

**This dissertation has been
microfilmed exactly as received**

70-2342

**TUCKER, Gerald L., 1939-
THE INFLUENCE OF ISOLATED RHYTHMIC
DRILL ON GROWTH IN SIGHT SINGING.**

**The University of Oklahoma, D. Mus.Ed., 1969
Music**

University Microfilms, Inc., Ann Arbor, Michigan

THE UNIVERSITY OF OKLAHOMA
GRADUATE COLLEGE

THE INFLUENCE OF ISOLATED RHYTHMIC
DRILL ON GROWTH IN SIGHT SINGING

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSIC EDUCATION

BY
GERALD L. TUCKER
Norman, Oklahoma
1969

THE INFLUENCE OF ISOLATED RHYTHMIC
DRILL ON GROWTH IN SIGHT SINGING

APPROVED BY

Robert L. Smith

Haie L. Stoolinski

Leland H. Hays

William C. McBrew

Margaret J. Smith Haines

DISSERTATION COMMITTEE

In Memory of my Grandfather

LINZY LEWIS FOSTER

1899-1969

ACKNOWLEDGMENTS

The writer gratefully acknowledges the invaluable guidance and assistance of Professor Robert C. Smith, chairman of the doctoral committee, who directed the study. Professor Gail Boyd de Stwolinski provided guidance and suggestions related to the daily lesson plans. Professor Leonard H. Haug provided encouragement and suggestions related to procedures and content. Professor Spencer H. Norton was a source of stimulation and inspiration. Time for evaluation was graciously afforded by Professors Margaret Smith Haynes and William C. McGrew.

Appreciation is expressed to Oklahoma City Southwestern College, Dr. W. R. Corvin, President, and my colleagues in the Fine Arts Division for their contribution.

Gratitude and sincere appreciation is expressed to my wife, Loretta Noah Tucker, for preparation of the final lesson-plan manuscript, and for patience, understanding, and encouragement during the interim of this study.

TABLE OF CONTENTS

	Page
DEDICATION	iii
ACKNOWLEDGMENTS.	iv
LIST OF TABLES	vi
Chapter	
I. THE PROBLEM	1
II. SURVEY OF RELEVANT LITERATURE	7
III. THE DESIGN OF THE RESEARCH PROJECT.	24
IV. THE ANALYSIS AND INTERPRETATION OF THE DATA . .	43
V. SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS . . .	51
BIBLIOGRAPHY	58
APPENDIX A	69
APPENDIX B	83
APPENDIX C	116

LIST OF TABLES

Table		Page
1.	Results of Equating the Two Sight-Singing Groups in Terms of the Helbling Sight-Singing Test	29
2.	Results of Equating the Two Sight-Singing Groups in Terms of the Aliferis Achievement Test: College Entrance Level	31
3.	Results of Equating the Two Sight-Singing Groups in Terms of the Seashore Measure of Musical Talent for Pitch.	33
4.	Results of Equating the Two Sight-Singing Groups in Terms of the Seashore Measure of Musical Talent for Rhythm	34
5.	Results of Equating the Two Sight-Singing Groups in Terms of the Seashore Measure of Musical Talent for Tonal Memory	36
6.	Comparison of the Progress made between the Pre-Tests and the Post-Tests of the Two Sight-Singing Groups	44
7.	Comparison of the Progress made between the Pre-Tests and the Midterm Tests of the Two Sight-Singing Groups	45
8.	Comparison of the Progress made between the Midterm Tests and the Post-Tests of the Two Sight-Singing Groups	47
9.	Comparison of the Progress made in the Development of Pitch Discrimination of the Two Sight-Singing Groups between the Pre-Tests and the Post-Tests	48
10.	Comparison of the Progress made in the Development of Rhythm Discrimination of the Two Sight-Singing Groups between the Pre-Tests and the Post-Tests	50

THE INFLUENCE OF ISOLATED RHYTHMIC DRILL ON GROWTH IN SIGHT SINGING

CHAPTER I

THE PROBLEM

Introduction

During the nineteenth century, a major portion of the American public school music program was devoted to the development of sight-singing skills, according to John,¹ but, during the first half of the twentieth century, the development of sight-singing skills seemed to lose its position as a major objective of music education. This conclusion is reached since the teaching of sight singing was not specifically mentioned in the Outline of a Program for Music Education advocated by the Music Educators National Conference in 1951. Currently, however, there is a resurgence of interest in all areas of music reading.

While contemporary educators generally concur with the viewpoint that sight singing is not a major objective of

¹Robert W. John, "Our Forefather's Favorite System," Educational Music Magazine, XXIV, No. 5, p. 54.

public-school music, they do recognize its importance. This is evidenced by its inclusion in basic song books, texts, and hymnals. The manuals that accompany these texts contain a wealth of suggested procedures to help students develop sight-singing skill.

The amount of time allotted for sight singing throughout the American educational system, from elementary general music through the college sophomore sight-singing proficiency examination, is limited. The music teacher who desires to develop the sight-singing skills of his students finds the available time very short. Hammer suggests that this may be one of the major reasons for the low state of musical literacy of students at all levels of attainment.¹

The problem of teaching students to read music at sight is as old as the music program itself.² Many systems have been employed in an effort to teach this rather complicated skill. Chief among them have been the shaped note, the fixed do, and the movable do systems.³ (Singing with scale numbers may be considered a variation of the last named.) Still another system is the utilization of actual pitch, and another is the neutral syllable.

¹Harry Hammer, "An Experimental Study of the Use of a Tachistoscope in the Teaching of Melodic Sight Singing," Journal of Research in Music Education, XI, No. 1, p. 44.

²Doris Hutton, "A Comparative Study of Two Methods of Teaching Sight Singing in the Fourth Grade," Journal of Research in Music Education, I, No. 3, p. 119.

³Ibid.

Karl W. Gehrkins believes that the reason so many people, including college students, cannot read with more facility is because that they have not been exposed to a sufficient quantity of music. Dr. Gehrkins says, "The way to read music fluently is to read a lot of music." Many teachers have the idea that students hate music because their teachers require them to use the syllables. Dr. Gehrkins believes that this is usually not caused by having to sing sol-fa syllables, but by being forced to suffer through a lot of uninteresting uninspired music.¹

Many educators believe that the inability to read rhythms limits many secondary school students' and college students' ability to sight read music. Some research seems to support these beliefs.² Therefore, this study was undertaken with the assumption that improvement in the reading of rhythms will facilitate music reading.

The Problem

The purpose of the study was two-fold:

- (1) To determine whether sight-singing difficulties encountered in melodic reading can be minimized by the

¹Karl W. Gehrkins, "Why Can't College Students Read Better?", Etude Magazine, LXIX, No. 12, p. 23.

²John David Boyle, "The Effect of Prescribed Rhythmical Movements on the Ability to Sight Read Music" (unpublished Doctor's dissertation, University of Kansas, Lawrence, Kansas, 1968), pp. 4, 7.

utilization of a unit of study dealing with rhythmic reading prior to the study of melodic reading.

(2) To determine whether an isolated unit of study dealing with rhythmic reading might be beneficial in promoting or attaining greater efficiency in melodic perception.

Statement of Hypotheses

In order to illustrate experimentally the feasibility of comparison between traditional sight-singing systems where melody, rhythm, and harmonic implications are presented simultaneously and a system where all rhythmical problems are explored prior to the introduction of melodic and harmonic material, the following specific hypotheses were formulated:

(1) Students who are taught to deal with rhythmic reading problems prior to their exposure to melodic and harmonic material will show greater consistency in sight-singing ability than those students who are exposed simultaneously to melody, rhythm, and melodies employing harmony.

(2) Students who are taught to deal with rhythmic reading problems prior to their exposure to melody and harmony will show greater consistency in the execution of intervals, scale singing, modal singing, chord arpeggiations, and singing in parts than those students who engage in all areas of sight singing simultaneously.

Need for the Study

Preliminary investigation has revealed an absence of experimental studies in the specific area of the proposed study. Since the study of elementary sight singing is a part of the curriculum for freshmen music students, the related success of the concept proposed in this study should provide valuable information for teachers who are involved in the training of sight singing.

Also, an educator is engaged in a never-ending quest for knowledge and information that will improve skills in the classroom, and a resourceful teacher is always alert to the possible improvement of teaching techniques and innovations for employment within his own academic situation. Higgins and Merwin¹ attest that proficient music educators are continually evaluating educational techniques and curricula. Choate² suggests that all music educators need to participate more actively with the appraisals of the entire scope of music teaching. Giles and Ricci³ confirm the fact that there exists a wide-spread weakness in the preparation of entering college freshmen in music schools and were

¹Martin J. Higgins and Jack C. Merwin, "Assessing the Progress of Education in Music," Music Educators Journal, LIII, No. 8, p. 52.

²Robert A. Choate, "Tanglewood Symposium Project Report," Music Educators Journal, LIII, No. 8, pp. 46, 51.

³Allen Giles and Robert Ricci, "An Experimental Music Curriculum for Gifted High School Students," Music Educators Journal, LIII, No. 3, p. 57.

concerned at the level of musical illiteracy that was indicated by the inability of these students to read musical notation with any degree of fluency.

CHAPTER II

SURVEY OF RELEVANT MATERIALS

Although there appears to be an absence of experimental studies in the specific area of the present study, there are several related studies and materials.

On at least two occasions mechanical devices have been invented in an attempt to eliminate rhythmic problems. In 1812, Beethoven's friend Maelzel invented the "upside-down pendulum," the metronome, to "tick-tock" rhythmical beats.¹ In 1932, Otto Meissner improved the metronome to emphasize accents, both primary and secondary. This device was called the Rhythophone and was manufactured by C. G. Conn Company.²

However, it must not be taken for granted that students have learned and can use note and rest values, time signatures, duple rhythms, triple rhythms, alla-breve, and

¹W. Otto Miessner, "How to Master Rhythms," Music Educators Journal, LIII, No. 3, p. 49.

²Ibid.

syncopation--all with musical feeling.¹ Dorothy Horn² states that few students understand the difference between simple and compound meters.

In an article in the Journal of Research in Music Education³ Irving Lowens and Allen P. Britton suggest that, had Lowell Mason adapted the shaped-note system of William Little and William Smith as set forth in The Easy Instructor (1798), "we might have been more successful in developing skilled music readers and enthusiastic choral singers in our public schools."

George Kyme described an experiment which he conducted with control groups of students who were taught to read music by two methods. Orthodox methodologies were utilized in the instruction of one group, and their music reading ability was compared with that of experimental groups who were taught to read music by the utilization of several approaches to music reading. The other system used was the shaped-note system developed by James B. Aikin and described in The Christian Minstrel (1846). (Aikin developed his seven-shape notation from the four-shape system

¹E. D. Thompson, "What Shall I Teach?", The Instrumentalist, XIX, No. 7, p. 37.

²Dorothy D. Horn, "Music Theory for High School Students," Music Educators Journal, XLVI, No. 3, p. 74.

³Irving Lowens and Allen P. Britton, "The Easy Instructor (1798-1831): A History and Bibliography of the First Shape Note Tune Book," Journal of Research in Music Education, I, No. 1, p. 32.

of The Easy Instructor.) Kyme calls attention to the fact that both systems of teaching the reading of music are still in use in some southern churches.¹

Mr. Kyme rejected the null hypothesis when it was discovered that there was a significant difference in the development of music ability in the group that utilized the shape notes. This experimental group had greater pitch and rhythm accuracy than did the other group of students who had learned to read music by the utilization of the "usual" methods which were included in the study.

In addition to the measured skill in singing at sight, the experimental groups utilizing Kyme's shaped-note system seemed to excel in many other ways.² The students in the experimental sections were the only ones to develop skill in notating their created melodies. They alone attained a grasp of the harmonic structure in music necessary to create an autoharp accompaniment.

"The most interesting observation of all," states Kyme, "was found in the seventh-grade registrations."³ At the junior high school to which three control and experimental groups were promoted, 63% of the fourth and fifth-grade subjects enrolled in seventh-grade glee club--an

¹George H. Kyme, "An Experiment in Teaching Children to Read Music with Shape Notes," Journal of Research in Music Education, VIII, No. 1, p. 3.

²Ibid., p. 3.

³Ibid., p. 8.

elective course which met before the regular school day began. The average percentage from other elementary schools entering the school glee club was less than 20%.

In the light of this evidence, music educators may wish to reappraise the shaped-note system of teaching sight singing, a system in use for over 150 years in the southeastern United States.

Bolden conducted an experimental study to determine the extent of the influence, if any, of the piano keyboard, syllables/letter names, and recorder on growth in sight singing and rhythmic reading. Of the three modes of instruction used in the Bolden study, the emphasis placed on syllables/letter names as a growth regulator in developing sight singing and rhythmic reading resulted in this approach exceeding both the piano keyboard and recorder in the effectiveness as regards rhythmic reading gain and total gain.¹

Murphy feels that the dependence on syllables is a serious handicap in harmonic study since syllables may be applied only to a single melodic line, and suggests that they be discarded as early as is deemed feasible.²

¹Joyce Inez Johnson Bolden, "The Influence of Selected Factors on Growth in Sight Singing and Rhythmic Reading" (unpublished Doctor's dissertation, Michigan State University, Lansing, Michigan, 1967), p. 94.

²Howard A. Murphy, Teaching Musicianship (New York: Coleman-Ross Company, Inc., 1950), pp. 46-47.

Boyle¹ compared the effectiveness of procedures incorporating bodily movement as an aid in the teaching of rhythmic reading with procedures which did not employ bodily movement. The experimental group of junior high school bandsmen studied by Boyle made statistically more significant gains than did the parallel control group. Boyle concluded that systematic programs of rhythm training enabled bandsmen to make statistically significant gains in scores on a rhythm sight-singing test and The Watkins-Farnum Performance Scale.

The Boyle experiment was conducted in twenty-four junior high school training bands in northern Kansas. The twenty-four bands were divided and matched as nearly as possible into two equal groups of twelve bands each.

All bands used the same training materials for thirty minutes per week during the experimental semester. The experimental bands incorporated bodily movements in the form of foot tapping to mark the underlying beat and hand clapping to practice the rhythm patterns as aids for learning and performing rhythm exercises. Control bands were not permitted to use such bodily movements during training.

Boyle suggests that band directors utilize rhythm training during a portion of their rehearsal time teaching

¹John David Boyle, "The Effect of Prescribed Rhythmical Movement on the Ability to Sight Read Music" (unpublished Doctor's dissertation, University of Kansas, Lawrence, Kansas, 1968), p. 183.

systematically the reading of rhythms. He further recommends that the bodily movements used by the subjects in the experiment be incorporated into these rhythm training programs. Although the high correlation between rhythm sight reading and melodic sight reading does not prove that the latter is dependent upon the former, it does lend strong support to this thesis.

Middleton¹ concluded from his study dealing with an innovative technique known as the breath-impulse method that subdivisions of the beat can be learned and practiced through the means of measured breath exhalations synchronized with a given rhythmical pulse.

Middleton's experiment consisted of the instruction of six groups of elementary bandsmen--three control groups and three experimental groups. All of the groups were taught by several different instructors in the breath-impulse method, or the competing method, for a period of seven months. It was determined, as a result of the experiment, that the breath-impulse technique causes a student to make subdivisions of the beat into two, three, and four impulses with a natural body function, one that is integral to the processes of performance on a wind instrument.

¹James Allen Middleton, "A Study on the Effectiveness of the Breath Impulse Technique in the Instruction of Wind Instrument Performers" (unpublished Doctor's dissertation, University of Oklahoma, Norman, Oklahoma, 1967), pp. 58-59.

Middleton's BRIM technique has been used successfully in the Norman, Oklahoma, Public Schools since 1961.¹

DeVon Helbling experimented to determine the relative effectiveness of "whole" and "part" concepts of learning as applied to teaching sight singing in its elementary stages.² To determine the relative effectiveness of the application of the two concepts, a "whole" method group and a "part" method group composed of undergraduate elementary education majors were equated for the experiment. Each group met for a total of twenty sessions. The result was that the progress of neither group was significantly better than the other. The "part" concept, including rhythm as a single part, was as satisfactory as the "whole" concept where rhythm was included within the total concept.

Barnes studied the effectiveness of drill in learning to sight sing certain intervals and, also, the consequent effect of drill upon sight-singing ability. His experiment included instruction of a control group and an experimental group. The two groups were composed of members of the freshman music theory class at Indiana State Teachers

¹James Allen Middleton, "A Study on the Effectiveness of the Breath Impulse Technique in the Instruction of Wind Instrument Performers" (unpublished Doctor's dissertation, University of Oklahoma, Norman, Oklahoma, 1967), p. 59.

²DeVon Willis Helbling, "An Experimental Study of the Relative Effectiveness of 'Whole' and 'Part' Methods of Teaching Sight Singing" (unpublished Doctor's dissertation, Indiana University, Bloomington, Indiana, 1965), p. 2.

College during the 1958-1959 school year, and the groups were matched with respect to musicality and intelligence.

The experimental group participated in the interval drill for a period of ten weeks, while the control group utilized a traditional approach. Barnes¹ found, as a result of the experiment, that the experimental group performed significantly better than the control group in the sight singing of melodies. However, the improvement in the ability to sight sing melody was not statistically significant as was the improvement in the ability to sight sing intervals. In fact, Barnes states:

Since the improvement in the ability to sing intervals did not reflect a direct improvement in the ability to sight sing melody made up of these intervals, it would seem that the latter ability is more complex than the former and is dependent on more factors than were accounted for in this experiment.²

Although this study does not involve a comparison of the relative effectiveness of isolated rhythmic drill, it does feature an approach to teaching sight-singing skill characteristic of the isolated "part" concept.

Like drama and dance, music is a time art; it exists in time. Music is organized in time, and it is rhythm that is the organizational element. The Greek meaning of rhythmos is to "flow." Rhythm, therefore, can be a broad

¹James W. Barnes, "An Experimental Study of Interval Drill As It Effects Sight Singing Skill" (unpublished Doctor's dissertation, Indiana University, Bloomington, Indiana, 1960), pp. 83-84.

