A Comparison of Two Methods of Teaching Music Appreciation.

Oscar Lavonia Williams Jr
Louisiana State University and Agricultural & Mechanical College

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A COMPARISON OF TWO METHODS OF TEACHING MUSIC APPRECIATION.

THE LOUISIANA STATE UNIVERSITY AND AGRICULTURAL AND MECHANICAL COL., PH.D., 1979
A COMPARISON OF TWO METHODS OF
TEACHING MUSIC APPRECIATION

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in

The Interdepartmental Program of Education

by

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B.S., Southern University, 1960
M.M.E., Louisiana State University, 1967
August, 1979
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ABSTRACT

The purpose of this study was to compare two methods of teaching music appreciation to college students preparing for careers as classroom teachers. One class was taught by the traditional lecture-demonstration method which has been in use for several years at Southern University in Baton Rouge, Louisiana. The other class used instead nine modules prepared by the investigator based on the traditional text. The overall style of this class was individualized, self-paced instruction.

To accomplish the purpose of this study, two classes of elementary and secondary education majors were assigned to the investigator for instruction during the Fall Semester of 1978. The control group met three times per week for fifty minutes each class period.

Both groups were tested before the experimental period began in order to establish the equivalency of the two groups. These two groups were not significantly different before the experimental treatment began as far as their knowledge of music facts, music skills, and their grade-point averages. A significant difference did exist in perceptual skills and the null hypothesis was rejected in this area.
After the instructional period, the groups were given a post-test. The same teacher-made pre-test was used for post-testing. The null hypothesis was rejected at the completion of the post-test in the following areas:

1. Music Facts - .01 level
2. Music Skills - .01 level
3. Perceptual Skills - .05 level

The data revealed that the control group made greater gain in overall knowledge. It is recommended however, by this investigator that this type study be continued over a two-semester period and that other variables such as college reading scores, attitude inventory and musical background be included to obtain additional data.
CHAPTER I
INTRODUCTION

I. BACKGROUND

One wonders if any vocation in the world demands the versatility and adaptability of its practitioners as that of music education. Many critics insist that the music curricula is outdated, and castigate the colleges for not educating for today. There are so many different kinds of music and music education, that there must be confusion even among music educators. In music appreciation courses, for instance, many college instructors spend hours explaining the mechanism of the piano while failing to mention such names as Liszt, Chopin or Debussy. In music history courses, students spend many hours listening to lectures about music -- form after form, which they never hear. Often musical works are briefly introduced with little illustration of concepts and ideas.

Music educators are now concerned about the enigmatic and elusive thing called music listening or, as it is called in some instances, music appreciation. Many music educators
find that even when teaching nothing but listening in music appreciation and music history courses, they seem to fare not too well. In the first place, there is hardly a course in the vast land of colleges and universities that teaches prospective teachers the problems of music listening and its teaching practice. Many experimental textbooks are neglected. A great variety of approaches are thus lost, including those which lay tradition aside.

Education has changed a great deal in the Twentieth Century because of changing answers to three questions --- first, who should be educated; second, what should they learn; and third, how should they learn it. From a situation in the Nineteenth Century in which the prevailing view was that very few students be educated, there has been a dramatic change to a real effort to provide for all students in a new content and by new methods.

The second question, "what should these students learn," has become a very complex one involving many factors. The accelerating rate of increasing knowledge among students has changed the scope of education from the basic skills and a classical program of history, literature, foreign languages, and mathematics to a situation in which many more choices must be made. A natural consequence of the recent increase in the extent of available knowledge is a change in the emphasis from content to abilities.
The third question, "how should students learn," has been greatly complicated by advances in educational technology. Education is changing from a lecture-textbook-recitation program to one which involves substantially greater participation by each student through the use of audiovisual media and new forms of printed materials.

In this age of large college music appreciation classes with limited time for individual instruction, and a shortage of capable instructors, considerable interest has been directed toward programmed or personalized methods as ways of accomplishing the aims and objectives of instruction. And finally, the call for accountability in higher education implies the justification of some activities in the university community. Administrators are asked to justify their allocations of funds, and teachers are expected to be accountable for adequate performances in the classroom.

Self-instructional devices, although still relatively new in teaching music appreciation, have many basic features which should aid in the learning process. Whereas television, motion pictures and other means of communication are greatly suited for mass education, self-instruction is intended for the individual. Its range of flexibility may make it possible to achieve the educational ideal of allowing each student to discover in the listening experience a means of responding.
Music educators have long professed the need for an educational system attuned to the background and abilities of individual students. This concern has been, in fact, the basis for most of the recent changes and innovations in music education. Due to the importance of this problem and the potential contribution to educational practice that could result from any significant progress in the development of procedures for providing for the many individual differences among students, this investigator is devoting special attention to this problem.

This study was undertaken to assist this investigator in determining whether a self-instructional system for teaching music appreciation to general college students is the more effective method of achieving the aims and objectives of the course while freeing the instructor to provide individual assistance where needed.
II. THE PROBLEM

Is there any significant difference between the cognitive achievement of students taught by a traditional lecture method and students using a self-instructional system of teaching music appreciation? To answer this question requires that two major conditions be satisfied:

1. A self-instructional system for teaching music appreciation to general college students be developed.

2. The effectiveness of two methods of teaching music appreciation (lecture and self-instruction) be tested. Specific comparisons be made in the areas of (a) Music Facts, (b) Music Skills and (c) Perceptual Skills.

III. DELIMITATIONS OF THE STUDY

The classes involved in this study were classes of elementary and secondary education majors preparing for careers as classroom teachers. Students were enrolled in Music 200 at Southern University, Baton Rouge, Louisiana in the Fall Semester of 1978.

The fact that two classes were taught by the same instructor, who in some way may have been more proficient
in one method than in the other, might have influenced the significance of this study. However, every effort was made to use the best possible pedagogical techniques in both classes.

IV. DEFINITION OF TERMS

Music Appreciation In this study Music Appreciation is the factual knowledge of music symbols, notation, musical terminology, composers and their works.

Self-Instruction Any set of materials or automatic system by which information can be imparted to the student without the direct involvement of the teacher.

Teaching Machine and Teaching Device Some mechanical or electronic apparatus used for the presentation of programmed materials.

Frame The smallest unit of information presented to the student at any one time.

Music Facts Knowledge of music symbols and notation.

Music Skills Knowledge of terminology employed to indicate tempo, dynamics, styles and expression.

Perceptual Skills Knowledge of the musical organization, the performing media and the ability to recognize the composer and work by placing them in the proper time frame and historical perspective.

V. IMPORTANCE OF THE STUDY

Much has been written about self-instruction and its application to the teaching of music. Experimental research has demonstrated that: (1) self-instruction can be very effective in some aspects of instrumental instruction;
(2) students in ear-training and sight-singing classes using self-instruction materials seem to achieve a greater proficiency than others taught by more conventional methods; (3) keyboard harmony has been taught with some degree of success using the programmed approach; (4) skill in harmony (written) has been developed through such programs; and (5) music history and literature and other areas of the music curriculum may be programmed for self-instruction with superior results.

The literature in the field of music has indicated an increased interest in self-instruction in the teaching of music at the college level. The degree of self-instructions uniform acceptance into the field and its corollary implications for the art, if such a trend is truly existent, cannot be validated except through broad investigative research (Craig, 1971). This relatively new medium of instruction -- unique in design and based on sound teaching principles -- has had very little impact and testing in the area of Music Appreciation. This study is hereby important for the following reasons:

1. There are presently too few tested instructional programs in music available: this study tests a self-instructional program in music.

2. There are too many unanswered questions concerning self-instruction in music education: the present study attempts to answer many of these questions.
3. The programs tested are among those for which there are no published-produced reports regarding their effectiveness: the effort seeks to fill the void.

4. Prepared programs in music appreciation are virtually non-existent: this study will serve as a stimulus for needed research in the area of music education.

VI. ORGANIZATION OF THE STUDY

In Chapter I background information for the problem under investigation is stated. Emphasis in this chapter is placed on the problem, the delimitations, the definition of terms used, and the importance of the study.

Chapter II provides a review of related research surveyed by this investigator.

In Chapter III the details of the experiment are presented. Attention is given to the formulation of objectives, the experimental design, the subjects involved in the study, the experimental setting, and materials for pre-testing. Of equal importance in this chapter are the procedures used in obtaining the data.

Chapter IV furnishes the statistical analysis and interpretation of the results obtained.

Chapter V includes the summary, conclusions, and recommendations.
CHAPTER II

REVIEW OF RELATED RESEARCH

Current interest in self-instruction can be traced directly to the early works of Harvard professor B. F. Skinner, Patrick Suppes and others who began research in the 1950's. Goldiamond and Pliskoff (1965) in pursuit of more effective pedagogical procedures, seized upon self-instruction as an experimental instructional technique. The question naturally arises: Is the decision to use programmed learning for music education warranted?

In one of the earliest studies concerning the use of programmed instruction in teaching music, Woelfin (1961) embarked upon an experiment to determine whether or not clarinet fingering and factual knowledge could be taught by a teaching machine. The study involved three groups: a control group and two experimental groups. The results of the study showed that there was no significant difference among the groups on the written examination, the performance examination, or on the combination of both examinations.

Carlsen (1962) sought to determine whether branching or linear programming was the more effective programming
technique in melodic dictation. He also sought to determine if programmed learning was as effective a teaching method in melodic dictation as the teacher-classroom approach. The results of the study showed that there was no significant difference between criterion scores of branching and linear programming subjects.

A study was initiated by Barnes (1963) to test the effectiveness of programmed instruction as an ancillary learning experience with students in a music fundamentals class. The findings indicated that the experimental group scored significantly higher on both the post-test and the final test. Barnes concluded that programmed instruction, when used in conjunction with regular class procedure, appeared to increase the effectiveness of the learning in the learning situation.

Newman (1966) conducted a study to answer the following three questions concerning programmed instruction: (1) Do these programs lead to higher achievement in terms of visual examinations for classroom music courses? (2) Are these programs better used as a supplement or as a substitute for regular instruction? (3) Do these programs lead to more favorable attitudes toward the course and its objectives? Using parametric statistics to test results, he found on any of the measures of initial competence, both groups using programmed learning received significantly higher ratings at Sight Singing examinations. The group using programmed materials to conserve classroom time scored
significantly higher in Music Theory than the class using programmed materials to supplement conventional instruction.

Slagle (1967) conducted a study investigating seven methods of instructing classes of elementary education majors in the fundamentals of music. His primary problem was to determine a more effective method for the musical development of elementary education majors at Middle Tennessee State University. Several instructors were involved in teaching the experimental classes. The mean scores of the pre and post-tests scores indicated that all groups made gains but not at a significant level. Slagle did not define the treatments of the various experimental groups, nor of the control group, sufficiently well for this study to be of much value as it would have been otherwise.

Eby (1968) observed three different instructors teaching three different sections of music fundamentals designed for elementary education majors. The observations were carried through a complete semester with each class meeting twice weekly for 45 minute periods. The problem in this study was to determine (1) whether students with no musical background could achieve skills and receive a high final grade; (2) whether students with good musical backgrounds would achieve higher final grades; (3) whether students with high musical aptitudes would receive higher final grades and (4) whether teacher-student interaction affected student final achievement. The results
indicated: (1) there was little, if any, relation between the musical background of the students and their final grades in class; (2) there was a definite relationship between students' aptitude and their final achievement in class; and, (3) there was no indication that students with previous training in piano received the highest grades in all the course activities.

Howard (1969) initiated an experiment to determine the extent to which students' musical understandings are increased by listening experiences which utilize programmed taped recordings in choral rehearsal class. A control group and an experimental group of seventy-five students each were selected through computer scheduling. The control group sight read a number of choral compositions within each musical period studied, with the teacher utilizing the traditional choral rehearsal technique. The experimental group listened to programmed taped recordings of the same choral compositions in the classroom and in the listening laboratory during the scheduled choral rehearsal class. The findings of the study indicated that the experimental group scored significantly higher in the identification of the choral forms than the control group. The experimental group showed a greater understanding of rhythm, melodic elements and timbre.

Howard concluded that through the use of programmed taped recordings, students may become increasingly aware of musical style, rhythm, melody, harmony and timbre.
Through the use of programmed taped recordings in the listening laboratory and the classroom, students may become more familiar with a composer's style and historical periods. Students' preferences are similar in musical style, historical periods, and performance media when using the same choral literature in rehearsal class as in the listening laboratory.

Craig (1971) initiated a study (1) to investigate and analyze the nature of programmed instruction with regard to the psychological learning theories upon which it is based; (2) to ascertain the scope of current and projected implementation of programmed instruction in the various subject areas of the college music curriculum; and (3) to identify prevailing trends, practices, and procedures in the administration of programmed music instruction in higher education.

The data revealed that the greatest concentration of programmed music instruction at the college level occurred in the area of music theory. He concluded that although the greatest portion of music instruction at the college level is still carried on through traditional methods, there appears to be a rapidly growing trend toward the adoption of programmed instructional techniques in the teaching of freshman and sophomore music theory. Craig also found that in the area of music education, programmed instruction was used to a considerable degree but not to as great an extent as in the teaching of music theory. The study also revealed
that despite the unprecedented technological advances made during the past fifteen years, relatively little programmed instruction is carried on through the use of such equipment as video recorders, dial access systems, or computers. The current emphasis is on the use of head sets and tape recorders.

Michels (1972) sought to develop and evaluate a program of self-instructional drill materials for improving the ability of students to detect pitch errors in choral singing. The specific purposes of the study were to: (1) develop and validate a visual-aural test for pitch-error detection; (2) develop a visual-aural, self-instructional program for improving the ability of students to detect pitch errors; and (3) determine whether the program of self-instructional drill materials modifies the ability to detect pitch errors. The conclusions of this study revealed that pitch-error detection ability as measured by the Pitch Error Detection Test can be taught effectively to student choral conductors by programmed instruction utilizing visual-aural materials. Also pitch-error detection ability as measured by the Pitch Error Detection Test was found to be a competency that can be improved during the first year or second year choral conducting class. And, the total magnitude of change for both groups of first year and second year choral conducting students indicated that the groups improved their pitch-error detection ability almost identically.
In 1973, Gebhardt released a study setting forth the hypothesis that an integration of performance and analytical training in listening skills and score reading could be effectively achieved in the junior high school band, and to determine if the added time spent in listening and score analysis slowed the rate of development of performing skills. The experimental group spent approximately five minutes in band listening, discussing, and singing examples of major and minor modes and examples in duple and triple meter.

Approximately ten minutes were utilized in rehearsing and discussing the basic repertoire and using supplementary material as time permitted. Approximately ten minutes were spent rehearsing arpeggios, chords, rhythmic and technical etudes, and tuning. Condensed scores of the basic repertoire were duplicated and inserted into each folder so that all students could see and discuss the same music. An analysis of the growth from pre-test to post-test indicated that the experimental group made statistically significant improvement on all achievement tests while the control group remained nearly unchanged. The scholastically slower experimental group was able to not only accept suggestions about learning to play better, but was also able to participate in discussions of the structure of music and accept this enriched rehearsal experience to the point of showing that a significant learning experience had been achieved.
Damron (1973) developed and evaluated a programmed sequence designed to teach jazz improvisation to wind instrument players in junior and senior high school bands. The study sought to compare the improvised jazz performances of students who took the program with those of students who did not take the program. Results indicated a significant difference of 0.5 between the performance of experimental subjects who took the programmed sequence compared to control subjects who did not take the sequence. Conclusions of the study were that performance of jazz improvisation, as designed with this study and evaluated by the judges, could be effectively taught through a programmed method.

Burgess (1974) sought to develop and evaluate audio-visual materials which could provide self-instruction in some fundamental violin skills in a college string techniques course. The intention was not to replace the human teacher but to free him from repetitive demonstrations so that he might deal with individual problems. A guide-book presented a sequence of instructional units that also coordinated the use of the materials. Basic skills involving motions were taught through video-tape presentation. Audio-tape accompaniments were included for interest, encouragement, intonation, and rhythmic discipline.

The evaluation was made in two stages. The first stage consisted of a pilot test of the materials. Each subject was videotaped performing the same final examination.
exercises from the same camera angles. The self-instruction group also answered a questionnaire about their reactions. The videotaped performances were evaluated by four judges. There was no significant difference in the level of achievement between the two groups though it was significant statistically that the self-instruction group took less time to complete the sequence. No significant relationship was found between times taken and scores achieved by the self-instruction subjects.

Many music educators, concerned over development of long-term interest in music, have indicated the need for a more comprehensive education entailing understanding of musical structure, and have called for materials that could make such a study possible without unduly restricting rehearsal time.

Weiss (1975) sought to provide a programmed self-instructional text that would provide such material for high school band members. The programmed test was based on eight structural elements: rhythm, melody, harmony, counterpoint, form, orchestration, interpretation, and style. Most of the musical examples were extracted from Toccata by Frescobaldi, (one of the compositions to be prepared for a concert). Toccata was selected on the basis of a stated criterion, and programmed instruction was chosen as the teaching vehicle because it was particularly appropriate for self-instruction.
The music was analyzed (phrase by phrase, instructional points listed, and frames written to teach these points), taking into account proper sequencing to gradation of content and alternation of elements.

Test results showed a significant gain in cognitive knowledge of musical structure, interpretive elements, and Baroque style. Although there was no control group, the absence of other than the teacher's comments that might have covered the same ground, suggests that the program was a major factor in the gain. Negative results indicated that the program was too long and too complex for some students. In addition, the lesson plans were too diverse in aim.

Pickering (1976) developed and evaluated an individualized instructional program for non-music majors in a college level introductory music course. The individualized program was designed to include principles of learning theory developed by Gagne and Ausubel, behavioral objectives, and five interchangeable tracks or programs to accommodate the musical abilities, interests, and background of the students. Each program of study was recorded on cassette tapes and filed in the college library listening center to be used by the experimental group students. The control group learning program utilized those principles of learning theory which were appropriate to the common practice (lecture and lecture-demonstration methods) of teaching.
homogeneous classes of college students.

