changes in curricula occurring throughout the country, it becomes difficult for a prospective student to be aware of the different programs offered by various institutions. The problem exists even within the state of North Carolina. A student transferring from one branch of the University of North Carolina system to another has no guarantee that he will have similar programs or requirements. The problem is even more serious when a student transfers from a junior college into a four-year institution. This transfer problem affects many students just within the state of

North Carolina. Of the total college enrollment for the fall of 1972, over 9,000 were transfers.¹

It would seem that two of the contributing factors to this problem are (1) the lack of published information from the various institutions and (2) the lack of established levels of competencies on a state-wide level. This study will deal with the problem as it applies to music theory programs in the state of North Carolina.

The problem has been a topic of recent research throughout the country as well as within the state of North Carolina. Four studies recently completed were: Measuring and Equalizing Music Theory Competence of Freshmen College Music Majors² by Clarence H. Douglas; Problems of Transfer Music Students from State Junior Colleges to State Degree-Granting Institutions of Oklahoma³ by Melvin L. Keeney; Existent Music Curricula in Illinois Public Junior Colleges and Effect Upon Student Transfer⁴ by Ray P. Moore; and Evaluation of Instructional Objectives in Comprehensive Musicianship⁵ by David J. Boyle and Rudolf E. Radocy.

¹Joint Committee on College Transfers, Report, May 10, 1973.

²Clarence H. Douglas, "Measuring and Equalizing Music Theory Competence of Freshmen College Music Majors" (unpublished Ph.D. dissertation, Florida State University, Tallahassee, 1965).

³Melvin L. Keeney, "Problems of Transfer Music Students from State Junior Colleges to State Degree-Granting Institutions of Oklahoma" (unpublished Ph.D. dissertation, University of Kansas, 1972).

⁴Ray P. Moore, "Existent Music Curricula in Illinois Public Junior Colleges and Effect Upon Student Transfer" (unpublished Ph.D. dissertation, Southern Illinois University, 1966).

⁵David J. Boyle & Rudolf E. Radocy, "Evaluation of Instructional Objectives in Comprehensive Musicianship," Council of Research in Music Education, Vol. 32 (1973), pp. 2-21.

Douglas stated in his article that the purpose of the study was to develop an instrument for measuring the diverse music theory preparation levels of entering college music majors and to devise ways of equalizing these levels. The Aliferis Music Achievement Entrance Test⁶ was used both as pretest and posttest. From the results of the pretest, students were assigned to different classes with different methods of instruction. At the end of the semester, the students were all given the same posttest. The results indicated that the use of different methods of instruction did not equalize the differences between levels of preparation. The author suggests further research into establishing competencies and allowing the student to choose his mode of instruction. The Douglas article suggests that if differences can not be equalized near the beginning of the student's course of study, establishing competencies at the completion of the student's work would be a possible solution.

The Keeney study limited its scope to thirteen state-supported junior and senior colleges in Oklahoma. The data gathered by use of a questionnaire revealed that problems existed in three areas: inconsistency of credit hours for similar courses between the junior and senior colleges, lack of academic counseling, and need for more music faculty in the junior colleges. The author strongly suggests further study in the area of standardized evaluation music procedures.

⁶James Aliferis, Music Achievement Test, College Entrance Level (Minneapolis, University of Minnesota Press, 1947).

Boyle and Radocy attempted to construct criterion-referenced tests from the sets of objectives developed by each of the thirteen teachers who were the population for the study. All objectives were considered in light of the question: "If a student can do what the teacher states in the objective, what test behavior might the student display?" The objectives became criteria; hence, the resulting test items became criterion-referenced. Part of the problem in the study was the discrepancies in the teachers' objectives. The authors state that similar objectives would be more beneficial to devising a criterion-referenced test. Each of the above-mentioned articles stated that more research needed to be done in the area of establishing competencies.

On a state-wide basis in North Carolina, considerable work has been done with the transfer problem and that of competencies. The Joint Committee on College Transfer Students, a committee responsible to the Board of Governors of the University of North Carolina system, has made several reports with recommendations to the Board of Governors. A May 10, 1973, report states that "from a questionnaire distributed to all of the institutions in the state, many responses called for guidelines in terms of 'competency'" with regard to curriculum evaluation for the transfer student. This same committee sponsored a Fine Arts Conference to consider the problems of the transfer student on August 18, 1972. One of the conclusions of this conference was: "the four-year schools should clearly specify requirements and make copies of these requirements available to the two-year institutions. The information should include specific details,

possible sample examinations where this is appropriate." A Community College Conference held at Fayetteville Technical Institute on May 28-30, 1973, also dealt with the matter of competencies. One of its general session topics was "Competencies - A Step Beyond Objectives."

Two professional music organizations have also considered the problem of competencies and transfer students. One of the sessions of the Regional MENC Convention of 1972 in Norfolk, Va., dealt with the problem of student competencies in music theory. Another meeting took place at the University of North Carolina at Greensboro in September, 1973, under the auspices of the NCMEA. Theory teachers from throughout the state attended the latter meeting to discuss the matter of student competencies and the problems students have when transferring from one institution to another. One of the main points of the September meeting was that there was a lack of information available as to what each institution required of its students. A committee was formed at this meeting to make recommendations on the matter of competencies in music theory to the state MENC convention in Raleigh, N.C., in November, 1973. The committee formulated general guidelines for levels of competency in music theory for the freshman and sophomore years and presented these guidelines at the Higher Education session of the convention. (See Appendix B for Report on Goals, Objectives, and Competencies in Music Theory.) No formal action was taken on the proposal at this session. It was felt by those attending that this proposal needed further consideration by each institution and that a later meeting would be appropriate for final action on the proposal.

The purpose of this thesis is to provide some basic information to all of the institutions of higher education in the state of North Carolina concerning the minimum requirement of aural theory skills as stated by each institution. It seemed more feasible for this study to limit its scope to aural skills. This limitation, however, in no way implies that a theory program would just be concerned with aural skills.

Procedure

A questionnaire was developed to gather the necessary information from each institution of higher education. The questionnaire was sent to all of the colleges and universities in the state of North Carolina. A letter was attached to the questionnaire explaining its purpose. Recipients were asked to return the questionnaire within one month from date of receipt. For those participants who failed to respond at the end of a month, a subsequent letter followed.

The form of the questionnaire was that of a test that might be administered to students. The questions dealt with aural competencies in the following categories: intervals, scales, triads, rhythm, melody, chords, chord progressions, chord progressions with dissonant tones, chorale phrases, phrase groupings and larger forms. Each question contained seven items, progressing from simple to difficult, that a student might be asked to hear and then identify in some manner (notate, describe, etc.). For each question the respondent was asked to indicate which of the seven items his institution expected as a minimum level of competency at the end of (1) the freshman year and (2) the sophomore year. A response that would indicate that the institution did not require the material of one of the questions was also included.

The categories listed above were selected on the basis of a survey of general theory texts, review of current theory programs in the state, and discussions with theory teachers in the state. The ordering of musical examples was done similarly. The progression of simple examples to more difficult ones is not all-inclusive, but merely representative. It was hoped that the participants would be able to draw parallels to their particular programs if these specific examples were not appropriate for their use. The instructions accompanying the questionnaire stated that each musical example was listed as a type of question and should not have been considered as the only repertoire possible for any particular question.

Evaluation of Data

Although the primary objective of this study was to report the requirements of each institution, several alternatives became possible in evaluating the data from the questionnaire. It seemed feasible to include separate profiles for the four-year institutions and the two-year institutions, indicating any differences in requirements that existed between the two-year and four-year institutions. Correlation studies are included concerning relationships that might exist among the categories in the questionnaire. The Spearman Rank Order correlational technique has been employed, since the data was ordinal in nature.

In evaluating the data from each institution, there was no comparison made among individual institutions and their requirements. Also, a conscious effort was made to make no value judgments as to which institution might offer a better program. The data collected did not support

this type of evaluation. An objective reporting of the data collected, however, would appear to be beneficial to each institution in evaluating its own program with reference to other institutions in the state, and would provide an awareness of aural theory requirements that does not exist at the present time.

From the type of information stated in the questionnaire, several hypotheses could be considered.

1. As the problem of transferring from a junior college to a four-year institution has been considered a serious one, it would seem logical to expect a difference between the junior-and senior-college requirements.

2. It is also hypothesized that if an institution requires the more difficult levels of aural ability in the first nine categories of the questionnaire (i.e., those which require notational responses), they would also require the more difficult levels of aural analysis under categories X and XI.

3. It is expected that some institutions will require no aural skills in the freshman year.

Limitations

It was stated previously that this study would be limited to aural skills that might be required at the end of the freshman year and at the end of the sophomore year. Considering the existing problems of transferring from one institution to another and specific levels of competency that different institutions require, this study is certainly not complete. Further studies are needed to complete the information necessary for a comprehensive publication of the requirements of an institution.

CHAPTER II

THE QUESTIONNAIRE

Population for the Questionnaire

The questionnaire was mailed on April 13, 1974, to all 73 institutions of higher education in the state of North Carolina with the request that it be returned by May 15, 1974. On May 30, 1974, a second letter was mailed to those institutions who still had not returned the questionnaire. A cut-off date of June 15, 1974, was necessary in order to finish the thesis. Several institutions did respond after this time but are not included in the results.

Listed below are the institutions included in the mailing, with a breakdown by public, private, four-year and two-year institutions.