²Ibid., p. 81.

concept that covers everything to do with the temporal aspect of music. It includes the subordinate concepts of pulse, tempo, note values, rhythmic patterns, meter, as well as phrase and period. However, of all rhythmic elements in measured music, the most fundamental is pulse.¹

The time values of the notes in a piece are so important that if a choice must be made between perfection of pitches and perfection of time values, there can be no doubt that the latter should receive preference.

Rubinstein² lends support to this statement as follows:

One cannot hope to be an expert sight reader without being a well-grounded musician, and certainly one of the attributes of a well-grounded musician is his regard and respect for musical elements, the two most basic of which are notes and their time values. Either of these without the other is meaningless. It is as essential to know the time relationship of a quarter to an eighth, or any other value to a different value, as it is to know the names of the notes on the lines and spaces on the staves, and which notes on the piano correspond to them. Time values are the outer garment of rhythm in the sense that bark is the outer garment of a tree. The garment must be kept whole and intact if the body beneath is not to be destroyed. Rhythm is the indispensable soul of music; as such, it is of the utmost importance, whether sight reading or otherwise.

¹Arnold Fish and Norman Lloyd, Fundamentals of Sight Singing and Ear Training (New York: Dodd, Mead, & Co., 1968), p. 1.

²Beryl Rubinstein, The Pianist's Approach to Sight-Reading and Memorization (New York: Carl Fischer, Inc., 1950), p. 7.

William S. Newman also recognizes rhythm as a dominant factor in sight reading:¹

The prime difficulty in sight reading is almost always rhythm rather than notes. Although there are eighty-eight notes on the piano, and these are combined in a nearly inexhaustible variety of harmonies, the fact remains that the notes will invariably appear in fixed places on the staff and on the keyboard. Rhythm, on the other hand, is much more elusive. To be sure, the number of different note values and signs in common use is comparatively small, but these are arranged in varied combinations that are neither tangible nor predictable.

Unless one can maintain an approximately correct tempo, a real understanding of the meaning of a composition and communication of its emotional values are impossible to achieve. A sight-reading performance does not mean a polished or perfect performance. The object, rather, is to give a general idea of the read piece. Therefore, continuous movement is the fundamental in sight reading. At times, the inexperienced sight reader is thrown into complete bewilderment when a wrong note is heard. This is the most difficult moment in sight reading because the sight singer will inevitably turn back to correct his mistake and disregard completely the "forward movement" that is necessary in sight singing.

Statistics have shown that 87% of the errors in ear training are notational problems.² Many sight-singing

¹William S. Newman, The Pianist's Problems (New York: Harper & Brothers Publishers, 1950), p. 20.

²Katherine Eloise Simpson, "Contemporary Methods in the Teaching of Ear Training and Sight Singing"

teachers advocate a course in notational problems while others rely upon much blackboard work under constant supervision.

In his book, Elementary Musicianship, Baum states:

The student must have an ample opportunity to listen and experience new musical phenomena before they are explained. Far more important than the subject matter is the work procedure. Through adequate methods of practice and approach to new problems the student will shape tools to help him in all his musical problems.¹

Bauman's theory reflects the present concern of "how to do" being as important as "what to do." Thus, the method for presenting new material is as important as the material presented.

Bauman further states that the writing of dictation should be postponed until the excerpt has been completely memorized. The slower the approach to paper, the faster correct dictation will be written. Bauman states, "Memorize and then 'slow down' the melody."²

McHose, a noted authority in the field, states:

Rhythmic dictation should precede melodic and harmonic dictation. However, only after the student has mastered a particular rhythmic problem

(unpublished Master's thesis, Northwestern University, Evanston, Illinois, 1957), p. 48.

¹Alvin Bauman, Elementary Musicianship (New York: Prentice-Hall, Inc., 1947), p. v.

²Ibid., p. 21.

through rhythmic reading should rhythmic dictation be presented.¹

Ear training should be regarded as directed or controlled listening. The training of a discriminating ear is largely informational, and the development of the skills depends upon the effectiveness of the instruction and upon the ingenuity of the observer in the detection of difficulties. Murphy states that "we hear with our ears, but we listen with our minds."²

Jones³ states that the requisite for good sight reading is the development of the eye span and steady rhythm. Regularity of reading practice and selection of good material should be emphasized in the overall program.

Sight reading is a combination of notation, ear training, and tone production and furnishes continual training in all.⁴ Its purpose is that of learning to read music silently and to reproduce it vocally.⁵

¹Allen I. McHose, Teacher's Dictation Manual (New York: Appleton-Century-Crofts, Inc., 1948), p. 3.

²Murphy, op. cit., p. 61.

³Marjorie Dana Jones, "Sight Reading All Important," Etude Magazine, LXXV, No. 3, p. 17.

⁴Carl E. Seashore, Psychology of Music (New York: McGraw-Hill Book Company, 1938), p. 157.

⁵Murphy, op. cit., p. 43.

The grasp of a melodic or rhythmic idea by ear or by eye requires familiarity with a certain number of fundamental tonal and rhythmic concepts.¹

It is necessary that the student develop a meaningful tonal and rhythmic vocabulary--a vocabulary which is "made up" of the sounds or symbols or various tones, rhythms, and items of theory which the performer must understand.² Students should build a sight vocabulary of music fundamentals, such as basic keys, tonal groups, rhythms and terms, and should seek to develop a high level of mental and physical coordination.³

In an article, "It's Not Theory, It's Music," the late Chester Barris states that "thinking and hearing should be logically coordinated."⁴ In this connection he stresses the importance of learning music by the scale relationship of tones, saying that it is the logical way in which the majority of students will be able to use, consciously and intelligently, their sense of hearing as an aid to the reproduction of tones. Music is sound; therefore, the ear

¹Lilla Belle Pitts, The Developmental Approach to Music (New York: Ginn and Company, 1950), p. 3.

²Duff Harstad, "Teach Them to Read," Music Educators Journal, XLI, No. 3, p. 59.

³Simpson, op. cit., p. 57.

⁴Chester Barris, "It's Not Theory, It's Music," Etude Magazine, LXXV, No. 3, p. 42.

should be the fundamental guide to any medium by which it is provided.

Authorities differ, of course, in their theories as to what initial approach should be made to sight singing. The Hindemith approach to music reading utilized by the Eastman School of Music was the first method employing rhythmic reading. The viewpoint of other educators is that the melodic approach should take precedence over the rhythmic in the beginning phases of music reading. However, rhythmic accuracy was given preference over melodic accuracy in two-thirds of the schools of music examined by Simpson in 1957.¹ It is interesting to note that many of the more recent texts utilize the rhythmic approach. Ottman,² Thomson,³ Benward,⁴ Lieberman,⁵ Fish and Lloyd,⁶ and Walton and Wilson⁷ are

¹Simpson, op. cit., p. 62.

²Robert W. Ottman, Music for Sight Singing (New York: Prentice-Hall, Inc., 1956).

³William Thomson, Introduction to Music Reading (Belmont, California: Wadsworth Publishing Company, Inc., 1966).

⁴Bruce Benward, Sightsinging Complete (Dubuque, Iowa: William C. Brown, Inc., 1965).

⁵Maurice Lieberman, Ear Training and Sight Singing (New York: W. W. Norton and Company, Inc., 1959).

⁶Arnold Fish and Norman Lloyd, Fundamentals of Sight Singing and Ear Training (New York: Dodd, Mead, and Company, Inc., 1968).

⁷Charles W. Walton and Harry Robert Wilson, Music Reading Through Singing (Belmont, California: Wadsworth Publishing Company, Inc., 1968).

among those who isolate rhythmic sections from melodic sections in their texts.

Possibly the most fundamental, powerful, and primeval element in music is rhythm; it must surely be the element most closely related to life itself which is so basically oriented rhythmically. All of the intricacies of musical time can be represented by the preciseness of body sensations.

Jaques-Dalcroze refers to the role of the body as the intermediary between aural stimuli and perceptivity of the mind.¹ Carl Seashore affirms that rhythm involves the whole body organism in the responsiveness to measures of time intervals, and that the whole of rhythm involves a two-fold response--perception and reaction.²

If the physical resources are properly trained and perfected in rhythmic delineation, then the resulting clarity of perception will aid the consciousness of musical rhythm.³

Ruckmick⁴ discovered that fundamental cognizance of rhythm required the existence of kinaesthesia, but that the need for muscular movement inclined to disappear without

¹E. Jaques-Dalcroze, Rhythm, Music, and Education (New York: G. P. Putnam's Sons, 1921), p. 8.

²Seashore, op. cit., p. 115.

³Dalcroze, op. cit., p. 83.

⁴James L. Mursell, The Psychology of Music (New York: W. W. Norton and Company, Inc., 1937), pp. 160-164.

necessarily losing the perceptivity of a thoroughly established rhythmic pattern.

Many music educators ask students to use a footbeat, conductor beat, and meter tapping as an aid to rhythmic pattern development while sight singing. It is the opinion of many teachers that a student cannot properly execute rhythms until they can feel them. This sense of feeling rhythms does not come from the thinking part of the brain, but rather from the medula oblongata, the source area of the controls exerted on the movements of the body.¹ Thus it is necessary in the mastering of rhythms that the motor senses be exercised.

Karl Orff and Zoltan Kodaly² stress the necessity of rhythmic activity as a concomitant of the learning process of developing musical percipency. The necessity for practicing scales, arpeggios, broken chords, articulation techniques, and other motor coordination skills is obvious. Conceivably then, a key requirement in total musical achievement could be a unit of study dealing with the problems of reading rhythms in isolation from other problems.

¹Carl C. Francis, Introduction to Human Anatomy (St. Louis: C. V. Mosley Co., 1968), p. 224.

²Zoltan Kodaly, "Folk Song in Pedagogy," Music Educators Journal, LIII, No. 7, p. 59.

It was Brahms, according to Karl Wilson Gehrken's,¹ who first gave voice to the dictum, "In the beginning was rhythm"; and he might well have added, "and, in the end, rhythm is still the most vitalizing and most intriguing and the most tantalizing of the musical elements."²

Summary--It can be seen from the foregoing review of related research studies that all but the Barnes study dealt with rhythm as an isolated and fundamental element of sight singing. Most of these studies have contributed toward an understanding of the relative effectiveness of individual drill and isolated units of learning with regard to rhythmic understanding.

This writer's research has been an attempt to apply two clearly defined, competing sight-singing programs of study based on the "isolated rhythm" and "traditional" concepts to the teaching of thirty students to determine the relative effectiveness of these "isolated rhythm" and "traditional" concepts in teaching sight singing in its beginning stages.

¹Karl Wilson Gehrken's, "Rhythm in Music," Music Educators Journal, XLIX, No. 5, p. 46.

²Ibid.

CHAPTER III

THE DESIGN OF THE RESEARCH PROJECT

It is the purpose of this chapter to describe the research design for the experimental project. The description will include the nature of the two sight-singing groups studied and the materials and techniques utilized in the experiment.

The Sight-Singing Groups

The subjects comprising the experimental and control groups were freshmen at Oklahoma City Southwestern College during the fall session of the 1968-1969 school year. All of the individuals in the groups had little or no previous formal study in sight singing.

The parallel group technique was utilized in arranging and equating the thirty subjects comprising the experimental and control groups. Fifteen students were selected to be members of the experimental group and were equated with fifteen students selected to be members of the control group.

The experimental subjects followed the program of study utilizing the "isolated rhythmic concept" derived for

the study, and the subjects of the control group followed the program of study utilizing the "traditional" concepts. Thirty-six class sessions were devoted to teaching each sight-singing program of study. The two groups were equated on the basis of group averages in terms of musical achievement and musical aptitude.

The tests for equating and upon which the group averages were based are:

1. The DeVon Helbling Sight-Singing Test (raw scores)
2. The Aliferis Music Achievement Test: College Entrance Level (raw scores)
3. The Seashore Tests (1939 Revision, Series A) for Sense of Pitch, the Sense of Rhythm, and Tonal Memory (raw scores)

The Helbling Sight-Singing Test consists of five melodies that contain a sampling of the tonal and rhythmic characteristics taught in the two competing sight-singing classes. These characteristics include major and minor keys; commonly used note and rest values; simple and compound meters; chromatic neighbor tones and passing tones; melodic tonal patterns that imply harmonies on the tonic, dominant, dominant-seventh, and subdominant chords; scalewise patterns; rhythm patterns involving the triplet, dotted-eighth-sixteenth note combination; and division of the beat into eighth and sixteenth note combinations. The melodies are

also similar in terms of level and difficulty. (See the illustration on page 27.)

The Helbling Sight-Singing Test was checked for reliability by the author, who utilized the test-retest method, and was found to have a reliability coefficient of .97. Also, a high content validity is claimed for the test by the author.

In using the Helbling Sight-Singing Test as part of the equating procedure in terms of group averages, the mean scores of the sight-singing groups were compared. Since there was a mean difference of 10.6 between the two groups, the t test was used to determine whether the difference is statistically significant. Since the confidence level did not reach .05, the mean difference was not considered significant.¹ The following formula was used for the t test of significant.²

$$t = \frac{\bar{X}_1 - \bar{X}_2}{S - D}$$

To apply the t test, the two sets of scores were arranged in separate columns and listed in terms of descending

¹For justification of this confidence limit, see Allen Edwards, Statistical Methods for the Behavioral Sciences (New York: Rinehart and Company, Inc., 1954), p. 241, and Paul Bloomers and E. F. Lindquist, Elementary Statistical Methods in Psychology and Education (Boston: Houghton-Mifflin Company, 1960), p. 281.


²Helen Walker and Joseph Lev, Statistical Inference (New York: Henry Holt Company, 1953), p. 152, and Edwards, op. cit., p. 501.

Melodies for Sight Singing

1. $\text{♩} = 152$



2. $\text{♩} = 100$



3. $\text{♩} = 76$



4. $\text{♩} = 66$



5. $\text{♩} = 126$



numerical value. With this arrangement of each set of scores, individual scores between the two sets of scores were then matched in terms of their positions within the columns. This arrangement made it possible to determine whether the two groups were equated on the basis of group averages. The results of this equating procedure is shown in Table 1. The test for measuring musical achievement included items to determine the student's power of auditory-visual discrimination of melodic, harmonic, and rhythmic elements and idioms. Since the Aliferis Music Achievement Test (College Entrance Level) measures these particular items, it was used in this phase of the equating procedure.

In each question the candidate is asked to choose the musical notation from the four alternatives which matches the melody, harmony, or rhythm he has heard played. The instructions to the candidates are given orally and are fully set forth in the manual. The music is recorded on a standard tape played at 7 1/2 ips. The utilization of the tape recording assures uniformity in presentation and, consequently, maximum reliability. The Aliferis Music Achievement Test is a well-documented and thoroughly developed test.¹ It may be used with confidence for measuring the music student's power of auditory-visual discrimination of melodic, harmonic, and rhythmic elements and idioms. A reliability coefficient of

¹James Aliferis, Aliferis Music Achievement Test Manual: College Entrance Level (Minneapolis: University of Minnesota Press, 1954), pp. 12-16.

TABLE 1

RESULTS OF EQUATING THE TWO SIGHT-SINGING GROUPS
IN TERMS OF THE HEIBLING SIGHT-SINGING TEST

Scores ^a			
Experimental Group		Control Group	
D. M.	218	M. M.	195
P. M.	197	B. M.	191
B. H.	175	E. W.	172
J. T.	162	W. C.	169
G. M.	131	L. G.	152
D. F.	123	O. T.	148
J. R.	117	J. G.	133
O. B.	114	L. A.	117
J. S.	93	A. B.	93
C. M.	74	M. D.	82
F. D.	53	W. H.	78
A. R.	48	K. W.	64
H. K.	38	B. Y.	59
E. S.	27	I. B.	56
L. M.	16	D. M.	36
Mean ^b	105.7		116.3

^aScores equal number of correct responses.

^bMean difference of 10.6 is not statistically significant at confidence limits most frequently used. (See footnote 1, page 26.)

.88 is claimed by the publisher for the test as well as high content validity.

To determine whether the two sight-singing groups were equated in terms of musical achievement, the t test of significance was applied to the two sets of scores derived from administering the Aliferis Music Achievement Test. Again, the two sets of scores were arranged in separate columns and listed in terms of descending numerical value from top to bottom. With this arrangement of each set of scores, individual scores between the two sets of scores were then matched in terms of their positions within the columns. This arrangement made it possible to determine whether the two sight-singing groups were equated on the basis of group averages in regard to musical achievement. The results of this equating procedure is shown in Table 2, page 31.

To determine whether the two sight-singing groups were equated in terms of musical aptitude, the Seashore Tests for the Sense of Pitch, the Sense of Rhythm, and Tonal Memory were used since they are generally used for this purpose. Although sufficient validity for these tests to predict adequately musical success and measure musical talent is questioned by some authorities, the tests detect certain abilities for perceiving elements that function consistently in musical situations, particularly the musical learning situations involved in the proposed sight-singing programs of study. The elements referred to include the

TABLE 2

RESULTS OF EQUATING THE TWO SIGHT-SINGING GROUPS
IN TERMS OF THE ALIFERIS ACHIEVEMENT TEST:
COLLEGE ENTRANCE LEVEL

Scores			
Experimental Group		Control Group	
D. M.	40	B. M.	37
J. T.	33	M. M.	34
P. M.	33	L. G.	32
H. K.	32	W. H.	31
B. H.	31	O. T.	29
O. B.	28	W. C.	28
G. M.	25	E. W.	27
D. F.	24	A. B.	26
J. R.	22	J. G.	24
F. D.	20	M. D.	22
J. S.	20	L. A.	21
C. M.	20	B. Y.	20
A. R.	17	K. N.	20
L. M.	17	I. B.	17
E. S.	10	D. M.	16
Mean ^a	25.0		25.6

^aMean difference of .6 is not significant.

sense of pitch, memory for tonal relationships in terms of pitch, and note relationships in terms of rhythm.¹

The Seashore Test for Sense of Pitch consists of fifty pairs of tones. The second tone of each pair is higher, lower, or the same as the first tone. The listener responds to the pairs of tones by indicating whether the second tone is higher or lower in pitch than the first. The author claims high content validity and a reliability coefficient of .84. The results of administering the test indicated the same mean score for both groups. (See Table 3, page 33.)

