ABSTRACT

HOOKER, L. CAROL NEEDHAM. The Effect of a Theoretical Listening Study on the Performance of Jr. High Clarinetists (1975)
Directed by: Dr. Jack Jarrett. Pp. 44.

The purpose of this study was to find whether listening skills could be improved through a specific teaching program and, if improvement did occur, whether it would affect the performance ability of those involved in the study. It was hypothesized that there would be a difference between a group of junior-high school band students who underwent such a study and those who had no specific training in listening skills.

Twelve junior-high clarinetists were selected for the study and were randomly divided into two sections of six students each. A tape recording was made of each student performing the same piece before and after the study. The six experimental students met with the researcher in twelve weekly sessions to listen to selections chosen by the researcher. These selections were played on the piano in various ways to exemplify the concepts of tonality, meter, and phrasing, which were then discussed with the group. The control group had no theory study, except that which occurred in regular band rehearsals.

The post recordings were scored and compared for the two groups through an analysis of variance. No significant difference was found between the two post recording scores. The null hypothesis was accepted. A posttest on the

listening skills was given to all twelve students and the results of this test were compared to the post tape. There was a positive correlation of .67 between the post-performance score and the theory posttest score. This correlation suggests the need for further investigation of the relationship between theoretical concepts and performance ability.

THE EFFECT OF A THEORETICAL LISTENING STUDY ON THE PERFORMANCE OF JR. HIGH CLARINETISTS

by

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Approved by

Jack M. Garrett
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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March 17, 1975
Date of Oral Examination

The writer wishes to express her deep appreciation to Dr. Jack Jarrett, without whose advice this research would not have been possible. The great amount of time he gave to this project and his constant encouraging support were a vital ingredient in its completion. Dr. Harold Abeles was also very generous with his time, and gave many suggestions on the technical and statistical aspects of this research. Many thanks are extended to him, and to the third member of the committee, Mr. George Kiorpes, who kindly reviewed the work and aided it with his suggestions.

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CHAPTER I

INTRODUCTION

Musical study, to be rewarding and satisfying should involve more than the simple learning of facts. There are many concepts which can be studied that go beyond the basic facts. The primary facts of technique and fundamental theory are rarely excluded from musical study, because little can be taught without some of these elements being present. This, however, gives a student only a mechanical and intellectual acquaintance with an instrument and with music. There is more--a facet of music much more difficult to define and discuss--the perceptual, interpretative aspect. This is such a subjective category that one might wonder whether it can be taught.

There is certain theoretical information that is an integral part of fundamental instruction on any musical instrument. A teacher cannot teach anyone to interpret music from the printed page without teaching note-reading and rhythmic factors as well as the technique of the instrument. The teaching of note-reading and rhythmic understanding are the basics of almost every method series, and are also taught in the corresponding theory studies. Most of these theory studies only serve as reinforcement for the musical

facts used in the reading or repertoire books. This information is absolutely necessary, but there are possibly broader concepts which can be taught. The ability to perform well could possibly be improved by some of these latter concepts. Since good performance is presumed to be one of the final goals of musical instruction, any element which could affect it should be considered seriously. Johannes Tall states: "One aspect of music pedagogy that is often neglected . . . is listening. Far too often listening sessions are scheduled only when there is no urgent performance schedule to be met."[1]

Robert F. Noble states: "What seems to be one of the difficulties in many present-day beginning instrumental classes is that a number of pupils do not see the major goals of their instruction . . . some of them seem to see musical learning as a series of unrelated specifics."[2] This might often be true if a student is taught only the basic fundamentals of note-reading and rhythmic understanding. The student must also be taught how to apply the knowledge

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[1]Johannes Tall, "Where Music Begins," Music Educator's Journal, LIX no. 7 (Feb., 1973), 61.

[2]Robert F. Noble, "Effects of a Concept Teaching Curriculum on Performance Achievement in Elementary School Beginning Bands," Journal of Research in Music Education, XIX no. 2 (Sum., 1971), 109.

of these fundamental facts to his interpretation of a composition. Suppose, for example, that a student can play correctly all the notes in a given composition, but does not emphasize any note, or does not connect the notes of a phrase. This will not be enjoyable for that performer or for anyone listening to him. The performer must be able to interpret the notation so that his music has meaning to him and to his listeners. The predominant question here seems to be, "What can be done after the basic theory facts are taught?". Noble's first conclusion, that "The concept approach to teaching beginning band pupils is superior to traditional methods in the development of performance skills for all pupils taken as a whole."[3] could be the beginning of an answer.

The following statement by Madsen and Madsen may help to complete the answer to this question. They say that "The necessary prerequisite for performance is listening."[4] If a student knows the technical and theoretical concepts of music and acquires good, applicable listening skills, will his performance improve? It is this question this researcher attempted to answer.

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[3]Ibid., 213.

[4]Clifford K. Madsen and Charles H. Madsen, Jr., Experimental Research in Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970), p. 40.

A study was made of the performance of junior-high clarinet students to discover if exposure to specific musical concepts can help improve performance. The general assumption was made that all students involved in the study understood the fundamental technique of their instrument and also knew basic theoretical facts such as notation. A course of study oriented toward improving certain listening skills was then undertaken to discover if the concepts studied had any effect upon the individual's performance. If a student's performance is improved by his knowledge of certain perceptual concepts and by his acquistion of specific listening skills, a teacher's familiarity with this fact could help him improve the performance of his students.

CHAPTER II

RELATED RESEARCH

Only a small anount of research concerning concept learning in music was found by this researcher. None was found that was in the specific area covered in this paper. One closely-related study was conducted by Robert F. Noble.[5] Mr. Noble's study used only a concept-teaching method of instruction for the first three months of instrumental study, before the instrument was played. His research showed that this concept-teaching approach was favorable in most comparisons.

Three of the seven conclusions drawn from a study by Francis M. Marciniak concern the topics in which this researcher was interested. These conclusions are as follows:

> First, a significant relationship was found between music perception and music aptitude . . . Second, no significant relationships were found between music perception and music performance . . . Sixth, it was found that a significant effect on music perception resulted when students with no music theory and history instruction were compared with those who had at least some instruction. This finding suggested that even a limited amount of theory and history instruction may produce a significant difference in music perceptivity.[6]

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[5]Noble, op. cit., 209-215.

[6]Francis M. Marciniak, "Investigation of the Relationships Between Music Perception and Music Performance." Journal of Research in Music Education, XXII no. 1 (Spring, 1974), 35-44.

The fact that this study was based on the performance of an entire band could be the reason that these conclusions show some disagreement with the results attained by this researcher. They support the present research, however, in that they point in the same direction.

Warren F. Prince's statement that, "Some teachers . . . feel that a student's enjoyment of music experienced in performance or listening is necessary to motivate him to learn music,"[7] relates his study to the present research. Since the present research concerns learning music and performing it, enjoying it more could have some effect upon the performance. The basic purpose of Prince's study was to find whether greater enjoyment of particular styles of music would result if an analytical commentary was presented with the music. No great evidence was found that supported the contention that this greater enjoyment would occur. However, no comparison between enjoyment and performance was reported.

"Critical listening is essential to the performer's development of interpretative freedom",[8] the subtitle statement of Tall's article, could also sum up the reasons

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[7]Warren F. Prince, "Effects of Guided Listening on Musical Enjoyment of Junior High School Students." Journal of Research in Music Education, XXII no. 1 (Spring, 1974), 45.

[8]Tall, op. cit., p. 61.

for the present research. Although Tall did not conduct research on this subject, his article emphasizes the importance of a performer listening to music - his own performance and other music.

A great proportion of teaching music has been done on a factual basis rather than by teaching a broad-base conceptual understanding. Conceptual understanding is also a difficult area to test because of the subjectivity involved. These two factors may be part of the reasons for the small amount of available research.