Public Senior Colleges and Universities

Appalachian State University	Pembroke State University
East Carolina University	University of N.C.-Asheville
Elizabeth City State University	University of N.C.-Chapel Hill
N.C. Central University	University of N.C.-Charlotte
N.C. School of the Arts	University of N.C.-Greensboro
N.C. State University-Raleigh	University of N.C.-Wilmington
N.C. A&T University	Winston Salem State University

Private Senior Colleges and Universities

Atlantic Christian College	Duke University
Barber Scotia College	Elon College
Belmont Abbey College	Gardner Webb College
Bennett College	Greensboro College
Campbell College	Guilford College
Catawba College	High Point College
Davidson College	Johnson C. Smith University

Private Senior Colleges & Universities---Continued

Lenoir Rhyne College	Queens College
Livingstone College	Sacred Heart College
Mars Hill College	Salem College
Meredith College	Shaw University
Methodist College	St. Andrews Presbyterian College
Pfeiffer College	St. Augustine's College
N.C. Wesleyan College	Wake Forest College
Warren Wilson College	

Community Colleges

Caldwell Community College
 Central Piedmont Community College
 College of the Albemarle
 Davidson Community College
 Gaston College
 Isothermal Community College
 Rockingham Community College
 Southeastern Community College
 Sandhills Community College
 Surry Community College
 Wayne Community College
 Western Piedmont Community College
 Wilkes County Community College
 Lenoir Community College

Junior Colleges

Brevard College	Montreat Anderson College
Chowan College	Mt. Olive Junior College
Kittrell College	Peace College
Lees McRae College	St. Mary's Junior College
Louisburg College	Southwood College
Mitchell College	Wingate College

Of the forty-seven four-year institutions in the state, seventeen responded to the questionnaire. This response reflects a 34.7% return. Those four-year institutions which did respond are listed below according to their public or private affiliation.

Public Senior Colleges & Universities
Responding to the Questionnaire

East Carolina University	University of N.C.-Chapel Hill
N.C. A&T University	University of N.C.-Charlotte
N.C. State University-Raleigh	University of N.C.-Greensboro
Pembroke State University	Winston Salem State University

Private Senior Colleges & Universities
Responding to the Questionnaire

Atlantic Christian College	Lenoir Rhyne College
Barber Scotia College	Meredith College
Belmont Abbey College	St. Augustine's College
Duke University	Pfeiffer College
Southeastern Theological Seminary	

There are twenty-six junior and community colleges in the state of North Carolina and eight responded to the questionnaire. This response reflects a 30.7% return. These are listed below.

Junior Colleges Responding to the
Questionnaire

Brevard College	Peace College
Louisburg College	Southwood College

Community Colleges Responding to
the Questionnaire

College of the Albemarle	Sandhills Community College
Davidson Community College	Western Piedmont Community College

Of the seventy-three institutions in the state, twenty-five responded to the questionnaire. This response represents a 34.2% return.

Eight of the twenty-five institutions that responded to the questionnaire do not offer a program in music. These are as follows:

Davidson Community College, Western Piedmont Community College, Southeastern Baptist Theological Seminary, Louisburg College, Southwood College, N.C. State University-Raleigh, Barber Scotia College, and Belmont Abbey College.

According to Barron's Profiles of American Colleges⁷ and Barron's Guide to the Two-Year Colleges,⁸ several of the institutions which did not respond to the questionnaire do not offer music programs. These are as follows: University of N.C.-Asheville, Caldwell Community College, Isothermal Community College, Surry Community College, Wayne Community College, Wilkes County Community College. Therefore, of the seventy-three institutions in the state, thirty-one can be accounted for in this study. There is no information available for forty-two of the institutions. The University of North Carolina at Charlotte responded to the questionnaire with a statement that its program was unstructured and could not be measured by the questionnaire. An explanation of its program is included in the Appendix.

For the purposes of this study, sixteen institutions are to be considered. They are:

N.C. A&T University	Pembroke State University
Atlantic Christian College	Pfeiffer College
College of the Albemarle	Sandhills Community College
Duke University	St. Augustine's College
East Carolina University	University of N.C.-Greensboro
Lenoir Rhyne College	University of N.C.-Chapel Hill
Meredith College	Brevard Junior College
Peace College	Winston Salem State University

⁷Barron's Profiles of American Colleges, Eighth Edition (Woodbury, New York: Barron's Educational Series, Inc., 1972).

⁸Barron's Guide to the Two-Year Colleges (Woodbury, New York: Barron's Educational Series, Inc., 1967).

There are eight public institutions and eight private institutions represented in this sample. There are twelve four-year institutions and four two-year institutions.

Construction of the Questionnaire

The form of the questionnaire is that of a test that might be administered to students and includes sample questions. There are seven examples under each category, progressing from simple to difficult. There are two responses required for each category. These responses would indicate which of the seven examples listed each institution would have as a minimum requirement at the end of the freshman year and at the end of the sophomore year. The categories of the questionnaire are: intervals, scales, triads, rhythm, melody, chords, chord progressions, chord progressions with dissonant tones, chorale phrases, phrase groupings and larger forms. After a survey of general theory texts, review of current theory programs in the state, and discussions with theory teachers in the state, these eleven categories seemed most acceptable. The ordering of musical examples was made on the basis of the same factors mentioned above for choosing the categories. It has been pointed out that the progression of simple examples to more difficult ones is not all-inclusive, but merely representative. Each musical example is listed as a type of question and should not be considered as the only repertoire possible for any particular question.

The first category, Intervals, has seven intervals progressing from the most simple, an octave, which the student is to notate in the treble clef, to the most difficult, a descending minor sixth to be

notated in the alto clef. The intervening five intervals are a whole step, a major third, a minor seventh and a perfect twelfth. These are to be notated using the bass and treble clefs alternately.

Category II, Scales, includes major scales, the natural, melodic and harmonic minor scales, the Dorian and Phrygian modes. The major scale was considered the simplest and the Phrygian mode, to be notated in the alto clef, was considered the most difficult.

Category III, Triads, has major and minor triads and their inversions, an augmented and a diminished triad, with a minor triad in first inversion to be notated in the alto clef as the most difficult triad. The triads would be dictated both melodically and harmonically.

The items in Category IV, Rhythm, would be played as melodies but the student would be expected to write just the rhythm of each melody. The rhythmic value of the initial note would be given and the student would be expected to add the meter signature and to place the bar lines correctly. The simplest example contains only quarter notes with a final half note. The second example includes dotted quarters followed by eighth notes. The third example adds a triplet figure and the fourth offers the above possibilities in varying combinations. The fifth example is in $\frac{6}{8}$ and offers a wider range of rhythmic figures. Example 6 alternates triplets with dotted sixteenths and eighths. The last example, considered here to be the most difficult, has a changing meter of $\frac{5}{4}$ to $\frac{6}{4}$.

Category V, Melody, requires the student to notate the melody dictated, with key and meter signatures. The initial pitch would be indicated for the student. The simplest example is a familiar melody,

"Twinkle, Twinkle, Little Star." The six remaining examples increase in difficulty in interval content and, in some cases, in rhythmic content.

The next category, dealing with chords, includes major and minor triads and their inversions, a seventh chord in root position, an augmented sixth chord, an augmented triad, and a chord built in perfect fourths. A major chord in root position is considered the simplest chord in this category and the chord built in fourths the most difficult. The student would be expected to write the given chord and to identify the inversion by figured bass numbers, as well as name the root of the chord and identify it by type (quality).

Category VII, Progressions, has as its first example a five-chord progression with all chords in root position. This is considered the simplest progression. The second example alternates root-position chords with chords in first inversion. Example 4 includes a secondary dominant. Example 6 has a V/vi at the cadence point. Example 7 has a key change.

In Category VIII, Chord Progressions with Dissonant Tones, the student is asked to fill in the missing voices of the dictated progressions. The first example indicates that one voice is to be supplied by the student. Most of the remaining six examples require two or three voices to be notated. The first three examples include neighboring tones. Example 4 introduces the suspension. Examples 6 and 7 include various combinations of dissonant tones.

Category IX, Chorale Phrases, is the last category that requires a notational response. It requires that the student notate all four

voices dictated, identify chords with Roman numerals and figured bass numbers, circle all non-harmonic tones and identify them. Key and meter signature are both required. This category attempts to utilize the skills of the prior eight categories in the context of a polyphonic musical phrase. The first example is a simple non-modulating progression with some passing tones. The examples become progressively more difficult rhythmically, melodically, and harmonically.

Categories X and XI require a different type of response from the student. Seven questions are listed that could be applied to the seven musical examples that follow. The participant is asked to identify the difficulty of question that he would ask of his student. These questions are as follows for Category X, Phrase Groupings:

1. Indicate the number of phrases heard.
2. Indicate the length of phrases by bars. (Meter and beat would be given.)
3. Indicate melodic relationships (a,b,a¹,b¹).
4. Identify cadences (perfect, imperfect).
5. Indicate antecedent-consequent phrase relationships where they occur.
6. Indicate, by phrase number, changes of tonic (modulations that occur, if any).
7. Identify, by Roman numeral, tones used as temporary tonics.

The seven musical examples that these seven questions would be applied to are:

1. Bach, Christ lag in Todesbanden (chorale).
2. Mozart, Minuet from Symphony No. 39.
3. Schumann, "Die Rose, die Lilie, die Taube."

4. Bach, Sarabande from French Suite No. 1.
5. Schubert, "Ungeduld."
6. Brahms, Intermezzo in A Major, Op. 118, No. 2.
7. Mozart, Minuet from Symphony No. 41.

These selections begin with a Bach chorale, which seems to be the traditional medium for theoretical consideration. This category proceeds from selections which have regularly-occurring phrases and cadences to more difficult, less clear phrase structure, such as the Brahms and Mozart of examples 6 and 7.

Category XI, Larger Forms, is constructed similarly to the preceding category in that there are seven questions listed, which are to be applied to seven musical selections. These questions are:

1. Indicate how many major divisions (sections) were heard. If a section is repeated, indicate this.
2. Describe changes in timbre and texture from one major section to another.
3. Describe any changes in rhythm, meter and tempo that might occur within a section and between sections.
4. Describe melodic relationships between sections.
5. Describe transitional sections.
6. Describe antecedent-consequent relationships within each section and between sections where appropriate, using cadence relationships as principal factors.
7. Describe the developmental procedures used within a section.

The seven musical examples that these seven questions would be applied to are:

1. Simple Binary - Bach, Sarabande from English Suite No. IV.
2. Simple Ternary - Tchaikowsky, "Dance of the Reed Pipes" from Nutcracker.

3. Compound Ternary - Tchaikowsky, March from the Nutcracker.
4. Theme and Variations - Schubert, Impromptu in B^b, Op. 142.
5. Rondo - Beethoven, Sonata in C minor, Op. 13, Second movement.
6. Sonata - Beethoven, Sonata in C minor, Op. 10, No. 1, First movement.
7. Non-traditional Form - Wagner, Prelude to Tristan and Isolde.

The six forms chosen for the first six examples reflect the traditional forms taught in the first two years of study. This is not an attempt to restrict the inclusion of other forms that could be used as effectively. Again, a representative sampling is offered.