The Seashore Test for Sense of Rhythm consists of thirty pairs of rhythmic patterns (non-melodic). The rhythmic patterns vary from seven to nine tones in length and are set to simple triple, simple quadruple, and simple quintuple. The listener responds to the pairs of stimuli in terms of "same" or "different." The author claims high internal validity and a reliability coefficient of .64. To determine whether the two sight-singing groups were equated, the t test was applied in the same way it was applied to the Aliferis Music Achievement Test. The difference of .74 between the mean score of the two groups was not found to be statistically significant. (See Table 4, page 34.)

¹Paul R. Lehman, Tests and Measurements in Music (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968), p. 62.

TABLE 3

RESULTS OF EQUATING THE TWO SIGHT-SINGING GROUPS
IN TERMS OF THE SEASHORE MEASURE OF
MUSICAL TALENT FOR PITCH

Scores ^a			
Experimental Group		Control Group	
J. T.	52	A. B.	49
D. F.	51	W. C.	47
O. B.	48	M. M.	47
J. R.	48	L. A.	47
D. M.	47	W. H.	45
P. M.	46	O. T.	44
J. S.	46	B. M.	44
F. D.	44	E. W.	43
L. M.	44	M. B.	41
B. H.	43	L. G.	41
C. M.	41	D. M.	40
E. S.	40	J. G.	39
H. K.	40	K. H.	37
G. M.	29	T. B.	36
A. R.	14	B. Y.	33
Mean ^b	42.2		42.2

^aScores equal the number of correct responses.

^bThe Mean score for both groups is the same.

TABLE 4

RESULTS OF EQUATING THE TWO SIGHT-SINGING GROUPS
IN TERMS OF THE SEASHORE MEASURE OF
MUSICAL TALENT FOR RHYTHM

Scores ^a			
Experimental Group		Control Group	
D. F.	32	E. W.	31
D. M.	31	W. C.	30
B. H.	30	M. M.	30
P. M.	30	J. G.	29
O. B.	29	L. G.	29
C. M.	28	B. M.	28
J. T.	28	M. B.	28
A. R.	28	O. T.	27
H. K.	27	W. H.	26
L. M.	27	L. A.	25
J. R.	26	D. M.	25
J. S.	25	I. B.	24
E. S.	24	A. B.	24
G. M.	24	B. Y.	23
F. D.	23	K. W.	22
Mean ^b	27.47		26.73

^aScores equal number of correct responses.

^bMean difference of .74 is not significant.

The Seashore Test of Tonal Memory consists of thirty pairs of non-melodic sequences of tones in spans of four, five, and six notes. The listener responds to each pair by indicating the number which note in the second group is different from the first. As a result of applying the t test, the mean difference of .06 is not significant. (See Table 5, page 36.)

Materials of the Experiment

The Sight-Singing Test

The Helbling Sight-Singing Test described earlier as part of the means for equating the two sight-singing groups was also used as a pre-test, midterm test, and post-test to measure the relative progress of the experimental group and the control group.

The validity of the test was determined in terms of "content validity." The five melodies chosen for sight singing on the test, and found on page 27, correspond to the type and level of difficulty of the melodies intended as the teaching-learning goal of the programs of study. The goal was the development of the ability to sight sing relatively simple, non-modulatory, melodies in minor and major keys which contain the characteristics related on page 25. Major and minor keys were represented in the five melodies, types of meter included were simple quadruple, simple triple, simple quintuple, and compound quadruple; note and rest values included were half, quarter, eighths, and sixteenth;

TABLE 5

RESULTS OF EQUATING THE TWO SIGHT-SINGING GROUPS
IN TERMS OF THE SEASHORE TEST
OF TONAL MEMORY

Scores ^a			
Experimental Group		Control Group	
G. M.	30	J. G.	29
J. T.	30	O. T.	29
O. B.	30	E. W.	28
J. S.	28	M. M.	28
B. H.	28	W. H.	28
D. M.	28	W. C.	28
A. R.	27	B. M.	27
D. M.	26	A. B.	27
L. M.	26	M. B.	27
D. F.	25	D. M.	26
E. S.	24	K. H.	25
J. R.	24	I. B.	25
H. K.	23	L. G.	24
F. D.	22	L. A.	23
C. M.	20	B. Y.	17
Mean ^b	26.00		26.06

^aScores equal number of correct responses.

^bMean difference of .06 is not significant.

melodies three and four contain chromatic auxiliary and passing tones; melodies one and two contain harmonic implication of the tonic, dominant, dominant-seventh, and subdominant chords. The test was checked for reliability by the test-retest method and the reliability coefficient was found to be .97.

The two competing programs of study

The basic learning materials of the two programs of study were developed into daily lesson plans of learning materials. These daily lesson plans were then organized into thirty-two lessons for each program of study. The sight-singing midterm test and post-test took up the other four class sessions. The implications concluded from the "isolated rhythm" and "traditional" concepts were utilized in working out procedures for each lesson. The procedures and materials are given in detail in Appendices A, B, and C.

Experimental techniques

The Helbling Sight-Singing Test was used as a pre-test, midterm, and post-test to measure the relative progress of the two sight-singing groups. Each member of the two groups was given the pre-test, midterm test, and post-test, under similar conditions. Each time the test was administered by the investigator in the same room, with the same

equipment, and following the same procedure. The test procedure was as follows:

1. The metronome was set to the designated tempo for melody number one and the pitch of the first note was sounded on the piano.
2. The student was allowed a few seconds to look over the melody.
3. The tape recorder was started.
4. The student announced his name.
5. The pitch of the first note of the melody was sounded again.
6. The metronome was turned off.
7. The student sang the melody on the neutral pitch of "la." Singing by actual pitch names, numbers, and/or syllables was permitted.
8. Immediately following the singing of the melody, the tape recorder was turned off.
9. For each succeeding melody the same procedure was followed.

Following the pre-testing of the groups, each group participated in the appropriate sight-singing program of study, which involved thirty-two class sessions for each group. The class sessions were held on Tuesdays and Thursdays from 10:30 a.m. to 12:15 p.m. and were conducted in the same room.

The experimental group met during the first half of the class period on Tuesday and during the last half of the class period on Thursday. The control group met during the last half of the class period on Thursday and during the first half of the class period on Tuesday.

Contact was made with class absentees to see that the learning material presented during their absence was presented to them in a way similar to that in which it was presented to their classmates.

The sight-singing test was repeated as a midterm test at the middle of the semester and as a post-test at the end of the experimental semester.

To allow for a high degree of objectivity in scoring the test each time it was administered, a tape recorder was used. The use of the tape recorder made it possible to carry out the criteria established for scoring more accurately since tapes can be replayed as often as necessary. The criteria for scoring was as follows:

1. Each correct note in terms of pitch counted one point.
2. If a wrong melodic interval led to a transposition (succeeding pitches correct in terms of the new tonal center), each succeeding note counted as one.

3. Each repeated note that was not called for in the melody subtracted one from the total number of correct responses.
4. Each correct note and rest in terms of rhythmic value counted one.
5. Maintaining the given tempo counted one for each melody.
6. If the tempo was changed, the rhythmic values of notes were interpreted in terms of the new rhythm (tempo).
7. The total score was the total number of correct responses.

The scores from the sight-singing pre-test, midterm test, and post-test were compared to measure the relative progress of the experimental group and the control group.

To compare the relative progress of the experimental group and the control group from the time of the pre-test to the time of the post-test, a set of "difference" scores was computed for each group by subtracting each subject's pre-test score from his post-test score and then finding the mean "difference" score for each group.

The t test was used to determine whether the mean difference between the two sets of "difference" scores could be regarded as statistically significant. This same procedure was used to compare the relative progress of the two sight-singing groups from the time of the midterm test to

the time of the post-test as well as from the time of the pre-test to the midterm. The results of these tests are given in the following chapter.

An arrangement of the two sets of scores resulting from each of these units of progress was made for applying the t test of significance. The arrangement involved the matching of difference scores, justified on the basis that the study involved working in terms of group averages rather than the pairing of individual students. The "difference" scores for each set of scores was arranged in a separate column and listed in terms of descending numerical value from top to bottom. With this arrangement each set of difference scores were matched in terms of their positions within the columns.

In addition to comparing the means of the two sets of "difference" scores on the sight-singing tests as a whole, the progress of the two sight-singing groups was also compared in terms of pitch and rhythm discrimination. Again, the t test was used to determine whether the mean difference between the groups for each of these elements could be regarded as statistically significant. The results of these procedures are included in the following chapter.

Equipment

The equipment used for the sight-singing test each time it was administered included a Wollensak tape recorder,

a Hamilton studio piano, and a Seth Thomas metronome. The tape recorder was used for more accurate scoring of the tests. The piano was used to sound the beginning pitch of each melody on the test. The metronome was used to establish the tempo of each melody before it was sung. The piano and metronome were also used frequently for similar purposes during the class study periods.

An analysis and interpretation of the results of the pre-, midterm, and post-testing as measures of progress will be discussed in the next chapter.

CHAPTER IV

THE ANALYSIS AND INTERPRETATION OF THE DATA

Pre-Test to Post-Test Results

The mean "difference" score¹ for the isolated rhythm group was 78.93. The mean "difference" score for the traditional group was 78.27. The mean difference of .66 in favor of the isolated rhythm group was not found to be statistically significant. (See Table 6, page 44.) The result indicates that neither the isolated rhythm method nor the traditional method is superior in teaching sight-singing for the course as a whole.

Pre-Test to Midterm Test Results

The mean "difference" score for the isolated rhythm group was 51.67. The mean "difference" score for the traditional group was 44.07. The mean difference of 7.60 in favor of the isolated rhythm group was found to be significant at the .05 level of confidence. (See Table 7, page 45.) This result indicates the superiority of the isolated rhythm

¹The "difference" score is the average of the post-test scores minus the average of the pre-test scores.

TABLE 6

COMPARISON OF THE PROGRESS MADE BETWEEN THE PRE-TESTS AND THE POST-TESTS
OF THE TWO SIGHT-SINGING GROUPS

Experimental Group				Control Group			
Name	Pre- Test Scores ^a	Post Test Scores	Differ- ence Scores ^b	Name	Pre- Test Scores ^a	Post Test Scores	Differ- ence Scores ^b
H. K.	38	186	148	B. M.	191	311	120
J. R.	117	263	146	L. G.	152	270	118
O. B.	114	248	134	I. B.	56	170	114
B. H.	175	309	134	W. H.	78	174	96
E. S.	27	159	132	D. M.	36	130	94
A. R.	48	172	124	M. M.	195	291	96
C. M.	74	190	116	K. W.	64	158	94
J. T.	162	220	60	B. Y.	59	151	92
D. F.	123	164	41	O. T.	148	237	89
P. M.	197	237	40	J. G.	133	216	83
F. D.	53	91	38	M. D.	82	141	59
D. M.	218	252	34	W. C.	169	225	56
G. M.	131	160	29	E. W.	172	209	37
J. S.	93	105	12	A. E.	93	127	34
L. M.	16	12	-4	L. A.	117	109	-8
Mean ^c			78.93				78.27

^aPre-test and post-test scores equal number of correct responses.

^bDifference scores equal post-test scores minus pre-test scores.

^cMean difference of .66 is not significant.

TABLE 7

COMPARISON OF THE PROGRESS MADE BETWEEN THE PRE-TESTS AND THE MIDTERM TESTS
OF THE TWO SIGHT-SINGING GROUPS

Experimental Group				Control Group			
Name	Pre-Test Scores ^a	Midterm Test Scores	Difference Scores ^b	Name	Pre-Test Scores ^a	Midterm Test Scores	Difference Scores ^b
H. K.	38	181	143	I. B.	56	172	116
J. R.	117	244	127	L. G.	152	254	102
A. R.	48	144	96	M. M.	195	283	88
E. S.	27	108	81	B. Y.	59	136	77
C. M.	74	141	67	W. H.	78	153	75
J. T.	162	226	64	B. M.	191	261	70
D. M.	218	270	52	D. M.	36	75	39
B. H.	175	213	38	J. G.	133	165	32
D. F.	123	153	30	K. W.	64	86	22
K. M.	16	43	27	O. T.	148	168	20
G. M.	131	156	25	L. A.	117	131	14
P. M.	197	211	14	W. C.	169	181	12
J. S.	93	103	10	A. B.	93	95	2
F. D.	53	56	3	E. W.	172	172	0
O. B.	114	112	-2	M. D.	82	74	-8
Mean ^c			51.67				44.07

^aPre-test and midterm test scores equal number of correct responses.

^bDifference scores equal midterm test scores minus pre-test scores.

^cMean difference of 7.60 is significant at the .05 level of confidence.

group in teaching sight singing for the first half of the course.

Midterm Test to Post-Test Results

The mean "difference" score for the isolated rhythm group was 27.13. The mean "difference" score for the traditional group was 24.2. The mean difference of 7.07 in favor of the traditional group was found to be significant at the .01 level of confidence. (See Table 8, page 47.) This result indicates the superiority of the traditional group in teaching sight singing for the last half of the course.

Pre-Test to Post-Test Results in Terms of Pitch Development

The mean "difference" score for the isolated rhythm group was 21.33. The mean "difference" score for the traditional group was 21.47. The mean difference of .14 in favor of the traditional group was not found to be statistically significant. (See Table 9, page 48.) This result indicates that neither the Isolated Rhythm Method nor the Traditional Method is superior in teaching the development of pitch discrimination for the sight singing course as a whole.

Pre-Test to Post-Test Results in Terms of Rhythm Development

The mean "difference" score for the isolated rhythm group was 58.07. The mean "difference" score for the

TABLE 8

COMPARISON OF THE PROGRESS MADE BETWEEN THE MID-TERM TESTS AND POST-TESTS
OF THE TWO SIGHT-SINGING GROUPS

Experimental Group				Control Group			
Name	Midterm Test Scores ^a	Post Test Scores	Differ- ence Scores ^b	Name	Midterm Test Scores ^a	Post Test Scores	Differ- ence Scores ^b
O. B.	112	248	136	O. T.	168	237	69
B. H.	213	309	96	M. D.	74	141	67
E. S.	108	159	51	D. M.	75	130	55
C. M.	141	190	49	J. G.	165	216	51
F. D.	59	91	35	B. M.	261	311	50
A. R.	144	172	28	W. C.	181	225	44
P. M.	211	237	26	E. W.	172	209	37
J. R.	244	263	19	A. B.	95	127	32
D. F.	153	164	11	W. H.	153	174	21
H. K.	181	186	5	L. G.	254	270	16
G. M.	156	160	4	B. Y.	136	151	15
J. S.	103	105	2	K. W.	86	158	12
J. T.	226	220	-6	M. M.	283	291	8
D. M.	270	252	-18	I. B.	172	170	-2
L. M.	43	12	-31	L. A.	131	109	-22
Mean ^c			27.13				34.2

^aMidterm test scores and post-test scores equal number of correct responses.

^bDifference scores equal post-test scores minus midterm scores.

^cMean difference of 7.07 is significant at the .01 level of confidence.

TABLE 9

COMPARISON OF THE PROGRESS MADE IN THE DEVELOPMENT OF PITCH DISCRIMINATION
OF THE TWO EXPERIMENTAL SIGHT-SINGING GROUPS

Experimental Group				Control Group			
Name	Pre- Test Scores ^a	Post Test Scores	Differ- ence Scores ^b	Name	Pre- Test Scores ^a	Post Test Scores	Differ- ence Scores ^b
J. R.	49	123	74	I. B.	36	94	58
A. R.	24	80	56	L. G.	88	142	54
O. B.	49	100	51	D. M.	14	68	54
E. S.	10	57	47	J. G.	42	92	50
H. K.	14	60	46	W. H.	48	0	48
B. H.	70	112	42	B. M.	104	140	36
C. M.	34	70	36	B. Y.	39	72	33
D. F.	60	87	27	A. B.	42	60	18
J. T.	72	85	13	W. C.	89	101	12
P. M.	93	95	3	M. D.	46	55	9
L. M.	0	0	0	O. T.	96	98	2
F. D.	31	27	-4	K. W.	34	34	0
J. S.	43	23	-20	E. W.	92	89	-3
G. M.	71	29	-42	M. M.	124	113	-11
D. M.	130	82	-48	L. A.	87	49	-38
Mean ^c			21.33				21.47

^aPre-test scores and post-test scores equal number of correct responses.

^bDifference scores equal post-test scores minus pre-test scores.

^cMean difference of .14 is not significant.

traditional group was 58.13. The mean difference of .06 in favor of the isolated rhythm group is not significant. (See Table 10, page 50.) This result indicates that neither the Isolated Rhythm Method nor the Traditional Method is superior in teaching rhythm development for the sight-singing course as a whole.

TABLE 10

COMPARISON OF THE PROGRESS MADE IN THE RHYTHM DEVELOPMENT OF THE TWO
SIGHT-SINGING GROUPS BETWEEN THE PRE-TESTS AND THE POST-TESTS

Experimental Group				Control Group			
Name	Pre- Test Scores ^a	Post Test Scores	Differ- ence Scores ^b	Name	Pre- Test Scores ^a	Post Test Scores	Differ- ence Scores ^b
H. K.	24	126	102	M. M.	71	178	107
B. H.	105	197	92	K. W.	30	127	94
E. S.	17	102	85	O. T.	52	139	87
O. B.	65	148	83	B. M.	87	171	84
D. M.	88	170	82	I. B.	20	96	76
C. M.	40	120	80	L. G.	64	128	64
J. R.	68	140	72	B. Y.	20	79	59
G. M.	60	131	71	M. D.	36	86	50
A. R.	24	92	68	W. H.	30	78	48
J. T.	90	135	45	W. C.	80	124	44
J. D.	22	64	42	D. M.	22	62	40
P. M.	104	141	37	E. W.	80	120	40
J. S.	50	82	32	J. G.	91	124	33
D. F.	63	77	14	L. A.	30	60	30
L. M.	46	12	-34	A. B.	51	67	16
Mean ^c			58.07				58.13

^aMidterm test scores and post-test scores equal number of correct responses.

^bDifference scores equal post-test scores minus midterm test scores.