Four principal evaluative instruments were used to collect data: a student questionnaire, a Pre Test - Post Test, a Student Opinion on Teaching Questionnaire, and a personal evaluation by the students.

The outcome of the experiment revealed that the experimental group produced higher mean scores on two of three post-test sections than did the control group. The experimental program did meet the individual needs of students more effectively than the traditional learning program. Students in the individualized instructional program were shown to have a more positive attitude toward this type of learning program than toward the traditional-type learning program.

Colnot (1977) sought to examine two modes of presentation of behavioral principles (text and audio-cueing) and to test the effects of these two modes of presentation upon cognitive understandings, attitudes toward teaching, and the rates and ratios of teacher approval responses of three groups of university instrumental student teachers. Subjects in the control group were those students registered for student teaching during the fall quarter. Subjects in the other two groups were winter quarter student teachers who were randomly assigned to one of two experimental groups. A text entitled Teaching Discipline was selected which was thought to reflect a viable presentation of behavioral
principles. In addition, an audio-cueing system (hand-
held microphone, ear plug and amplifier) was employed which
allowed observers to cue student teacher responses to pupil
behavior according to specified criteria.

Behavioral observation data collected for the experi-
mental group suggested that a contingent audio-cueing system
resulted in marked improvements.

Husak (1978) conducted a study to determine the
feasibility of teaching the techniques of jazz ensemble
arranging by means of programmed instruction. The study
sought to: identify the pertinent concepts, principles and
techniques employed by the jazz ensemble arranger, to
develop a programmed textbook with accompanying tape-
recorded musical examples, and to evaluate the program as an
instructional method with freshmen college music students.
The program content was based on the instructional objec-
tives and content of current arranging texts. The materials
(which consisted of programmed text and taped musical
examples) encompassed instrument ranges, transpositions,
general characteristics and restrictions, and the theoreti-
cal aspects of jazz ensemble voicing and orchestration.

The results of Husak's study offer persuasive
evidence for the feasibility of programmed instruction for
teaching the techniques of jazz ensemble arranging. A pro-
grammed text with accompanying tape-recorded musical
examples was developed which effectively taught jazz com-
position and arrangement knowledge to music students.
The knowledge of jazz arranging techniques, as measured by the *Jazz Ensemble Arranging Test*, was significantly increased by employing the *Programmed Instruction in the Techniques of Jazz Ensemble Arranging*.

Few problems in the field of music would seem to offer more potential for fruitful and challenging research than that of evaluating the effects of music appreciation. At almost every point in the process of teaching and learning about music, accurate information concerning the results being obtained could keep the process free from wasted effort and insure that maximum benefits were being gained.

On the surface, the studies reviewed would appear to have a significant bearing on the present study in that they seem to be suggesting the same idea that is being experimentally tested by this investigator. However, upon closer examination, these studies are collections from persons in the field of music education and compendiums of materials modeled after suggestions in many textbooks on methods in music education. These studies contribute little to the teaching of music appreciation. These studies do however, point out some of the problems concerning the teaching of music to prospective teachers. While these research efforts have been impressive, they systematically exclude the specific matters treated in this investigator's study.

This study emphasizes an area of music that is basically non-verbal. Music appreciation, unlike instrumental
or choral music courses which require expressive performance, deals with perception, interpretation and reception. The results of this kind of learning is realized in increased musical satisfaction, a keener aesthetic experience, and a growing sense of discrimination. Whereas, studies in the past have centered on performance and participation as indications of knowledge acquired at the expense of the more representative abstract music appreciation.

Fortunately, by its very nature, programmed instruction in music education has a discipline which requires programmers to materialize a program, demonstrate its effectiveness, and improve it on the basis of data from student responses. In music education, especially in music appreciation, where change is notoriously slow and where innovation is now so loudly demanded, a major source of optimism for programmed instruction is the speed with which it builds its generalizations and strategies into materials and then empirically tests them.

This study might be viewed as a type of educational engineering for which the ultimate product will be measurable gains in the learning behavior of individuals as they perform individually and collectively. In this study, programmed instruction in music appreciation is treated as a dynamic combination of art and technology – each with its place, but not one at the expense of the other. Like all technologies, it is cumulative and self-correcting.

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CHAPTER III

THE EXPERIMENT

Formulation of Objectives

Critical to the development of this self-instructional program was the formulation of a set of objectives aimed at improving cognitive achievement. Pre-tests and post-tests, consisting of multiple-choice test items were developed for the purpose of measuring the objectives. The following objectives were developed by this investigator.

Given a nine-week self-instructional course in Music Appreciation, the student was to be able to: 1) Identify musical symbols and notations, 2) match musical composers with their works, 3) state the principles upon which music is organized, 4) utilize the terminology employed to indicate tempo, dynamics, styles and expression in musical composition, and, 5) analyze according to form and media the musical structure of given composers and their works.
The Experimental Design

This study utilized an experimental plan described by Campbell and Stanley (1963) as the "Nonequivalent Control Group Design." This is one of the most widely used designs, because it makes use of assembled groups, such as classrooms. The assignment of X to one group or other is assumed to be random and under the experimenter's control. The design is diagrammed below. [O] represents the use of a testing instrument and [X] represents the use of the experimental treatment.

\[\text{---O---X---O---} \]

NOTE: The broken line indicates random assignment of the experimental treatment.

Since certain pre-experimental differences among the subjects might have been confused with results arising out of the treatments, the statistical technique known as "analysis of covariance" was employed. (One possible area of pre-experimental difference however was included in the analysis: Grade point average).

The Subjects of This Study

The target population for this study was made up of the total number of college students required by the colleges of Southern University to enroll in a basic course in music appreciation as a part of their preparation for classroom
teaching. The experimental population was comprised of a group of education majors at Southern University, Baton Rouge, Louisiana who were enrolled in Music 200 (Enjoyment of Music) in the Fall of 1978. The control and experimental groups consisted of 67 students for each section. The two groups were assigned to this investigator and were to be taught Music 200 (Enjoyment of Music) during that semester.

The Experimental Setting

This investigator served as instructor for both the control and the experimental groups and both groups were taught in the Music Building and University Library Listening Facility at Southern University.

The Experimental Period

The experiment was conducted during the Fall semester, 1978. The instructional period lasted nine weeks. Each class session was fifty minutes in length. The first week of the instructional period was set aside for pre-testing. The post-test was administered at the conclusion of the nine weeks.

Materials for Pre-Test

So that the present investigation conformed with the standards set forth by Campbell and Stanley (1963), it was necessary to determine the equivalency of these two groups by pre-testing. The measure used for this purpose
was a teacher-made test.

For the control class a textbook, *Music Appreciation*, by Robert Hickok, was used. This text had been in use at Southern University for the past three years.

The experimental class did not use a traditional textbook, but used instead modules prepared by the investigator based on the traditional text. Both classes utilized identical audio and visual materials.

**The Pilot Study**

As preparation for the experimental study involving two sections of Music 200, a section of this class was taught by the investigator during the Summer Semester prior to the experiment. During this Summer semester several of the experimental techniques were refined and the self-instructional modules were prepared.

**PROCEDURES**

This study was designed to examine two methods of teaching music comparatively. The following is an outline of the procedures used.

**The Experiment**

The experiment proper began on August 28, 1978. At the initial class meeting of both groups, the random assignment of students to both the control and experimental groups was made.
The second and third meetings of both groups were devoted to administering the Pre-test. Instruction, therefore began on the fourth class meeting for both the control and experimental groups.

Treatment of the Control Group

For the control group the textbook, *Music Appreciation* by Robert Hickok was used. The class met three times per week for fifty minutes each class period. The overall teaching format of this class was that of the traditional method: lecture, demonstration, questions and answers. The class was teacher-dominated, as are many classes at the university level.

Treatment of the Experimental Group

The experimental class did not use the traditional text, but used instead nine modules prepared by this author based on the traditional text. The overall style of this class was individualized self-paced instruction. For the purpose of administration, the nine modules were presented to the students in booklet form. Each booklet was stamped with the name of the user so that the investigator would be able to check on student progress and participation. Both groups utilized identical audio and visual materials.

Post-Testing

The Post-test was administered at the completion of the nine-week period. This test contained the same items as the Pre-test, and was scored in the same manner.
Source of Data

Data used in this study was obtained from:

1. The Pre-Test and Post-Test
2. Grade Point Average
3. Doctoral dissertations Pertinent to the Study
4. Other books and periodicals related to the problem.

Pre Test - Post Test

The pre test - post test was also designed by this investigator based on sample test questions provided in the Teacher's Manual which accompanies his text. They were designed to measure the students' knowledge of the specific music facts, music skills and perceptual skills as stated earlier under the cognitive domain objectives. This test did not contain any aural examples. The highest possible score on this test was 100.
CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

The experimental design of this study and the pre and post-tests which were utilized were described in Chapter III. The data which was gathered by these tests is presented here. The statistical analysis of the data is also presented and discussed.

The experimental and control groups were first tested for equivalency before the experiment began. The test used for this purpose was the teacher-made pre test - post test. Other information used to establish equivalency of the two groups included college grade-point average. The latter information was obtained from the Southern University Registrar's Office.

**Difference Between Mean Scores on the Teacher-Made Pre-Test**

The Teacher-made Pre Test - Post Test was given to both groups as a part of pre-testing. The results are presented in Table 1.

The range of scores for the control class was 14 -- 50. The mean score was 32.39 with a standard deviation of 7.78. For the experimental class, the range of scores was 22 -- 52. The mean score was 35.61 with a standard deviation of 7.24.

29
TABLE 1
DIFFERENCE BETWEEN MEAN SCORES ON THE
TEACHER-MADE PRE-TEST-POST-TEST

<table>
<thead>
<tr>
<th>GROUP</th>
<th>RANGE</th>
<th>MEAN</th>
<th>STANDARD DEVIATION</th>
<th>df</th>
<th>t RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>14—50</td>
<td>32.39</td>
<td>7.78</td>
<td>132</td>
<td>2.48</td>
</tr>
<tr>
<td>Experimental</td>
<td>22—52</td>
<td>35.52</td>
<td>7.24</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The means were subjected to a t test for analysis of the difference between the means. The t ratio for these mean scores was 2.48. For 132 degrees of freedom, this ratio was significant at the .05 level. The null hypothesis was rejected. The groups were significantly different as measured by the Teacher-Made Pre-Test.

Significance of Scores on The Grade-Point Average

Grade-point averages were obtained from the Southern University Registrar's Office and were used for pre-testing analysis. The results are presented in Table 2.

TABLE 2
DIFFERENCE BETWEEN MEAN SCORES ON GRADE-POINT AVERAGE

<table>
<thead>
<tr>
<th>GROUP</th>
<th>RANGE</th>
<th>MEAN</th>
<th>STANDARD DEVIATION</th>
<th>df</th>
<th>t RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>1.26-3.71</td>
<td>2.541</td>
<td>0.525</td>
<td>132</td>
<td>-0.0384</td>
</tr>
<tr>
<td>Experimental</td>
<td>1.19-3.60</td>
<td>2.538</td>
<td>0.508</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
For the control class the range of grade-point averages was 1.26--3.71. The mean score was 2.541 with a standard deviation of 0.525. For the experimental class the range of grade-point averages was 1.19--3.60. The mean score was 2.538 with a standard deviation of 0.508.

The means were subjected to a t test for analysis of difference between the means. The t ratio for these mean scores was -0.0384. The control and experimental groups were not significantly different.

Significance of Scores on Music Facts Pre-Test

The range of scores for the control class on Music Facts was 2-22. The mean score was 9.37 with a standard deviation of 4.28. For the experimental class, the range of scores was 4--18. The mean score was 10.27 with a standard deviation of 2.99.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>RANGE</th>
<th>MEAN</th>
<th>STANDARD DEVIATION</th>
<th>df</th>
<th>t RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>2--22</td>
<td>9.37</td>
<td>4.28</td>
<td>132</td>
<td>1.4033</td>
</tr>
<tr>
<td>Experimental</td>
<td>4--18</td>
<td>10.27</td>
<td>2.99</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The means were subjected to a t test for analysis of the difference between the means. The t ratio for the mean scores was 1.4033.
Significance of Scores on Music Skills Pre-Test

The range of scores for the control class on Music Skills was 0--24. The mean score was 7.52 with a standard deviation of 4.12. For the experimental class, the range of scores was 0--18. The mean score was 7.49 with a standard deviation of 3.85.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>RANGE</th>
<th>MEAN</th>
<th>STANDARD DEVIATION</th>
<th>df</th>
<th>t RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>0--24</td>
<td>7.52</td>
<td>4.12</td>
<td>132</td>
<td>0.0433</td>
</tr>
<tr>
<td>Experimental</td>
<td>0--18</td>
<td>7.49</td>
<td>3.85</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Significance of Scores on Perceptual Skills Pre-Test

The range of scores for the control class on Perceptual Skills was 6--28. The mean score was 15.37 with a standard deviation of 5.01. For the experimental class, the range of scores was 8--32. The mean score was 17.73 with a standard deviation of 5.05.
TABLE 5
DIFFERENCE BETWEEN MEAN SCORES
ON PERCEPTUAL SKILLS PRE-TEST

<table>
<thead>
<tr>
<th>GROUP</th>
<th>RANGE</th>
<th>MEAN</th>
<th>STANDARD DEVIATION</th>
<th>df</th>
<th>t RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>6--28</td>
<td>15.37</td>
<td>5.01</td>
<td>132</td>
<td>2.71</td>
</tr>
<tr>
<td>Experimental</td>
<td>8--32</td>
<td>17.73</td>
<td>5.05</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The means were subjected to a t test for analysis of difference between the means. The t ratio for these mean scores was 2.71. For 132 degrees of freedom, the ratio was significant at the .01 level on a two-tailed test. The null hypothesis was rejected.

The design of this study required the pre-testing of the Control and Experimental groups in order to determine their equivalency. These two groups were not significantly different before the experimental treatment began as far as their knowledge of music facts, music skills, and their grade point averages. A significant difference did exist in perceptual skills and the null hypothesis was rejected.

Presentation of Post-test Data

The teacher-made pre-test was used for post-testing. The following tables and analyses represent the findings at the conclusion of the experimental treatment as measured by the post-test.
Difference Between Mean Scores on the Teacher-Made Post-Test Scores

The Teacher-made Pre-Test Post-Test was given to both groups for post-testing. The results are presented in Table 6.

TABLE 6
DIFFERENCE BETWEEN MEAN SCORES ON THE TEACHER-MADE PRE-TEST-POST-TEST

<table>
<thead>
<tr>
<th>GROUP</th>
<th>RANGE</th>
<th>MEAN</th>
<th>STANDARD DEVIATION</th>
<th>df</th>
<th>t RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>32--86</td>
<td>59.73</td>
<td>11.91</td>
<td>132</td>
<td>4.24</td>
</tr>
<tr>
<td>Experimental</td>
<td>28--76</td>
<td>51.82</td>
<td>9.56</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The range of scores for the control class was 32--86. The mean score was 59.73 with a standard deviation of 11.91. For the experimental class, the range of scores was 28--76. The mean score was 51.82 with a standard deviation of 9.56.

The means were subjected to a $t$ test for analysis of the difference between the means. The $t$ ratio for these mean scores was 4.24. For 132 degrees of freedom, this ratio was significant at the .01 level. The null hypothesis was rejected.

Significance of Scores on Music Facts Post-Test

The range of scores for the control class on Music Facts was 6--42. The mean score was 14.54 with a standard deviation 4.81. For the experimental class, the range of scores was 6--20. The mean score was 12.57 with a standard deviation of 3.18.
TABLE 7
DIFFERENCE BETWEEN MEAN SCORES
ON MUSIC FACTS POST-TEST

<table>
<thead>
<tr>
<th>GROUP</th>
<th>RANGE</th>
<th>MEAN</th>
<th>STANDARD DEVIATION</th>
<th>df</th>
<th>t RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>6--42</td>
<td>14.54</td>
<td>4.81</td>
<td>132</td>
<td>2.76</td>
</tr>
<tr>
<td>Experimental</td>
<td>6--20</td>
<td>12.57</td>
<td>3.18</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The means were subjected to a t test for analysis of the difference between the means. The t ratio for the mean scores was 2.76. The groups were significantly different. The null hypothesis was rejected at the .01 level.

Significance of Scores on Music Skills Post-Test

The range of scores for the control class on Music Skills was 4--32. The mean score was 15.22 with a standard deviation of 5.31. For the experimental class, the range of scores was 1--20. The mean score was 11.69 with a standard deviation of 4.34.

TABLE 8
DIFFERENCE BETWEEN MEAN SCORES
ON MUSIC SKILLS POST-TEST

<table>
<thead>
<tr>
<th>GROUP</th>
<th>RANGE</th>
<th>MEAN</th>
<th>STANDARD DEVIATION</th>
<th>df</th>
<th>t RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>4--32</td>
<td>15.22</td>
<td>5.31</td>
<td>132</td>
<td>4.21</td>
</tr>
<tr>
<td>Experimental</td>
<td>1--20</td>
<td>11.69</td>
<td>4.34</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The means were subjected to a t test for analysis of the difference between the means. The t ratio for the mean scores...
scores was 4.21. The groups were significantly different. The null hypothesis was rejected at the .01 level.

Significance of Scores on Perceptual Skills Post-Test

The range of scores for the control class on Perceptual Skills was 14—46. The mean score was 29.85 with a standard deviation of 7.94. For the experimental class, the range of scores was 16—40. The mean score was 27.46 with a standard deviation of 6.16.