CHAPTER III

PROCEDURE

Twelve clarinet students from the Mt. Airy Junior High School band (in Mt. Airy, North Carolina) were used for this study. The students were in the seventh and eighth grades, and have had instrumental instruction for one and one half to two and one half years, each beginning in the sixth grade. The group was randomly divided, by drawing names, into control and experimental sections of six students each. During the period of the present study they all remained in their previous positions in the band and continued all band rehearsals together, except for the time the experimental group spent in the study sessions. Therefore, the only specific difference between the two sections was the listening study conducted by the researcher.

Each of the twelve students was asked to play "Melody" from Robert Schumann's Album for the Young for a recording to be made prior to the study. A random order of playing was determined by drawing names. This composition was selected because of the smooth, evenly flowing melody, the different rhythms, the meter used, and the accent pattern, among other factors. This composition has a wide variety of possibilities for musical interpretation. For example,

this piece could be performed in a way that sounds as if it begins on a note other than the downbeat. It seemed to offer each student the opportunity to demonstrate whether he could interpret a composition musically. An explanation of how this recording was used for evaluation will be made later in this paper.

The control group was not seen by the researcher again until after the twelve study sessions with the experimental group. The experimental group was given a pretest to determine if they had prior knowledge of the specific concepts to be studied, and at what level the study should begin (this test is shown in Appendix A). The researcher played three short selections on the piano as examples, and each student answered questions about each, or demonstrated his knowledge of a specific fact, concept, or skill. "Fais Do Do", "Minuet in G" by Bach, and "Lightly Row" were chosen for this because they contain different musical elements--meters, melodic contours, phrases, rhythm--and they are all basically simple tunes. (The music for each of these is given in Appendix A.) No music was shown to the student, therefore all answers or demonstrations had to be based on his aural perception of each composition.

After the pretest there were twelve sessions with the experimental group. These classes met weekly for a forty-five minute period during the student's regular band

time. Throughout, this was an aural approach to music, a study in listening skills. The student had to listen to the composition and relate his musical knowledge to what he heard. During each of the twelve sessions, the researcher asked for responses from each student, either by that student's own description of a concept or his demonstration of a skill. The discussions centered around the following concepts:

a. tonality - the aural identification of the tonic and phrase cadences.

b. meter - the ability to identify pulses, meter, and rhythmic patterns.

c. phrasing - the identification of phrases, phrase endings, and phrase-relations in a short composition.

These concepts were not taught by the method that one might teach notation or rhythm. There were three or four short selections used for demonstration and discussion during each session. The researcher avoided pointing out the tonic, meter, and phrases, but attempted to get each student to arrive at his own conclusion about each. The important fact was that the student heard a cadence or felt an accent, and not that he could put a very precise label on it after hearing a complete definition and explanation of each specific fact. Labels such as "tonic" were eventually used to identify some of the concepts that had

been discussed, so that each student would have a means of more exact identification.

Each selection chosen was played on the piano several times in various ways (for example, just the melodic line was played, or the melodic line was played with an octave bass accompaniment), each time in such a way as to be pertinent to the specific concept under discussion. It was assumed that the piano was a suitable medium for developing the aural skills under consideration in this study. The researcher chose compositions with widely varying musical characteristics, yet each was within a single tonality. The compositions often contained elements which would emphasize one specific concept. A complete list of the works used in each session and a detailed account of the use of two of these can be found in Appendix B. The discussion was not always in the order of the concepts as they are listed above, but always began with the concept affected most by that specific example. The researcher asked such questions as "What is the tone around which this piece revolves?" (this was later identified as the tonic) or asked the students to clap a steady beat at a level in which the music seemed to be moving easily (this could be a single pulse or a larger metrical level, and the difference between the two was often discussed). These and other observations were made of each work.

The researcher tried to guide the students to be able to meet each of the following objectives by the end

of the twelve sessions:

a. To demonstrate that he understands the concept of the tonic and phrase cadences, the student should be able to:

1. identify the tonic ending to a phrase when given three choices.
2. identify the "correct" playing of a phrase which is tonic in harmony when three examples are played with only one having the tonic as a bass tone.
3. state whether a consequent phrase ends "correctly" when given a two-phrase period consisting of an antecedent and a consequent phrase in the same key.

b. To demonstrate that he can identify phrasing and cadences in music, the student should be able to:

1. indicate where the phrase ends by clapping.
2. state whether each phrase ended on the tonic or on some other tone.

c. To demonstrate that he is able to identify meter and rhythmic patterns, the student should be able to:

1. clap a pulse at different levels--at the point of metrical emphasis or on single beats.
2. pick out evident rhythmic patterns and clap them.

As the researcher had the opportunity to observe the progress of the group in each session, pieces were chosen that were relevent to the skills needing more study. There were some concepts that were well-understood at certain levels and others that needed more emphasis, so the researcher spent more time on these latter elements.

After the twelve sessions were completed another test similar to the pretest was given. It was basically like the first, though some questions were stated somewhat differently. This posttest was given to all twelve students in both the control and the experimental groups. For the experimental group it was a way to see whether the study had improved their perceptual listening to music, and for the control group it was a way of finding out how much they could perceive through listening. It was also a method of comparing the two groups, and provided the researcher with a way to determine if their listening perception affected their performance. The selections used for the posttest were "To a Wild Rose" by Macdowell (in a simplified arrangement), "Shenandoah", and "Blue Bells of Scotland" (examples of each of these and the complete posttest are given in Appendix A).

A recording was made of all twelve students again at the end of the study. They each played the same piece as at the beginning, so there would be no different musical problems. Again, random order was achieved by drawing names.

After this tape was completed, a master tape was made of the pre-tape and post-tape with a random mixture of the two playings. This tape of twenty-four playings of the same selection was then judged by three college music professors who had experience with the clarinet and with students of this age. None of these adjudicators had any association with any of the twelve students involved in the study.

The tapes were judged by a set of standards based on the items found in the "Clarinet Performance Rating Scale" developed by Abeles.[9] Those items were chosen, and sometimes restated, that had a specific relation to the research. The adjudicators had a scale of one to seven on which to base their judgment. The complete adjudication sheet can be found in Appendix C. The results of each of these tests and tapes were then used to evaluate the effect of this research study.

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[9]Harold F. Abeles, "Development and Validation of a Clarinet Performance Adjudication Scale," Journal of Research in Music Education, XXI no. 3 (Fall, 1973), 246-255.

CHAPTER IV

EVALUATION OF THE DATA

Part 1 - Presentation of the Results

The tests and recordings made for use in evaluating this study have previously been described. Each set of scores was analyzed for statistical significance.

An analysis of variance was made on the post-performance scores. This test compared the post-performance scores of the two groups of subjects on each of the twelve factors of the rating scale as well as on the total difference score. The results of these tests are given in Table One.

A Spearman Rank Order Correlation Coefficient was applied to compare the performance scores with the scores that each student achieved on his posttest of theory facts, concepts, and skills. This analysis produced a correlation coefficient of .67. This indicates a moderately strong positive relationship between a student's appropriate answers on the cognitive test and his performance--at least, considering the specific questions and skills asked for by this researcher.

An analysis of variance between the theory posttests of the two groups showed no significant difference. Table Two on page eighteen shows the statistical results of this analysis.

A test of interjudge reliability was made by applying an analysis of variance in a two-way classification without replication, because there were two experimental variations but only one observation for each by each of the three judges. The results show that there is a .79 correlation among the judges' opinions.

Since there is no statistical difference between the pre-performance and post-performance scores of each student, the null hypothesis that there will be no difference between the performance of control and experimental groups after treatment was accepted. However there are implications of other applications of this study, and several reasons for other investigations can be indicated.