^cMean difference of .06 is not significant.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The primary purpose of this study was the determination of the relative effectiveness of the "isolated rhythm method" of teaching sight singing. The realization of the concept of the Isolated Rhythm Method of learning to sight sing was utilized in this study. The proper application of the isolated rhythm concept within a framework of a basic curriculum of learning materials for teaching the experimental sight-singing group with a competing sight-singing control group was also a goal of this study.

In order to have a sight-singing test that could be used as a pre-test, midterm test, and post-test to measure the relative progress of the experimental group and the control group, the investigator examined many sight-singing tests. A test was sought which contained the types of melodies for sight singing that were intended as the teaching-learning goal for the course. Following the selection of the DeVon Helbling "Melodies for Sight Singing,"¹ which is a

¹Helbling, op. cit., p. 24.

sight-singing test with an established high reliability coefficient, the investigator administered the test to two groups of freshmen music students at Oklahoma City Southwestern College both as a pre-, midterm, and post-test to measure the relative progress of the two sight-singing groups and as a part of the equating procedure of the two groups. Other tests involved in the equating procedure were as follows:

1. The Aliferis Music Achievement Test: College Entrance Level.
2. The Seashore Test (1939 Revision, Series A) for Sense of Pitch, the Sense of Rhythm, and Tonal Memory.

The two groups utilized the same basic curriculum of learning materials for the sight-singing course as a whole. The only difference was the sequence of the items of learning and the procedures utilized with their presentation. Also, thirty-six class sessions were allocated to teaching both groups at the same hour of the day and by the same instructor, the investigator.

The results of the experiment indicate that neither the isolated rhythm group nor the traditional group excelled in significant progress in sight-singing performance. However, the isolated rhythm group made significantly more progress during the first half of the training period, and the traditional group made significantly more progress during the last half of the training period. The results

of the experiment also indicate no significant difference in progress was made by either sight-singing group in rhythm development or pitch development for the sight-singing course as a whole.

Conclusions

Although neither group's progress was significantly better than the other in terms of the sight-singing course as a whole, it is interesting to observe the significant difference in progress both for the first half and for the last half of the course. The fact that the isolated rhythm group made more significant progress during the earlier stages of the course could be explained on the basis of the isolated rhythm method involving less complex teaching-learning experiences than the traditional method during the earlier stages of the experiment. The fact that the traditional method usually included more items of learning and more involved teaching procedures in any one daily lesson plan during these earlier stages plus the fact the experimental subjects had little or no previous training in an unusual and complicated skill as sight singing is evidently the explanation for the traditional method's added complexity in the beginning stages of the project.

However, the fact that the traditional group made significantly more progress during the later stages of the experiment would indicate that the length of time involved in this type of teaching-learning experience may also have

an effect on the results. This experimental study was concerned with the relative effectiveness of the two methods of teaching sight-singing skill in its very elementary stages during a one-term sight-singing course for the experimental group and the control group.

Limitations

The investigator recognizes certain ways in which the conclusions drawn from this study were limited. These are as follows:

1. There is a lack of tangible evidence, as in other research studies of this type with which the investigator is familiar, that the experimental subject actually conceived the desired thought processes during the teaching-learning experiences in the class sessions and during the practice that occurred outside the regular class sessions.

It is true, however, that a deliberate attempt was made to guide these thought processes appropriately in the procedural setting during each class training period. The fact that the experimental subjects had little or no previous formal training in sight singing would tend to influence their thought processes in the intended manner. Also, the fact that the subjects understood they would be asked to recite individually during the class period in terms of the particular procedures used had a tendency to influence their thought processes in the prescribed manner during their outside practice sessions.

Nevertheless, further research in this area of study could profit from types of controls that go beyond the guidance type of controls used in this study.

2. If the information gained from recent research on the relative difficulty of musical intervals in the context of melody and harmony were applied in working out a curriculum of instructional materials and procedures, the results of future studies in the investigator's area of research might be influenced.

3. The two methods of instruction employed in the experiment were formulated by the investigator and were based on his own interpretations of the learning concepts involved. Further interpretations of the educational theories upon which these concepts were based and their application to the teaching of sight-singing methods and materials might supplement the findings of the present study.

4. The experimental subjects used in the study were music emphasis students in a private Oklahoma junior college. All of the subjects had had little or no background in formal music. Although the use of music emphasis students from the junior college was considered pertinent to the cause of sight-singing pedagogy, sight singing is a part of the junior college curriculum.

Further research may reveal additional information with the use of undergraduate music majors with more pre-college musical training and greater musical aptitude.

Also, the longer duration of music majors' training in this area of the college curriculum may supplement the results of the present study.

5. The experimental subjects utilized in this study represent the upper three fourths of their respective high-school graduating classes. It would be interesting to determine whether the results would be similar with subjects drawn from a student body in a more highly selective institution.

6. A small segment of music learning--that of introductory sight-singing classes--was explored. Exploration of the implications utilized in this study as they relate to more advanced sight-singing methods and materials may reveal additional information on the relative effectiveness of the applications of the concepts.

Recommendations

As a result of recognizing the limitations of the present study, the investigator makes the following recommendations for future research:

1. The development of a methodology which will attempt better direction in treating the variables pertaining to the actual thought processes of the teaching-learning procedures is suggested for future research in this area of study.

2. Investigation into the possible utilization of a research design such as the Solomon Four-Group Design which

would determine the effects of such variables as pre-testing or post-testing, history, and maturation is suggested for future research in this area of study.

3. A longer experimental period utilizing undergraduate music students as experimental subjects is recommended to determine the influence of the length of training period on the relative effectiveness of the application of the concepts of this type of population.

4. The utilization of undergraduate music majors who have had more background in musical training and aptitude is recommended to determine what effects this type of background would have on the results of the experiment.

5. The utilization of undergraduate music majors who are enrolled in a music degree program at an institution whose enrollment represents the upper quartile of their high-school graduating classes is recommended to determine what effects this type of background would have on the results of the experiment.

BIBLIOGRAPHY

BIBLIOGRAPHY

Books

- Aliferis, James. Aliferis Music Achievement Test Manual. (College Entrance Level), Minneapolis: University of Minnesota Press, 1954.
- Bartholomew, E. F. Relation of Psychology to Music. Rock Island: Lutheran Augustana Book Concern, 1899.
- Bauman, Alvin. Elementary Musicianship. New York: Prentice-Hall Inc., 1947.
- Benward, Bruce. Sightsinging Complete. Dubuque, Iowa: William C. Brown, Inc., 1965.
- Bloomers, Paul, and Lindquist, E. F. Elementary Statistical Methods in Psychology and Education. Boston: Houghton-Mifflin Company, 1960.
- Campbell, Donald, and Stanley, Julian. "Experimental and Quasi-Experimental Designs for Research on Teaching," Handbook of Research on Teaching. Edited by N. L. Gage. Chicago: Rand McNally and Company, 1963.
- Cole, Samuel W., and Lewis, Leak. Melodia. Boston: Oliver Ditson Company, 1909.
- Cooper, Grosvenor W., and Meyer, Leonard B. The Rhythmic Structure of Music. Chicago: University of Chicago Press, 1960.
- Downie, Norville Morgan, and Heath, R. W. Basic Statistical Methods. New York: Harper, 1959.
- Dudley, Lavinia P., ed. The Encyclopedia Americana. New York: Americana Corporation, 1960.
- Earhart, Will. The Meaning and Teaching of Music. New York: M. Witmark and Sons, 1935.

- Edwards, Allen. Statistical Methods for the Behavioral Sciences. New York: Rinehart and Company, Inc., 1954.
- Farneworth, Paul F. The Social Psychology of Music. New York: The Dryden Press, 1958.
- Fish, Arnold, and Lloyd, Norman. Fundamentals of Sight Singing and Ear Training. New York: Dodd, Mead, and Company, Inc., 1968.
- Francis, Carl C. Introduction to Human Anatomy. St. Louis: C. V. Mosley Company, 1968.
- Henry, Nelson V., ed. Basic Concepts in Music Education. The Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I. Chicago: The University of Chicago Press, 1958.
- Jaques-Dalcroz, Emile. Rhythm, Music and Education. New York: G. P. Putnam's Sons, 1921.
- _____. Eurhythmics, Art and Education. New York: A. S. Barnes and Company, 1930.
- Landeck, Bestrice. Children and Music. New York: William Sloane Associates, Inc., 1952.
- Lehman, Paul R. Tests and Measurements in Music. Englewood Cliffs: Prentice-Hall, Inc., 1968.
- Leonard, Charles, and House, Robert. Foundations and Principles of Education. New York: McGraw-Hill Book Company, Inc., 1959.
- Lieberman, Maurice. Ear Training and Sight Singing. New York: W. W. Norton and Company, Inc., 1959.
- Lundin, Robert W. An Objective Psychology of Music. New York: The Ronald Press Company, 1953.
- Morgan, Hazel N., ed. Music in American Education, Music Education Source Book, Number 2. Washington, D.C.: Music Educators National Conference, 1955.
- Murphy, Howard A. Teaching Musicianship. New York: Coleman-Ross Company, Inc., 1950.
- Mursell, James L. "Growth Processes in Music Education," Sixth Report of the Committee on Basic Concepts in Music Education, Fifty-Seventh Yearbook of the National Society for the Study of Education, Part I. Chicago: The National Society for the Study of Education, 1958.

- Mursell, James L. Psychology for Modern Education. New York: W. W. Norton and Company, Inc., 1952.
- _____. The Psychology of Music. New York: W. W. Norton and Company, Inc., 1937.
- Mursell, James L., and Glenn, Mabelle. The Psychology of School Music Teaching. New York: Silver-Burdett Company, 1938.
- McHose, Allen Irvine, and Tibbs, Ruth Northrup. Sight Singing Manual. New York: Appleton-Century-Crofts, Inc., 1944.
- McHose, Allen Irvine. Teacher's Dictation Manual. New York: F. S. Crofts and Company, 1948.
- McNemar, Quinn. Psychological Statistics. Second edition. New York: John Wiley and Sons, Inc., 1955.
- Newman, William S. The Pianist's Problems. New York: Harper and Brothers Publishers, 1950.
- Ortman, Otto. Problems in the Elements of Ear-Dictation. Baltimore: Peabody Conservatory of Music, 1934.
- Ottman, Robert W. Music for Sight Singing. Englewood Cliffs: Prentice-Hall Company, Inc., 1955.
- Perham, Beatrice. Music in the New School. Chicago: Neil A. Kjos Music Company, 1947.
- Pitts, Lilla Belle. The Music Curriculum in a Changing World. New York: Silver-Burdett Company, 1944.
- _____. The Developmental Approach to Music. New York: Ginn and Company, 1950.
- Ross, C. C., and Julian C. Stanley. Measurement in Today's Schools. Third edition. New York: Prentice-Hall, Inc., 1954.
- Rubinstein, Beryl. The Pianist's Approach to Sight-Reading and Memorization. New York: Carl Fischer, Inc., 1950.
- Sachs, Curt. Rhythm and Tempo. New York: W. W. Norton and Company, 1953.
- Seashore, Carl E. The Psychology of Musical Talent. Boston: Silver-Burdett and Company, 1919.

- Seashore, Carl E. Psychology of Music. New York: McGraw-Hill Book Company, Inc., 1938.
- Sessions, Roger. Harmonic Practice. New York: Harcourt, Brace, and Company, 1951.
- Siegel, Sidney. Non-Parametric Statistics for the Behavioral Sciences. New York: McGraw-Hill Book Company, Inc., 1956.
- Siegal, Sidney. An Introduction to Educational Research. New York: The MacMillan Company, 1958.
- Tatsuoka, Marice, and Tiedeman, David. "Statistics as an Aspect of Scientific Method in Research on Teaching," Handbook of Research on Teaching. Edited by N. L. Gage. Chicago: Rand McNally and Company, 1965.
- Thomson, William. Introduction to Music Reading. Belmont, California: Wadsworth Publishing Company, Inc., 1966.
- Thorndike, E. L. Human Learning. New York: The Century Company, 1931.
- _____. The Fundamentals of Learning. New York: Teacher's College, Columbia University, 1932.
- Thorpe, Louis P. "Learning Theory and Music Teaching," Seventh Report of the Committee on Basic Concepts in Music Education. Fifty-Seventh Yearbook of the National Society for the Study of Education. Part I. Chicago: The National Society for the Study of Education, 1958.
- _____, and Schmuller, Allen M. Contemporary Theories of Learning. New York: The Ronald Press Company, 1954.
- Travers, Robert M. Essentials of Learning. New York: MacMillan Company, 1963.
- Walker, Helen, and Lev, Joseph. Statistical Inference. New York: Henry Holt Company, 1953.
- Walton, Charles W., and Wilson, Harry Robert. Music Reading Through Singing. Belmont, California: Wadsworth Publishing Company, Inc., 1968.
- Wedge, George Anson. Ear Training and Sight Singing. New York: G. Shirmer, 1922.
- _____. Advanced Ear Training and Sight Singing. New York: G. Shirmer, 1922.

Williams, Abdy C. F. The Rhythm of Modern Music. London: MacMillan and Company, Limited, 1909.

Young, Pauline V., and Schmit, Calvin F. Scientific Social Surveys and Research. Englewood Cliffs: Prentice-Hall, Inc., 1961.

Periodicals

Abram, Jacque. "Talent Can Be Taught," Musical America, LXXXII, No. 12 (December, 1962), p. 59.

Barnes, Edward R. "The Fourth R--Rhythm," The Instrumentalist, XVII, No. 2 (October, 1962), pp. 48-49.

Barris, Chester. "It's Not Theory, It's Music," The Etude Magazine, LXXV, No. 3 (March, 1957), p. 42.

Blair, Gladys. "Should You Teach Children to Play by Ear?" Music Educators Journal, LI, No. 1 (September-October, 1964), pp. 94-97.

Buchanan, Walter. "Objective Tests for Performance," Educational Music Magazine, XXXI, No. 6 (November-December, 1951), pp. 12-13.

Choate, Robert A. "Tanglewood Symposium Project," Music Educators Journal, LIII, No. 8 (April, 1967), p. 46.

Clark, Katherine. "Keyboard Sight Reading: Observations of a Teacher," Music Educators Journal, XLIX, No. 3 (January, 1963), p. 88.

Drake, R. M. "Place and Use of Music Tests," Education, LIX, No. 5 (May, 1939), pp. 544-48.

Fitzgerald, Albert. "The R. H. Factor in Teaching," Oklahoma School Music News, VI, No. 3 (February, 1960), p. 3.

Flagg, Marion. "The Orff System in Today's World," Music Educators Journal, LIII, No. 4 (December, 1966), p. 30.

Fuller, Buckminster. "The Music of the New Life," Music Educators Journal, LIII, No. 2 (October, 1966), p. 52.

Gehrken, Karl W. "Rhythm in Music," Music Educators Journal, XLIX, No. 5 (April-May, 1963), pp. 45-46.

_____. "Why Can't College Students Read Better?" The Etude Magazine, LXIX, No. 12 (December, 1951), p. 23.

- Getz, Russell P. "The Effects of Repetition on Listening Response," Journal of Research in Music Education, XIV, No. 3 (Fall, 1966), p. 178.
- Gildersleeve, G. "Standards and the Evaluation and Measurement of Achievement in Music," Music Education, pp. 195-206. The Thirty-Fifth Yearbook of the National Society for the Study of Education, Part II. Bloomington, Illinois: Public School Publishing Company, 1936.
- Giles, Allen, and Ricci, Robert. "An Experimental Music Curriculum for Gifted High School Students," Music Educators Journal, LIII, No. 3 (November, 1966), p. 57.
- Granacher, Paul. "The Nature of Rhythm," Music Educators Journal, L, No. 4 (February-March, 1964), pp. 81-82.
- Hammer, Harry. "An Experimental Study of the Use of a Tachistoscope in the Teaching of Melodic Sight Singing," Journal of Research in Music Education, XI, No. 1, p. 44.
- Harstad, Duff. "Teach them to Read," Music Educators Journal, XLI, No. 3 (January, 1955), p. 59.
- Hartley, J. C. "Music-Reading Skills in the Elementary Grades," National Education Association Journal, XLIII, No. 2 (October, 1954), pp. 404-405.
- Higgins, Martin J. and Merwin, Jack C. "Assessing the Progress of Education in Music," Music Educators Journal, LIII, No. 8 (April, 1967), p. 52.
- Hoover, Walter S. "Rhythm Reading Made Simple," Fanfare, VI, No. 3 (1963), pp. 10-13.
- Horn, Dorothy D. "Music Theory for High School Students," Music Educators Journal, XLVI, No. 3 (November, 1960), pp. 74-75.
- Hosmer, Helen M. "The Importance of Sight-Singing," Music Journal, XV, No. 4 (July-August, 1957), pp. 5-6.
- Hughes, William O. "Planning Educative Experiences in Junior High School General Music," Music Educators Journal, LII, No. 3 (January, 1966), p. 76.
- Hutton, Doris. "A Comparative Study of Two Methods of Teaching Sight-Singing in the Fourth Grade," Journal of Research in Music Education, I, No. 3 (Fall, 1953), pp. 119-26.

- Jacobs, Robert L. "A Gestalt Psychologist on Music," The Music Review, XVII (August, 1956), pp. 185-188.
- John, Robert W. "Our Forefather's Favorite System," Educational Music Magazine, XXXIV, No. 5 (September-October), p. 54.
- Jones, Marjorie Dana. "Sight Reading All Important," The Etude Magazine, LXXV, No. 3 (March, 1957), p. 17.
- Kleeman, Francis Alice. "Musicology for the Theory Teacher," Music Educators Journal, XLV, No. 4 (February-March, 1959), pp. 50, 52, 77.
- Kodaly, Zoltan. "Folk Song in Pedagogy," Music Educators Journal, LIII, No. 7 (March, 1967), p. 59.
- Kuhn, Wolfgang. "Ear Training for the Beginning Instrumentalist," The Instrumentalist, XVII, No. 3 (November, 1962), pp. 38-40.
- Kyme, George H. "An Experiment in Teaching Children to Read Music with Shape Notes," Journal of Research in Music Education, VIII, No. 1 (Spring, 1960), p. 3.
- Leonhard, Charles. "Philosophy of Music Education," Music Educators Journal, LII, No. 1 (September, 1965), p. 58.
- _____. "An Easier Way to Read Music," Music Journal, XI, No. 3 (March, 1953), p. 28.
- Lowens, Irving, and Britton, Allen P. "The Easy Instructor (1798-1831): A History and Bibliography of the First Shape Note Tune Book," Journal of Research in Music Education, I, No. 1 (Spring, 1953), p. 32.
- Menerth, Edward F. "Singing in Style: Modern," Music Educators Journal, LIII, No. 5 (January, 1967), p. 101.
- Miessner, W. Otto. "How to Master Rhythms," Music Educators Journal, LIII, No. 3 (November, 1966), pp. 48-49.
- O'Brian, Cyril C. "Part and Whole Methods in the Memorization of Music," Journal of Educational Psychology, XXXIV, No. 12 (December, 1943), pp. 552-60.
- Palmer, Dayton. "So Johnny, You Can't Read Music?" Music Educators Journal, XLVI, No. 5 (April-May, 1960), p. 83.