<table>
<thead>
<tr>
<th>GROUP</th>
<th>RANGE</th>
<th>MEAN</th>
<th>STANDARD DEVIATION</th>
<th>df</th>
<th>t RATIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>14—46</td>
<td>29.85</td>
<td>7.94</td>
<td>132</td>
<td>1.94</td>
</tr>
<tr>
<td>Experimental</td>
<td>1—20</td>
<td>27.46</td>
<td>6.16</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The means were subjected to a t test for analysis of the difference between the means. The t ratio for the mean scores was 1.94. The groups were approaching significance at the level of .05.

Although no statistical test was applied to the individual groups as to the significance of their mean score gain from pre-test to the post-test, the following table presents the mean scores with the differences.
TABLE 10
COMPARISON OF MEAN SCORES ON THE
TEACHER-MADE PRE-TEST-POST-TEST

<table>
<thead>
<tr>
<th>GROUP</th>
<th>PRE-TEST MEAN</th>
<th>POST-TEST MEAN</th>
<th>GAIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>32.39</td>
<td>59.73</td>
<td>27.34</td>
</tr>
<tr>
<td>Experimental</td>
<td>35.61</td>
<td>51.82</td>
<td>16.21</td>
</tr>
</tbody>
</table>

For the control group the pre-test mean score was 32.39. The post-test mean score was 59.73. The difference between these two scores represents a gain of 27.34.

For the experimental group the pre-test was 35.61. The post-test mean score was 51.82. The difference between these two scores represents a gain of 16.21.

TABLE 11
COMPARISON OF MEAN SCORES
ON PRE-TEST-POST-TEST
MUSIC FACTS

<table>
<thead>
<tr>
<th>GROUP</th>
<th>PRE-TEST MEAN</th>
<th>POST-TEST MEAN</th>
<th>GAIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>9.37</td>
<td>14.54</td>
<td>5.16</td>
</tr>
<tr>
<td>Experimental</td>
<td>10.27</td>
<td>12.57</td>
<td>2.30</td>
</tr>
</tbody>
</table>

For the control group the pre-test mean score on Music Facts was 9.37. The post-test mean score was 14.54. The difference between these two scores represents a gain of 5.16.

For the experimental group the pre-test mean was 10.27. The post-test mean score was 12.57. The difference between these two scores represents a gain of 2.30.
### TABLE 12
COMPARISON OF MEAN SCORES ON PRE-TEST-POST-TEST MUSIC SKILLS

<table>
<thead>
<tr>
<th>GROUP</th>
<th>PRE-TEST MEAN</th>
<th>POST-TEST MEAN</th>
<th>GAIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>7.52</td>
<td>15.22</td>
<td>7.70</td>
</tr>
<tr>
<td>Experimental</td>
<td>7.49</td>
<td>11.69</td>
<td>4.20</td>
</tr>
</tbody>
</table>

For the control group the pre-test mean score on Music Skills was 7.52. The post-test mean score was 15.22. The difference between these two scores represents a gain of 7.70.

For the experimental group the pre-test mean score was 7.49. The post-test mean score was 11.69. The difference between these two scores represents a gain of 4.20.

### TABLE 13
COMPARISON OF MEAN SCORES ON PRE-TEST-POST-TEST PERCEPTUAL SKILLS

<table>
<thead>
<tr>
<th>GROUP</th>
<th>PRE-TEST MEAN</th>
<th>POST-TEST MEAN</th>
<th>GAIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control</td>
<td>15.37</td>
<td>29.85</td>
<td>14.48</td>
</tr>
<tr>
<td>Experimental</td>
<td>17.73</td>
<td>27.46</td>
<td>9.73</td>
</tr>
</tbody>
</table>

For the control group the pre-test mean score on Perceptual Skills was 15.37. The post-test mean score was 29.85. The difference between these two scores represents a gain of 14.48.
For the experimental group the pre-test mean score was 17.73. The post-test mean score was 27.46. The difference between these two scores represents a gain of 9.73.

This chapter has presented the analysis of the data collected and tabulated by the investigator. The data were subjected to the appropriate statistical procedures in order to determine if any significance did exist between these two groups of students enrolled in Music 200, one group of which was taught by the traditional method, while the other was taught by an experimental method.
CHAPTER V

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The purpose of this study was to compare two methods of teaching Music Appreciation to college students who were preparing for careers as classroom teachers. One class was taught by the traditional lecture-demonstration method. The other class was taught by an experimental self-paced programmed learning method.

From the statistical evidence presented in Chapter IV, the null hypotheses were not rejected. There were no significant differences between the control and experimental groups at the beginning of this experimental study in the following areas:

1. The groups were not statistically different in their knowledge of Music Facts as measured by the Teacher-Made Pre-Test.

2. The groups were not statistically different in their knowledge of Music Skills as measured by the Teacher-Made Pre-Test.

3. The groups were not statistically different in their grade-point averages as measured by the averages obtained from the Registrar's Office.
Significant difference in the group did exist in the area of Perceptual Skills and the null hypothesis was rejected at the .01 level. It can be concluded that these two groups were similar at the beginning of the study in Music Facts, Music Skills, and grade-point averages.

From the statistical evidence presented in Chapter IV, the null hypotheses were rejected. There were significant differences between the control and experimental groups in the following areas:

1. The groups were significantly different in their knowledge of Music Facts as measured by the Teacher-Made Pre-Test Post-Test.

2. The groups were significantly different in their knowledge of Music Skills as measured by the Teacher-Made Pre-Test Post-Test.

3. The groups were significantly different in Perceptual Skills as measured by the Teacher-Made Pre-Test Post-Test.

The control group was significantly higher than the experimental group in the areas of Music Facts, Music Skills and Perceptual Skills. From the evidence presented in Chapter IV, it can be concluded that the control group made greater gains in all areas as measured by the post-test.

From the evidence stated, it can be concluded that the method of teaching the control group resulted in a significant difference between the cognitive achievement of the two groups.
The evidence that differences in effectiveness of teaching methods lie in the direction of more complex variables and specifically with students of lower musical aptitude. The information revealed that the self-paced method was least effective but this information should not be construed to mean that there might not be still another variable or even a combination of variables that would provide much superior results. First, there should be an attempt to determine the effect of music background and its bearing on cognitive achievement in music appreciation. Second, there is a need to ascertain more clearly the nature of the relationship which exists between reading ability and self-paced instruction in music appreciation.

While this study was concerned primarily with evaluating self-paced instruction and cognitive achievement there is much to indicate that this method of instruction could be most efficient when it is not restricted to a sole area within a given discipline. Other possibilities might be remedial enrichment, or diagnostic, to name a few. The total effectiveness of this educational technique would seem to be limited only by the imagination of the teacher utilizing such materials.

The potential of self-paced instruction for music, particularly music appreciation, appears to be great. Such implementation would release the teacher for tasks which only the teacher could do; contrary to the notion that the teaching machine will replace the teacher.
Further research is certain to reveal inadequacies as well as positive attributes of self-paced instruction as a teaching technique in music appreciation. More important than this, it would seem, is the certainty that such research will provide a better understanding of what constitutes the teaching process in music appreciation.

It would be advantageous to conduct a study of this sort over a longer period. Other variables such as Music Background, Attitude Inventory and College Reading Scores should be investigated as they relate to cognitive achievement in music education.
REFERENCES CITED


Gale, Fred L. *Determining the Requirements for Design of Learner-Based Instruction.* Columbus, Ohio: Merrill, 1975.


**Articles**


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Unpublished Materials


1. Which of the following factors determines the pitch of a note?
   A. The volume at which it is played.
   B. The length of time it is permitted to sound.
   C. The number of vibrations per second, of the sounding body.
   D. The instrument on which it is played.

2. Our present system of musical notation is most accurate in its portrayal of:
   A. Pitches
   B. Durations
   C. Intensities
   D. Tone colors

3. An interval is:
   A. The length of time that a note is held.
   B. The distance between two pitches.
   C. A musical instrument
   D. A measurement of musical intensity

4. The various kinds of scales include all but one of the following:
   A. Accidental scales
   B. Major scales
   C. Chromatic scales
   D. Minor scales

5. The octave, whole tone and half step are all examples of:
   A. Dynamic levels
   B. Pitches
   C. Chords
   D. Intervals

6. The pitch of a note is indicated by its position on a set of five lines called a:
   A. Clef
   B. Interval
   C. Rest
   D. Staff
7. Musical silences are indicated by special symbols called:
   A. Scales
   B. Staff
   C. Rest
   D. Tunes

8. The duration of a note is indicated by:
   A. Dynamic
   B. Position
   C. Interval
   D. Shape and color

9. A melody that contains one of the central musical ideas in a long piece is called a:
   A. Measure
   B. Theme
   C. Tune
   D. Phrase

10. The function of the beat is to:
    A. Provide a regular unit against which to measure other elements.
    B. Control speed of the music.
    C. Provide variety with long and short notes.
    D. Control the location of the accents in the music.

11. If the tempo of a piece is slow:
    A. There are few notes in each measure.
    B. There are many notes in each measure.
    C. The duration of each beat is long.
    D. The duration of each beat is short.

12. When the time signature is 2/4:
    A. There are two notes in every measure.
    B. There are two beats in every measure.
    C. There are four beats in every measure.
    D. The half note represents the beat.

13. A melody could be defined as a planned series of notes that vary in:
    A. Duration
    B. Pitch
    C. Duration and pitch
    D. None of these
14. Which of the following conditions describes a note that will be aurally prominent?

A. A long note surrounded by shorter ones.
E. A note much higher or lower than the notes around it.
C. A note that is accented more than the surrounding notes.
D. All of the above.

15. A homophonic stretch of music is likely to use all but one of the following procedures. Which one?

A. Development of a theme
E. Variations on a theme
C. Imitation of a theme
D. Alternation of the theme with contrasting material

16. A polyphonic stretch of music is likely to use all but one of the following procedures. Which one?

A. Theme and variations
E. Sequence
C. Imitation
D. Stretto

17. A fugue is a:

A. Homophonic procedure based on the use of variations.
B. Homophonic procedure based on the use of development techniques.
C. Polyphonic procedures based on restatement and sequence.
D. Polyphonic procedure based on imitation and stretto.

18. Which of the following is the best description of alternating form?

A. A B C D
B. AB A C A
C. A A1 A2 A3
D. A B C
   A B C
   A B C

19. The largest string instrument is:

A. Guitar
B. Violin
C. Bass
D. Viola
20. The smallest string instrument is:
   A. Cello
   B. Viola
   C. Violin
   D. Bass

21. The wind instrument with the highest range is:
   A. Saxophone
   B. Piccolo
   C. English Horn
   D. Oboe

22. The double reed instrument with the lowest range:
   A. Sousaphone
   B. Contra bassoon
   C. Bassoon
   D. Clarinet

23. The family of instruments developed by one man.
   A. Brass
   B. Saxophone
   C. String
   D. Woodwind

24. The instrument played independently more than any other:
   A. Violin
   B. Piano
   C. Flute
   D. Oboe

25. The string quartet consists of:
   A. Violin, viola, cello, bass
   B. Two violins, viola, cello
   C. Two violins, two cellos
   D. None of the above

26. The woodwind quintet consists of:
   A. Flute, oboe, clarinet, horn, bassoon
   B. Two flutes, clarinet, horn, bassoon
   C. Flute, two oboes, clarinet, bassoon
   D. Three clarinets, horn, bassoon
27. The Kabuki is:
   A. A Chinese instrument
   B. An Indian scale
   C. A type of Japanese musical theater
   D. An ancient Peruvian musical philosophy

28. Indian ragas are:
   A. The same thing as gurus.
   B. Scales associated with specific moods, times of day, deities.
   C. Stringed instruments, similar to the violin.
   D. The descendants of the present-day guitar.

29. "Call and response" patterns refer to:
   A. African work songs
   B. Noh
   C. Arabian love songs
   D. Indian ragas

30. A characteristic common to much music in diverse areas of the world is:
   A. Major and minor modes
   B. Triadic harmony
   C. Imitative counterpoint
   D. Pentatonic modes

31. Heterophony is:
   A. An accidental polyphony resulting from the simultaneous performance of different versions of the same melody.
   B. The same thing as "drome".
   C. The cross-rhythms found in an African rhythm ensemble.
   D. The melodic style of the Eskimos.

32. The musical-rhythmic use of meaningless syllables is common to:
   A. Noh
   B. American Indians
   C. Hindu love songs
   D. Kabuki
33. The earliest music for which modern scholars have been able to decipher the notation is:
   A. Egyptian
   B. Ancient Greek
   C. Roman
   D. Medieval European

34. Which of the following terms does not apply to the poet-musicians of the Middle Ages?
   A. Vespers
   B. Minnesingers
   C. Trouveres
   D. Troubours

35. What musical development made the invention of notation giving the exact duration of notes essential?
   A. Parallel organum
   B. Contrary motion
   C. Rhythmically independent parts
   D. Polyphony

36. The style that became universal during the Renaissance was first developed in:
   A. France and the Netherlands
   B. Italy
   C. England and Spain
   D. Germany

37. Outstanding composers of the Renaissance include all but:
   A. Josquin des Pres
   B. Guillaume de Machaut
   C. Roland de Lassus
   D. Palestrina

38. The monodic style was developed in response to:
   A. The church's demand for simpler music.
   B. A desire to set texts in a more expressive way.
   C. A renewed interest in Gregorian Chant.
   D. A scarcity of capable instrumentalists.

39. Which type of vocal writing is most likely to use natural, speech-like rhythmic patterns?
   A. Recitative
   B. Ariose
   C. Aria
   D. Chorale
40. The function of the basso continuo instruments is:

A. To play the most important melodic line.
B. To play the bass line.
C. To fill the harmonies.
D. To play the bass line and fill in the harmonies.

41. Which of the following did not characterize early Baroque music?

A. The monodic style
B. Widespread use of tonality
C. Polyphony, with all parts of equal importance.
D. To play the bass line and fill in the harmonies.

42. A typical early Baroque oratorio might include all of the following except:

A. Recitatives
B. A Latin text with a plot from the Old Testament.
C. Da Capo arias
D. Costumes, scenery and acting

43. Which of the following forms is the strictest or the most highly organized?

A. Prelude
B. Toccata
C. Fugue
D. Fantasia

44. The system of tonality adopted during the Baroque era:

A. Was abandoned by about 1750
B. Resulted in the complete elimination of polyphony from Baroque music.
C. Was made possible by the adoption of equal temperament.
D. Was a principal organizing force in music from about 1600 to 1900.

45. The most important instruments of the Baroque era were:

A. Violin, piano and organ
B. Violin, organ and harpsichord
C. Lute, viola da gamba and harpsichord
D. Viola, flute and clavicle
46. Allemande, saraband and gigue are all:
   A. Musical instruments
   B. Tempo markings
   C. Composers renowned for their oratorios
   D. Dances whose rhythms were adopted for movements of suites.

47. The term Basso Ostinato refers to:
   A. The two or more instruments that play the bass line and fill in the harmonies.
   B. A large stringed instrument, capable of playing bass parts.
   C. A procedure in which the bass part repeats a short phrase over and over.
   D. A set of variations on a chorale melody.

48. Sonata-allegro form consists of:
   A. Transition, Codetta, Development
   B. Exposition, Development, Bridge
   C. Development, Crescendo, Transition
   D. Exposition, Development, Recapitulation

49. Symphonic music developed primarily in:
   A. Italy
   B. France
   C. Germany
   D. Spain

50. The cadenza is used by the composer to:
   A. Allow for a display of virtuosity by the soloist.
   B. Allow the orchestra to rest.
   C. Allow for the soloist to rest.
   D. None of the above.
APPENDIX B
CONTINUITY SHEET

| Module I  | Fundamentals - Musical Sound                | September 4 - 8 |
| Module II | Musical Relationships                      | September 11 - 15 |
| Module III| Musical Organization                       | September 18 - 22 |
| Module IV | The Performing Media                       | September 25 - 29 |
| Module V  | Ethnic Music                               | October 2 - 6    |
| Module VI | Music Before 1600                          | October 9 - 13   |
| Module VII| Baroque Vocal Music                        | October 16 - 20  |
| Module VIII| Baroque Instrumental Music                | October 23 - 27  |
| Module IX | Mozart and Haydn                           | October 30 - November 3 |
TO THE STUDENT

You are about to begin a nine week introductory Music Appreciation Course at the college level. This course is presented through a relatively new approach known as Self-Instruction. In this approach a carefully prepared set of materials and a student are combined to produce a learning situation -- no teacher is present. Self-instruction is self teaching.

The prepared materials should be studied, not merely read. Mastery of the subject matter is assured when the modules are completely systematically followed. When any difficulty is encountered and the source of the difficulty is not apparent, consult your instructor for assistance and additional information. At the end of each module you will find a Post-Test provided as a means of assessing your knowledge of the module's content either before or after studying the module.
SELF-INSTRUCTIONAL MODULE
NUMBER ONE

Instructor’s Name: Oscar L. Williams, Jr.
Institution: Southern University
Baton Rouge, Louisiana
Class or Course: Enjoyment of Music, 200
Topic: Fundamentals - Musical Sound
Working Time of Student: One Week
Date: September 4 - 8, 1973
PRE-TEST

From this list of musical terms choose the correct word or words to fit each statement. Write the word or words in the blank before the statement.

<table>
<thead>
<tr>
<th>Sharp</th>
<th>Treble clef</th>
<th>Flat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Staff</td>
<td>Natural</td>
<td>Clef</td>
</tr>
<tr>
<td>Note</td>
<td>Rest</td>
<td>Interval</td>
</tr>
</tbody>
</table>

1. ________________ The oldest of the clefs.
2. ________________ Sign used to raise a note one-half step.
3. ________________ The distance between two notes.
4. ________________ Indicates a period of silence.
5. ________________ Sign used to show the pitch and length of a tone.
6. ________________ Cancels the effect of sharps or flats.
7. ________________ Sign used to lower a note one-half step.
8. ________________ The five lines and four spaces on which music is written.