CHAPTER III

RESPONSES TO THE QUESTIONNAIRE

General Information Received from
Questionnaire Respondents

The initial page of the questionnaire contained questions of a general nature about the theory program of each institution. It is felt that this information is pertinent to the study in that it has a correlation with the level of difficulty required in aural skills by each institution. Table 1 lists the twelve initial questions of the questionnaire with their mean scores and standard deviations. The first figure listed under each question represents the junior-college response. The second figure represents the four-year institutions.

TABLE 1

GENERAL RESPONSES TO THE QUESTIONNAIRE

	Mean	Standard Deviation
Total Number of Music Majors in Program	17.75 98.83	17.858 89.158
Number of Freshmen Music Majors	11.00 35.25	13.466 31.392
Number of Sophomore Music Majors	6.75 24.92	4.500 17.661

TABLE 1---Continued

	Mean	Standard Deviation
Approximate Number of Transfers into Program Each Year	1.25 6.92	.957 6.487
Approximate Number of Transfers out of Program Each Year	3.75 2.83	5.560 2.918
Average Enrollment in Theory Classes	8.25 16.67	4.717 6.315
Number of Hours per Week for Freshman Theory Class	4.25 4.67	1.500 .078
Number of Hours per Week for Sophomore Theory Class	4.25 4.50	1.500 .905
Number of Semester Credits for Freshman Theory	8.50 6.92	4.509 1.975
Number of Semester Credits for Sophomore Theory	8.50 6.67	4.509 1.969
Total Number of Theory Credits Required	19.25 17.42	7.719 5.107

With regard to the total music major enrollment figures, there was one institution with only six music majors and one institution with 300 majors. It should be noted that the public institutions by far had the higher enrollment---909 music majors as compared to 348 in the private institutions. Two of the responding institutions, East Carolina and the University of N.C. at Greensboro, have very large enrollments.

The next questions on the questionnaire asked each institution to indicate the number of students transferring into and out of its

program each year. The sixteen institutions reporting indicated that they dealt with a total of 88 students each year transferring into their programs and 49 transferring out of their programs. The 137 transfer students represent 11% of the total music major enrollment of 1,257 that was reported.

It is this 11% of the student enrollment that has been of primary concern to the Joint Committee on College Transfers. When a student transfers from one music program to another and is advised to enroll in a theory course seemingly dealing with the same skills and concepts that were included in a course which he completed satisfactorily at the prior institution, he has justification in questioning the requirements of both institutions. One of the primary objectives of this study is to provide the requirements of various institutions so that those students transferring from one institution to another may be well advised, and be prepared to meet those requirements.

The next figures in Table 1 indicated the average enrollment in theory classes. Nine of the institutions reporting had an average enrollment of 13 or more in each class, with four institutions reporting class enrollments of 20 or more in each class. The very nature of instruction in music, i.e., teaching a skill, causes one to wonder at the feasibility of teaching such large numbers.

The following question asked for an indication of the number of hours spent in class per week for freshman theory and sophomore theory classes. The wide discrepancy in these figures---one institution spending only two hours in class each week as compared with 12 institutions spending five hours in class each week---indicates a

difference in requirements among these institutions. The relationship between the hours spent in class and the difficulty of required competency will be considered in a later section of the study.

A large discrepancy was also seen in the figures showing the number of credits required for freshman theory. One institution required only four credits for freshman theory and another required ten credits. The remaining institutions fall between these two extremes in varying numbers. A wide range of figures also is shown for the credits required for sophomore theory. One institution required four credits and another required ten credits. The total theory requirement reveals a range of credits from eleven by one institution to 26 credits required by another institution.

Aural Skills Required for the Freshman Year

The main body of the questionnaire was constructed in the form of a test that might be administered to music students. The participant was asked to respond on a scale of 1 to 7 concerning the level of difficulty he would require for (1) the freshman year and (2) the sophomore year. The request for freshman-and sophomore-year requirements again reflects an attempt to solve the transfer problem, since there are students entering programs during the sophomore year.

The questionnaire contained eleven categories. They were: intervals, scales, rhythm, melody, chords, progressions, progressions with dissonant tones, chorale phrases, phrase groupings, and larger forms. The first nine categories require notational responses from the student. The last two categories---phrase groupings and larger forms---require the student to answer specific questions with regard to the

formal organization of the selection, based on the student's ability to hear without the assistance of a score.

The responses to the first nine categories are reflected in Table 2. The schools are shown in the table as to whether they are four-year or two-year institutions.

TABLE 2
RESPONSES TO CATEGORIES I-IX FOR
FRESHMAN-YEAR REQUIREMENT

Level of Difficulty	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Category I</u>									
Two-Year Colleges	0	0	0	0	2	0	2	6.00	1.155
Four-Year Colleges	0	0	2	1	0	2	7	5.92	1.621
<u>Category II</u>									
Two-Year Colleges	0	0	0	1	2	1	0	5.00	.816
Four-Year Colleges	0	0	0	1	3	5	3	5.83	.937
<u>Category III</u>									
Two-Year Colleges	0	0	0	2	0	2	0	5.00	1.155
Four-Year Colleges	0	0	2	1	1	2	6	5.75	1.603
<u>Category IV</u>									
Two-Year Colleges	0	0	0	3	1	0	0	4.25	.500
Four-Year Colleges	0	1	0	4	2	3	2	5.00	1.477
<u>Category V</u>									
Two-Year Colleges	0	0	1	3	0	0	0	3.75	.500
Four-Year Colleges	0	0	3	5	3	1	0	4.17	.937
<u>Category VI</u>									
Two-Year Colleges	0	0	0	4	0	0	0	4.00	.000
Four-Year Colleges	0	0	1	5	2	2	2	4.92	1.311

TABLE 2---Continued

Level of Difficulty	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Category VII</u>									
Two-Year Colleges	0	1	1	2	0	0	0	3.25	.957
Four-Year Colleges	0	1	6	3	0	1	1	3.75	1.422
<u>Category VIII</u>									
Two-Year Colleges	0	1	1	0	0	0	0	1.25	1.500
Four-Year Colleges	1	3	3	2	1	1	1	3.50	1.784
<u>Category IX</u>									
Two-Year Colleges	2	1	0	1	0	0	0	2.00	1.414
Four-Year Colleges	1	6	1	1	0	1	1	2.75	2.006

The responses to Category I, Intervals, reveal that all of the institutions required at least the first three intervals of the category, namely, the octave, the fifth, and the whole step. There are seven intervals listed in the category. The first interval is that of an octave, the last interval is that of a descending minor sixth to be notated in the alto clef.

The second category, Scales, revealed that all of the schools taught major scales in the freshman year and minor scales through the melodic minor. Five of the schools indicated that minor scales through the harmonic minor were required. Nine of the participants indicated that modes were required in the Freshman year, with three of these stating that modes written in the alto clef were required.

All of the participants indicated that they required through level 3 of the responses to Category III, Triads. This example is a first inversion of a minor triad. Ten of the schools required the two

most difficult responses, which included a diminished triad and a first inversion of a minor triad written in the alto clef. Five of the schools indicated that they did not require augmented or diminished triads in the freshman year.

The responses to Category IV, Rhythm, indicated that all of the schools required through the second example, which includes quarter notes, dotted quarters and eighth notes in various combinations. Eight of the schools did not require beyond example 4, which still only contains half notes, quarters, dotted quarters and eighths. Example 5 seems to indicate another level of difficulty in that the $\frac{6}{8}$ meter contains new rhythmic figures. Only five of the schools required the two most difficult examples, which include triplets alternating with dotted eighths and sixteenths, as well as changing meters. The requirement for rhythmic skills seems to vary more than the requirements for the prior three categories. There is a wider range in the level of difficulty required.

Category V concerns melodic requirements. All of the schools required proficiency through example 3. Twelve of the schools required only through example 4, which is written in $\frac{6}{8}$ meter. No school indicated the most difficult example in this category, which contained changing meters. The majority of responses fell in the middle level of difficulty for this category.

With regard to the responses to Category VI, Chords, all of the institutions required proficiency through example 3, which is a second inversion of a triad. Nine of the institutions required through the next example, which is a seventh chord in root position. The

remaining six institutions are spread through the last three levels, which contain an augmented sixth chord, an augmented triad, and a chord built in perfect fourths. There seems to be less agreement in requirements within this category than within prior ones. It appears that some of the institutions are requiring much more difficult aural recognition of chords than others require. If this is the case, it would seem logical that these same institutions would require more difficult levels in the remaining categories, which contain four voices, if indeed the intent of training in chord perception is to be related to the perception of polyphonic music.

Fourteen of the institutions required through level 4 of the responses to Category VII, Progressions. Example 5 contains chords that are more difficult to recognize. Only two of the schools required the most difficult example, which contains a key change, or secondary tonic.

Two institutions did not require Category VIII, Chord Progressions with Dissonant Tones, at all in the freshman year. Eight of the institutions required through examples 2 and 3. Example 4 contains the first suspension that the student is asked to identify. Only two schools reported that they required the two most difficult examples in this category.

In Category IX, Chorale Phrases, again all levels of difficulty are represented. One institution stated that it did not require this category in the freshman year; ten of the schools stated that they only required examples 1 and 2. Again two schools required the most difficult levels---6 and 7.

Categories X and XI required a different type of response. Whereas the first nine categories required actual notation of what is heard, these last categories synthesize the listening skills into more comprehensive organization. In Category X there are seven examples of the repertoire. For each example, there are seven possible test questions that might be asked of the student. These questions go from simple to difficult. They are as follows:

1. Indicate the number of phrases heard.
2. Indicate the length of phrases by bars. (Meter and beat would be given.)
3. Indicate melodic relationships (a,b,a¹,b¹).
4. Identify cadences (perfect, imperfect).
5. Indicate antecedent-consequent phrase relationships where they occur.
6. Indicate, by phrase number, changes of tonic (modulation) that occur, if any.
7. Identify, by Roman numeral, tones used as temporary tonics.

These seven questions were to be considered for all seven examples listed. The response would indicate which questions would be asked for that particular selection. The following seven selections and responses to them are seen in Table 3.