Table 1 - Analysis of Variance on Performance Scores

Description of test factor:		squares	mean square	F test	Signif-icance
Technique was sufficient for the piece	Between groups	6.7500	6.750	0.3747	NS
	Within groups	180.1670	18.0167		
	Total	186.917			
Played with good tone	Between groups	10.0830	10.0830	0.6218	NS
	Within groups	162.1670	16.2167		
	Total	172.250			
Pitches were played correctly	Between groups	60.7498	60.7498	1.8740	NS
	Within groups	324.1670	32.4167		
	Total	384.9168			
Rhythms were accurate	Between groups	0.3330	0.3330	0.0465	NS
	Within groups	71.6670	7.1667		
	Total	72.0000			
Articulation markings were observed	Between groups	1.3335	1.3335	0.1099	NS
	Within groups	121.3335	12.1333		
	Total	122.6670			
Tempo was consistent	Between groups	0.3333	0.3333	0.0329	NS
	Within groups	101.3335	10.1333		
	Total	101.6668			
Dynamic markings were observed	Between groups	0.0830	0.0830	0.0125	NS
	Within groups	66.1670	6.6167		
	Total	66.2500			
Intonation was good	Between groups	1.3330	1.3330	0.1503	NS
	Within groups	88.6670	8.8667		
	Total	90.0000			
Tempo was appropriate	Between groups	6.7500	6.7500	0.8491	NS
	Within groups	79.5000	7.9500		
	Total	86.2500			

Table 1 - continued

Description of test factor:		squares	mean square	F test	Significance
Sense of rhythmic continuity was good	Between groups	0.0835	0.0835	0.0067	NS
	Within groups	124.8335	12.4833		
	Total	124.9170			
Metrical understanding was demonstrated by appropriate emphasis	Between groups	6.7498	6.7498	1.0857	NS
	Within groups	62.1670	6.2167		
	Total	68.9167			
Structural understanding was demonstrated in the execution of phrases	Between groups	0.0833	0.0833	0.0121	NS
	Within groups	68.8335	6.8833		
	Total	68.9167			
Totals of all twelve factors	Between groups	6.7539	6.7539	0.0060	NS
	Within groups	11286.1719	1128.6172		
	Total	11292.9258			

Table 2 - Analysis of Variance Between the Posttests of the two Groups

Description of factor:		squares	mean square	F test	Significance
Posttest scores	Between groups	299.9375	299.9375	0.3460	NS
	Within groups	8669.7500	866.9749		
	Total	8969.6875			

Part 2 - Implications of the Study

One result of this study which indicated the need for further research is the correlation between the post-test and post-performance scores. That there is a relationship between these two areas is extremely important to the purpose of this study, even though this was not considered in the original hypothesis. The knowledge of the specific elements included in the theory posttest is related to performance, which implies that further research is warrented to determine if this relationship is causal.

Many questions are raised by this correlation. Can this correlation be observed with performers on all instruments? Since this correlation is based on the three concepts studied in these sessions, is one of these more important to performance than the others? Are there other concepts not studied here that equally affect performance? All these questions could be considered in future research.

One observation that does not show up in the reported statistical charts is that the experimental group achieved higher scores on eight of the twelve performance criteria. Although this was not enough to be significant, it may imply a trend. The factors on which the experimental group achieved higher scores were numbers 1, 2, 3, 4, 5, 6, 8, and 12. This could show some areas in which teaching of the sort carried out in this experiment could be of effect.

Since there is a moderately high correlation between the judges' opinions, two assumptions might be made--that the criteria for judging was interpreted similarly by the three judges and that their estimation of the students' ability to perform was somewhat equal.

Part 3 - Reasons for Non-Significance

The null hypothesis having been accepted, it seems necessary to look at possible explanations for the non-significant statistical results. It is evident that the listening study itself was not successful, so the question posed in the hypothesis might remain partially untested. There could be several explanations for the lack of significant improvement in the performance of the experimental group, one being the length of time between the sessions. Each session was a relatively short period of time during a week, with many band rehearsals and other happenings between sessions. It is possible that meetings three or four times a week would have concentrated the study to a point where there would have been at least short-term improvement. While the experimental group was in the study sessions, the control group was continuing their band rehearsals; therefore, some learning could have occurred for the control group during this time that equated what was being "taught" by the researcher. The age of the students might also be a factor--perhaps more advanced performers could apply these concepts more effectively.

Since there was a correlation between the scores on the theory posttest and post-performance, and there was no significant difference between the control and the experimental group in either the theory posttest or post-performance scores, the method of teaching these concepts

could be considered as a reason for the non-significant results. Noting the non-significant results of the theory posttest comparisons one may hypothesize that the control group knew essentially the same theoretical facts, concepts, and skills as the experimental group at the end of the study; therefore, the study sessions did not seem to be as effective in this respect as intended.

Another explanation for the lack of significance could be the heterogeneity of the groups, as indicated by the large standard deviation on the theory and performance posttest score analyses.

CHAPTER V

SUMMARY

One of the final goals of musical study is presumably good performance. It is generally assumed that this involves more than a mere knowledge of notation. There must be a relationship between factual knowledge and the way one interprets music in performance. This researcher attempted to find whether a study of the application of certain listening skills could improve a student's performance.

Twelve clarinet students in a junior-high school band were chosen as subjects for the study. Their performance was judged by tape recordings made before and after the study. The group was randomly divided into two sections of six students each. The researcher took one section as the experimental group and with this group did a study in listening skills.

This study was based on a set of musical concepts centered around tonality, meter, and phrasing. An aural presentation of many selections demonstrating these concepts was used, with the researcher playing each on the piano. The researcher met with the experimental group for twelve weekly sessions, in each session discussing those concepts in three or four different selections, thereby guiding the

student toward listening with more understanding. The students were asked in each session to answer questions concerning these concepts or to demonstrate certain knowledge of what he perceived aurally.

At the end of the study, a posttest was given to both the experimental and the control group to test their understanding of the theoretical elements as well as their performance. A comparison was made of the performance of the two groups before and after the study by judging the recordings according to a set of twelve observable criteria. There was statistically no significant difference in performance before and after the study demonstrated by either group. Neither was there any significant difference between the theory posttest scores of the two groups. A correlation analysis showed that there was a .67 correlation between the theory posttest score and the final performance test. This correlation between the performance and the theory posttest suggests the need for further research along the following lines:

1. An investigation of whether this same correlation also exists when considering a much larger number of subjects or subjects performing on different instruments.
2. An investigation into other methods of studying these concepts to find whether the subjects' listening skills would improve.

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APPENDIX A

Pretest

This test is for those students picked for the experimental section, to help determine at what level the discussions need to begin. The instructor will play a part or all of the following selections and the student will then answer the questions about each, or will demonstrate his understanding of that factor or concept.

"Fais Do Do", French Folk Song

"Minuet in G", from the Anna Magdalena Bach Notebook

"Lightly Row", German Folk Song

A. 1. Choose the note you would like to hear end this phrase.
   2. Which of these three phrases do you prefer?
   3. Does the last part of this sound as if it has a satisfactory ending?

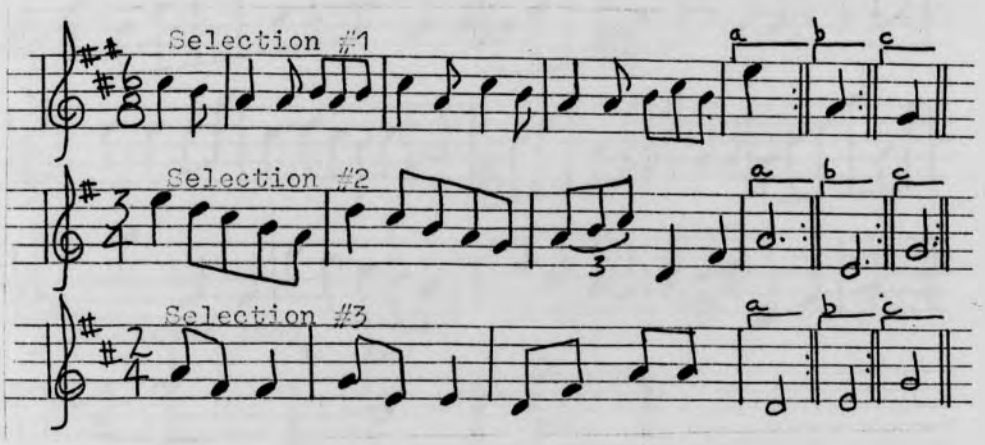
B. 1. Clap where you feel each phrase ends.
   2. As the instructor stops at each phrase, state whether each one seems to be a stopping place, or if it must go on to something else.