- Petzold, Robert G. "The Perception of Music Symbols in Music Reading by Normal Children and by Children Gifted Musically," The Journal of Experimental Education, XXVIII, No. 6 (June, 1960), pp. 271-319.
- Reichenback, Herman. "Gestalt Psychology and Form in Music," The Journal of Musicology, II, No. 1 (September, 1940), pp. 62-71.
- Reimer, Bennett. "Effects of Music Education: Implications from a Review of Research," Journal of Research in Music Education, XIII, No. 3 (Fall, 1965), pp. 147-158.
- Ross, Robert W. "What Makes the Music?" Oklahoma School Music News, VII, No. 1 (October, 1956), p. 18.
- Rubin-Rabson, Grace. "Studies in the Psychology of Memorizing Piano Music: III. A Comparison of the Whole and the Part Approach," Journal of Educational Psychology, XXXI (September, 1940), pp. 460-76.
- Schroder, Charles Frederick. "Music Theory Develops Musicianship," The Instrumentalist, XVI, No. 2 (February, 1961), p. 33.
- Selmer, H. A., Inc. "A Compilation of Statistics from Government and Industry Sources," Music Educators Journal, LII, No. 1 (September, 1966), p. 150.
- Stetson, R. B. "A Motor Theory of Rhythm and Discrete Succession," Psychological Review, XII (1905), p. 257.
- Stoutamire, Albert L. "Teaching Rhythmic Notation," Music Educators Journal, LI, No. 2 (November-December, 1964), pp. 91-95.
- Talmdage, William H. "Teaching Time Signatures," Music Educators Journal, XLIX, No. 6 (June-July, 1963), p. 83.
- Taylor, Harold. "The Spirit of Humanism," Music Educators Journal, LIII, No. 1 (September, 1966), pp. 51-53, 107-110.
- Thompson, E. D. "What Shall I Teach?" The Instrumentalist, XIX, No. 7 (February, 1965), pp. 36-37.
- _____. "A Philosophy of Teaching Music Theory," Music Educators Journal, L, No. 6 (June-July, 1964), pp. 72-73.

Thomson, William. "New Math, New Science, New Music," Music Educators Journal, LIII, No. 7 (March, 1967), pp. 30-34, 77-83.

Research Studies

Adams, Sterling C. "An Exploratory Study of the Application of Two Learning Theories to the Teaching of Piano." Unpublished Doctor's dissertation, Indiana University, Bloomington, Indiana, 1962.

Barnes, James W. "An Experimental Study of Interval Drill as It Affects Sight Singing Skill." Unpublished Doctor's dissertation, Indiana University, Bloomington, Indiana, 1960.

Bolden, Joyce Inez. "The Influence of Selected Factors on Growth in Sight Singing and Rhythmic Reading." Unpublished Doctor's dissertation, Michigan State University, Lansing, Michigan, 1967.

Boyle, John David. "The Effect of Prescribed Rhythmical Movements on the Ability to Sight Read Music." Unpublished Doctor's dissertation, The University of Kansas, Lawrence, Kansas, 1968.

Cooper, J. J. "The Development of a Sight-Singing Achievement Test for Use with College Students." Unpublished Doctor's dissertation, University of Colorado, Boulder, Colorado, 1965.

Eberly, L. A. "Part Versus Whole in Memorization of Piano Music." Unpublished Master's thesis, Columbia University, New York, 1921.

Hammer, Harry. "An Experimental Study of the Use of the Tachistoscope in the Teaching of Melodic Sight-Singing." Unpublished Doctor's dissertation, University of Colorado, Boulder, Colorado, 1961.

Helbling, DeVon Willis. "An Experimental Study of the Relative Effectiveness of 'whole' and 'part' methods of Teaching Sight Singing." Unpublished Doctor's dissertation, Indiana University, Bloomington, Indiana, 1965.

Jefferies, Thomas B. "The Effects of Order Presentation and Knowledge of Results on the Aural Recognition of Melodic Intervals." Unpublished Doctor's dissertation, University of California at Los Angeles, Los Angeles, California, 1965.

- Middleton, James A. "A Study of the Effectiveness of the Breath Impulse Technique in the Instruction of Wind Instrument Performers." Unpublished Doctor's dissertation, University of Oklahoma, Norman, Oklahoma, 1967.
- Ottman, Robert William. "A Statistical Investigation of the Influence of Selected Factors on the Skill of Sight Reading." Unpublished Doctor's dissertation, North Texas State College, Denton, Texas, 1956.
- Reeves, William N. "An Exploratory Study of Two Sets of Learning Principles Derived from the Learning Theories of Guthrie and Wheeler as They Relate to the Development of Instrumental Musicianship." Unpublished Doctor's dissertation, The University of Southern California, Los Angeles, California, 1954.
- Simpson, Katherine Elcise. "Contemporary Methods in the Teaching of Ear Training and Sight Singing." Unpublished Master's thesis, Northwestern University, Evanston, Illinois, 1957.

APPENDIX A

GENERAL PROCEDURES UTILIZED IN THE SIGHT-SINGING PROGRAMS

GENERAL PROCEDURES UTILIZED IN THE SIGHT-SINGING PROGRAMS

The organization and sequence of material within the text is so arranged that it can be utilized with any standard theory book. For this reason no specific system of sight reading is recommended. Rather, several optional methods are provided to sight sing melodies and rhythms. The student is requested to use syllables, scale numbers, and letter names in melodic reading although he is often given his choice as to which one he wishes to use. The student is also requested to utilize the one-and counting system as well as the one-ta counting system, although he is frequently allowed his choice.¹

The melodies included in the texts used and the following daily lesson plans for both sight-singing groups are tonal and non-modulatory. The author of the text and the writer in the daily lesson plans seek to provide a balance between:

1. Exercises in the major and minor modes.
2. Exercises using treble and bass clefs.
3. Exercises taken from instrumental and vocal music.

¹Benward, op. cit., p. v.

4. Excerpts from all historical periods.
5. Easy and difficult exercises.

The following seven procedures are recommended to help the student utilize the text effectively:¹

1. Do each rhythmic and melodic study in its entirety. Do not stop to make corrections. Stopping breaks the flow of rhythm and leads to a halting and insecure performance. When you make mistakes, go back and isolate them; practice the weak spots; then, perform the entire study correctly several times before moving to the next.

2. Use the following as a general procedure for each study:

a) Glance through the entire study before attempting to perform it. Look for new rhythmic or melodic problems. Make a mental note of those that might cause trouble and analyze them in relation to the surrounding material.

b) Always look ahead. "Do not keep your eyes on the notes you are performing, but keep them on those that lie ahead."

c) Try to read groups of notes as patterns rather than as a series of individual notes --as you read words and phrases in a book. Reading music note by note is like reading a story letter by letter.

d) Choose a moderate tempo, unless a tempo mark is given. Repeat each study at various tempos.

e) Determine the purpose of each study--the musical problem being treated. "Relate this problem to the music you are studying on your instrument or at your voice lesson."

¹Fish and Lloyd, op. cit., p. xi.

3. When the melody is in the bass, women should sing their part in their own range; when it is in the treble, men should sing their part in their own range. When the melody range is high, it is often easier for men to sing with a light tone--mezzo voce--than in full voice.

4. Locate the first tone of each study on the piano, pitch pipe, etc. However, do not play through a study on the piano or any other instrument except where specifically indicated. Using an instrument will lead merely to rote memorization and will impede learning of sight-singing skills.

5. Don't allow lack of practice facilities to interfere with progress in ear training. One technique that calls for no facilities (other than pencil and paper) is to notate familiar folk songs, hymn tunes, popular songs, or "singing commercials." You can practice this in class or out. After notating a few phrases or an entire piece, you should check your version either by performing it yourself or have a classmate perform it. Another technique is this: As you listen to music, you are to practice visualizing it in musical notation; later, you may check your version against the printed score, if a score is available.

6. If you have problems with rhythm, you are to try singing and clapping the rhythmic patterns of various instrumental parts in symphonic works by Haydn and Mozart.

7. Remember, the important thing is that you practice sight reading often and regularly.

Determining Tempo

The melodies contained in the text and in the sixty-four daily lesson plans were primarily simple duple, simple triple, simple quadruple, and alla breve. Tempo was established by:

1. Utilization of the conductor's patterns.
2. Utilization of rhythmic syllables.
3. Tapping and clapping of rhythmic notation.

After meter feeling and rhythm was established, "tuning-up" exercises follows.

Tuning-Up Exercises

The following "tuning-up" exercises were practiced prior to all melodic singing:

1. The beginning pitch was played from the piano.
2. The student associates the beginning pitch with the scale of the key.
3. The scale of the key is then sung ascending and descending.

Melody Singing

After it had been determined that the students were oriented with regard to key feeling and meter, any or several of the following general procedures were followed:

1. Sing the melodies using scale numbers, syllables, and/or letter names.

2. Sing the melodies while tapping the meter with one hand.
3. Sing the melodies while conducting with one hand and arm.

Rhythm Singing

Students were asked to sing certain exercises observing rhythm only utilizing any or several of the following procedures:

1. Clap the meter; sing the rhythm (using numbers).
2. Say the meter (using numbers); clap the rhythm.
3. Tap the meter with one hand and the rhythm with the other.
4. Half of the class taps the meter while the other half of the class claps the rhythm.

Two-Voice Melodies

Many of the exercises in the text and daily lesson plans were two-voice melodies. Any or several of the following procedures were utilized for singing two-voice melodies:

1. The student sings one voice and plays the other on the piano.
2. The student sings one voice (melody) and another student sings the other voice (melody).
3. Half of the class sings one voice (melody) while the other half of the class sings the second voice (melody).

Two-Voice Rhythms

The general procedures followed for two-voice rhythms were any or several of the following:

1. One student recites the rhythm of the upper line while another student recites the rhythm of the lower line.
2. A single student recites the rhythm of the upper line while clapping the rhythm of the lower line.
3. A single student taps the rhythm of the upper line with one hand and the rhythm of the lower line with the other hand.

Interval Drill

Interval drill is included after major and minor scale singing has been mastered. The intervals of the major second and minor second will be introduced first since they are included within the major and minor scales. The remaining intervals found within the major scale (the intervals formed between the tonic pitch and the other pitches within the scale) are introduced and are specifically the perfect unison, perfect fourth, perfect fifth, and perfect octave. Also included within the major scale are the thirds, sixths, and sevenths which are major in quality. Remaining intervals are taught as alterations of the intervals found within the major scale (i.e., minor, augmented, and diminished intervals). Large intervals are also introduced as inversions of smaller intervals through the utilization of the theory of inversion.

Intervallic drill is included in the majority of the daily lesson plans for both sight-singing groups. The student is requested to do the following manipulations:

1. The student sings the upper note of any given melodic interval when the lower note is given from the piano.
2. The student sings the lower note of any given melodic interval when the upper note is given from the piano.
3. The student recognizes and names melodic and harmonic intervals when the upper and lower notes are played from the piano.

Triad Study

The study of triads is included along with the section of the text containing melodies including harmonic implications. The major triad (tonic triad) is introduced in fundamental order, first inversion, and second inversion. The student is expected to do the following:

1. Sing the major triad in fundamental order from the given:
 - a) root (1-3-5-3-1)
 - b) 3rd (3-1-3-5-3)
 - c) 5th (5-3-1-3-5)
2. Sing the major triad in first inversion from the given:
 - a) root (8-5-3-5-8)
 - b) 3rd (3-5-8-5-3)
 - c) 5th (5-3-5-8-5)
3. Sing the major triad in second inversion from the given:
 - a) root (8-5-8-3-8)
 - b) 3rd (3-8-5-8-3)
 - c) 5th (5-8-3-8-5)

Similarly, the remaining triads are introduced as the students understanding of triadic singing is advanced. Finally, the dominant-seventh chord in root position is included in the chordal drills.

Dominant-Seventh Chord

The dominant seventh chord (major-minor seventh) is introduced in fundamental order only. However, it is sung from the root, third, fifth, and seventh. The following is the suggested practice procedure for the arpeggiation of the dominant-seventh chord:

1. Sing the dominant-seventh chord in fundamental order from the root (1-3-5-7-5-3-1).
2. Sing the dominant-seventh chord in fundamental order from the third (3-1-3-5-7-5-3).
3. Sing the dominant-seventh chord in fundamental order from the fifth (5-3-1-3-5-7-5).
4. Sing the dominant-seventh chord in fundamental order from the seventh (7-5-3-1-3-5-7).

Chordal Study

Chordal study is limited, primarily, to the knowledge required for understanding chord-like skips. As the student is able to sing the triads, they are also included and related to relative triadic functions in related literature. The following procedures were utilized for the study of implied chords:

1. Student brackets outlined triads and seventh-chords in given melodies.

2. Student analyzes bracketed triadic and seventh-chord implications.
3. Student sings the isolated triads and chords out of the context of the melody.
4. Student sings the exercise utilizing numbers, syllables, or pitch names as in the usual melodic drills.

Melodic and Rhythmic Memory

Rhythmic and melodic memory drill were also included in the daily lesson plans. After singing certain given melodies two or more times, the student is to perform the following procedures:

1. Sing the melody with only the rhythmic notation as a guide (rhythm notation is on a separate sheet).
2. Sing the melody with only the pitch notation as a guide (pitch notation is on a separate sheet).
3. Sing the exercises without guides or helps (entirely from memory).

Harmonic Implications

As the student gains proficiency in the analysis and bracketing procedure, he is requested to determine chord quality from harmonic dictation. The following procedures were utilized in this facet of the training program:

1. The instructor plays a harmonic progression from the piano (excluding non-harmonic tones).
2. Student responds by singing the chord in its root position.

3. Student determines the triad factor in the soprano. (The student matches the soprano and arpeggiates down until he finds the root.)
4. The student determines the triad factor in the bass. (The student matches the bass note and arpeggiates down until he finds the root. The root can be determined by the fact that the root down to the fifth will be the only interval larger than the third.)

Dictation, Melody Completion, and Error Detection

It was hoped that certain difficulties which students experience in writing down melodies and rhythms from dictation could be avoided by avoiding faulty procedures.

The following elements were generally given in regard to dictation, melody completion, and error detection:

1. Meter signature.
2. Key signature.
3. Beginning pitch.

Generally, the following schedule was adhered to:

1. First playing--Student writes melody/rhythm.
2. Second playing--Student writes melody/rhythm.
3. Third playing--Student completes melody and rhythm and double checks his work.
4. Fourth playing--Utilized only when considered necessary, especially for the students who were not able to complete the exercise during the three playings.

Rhythmic Dictation

The following techniques were often valuable in rhythmic dictation:

1. Horizontal strokes were used to indicate the pulse of the tempo.

- - - - -

2. Vertical strokes were written under the horizontal strokes to indicate the number subdivisions of each pulse.

/ // / // / / /

3. Finally, the actual rhythmic notation was written.

♪ ♪ ♪ ♪ ♪ ♪ ♪

Melodic Dictation

A. Control Group

The following suggestions were made to the students in the control group taking melodic dictation.

1. Listen to the entire excerpt before writing tones down. (Sing the excerpt quietly in your mind.)
2. Determine whether the melody begins on 1, 3, or 5. (Beginning with the wrong tone can make succeeding tones wrong.)
3. Set down the correct key signature and write the scale-step numbers for the dictated melody. (Write the melody in notation without rhythm.)
4. Establish the meter by counting the number of unaccented beats between the strong beats.
5. Determine the rhythm between the strong beats.

B. Experimental Group

1. Establish the pulse of the excerpt.
(Horizontal strokes may be utilized.)
2. Establish the subdivisions within the beat unit. (Vertical strokes may be utilized for this process.)
3. Listen for the melody and notate it using melodic syllables or numbers.
4. Determine proper placement of strong pulses for proper division into measures.
5. Notate the rhythm and pitch on the staff and double check the results.

Melody (Rhythm) Completion

For those exercises dealing with melody completion, the first phrase or first measure(s) were given. The following procedures were then followed to complete the melody and/or rhythms:

1. The given phrase or measure(s) is played along with an additional phrase or measure(s).
2. A student is selected to sing the additional phrase.
3. A second student is selected to sing the phrase again.
4. The entire class is asked to repeat the phrase that has been heard.
5. The class then is instructed to complete and notate (transcribe) the new phrase.
6. Remaining phrases are completed as the preceding phrases were completed.

Error Detection

Error detection involves the student's ability to discover errors within an incorrectly notated melody from literature. The incorrectly notated version is given to the students (indicated "b" in the lesson plans) so that they may hear the correct version (indicated "a" in the lesson plans) and will be exposed to new literature without incorrect notation. The following procedures were used for error detection:

1. The correct version is played from the piano.
2. Students circle the errors contained on their copies. (Errors were melodic and rhythmic.)
3. Students rewrite the melody with correction.

The text was periodically used for error detection at which time the students observe the correct copy in their text and hear incorrect versions played from the piano.

Procedure Departures

Procedures utilized other than those described on the preceding pages of this outline of procedures will be noted on the individual plans as "Procedure Departures" (P. D.) and will be explained in each individual situation.