TABLE 3

RESPONSES TO CATEGORY X FOR
FRESHMAN-YEAR REQUIREMENT

Level of Difficulty	0	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Bach, Christ lag in Todesbanden</u>										
Two-Year Colleges	1	0	0	0	3	0	0	0	3.00	4.000
Four-Year Colleges	2	0	0	1	4	1	1	3	4.25	5.841
<u>Mozart, Minuet from Symphony #39</u>										
Two-Year Colleges	1	0	0	0	3	0	0	0	3.00	2.000
Four-Year Colleges	7	0	0	0	3	1	0	1	2.00	2.594
<u>Schumann, "Die Rose, die Lilie, die Taube"</u>										
Two-Year Colleges	1	0	0	0	3	0	0	0	3.00	2.000
Four-Year Colleges	6	0	1	1	1	2	1	0	2.09	2.392
<u>Bach, Sarabande from French Suite No. I</u>										
Two-Year Colleges	1	0	0	0	3	0	0	0	3.00	2.000
Four-Year Colleges	6	1	0	1	1	3	0	0	1.92	2.280
<u>Schubert, "Ungeduld"</u>										
Two-Year Colleges	1	0	0	1	2	0	0	0	2.75	1.893
Four-Year Colleges	6	1	0	1	2	2	0	0	1.83	2.167
<u>Brahms, Intermezzo in A Major, Op. 118, No. 2</u>										
Two-Year Colleges	1	0	0	2	1	0	0	0	2.50	1.732
Four-Year Colleges	7	0	1	0	1	2	1	0	1.75	2.221

TABLE 3---Continued

Level of Difficulty	0	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Mozart, Minuet from</u> <u>Symphony #41</u>										
Two-Year Colleges	1	0	0	2	1	0	0	0	2.50	1.732
Four-Year Colleges	7	0	1	0	1	1	1	0	1.83	2.443

The Bach chorale, Christ lag in Todesbanden represents a level required by the largest number of schools. Seven of the schools required proficiency through question 4, with three of the participants requiring the most difficult question. The remaining six examples are not required by seven of the institutions at all in the freshman year. Of those institutions that do require aural skills of phrase groupings in the freshman year, the majority of them require only through question 4. Inclusive in the first four questions would be the number and length of phrases, melodic relationships and cadences. Antecedent-consequent relationships, modulations and temporary tonics would not be required of these seven examples in the freshman year.

Category XI, Larger Forms, is constructed similar to the preceding category in that seven questions are set forth as possible test questions of the seven musical examples listed. They are as follows:

1. Indicate how many major divisions (sections) were heard. If a section is repeated, indicate this.
2. Describe changes in timbre and texture from one major section to another.
3. Describe any changes in rhythm, meter and tempo that might occur within a section and between sections.

4. Describe melodic relationships between sections.
5. Describe transitional sections.
6. Describe antecedent-consequent relationships within each section and between sections where appropriate using cadence relationships as principal factors.
7. Describe the developmental procedures used within a section.

The participants were asked to indicate the difficulty of questions that might be asked of their students. Table 4 reflects the responses to this category.

TABLE 4

RESPONSES TO CATEGORY XI FOR
FRESHMAN-YEAR REQUIREMENT

Level of Difficulty	0	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Simply Binary</u>										
Two-Year Colleges	2	0	2	0	0	0	0	0	1.00	1.155
Four-Year Colleges	7	0	1	0	3	0	0	1	1.75	2.417
<u>Simple Ternary</u>										
Two-Year Colleges	2	0	2	0	0	0	0	0	1.00	1.555
Four-Year Colleges	9	0	0	1	1	0	0	1	1.17	2.290
<u>Compound Ternary</u>										
Two-Year Colleges	2	0	2	0	0	0	0	0	1.00	1.555
Four-Year Colleges	10	0	0	1	1	0	0	0	.58	1.379
<u>Theme & Variations</u>										
Two-Year Colleges	3	0	1	0	0	0	0	0	.50	1.000
Four-Year Colleges	11	0	0	0	0	0	0	1	.58	2.021
<u>Rondo</u>										
Two-Year Colleges	3	0	1	0	0	0	0	0	.50	1.000
Four-Year Colleges	10	0	0	0	1	0	0	1	.917	2.234

TABLE 4---CONTINUED

Level of Difficulty	0	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Sonata</u>										
Two-Year Colleges	3	0	1	0	0	0	0	0	.500	1.000
Four-Year Colleges	10	0	0	0	1	0	0	1	.917	2.234
<u>Non-Traditional Form</u>										
Two-Year Colleges	4	0	0	0	0	0	0	0	.000	.000
Four-Year Colleges	11	0	1	0	0	0	0	0	.167	.577

At least nine of the institutions did not require the skills represented by this last category at all at this level. The simple binary and ternary examples had the largest response from the participants, as might be expected in the freshman year of study. As Table 5 shows, the majority of institutions reporting require these skills to a greater degree in the sophomore year than in the freshman year of study.

In summarizing the aural skills required in the freshman year, it is possible to generalize somewhat with regard to what the sixteen institutions responding to this questionnaire are requiring. All of the institutions included in this study are requiring some aural skills of their students, or at least indicate that they should be requiring them. Until the instrument for measuring these skills has been constructed, we can only assume that these skills are being taught and required on the basis of what has been reported.

With regard to the eleven categories of the questionnaire, most of the institutions are in relative agreement as to what level of requirement is expected of the freshman student. These requirements are summarized below.

Intervals. Nine of the institutions reported requiring all intervals, including notation of some of them in the alto clef.

Scales. All institutions required all major scales and minor scales with the exception of the harmonic minor. Nine of the participants required that their students aurally recognize the modes.

Triads. All of the institutions required aural recognition of major and minor triads and their inversions. Eleven of the schools required augmented and diminished triads.

Rhythm. Seven of the schools required that their students be able to recognize various combinations of half, quarter, and eighth notes along with triplet figures.

Melody. Eight of the institutions required melodies with skips of thirds, fourths and fifths in various simple meters, and simple melodies in $\frac{6}{8}$. It does seem that the rhythmic and melodic requirement is not as difficult as that of the first three categories.

Chords. Nine of the institutions required all major and minor chords and their inversions through seventh chords in root position. Only one of the schools required the most difficult chord example in the questionnaire, which was the chord built in perfect fourths.

Progressions. Seven of the schools required progressions that did not contain secondary dominants or modulations. Five of the institutions did require progressions that contained secondary dominants

and modulations. It appears that some institutions probably go further in the freshman year and teach secondary dominants and temporary tonics and that others wait until the sophomore year. This point does seem to be a natural dividing place between the freshman and sophomore year.

Progressions with Dissonant Tones. There are two schools that did not require this category at all in the freshman year. The remaining institutions fall along the continuum of 1-7. Eight of the participants did require chord progressions with simple passing tones.

Chorale Phrases. Ten participants did require the first example of this category. After that example the others have very few schools in agreement with each other. This requirement again is found more in the sophomore year.

Phrase Groupings. Of the seven examples, only the Bach chorale was required by a majority. The remaining six examples found the participants about evenly divided as to whether or not they require this category.

Larger Forms. The majority of participants did not require this category of freshmen. Those participants that did require this category reported that they required the less difficult questions that applied to the musical examples.

Aural Skills Required for the Sophomore Year

The requirements in aural skills for the sophomore year are found in Table 5. This table shows the responses to the nine categories which include: scales, intervals, triads, rhythm, melody, chords, progressions, progressions with dissonant tones and chorale phrases.

TABLE 5

RESPONSES TO CATEGORIES I-IX FOR
SOPHOMORE-YEAR REQUIREMENT

Level of Difficulty	0	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Category I</u>										
Two-Year Colleges	0	0	0	0	0	0	0	4	7.00	.000
Four-Year Colleges	0	0	0	0	0	0	1	11	6.92	.289
<u>Category II</u>										
Two-Year Colleges	0	0	0	0	0	0	1	3	6.75	.500
Four-Year Colleges	0	0	0	0	0	0	4	8	6.67	.492
<u>Category III</u>										
Two-Year Colleges	0	0	0	0	0	0	0	4	7.00	.000
Four-Year Colleges	0	0	0	0	0	0	3	9	6.75	.452
<u>Category IV</u>										
Two-Year Colleges	0	0	0	0	0	1	2	1	6.00	.816
Four-Year Colleges	0	0	0	0	0	0	4	8	6.67	.492
<u>Category V</u>										
Two-Year Colleges	0	0	0	0	2	0	1	1	5.25	1.500
Four-Year Colleges	0	0	0	0	2	1	6	3	5.83	1.030
<u>Category VI</u>										
Two-Year Colleges	0	0	0	0	1	0	2	1	5.75	1.258
Four-Year Colleges	0	0	0	0	0	0	6	6	6.50	.522
<u>Category VII</u>										
Two-Year Colleges	0	0	0	0	0	0	2	2	6.50	.577
Four-Year Colleges	0	0	0	0	0	2	4	6	6.33	.779
<u>Category VIII</u>										
Two-Year Colleges	1	0	0	0	2	0	1	0	3.50	2.517
Four-Year Colleges	0	0	0	0	1	3	4	4	5.92	.996

TABLE 5---Continued

Level of Difficulty	0	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Category IX</u>										
Two-Year Schools	0	0	0	0	2	1	1	0	4.75	.957
Four-Year Schools	1	0	0	0	1	3	2	5	5.58	1.782

The first three categories of this table contain only the two most difficult levels of responses. The requirements for intervals, scales and triads are included in these three categories. Categories IV-VII have the fourth-level response as the minimum requirement.

Category VIII is the first category not required by all participants; one participant indicated no requirement in this category. Also, the responses to this category show a wider spread. Under Category IX, one school had the simplest example as its requirement and five schools had the most difficult one.

For Category X there are seven musical selections given as examples. For each example, there are seven possible test questions that might be asked of the student. These questions progress from simple to difficult. They are as follows:

1. Indicate the number of phrases heard.
2. Indicate the length of phrases by bars. (Meter and beat would be given.)
3. Indicate melodic relationships (a,b,a¹,b¹).
4. Identify cadences (perfect, imperfect).
5. Indicate antecedent-consequent phrase relationships where they occur.