C. 1. Clap a "beat" (pulse) at a level where the music seems to be moving.
   2. Clap the basic rhythmic patterns.

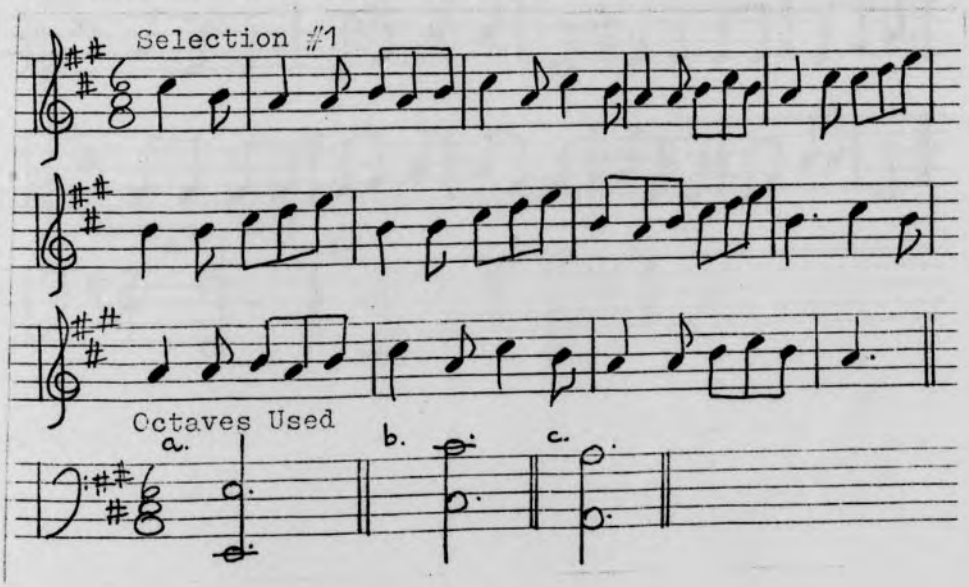
Examples of how each of these will be presented can be found on the following pages.

Pretest

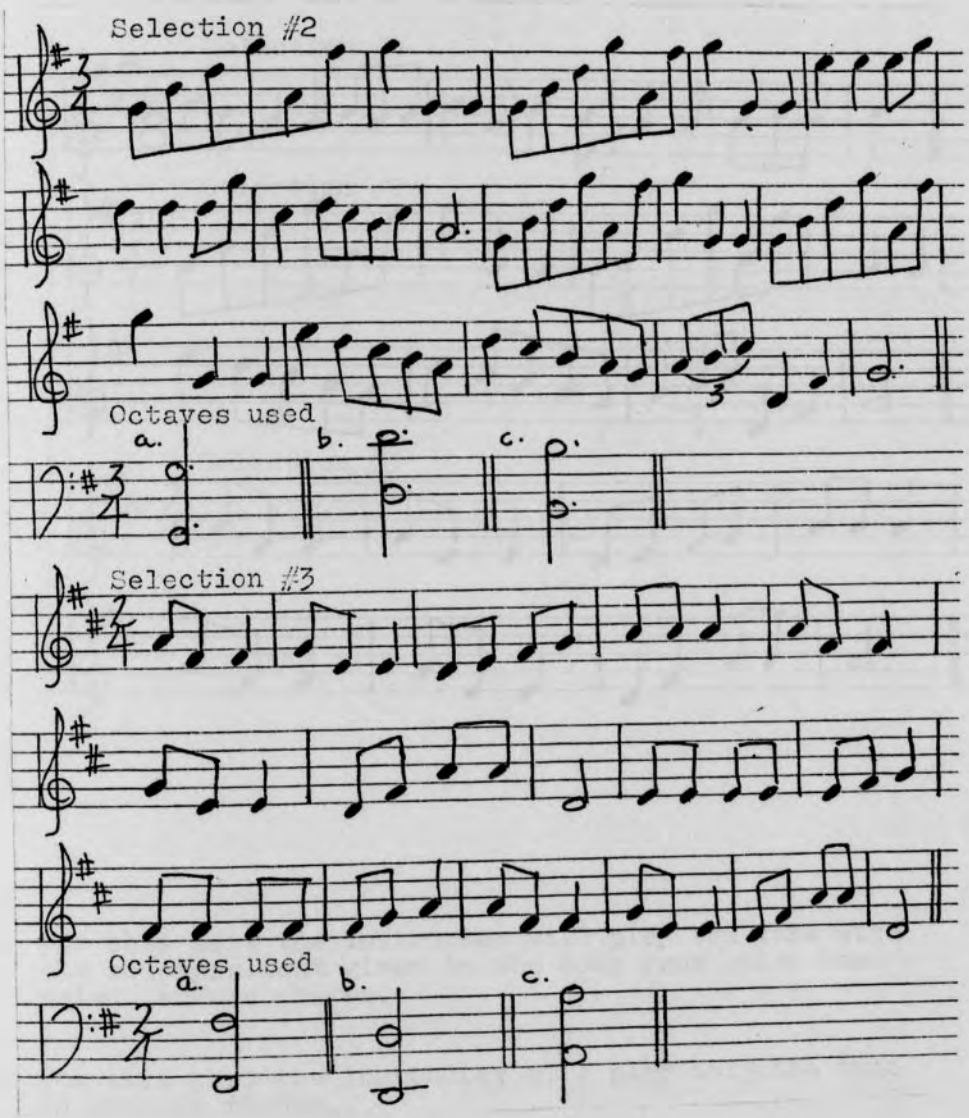
A. 1. Choose the note you would like to hear end this phrase.



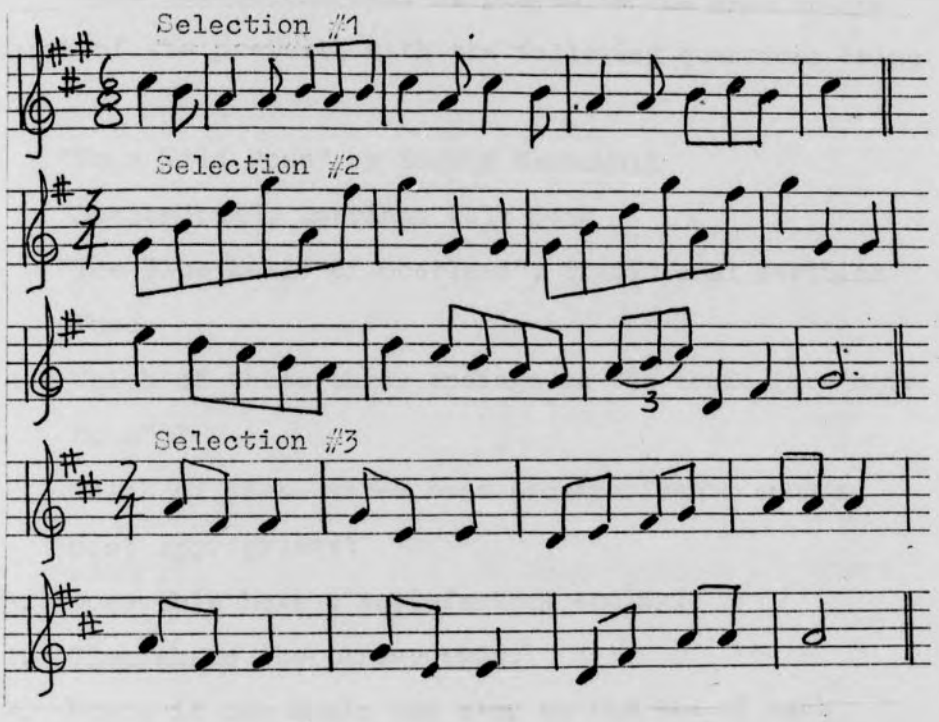
2. Which of these three phrases do you prefer? (Each selection will be played three times, one time with each of the octave choices given.)