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO PRE-TEST

1. Treble clef
2. Sharp
3. Interval
4. Rest
5. Note
6. Natural
7. Flat
8. Staff

If you miss any of the pre-test questions, please continue through this module. (PLEASE CONTINUE THE MODULE EVEN THOUGH YOU MAY HAVE PASSED THE PRE-TEST).
FUNDAMENTALS - MUSICAL SOUND:

Introduction

The language in which music is written and printed is called notation. "Notation" is from the Latin word "Nota" which means "mark". It consists of signs and symbols which musicians must know in order to sing or play a selection. The chief marks used to write music are the staff, clefs, notes, and rests. The chief elements of music are its sound and movement. Pitch, tones, scales help to make up the sound of music. Movement of music is influenced by time, tempo and rhythm.

It is important that you learn the necessary techniques for identifying the signs and symbols used in music.

Objectives

Overall Objective:

In this learning module the overall objective is to develop the skills associated with reading, writing and interpreting the symbols of music.

Sub-Objectives:

1. To define the terms used in identifying the symbols and signs used in music.

2. To provide the facts needed for the acquisition of knowledge to perform at a maximum in learning music fundamentals.
Activity

A staff is five horizontal parallel lines together with the four spaces between them on which music is written. The lines and spaces of the staff are named from the lowest upward. The lowest line is called the first line. The lowest space is named the first space.

Consider the following staff:

```
- ■  ■  ■  ■  ■
- 3 3
t 3
```

How many lines and spaces make up a staff? How are they numbered?

If you answered five lines and four spaces, and are numbered from lowest upward, proceed to the next frame. If not, go back. Re-read the introductory statement. Be sure to learn the definition.

Each line and space of the staff represents a pitch. Low pitches are lower on the staff; high pitches are higher on the staff. The space below the first line and the space above the fifth line of a staff also represent pitches. To represent pitches beyond these limits ledger lines are used. In very early times, the staff was known to have four to fifteen lines.
In the course of time so many lines were found to be inconvenient.

Ledger lines may be defined as the short lines added above or below the staff.

A note is a sign used on a staff to show the pitch and the length of a tone. Notes may have three different parts -- the head, the stem and the flags. The stems of stemmed notes go up or down depending upon the position of the note on the staff. Notes below the third line have stems up on the right of the note head. Notes on or above the third line have stems down on the left of the note head.

Show that you understand the above definition and illustration of how stems of notes should be turned by drawing them correctly on the following notes.
Re-read the definition on stem direction and check your answers. Compare your answers with the correct ones below. If you missed more than two, re-read and study the paragraph on stem direction. If you had difficulty with this exercise, see your instructor for additional information.

Answers:

1. down - left
2. down - left
3. up - right
4. up - right
5. up - right
6. down - left
7. down - left
8. down - left
9. down - left

To designate the names and pitches of the notes written on the lines and spaces of a staff and to give each staff position a precise meaning, a CLEF sign if added. The most widely used clef sign is the TREBLE CLEF. A treble clef sign is shown on the staff below where it normally appears — at the beginning of the line.

\[
\text{\begin{tikzpicture}
\draw (0,0) -- (1,0) -- (1,1) -- (0,1) -- cycle;
\draw (0,1) -- (2,1);
\draw (2,1) -- (2,2);
\draw (2,2) -- (0,2);
\draw (0,2) -- (1,2) -- (1,3) -- (0,3) -- cycle;
\end{tikzpicture}}
\]

Draw several treble clef signs for practice.
The first seven letters of the alphabet A-G, are the only letters used in music to serve as note names. In the treble clef A is found in the second space, and the above A are identified by the letters of the alphabet in order through G.

The eight notes A-A make up an octave, meaning EIGHT. An octave designates the interval between one note and the next higher or lower note having the same letter.

How many letters are used in music, and how many notes are necessary to complete an OCTAVE?

LETTERS____________________

OCTAVE____________________

If you answered seven letters and eight notes, you are correct. Proceed to next statement. If your answers were incorrect -- re-read the statements on the octave and letters. If you are having difficulty understanding this frame, see your instructor for additional information and practice materials.

When the pitch is too low to be notated on the lines and spaces of the treble clef the BASS clef is used. In piano music the notes played by the right hand are written in the treble clef, and the lower notes played by
the left hand are written in the bass clef. For practice, draw several bass clef signs as indicated on the staff below:

The bass clef can be considered as a continuation downward from the treble clef. When the two five line staffs with treble and bass clef signs added and written one above the other and with a space for a ledger line between them and joined together, this is called a GRAND STAFF.

Consider the following:

Treble clef

Middle C

Bass clef

How many, and what staffs are needed to form a Grand Staff?

How many ____________

What staffs__________
If you answered two staffs—treble and bass you are correct. If you answered this statement incorrectly, re-read the definition. CONTINUE WORK.

The pitch relationship between any two notes is called an interval. Two notes sounded in succession form a MELODIC INTERVAL. Two notes sounded together form a HARMONIC INTERVAL. Intervals are named according to the number of scale degrees encompassed by the two notes making up the interval. Two notes of the same pitch form a UNISON and the other intervals in order from small to large are SECOND, THIRD, FOURTH, FIFTH, SIXTH, SEVENTH and OCTAVE.

Consider the following:

\[\text{Unison} \quad \text{Second} \quad \text{Third} \quad \text{Fourth} \quad \text{Fifth} \quad \text{Sixth} \quad \text{Seventh} \quad \text{Octave}\]

To determine the interval count the lines and spaces between bottom and top notes. Descending intervals are identified in exactly the same manner as ascending intervals.

Consider the following:

\[\text{Fourth} \quad \text{Second} \quad \text{Third} \quad \text{Fifth}\]
Show that you understand the method of naming intervals by naming the following intervals.

Check your answers with the correct answers below. If you missed more than two, re-read the statements and study the illustrations. If you encounter any difficulty after re-reading the statement see your instructor for additional practice information.

Answers:
1. Fifth 3. Fifth 5. Third
2. Second 4. Unison

The lines and spaces of the staff represent the tones produced by the white keys on the piano keyboard. To indicate tones produced by the black keys, the notes on the staff are preceded by signs called ACCIDENTALS. A SHARP (#) raises the pitch; a FLAT (b) lowers the pitch; and a NATURAL ( ) cancels the effect of the sharp or flat.

Practice:

Draw the following:

Sharp #
Flat b
Natural
Notes that are written differently but are played on the same piano key and have the SAME PITCH are called ENHARMONIC NOTES. Every pitch in an octave can be written using natural and sharp notes or using natural and flat notes. Sharps are used for ascending pitches and flats for descending pitches in the absence of any other given directions. If the pitches are written or sounded consecutively, the formation of a CHROMATIC SCALE is the result. In the C-C chromatic scale below, sharps are shown ascending and flats descending. A BRACKET IS DRAWN BETWEEN THE ENHARMONIC PITCHES, A-SHARP AND B-FLAT. To show that you understand the definition of enharmonic notes, draw brackets between the other enharmonic pitches in the ascending and descending chromatic scales.

After completing this activity turn the page for the correct answer. DO NOT TURN THE PAGE UNTIL YOU HAVE COMPLETED THIS ACTIVITY.
If you had difficulty with this activity see your instructor for additional practice information and directions.

From the set of ascending and descending pitches given in the chromatic scale it is possible, by selection to form other scales. A scale takes its letter name from the note on which it begins and ends. In this module two types of scales will be introduced.

The MAJOR SCALE is a scale in which the eighth tone is an octave of the first and there is always a WHOLE STEP between the second and third tones. A major scale is built according to the following illustration:

```
Whole Whole Half Whole Whole Whole Half
Step Step Step Step Step Step Step Step
```
The MINOR SCALE is a series of eight tones in which the eighth tone is an octave of the first and there is always a half step between the second and third tones. The NATURAL MINOR scale is built according to the following illustration:

Study the illustrations and memorize the scale patterns.

Relative duration in music is represented by various rest and note symbols. The longest duration is represented by a symbol known as a WHOLE NOTE. The other notes are known by appropriate fractional names: half note, quarter, eighth, sixteenth note.

Identify the following notes to show that you understand the different kinds of notes.

1. \( \text{ } \) = __________ 3. \( \text{ } \) = __________
2. \( \text{ } \) = __________ 4. \( \text{ } \) = __________
Check your answers with the correct answers below. If you missed any, re-read the statement on notes. Memorize the notes.

Answers:
1. Sixteenth
2. Whole
3. Half
4. Quarter

Notes represent sound. RESTS represent silence. No less important than musical sound is musical silence. For each symbol there is an equivalent rest symbol.

<table>
<thead>
<tr>
<th>Note</th>
<th>Rest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole</td>
<td></td>
</tr>
<tr>
<td>Half</td>
<td></td>
</tr>
<tr>
<td>Quarter</td>
<td></td>
</tr>
<tr>
<td>Eighth</td>
<td></td>
</tr>
<tr>
<td>Sixteenth</td>
<td></td>
</tr>
</tbody>
</table>

Practice:
Draw several rests on the staff as illustrated.
Now, you are ready for the post-test on this learning module. Please turn the page.
POST-TEST

1. Write the specified notes.
   A. Half Note ___________
   B. Quarter Note ________
   C. Whole Note__________

2. Write the enharmonic equivalents of the given notes.

3. Write the specified intervals above the given notes.

4. Add a treble clef sign to the staff, add proper stems to the note heads and write the letter names below the notes.
5. Add a bass clef sign to the staff, add proper stems to the note heads, and write the letter names below the notes.

6. Write the note an octave above each of the given notes.

7. Write the note an octave below each of the given notes.

8. Write the specified rests.
   A. Whole rest __________
   B. Half rest__________
   C. Quarter rest________
ANSWERS TO POST-TEST

1. A. Half  
   B. Quarter  
   C. Whole

2. 
   \( \text{\#\#\#\#\#\#\#\#\#} \)
   (1) (2) (3) (4) (5)

3. 
   \( \text{\#\#\#\#\#\#} \)
   (1) (2) (3) (4)

4. 
   \( \text{\#\#\#\#\#\#\#\#\#} \)
   (1) (2) (3) (4) (5) (6) (7) (8) (9)

5. 
   \( \text{\#\#\#\#\#\#\#\#\#} \)
   (1) (2) (3) (4) (5) (6) (7)

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6.

7.

8.

A. 

B. 

C. 

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SELF-INSTRUCTIONAL MODULE
NUMBER TWO

Instructor's Name: Oscar L. Williams, Jr.
Institution: Southern University
           Baton Rouge, Louisiana
Class or Course: Enjoyment of Music, 200
Topic: Musical Relationships
Working Time of Student: One Week
Date: September 11 - 15, 1978

NOTE: LISTENING MATERIALS FOR THIS MODULE ARE LOCATED IN THE
       UNIVERSITY LIBRARY LISTENING ROOM - SECOND FLOOR EAST.
PRE-TEST

CIRCLE THE CORRECT ANSWER

1. The common designation for the pulse of music is:
   A. Accent  B. Beat  C. Measure  D. Meter  E. Rhythm

2. In musical notation the lines between measures are:
   A. Isobars  B. Meter bars  C. Barlines  D. Measure lines

3. The musical term denoting rate of speed is:
   A. Forte  B. Ritard  C. Accelerando  D. Tempo

4. Malzel's device for measuring units of time is called a:
   A. Clock  B. Metronome  C. Watch  D. Dial

5. The tone that creates the strongest momentum toward the tonic is the:
   A. Fourth note of the scale  B. Seventh note of the scale
   C. Second note of the scale  D. Fifth note of the scale

6. When the expectation of continued regular groupings is deliberately upset, the rhythm is:
   A. Meterical  B. Modulated
   C. Syncopated  D. Arpeggiated

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO PRE-TEST

1. B
2. C
3. D
4. B
5. D
6. C

If you miss any of the pre-test questions, please continue through this module. (PLEASE CONTINUE THE MODULE EVEN THOUGH YOU MAY HAVE PASSED THE PRE-TEST).
MUSICAL RELATIONSHIPS:

Introduction

In Module I consideration was given to sounds as individual, isolated elements. This Module deals with the various kinds of relationships among musical sounds and the resulting musical elements known as melody, rhythm, harmony and tonality.

Objectives

Overall Objective:

In this learning module the overall objective is to analyze the elements in which music is composed.

Sub-Objectives:

1. To define the elements of melody, rhythm, harmony and tonality.

2. To provide the facts needed for understanding these elements as they are used to form the whole.

Melody

A melody is a succession of single tones perceived by the mind as a unity. In order to perceive a melody as a unity, it is necessary to find a significant relationship among its constituent tones. Melody gives music a sense of movement up and down through space as it moves forward in time. When we listen to music, we are usually drawn first to its melody. When we think of a piece of music, we tend
to recall the melody or melodies that represent and symbolize for us the piece. Melodies follow different patterns of movement.

Consider the following:

EXAMPLE I: Downward movement

EXAMPLE II: Upward movement

EXAMPLE III: Smooth and even

In a long work of music some melodies assume a greater importance than others. Melodies that contain central musical ideas are called themes.

Rhythmic Relationships

When a person hears a melody, his mind instinctively organizes its sounds in terms of time, making it possible for him to comprehend the flow of sound.
If we grasp the flow of music through time, time must be organized. Musical time is usually organized in terms of a basic unit of length, known as a **beat** -- the regular pulsation to which we may tap our feet. The beat is not always regular. It can be accelerated or slowed down. Some beats are stronger than others -- these are known as **accented or strong beats**. In much of the music we hear, these strong beats occur at regular intervals -- every other beat, every third beat, every fourth, and so on -- and thus we perceive the beats in groups of two, three, four or more. These groups are known as **measures**, each containing a fixed number of beats.

Meter is indicated by two notational devices. The **barline** marks the end of one measure and the beginning of the next. The **Time Signature** is a symbol, consisting of two numbers, written one above the other. The top number indicates the number of beats per measure, and the bottom number indicates the value of the note that is represented.

Consider the following:

\[
\begin{array}{c}
2/4 \\
3/4 \\
4/4
\end{array}
\]

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Activity

Find a song or short instrumental piece related to your musical interest that uses time signatures similar to the ones given above. Write the title and composer of the piece.

Musical Energy

The length of the beat determines the speed, or tempo, at which a piece of music moves. If the beat is short, the tempo is fast. If the beat is long, the tempo is slow. If the length of the beat falls somewhere in between these two extremes, the tempo is moderate. A composer indicates tempo or speed in one of two ways.

The first method of indicating tempo relies on a machine called the metronome. The metronome may be operated by battery, or by an inverted pendulum with a weight that can be moved along a scale. By adjusting the weight, you can make the metronome beat out the desired tempo. For example, a piece of music may be marked:

\[ \boxed{\text{♩} \quad \text{= 100 OR M.M. 100}} \]

Either marking means that the desired tempo is 100 quarter-note beats per minute. The M.M. stands for "Maelzel's Metronome", crediting the inventor Johannes Maelzel.
Before the nineteenth century, when the metronome was invented, composers had to rely on the inexact method of describing the tempos with words such as fast or slow. Traditionally, the verbal descriptive terminology was given in Italian:

- **Very slow:** Largo (broad)
  Grave (solemn)
- **Slow:** Lento
  Adagio (leisurely, at ease)
- **Moderate:** Andante (at a walking pace)
  Moderato
- **Fast:** Allegretto
  Allegro (faster than allegretto; cheerful)
- **Very fast:** Vivace
  Presto (very quick)
  Prestissimo (as fast as possible)

### Activity

**MEMORIZE THIS TABLE**

### Harmonic Relationships

We are accustomed to hearing melodies against a background of harmony. To the movement of the melody, harmony adds another dimension -- depth. While melody constitutes the horizontal aspect of music, harmony represents the vertical. A **Harmony** is a composite sound made up of two or more tones of different pitch that sound simultaneously.

One important quality of a given harmony is its degree of **consonance**. A **consonant** harmony imparts a sense of repose. In contrast, a **dissonant** harmony brings about
tension. Most music we hear is predominantly consonant. Harmony joins with the other elements in creating the flow of sound through musical time. One of harmony's most important functions is that which it performs in the realm of **Tonality**.

**Tonal Relationships**

The element of tonality is strongest in music from the Baroque Era through the Romantic Period. Tonal music is characterized by its affirmation of a central tone, called the **tonic**. The tonic acts as a center of gravity. It is the point of rest from which movement originates. The **tonic note** is the first degree of a scale; the **dominant** is the fifth degree of the scale. The tonic is the point of rest and the dominant is the note that actively "seeks or creates the expectation of movement to the tonic." The process of setting up and arriving at the tonic is called **cadence**.

Consider the following:

<table>
<thead>
<tr>
<th></th>
<th>DOMINANT</th>
<th>TONIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>V</td>
<td>I</td>
</tr>
</tbody>
</table>

Point which movement originates  Seeks point of rest or resolution  Point of rest  Cadence
Activity
(REQUIRED LISTENING)

Listen to musical example # 1 -- A Concise Introduction to Music Listening, Charles Hoffer, 62 W 1901. You may take notes if you desire.

Now, you are ready for the post-test on this learning module.

(Please turn the page)
POST-TEST

TRUE-FALSE

_____1. The tone that creates the greatest pull toward the tonic is the fifth note of the scale, the dominant.

_____2. Speed in music is denoted by the term, forte.

_____3. Maelzel is credited with inventing the metronome.

_____4. A time signature is indicated by a fraction that appears at the beginning of a piece of music.

_____5. Dissonance in harmony creates repose.

_____6. The lines between measures in musical notation are called isobars.

COMPLETION

FROM THIS LIST OF WORDS CHOOSE THE CORRECT WORD OR WORDS TO COMPLETE THE STATEMENT.