6. Indicate, by phrase number, changes of tonic (modulation) that occur, if any.

7. Identify, by Roman numeral, tones used as temporary tonics.

These seven questions were to be considered for all seven examples listed. The response would indicate which questions would be asked for that particular selection. The following seven selections, and the responses to them, are seen in Table 6.

TABLE 6

RESPONSES TO CATEGORY X FOR
SOPHOMORE-YEAR REQUIREMENT

Level of Difficulty	0	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Bach, Christ lag in Todesbanden</u>										
Two-Year Colleges	1	0	0	0	0	0	2	2	5.00	3.367
Four-Year Colleges	2	0	0	0	0	0	5	5	5.42	2.575
<u>Mozart, Minuet from Symphony #39</u>										
Two-Year Colleges	1	0	0	0	0	0	2	2	5.00	3.367
Four-Year Colleges	2	0	0	0	0	0	5	5	4.83	2.949
<u>Schumann, "Die Rose, die Lilie, die Taube"</u>										
Two-Year Colleges	1	0	0	0	0	0	1	2	5.00	3.367
Four-Year Colleges	3	0	0	0	0	1	3	5	4.83	2.980
<u>Bach, Sarabande from French Suite #1</u>										
Two-Year Colleges	1	0	0	0	0	0	1	2	5.00	3.367
Four-Year Colleges	3	0	0	1	0	1	3	4	4.50	2.939

TABLE 6---Continued

Level of Difficulty	0	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Schubert, "Ungeduld"</u>										
Two-Year Colleges	3	0	0	0	0	0	2	3	4.50	3.109
Four-Year Colleges	2	0	0	1	0	2	2	1	3.92	3.088
<u>Brahms, Intermezzo, in A Major, Op. 118, No. 2</u>										
Two-Year Colleges	1	0	0	0	0	1	1	1	4.50	3.109
Four-Year Colleges	5	0	0	0	0	1	4	2	3.58	3.204
<u>Mozart, Minuet from Symphony #41</u>										
Two-Year Colleges	1	0	0	0	0	2	0	1	4.25	2.986
Four-Year Colleges	5	0	0	1	0	0	4	2	3.42	3.175

Fourteen of the institutions required proficiency through question 6 with regard to the Bach chorale. This same requirement is seen also for the Mozart minuet from Symphony No. 39. At least four of the schools did not require the remaining five examples at all.

Category XI, Larger Forms, has seven questions that could apply to the seven musical examples listed. They are as follows:

1. Indicate how many major divisions (sections) were heard. If a section is repeated, indicate this.
2. Describe changes in timbre and texture from one major section to another.
3. Describe any changes in rhythm, meter and tempo that might occur within a section and between sections.
4. Describe melodic relationships between sections.

5. Describe transitional sections.
6. Describe antecedent-consequent relationships within each section and between sections where appropriate using cadence relationships as principal factors.
7. Describe the developmental procedures used within a section.

The participants were to indicate the difficulty of questions that might be asked of their students. Table 7 shows the responses to this category.

TABLE 7
RESPONSES TO CATEGORY XI FOR
SOPHOMORE-YEAR REQUIREMENT

Level of Difficulty	0	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Simple Binary</u>										
Two-Year Colleges	1	0	0	0	1	1	0	1	4.00	2.944
Four-Year Colleges	3	0	0	0	1	0	3	5	4.75	2.989
<u>Simple Ternary</u>										
Two-Year Colleges	1	0	0	0	1	1	1	0	3.75	2.630
Four-Year Colleges	3	0	0	1	0	0	2	6	4.75	3.079
<u>Compound Ternary</u>										
Two-Year Colleges	1	0	0	0	2	0	1	0	3.50	2.517
Four-Year Colleges	5	0	0	1	1	0	0	5	3.50	3.166
<u>Theme & Variations</u>										
Two-Year Colleges	1	0	0	0	2	0	1	0	3.50	2.517
Four-Year Colleges	5	0	0	1	2	0	0	4	3.25	3.166
<u>Rondo</u>										
Two-Year Colleges	1	0	0	0	2	0	1	0	3.50	2.517
Four-Year Colleges	5	0	0	1	1	0	0	5	3.50	3.344
<u>Sonata</u>										
Two-Year Colleges	1	0	0	0	2	0	1	0	3.50	2.517
Four-Year Colleges	4	0	0	1	0	0	0	7	4.33	3.393

TABLE 7---Continued

Level of Difficulty	0	1	2	3	4	5	6	7	Mean	Standard Deviation
<u>Non-Traditional Form</u>										
Two-Year Colleges	1	0	1	0	1	0	1	0	3.00	3.582
Four-Year Colleges	7	0	0	1	1	0	1	2	2.25	2.989

In summarizing the requirements for the sophomore year, the following results can be seen from Table 6 and Table 7.

Intervals. Fifteen of the schools required the most difficult interval, to be notated in the alto clef, of their students.

Scales. All sixteen institutions required that their students aurally distinguish the modes, with eleven of the schools requiring that the modes be notated in the alto clef.

Triads. All of the schools required augmented and diminished chords, as well as all major and minor chords and their inversions. Thirteen of the schools required notation of these chords in the alto clef.

Rhythm. Fifteen of the schools required proficiency through example 6 of the rhythm category with nine of the schools requiring the most difficult example.

Melody. Eleven of the schools required the most difficult example in the melody category, which involves changing meters. However, five of the schools required only through example 4. The requirements were thus more spread in this category.

Chords. Fifteen of the institutions required through example 6 in this category, an augmented chord. Seven of the schools did require the chord built in perfect fourths, which was the most difficult chord listed in this category.

Progressions. Fourteen of the schools required through example 6 of this category, which involves a progression using a secondary dominant at the cadence going to a chord other than a dominant of the original key. Half of the schools did require the most difficult example in this category, which does involve a change of tonic.

Progressions with Dissonant Tones. This category again saw more division of opinion than prior categories. Twelve of the schools did require through example 5, which involves suspensions. Only four schools required the most difficult response.

Chorale Phrases. Twelve of the schools required through the fifth example in this category. This example involved fugal-like entrances of the four voices. Five of the schools required the most difficult example.

Phrase Groupings. This category had more requirement in the sophomore year than it did in the freshman year. At least eight of the schools required through question 6 of all the examples.

Larger Forms. This category does not lend itself to summary as well as the other preceding categories. Here the schools appear more as individuals. There were four to six schools under each example that stated they did not require any of this material. The most difficult requirements in this category were for the simple binary, ternary and sonata forms.

CHAPTER IV

INTERPRETATION OF DATA

The preceding chapter reported the requirements of the sixteen institutions included in this study. These requirements have been summarized by a statement of what the majority of schools require. This chapter will attempt to state the significance of these requirements.

With sixteen of twenty-five reporting institutions requiring aural skills, it seems evident that the majority of schools are requiring some proficiency in this area. These sixteen schools represent 64% of the schools that responded to the questionnaire.

The requirements stated for the freshman year can be interpreted as follows: most intervals are required, although notation of them in the alto clef was generally reserved until the sophomore year. Major and minor scales are required. The modes are required by a majority of schools. Major and minor triads and their inversions are required, with augmented and diminished triads required by eleven of the schools. Six of the schools stated that they require that all of these triads be notated in the alto clef.

Requirements in rhythmic dictation include all simple meters with various combinations of half notes, quarters, dotted quarters, eighths, and triplet figures. With regard to this requirement, participants

were evenly distributed as to whether to require more complex meters and rhythmic figures. It thus is more difficult to generalize about this category. Melodic requirements were not as difficult as those of the preceding categories. Wide ranges in melodies and skips of an octave or more were not required by the majority of schools. All major and minor chords and their inversions and seventh chords in root position are required. Augmented sixth chords, augmented triads, and chords built in perfect fourths are not required of freshmen.

The requirement for progressions is more diverse. Most of the schools reported requiring the easier examples in this category. It seems that the most fundamental skills; i.e., recognition of intervals, scales, triads, rhythms, and chords, are required at a higher level of difficulty as separate, isolated skills, than they are in synthesis (in the context of polyphonic musical phrases). Progressions with dissonant tones are required at about the same level of difficulty as for the preceding category. Phrase groupings and larger forms are not required by the majority of schools, at least not at the freshman level.

The skills required for the sophomore year are of greater difficulty, as would be expected, for the first seven categories of the questionnaire. While there is an overall increase in the difficulty of requirement for the category of progressions, it still shows more diversity than those preceding. Many of the schools still do not require Category XI, Larger Forms, in the sophomore year. Some schools stated that this material was required later in the student's course of study. Therefore, it seems that while many of the schools

do concur on the notational skills required of their students, they do not concur on the listening skills that follow in this questionnaire as the synthesis of the notational skills within the first two years.

It was offered as a hypothesis in the first chapter of this study that a significant difference would be found between the requirements of the junior colleges and four-year institutions. Table 8 shows the analysis of variance between the two-year and four-year institutions for categories I-IX for the freshman year.

TABLE 8
ANALYSIS OF VARIANCE BETWEEN TWO-YEAR
AND FOUR-YEAR INSTITUTIONS FOR
CATEGORIES I-IX FOR FRESHMEN

Source of Variation	Sum of Squares	df	Mean Squares	F
Between Groups	150.5195	1	150.5195	2.1117
Within Groups	1148.4375	14	71.2798	

The results of the above analysis of variance indicated that the null hypothesis, that there is no significant difference in the requirements of the junior colleges and the four-year institutions at the freshman level, should be accepted at the .05 level of significance. This lack of difference can be further seen in Table 9.

TABLE 9
 MEAN SCORES AND STANDARD DEVIATIONS
 FOR CATEGORIES I-IX
 FRESHMAN YEAR

Variable	Mean	Standard Deviation
Two-Year Institutions	34.500	2.380
Four-Year Institutions	41.583	9.443

Table 9 shows that the standard deviation for the four-year schools is 9.443. This reveals a heterogenous group that does not conform to any pattern, nor is in agreement. Therefore, while some of the four-year schools might be requiring the most difficult levels of these categories, there are some schools that are requiring the easier levels of proficiency.

Table 10 shows the analysis of variance for Categories X and XI for the freshman-year requirement.