APPENDIX B

DAILY RECORD OF PROGRESS OF THE SIGHT-SINGING GROUP
UTILIZING THE "ISOLATED RHYTHM" CONCEPT

Lesson Plan

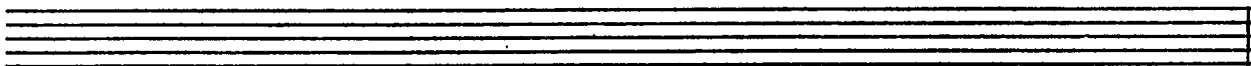
Music Theory 112

Section 1Date Assignment Covered: (Benward) Unit 1 Page(s) 10-11 Exercise(s) 1-10

Learning Materials: Explanation of rhythm, rhythm notation, meter signature, and the function of meter. Common note and rest values.

Illustration: (Benward) Unit 1 Page(s) 10 Exercise(s) 1

Meter: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 Rhythm: 1 3 4 1 2 3 1 1 3 4 1 2 3 4



Literature Utilized

Dictation:

Wkbk.
 Book McGaughey Page(s) 211 Exercise(s) 1-d P.D. Rhythm only.

Error Detection:

Book Ottman Page(s) 5 Exercise(s) 1 P.D. Rhythm only.

Moderato
 a

b

Melody Completion: (Given: First 2 measures)

Book Benward Page(s) 1 Exercise(s) 1 P.D.

Assignment Made: (Benward) Unit 1 Page(s) 10-11 Exercise(s) 1-10

Comments:

Lesson Plan

Music Theory 112

Section 1
Date 2Assignment Covered: (Benward) Unit 1 Page(s) 10-11 Exercise(s) 1-10

Learning Materials: Dictation from Unit I (rhythm only). Further explanation of simple time (one and two-beat values). Also, simple syncopation.

Illustration: (Benward) Unit 1 Page(s) 10 Exercise(s) 4

Meter: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
 Rhythm: 1 2 1 3 1 2 2 3 2 3 1 2 2 3 1 2 1 2 3

Literature Utilized

Dictation:

Book Wbk. McGaughey Page(s) 261 Exercise(s) 4 P.D. Rhythm only.

Mozart: Minuet

Error Detection:

Book Ottman Page(s) 5 Exercise(s) 4 P.D. Rhythm only.
Cangn for 4 Voices

Beethoven

Melody Completion: (Given: First 2 measures)Book Lieberman Page(s) 39, 40 Exercise(s) 1, 2 P.D. Rhythm only.

Assignment Made: (Benward) Unit 2 Page(s) 19-21 Exercise(s) 1-15

Comments: Writing rhythm only from melodic exercises in Unit I.

2/2	2/4	2/8	2/16
3/2	3/4	3/8	3/16
4/2	4/4	4/8	4/16

Lesson Plan

Music Theory 112

Section 1
Date 3Assignment Covered: (Benward) Unit 2 Page(s) 19-21 Exercise(s)

Learning Materials: Simple syncopation and introduction of half-beat values, singing two-voice rhythms, further explanation of divided beat (simple time).

Illustration: (Benward) Unit 2 Page(s) 19 Exercise(s) 1

Meter: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
 Rhythm: 1 2 2 3 3 3 2 3 2 3 2 3 2 3 2 3

Literature Utilized

Dictation:

Book McGaughey Page(s) 25 Exercise(s) a P.D. Rhythm only.

"Bist du bei mir" *Andante* J.S. Bach

Error Detection:

Book Lieberman Page(s) 61 Exercise(s) 6 P.D. Rhythm only.

a

b

Melody Completion: (Given: First 3 measures)Book Lieberman Page(s) 61 Exercise(s) 1 P.D. Rhythm only.

Assignment Made: (Benward) Unit 2 Page(s) 21 Exercise(s) 11-15

Comments: Dictation practice from Unit II, exercises 1-8 (rhythm only).

Lesson Plan

Music Theory 112

Section 1
Date 4Assignment Covered: (Benward) Unit 2 Page(s) 21 Exercise(s) 11-15

Learning Materials: Simple syncopation, rhythmic ostinato, and rhythmic canon.

Illustration: (Benward) Unit 2 Page(s) 21 Exercise(s) 11

Literature Utilized

Dictation:

Book McGaughey Page(s) 25 Exercise(s) 1-b, 2-b P.D. Rhythm only.
 Beethoven: Rondo a capriccio, Op. 129
 Allegro vivace
 J.S. Bach: Suite No. 2 in B minor
 Allegro

Error Detection:

Book Benward Page(s) 15, 22 Exercise(s) 1, 3 P.D. Student makes proper changes in rhythmic notation.
 Mozart: String Qt., K 80

a

b

Melody Completion: (Given: First 1 measures)
 Book Lieberman Page(s) 68 Exercise(s) 44 P.D. Student requested to notate rhythm after singing melody aloud on neutral syllable.

Negro Spiritual

Assignment Made: (Benward) Unit 3 Page(s) 29-31 Exercise(s) 1-10

Comments: Introduction to rhythmic syllables.

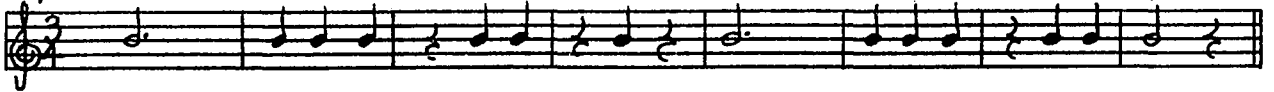
(Complete measure by adding proper rhythmic value with one note only.)

Lesson Plan

Music Theory 112

Section 1
Date 5Assignment Covered: (Benward) Unit 3 Page(s) 29-31 Exercise(s) 1-10

Learning Materials: Simple syncopation, retrograde rhythmic canon, rhythmic crescendo and decrescendo, drill on rhythmic syllables. Introduction to half-beat values.

Illustration: (Benward) Unit 3 Page(s) 29 Exercise(s) 1
Meter: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
Rhythm: 1 2 3 1 2 3 2 3 2 1 2 3 1 2 3 1 2 3

Literature Utilized

Dictation:

Book McGaughey Page(s) 26 Exercise(s) 5-b P.D. Rhythm only.
The Bartered Bride, Act I (Polka, Th I) Smetana

Error Detection:

Book McHose Page(s) 12 Exercise(s) 138, 146 P.D. Student makes proper changes in rhythmic notation.Melody Completion: (Given: First 1 measures)
Book Lieberman Page(s) 49 Exercise(s) 14 P.D. Sing in one rhythm, memorize, and write from memory in other meter.Assignment Made: (Benward) Unit 3 Page(s) 29-31 Exercise(s) 1-10

Comments: Dictation from Unit III, rhythm only.

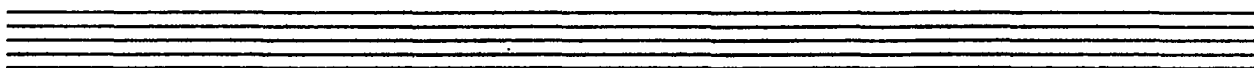
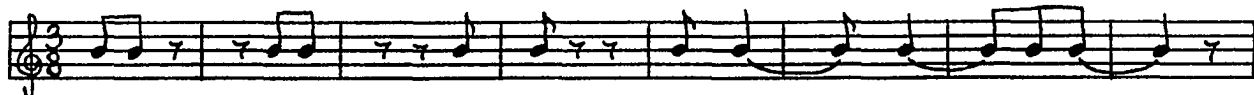
Rhythmic syllables include: 1 and 2 and 3 and 4 and
1 te 2 te 3 te 4 te

Lesson Plan

Music Theory 112

Section 1
Date 6Assignment Covered: (Benward) Unit 3 Page(s) 29-31 Exercise(s) 1-10

Learning Materials: Introduction of quarter-beat values. Explanation of rhythmic augmentation. Explanation of rhythmic syllables. Simple syncopation.

Illustration: (Benward) Unit 3 Page(s) 30 Exercise(s) 5

Literature Utilized

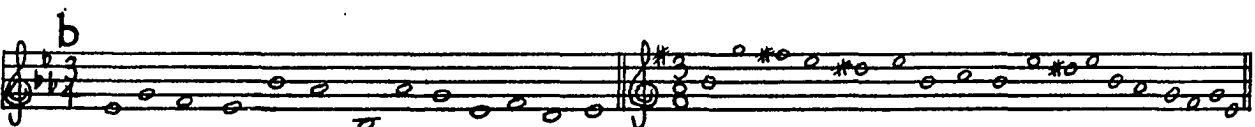
Dictation:

Book McGaughey Page(s) 26 Exercise(s) 7-a P.D. Rhythm only.Sym. #8 in F (Movement 2)
Allegretto Scherzando

Beethoven



Error Detection:

Book McHose Page(s) 5 Exercise(s) 14, 19 P.D. Student makes proper changes in rhythmic notation.Melody Completion: (Given: First 2 measures)Book Ottman Page(s) 113 Exercise(s) 26 P.D. Sing with syllables, numbers and/or letter names before writing exercises from memory.Assignment Made: (Benward) Unit 4 Page(s) 43-44 Exercise(s) 1-5

Comments: Dictation from the melodic section of Unit III utilizing only rhythmic notation. Counting exercises utilizing the same with emphasis on rhythmic syllables.

Rhythmic syllables include: 1 a an du 2 a an du 3 a an du 4 a an du
1 ta te ta 2 ta te ta 3 ta te ta 4 ta te ta

Lesson Plan

Music Theory 112

Section 1Date 7Assignment Covered: (Benward) Unit 4 Page(s) 43-44 Exercise(s) 1-5

Learning Materials: More extensive use of syncopation and half-beat values.

Illustration: (Benward) Unit 4 Page(s) 43 Exercise(s) 1

Meter: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Rhythm: 1 and 2 3 and 4 1 3 and 4 1 2 3 1 4 1 and 2 3 and 4
1 te 2 3 te 4 1 3 te 4 1 2 3 1 4 1 te 2 3 te 4

Literature Utilized

Dictation:

Ottman 91 245
Book McGaughey Page(s) 18 Exercise(s) 4-a P.D. Rhythm only.
Tempo giusto Bartok

Error Detection:

Book McHose Page(s) 6 Exercise(s) 24, 38 P.D. Student makes proper changes in rhythmic notation.

a

b

Melody Completion: (Given: First 1 measures)Book Ottman Page(s) 159 Exercise(s) 136 P.D. Rhythm only.

Allegretto Handel

mp

Assignment Made: (Benward) Unit 4 Page(s) 43-45 Exercise(s) 6-10

Comments:

Lesson Plan

Music Theory 112

Section 1
Date 8Assignment Covered: (Benward) Unit 4 Page(s) 44-45 Exercise(s) 6-10

Learning Materials: More extensive use of diminution and augmentation. Introduction to triplets and rhythmic syllables involved.

Illustration: (Benward) Unit Page(s) 52 Exercise(s) 3

Ziemlich langsam

McGaughey

Schumann: Sym. 4, Movement 2



Literature Utilized

Dictation:

Book Ottman Page(s) 119 Exercise(s) 43 P.D. Rhythm only.

Moderato

Schubert



Error Detection:

Book McHose Page(s) 13 Exercise(s) 166, 172 P.D. Student sees copy containing incorrect rhythms and hears correct excerpt and corrects his copy.Melody Completion: (Given: First 1 measures)Book Ottman Page(s) 119 Exercise(s) 41 P.D. Rhythm only.

Lively

Assignment Made: (Benward) Unit 5 Page(s) 55-56 Exercise(s) 1-6

Comments: (Tap meter with one hand, tap rhythm with other hand. Practice dictation with other members of class.)

Rhythmic syllables include: 1 an du 2 an du 3 an du
1 la le 2 la le 3 la le

Lesson Plan

Music Theory 112

Section 1
Date 9Assignment Covered: (Benward) Unit 5 Page(s) 55-56 Exercise(s) 1-bLearning Materials: More extensive use of quarter-beat values. Introduction to compound rhythm (rhythmic syllables) $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$.Illustration: (Benward) Unit 5 Page(s) 55 Exercise(s) Example

Rhythmic syllables:

1 a an du 2 a an du 3 a an du 4 a an du
1 ta te ta 2 ta te ta 3 ta te ta 4 ta te ta

Literature Utilized

Dictation:

Book McGaughey Page(s) 52 Exercise(s) 5 P.D. Rhythm only.
Allegro assai Beethoven: Sonata in C Major, Op. 2, No. 3

Error Detection:

Book McHose Page(s) 13 Exercise(s) 175, 170 P.D. Student makes proper changes in rhythmic notation.

Melody Completion: (Given: First 2 measures)Book Ottman Page(s) 17 Exercise(s) 54 P.D. Rhythm only.

Assignment Made: (Benward) Unit 5 Page(s) 57-58 Exercise(s) 7-11Comments: Rhythmic syllables include: 1 an du 2 an du / 1 ta an ta du ta 2 ta an ta du ta
1 la le 2 la le / 1 ta la ta le ta 2 ta la ta le ta

Lesson Plan

Music Theory 112

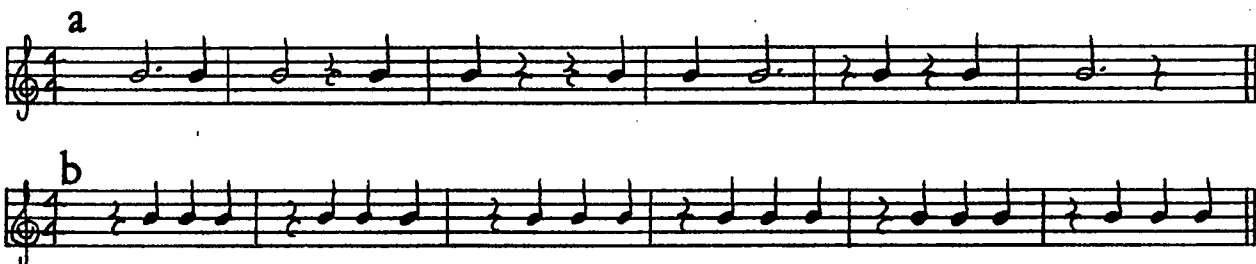
Section 1Date 10Assignment Covered: (Benward) Unit 5 Page(s) 57-58 Exercise(s) 7-11Learning Materials: More extensive use of compound time and exhaustive drill
in simple sub-division.Illustration: (Benward) Unit 5 Page(s) 57 Exercise(s) 9

Literature Utilized

Dictation:

Book Ottman Page(s) 173 Exercise(s) 6 P.D. Rhythm only.
Allegro ben moderato

Error Detection:

Book Benward Page(s) 30 Exercise(s) 6 P.D. the played rhythm.
The ostinato is given to student and he is to completeMelody Completion: (Given: First 2 measures)
Book Ottman Page(s) 16 Exercise(s) 51 P.D. Only pitch is given student. He must determine rhythm from dictation.Assignment Made: (Benward) Unit 6 Page(s) 71 Exercise(s) 1-7

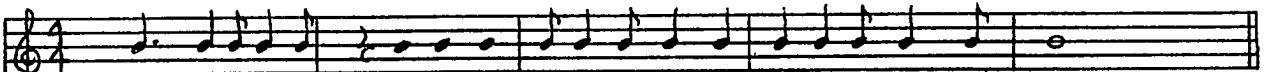
Comments:

Lesson Plan

Music Theory 112

Section 1
Date 11Assignment Covered: (Benward) Unit 6 Page(s) 71 Exercise(s) 1-7Learning Materials: More advanced exercises in syncopation: eighther-quarter in $\frac{3}{8}$
quarter-half-quarter in $\frac{4}{4}$
quarter-half in $\frac{3}{4}$ Illustration: (Benward) Unit 6 Page(s) 71 Exercise(s) 1

Meter: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

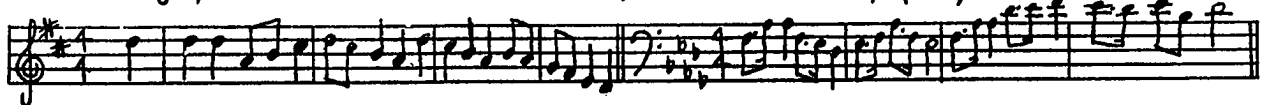
Rhythm: 1 and 3 and and 2 3 4 1 and and 3 4 1 2 3 and and 1
te 3 te te 2 3 4 1 te te 3 4 1 2 3 te te 1

Literature Utilized

Dictation:

Book Benward Page(s) 71 Exercise(s) 7 P.D. Rhythm only.

Error Detection:

Student sees copy contain-
ing incorrect rhythms and
hears correct excerpt andBook Benward Page(s) 73 Exercise(s) 3 P.D. corrects his copy.
Carmen (Carmen's Dance) BizetMelody Completion: (Given: First 1 measures)Only pitch is given student.
He must determine rhythm
from dictation.Book Benward Page(s) 73 Exercise(s) 1, 2 P.D. from dictation.
Bach: A Mighty Fortress Dvorak: New World SymphonyAssignment Made: (Benward) Unit 6 Page(s) 72 Exercise(s) 8-12

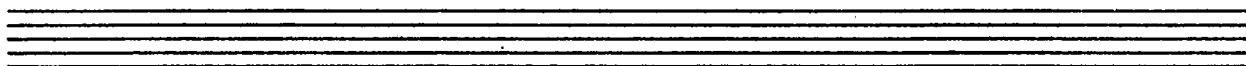
Comments:

Lesson Plan

Music Theory 112

Section 1Date 12Assignment Covered: (Benward) Unit 6 Page(s) 72 Exercise(s) 8-12

Learning Materials: More drill on syncopation, rhythmic augmentation (writing rhythms in different meters).