Beat Accented Resolution
Tempo Harmony Cadences
Melody

1. In music the first beat of a measure traditionally is ________________.

2. In musical notation the lines between measures are ________________.

3. The musical term denoting rate of speed is ___________.

4. The element of music which can exist independently is ________________.

5. The process of moving from a dissonant chord to a consonant chord is called ________________.
6. Harmonic structures leading to a temporary or permanent point of repose are called ______________.
ANSWERS TO POST-TEST

TRUE-FALSE

1. True
2. False
3. True
4. True
5. False
6. False

COMPLETION

1. Accented
2. Barlines
3. Tempo
4. Melody
5. Resolution
6. Cadences
SELF-INSTRUCTIONAL MODULE

NUMBER THREE

Instructor's Name: Oscar L. Williams, Jr.
Institution: Southern University
            Baton Rouge, Louisiana
Class or Course: Enjoyment of Music, 200
Topic: Musical Organization
Working Time of Student: One Week
Date: September 18 - 22, 1978

NOTE: LISTENING MATERIALS FOR THIS MODULE ARE LOCATED IN THE UNIVERSITY LIBRARY LISTENING ROOM - SECOND FLOOR EAST.
PRE-TEST

TRUE OR FALSE

1. All polyphonic music utilizes imitation.

2. All music is either totally homophonic or totally polyphonic.

3. Monophonic music consists of two melodic lines and accompaniment.

4. The two essential elements needed for coherence and interest are unity and variety.

5. "Homophonic" and "Contrapuntal" means essentially the same thing.

6. A canon involves two or more voices in strict imitation throughout the entire piece or section.

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO PRE-TEST

1. False
2. False
3. False
4. True
5. False
6. True

If you miss any of the pre-test questions, please continue through this module. (PLEASE CONTINUE THE MODULE EVEN THOUGH YOU MAY HAVE PASSED THE PRE-TEST).
MUSICAL ORGANIZATION:

Introduction

Just as the individual sounds are combined to produce the basic elements of music -- melody, harmony, rhythm and tonality -- the elements themselves are combined, extended and structured to create larger musical entities. From the shortest, simplest melody to the longest and very complex section of music, these elements provide the fundamental materials from which all music is structured.

Objectives

Overall Objective:

In this learning module the overall objective is to distinguish between polyphonic and homophonic textures.

Sub-Objectives:

1. To identify the textures and procedures used in the recordings.
2. To analyze musical structure and texture, and the materials with which music is made.

Musical Texture

There are three basic kinds of musical texture, MONOPHONIC, POLYPHONIC and HOMOPHONIC. Phonic by itself is an adjective meaning of or pertaining to sound. Mono -- is a combining form meaning one, single, alone. Poly -- is a combining form meaning or signifying many, much, several. Homo -- is a combining form denoting like, joint, or common. These terms have special meanings in music.
Monophonic Texture

Monophonic texture, or monophony using the noun form is music consisting of a single, unaccompanied melodic line. Monophonic music occupies an insignificant position in our culture and it is difficult to realize a large span of music history devoted to its development and how it still remains on the universal musical scene.

The largest single body of monophonic music is found in the liturgy of the Catholic church. Nearly 3,000 chant melodies can be found in the repertory.

Activity

Listen to musical example # 2 -- Gregorian Chant Alleluia: Vidimus stellam. Masterpieces of Music Before 1750, Haydn Society, HS 9038. Attention should be given to the quaint sound, unaccompanied simplicity, and the unmeasured rhythm.

Instrumental melodies are rarely unencumbered in Western music. The following example is an isolated instance in which a composer used his talent on a single instrumental line. In this selection the melody is free from harmonic interference.

Activity

Listen to musical example # 3 -- Claude Debussy: Syrinx. Deutsche Grammophon, 2530049.

This work for flute is one of the few for an unaccompanied wind instrument. The primary function of
monophonic texture is to provide variety in works which are essentially polyphonic or homophonic.

**Polyphonic Texture**

Polyphonic texture is perceived as a strata of simultaneous melodies. It is the result of the combination of two or more "independent" melodic lines that are roughly equal in their melodic and rhythmic activity. The first real departures from monophony probably resulted from minor discrepancies committed by accident or intent in the performance of a single line. At first the added parts duplicated the contour and rhythm of the original melody. Soon the intervals between the parts were varied and soon become rhythmically independent.

Listen to musical example # 4 — *Sit Gloria Domini*. Masterpieces of Music Before 1750, Haydn Society, HS 9038.

This example is the earliest and most primitive. It consists of a melody doubled by a parallel part a fourth lower and duplication of both parts at the octave.

Listen to musical example # 5 — *Alleluia: Surrexit Christus*. Music Appreciation, Robert Hickok, AS 12696.

This example dates about 1100 and shows a deal of progress. Two-part music alternates with monophonic passages. Notice that the added part no longer parallels the other voice, but moves in the opposite direction. The two parts are rhythmically identical, however, different melodic contours have been accomplished.
Listen to musical example # 6 -- Regi Regum Glorioso. 

Music Appreciation, Robert Hickok, AS 12696.

Procedures similar to those of the previous examples are used except that the two parts are continuous and there are instances of rhythmic independence.

Homophonic Texture

Homophony is at the opposite end of the spectrum of musical texture. In homophonic music a single melodic strand predominates. The principal melody may be located in an upper, middle or lower voice. It may sometimes change from one voice to another. Wherever it may occur, it will have no serious competition from the other voice parts. The listener is free to focus in on a single melodic ingredient, and perceiving all other elements as being less significant.

Listen to musical example # 7 -- Claudio Monteverdi: Orfeo, Opera (1607), Tu se' morta (Thou are perished). 

Music Appreciation, Robert Hickok, AS 12696.

This is a recitative, a passage in declamatory style for solo voice with a simple harmonic accompaniment.

Musical Structure

While musical texture concerns the relationship of simultaneous events, Musical Structure concerns the relationship of successive events. In order for the musical time-flow to hold the listener's attention, it must provide a series of events that are interesting and coherent. The
elements of unity and variety, add the balance that exists between them, are basic to musical structure. Variety is the result of change; unity is achieved by repetition.

Musical Unity

Musical repetition varies greatly in the forms it takes and the way it is applied.

**Restatement**

Immediate repetition in the same voice part at the same pitch level:

\[
\begin{array}{c}
A \\
A
\end{array}
\]

**Sequence**

Immediate repetition in the same voice part at different pitch levels:

\[
\begin{array}{c}
A \\
A \\
A
\end{array}
\]

**Imitation**

Immediate repetition by different voice parts at the same or different pitch levels:

First voice part: \( A \)

Second voice part: \( A \)

Third voice part: \( A \)

**Stretto**

Repetition in which the second voice enters before the phrase is completed in the first voice part. The second part may be on the same or different level:

First voice part: \( A \)

Second voice part: \( A \)
Reappearance

Repetition in any voice part with contrasting material intervening between the statement and its repetition:

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement</td>
<td>Contrast</td>
<td>Reappearance</td>
<td>Contrast</td>
<td>Reappearance</td>
</tr>
</tbody>
</table>

Homophonic music employs many kinds of contrasts.

Two basic procedures that use the principle of simple contrast are binary form and ternary form.

Two-part Form: Binary

Binary is the customary designation for musical forms consisting of two distinct parts.

Consider the following:

Binary Form:

<table>
<thead>
<tr>
<th>A</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonic Related Key</td>
<td>Tonic Related Key</td>
</tr>
</tbody>
</table>

Two contrasting sections, each usually repeated, arranged in a key scheme that is heard as a departure from the home key, then a return to it.

Listen to musical example # 8 -- Bach, Suite No. 3, Air and Gigue. Vanguard, BG 598.
Three-Part Form: Ternary

Ternary is the customary designation for musical forms consisting of three parts. Three sections: statement, departure, return.

Consider the following:

<table>
<thead>
<tr>
<th>A Statement</th>
<th>B Departure</th>
<th>A Return (Restatement)</th>
</tr>
</thead>
</table>

Listen to musical example # 9 -- Haydn, Symphony No. 94 (Surprise), Third Movement. Music Appreciation, Robert Hickok, AS 12696.

These musical examples cited in Binary and Ternary form above, will require attentive listening and repeated hearing are usually necessary before the examples are fully understood. If you encounter any difficulty in this module please see the instructor for additional help.

The elements of musical structure and musical texture are the materials with which music is made. The specific way in which these materials are combined in any musical piece determines the style of that work.

Musical Style

The word Style is applied to periods of Music History. Every age presents new problems, makes new demands and offers new possibilities. A concept as many-faceted as
style does not lend itself to precise definition. The following outline of the major periods of Music History provides approximate dates.

<table>
<thead>
<tr>
<th>Period</th>
<th>Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>600 – 850</td>
<td>Early Middle Ages</td>
</tr>
<tr>
<td>850 – 1150</td>
<td>Romanesque</td>
</tr>
<tr>
<td>1150 – 1300</td>
<td>Early Gothic</td>
</tr>
<tr>
<td>1300 – 1450</td>
<td>Late Gothic</td>
</tr>
<tr>
<td>1450 – 1600</td>
<td>Renaissance</td>
</tr>
<tr>
<td>1600 – 1750</td>
<td>Baroque</td>
</tr>
<tr>
<td>1725 – 1775</td>
<td>Rococo</td>
</tr>
<tr>
<td>1775 – 1825</td>
<td>Classical</td>
</tr>
<tr>
<td>1820 – 1900</td>
<td>Romantic</td>
</tr>
<tr>
<td>1890 – 1915</td>
<td>Post-Romantic</td>
</tr>
<tr>
<td>1900 –</td>
<td>Twentieth Century</td>
</tr>
</tbody>
</table>

MEMORIZE THIS TABLE

Now, you are ready for the post-test on this learning module.
POST-TEST

TRUE OR FALSE

1. There are only two basic types of musical texture.
2. Homophonic texture is the most ancient.
3. The music of the Catholic liturgy constitutes the largest collection of monophonic music.
4. Monophonic music consists of two melodic lines and accompaniment.
5. Imitation is repetition by different voice parts at the same or different pitch levels.

6. The dots below are arranged to represent pitches in melodies for the types of textures indicated. Connect the dots and identify the texture.

A. 

B. 

C.
ANSWERS TO POST-TEST

1. False
2. False
3. True
4. False
5. True
6. A. Monophony
   B. Polyphony
   C. Homophony
SELF-INSTRUCTIONAL MODULE
NUMBER FOUR

Instructor's Name: Oscar L. Williams, Jr.
Institution: Southern University
Baton Rouge, Louisiana
Class or Course: Enjoyment of Music, 200
Topic: The Performing Media
Working Time of Student: One Week
Date: September 25 - 29, 1978

NOTE: LISTENING MATERIALS FOR THIS MODULE ARE LOCATED IN THE
UNIVERSITY LIBRARY LISTENING ROOM - SECOND FLOOR EAST.
PRE-TEST

Identify each instrument as a member of one of the following families by marking it with the appropriate letter.

S – String
B – Brass
W – Woodwind
P – Percussion

1. _______ Clarinet  6. _______ Flute
2. _______ Saxophone  7. _______ Bassoon
3. _______ French Horn  8. _______ Trumpet
4. _______ Violin  9. _______ Trombone
5. _______ Bass Drum  10. _______ Cello

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO PRE-TEST

1. W
2. W
3. B
4. S
5. P
6. W
7. W
8. B
9. B
10. S

If you miss any of the pre-test questions, please continue through this module. (PLEASE CONTINUE THE MODULE EVEN THOUGH YOU MAY HAVE PASSED THE PRE-TEST).
THE PERFORMING MEDIA:

Introduction

In the previous modules we have examined the way in which musical sounds are produced, how they are related to one another, and how they are organized in time. This module examines the instruments that produce them.

Objectives

Overall Objective:

In this learning module the overall objective is to develop the skills associated with identifying instruments aurally.

Sub-Objectives:

1. Provide the facts needed for the acquisition of knowledge pertaining to families, general ranges, and uses of instruments.

2. Identify prominent instruments in the recordings heard.

Musical Instruments

The instruments available to composers offer a wide variety of pitch ranges, technical capabilities, and tone colors. They are commonly grouped into four families: strings, woodwinds, brasses and percussion.

Strings

The four instruments in the string family arranged from the highest pitched and smallest to the lowest pitched
and largest are: Violin, Viola, Cello, (also called Violoncello), and Bass (also called String Bass, Double Bass).

A stringed instrument produces sound when the player either plucks or bows one of its strings. Individual strings vary in thickness. These dimensions, plus the nature of the material from which a particular string is made determine the frequency at which a string will vibrate and, therefore, the pitch at which it will sound. When the player presses down the string against the fingerboard, the string allowed to vibrate is reduced. This is known as stopping the string.

Many stringed instruments are played by drawing a bow, held in the right hand, across the strings of the instrument, which is held with the left hand. The bow is a long, slender shaft of wood in which a bundle of strands of horsehair is stretched from end to end.

Instruments of the string family that do not have bows -- such as the guitar and harp -- are played solely by plucking.

Violin

The violin is the most brilliant and agile of the string family. This is partially because its relatively short, thin strings respond instantaneously to the slightest pressure of the bow, and partially because its small size allows a very efficient technique of stopping the strings with the fingers of the left hand. The instrument is held
in a horizontal position under the chin, and the bow is
drawn at right angles to the string by the right hand and
arm. Violins are the sopranos of the string family.

Viola

The viola is the alto member of the family. Violas
are slightly larger than violins, but not enough to be
immediately apparent to the casual observer except by com­
parison. They are played in the same manner as violins.
Their range is lower. The tone is husky in the lower re­
gister, somber and penetrating in the high.

Cello

The cello, also known as the violoncello, is lower
in range than the viola and is notable for its lyric quality,
which takes on a dark resonance in the low register. The
cello often enriches the sonority with their full-throated
songfulness. They often accentuate the rhythm, and along
with the basses supply the foundation for the harmony of the
string family. Because of its size, it rests on the floor
and is held upright between the players knees.

The Double Bass

The Double Bass, String Bass or simply the Bass is
the largest of the string family. It is so large the
player stands or perches on a high stool beside it, and the
full weight of the instrument is borne by an end pin on the
floor.
Other Strings

The Harp is probably the oldest of the string instruments. Although it is included here in the string section, it is not technically a member of this group since the strings are plucked rather than bowed. Pictures of bow-shaped harps can be found on three-thousand-year-old wall paintings in Egypt. The Bible speaks many times of the harp; it was closely associated with the reciting and singing of the Psalms.

Originally each string of the harp produced one tone. Later, pedals were invented which made it possible to change the lengths of the strings, raising their pitch one or two half-tones.

Activity

(REQUIRED LISTENING)

Listen to musical example # 10 -- Instruments of the Orchestra, National Symphony Orchestra (The Strings) RCA Les 6000-2.

NOTE: Special attention should be given to the listener's guide that accompanies the musical example.

Woodwinds

As their name implies, these instruments use wind to produce the tone and are (or were) made of wood. All woodwinds are alike in that their bodies are hollow tubes. Holes along the length of the tube are opened and closed.
either by the fingers or by small pads attached to key mechanisms. As the holes are opened closer toward the source of air, the pitch gets higher because the tube is being "shortened." At a certain point a key is opened to permit the instrument to move into a still higher range, and the holes and keys can be used for a new set of pitches. Woodwinds are articulated by the player's tongue, and each instrument can produce only one note at a time.

The Woodwind Family

The Flute is one of the oldest of the woodwinds. It is very agile, and able to produce rapid scale passages and trills. The modern flute is made of wood or metal and is held horizontally by the performer who blows across a hole or mouthpiece near one end. The smallest and highest woodwind is the Piccolo or (little flute). Despite its size, produces a bright, piercing and shrill sound. It can be heard above all the instruments when it is played loudly.

The distinctive tone of the Oboe is produced by a double reed. The oboe is made of wood and does not have a wide range. It is often used for pastoral or nostalgic effects. The English Horn is neither horn nor English. It's basically a large oboe with a bulb-shaped bell.

The Bassoon is a double-reed instrument and a low voice of the woodwind family. The Bassoon plays in the same pitch range as the cello, and they frequently are used together in orchestral music. The woodwind counterpart of
the double bass, the contrabassoon, is pitched an octave below the bassoon. Its sixteen-foot pipe is doubled back on itself three times.

The single-reed clarinet family has eleven members, but only four are regularly used. The most common instrument in this family is the clarinet in B-Flat. The Clarinet in A, is sometimes preferred. A fourth above the B-Flat clarinet is the small Clarinet in Eb. An octave below the B-Flat clarinet is the bass clarinet.

The saxophone appeared early in the 19th century and is usually associated with the jazz orchestra and "popular" music. It received its name from a Belgian instrument maker, Adolphe Sax, who invented it while working on some improvements for the clarinet.

Activity

(REQUIRED LISTENING)

Listen to musical example # 10 -- Instruments of the Orchestra, National Symphony Orchestra (The Woodwinds) RCA Les 6000-2.

Brass

Like the woodwinds, brass instruments produce sound by sending a vibrating column of air through pipe-shaped tubing. Each instrument of this section consists of tubes of brass which are bent or coiled in various ways.
The modern orchestra includes trumpets, French Horns, Trombones and Tubas.

**Trumpet**

The highest of these, the trumpet has a brilliant and penetrating timbre. Different notes are sounded by opening combinations of the three valves and by adjusting the embouchure against the cup-shaped mouthpiece. The instrument is very flexible and can produce soft, smooth tones and brilliant tones when needed.

**French Horn**

The direct ancestor of this instrument was the old hunting horn. Its tube was curled so the hunter could put one arm through it while riding. The modern French horn has valves, but modifications of the tones are also made possible by inserting the right hand into the bell. Both brilliant and mellow in sound, it blends well with woodwinds and strings.

**Trombone**

The trombone (which means "large trumpet" in Italian) has a cup-shaped mouthpiece. Adjustments in pitch are made by changing the position of its long, U-shaped tubing. The tube of the standard trombone is nine feet long. The slide makes the trombone the only brass instrument capable of a true glissando.
Tuba

Although there are six instruments in the tuba family, the bass tuba is the one most commonly used in the orchestra. Tubas come in a variety of sizes, the most common of which are the E-Flat, or BB-Flat, or Contrabass. One adaptation of the tuba, with a particularly large bell, is the Sousaphone, named for the famous bandmaster.