TABLE 10
 ANALYSIS OF VARIANCE FOR CATEGORIES X AND XI
 FRESHMAN YEAR

Source of Variation	Sum of Squares	df	Mean Squares	F
<u>Category X</u>				
Between Groups	50.0208	1	50.0208	0.2521
Within Groups	2777.4167	14	198.3869	

TABLE 10---Continued

Source of Variation	Sum of Squares	df	Mean Squares	F
<u>Category XI</u>				
Between Groups	7.5208	1	7.5208	.0788
Within Groups	1335.9167	14	95.4226	

Again there is not a significant difference between the requirements of the four-year institutions and the two-year schools. In Category X, the mean scores are in close agreement as are the standard deviations. For Category XI, as in Table 9, the four-year institutions have a large standard deviation.

Table 11 shows the analysis of variance for Categories I-IX for the sophomore year. Here there is a significant difference.

TABLE 11

ANALYSIS OF VARIANCE BETWEEN TWO-YEAR AND
FOUR-YEAR INSTITUTIONS FOR
CATEGORIES I-IX-SOPHOMORES

Source of Variation	Sum of Squares	df	Mean Squares	F
Between Groups	65.3320	1	65.3320	6.5960
Within Groups	138.6680	14	9.9049	

With an F score of 6.5960, there is a significant difference between the requirements of the four-year and two-year schools at the end of the sophomore year for categories I-IX. The mean scores reveal that the

four-year institutions have the highest level of difficulty required. The F scores, however, for Categories X and XI for the sophomore year do not show a significant difference for the two variables.

It was also offered as a hypothesis that as the level of difficulty increased in the first nine categories (those requiring notational responses), so would the level of difficulty increase in the last two categories. However, this was not the case. The Spearman Rank Correlational technique revealed that there was no significant relationship between these two categories. From the results of the questionnaire, it can be seen that many of the schools did not require the last two categories at all. It would seem either that these skills are taught at a later date or that aural skills are not continued past the notational requirements.

Significant relationships were found between the hours spent in class and the level of difficulty required. Those institutions requiring the more difficult level of proficiency also had the greatest amount of time spent in class. There was no relationship between the number of credits offered and the level of difficulty. Therefore, we can conclude that credit hours have little to do with requirements, but rather that the amount of time spent in class would have more relationship to the level of proficiency.

CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This thesis has dealt with the problem of aural theory skills that are required by the institutions of higher education in the state of North Carolina. More specifically, it was concerned with the skills required at the end of the freshman year and at the end of the sophomore year.

Summary

A questionnaire was constructed in the form of a test that might be administered to music students. The questionnaire was mailed to all of the colleges and universities in the state of North Carolina. The recipients were asked to indicate a response that would show the minimum level of requirement that they would have at the end of the freshman year and at the end of the sophomore year. Each of the eleven categories of the questionnaire contained seven examples that proceeded from simple to difficult. Twenty-five responses were received and constituted the sample for this study. Of the twenty-five institutions that responded, sixteen offered a program in music and had aural skill requirements. These institutions constituted the basis of this study.

The results of the questionnaire have been set forth in this study as the requirements for the freshman year and requirements for

the sophomore year. The level of requirement for each category has been shown for the two-year and four-year institutions. After the levels of requirement were shown, a summary was made stating what the majority of schools were requiring. The interpretation of the data involved stating the responses to the questionnaire in terms of academic requirements. Correlational studies were run to see if there were any significant relationships among the categories and the results of these studies were reported. Mean scores and standard deviations were reported for the categories along with breakdowns of individual institutional scores. The data was reported according to whether the institution was a junior college or a four-year institution. The null hypothesis was accepted in that there was no significant difference between the junior-college requirements and the requirements of the senior colleges at the freshman level. However, there was a significant difference in requirement for the sophomore level. In that there was no significant increase in requirement in Categories X and XI as the level of difficulty increased for the first nine categories of the questionnaire, the null hypothesis was accepted.

Conclusions

From the data that has been collected, reported and explained, several conclusions are possible. First, there was no major difference between the two-year and four-year institutions in all of the categories for the freshman level. The major difference proved to be at the end of the sophomore year, with the four-year institutions having the more difficult requirement. Therefore, we might conclude that junior-college

students transferring at the end of the freshman year could find themselves on an equal with the students of the four-year institutions; because, however, of the heterogeneity of the four-year institutions, only diagnostic testing of transfer students by each individual four-year institution could indicate the validity of this conclusion. However, the data has shown that students transferring from junior colleges to four-year institutions at the end of the sophomore year will definitely find a difference in requirements.

Table 12 shows a graph of the requirements of the sixteen institutions included in this study. The schools are shown as to their two-year or four-year status and also by their enrollment of music majors. The requirements are shown in terms of cumulative scores that were possible from the questionnaire at the end of the sophomore year. If an institution had required the most difficult level of response throughout the questionnaire, it could have had a total score of 161 from the number of categories and the number of responses. The numbers shown in parentheses for each institution indicate the number of transfers into that institution each year and the numbers of transfers out of that particular program.

It can be seen from this graph that the two schools with the largest enrollments have two of the highest levels of requirement and have more transfer students into their programs than the other schools indicate. Therefore, it would seem that those students transferring from small departments into very large ones would possibly have deficiencies in aural skills.

In that the sixteen institutions were in relative agreement on the level of difficulty required for the freshman year for the first six categories of the questionnaire, i.e., intervals, scales, triads, rhythm, melody, and chords, it would seem that these fundamentals are considered basic to aural perception. It is the further use of these basics in which a lack of agreement exists. Most of the schools did require the progressions, but many participants did not proceed in the sophomore year to a greater level of difficulty in this category. Therefore, it appears that the majority of schools reporting in this study are spending the first two years requiring the following: intervals, scales, triads, rhythm, melody, chords and easy progressions. Some phrase groupings could be added to this listing, but it should be pointed out that the schools are about evenly divided as to this requirement. As the majority of the schools are not requiring Category XI, Larger Forms, it would seem that most institutions are using means for teaching the basic fundamentals other than within the framework of formal organization.

In the Taxonomy of Educational Objectives, Bloom states that the classes of the cognitive domain are as follows: knowledge, comprehension, application, analysis, synthesis, and evaluation.⁹ From these levels of learning, we can see that the majority of schools responding to this study are not getting beyond the lowest levels for their aural requirements. In that all students who enter college to

⁹Benjamin S. Bloom, ed., The Taxonomy of Educational Objectives. Handbook I, The Cognitive Domain (New York: David McKay & Co., Inc., 1969), p. 18.

major in music have had some prior training, it would seem questionable that at this level of training only the fundamentals are still required.

Recommendations

The primary limitation of this study has been the lack of response to the questionnaire. Given that the need for the study does exist, it would be more beneficial if the questionnaire could be sent again to those institutions that did not respond to it for this study. A comprehensive reporting of the requirements of all of the institutions in the state would increase the value of the study.

The questionnaire was constructed after a survey of basic theory texts, review of theory programs, and discussions with teachers in the field. However, it is quite possible that the questionnaire does not measure the content of many theory courses. If the questionnaire could be validated for content, it would again be a measure of its value. Even more important, a test should be constructed for measuring the competencies of those students of the institutions who responded to this questionnaire. If a test were available, any institution could use it to evaluate its own program with regard to the requirements of other institutions.

In that this study revealed the difference in requirements between the junior and senior colleges in the state of North Carolina, it should offer some suggestions toward resolving the problem of the transfer student. Given that the transfer student at the junior level will be deficient in aural skills, several measures could be adopted for equalizing this deficiency. The four-year institutions could offer

courses designed to meet the specific needs of the transfer student. In many instances, sheer economics would prohibit this solution. More feasible would be the performance-based educational approach. In other words, the student would be made aware of his deficiency and provided with the materials for correcting it. There are many taped programs in aural training that would well serve this purpose. Students would be tested before entering a program, given the materials for correcting any deficiency, then retested.

Referring again to the statement issued by the Fine Arts Conference of 1972, "the four-year institutions should clearly specify requirements and make copies of these requirements available to the two-year institutions." This study attempted to provide a listing of these requirements. Where this listing is incomplete, it is the recommendation of this writer that the four-year institutions still provide their requirements for the public.

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APPENDIX I. QUESTIONNAIRE

GENERAL INFORMATION

1. Name of Institution _____
2. Total Number of Music Majors in Program _____
3. Number of Freshman Music Majors _____
4. Number of Sophomore Music Majors _____
5. Approximate Number of Transfers into Program Each Year _____
6. Approximate Number of Transfers out of Program Each Year _____
7. Average Enrollment in Theory Class _____
8. Number of Hours per Week for Theory Class

Freshman	_____
Sophomores	_____
9. Number of Credits (Indicate whether quarter or semester) for Freshman Theory _____
10. Number of Credits (Indicate whether quarter or semester) for Sophomore Theory _____
11. Total Number of Theory Credits Required of Music Majors _____
12. Do you wish to receive a copy of this study when completed? _____

APPENDIX A. QUESTIONNAIRE

GENERAL INFORMATION

1. Name of Institution _____
2. Total Number of Music Majors in Program _____
3. Number of Freshmen Music Majors _____
4. Number of Sophomore Music Majors _____
5. Approximate Number of Transfers into Program Each Year _____
6. Approximate Number of Transfers out of Program Each Year _____
7. Average Enrollment in Theory Class _____
8. Number of Hours per Week for Theory Class

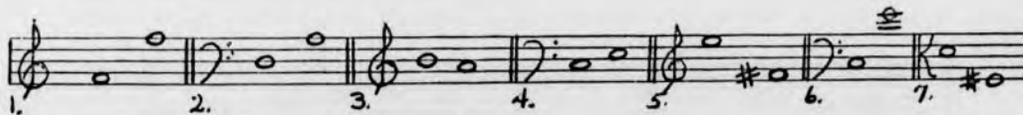
Freshmen	_____
Sophomores	_____
9. Number of Credits (indicate whether quarter or semester) for Freshman Theory _____
10. Number of Credits (indicate whether quarter or semester) for Sophomore Theory _____
11. Total Number of Theory Credits Required of Music Majors _____
12. Do you wish to receive a copy of this study when completed? _____

Instructions to Respondent

Please circle one of the numbers listed under Response for the freshman year and one of the numbers for the sophomore year that you feel would reflect the level of difficulty that would be a minimum requirement (a grade of C or its equivalent) of your music majors.