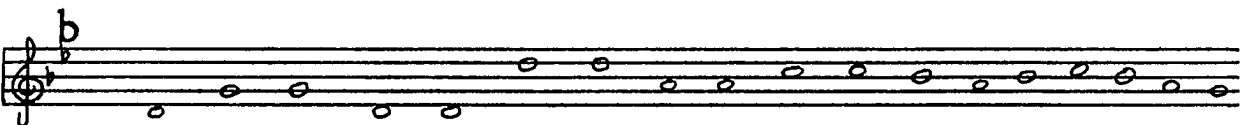
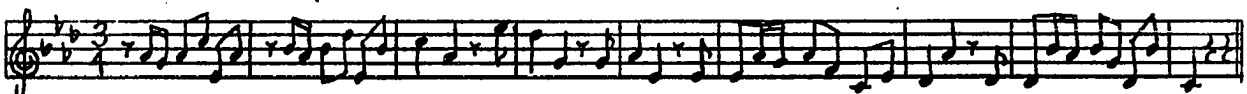
Illustration: (Benward) Unit 6 Page(s) 72 Exercise(s) 8

Literature Utilized

Dictation:

Book McHose Page(s) 26 Exercise(s) 36, 41 P.D. Rhythm only.
D. Scarlatti W. Mozart

Error Detection:

Book Benward Page(s) 73 Exercise(s) 4 P.D. Student makes proper changes in rhythmic notation.
The Wanderer (Op. 80, No. 1) SchubertMelody Completion: (Given: First 1 measures)Book Benward Page(s) 74 Exercise(s) 11 P.D. Rhythm only.
Prelude No. 17, Well Tempered Klavier BachAssignment Made: (Benward) Unit 7 Page(s) 83-84 Exercise(s) 1-5

Comments:

Lesson Plan

Music Theory 112

Section 1Date 13Assignment Covered: (Benward) Unit 7 Page(s) 83-84 Exercise(s) 1-5

Learning Materials: The beat unit in triplets.

Illustration: (Benward) Unit 7 Page(s) 83 Exercise(s) 1

Literature Utilized

Dictation:

Book Benward Page(s) 83 Exercise(s) 2 P.D. Rhythm only.

Error Detection:

Book Benward Page(s) 86 Exercise(s) 3 P.D. Student makes proper changes in rhythmic notation.Melody Completion: (Given: First 1 measures)Book Thomson Page(s) 105 Exercise(s) 9 P.D. Rhythm only.Assignment Made: (Benward) Unit 7 Page(s) 84-85 Exercise(s) 6-10

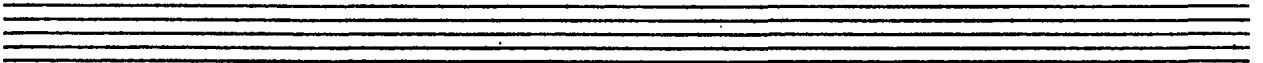
Comments:

Lesson Plan

Music Theory 112

Section 1
Date 14Assignment Covered: (Benward) Unit 7 Page(s) 84-85 Exercise(s) 6-10

Learning Materials: Continuation of beat unit in triplets. Tempo indications not in Benward (see comments).

Illustration: (Benward) Unit 7 Page(s) 84 Exercise(s) 6

Dictation:

Literature Utilized

Each phrase is played twice followed by two playings of the entire excerpt; rhythm only.

Book Thomson Page(s) 109 Exercise(s) 20 P.D. Each phrase is played twice followed by two playings of the entire excerpt; rhythm only.

Rameau



Error Detection:

Student makes proper changes in rhythmic notation.

Book Benward Page(s) 75 Exercise(s) 14 P.D. Student makes proper changes in rhythmic notation.

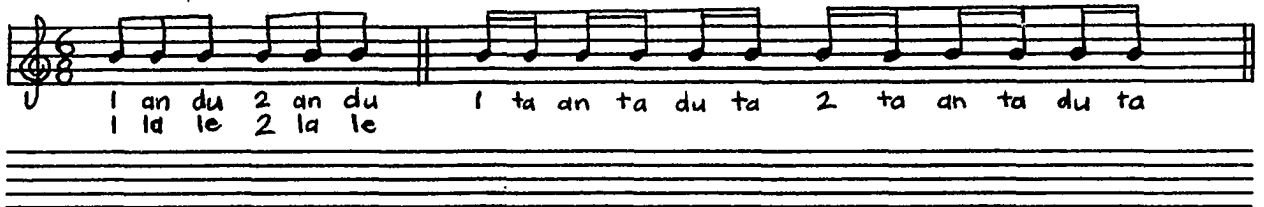
Haydn: Little Pieces, No. 7

Melody Completion: (Given: First 1 measures)Book Thomson Page(s) 132 Exercise(s) 24 P.D. Rhythm only.Assignment Made: (Benward) Unit 8 Page(s) 96-98 Exercise(s) 1-10

Comments: Tempo indications (not in Benward): Definitions of—larghissimo (very broad), largo (broad), lento (slow), adagio (slow), andante (walking), moderato (moderate), allegretto (rather fast), allegro (fast), vivace (lively), presto (very fast), prestissimo (very, very fast), also ritardando, ritenuto, accelerando, etc. Find examples of the above in literature.

Lesson Plan

Music Theory 112

Section 1
Date 15Assignment Covered: (Benward) Unit 8 Page(s) 96-98 Exercise(s) 1-10Learning Materials: More extensive use and further explanation of compound time.Illustration: (Benward) Unit 8 Page(s) 96 Exercise(s) Ex.

Literature Utilized

Dictation:

Book McHose Page(s) 16 Exercise(s) 207 P.D. Rhythm only.

Error Detection:

Book Benward Page(s) 105 Exercise(s) 20 P.D. Student makes proper changes in rhythmic notation.Melody Completion: (Given: First 1 measures)Book Walton & Wilson Page(s) 156 Exercise(s) 31 P.D. Rhythm only.Assignment Made: (Benward) Unit 8 Page(s) 96-98 Exercise(s) 1-10

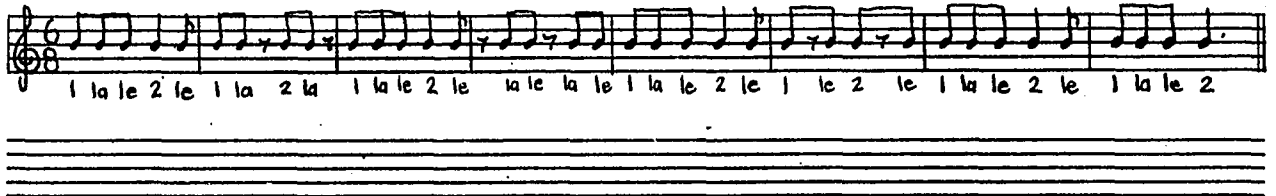
Comments:

Lesson Plan

Music Theory 112

Section 1
Date 16Assignment Covered: (Benward) Unit 8 Page(s) 96-98 Exercise(s) 1-10

Learning Materials: More extensive use and further explanation of compound time and rhythmic syllables.

Illustration: (Benward) Unit 8 Page(s) 96 Exercise(s) 1

Literature Utilized

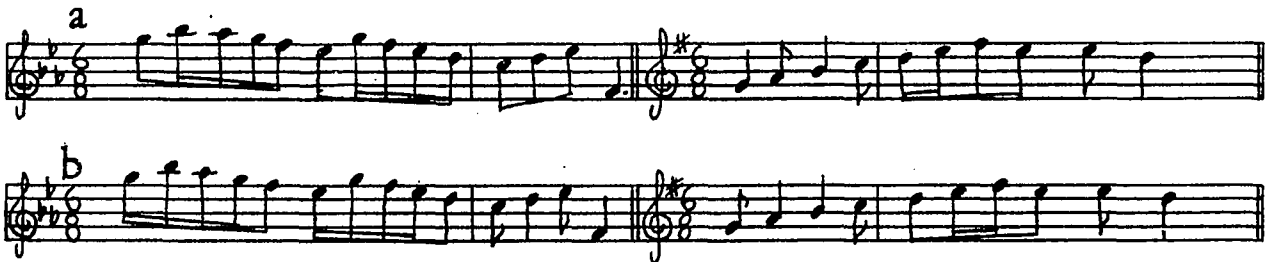
Dictation:

Book McHose Page(s) 17 Exercise(s) 228 P.D. Rhythm only.

Error Detection:

Book McHose Page(s) 16 Exercise(s) 23, 203 P.D. notation

Student makes proper changes in rhythmic notation

Melody Completion: (Given: First 1/2 measures)Book McHose Page(s) Exercise(s) P.D. Student must determine meter signature.Assignment Made: (Benward) Unit 1 Page(s) 1-3 Exercise(s) 1-10

Comments: Midterm exam and completion of Unit VIII.

 (Dictation from tapping only.)
 McHose, p. 17, ex. 227.

Lesson Plan

Music Theory 112

Section 1
Date 17Assignment Covered: (Benward) Unit 1 Page(s) 1-8 Exercise(s) All

Learning Materials: Melodies containing no leaps, major-scale orientation and the utilization of numbers and syllables in relationship to scale tones

Illustration: (Benward) Unit 1 Page(s) 5 Exercise(s) 8
Bach McGaughey 56

Only God on High Be Glory

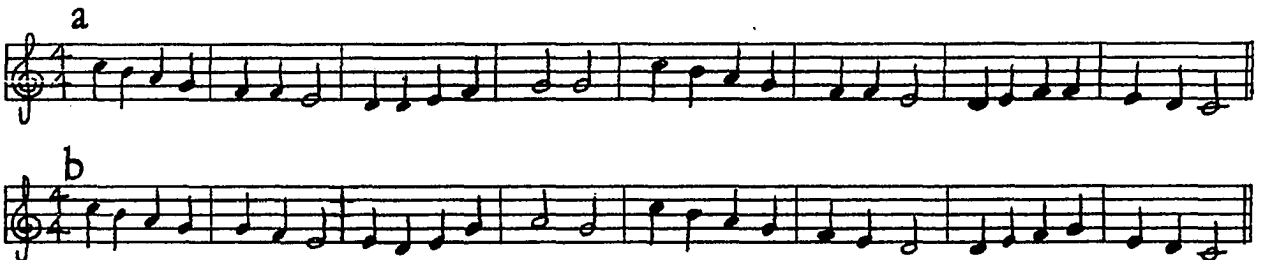


Literature Utilized

Dictation:

Book Ottman Page(s) 5 Exercise(s) 1 P.D. _____

Error Detection:

Book Benward Page(s) 1 Exercise(s) 1 P.D. _____Melody Completion: (Given: First 1 measures)Book Ottman Page(s) 6 Exercise(s) 7 P.D. _____Assignment Made: (Benward) Unit 1 Page(s) 9 Exercise(s) 1-13

Comments:

Lesson Plan

Music Theory 112

Section 1
Date 18Assignment Covered: (Benward) Unit 1 Page(s) 9 Exercise(s) 1-13

Learning Materials: Singing major triads, recognition of triad factor in soprano, explanation of melodic error detection/melodic dictation.

Illustration: (Benward) Unit 1 Page(s) 5 Exercise(s) 5
Ottman 7 12

Peasant Dance Bach

Canon for 4 Voices Haydn

Literature Utilized

Dictation:

Book Ottman Page(s) 7 Exercise(s) 13 P.D. _____

Error Detection:

Book Benward Page(s) 2 Exercise(s) 6 P.D. _____

a

b

Melody Completion: (Given: First 1 measures)Book Ottman Page(s) 7 Exercise(s) 16 P.D. _____

Moderato Germany

Assignment Made: (Benward) Unit 2 Page(s) 12-18 Exercise(s) All

Comments:

Lesson Plan

Music Theory 112

Section 1
Date 19Assignment Covered: (Benward) Unit 2 Page(s) 12-18 Exercise(s) All

Learning Materials: Introduction to all forms of minor scales and their relationships to syllables and numerals.

Illustration: (Benward) Unit 8, 9 Page(s) 8, 9 Exercise(s) 19, 24

Allegro Moderato Ottman

Gracefully and Lively Smetana

Brahms

Literature Utilized

Dictation:

Book Ottman Page(s) 7 Exercise(s) 15 P.D. _____

Andante Denmark

Error Detection:

Book Lieberman Page(s) 60 Exercise(s) 1 P.D. _____

Animato Poland

Melody Completion: (Given: First 2 measures)Book Ottman Page(s) 7 Exercise(s) 14 P.D. _____

Assignment Made: (Benward) Unit 2 Page(s) 19 Exercise(s) 1-12

Comments:

Lesson Plan

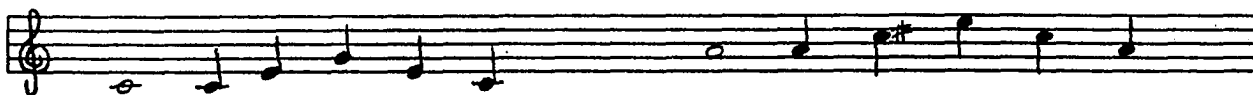
Music Theory 112

Section 1Date 20Assignment Covered: (Benward) Unit 2 Page(s) 19 Exercise(s) 1-12Learning Materials: Singing the minor triad, recognition of triad factor in ^{soprano,}Illustration: (Benward) Unit 1 Page(s) 8, 9 Exercise(s) 1, 1

1 2 3 4 3 2 1 7 1 2 3 4 5 4 3 2 1

do re mi fa mi re do ti do re mi fa sol fa mi re do

c d e f e d c b c d e f g f e d c



Literature Utilized

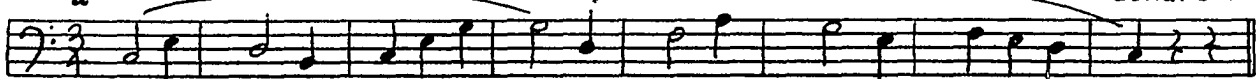
Dictation:

Book McHose Page(s) 7 Exercise(s) 1 P.D. _____

Error Detection:

Book Lieberman Page(s) 47 Exercise(s) 4 P.D. _____*Andantino*

Schubert

Melody Completion: (Given: First 1 measures)Book McHose Page(s) 20 Exercise(s) 67 P.D. _____Assignment Made: (Benward) Unit 3 Page(s) 22-27 Exercise(s) All

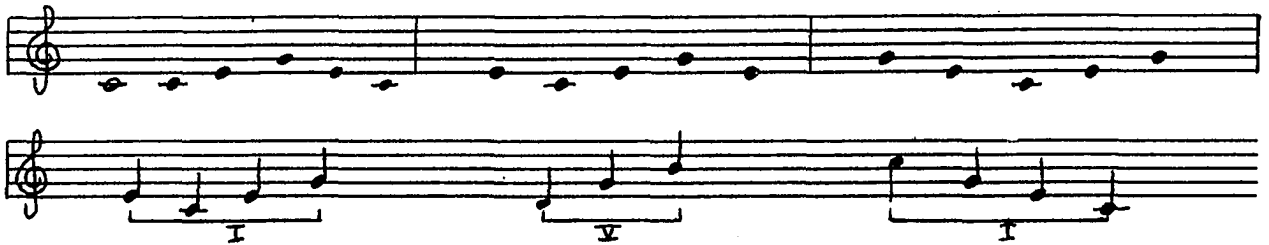
Comments:

Lesson Plan

Music Theory 112

Section 1
Date 21Assignment Covered: (Benward) Unit 3 Page(s) 22-27 Exercise(s) All

Learning Materials: I and V triads outlined, singing the major triad from the root, 3rd, and 5th (also minor triad).

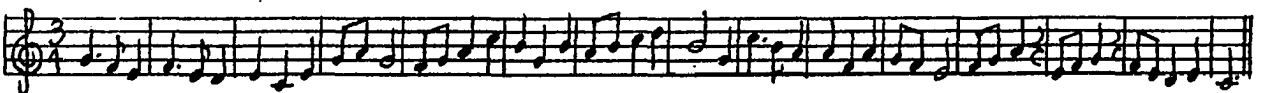
Illustration: (Benward) Unit 3 Page(s) 26, 28 Exercise(s) 1, 1

Literature Utilized

Dictation:

Book Benward Page(s) 34 Exercise(s) 14 P.D. _____
Clementi: "Trumpet Call" Sonata

Error Detection:

Book Thomson Page(s) 84 Exercise(s) 32 P.D. _____
Giardini: Protestant HymnMelody Completion: (Given: First 2 measures)Book Thomson Page(s) 73 Exercise(s) e P.D. _____Assignment Made: (Benward) Unit 3 Page(s) 28-29 Exercise(s) All

Comments:

Lesson Plan

Music Theory 112

Section 1
Date 22Assignment Covered: (Benward) Unit 3 Page(s) 28-29 Exercise(s) All

Learning Materials: Determining the triad factor in the soprano, recognition of major and minor triads, singing the I and V triads.

Illustration: (Benward) Unit Page(s) Exercise(s) 

Literature Utilized

Dictation:

Book Benward Page(s) 34 Exercise(s) 15 P.D.
Anon. - Dona Nobis Pacem

Error Detection:

Book Thomson Page(s) 83 Exercise(s) 29 P.D.
Handel
aMelody Completion: (Given: First 1 measures)Book Thomson Page(s) 57 Exercise(s) 15 P.D.
HungaryAssignment Made: (Benward) Unit 4 Page(s) 32-38 Exercise(s) All

Comments:

Lesson Plan

Music Theory 112

Section 1
Date 23Assignment Covered: (Benward) Unit 4 Page(s) 32-38 Exercise(s) AllLearning Materials: I and V triads (outlined), arpeggios filled in with neighbor tones and passing tones.Illustration: (Benward) Unit Page(s) Exercise(s)

Melody

Pitches only



Rhythm only.



Literature Utilized

Dictation:

Book Benward Page(s) 34 Exercise(s) 11 P.D.

Haydn: Sym. #101 in D Major



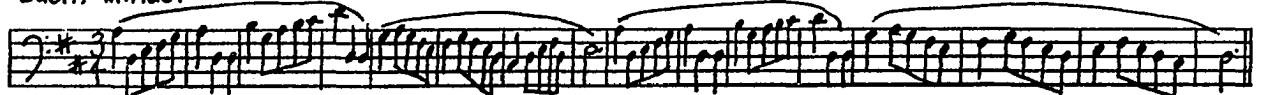
Error Detection:

Book Thomson Page(s) 80 Exercise(s) 19 P.D.

Brahms

Melody Completion: (Given: First 2 measures)Book Thomson Page(s) 79 Exercise(s) 15 P.D.

Bach: Minuet

Assignment Made: (Benward) Unit 4 Page(s) 39-42 Exercise(s) All

Comments:

Lesson Plan

Music Theory 112

Section 1Date 24Assignment Covered: (Benward) Unit 4 Page(s) 39-42 Exercise(s)

Learning Materials: Singing diminished triads (also minor or major), singing and outlining the I, V, and vii°.

Illustration: (Benward) Unit 4 Page(s) 39, 41 Exercise(s) 1, 1

Literature Utilized

Dictation:

Book Thomson Page(s) 83 Exercise(s) 29 P.D. 