A. 2. cont.



A. 3. Does the last part of each of these sound as if it has a satisfactory ending?



B. For this part the instructor will play the tune with the accompaniment given in the book from which the selection was chosen.

C. For this part the instructor will play only the tune in precise rhythm.

Posttest

These selections will be played in the same manner as those of the pretest, with the following questions being asked:

"To a Wild Rose" by Edward MacDowell

"Shenandoah", American Folk Song

"The Blue Bells of Scotland", Traditional Scottish Tune

A. 1. Which of these three endings is the tonic (or "home tone")?

2. Which of these three bass accompaniments sounds most appropriate?

3. Does this have a satisfactory ending?

B. 1. Clap where the phrase ends.

2. State if the music can stop at the end of each phrase, or if it must continue.

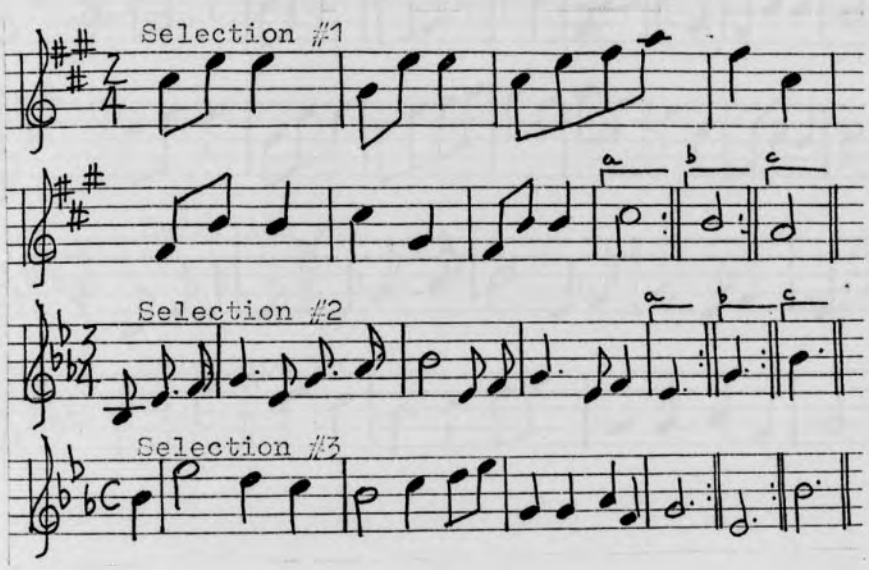
C. 1. Clap a "beat" at a level where the music seems to be moving.

2. Clap the basic rhythmic pattern.

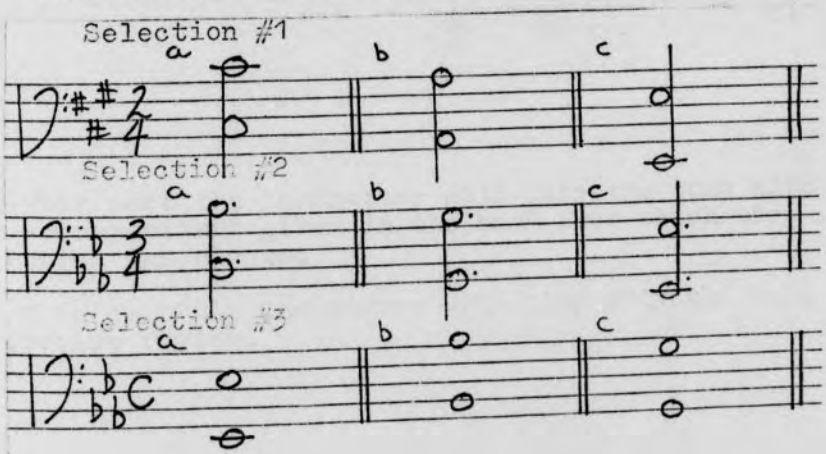
The methods of presenting these are on the following pages, and a copy of each of these selections is on pages 33-35.

Posttest

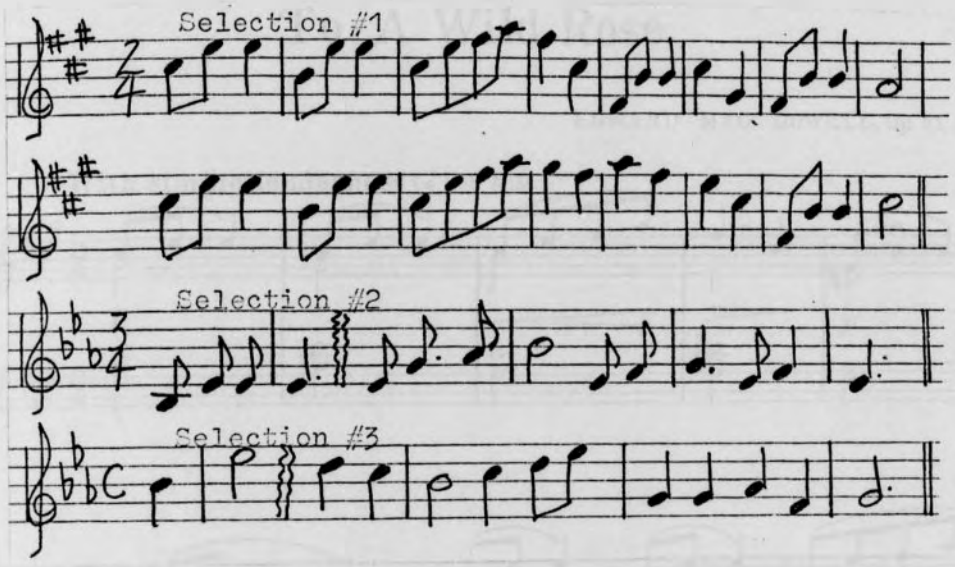
A. 1. Which of these three endings is the tonic (or "home tone")?



2. Which of these three bass accompaniments sounds the most appropriate? (Each melody will be played with these octaves as the bass.)



3. Does each of these have a satisfactory ending?



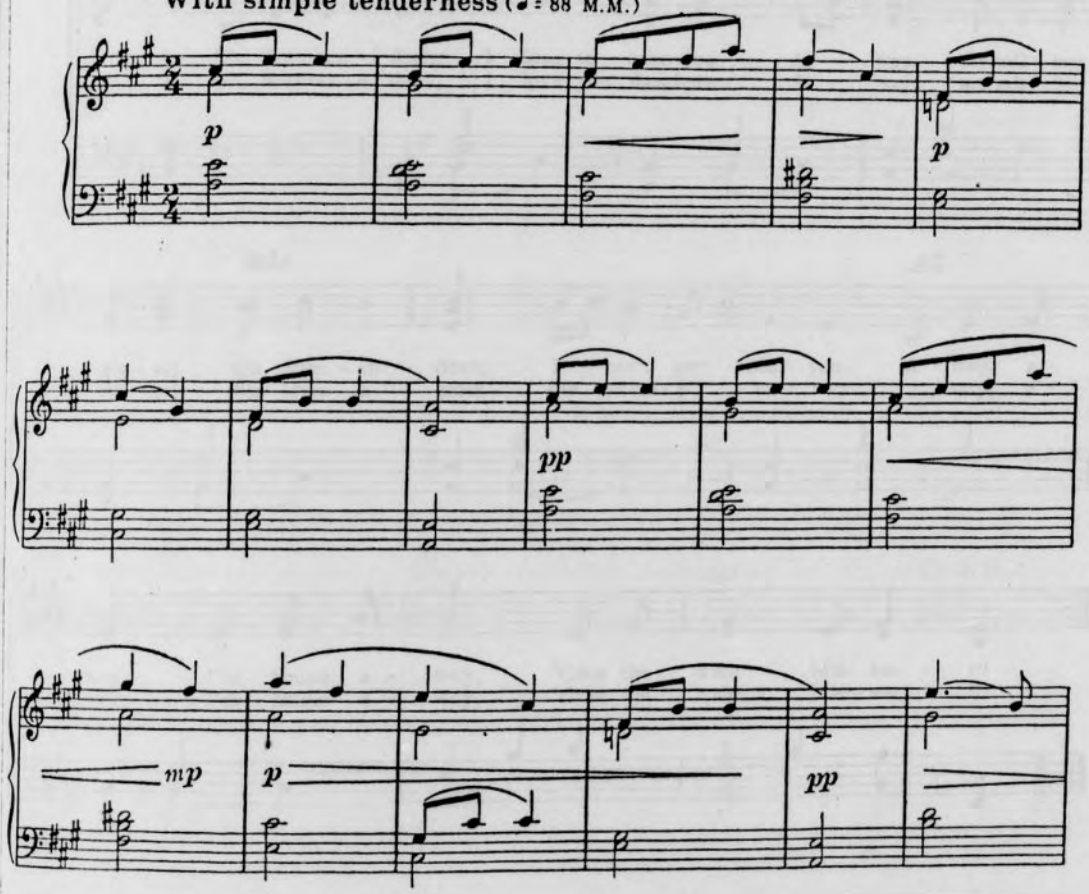
B. For this part the instructor will play the tune with the accompaniment given in the book from which the selection was chosen.