Activity

(REQUIRED LISTENING)

Listen to musical example # 10 -- **Instruments of the Orchestra**, National Symphony Orchestra (The Brass) RCA Les 6000-2.

Percussion Instruments

The fourth section of the orchestra is the percussion group. The word percussion means "the striking of". Thus, the sounds of the instruments in this section are produced by the vibration which occurs when they are struck or shaken -- in contrast to those blown or played by a bow.

The percussion section consists of a variety of instruments in two categories: those that produce sounds of definite pitch and those that do not.
Consider the following:

<table>
<thead>
<tr>
<th><strong>Definite Pitch</strong></th>
<th><strong>Indefinite Pitch</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Kettledrum (Tympani)</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>Glockenspiel</td>
<td>Snare Drum</td>
</tr>
<tr>
<td>Xylophone</td>
<td>Cymbals</td>
</tr>
<tr>
<td>Marimba</td>
<td>Triangle</td>
</tr>
<tr>
<td>Vibraphone</td>
<td>Castanets</td>
</tr>
<tr>
<td>Chimes</td>
<td>Gong</td>
</tr>
</tbody>
</table>

**Keyboard Instruments**

- Piano
- Celeste
- Harpsichord

(MEMORIZE THIS CHART)

**Activity**

(REQUIRED LISTENING)

Listen to musical example #10 — *Instruments of the Orchestra*, National Symphony Orchestra (The Percussion) RCA Les 6000-2.

NOTE: A detailed description of each percussion instrument is given in the listener's guide that accompanies the musical example. READ THE GUIDE CAREFULLY AS YOU LISTEN.

(YOU ARE NOW READY FOR THE POST-TEST)
POST-TEST
LISTENING EXAMINATION

MUSICAL EXAMPLE NUMBER TWELVE
INSTRUMENTS OF THE ORCHESTRA

MILTON CROSS
SIDE 4

DIRECTIONS: LISTEN TO THE RECORDING AND FOLLOW THE NARRATED INSTRUCTIONS.

1. ____________________ 11. ____________________
2. ____________________ 12. ____________________
3. ____________________ 13. ____________________
4. ____________________ 14. ____________________
5. ____________________ 15. ____________________
6. ____________________ 16. ____________________
7. ____________________ 17. ____________________
8. ____________________ 18. ____________________
9. ____________________ 19. ____________________
10. ____________________ 20. ____________________

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO POST-TEST

1. Horn
2. Violin
3. Kettledrums
4. Clarinet
5. Bass Tuba
6. Snare Drum
7. Harp
8. Bassoon
9. Celeste
10. Cello
11. Oboe
12. Trombone
13. English Horn
14. Double Bass
15. Piccolo
16. Viola
17. Trumpet
18. Contrabassoon
19. Flute
20. Bass Clarinet
TRUE OR FALSE

1. The Kabuki is a type of Musical Theater of India.
2. The Cheng is an instrument of the Japanese culture.
3. "Call and Response" patterns, common in African work songs, were also practiced by slaves in the United States, and may still be found to some degree in Southern prison "work-gangs".
4. A Raga is a type of Chinese scale.
5. Traditional African music is more audience-oriented than performer-oriented.
6. The Rebab is an Arabian instrument.

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO PRE-TEST

1. False
2. False
3. True
4. False
5. False
6. True

If you miss any of the pre-test questions, please continue through this module. (PLEASE CONTINUE THE MODULE EVEN THOUGH YOU MAY HAVE PASSED THE PRE-TEST).
ETHNIC MUSIC:

Introduction

The word "Ethnic" refers to music identified with a particular race or group of people. Ethnic music is not created "by committee" -- by a group of people marching into battle or sitting in council meeting. Individuals create ethnic music, and it is soon appropriated by the entire community. If a new chant captures a common feeling of joy or fear, jubilation or mourning, it is taken for the people's own, used freely whenever the occasion seems fitting.

Once created, the music is perpetuated through Oral tradition whereby individuals hear the music, remember it and perform it for others.

Objectives

Overall Objective:

In this learning module the overall objective is to analyze the music of non-western cultures.

Sub-Objectives:

1. To analyze the total culture and its impact upon the music.

2. To identify instruments associated with non-western music.

Characteristics of Ethnic Music

Pitch

Two important differences exist between most Western Music and other types of music. One concerns the
exact tuning of pitches. The octave has a solid basis in the physical laws of sound, and it appears throughout the world. Even the splitting of the octave into 12 equal parts is an arbitrary decision by Western Musicians. Non-western music generally does not divide the octave into 12 equal half steps. (Re-read Module I, Half Steps and Chromatic Scale). Microtones, which are pitches less than a half step apart, are found in the Near East and Far East, and to some extent, in Africa. The octave is divided into 22 parts in India; in the Moslem world it has been variously divided into 25, 17 and 15 parts. To the average listener, unaccustomed to these sounds, might think they are out of tune.

The other difference is the type of scale on which the music is based. Major and minor scale patterns are predominant in Western music. A common scale in non-western music is the Pentatonic Scale.

Consider the following:

\[ \text{THIS FIVE NOTE PATTERN ("PENTA MEANS FIVE")} \]
Activity

Play the five note pattern on a piano. Notice that it will evoke the feeling of Far Eastern Music. Play also the five-note pattern on the black keys of the piano keyboard. This is also pentatonic. The Chinese often associated the five tones with the five elements: earth, water, air, fire and metal.

Harmony

Most of the world's music contains very little harmony. Some melodies are never intended to have other sounds occurring with them. When harmony is found, it is usually in one of two forms. One is the drone, a single continuous sound lasting throughout a piece. The Scottish bagpipe produces one of the few examples of a drone in Western Music. The other type of harmony is produced by adding a duplicate melodic line that moves along strictly parallel to the original melody.

Rhythm

Most rhythms in the music of Western Civilization have regular patterns of accented and unaccented beats. Measure is linked to measure like beads on a string. As the drone holds a song together harmonically, the rhythmic cycle, or Tala unifies it metrically. In the Raga's of India, Talas comprise a fixed number of beats, or Matras, which are
grouped together in an orderly arrangement. The Tala known as Khemata refers to a cycle of six units, 1 stroke.

Activity

(REQUIRED LISTENING)

Listen to musical example # 12 -- Kajari. 2,000 Years of Music, Folkways Records, FT 3700. Note that the speed and tension is increased only by the requirement that all players reach the Saman, or first beat of the cycle exactly together.

Unlike the music of India both in melodic and rhythmic content, the Africans are able to maintain an exact and constant speed. Africans drum, sing and play in spontaneous patterns of "rhythmic polyphony."

Activity

(REQUIRED LISTENING)

Listen to musical example # 13 -- Drums and Drum Styles, Folk Music of Ghana, Folkways Records FW 8859. NOTE: Read the commentary that accompanies the recording.

Instruments

The particular way in which a culture invents, classifies, and employs musical instruments reveals a great deal about its musical traditions. The musical instruments of China are classified according to the material from which they are made.
Consider the following:

<table>
<thead>
<tr>
<th>Metal Instruments</th>
<th>Silk Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bells</td>
<td>Ch'in (CHENG)</td>
</tr>
<tr>
<td>Gongs</td>
<td>Nan - Hu</td>
</tr>
<tr>
<td>Chimes</td>
<td>Pi' Pa'</td>
</tr>
<tr>
<td>Carillon</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Gourd Instruments</th>
<th>Bamboo Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheng</td>
<td>Transverse Flute</td>
</tr>
<tr>
<td></td>
<td>Panpipe</td>
</tr>
<tr>
<td></td>
<td>HSIAO</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Clay Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stone Chime</td>
</tr>
<tr>
<td>Globular Flute</td>
</tr>
<tr>
<td>HSUN</td>
</tr>
</tbody>
</table>

(MEMORIZE THE ABOVE CHART)

A number of Japanese musical instruments are derived from the Chinese. Included in this group is the Biwa, a short-necked lute, an offshoot of the Chinese Pipa, the Sho or mouth organ and the Koto.

From the thirteenth century, the favorite Arabian stringed instrument has remained the "Ud."

The need for drums that can produce a variety of tones is now here felt more keenly than in Africa, for Africans use drums to express their every thought and feeling. Another popular African instrument possessing both percussive and tonal elements is the Xylophone.
Examples of Ethnic Music

China

Much of the music was created for the official court, often for banquets. Much of the music was conceived of as a system that would reflect the surrounding cosmological order. The tones were used to symbolize the hours of the day and night. And the revolving cycle of months in the yearly calendar.

To delineate the three basic emotional moods, three corresponding musical styles become customary, namely:

- hsi p'i - happiness, gaiety, temporary distress
- erk huang - subdued contemplative moods
- fan erh huang - despair or depression

Dramatic situations come to be associated with certain melodic patterns. This is very common in Chinese operatic plots. Generally operas begin with percussion overtures. In melodic passages, instruments of the orchestra -- bowed and plucked lutes, fiddles and flutes -- play the main melody and the melody's termination is emphasized by a crashing of cymbals.

Activity

(REQUIRED LISTENING)

Listen to musical example # 14 -- P'ing sha lo yen, China's Instrumental Heritage, Lyric, LL 92.

NOTE: The pentatonic (five tone scale) scale is heard throughout this example.
Japan

The music of Japan is also closely interwoven with Japanese theatrical tradition. The Noh plays first written and performed in the fourteenth century, are dependent on an integration of all the theatrical arts - Music, Dance, Poetry, Design and Costume -- to achieve their intended effect of quiet, nearly religious sublimity.

From the early Noh plays two popular forms of musical entertainment developed in the seventeenth century. The Bunraku puppet theater, with a narration set to accompaniment.

The Kabuki, took elements from both the Noh plays and the Bunraku Theater - using drama, dance and vocal and instrumental music to create a new form.

Activity

(REQUIRED LISTENING)

Listen to musical example # 15 -- Joruri - Bunraku Puppet Play, Festival of Japanese Music in Hawaii, FW 8886.

India

Indian music is very much intertwined with religious belief and practice. At the heart of Indian music is the Raga, a melodic formula resembling a scale. But, it also embraces important religious concepts. The performers believe that its vibrations must be in tune with the universe, and that other arts such as poetry and painting must fit with
music into the great cosmic scheme. Theoretically, thousands of ragas exist, but only about 50 are used frequently.

The most frequently used instrument in the performance of ragas is the Sitar, a complicated string instrument with five melodic strings, two drones and 13 more strings that sound in sympathy with the melodic strings.

Activity
(REQUIRED LISTENING)

Listen to musical example # 16 -- GAT (Raga), World Library of Folk and Primitive Music, Columbia, SL 215.

Arabia

Much music from the Arabian world is vocal and is characterized by a tense, nasal quality. Some call and response between soloist and chorus is found. Accompaniment often consists of hand claps or tambourines. In Iran the basic feature is a Gushe, which is similar to the Indian raga. Cafes are the usual setting for music performances, and one may listen or sip a drink as he wishes.

Activity
(REQUIRED LISTENING)

Listen to musical example # 17 -- SEGAH, World Library of Folk and Primitive Music, Columbia, SL 215.
Africa - South of the Sahara

The areas north of the vast Sahara desert are largely Arabian in character. To the south are the provinces of the black peoples and it is their music that will be discussed here. For the sake of brevity, the term will be shortened to "Africa."

An African musical performance is truly a participatory event in which everyone sings, claps or dances. The African musician wants his music to have an impact on the listeners. Music is often used also for signaling. Sometimes the drum rhythms resemble a simplified Morse Code, but the signals are also related to the pitch structure of the language. Many African languages are tonal. A sound, _ba_ for example, takes on a different meaning depending on the pitch level at which it is spoken.

Form in African music is based on a short phrase that is repeated, varied slightly, or alternated with group response. It assures the participation of which Africans are fond.

Improvisation is common in African styles. The variations of the short musical unit are improvised. Melodically, African music is not far different from Western music, but more use is made of microtones and the pentatonic scale. The main feature of African music is rhythm. A more spectacular feature of African rhythm is the sounding of two or more rhythms at the same time.
Activity

(REQUIRED LISTENING)

Listen to musical example # 18 -- Ghana - EWE - Atsiagbekor, *Folk Music of Ghana*, FW 8859.

NOTE: Read the commentary that accompanies the recording.

ADDITIONAL TASK:

Select two examples of ethnic music given in this module. Compare and contrast their rhythmic structures and features, instruments and/or singing style, melodic patterns and other musical aspects.

If any difficulty is encountered in the task, see the instructor for additional help.

(YOU ARE NOW READY FOR THE POST-TEST)
POST-TEST

TRUE OR FALSE

1. The Cheng is a Japanese flute.

2. Ethnic music is created by a group's governing body.

3. All ethnic music contains very distinct harmony.

4. The Tala is of Arabian origin and used in melodic passages.

5. The instruments of China are all grouped under one type.

6. The Noh is a Japanese dance used for festive occasions.

7. In the Banraku, dance, drama, vocal and instrumental music is used.

8. The Raga is an African dance used for ceremonial occasions.

9. The gushe is similar to the raga.

10. The Kabuki is a type of musical theater in Japan.

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO POST-TEST

1. False
2. False
3. False
4. False
5. False
6. False
7. True
8. False
9. True
10. True
SELF-INSTRUCTIONAL MODULE
NUMBER SIX

Instructor's Name: Oscar L. Williams, Jr.
Institution: Southern University
Baton Rouge, Louisiana
Class or Course: Enjoyment of Music, 200
Topic: Music Before 1600
Working Time of Student: One Week
Date: October 9 - 13, 1978

NOTE: LISTENING MATERIALS FOR THIS MODULE ARE LOCATED IN THE UNIVERSITY LIBRARY LISTENING ROOM - SECOND FLOOR EAST.
PRE-TEST

TRUE OR FALSE

1. The approximate date of the earliest extant musical notation is 200 A.D.
2. Chants were codified under Pope Gregory I.
3. The chants use major and minor scales.
4. Plainsong is based on scale systems called modes.
5. Plainchant is usually performed by instruments and singers.
7. Josquin des Prez was the first composer to apply the principle of imitation consistently in his sacred music.

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO PRE-TEST

1. False
2. True
3. False
4. True
5. False
6. False
7. True

If you miss any of the pre-test questions, please continue through this module. (PLEASE CONTINUE THE MODULE EVEN THOUGH YOU MAY HAVE PASSED THE PRE-TEST).
MUSIC BEFORE 1600:

Introduction

The beginnings of our musical heritage are lost in the shadows of prehistoric times. But relics of musical instruments and pictures of musical performances indicate the central role music played in the life of earliest man. The Bible, too, makes frequent reference to music: David singing psalms while accompanying himself on the harp. The earliest preserved fragments of written music are scattered, indecipherable and impossible to date precisely.

Objectives

Overall Objective:

In this learning module the overall objective is to provide the facts needed for understanding the innovations in both forms and concepts that occurred in the Baroque period.

Sub-Objectives:

1. To know the essential characteristics of Late Renaissance Polyphonic Music.

2. To identify the key composers and their contributions to music of this period.

Gregorian Chant

It was not until around A.D. 1000 that the melodies of the Roman Catholic church, known as Gregorian chants, began to be written down in a decipherable notation and preserved for posterity. The music that accompanies the Roman
Catholic Mass is called **Gregorian chant**, after Pope Gregory I, who was responsible for the systematic codifying of nearly three thousand melodies.

**The Chant Melodies**

The Chants, also known as **Plainsong** or **Plainchant**, or single-line melodies, sung without instrumental accompaniment. The text are in Latin and are taken from the Bible. In addition, chants are:

1. Based on a scale system called **church modes**.
2. The rhythm is unmeasured. **Tempos** are flexible.
3. They are written solely to serve as a functional adjunct to Catholic ritual, celebration of the Mass.

**The Mass**

The **Mass** is the most solemn service of the Roman Catholic Church. It is the symbolic re-enactment of the Last Supper of Christ. The **Liturgy** of the Mass, is divided into two parts: **Ordinary** and the **Proper**. The Mass combines items from the Ordinary and Proper.

**The Liturgy of the Mass**

<table>
<thead>
<tr>
<th>PROPER</th>
<th>ORDINARY</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introit</td>
<td>2. Kyrie eleison</td>
</tr>
<tr>
<td>5. Epistle</td>
<td></td>
</tr>
<tr>
<td>6. Gradual</td>
<td></td>
</tr>
<tr>
<td>7. Alleluia</td>
<td></td>
</tr>
<tr>
<td>8. Sequence</td>
<td></td>
</tr>
<tr>
<td>11. Offertory</td>
<td>12. Sanctus</td>
</tr>
<tr>
<td>17. Post-Communion</td>
<td>14. Canon</td>
</tr>
<tr>
<td></td>
<td>15. Agnus Dei</td>
</tr>
<tr>
<td></td>
<td>18. Ite Missa est</td>
</tr>
</tbody>
</table>
Many of the items for the Ordinary and the Proper were sung to a chant melody. Chants were also composed for the Canonical Hours, that were held through the day, the most important being the Matins, Lauds, Vespers and Compline.

Activity

(MEMORIZE THE LITURGY)

During the centuries when the early development of polyphonic music was taking place, both sacred and secular music continued to be preponderantly monophonic. Secular (non-religious) monophonic songs were being disseminated by traveling minstrels and students who roamed Europe. These poet-musicians (minstrels) were called troubadours. Raimbaut de Vaqueiras was one of the 400 known troubadours who left some 250 melodies and 2500 poems.

The trouveres wrote and sang songs similar to the troubadours but using the dialect of Northern France. Richard the Lionhearted (1157-1199) was the most illustrious of the trouveres.