There are eleven categories in this questionnaire. Each category requires one response for the freshman year and one response for the sophomore year. The examples are numbered from 1 through 7. This ordering of examples represents a progression of simple to difficult for student accomplishment. For example, if you felt that your students were required to accomplish the most difficult example listed by the end of the sophomore year (No. 7 in each category), your circling of No. 7 would indicate that the student would be able to accomplish all of the easier examples in that category. Your response for the freshman year in that same category would be one of the intervening examples between Nos. 1 and 7. It is understood that you might have to use your own judgment in selecting a response that would best reflect your individual program. In addition to the seven response possibilities, provision has been made for you to indicate if you do not require a particular skill. DNR will represent a response meaning that you do not require and should be circled when it is an appropriate response.

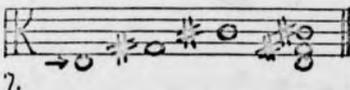
- I. Intervals. The following intervals will be dictated. Name the interval on the line below the staff. Write the second note to complete the interval in each case. Be sure to notice whether the interval is upward or downward from the given pitch. (Each interval would be played twice.)



RESPONSE

Freshman Year	DNR	1.	2.	3.	4.	5.	6.	7.
Sophomore Year	DNR	1.	2.	3.	4.	5.	6.	7.

- III. Triads. From the indicated note below, write the triad dictated. Indicate the inversion and type of triad (major, minor, augmented, diminished). Use accidentals where appropriate. (Each triad would be played twice. The arrow indicates the given note.)

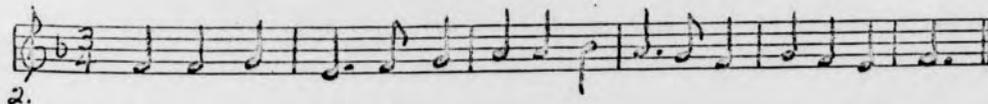
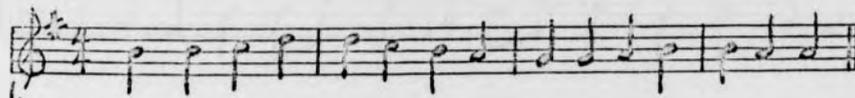


RESPONSE

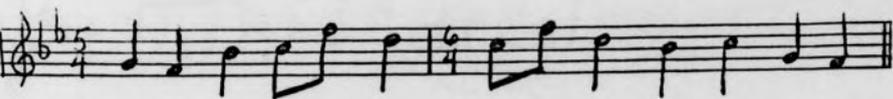
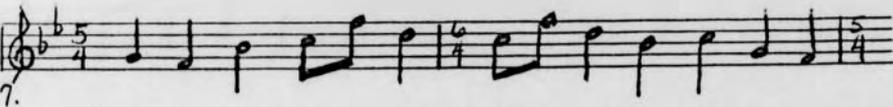
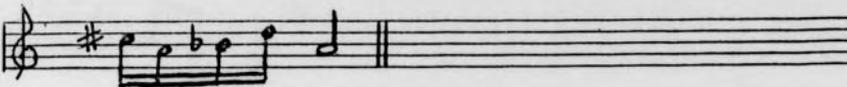
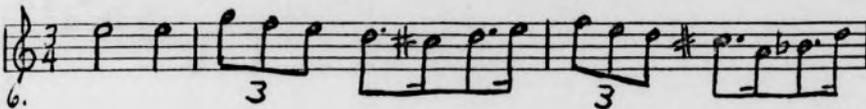
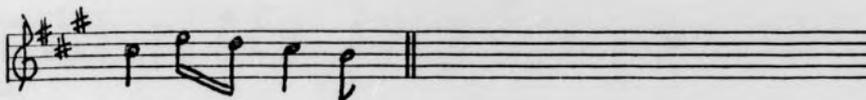
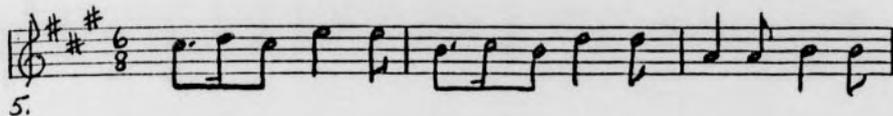
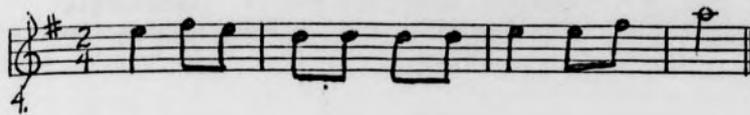
Freshman Year DNR 1. 2. 3. 4. 5. 6. 7.

Sophomore Year DNR 1. 2. 3. 4. 5. 6. 7.

- IV. Rhythm. The following rhythmic patterns will be dictated as melodies. Write the rhythm of the melodies only, with meter signatures and bar lines. (Each example would be played four times.)



Rhythm---Continued

RESPONSE

Freshman Year	DNR	1.	2.	3.	4.	5.	6.	7.
Sophomore Year	DNR	1.	2.	3.	4.	5.	6.	7.

Melody---Continued

RESPONSE

Freshman Year	DNR	1.	2.	3.	4.	5.	6.	7.
Sophomore Year	DNR	1.	2.	3.	4.	5.	6.	7.

VI. Chords. The following chords will be dictated over the given bass tone. Identify the inversion by figured bass numbers; also the root and type of chord. Write the remaining chord tones above the bass on the staff using accidentals as needed. (Each chord would be played twice.)

RESPONSE

Freshman Year	DNR	1.	2.	3.	4.	5.	6.	7.
Sophomore Year	DNR	1.	2.	3.	4.	5.	6.	7.

- VII. Progressions. Notate all four voices of the following examples that are dictated. The first chord of each example is indicated. Identify chords with Roman numerals and figured bass numbers. (The key, meter signature and number of measures would be indicated for the student. Each example would be played four times.)

1.

3.

5.

7.

RESPONSE

Freshman Year	DNR	1.	2.	3.	4.	5.	6.	7.
Sophomore Year	DNR	1.	2.	3.	4.	5.	6.	7.

VIII. Chord Progressions with Dissonant Tones. Some of the chords dictated below have non-harmonic tones. Fill in the missing voices. Circle and identify all non-harmonic tones. (Each example would be played four times. Brackets are indicated on each example for the voices that the student would be required to write.)

1.

3.

4.

6.

Chord Progressions with Dissonant Tones---Continued

RESPONSE

Freshman Year	DNR	1.	2.	3.	4.	5.	6.	7.
Sophomore Year	DNR	1.	2.	3.	4.	5.	6.	7.

- IX. Chorale Phrases. The following phrases will be dictated. Notate all four voices. Identify chords with Roman numerals and figured bass numbers. Circle all non-harmonic tones and identify them; Indicate the key and meter signature. (The beginning chord would be indicated for the student. Each example would be played four times.)

Chorale Phrases---Continued.

3

Musical notation for phrase 3, consisting of two staves (treble and bass clef) in C major. The melody is in the treble clef, and the bass line is in the bass clef. The piece is in common time (C). The melody consists of quarter notes and eighth notes, ending with a fermata. The bass line consists of quarter notes and eighth notes, ending with a fermata.

4

Musical notation for phrase 4, consisting of two staves (treble and bass clef) in C major. The melody is in the treble clef, and the bass line is in the bass clef. The piece is in common time (C). The melody consists of quarter notes and eighth notes, ending with a fermata. The bass line consists of quarter notes and eighth notes, ending with a fermata.

5

Musical notation for phrase 5, consisting of two staves (treble and bass clef) in C major. The melody is in the treble clef, and the bass line is in the bass clef. The piece is in common time (C). The melody consists of quarter notes and eighth notes, ending with a fermata. The bass line consists of quarter notes and eighth notes, ending with a fermata.

6

Musical notation for phrase 6, consisting of two staves (treble and bass clef) in C major. The melody is in the treble clef, and the bass line is in the bass clef. The piece is in common time (C). The melody consists of quarter notes and eighth notes, ending with a fermata. The bass line consists of quarter notes and eighth notes, ending with a fermata.

Chorale Phrases---Continued

7.

RESPONSES

Freshman Year	DNR	1.	2.	3.	4.	5.	6.	7.
Sophomore Year	DNR	1.	2.	3.	4.	5.	6.	7.

- X. Phrase Groupings. The following seven selections would be played for the student. (A recording is acceptable.) The number of repeated listenings could vary with the difficulty and length of the selection. For the purpose of this questionnaire, assume three listenings of the simplest selection and five of the most difficult. The selections will simply be indicated here by title, instead of being reproduced. Again, these selections were chosen to show types of examples used. You might use entirely different repertoire that would reveal the same basic information. The musical selections are ordered again from simple to difficult for phrase groupings.

Seven possible test questions are listed that could apply to each example. Your response to this category should indicate the difficulty of test question that you would require of a student at the freshman level and sophomore level for each musical example. (for example, if you require through question No. 4 for the Bach chorale at the freshman level, you should circle the 4 under freshman level response. If you require through question no. 6 for the same example at the sophomore level, you should circle the 6 under sophomore level response.

The following seven questions would be asked in reference to each selection listed.

1. Indicate the number of phrases heard.
2. Indicate the length of phrases by bars. (Meter and beat would be given.)
3. Indicate melodic relationships (a,b,a¹,b¹).
4. Identify cadences (perfect, imperfect).
5. Indicate antecedent-consequent phrase relationships where they occur.
6. Indicate by phrase number, changes of tonic (modulation) that occur, if any.
7. Identify, by Roman numeral, tones used as temporary tonics.

The above test questions would be applied to the following seven selections.

1. Bach, "Christ lag in Todesbanden" (chorale)

RESPONSE

Freshman Year	DNR	1.	2.	3.	4.	5.	6.	7.
Sophomore Year	DNR	1.	2.	3.	4.	5.	6.	7.

2. Mozart, Minuet from Symphony No. 39.

RESPONSE

Freshman Year	DNR	1.	2.	3.	4.	5.	6.	7.
Sophomore Year	DNR	1.	2.	3.	4.	5.	6.	7.

3. Schumann, "Die Rose, die Lilie, die Taube."

RESPONSE

Freshman Year	DNR	1.	2.	3.	4.	5.	6.	7.
Sophomore Year	DNR	1.	2.	3.	4.	5.	6.	7.