C. For this part the instructor will play only the tune in precise rhythm.

To A Wild Rose

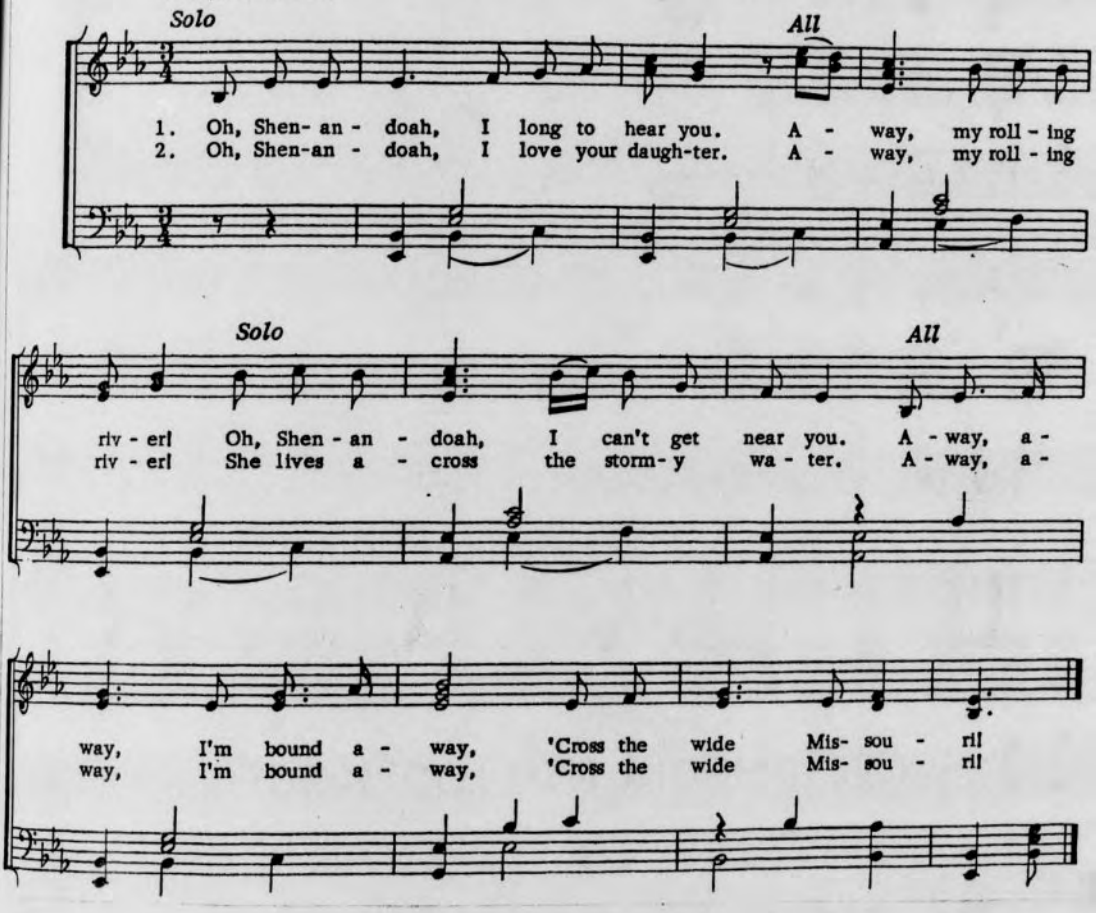
EDWARD MAC DOWELL, Op. 51, No. 1

With simple tenderness (♩ = 88 M.M.)



Shenandoah

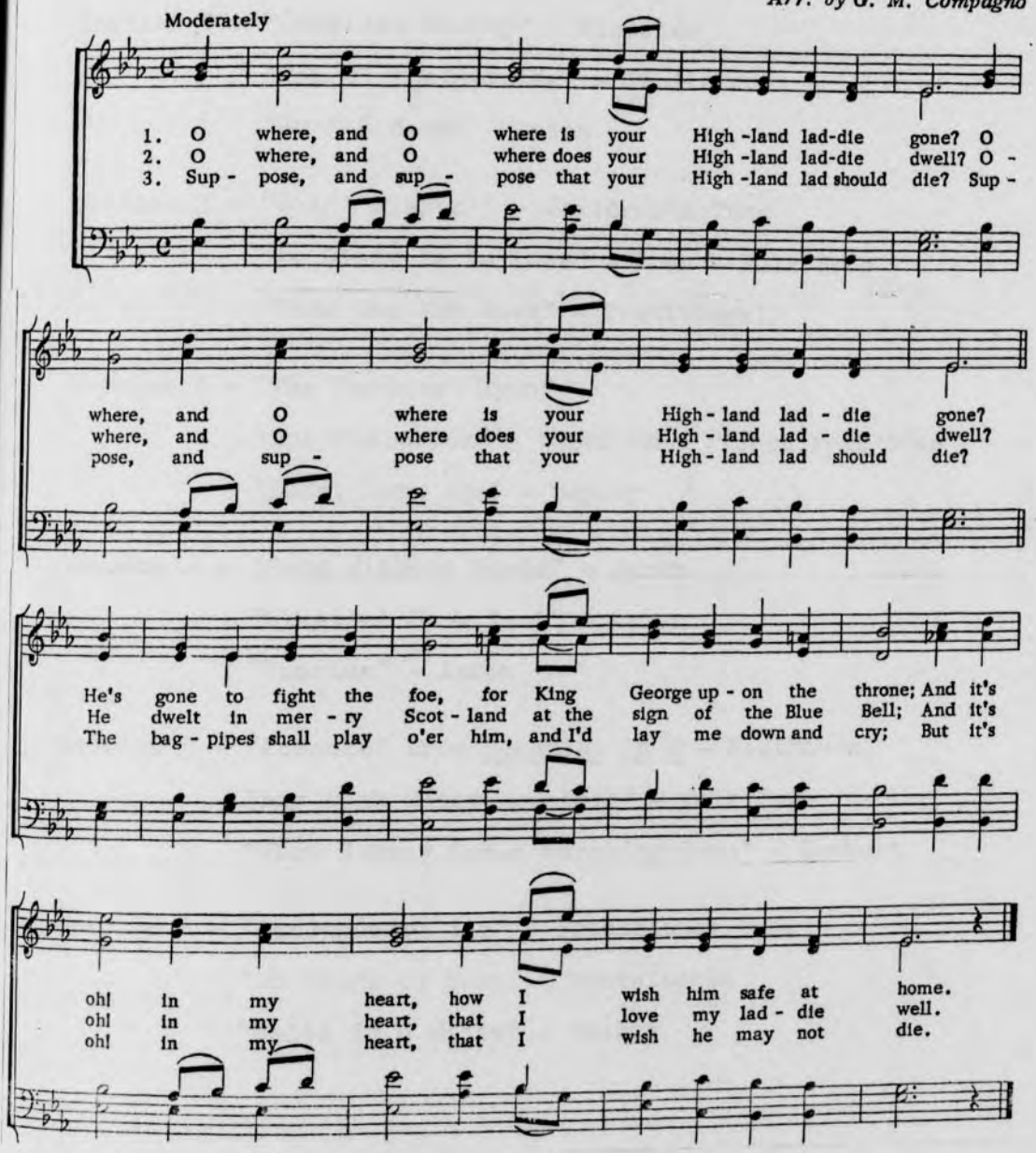
Slowly, sustained.