The practices of troubadours and trouveres, and even some of their melodies, were taken up about a hundred years later in Germany by the Minnesingers. The Germans were less influenced by popular dance music than the French, and the style and subject matter of their songs were sometimes of a religious nature.
Activity

(REQUIRED LISTENING)

Listen to musical example # 19 -- Raimbaut De Vaqueiras: Kalenda Maya (1195) and musical example # 20 -- Walter Von Der Vogelweide: Palastinalied (1228), Music Appreciation, Robert Hickok, AS 12696.

By the 9th century a second part was sometimes added to a Gregorian melody in a type of polyphonic music called Organum. In its most archaic form the added part moved parallel with the original at the interval of a fourth or fifth throughout, with both parts often doubled at the octave. (Re-read Module I - Intervals).

Much as the organum had added an independent line of music to the Chant, the Motet added a second set of words (the name motet comes from the French word Mot, meaning word). Motets are most often unaccompanied choral compositions with sacred Latin texts and polyphonic texture, but there are many exceptions. Motets were an important adjunct of the Catholic service during the Middle Ages and the Renaissance.

Without question, the most important composer of the 14th century was Guillaume de Machant (ca. 1300 - ca. 1377). In addition to large quantities of secular music and motets, he wrote the earliest polyphonic setting of the entire Ordinary of the Mass.
By the fifteenth century the motet had evolved completely and once again was used primarily as a religious form. One of the leading composers of the 15th century was Guillaume Dufay (ca. 1400-1474).

The Renaissance in literature and the visual arts began in the 14th century and centered in Italy. The Renaissance in music began in the 15th century in what is today northern France, Holland, and Belgium. The Franco-Flemish style developed in these countries and then spread to all parts of the continent.

The greatest representative of this Franco-Flemish school was Josquin des Prez. Josquin united great structural skill with sensitive expression. His music is characterized by graceful, flowing lines and pervasive contrapuntal contrapuntal imitation. Examples of imitative polyphony appear earlier than Josquin, but he was the first to apply it consistently.

Activity

(REQUIRED LISTENING)

Listen to musical example # 21 — Josquin Des Prez: Ave Maria.

What to listen for: This work is a good example of several varieties of imitation. The first stanza opens slowly, with the voices entering at wide intervals. In the first phrase, the imitation is exact in all four voices. All
voices begin with the same few notes and then vary more widely.

(This Example May Require More Than One Hearing.)

Listen to musical example # 22 -- Guillaume De Machaut: Notre Dame Mass, Enjoyment of Music, Machlis C710647.

What to listen for: The Mass is written in four voices, not the usual three of the period. Dissonances occur, not where two lines just happen to bump notes, but where Machaut decides will enhance the effect. Some imitation is evident.

One of the most distinguished of Josquin's successors was Giovanni Palestrina (1524-1594). A prolific composer, Palestrina wrote more than a hundred mass settings. Palestrina's Pope Marcellus Mass is often cited as a model liturgical Mass. The words are projected with exceptional clarity by unaccompanied voices.

Listen to musical example # 23 -- G. P. Da Palestrina: Pope Marcellus Mass, Enjoyment of Music, Machlis C710647.

(This Example May Require More Than One Hearing.)

In addition to being a period of great piety, the 16th century was also a period of humor, earthiness and celebration of sensual love. The same composers who created works "for the glory of God" also wrote compositions of an entirely different character.
The Madrigal

Madrigals are the secular counterpart of motets. The texts for these madrigals are mostly contemplative and idyllic poems, in the vernacular, with amorous or pastoral subjects. The madrigals originated in Italy and Orlandus Lassus (also known as Roland deLassus and Orlando de Lasso) is generally grouped with the Italian madrigalists, though he was born in the Netherlands and died in Munich.

Activity

(REQUIRED LISTENING)

Listen to musical example # 24 -- Orlandus Lassus: O'la' O che bon'echo, (Echo Song), Enjoyment of Music, Machlis C710647.

What to listen for: A series of questions and invectives are echoed, rather than answered, by an antiphonal chorus. This novel piece is one of the most celebrated of the Italian madrigals.

In the 16th century the Chanson (French word for song) was to France what the madrigal was to Italy. Chansons modified the motet style with strong accented rhythms, frequent repetitions, and short phrases ending simultaneously in all parts.

In Germany the counterpart to the French Chanson was the Lied, also meaning "song."
Renaissance Instrumental Music

While most of the music of the Renaissance was written for voices, the role of instrumental music should not be under-estimated. The most popular instrument of the 15th and 16th centuries was the lute. Keyboard instruments, especially the harpsichord and the organ, were also popular during the Renaissance. Small chamber music ensembles, called consorts, were favored among those who performed music in their homes. Music for brass and reed instruments was popular for outdoor occasions and for festive church ceremonies.

(YOU ARE NOW READY FOR THE POST-TEST)
POST-TEST

DIRECTIONS: From the given list of terms choose the correct word or words to complete each statement.

Plainchant, Plainsong  Imitation
Troubadours or Trouveres  Organum
Chanson, Madrigal, Lied  Mass

1. Terms which are used synonymously with Gregorian chants are ______________________ and ______________________.

2. Josquin des Prez differed from his predecessors in his more consistent use of ______________________.

3. The secular polyphonic song popular in the Renaissance was called a ______________________ in France, a ______________________ in Italy, and a ______________________ in Germany.

4. The secular poet-musicians of the Middle Ages were called ______________________ in France.

5. The medieval practice of adding a second melody to a Gregorian chant resulted in ______________________.

6. The ritual ceremony of the Roman Catholic Church is the ______________________.
ANSWERS TO POST-TEST

1. Plainchant, Plainsong
2. Imitation
3. Chanson, Madrigal, Lied
4. Troubadours or Trouveres
5. Organum
6. Mass
SELF-INSTRUCTIONAL MODULE
NUMBER SEVEN

Instructor's Name: Oscar L. Williams, Jr.
Institution: Southern University
             Baton Rouge, Louisiana
Class or Course: Enjoyment of Music, 200
Topic: Baroque Vocal Music
Working Time of Student: One Week
Date: October 16 - 20, 1978

NOTE: LISTENING MATERIALS FOR THIS MODULE ARE LOCATED IN THE
UNIVERSITY LIBRARY LISTENING ROOM - SECOND FLOOR EAST.
PRE-TEST

TRUE OR FALSE

1. The term used for the text of an opera is Libretto.

2. The Basso Continuo function normally require at least two instruments.

3. Most Baroque vocal music was performed without instruments.

4. Polyphony was completely eliminated during the Baroque era.

5. Operatic performances were not permitted in Catholic countries during Lent.

6. Handel's oratorios were meant to be performed in the concert hall.

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO PRE-TEST

1. True
2. True
3. False
4. False
5. True
6. True

If you miss any of the pre-test questions, please continue through this module. (PLEASE CONTINUE THE MODULE EVEN THOUGH YOU MAY HAVE PASSED THE PRE-TEST).
BAROQUE VOCAL MUSIC:

Introduction

The Baroque Era, spanning the century and a half between the performance of the first opera in 1600 and the death of J. S. Bach in 1750, was a period of vast significance in the history of Western music. Stylistically, the early Baroque was characterized by a change from the many voiced polyphony of the Renaissance to Chordal Homophony, in which a single melodic line predominated. New forms of composition emerged, including the opera, the cantata and oratorio. The new interest in Chordal Homophony led to a shift from Medieval Church modes to the major-minor system which was to dominate Western music for the next hundred years.

Objectives

Overall Objective:

In this learning module the overall objective is to differentiate between the vocal forms that developed in the Baroque era.

Sub-Objectives:

1. To analyze the vocal forms.
2. To identify the major composers of Baroque vocal music.

The Major-Minor System

One of the most important aspects of the Baroque era was that composers began to think vertically instead of
horizontally. Gradually they evolved a system of harmony based on the idea of a **tonal center**, or **tonic**, using chords beneath the melodic line to establish a tonal center. With the new emphasis on harmony, **modes**, the basic organizing force of melodically oriented music lost their importance.

The evolution of Chordal Homophony and its subsequent effects took hold gradually through the early Baroque.

**The Monodic Style**

The invention of opera in 1600 had an important influence on the development of Monophonic music. As the term suggests, **Monod** is a solo song sung by a single voice with simple accompaniment, such as an **aria**, **recitative** or **art song**. Monody provides listeners with the most understandable musical method of textual declamation.

The early Baroque composers who were intent on making the text as clear as possible reduced the performing medium to one voice and simplified the accompanying textures so that nothing in the musical structure would stand in the way of the words. The monodic style, with its emphasis on the importance of the words, consisted of essentially two different types of vocal expression, the **recitative** and the **arioso**.

**The Recitative**

Recitative (Reh - sit - ta - teev) refers both to a section of music in an opera or oratorio and to a style of
singing. A good clue to this type of singing can be found in the first five letters of "recitative"; the word "recite" rather well describes it. Although recitative does denote singing, it is nevertheless approaching the style of the spoken word.

The Arioso

More lyrical and expressive than the recitative, the arioso tends to dwell on one aspect of the action or develops the feeling or state of mind of a character. The lyrical arioso was expanded gradually into the aria.

Out of the monodic style, with its emphasis on the solo voice, continuo accompaniment, and lyrical projection of the text, come some of the principal ingredients for the three important forms of Baroque Vocal Music -- the Opera, the Oratorio, and the Cantata.

Activity

(REQUIRED LISTENING)

Listen to musical example # 25 -- Handel: Messiah "Behold! A Virgin Shall Conceive", Angel CL 3657.

Directions: Listen to the recitative, then answer these questions about it.

1. Are any words repeated?

2. Does the accompaniment consist of a few simple chords?

3. Are there more than two places where successive notes are repeated?
4. Do most of the notes in the vocal part have the same rhythmic value?

(TURN THE PAGE AND CHECK YOUR ANSWERS)
Out of the monodic style, with its emphasis on the solo voice, continuo accompaniment, and lyrical projection of text, came some of the principal ingredients for the three important forms of Baroque Vocal Music -- the Opera, the Oratorio and the Cantata.

The early Baroque Opera was a dramatic form based on secular themes and written in Italian. Sung primarily by solo voices, operas were fully staged with costuming, scenery, acting and instrumental or orchestral accompaniment.

The early oratorio was also a dramatic work, but did not include scenery, costuming or stage action. Texts were usually in Latin, almost invariably taken from the Old Testament. In addition to the solo voices, which portrayed roles, there was a narrator who explained the dramatic action.

The cantata occupied a middle position between the opera and the oratorio. Either sacred or secular, it was shorter and used fewer performers than the other two forms. Originally the word "cantata" meant any sizable work, sacred or secular, that was sung. But, by the time of Bach the
cantata had become a short oratorio, with an instrumental accompaniment, arias, recitatives and choruses. The cantata is much shorter and written to be performed in a worship service, not a concert.

Activity
(REQUIRED LISTENING)

Listen to musical example # 26 -- Claudio Monteverdi, Orfeo; (Chorus of Nymphs and Shepherds), Music Appreciation, Robert Hickok AS 12696.

What to listen for: This opera contains the new recitative and other innovations, but it retains Renaissance features as well.

The Chorus: Lasciate i monti

Exemplifies the Late Renaissance Madrigal style. The voices enter in exact imitation. Notice the orchestration too, one of the important innovations of the early opera. Monteverdi used forty instruments and usually scored each instrument or group of instruments to exploit the full idiomatic capabilities of each.

Listen to musical example # 28 -- J. S. Bach: Cantata No. 140, Vanguard - BG 598.

What to listen for: The chorale melody appears at the beginning, middle and end of the cantata. The chorus
is the longest and most complex portion of the cantata. There is a driving, uneven rhythmic figure contrasted with a counter melody played by the violins.

(Examples # 26, 27, and 28 may require more than one hearing).

(YOU ARE NOW READY FOR THE POST-TEST)
POST-TEST

TRUE OR FALSE

1. Operas are staged works using scenery and costumes.

2. The approximate date of the first opera was 1600.

3. Monody refers to a multi-voice song.

4. Cantatas were intended for use in church services.

5. The oratorios of Handel had costumes and scenery added.

6. In the major-minor system the tonic serves as the tonal center.
ANSWERS TO POST-TEST

1. True
2. True
3. False
4. True
5. False
6. True
**SELF-INSTRUCTIONAL MODULE**

**NUMBER EIGHT**

<table>
<thead>
<tr>
<th>Instructor's Name:</th>
<th>Oscar L. Williams, Jr.</th>
</tr>
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<tbody>
<tr>
<td>Institution:</td>
<td>Southern University</td>
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<td>Enjoyment of Music, 200</td>
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<tr>
<td>Topic:</td>
<td>Baroque Instrumental Music</td>
</tr>
<tr>
<td>Working Time of Student:</td>
<td>One Week</td>
</tr>
<tr>
<td>Date:</td>
<td>October 23 - 27, 1978</td>
</tr>
</tbody>
</table>

**NOTE:** LISTENING MATERIALS FOR THIS MODULE ARE LOCATED IN THE UNIVERSITY LIBRARY LISTENING ROOM - SECOND FLOOR EAST.
PRE-TEST

TRUE OR FALSE

1. Four musicians are needed to play a trio sonata.

2. The suite was intended to be played for dancing.

3. In equal temperament, every interval is tuned to its acoustically perfect size.

4. A solo concerto is essentially a concerto grosso with only one instrument in the concerto.

5. Fugal procedures are used only in fugues.

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO PRE-TEST

1. True
2. False
3. False
4. True
5. False

If you miss any of the pre-test questions, please continue through this module. (PLEASE CONTINUE THE MODULE EVEN THOUGH YOU MAY HAVE PASSED THE PRE-TEST).
BAROQUE INSTRUMENTAL MUSIC:

Introduction

The Baroque Era was not only a period of magnificent achievement in vocal composition. It also saw the gradual development of the instrumental idiom and the growth of the first significant body of instrumental music. Improvements were made in the construction of virtually every wind and brass instrument, and the organ and harpsichord become the basic keyboard instruments. By the end of the Baroque era, instrumental music had gradually equalled and surpassed vocal music in importance, and the style of vocal music itself was very much influenced by the instrumental idiom.

Objectives

Overall Objective:

In this learning module the overall objective is to differentiate between the instrumental forms that developed in the Baroque era.

Sub-Objectives:

1. To analyze the instrumental forms.

2. To identify composers who were leaders in the development of these forms.

Equal Temperament

Fundamental to the development of instrumental music (particularly that written for keyboard instruments) was a system of tuning so that keyboard instruments could play equally in tune in all keys without having to be retuned.
In the system of equal temperament, instruments are tuned so that all half steps are exactly the same size. The application of this method of tuning made it possible for keyboard instruments to play equally well in every key without retuning.

Keyboard Music

A large body of keyboard music, especially for organ and harpsichord, was produced during the Baroque period. These pieces appeared with various titles — fantasia, capriccio, prelude, Toccata — that were carry overs from the names given to Lute Music in the Sixteenth Century. These terms described the style and character of a piece rather than its form, for all the pieces bearing these titles were cased in "Free form", with no standard design.

The fantasia was an improvisatory piece, characterized by displays of virtuosity in composition and performance. The fantasia often served as a preliminary to a fugue.

The capriccio is a short, improvisatory piece often used to precede a fugue. It is often lighthearted and humorous. An outstanding composer of the capriccio and fantasia was Girolamo Frescobaldi.

Originally the prelude was also an improvised piece played on the lute or a keyboard instrument. The prelude also introduces another piece or group of pieces.
The term toccata derives from the Italian verb toccare ("to touch") and describes a piece full of scale passages, rapid runs and trills and massive chords. Originally developed in Italy, the toccata was also often followed by a fugue. All of these keyboard styles served as introductory pieces to the fugue, one of the great intellectual musical structures of the Baroque era.

The Fugue

The fugue was by far the most magnificent and complex polyphonic keyboard piece of the Baroque period. The fugue is not a form that can be described precisely; it is rather a collection of general procedures, only some of which are found in any particular composition.

The main theme of a fugue is called the subject. The subject is the unifying element of the fugue. The subject is often imitated in another contrapuntal part or voice. While the second voice sounds the subject, the first continues with a line of counterpoint. This voice is not easily remembered as the subject, but it does have melodic character. It is called the counter-subject.

Many works that cannot be classified as real fugues nevertheless demonstrate many of the techniques and devices of the fugue. They employ the fugal procedure -- subject and answer, exposition sections contrasting with episodic
sections. Composers often vary the structure slightly to suit their desires for the piece. The basic design of the fugue can be diagrammed in this way:

<table>
<thead>
<tr>
<th>EXPOSITION</th>
<th>DEVELOPMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice I</td>
<td>S CS FM</td>
</tr>
<tr>
<td>Voice II</td>
<td>S CS FM</td>
</tr>
<tr>
<td>Voice III</td>
<td>S CS</td>
</tr>
<tr>
<td>Voice IV</td>
<td>S</td>
</tr>
</tbody>
</table>

S = Subject  
CS = Countersubject  
FM = Free Contrapuntal material

Activity

(REQUIRED LISTENING)

Listen to musical example # 29 -- J. S. Bach: Fugue in G Minor (Little), Loisean-Lyre OL 50159.

Listen to the Fugue then answer the following questions:

1. How many times is the subject played in nearly complete form?
2. How many times does the countersubject appear with the subject?
3. Which time is the countersubject above the subject in pitch?
4. Which times is the countersubject below the subject in pitch?

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS

1. The subject appears nine times in the fugue.

2. The countersubject appears with the subject six times in rather complete form, plus two additional partial appearances.

3. The countersubject is above the subject four times.

4. The countersubject is below the subject two times; the fragments are equally divided, one above and one below.

(IF YOU HAD DIFFICULTY WITH THIS LISTENING TASK PLEASE SEE THE INSTRUCTOR FOR ADDITIONAL HELP).

Suite

The suite as it crystallized during the Baroque period was an important instrumental form consisting of a series of movements, all in the same key. Most movements bear the name of a dance from which they derive a characteristic style and rhythm. The number and order of the dances vary, but one pattern is more prevalent than any other. It consists of the four following dances in order:

Allemande - a dance of German origin with four beat measures in a moderate tempo.