Phrase Groupings---Continued

4. Bach, Sarabande from French Suite No. 1.

RESPONSE

Freshman Year DNR 1. 2. 3. 4. 5. 6. 7.

Sophomore Year DNR 1. 2. 3. 4. 5. 6. 7.

5. Schubert, "Ungeduld."

RESPONSE

Freshman Year DNR 1. 2. 3. 4. 5. 6. 7.

Sophomore Year DNR 1. 2. 3. 4. 5. 6. 7.

6. Brahms, Intermezzo in A Major, Op. 118, No. 2.

RESPONSE

Freshman Year DNR 1. 2. 3. 4. 5. 6. 7.

Sophomore Year DNR 1. 2. 3. 4. 5. 6. 7.

7. Mozart, Minuet from Symphony No. 41.

RESPONSE

Freshman Year DNR 1. 2. 3. 4. 5. 6. 7.

Sophomore Year DNR 1. 2. 3. 4. 5. 6. 7.

- XI. Larger Forms. This section deals with the student's aural comprehension of larger forms. Again, only types of examples and questions are indicated. It should be stated that you might not require this category at all for the freshman year. If you do not, circle the DNR response under freshman year. Again, assume three listenings of the most simple and five of the most difficult. The form of this category is the same as that of the above phrase groupings. The seven questions listed will apply to the seven examples that follow the questions.

The following seven questions would be asked in reference to each selection listed.

Larger Forms---Continued

4. Theme and Variations

Schubert, Impromptu in B^b, Op. 142.RESPONSE

Freshman Year DNR 1. 2. 3. 4. 5. 6. 7.

Sophomore Year DNR 1. 2. 3. 4. 5. 6. 7.

5. Rondo

Beethoven, Sonata in C minor.
Op. 13, second mvt.RESPONSE

Freshman Year DNR 1. 2. 3. 4. 5. 6. 7.

Sophomore Year DNR 1. 2. 3. 4. 5. 6. 7.

6. Sonata

Beethoven, Sonata in C minor,
Op. 10, No. 1, first mvt.

7.

Wagner, Prelude to Tristan &
Isolde.RESPONSE

Freshman Year DNR 1. 2. 3. 4. 5. 6. 7.

Sophomore Year DNR 1. 2. 3. 4. 5. 6. 7.

Comments

The purpose of these recommendations is to provide a basis for the studies that can, hopefully, lead toward realization of the objectives that branch about the working of the four-year program for two-year institutions and their students, as well as other students planning to enter four-year institutions, a statement of the expectations and requirements of the four-year schools in the area of music theory. Such an objective might ultimately be realized by either of the following:

1. Agreement by the faculties of the four-year institutions on a working set of competencies in music theory, and publication of a statement describing these competencies in detail.

APPENDIX B. REPORT OF AD HOC COMMITTEE,
N. C. MUSIC EDUCATORS ASSOCIATION
HIGHER EDUCATION SECTION

Subject of Report: Objectives, Goals and Competencies in Music Theory

On September 22, 1973, approximately forty-five members of the Higher Education Section of NCMEA attended a meeting at UNC-Greensboro dealing with transfer problems between two-year and four-year institutions in the area of music theory. Discussions at this meeting centered around three questions:

1. What kind of information (in fundamentals) and aural skill do we expect of students approved for the music major at the freshman level?
2. What competencies, what goals and objectives are included in the freshman theory courses? Sophomore theory courses? Or "musicianship" courses, if you use the comprehensive approach?
3. How will we make our requirements and expectations known to prospective freshmen or transfer students?

Those present voted to direct the chairman of the Higher Education Section to appoint a committee to make "recommendations with documentation" to the Higher Education Section at its meeting in Raleigh on November 11-13, which recommendations are contained in this report.

Rationale

The purpose of these recommendations is to provide a basis for discussions that can, hopefully, lead toward realization of the objective that brought about the meeting of September 22: providing for two-year institutions and their students, as well as other students planning to enter four-year institutions, a statement of the expectations and requirements of the four-year schools in the area of music theory. Such an objective might ultimately be realized by either of the following:

1. Agreement by the faculties of the four-year institutions on a common set of competencies in music theory, and publication of a statement describing these competencies in detail.

2. In the event that no such agreement is feasible, a decision by the four-year institutions to agree on a common format through which each school could state its expectations and requirements.

Procedure

The recommendations which follow are based on written descriptions of theory programs brought to the September 22 meeting. Less than half of the four-year schools in the state are represented. The recommendations are a statement of the maximum in information, concepts, and skills that might be expected of a student in a four-year institution in North Carolina. Where, however, a single school requires a competency going considerably beyond what other schools require, this competency has not been included.

Insofar as the recommendations represent a "skimming off the top" of the theory programs of the four-year schools in the state, a student who has mastered the skills described might reasonably assume that he would be able to transfer to any other school without deficiencies in theory.

The committee chose not to attempt to describe competencies in terms of specific levels of achievement (such as, for example, "80% correct equals a grade of C") primarily because of the mass of detail that would be necessary to describe such levels, and also because of the number of variables involved (e.g., how many times does one play a dictation exercise?). Obviously, however, an agreement on levels of achievement would be necessary were a set of competencies to be adopted on a state-wide basis.

RECOMMENDATIONS

1. Competencies for Entering Freshmen

1. The ability to read music in at least one clef (keyboard majors must read in two clefs).
2. The ability to match a given pitch.
3. The ability to discriminate between pitches as to which is higher or lower.
4. The ability to sing back various intervals, melodic passages of from three to five tones, and rhythmic patterns of one to two measures in length.

2. Objectives and Competencies for Freshman and Sophomore CoursesFreshman YearObjectives

1. To develop basic concepts of musical elements and their notation.
2. To develop skills in the areas of aural perception, music reading, writing, and analysis.

Competencies

1. Aural perception: The ability to notate or distinguish errors in the notation of dictated materials as follows:
 - a. Single phrases of melodies employing
 - i. stepwise motion and skips within major, minor and modal scales
 - ii. modulation to closely related scale degrees
 - iii. chromatic auxiliaries
 - iv. rhythms in simple and compound meters using subdivisions of the beat; syncopation; dotted note values; tied notes.
 - b. Both voices of two-part selections of the level of difficulty represented by the soprano and bass of a Bach chorale.
 - c. Soprano, bass, and chord symbols, or all four voices of four-part chorale phrases employing triads and seventh chords in root position and in inversions, with dissonant passing tones, neighboring tones, and suspensions.

- d. Melody and chord symbols of a harmonized folk or popular tune.
2. Music reading: The ability to sing melodies of the level of difficulty represented by those dictated.
3. Writing:
 - a. The ability to write a four-part chorale style harmonization of a given melody, including composition of the bass and use of proper voice-leading (approached either through species counterpoint or through standard rules of part-writing), and selection of chord progressions.
 - b. The ability to harmonize a folk or popular tune, using diatonic triads and seventh chords.
 - c. The ability to write clear and legible notation, following standard practices as prescribed by a source such as Anthony Donato's Preparing Music Manuscript (Prentice-Hall, Inc., 1963).
4. Analysis: The ability to identify, both aurally and visually, phrases, cadences and other harmonic progressions, and contrapuntal relationships in a Bach chorale and in simple binary and ternary forms.

Sophomore Year

Objectives

1. To develop basic concepts of musical form, as applied to
 - a. Melodic structure (phrase-relationships)
 - b. Harmonic and tonal structure (including chromatic harmony)
 - c. Musical growth (motivic and thematic development)
 - d. Traditional formal structures
2. To develop skills in the areas of aural perception, music reading, writing, and analysis necessary to deal with the literature studied.

Competencies

1. Aural perception: The ability to show an awareness, after repeated listening, of the structure of a work of the level of complexity of the first movement of a Mozart or Haydn symphony, as demonstrated by some combination of the following:
 - a. A graphic outline of structure, showing relationships of phrases and larger sections.

- b. Identification of cadences, harmonic progressions, tonal areas, etc., through Roman numerals or a similar analytical scheme.
 - c. Notation of selected passages, such as main themes.
 - d. Notation or description of motivic development.
 - e. Identification of the work as representative of a traditional formal structure.
2. Music reading: The ability to sing or otherwise perform materials drawn from the literature studied or chosen from other works of a similar level of complexity.
 3. Writing: The ability to compose original exercises showing a grasp of the principles of the forms studied.
 4. Analysis: The ability to give evidence of a grasp of the concepts listed under objective number 1 for the sophomore year as these concepts apply to music representative of the following formal types: motet, passacaglia, fugue, art song, theme and variations, rondo, sonata-allegro, and works difficult to categorize, such as the Prelude to Tristan and Isolde.

3. Means of Making Requirements Known

1. Publication of a set of competencies, if agreed upon.
2. Publication, by each institution, of semester examinations or a detailed description of requirements.

APPENDIX C. UNSTRUCTURED PROGRAM AT THE UNIVERSITY
OF NORTH CAROLINA AT CHARLOTTE

The University of North Carolina at Charlotte responded to the questionnaire with a letter of explanation of its program rather than returning the completed questionnaire. The following two paragraphs are cited from this letter of explanation.

The Bachelor of Creative Arts program at UNCC is an unstructured one. In it students in Music, Dance, Theatre, the Visual Arts, and Creative Writing educate themselves through their art. We have no regularly scheduled classes and no set requirements for proficiency at a given level. A student recognizes a need for study in a particular area as a result of work in that area and consultation with a faculty member. For instance, a freshman playing a Beethoven sonata may be already familiar with key signatures but as a result of further study becomes curious as to how one key modulates to another. This leads him into the study of key relations, inversions, pivot chords etc. He will arrange meetings with appropriate faculty and if there are a number of students with the same question workshops can be arranged to satisfy this need. The workshop will meet as many times as necessary to adequately explain the problem. The same kind of curiosity carries a student into the study of Beethoven's life, and a comparison of his work with that of other composers. These studies naturally branch into considerations of world history, philosophy and religion, etc.

You can see how it is impossible to tell you where we expect our freshman and sophomore students to be in aural skills! It's possible for a student to start with 20th Century music and postpone a serious study of tonal concepts. This student may not score very high on your test but would be well versed in, say, composition techniques of Schoenberg.