The Blue Bells of Scotland

(WHERE HAS MY HIGHLAND LADDIE GONE?)

Traditional
Arr. by G. M. Compagno



APPENDIX B

Selections Used During the Study

Session 1 - "Campfire Melody" - Fletcher
"Top O' the Morning" - Traditional
"Surf Riders" - Aaron

Session 2 - "Goin' Fishin'" - Children's Tune
"Au Clair de la Lune" - French Folk Song
"Blow the Man Down" - Traditional

Session 3 - "The Marines' Hymn"
"The Music Box" - based on a French Folk Tune
"Long, Long Ago" - Bayley

Session 4 - "Song Without Words" - Aaron
"Minstrel Show Boat" - Aaron
"Sunrise" - Aaron

Session 5 - "Romanze" from Sonatina in G - Beethoven
"Big Rock Candy Mountain" - Folk Tune
"When Johnny Comes Marching Home" - Lambert

Session 6 - "Londonderry Air" - Traditional Tune
"On Wings of Song" - Mendelssohn
"Waltz in G Major" - Brahms

Selections, cont.

Session 7 - "Valse Brillante" - Chopin

Theme from the Unfinished Symphony - Schubert

"The Merry Farmer" - Schumann, Op. 68, No. 10

Session 8 - "Honor Bound" - Brahms (from the Finale of the First Symphony)

"All Through the Night" - A Welsh Song

"Little Piece" - Schumann, Op. 68, No. 5

"In the Month of May" - Behr

Session 9 - "Children's Prayer" - Humperdinck, from Hansel and Gretel

"A Morning Song" - Grieg, Op. 68, No. 5 (adapted from Peer Gynt Suite No. 1)

"A Little Dance" - Gretchaninoff

Session 10- "Old French Song" - Tchaikovsky

"Circle Dance" - Villa Lobos (Brazilian Children's Song)

"German Dance" - Beethoven

"A Mighty Fortress" - Luther

Session 11- "Cradle Song" - Mozart

"Waltz of the Flowers" - Tchaikovsky (from Nut-cracker Suite)

"Minuet in G" - Bach

Session 12- "Musetta" in D Major - Bach

Vivace from "Six Miniatures" - Bartok

"Swing Low, Sweet Chariot" - Spiritual

Lesson Plan 1

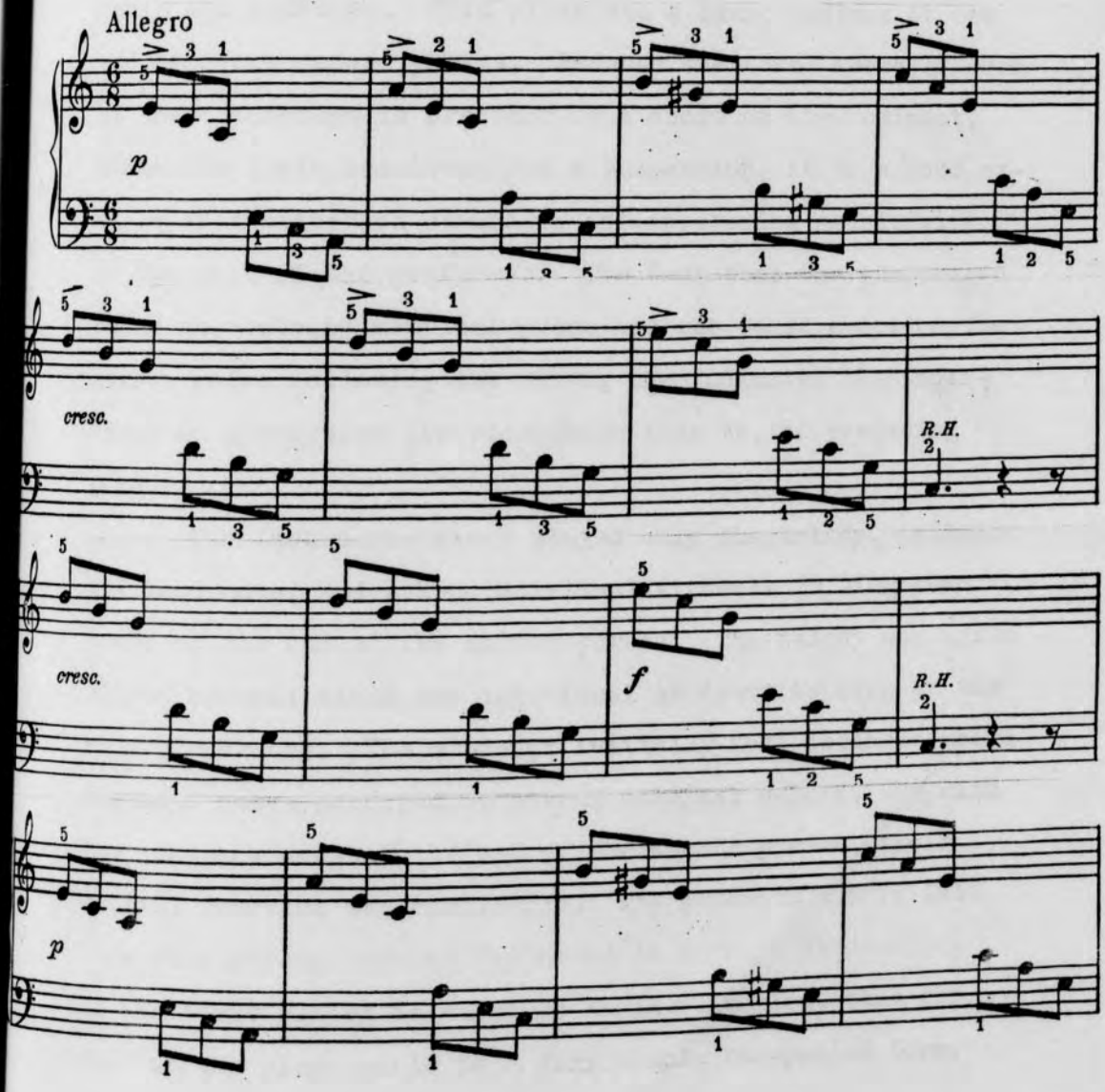
In the fourth session emphasis was placed on metrical perception, even though all other factors were incorporated into the discussion. One of the selections chosen for this session is a simple arpeggio study called "Sunrise". (A copy of this selection is on page 40.) Since the metrical signature is 6/8, the student must be careful of where he places emphasis on notes. The researcher played the first four "phrases" in two ways to begin the study - first with emphasis on the first, third, and fifth eighth notes in each measure as would be indicative of a triple meter with two eighth notes per beat, then playing with emphasis on only the first and fourth eighth notes, letting the others follow as triplets in duple meter. With each playing the students were asked to clap where they felt the pulse moving. These coincided in each case with what the researcher intended to convey. A discussion followed on why it was important to "feel" and to convey to an audience the correct meter in a composition. The meter and harmony are very closely related in this work, so a discussion of the harmony concept followed naturally. Each group of three eighth notes forms a triad, therefore in duple meter each triad forms a metrical unit. If any other accent pattern is used, it breaks the triad up in a different manner. Each measure also contains only one chord and the progression is a solid movement toward the tonic. Though not a true

modulation, the phrases seem to be in different tonalities. Each four-measure phrase has a cadential-like ending, but movement into the second and fourth phrases is continued by rhythmic momentum. There is definitely an antecedent-consequent phrase relationship. The second phrase leaves no doubt about the tonic.