Courante - a quick dance frequently paired with an allemande; basic three-beat rhythmic pattern sometimes obscured by shifting accents.

Sarabande - a dignified dance in a slow triple meter.
Gigue - a lively dance which originated in the British Isles, six (or a multiple of three) beats in measures often containing long-short rhythmic patterns.

These four dances are standard in Baroque suites. Between the sarabande and the gigue one or more optional dances is usually inserted.

Activity

(REQUIRED LISTENING)

Listen to musical example # 30 -- J. S. Bach: French Suite No. 6 in E. This suite contains the standard dances in their normal order and a typical selection of optional dances.

1. Allemande
2. Courante
3. Sarabande
4. Gavotte
5. Polonaise
6. Bourree
7. Menuet
8. Gigue

Read the accompanying commentary provided with the recording.

Several other terms have been applied to suite-like compositions. Terms like divertimento, partita, serenade, and cassation are sometimes almost synonymous with suite, but have special implications. Divertimentos usually consist of several short movements and are written for instrumental combinations smaller than full orchestra. A partita
originally was a set of variations, but by the 17th and 18th centuries the term was used interchangeably with suite. Serenade and cassation are names which suggest out-of-door performance.

**Concerto Grosso**

The distinguishing characteristic of the *concerto grosso* is the medium. A concerto grosso is written for a small group of solo instruments called the *concertino* and a full ensemble called the *Ripieno* (Italian for "full"). In the early concerto grosso the concertino generally consisted of two violins and continuo (cello and harpsichord). The Ripieno was usually a small string orchestra with its own continuo.

The first important examples of the concerto grosso appeared in the works of the Italian composer Arcangelo Corelli (1653-1713). Corelli's concertos had no fixed number of movements and no set plan of contrast between the movements.

Another Italian, Antonio Vivaldi (1669-1741), was the great master of the genre. Vivaldi systematized the structure of the concerto grosso by standardizing a three-movement form. Vivaldi's concertos strongly influenced Johann Sebastian Bach, who achieved an even stronger contrast between concertino and ripieno.
Activity
(REQUIRED LISTENING)

Listen to musical example # 31 -- Arcangelo Corelli: Concerto Grosso, Op. 6, No. 8 (Christmas Concerto), The Enjoyment of Music, Machlis, Columbia C 710647.

Read the accompanying commentary provided with the recording.

Solo Concerto

In all respects except one, the solo concerto is the same as the concerto grosso. It is cast in three movements, fast - slow - fast. It emphasizes contrast between concerto and tutti. In the solo concerto, however, the concerto consists of only one instrument, which in the Baroque period was most often the violin.

The Sonata

In the Baroque period the word sonata referred to an instrumental piece. The early sonata existed in two forms: the Sonata da Camera (the Chamber Sonata) and the Sonata da Chiesa (the Church Sonata). Originally these sonatas differed only in the place of performance, but later the two terms indicated formal distinctions. The Sonata da Camera became a suite with an introduction and three or four dance movements, and the Sonata da Chiesa, a four-movement work in which the movements alternated, slow - fast - slow - fast. The trio sonata, was the most important type of Baroque Chamber Music. It required four instruments: two
violins for the upper parts, and a cello and a keyboard instrument for the continuo. The term "sonata" later assumed a more definite meaning later in music history.
POST-TEST

MATCH THE FORM WITH THE DESCRIPTION MOST CHARACTERISTIC OF IT.

_____ 1. Fugue
_____ 2. Toccata
_____ 3. Suite
_____ 4. Concerto Grosso
_____ 5. Trio Sonata
_____ 6. Solo Concerto

A. Multimovement work featuring the contrast of a small ensemble of solo instruments with a string orchestra.
B. Series of independent movements based on dance rhythms.
C. Contrapuntal treatment of a theme called a subject, governed by strict tonal principles.
D. Multimovement work for two solo instruments and basso continuo.
E. Three-movement work for one solo instrument and orchestra.
F. Freely organized keyboard piece with flexible rhythm, often used as the introduction to a fugue.
ANSWERS TO POST-TEST

1. D
2. F
3. B
4. A
5. D
6. E
Instructor's Name: Oscar L. Williams, Jr.
Institution: Southern University
Baton Rouge, Louisiana
Class or Course: Enjoyment of Music, 200
Topic: Music of the Classical Era (Mozart and Haydn)
Working Time of Student: One Week
Date: October 30 - November 3, 1978

NOTE: LISTENING MATERIALS FOR THIS MODULE ARE LOCATED IN THE UNIVERSITY LIBRARY LISTENING ROOM - SECOND FLOOR EAST
PRE-TEST

TRUE OR FALSE

______1. A symphony can be considered a sonata for orchestra.

______2. The first section of the sonata-allegro form is called the exposition.

______3. The instruments in a string quartet are the violin, viola, cello and bass.

______4. Kochel was Mozart's piano teacher.

______5. The cadenza usually occurs in the Development.

______6. Symphonic music developed primarily in Italy.

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO PRE-TEST

1. True
2. True
3. False
4. False
5. False
6. False

If you miss any of the pre-test questions, please continue through this module. (PLEASE CONTINUE THE MODULE EVEN THOUGH YOU MAY HAVE PASSED THE PRE-TEST).
MUSIC OF THE CLASSICAL ERA:

Introduction

The term classical is applied to music in several different ways. In one sense, we speak of "classic" as any work of lasting value. "Classical" sometimes designates so-called serious or art music, as opposed to popular music. In a narrower and more accurate sense, the term classical is applied to music in either of two meanings: first, it describes those periods in music history when style emphasized formal clarity, balance and structure, lucid design, objectivity, and traditionalism as opposed to the romantic qualities of sentimentalism, exaggerated emotionalism, subjectivism, and experimentation. The second meaning designates the music of the Viennese Classic School (that is, the music of Haydn, Mozart, from about 1770 to 1830).

Objectives

Overall Objective:

In this learning module the overall objective is to understand classical music in relationship to clear-cut examples of form.

Sub-Objectives:

1. To analyze the organizational structure of the sonata-allegro form.

2. To understand the formal procedures of the sonata-allegro form and their applications to the classical forms (Symphony, Concerto and String Quartet).
Early Classical Music

As with all stylistic periods in music, the Classical Period did not have a clearly marked beginning. An early vestige of the gradual departure from the heavy, complex Baroque style was the Rococo or galant style, which began early in the 18th century, especially in France. Essentially a secular style, it was light and elegant in form. Tenderness and delicacy was stressed. Polyphonic fugal procedures gave way to a homophonic style in which the melody, consisting of short, balanced phrases and its accompaniment were clearly evident. The style galant exerted a strong influence on pre-Classical German composers, who developed a distinct style called Empfindsamer Stil (Sentiment, or Sensitive Style.)

One of the most gifted exponents of the "Sensitive Style" was Carl Phillip Emanuel Bach (1714-1788), son of Johann Sebastian Bach. He used themes of various and contrasting moods, new and surprising rhythms and harmonies. Dissonances, chromatic harmonies, sudden change in key and dynamics were also elements of his style.

Equally important, the young Bach made extensive use of two distinct themes within a piece. He contrasted one theme with another and then developed them by putting the themes in different rhythmic and harmonic contexts.
Composers began to apply this scheme to the first movements of instrumental sonatas in three or four movements. Since the first movement invariably had a fast tempo (allegro), the scheme came to be known as first-movement form or Sonata-allegro form.

**Sonata-Allegro Form**

Sonata-allegro form consists of three sections: (1) THE EXPOSITION, (2) THE DEVELOPMENT, and (3) THE RECAPITULATION.

**Exposition.** The function of the exposition is to state thematic material, to fix it firmly in the listener's memory so that he will be able to participate in the drama and excitement of the development process. The exposition can be diagrammed:

<table>
<thead>
<tr>
<th>EXPOSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Theme (In Tonic Key)</td>
</tr>
</tbody>
</table>

Normally a composer writing in this form indicated a repeat of the entire exposition.
**Development.** In music, *development* means the manipulation of the themes. Development is a restructuring of the theme. It is a demonstration of the composer's ability to present the themes in different and musically satisfying ways.

**Recapitulation.** Is essentially a restatement of the material presented in the exposition. The term "Recapitulation", literally means "return to the top." Bridge passages between the themes are usually longer, and the second theme is stated in the original tonic key, not, as in the exposition, in the dominant or relative key.

The movement ends with a *Coda* (tailpiece), which provides the movement with a convincing Conclusion.

No two movements in Sonata form are exactly alike. Each example contains some small deviations from the form. In general, however, Sonata form can be diagrammed as follows:
### SONATA FORM

<table>
<thead>
<tr>
<th>EXPOSITION</th>
<th>DEVELOPMENT</th>
<th>RECAPITULATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Theme Trans.</td>
<td>Second Theme Trans. Codetta</td>
<td>Working over of musical ideas.</td>
</tr>
<tr>
<td>(Tonic)</td>
<td>(Dominant or Relative Major)</td>
<td>Rarely are new melodies introduced.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>First Trans. Sec. Trans. Coda Theme</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Tonic--------------------------)</td>
</tr>
</tbody>
</table>

**NOTE:** SONATA FORM SHOULD NOT BE CONFUSED WITH THE TERM "SONATA" MEANING AN ENTIRE PIECE. SONATA FORM INVOLVES ONLY ONE MOVEMENT. A SONATA HAS SEVERAL MOVEMENTS.
The Orchestra

Probably the most significant change in music from the Baroque to the Classical period was the establishment of the orchestra and the development of the musical forms to go with it. About the middle of the 18th century Mannheim became the site of a patron-supported orchestra that was to influence the course of music history. The Mannheim Orchestra was noted for its excellence and its experimentation with new effects, such as the gradual crescendo and decrescendo. The pieces developed by composers attracted to the Mannheim Orchestra were developed through trial and error and called "symphonies."

The Symphony

Symphonic composition centered in the cities of Berlin, Mannheim and Vienna. One of the greatest of the Viennese symphonic composers was Wolfgang Amadeus Mozart. Despite his short life and the disappointments that plaqued him, Mozart composed 52 symphonies. Mozart never used opus numbers, although some were added later by publishers. His works were catalogued by a Viennese botanist named Kochel.

Mozart's Symphony No. 40 in G Minor

This symphony is an excellent work through which the symphony and the sonata form may be examined. The symphony was written in the summer of 1788.
**Activity**

(REQUIRED LISTENING)

Listen to musical example # 32 -- Mozart:
Symphony #40 in G Minor, K. 550 (First Movement),
*Enjoyment of Music*, Machlis C710647.

To make sure that you can hear the various portions of sonata form in this first movement, listen to the recording while following a clock or watch with a second hand. Write down how much time elapses from the beginning of the movement before each of these places in the form is reached.

1. The second theme in the exposition _________
2. The beginning of the development _________
3. The first theme in the recapitulation_____
4. The second theme in the recapitulation_____

(TURN THE PAGE AND CHECK YOUR ANSWERS)

(If any difficulty is encountered in this activity consult the instructor for additional assistance.)
1. At 0:49 in the first playing of the exposition - the exposition is repeated.
2. 3:50 - 3:52
3. 5:08
4. 6:17

This symphony, like others, is both typical and unique. It is an excellent example of the style and a standard by which all symphonies of this period can be evaluated and understood.

The Concerto

In many ways the concerto is like the symphony. It is a work of some length and importance. It makes use of the same forms as the symphony, and it is divided into movements that are arranged in the same order of tempo and style. There is one difference, however. Usually concertos contain three movements instead of four. The Minuet and Trio is not usually included. Other differences are evident in the individual movements. First, each movement has an additional section called the Cadenza. Played by the solo instrument alone. The Cadenza has the quality of an improvised, virtuoso performance. Second, Sonata-allegro movements are altered for the interplay of the solo instrument with the orchestral ensemble. Instead of one repeated exposition there is a double exposition. In the first
exposition the material is set forth by the orchestra alone. The solo instrument then presents material of the second exposition while the orchestra assumes a secondary role. The exposition takes the following form:

\[
\begin{array}{cccc}
\text{Orchestra alone} & \text{bridge} & \text{Solo instrument and orchestra} \\
A & B & A & \text{bridge} & B
\end{array}
\]

The exposition is then followed by a development section involving both solo instrument and orchestra. The movement concludes with a recapitulation, based upon the second exposition, a cadenza, and closing material.

\[
\begin{array}{cccc}
\text{bridge} & \text{B} & \text{Cadenza} & \text{Closing material}
\end{array}
\]

In 1775, when he was nineteen years old, Mozart composed three violin concertos, in G major, D major, and A major. The A major violin concerto is one of the most frequently performed of Mozart's works.

Activity

(REQUIRED LISTENING)

Listen to musical example #33 — Mozart: Violin Concerto No. 5 in A Major (First Movement), Music Appreciation, Robert Hickok AS 12696.

Listen to the first movement and answer the following questions:

1. Meter:
   A. Duple or quadruple
   B. Triple
2. Mode
   A. Major
   B. Minor

3. The opening melody is played by
   A. The solo violin alone
   B. The entire orchestra
   C. Woodwinds only

4. When the solo violin becomes prominent
   A. It has a cadenza
   B. The tempo changes
   C. It plays the opening melody of the movement

5. The recapitulation opens with
   A. The first theme of the movement
   B. The solo theme
   C. A new theme

6. The cadenza occurs
   A. At the end of the development
   B. At the end of the movement, as a coda
   C. In the middle of the final tutti

(TURN THE PAGE AND CHECK YOUR ANSWERS)
Chamber Music

Chamber music thrived in the Classical period, and the social milieu encouraged this type of music. The public concert was only beginning to be a factor in musical presentation. Most performances were still for private audiences of the rich.

In Chamber music the number of players on each part is limited to one. When the instrumentation of some chamber groups is considered, this definition may appear to be wrong. For instance, a string quartet consists of two violins, one viola, and one cello. There are, however, two distinct violin parts.

Voices are not customarily involved in chamber music, although early chamber works were influenced by vocal style.
One man who had much to do with the delineation of Chamber and Orchestral music during the Classical period was Franz Joseph Haydn (1732-1809). One of Haydn's contributions to music was the shaping of the string quartet. With its instrumentation of two violins, viola, and cello, the string quartet is probably the most significant grouping in the history of Chamber music. Early in the 18th century, compositions called *divertimentos* were common. As the name implies, they were diversionary, innocuous little pieces. They could be played by either a quartet or a string orchestra. Haydn took the divertimento, deleted one of its two minuets, and gave it more musical substance.

Activity

(REQUIRED LISTENING)

Listen to musical example # 34 — Haydn: String Quartet Opus 33, No. 3 (The Bird), *Music Appreciation*, Robert Hickok AS 12696.

Listen to the entire quartet and answer the following questions.

**First Movement:**

1. In the opening sections there are (is)
   
   A. Meter changes
   B. Mode changes
   C. A Cadenza
   D. A Fugue
2. The main "bird" motive is played most often by the:

A. Violins
B. Viola
C. Cello

Second Movement:

SCHERZO

1. Meter:

A. Duple or Quadruple
B. Triple

2. Mode:

A. Major
B. Minor

3. A recapitulation is:

A. Present
B. Not present

TRIO

4. The instrumentation is:

A. Two violins, viola, cello
B. Two violins
C. Violin, Viola, Cello

5. The trio:

A. Ends the movement
B. Is followed by the scherzo

Third Movement

1. Mode:

A. Major
B. Minor

2. Meter:

A. Duple or Quadruple
B. Triple
3. Tempo:
   A. Adagio
   B. Presto
   C. Allegro

Fourth Movement

1. The main melody of the rondo theme is played by:
   A. Violins only
   B. Cello only
   C. All

2. The rondo theme is heard in its original form:
   A. Twice
   B. Three times
   C. Ten times

3. The development is based on:
   A. The rondo theme
   B. Some other theme

(MORE THAN ONE HEARING MAY BE REQUIRED)
ANSWERS

First Movement:
1. B
2. A

Second Movement:
1. B
2. A
3. A

Trio
4. B
5. B

Third Movement:
1. A
2. B
3. A

Fourth Movement:
1. C
2. B
3. A

(IF ANY DIFFICULTY IS ENCOUNTERED IN THIS ACTIVITY
SEE THE INSTRUCTOR FOR ADDITIONAL ASSISTANCE.)

(YOU ARE NOW READY FOR THE POST-TEST)
POST-TEST

TRUE OR FALSE

_____ 1. A coda is the opening portion of a concerto.

_____ 2. Instruments of a string quartet consist of viola, violin, cello, bass.

_____ 3. Symphonic music developed primarily in Germany.

_____ 4. The second section of the Sonata-allegro form is called the development.

_____ 5. The term "coda" refers to the introduction of a concerto.

_____ 6. The cadenza is used by the composer to allow for a display of virtuosity by the soloist.

(TURN THE PAGE AND CHECK YOUR ANSWERS)
ANSWERS TO POST-TEST

1. False
2. False
3. True
4. True
5. False
6. True
VITA

Oscar Lavonia Williams, Jr. (born September 25, 1937), received the B.S. degree from Southern University (1960), and the M. M.E. degree from Louisiana State University (1967).

From 1960 to 1966 he was Director of Bands at Jones Street Junior High School, Alexandria, Louisiana, and from 1968 to 1970 Director of Bands at Catholic High School, Baton Rouge, Louisiana. He has been a member of the Music Faculty at Southern University, Baton Rouge, Louisiana, since 1970.
EXAMINATION AND THESIS REPORT

Candidate: Oscar Lavonia Williams, Jr.

Major Field: Education

Title of Thesis: A Comparison Of Two Methods Of Teaching Music Appreciation

Approved:

[Signatures of Major Professor and Chairman, Dean of the Graduate School]

EXAMINING COMMITTEE:

[Signatures of committee members]

Date of Examination:

7/12/79