After hearing the example several times, the students had begun to make their own judgments about the ending tone. However, it was necessary that this judgment be specifically considered as a part of the session. The example was played again with three different endings and the students were asked to pick the best tone to be used for the final note. After this they were asked to sing the tonic after the end of the first period.

A study of the phrases in this piece followed, showing the students how an antecedent phrase leads directly into its consequent phrase. It was difficult for the students to recognize the ending of the first phrase because of the continuing rhythmic movement, but they all easily identified the ending of the consequent phrase.

Sunrise



Lesson Plan 2

One of the selections chosen for the eighth session was "Little Piece" by Robert Schumann from Album for the Young, because it exemplifies some of the listening criteria needed at that time. The first items discussed were the tonic and cadences. This piece has a tonic cadence at the end of every second phrase. Because the final chord of each of these cadences is preceded by a chord on the dominant, while the tonic resolves from a suspension, it is a good example of a situation demanding interpretative sensitivity on the part of the performer. The fact that the suspension comes on a strong metrical pulse and the tonic comes on the weaker pulse following the strong one indicates the importance of connecting the resolution tone to the preceding phrase.

The instructor first played only the melody, omitting the last note, and asked individual students to sing the tonic at the end of the second phrase. The melody was again played several times for individual students to clap at the ends of phrases. The students initially felt cadences where the half notes occurred on strong metrical pulses, but with the tonic cadence at the end of the second phrase, their initial reaction was challenged. The students always felt this as a strong cadence and noted it without hesitation. If the first period is taken as an introduction, then the rest of the piece would be a very simple two-period form,

with each period, as well as the introduction, being an antecedent-consequent phrase relationship. This type of phrase structure calls for an understanding of the connective nature the form dictates. Most students accurately identified the tonic or non-tonic endings of these phrases.

This piece stays entirely within one key. To emphasize the feeling of tonality, the researcher played the melody with octaves of various tones in the bass. The octave on the tonic was described by the students as sounding better with the melody taken as a whole.

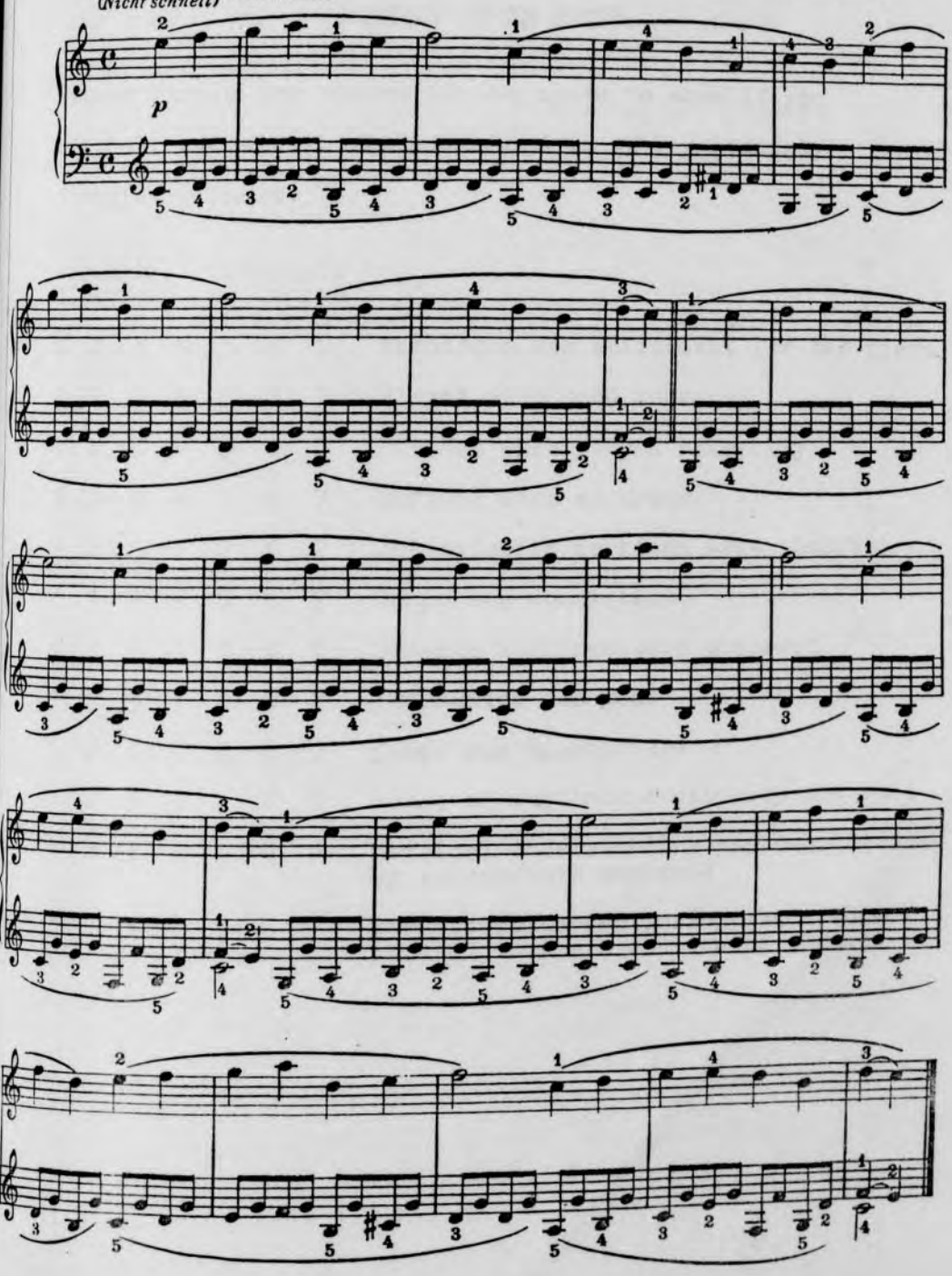
"Little Piece" is a selection that could sound as if it begins on the downbeat, but it wasn't written that way and, presumably, it should not be perceived that way. In performing this piece, one should employ emphasis at appropriate metrical points, so that the listener will perceive it as the notation indicates. The tonic chord ending each period comes on a downbeat, though the resolution of the suspension comes on the next pulse. The researcher emphasized various notes when playing the selection several times, showing how a listener could perceive the piece differently from the intentions of the composer, with phrases and cadences metrically obscured. The necessity of a steady pulse was also discussed here.

This piece has similarities to the piece chosen for the performance recordings, and it was hoped that the students would transfer what they learned in discussing this piece to their performance of "Melody".

LITTLE PIECE
(STÜCKCHEN)

ROBERT SCHUMANN,
Op. 68, No.5

Not fast
(Nicht schnell) Andante



APPENDIX C

ADJUDICATION SHEET

Please circle the number in the scale to show if you strongly agree with the statement or if you strongly disagree with it.

Strongly disagree						Strongly agree	
1	2	3	4	5	6	7	Technique was sufficient for the piece
1	2	3	4	5	6	7	Played with good tone
1	2	3	4	5	6	7	Pitches were played correctly
1	2	3	4	5	6	7	Rhythms were accurate
1	2	3	4	5	6	7	Articulation markings were observed
1	2	3	4	5	6	7	Tempo was consistent
1	2	3	4	5	6	7	Dynamic markings were observed
1	2	3	4	5	6	7	Intonation was good
1	2	3	4	5	6	7	Tempo was appropriate
1	2	3	4	5	6	7	Sense of rhythmic continuity was good
1	2	3	4	5	6	7	Metrical understanding was demonstrated by appropriate emphasis
1	2	3	4	5	6	7	Structural understanding was demonstrated in the execution of phrases