Error Detection:

Book Thomson Page(s) 75 Exercise(s) 2 P.D.

Beethoven

Melody Completion: (Given: First 2 measures)Book Thomson Page(s) 94 Exercise(s) 2 P.D. Assignment Made: (Benward) Unit 5 Page(s) 46-51 Exercise(s)

Comments:

Lesson Plan

Music Theory 112

Section 1
Date 25Assignment Covered: (Benward) Unit 5 Page(s) 46-51 Exercise(s)

Learning Materials: Outlining the I, IV, and V chords, positions of the major triad on a fixed tone.

Illustration: (Benward) Unit 5 Page(s) 46 Exercise(s) 2

Mozart: Minuet in F

Chords: I, IV, I, V, I

Labels: root, 3rd, 5th

Literature Utilized

Dictation:

Book Benward Page(s) 46 Exercise(s) 4 P.D.

Von Weber: Der Freischutz Overture

Error Detection:

Book Ottman Page(s) 67 Exercise(s) 201 P.D. Allegro
2

Brahms

Allegro 2

b

Melody Completion: (Given: First 2 measures)Book Thomson Page(s) 85 Exercise(s) 36 P.D.

Bartok

Assignment Made: (Benward) Unit 5 Page(s) 53 Exercise(s)

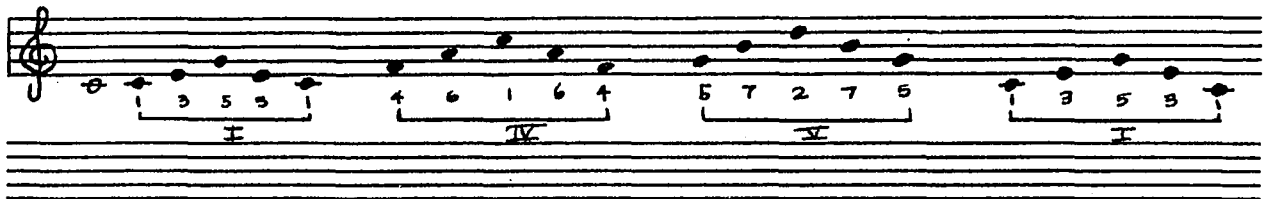
Comments:

Lesson Plan

Music Theory 112

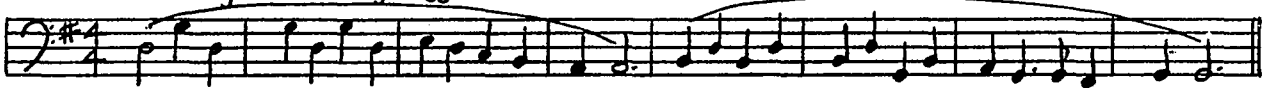
Section 1
Date 26Assignment Covered: (Benward) Unit 5 Page(s) 53-58 Exercise(s)

Learning Materials: Singing the I, IV, and V triads, outlining the I, IV, and V triads.

Illustration: (Benward) Unit 5 Page(s) 53 Exercise(s) 1

Literature Utilized

Dictation:

Book Benward Page(s) 48 Exercise(s) 13 P.D.
Bull- The King's Hunting Jigg

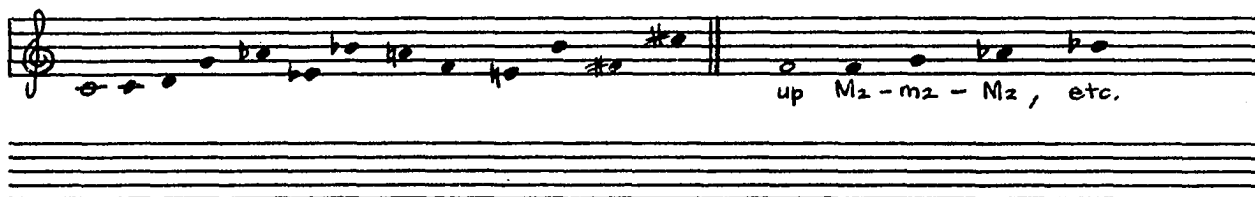
Error Detection:

Book Thomson Page(s) 54 Exercise(s) 3 P.D.
Schubert - Andantino
aMelody Completion: (Given: First 1 1/2 measures)Book Thomson Page(s) 128 Exercise(s) 9 P.D.
Schubert - ScherzandoAssignment Made: (Benward) Unit 6 Page(s) 59-66 Exercise(s)

Comments:

Lesson Plan

Music Theory 112

Section 1
Date 27Assignment Covered: (Benward) Unit 6 Page(s) 59-66 Exercise(s) Learning Materials: More difficult exercises, interval drill and dictation
(major and minor 2nds and 3rds).Illustration: (Benward) Unit 6 Page(s) 64 Exercise(s) 1

Literature Utilized

Dictation:

Book Benward Page(s) 63 Exercise(s) 20 P.D.
Handel - Sarabande

Error Detection:

Book Thomson Page(s) 103 Exercise(s) 3 P.D.
SchumannMelody Completion: (Given: First 1 measures)Book Thomson Page(s) 75 Exercise(s) 2 P.D.
BeethovenAssignment Made: (Benward) Unit 6 Page(s) 67-72 Exercise(s)

Comments:

Lesson Plan

Music Theory 112

Section 1
Date 28Assignment Covered: (Benward) Unit 6 Page(s) 67-72 Exercise(s)

Learning Materials: Positions of the minor triad on a fixed tone, singing and outlining I, IV, V, and vii° chords, chord quality discrimination.

Illustration: (Benward) Unit 6 Page(s) 67, 68 Exercise(s) 1, 1

Literature Utilized

Dictation:

Book Benward Page(s) 61 Exercise(s) 12 P.D.
Beethoven: Ecossaise in E Flat

Error Detection:

Book Ottman Page(s) 92 Exercise(s) 249 P.D.
Saint-SaënsMelody Completion: (Given: First 1 measures)Book Ottman Page(s) 119 Exercise(s) 43 P.D.
SchubertAssignment Made: (Benward) Unit 7 Page(s) 73-80 Exercise(s)

Comments:

Lesson Plan

Music Theory 112

Section 1Date 29Assignment Covered: (Benward) Unit 7 Page(s) 73-80 Exercise(s)

Learning Materials: Larger melodic leaps, more difficult rhythms, singing the diminished triad from root, 3rd, and 5th. Syllable/number drills.

Illustration: (Benward) Unit 7 Page(s) 80, 79 Exercise(s) 1, 1

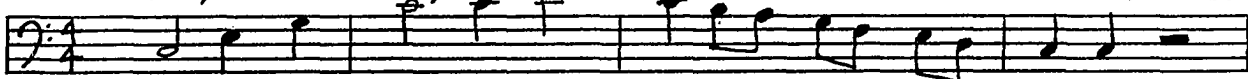
Literature Utilized

Dictation:

Book Benward Page(s) 73 Exercise(s) 5 P.D.

Messiah (Why Do the Nations)

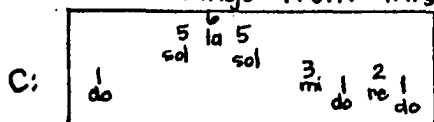
Handel



Error Detection:

Book Ottman Page(s) 91 Exercise(s) 245 P.D. Melody Completion: (Given: First 1 measures)Book Ottman Page(s) 135 Exercise(s) 90 P.D. Assignment Made: (Benward) Unit 7 Page(s) 80-82 Exercise(s)

Comments: Student sings from this given chart:



Lesson Plan

Music Theory 112

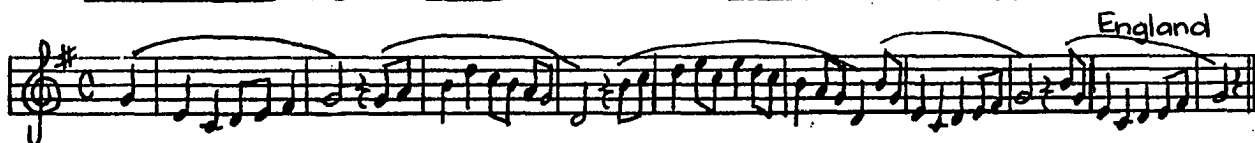
Section 1
Date 30Assignment Covered: (Benward) Unit 7 Page(s) 80-82 Exercise(s) Learning Materials: Singing and Outlining the I, IV, V, ii, and vii° triads,
chord quality identification.Illustration: (Benward) Unit 7 Page(s) 80 Exercise(s) 1

Literature Utilized

Dictation:

Book Benward Page(s) 75 Exercise(s) 14 P.D.
Little Pieces, No. 7 Haydn

Error Detection:

Book Thomson Page(s) 122 Exercise(s) 6 P.D. Melody Completion: (Given: First 2 measures)Book Ottman Page(s) 49 Exercise(s) 149 P.D. Assignment Made: (Benward) Unit 8 Page(s) 86-92 Exercise(s)

Comments:

Lesson Plan

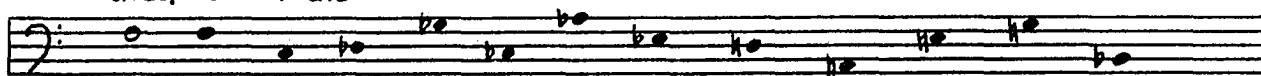
Music Theory 112

Section 1Date 31Assignment Covered: (Benward) Unit 8 Page(s) 86-92 Exercise(s)

Learning Materials: More difficult exercises without modulation. Interval drill, add final tone to melody (key feeling).

Illustration: (Benward) Unit Page(s) Exercise(s)

Isolated Intervals



Literature Utilized

Dictation:

Book Benward Page(s) 87 Exercise(s) 6 P.D.
Remembrance, Op. 63, No. 2

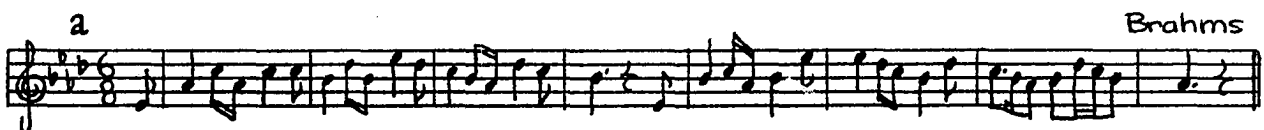
Brahms



Error Detection:

Book Ottman Page(s) 127 Exercise(s) 67 P.D.

Brahms

Melody Completion: (Given: First 2 measures)Book Thomson Page(s) 150 Exercise(s) 28 P.D.
EnglandAssignment Made: (Benward) Unit 8 Page(s) 93-95 Exercise(s)

Comments:

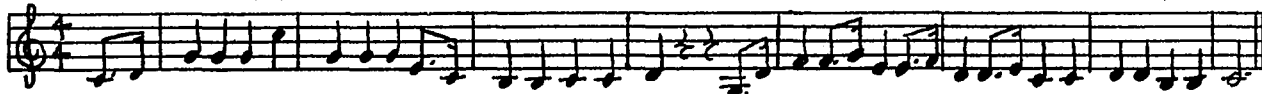
Lesson Plan

Music Theory 112

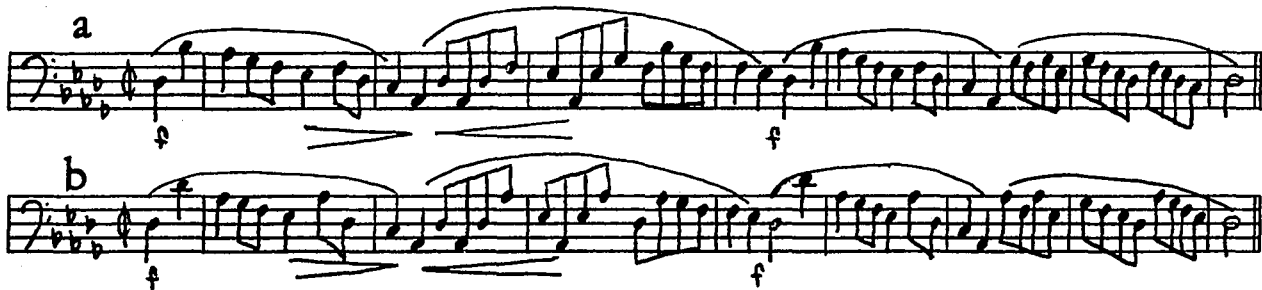
Section 1Date 32Assignment Covered: (Benward) Unit 8 Page(s) 93-95 Exercise(s) Learning Materials: Positions of the V_7 chord ($V_7 - V_{65} - V_{43} - V_2$)
singing I, ii, IV, and vii° chords.Illustration: (Benward) Unit 8 Page(s) 93 Exercise(s) 

Literature Utilized

Dictation:

Book Benward Page(s) 86 Exercise(s) 3 P.D.
Sonata in C Major, 1st Movement Haydn

Error Detection:

Book Ottman Page(s) 143 Exercise(s) 111 P.D. Melody Completion: (Given: First measures)Book Thomson Page(s) 132 Exercise(s) 24 P.D. Assignment Made: (Benward) Unit Page(s) Exercise(s)

Comments:

APPENDIX C

DAILY RECORD OF PROGRESS OF THE SIGHT-SINGING GROUP
UTILIZING THE "TRADITIONAL" CONCEPTS

Lesson Plan

Music Theory 112

Section 2
Date 1Assignment Covered: (Benward) Unit 1 Page(s) 1-6 Exercise(s)

Learning Materials: Charac. of tone duration, timbre, amplitude, volume, overtones, + scale singing with numbers. Conductor's beat for 2/4, 3/4, and 4/4. Melodies containing no leaps (scalewise passages).

Illustration: (Benward) Unit 1 Page(s) 1 Exercise(s) 1

1 7 6 5 4 4 3 2 2 3 4 5 5
do ti la sol fa fa mi re re mi fa sol sol
C B A G F F E D D E F G G

1 7 6 5 4 4 3 2 3 4 4 3 2 1
do ti la sol fa fa mi re mi fa fa mi re do
C B A G F F E D E F F E D C

Literature Utilized

Dictation:

Book Benward Page(s) 5 Exercise(s) 8 P.D.
Only God on High Be Glory

Bach

Error Detection:

Book Ottman Page(s) 6 Exercise(s) 7 P.D.

a

b

Melody Completion: (Given: First 4 measures)Book Ottman Page(s) 5 Exercise(s) 1 P.D.

Assignment Made: (Benward) Unit 1 Page(s) 7-8 Exercise(s)

Comments: Practice singing with scale numbers, syllables, and/or letter names.

Lesson Plan

Music Theory 112

Section 2
Date 2Assignment Covered: (Benward) Unit 1 Page(s) 7-8 Exercise(s)

Learning Materials: Melodies containing easy leaps. Additional work with conductor's beat.

Illustration: (Benward) Unit 1 Page(s) 7, 8 Exercise(s) 1, Ex.

do C re D mi E fa F sol G la A ti B do C

Literature Utilized

Dictation:

Book Benward Page(s) 5 Exercise(s) 5 P.D.
Peasant Dance Bach

Error Detection:

Book Ottman Page(s) 7 Exercise(s) 13 P.D.

a *Tempo giusto* Bartók

b

Melody Completion: (Given: First 4 measures)Book Ottman Page(s) 7 Exercise(s) 16 P.D.

Moderato Germany

Assignment Made: (Benward) Unit 1 Page(s) 9 Exercise(s)

Comments: Practice singing with scale numbers, syllables and/or letter names.

Lesson Plan

Music Theory 112

Section 2
Date 3Assignment Covered: (Benward) Unit 1 Page(s) 9 Exercise(s) All

Learning Materials: Dictation with scale numbers or syllables only. Emphasis on scale steps 1-3-5.

Illustration: (Benward) Unit 1 Page(s) 9 Exercise(s) 1-4

(Sing in major triads.)

Literature Utilized

Dictation:

Book Ottman Page(s) 8 Exercise(s) 19 P.D. _____

Emerald

Error Detection:

Book Ottman Page(s) 7 Exercise(s) 14 P.D. _____

Mexico

Melody Completion: (Given: First 4 measures)Book Ottman Page(s) 7 Exercise(s) 15 P.D. _____

P

Assignment Made: (Benward) Unit 1 Page(s) 10-11 Exercise(s) _____

Comments: Practice singing only with syllable names or letter names without notation on the staff. Practice with other members of the class.

Lesson Plan

Music Theory 112

Section 2Date 4Assignment Covered: (Benward) Unit 1 Page(s) 10-11 Exercise(s)

Learning Materials: Singing melodies from the numbers, syllables, and/or letter names.

Illustration: (Benward) Unit 1 Page(s) 10 Exercise(s) 1

Meter: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4



Literature Utilized

Dictation:

Book Ottman Page(s) 9 Exercise(s) 24 P.D.

Gracefully and lively

Germany (Brahms)



Error Detection:

Book McHose Page(s) 7 Exercise(s) 1 P.D. I and V
2Melody Completion: (Given: First 2 measures)Book McHose Page(s) 20 Exercise(s) 67 P.D. Assignment Made: (Benward) Unit 2 Page(s) 12-16 Exercise(s)

Comments: Rhythm: 1 and 2-beat values.

Lesson Plan

Music Theory 112

Section 2
Date 5Assignment Covered: (Benward) Unit 2 Page(s) 12-16 Exercise(s) _____

Learning Materials: Explanation of rhythm, rhythm notation, meter signature, and the function of meter. Combine leaps with tonic triad.

Illustration: (Benward) Unit 2 Page(s) 12 Exercise(s) 1

Literature Utilized

Dictation:

Book Benward Page(s) 211 Exercise(s) 1-d P.D. _____
(Wk bk.)

Error Detection:

Book Ottman Page(s) 5 Exercise(s) 2 P.D. _____Melody Completion: (Given: First 2 measures)Book Ottman Page(s) 6 Exercise(s) 8 P.D. _____Assignment Made: (Benward) Unit 2 Page(s) 17-18 Exercise(s) _____

Comments: Practice singing with letter names, numbers, and/or syllables. Practice dictation with other members of the class.

♩ ♪ ♫ ♮ (Rhythmic dictation - Mc Gaughey, p.6, exercise 1-a.)

Lesson Plan

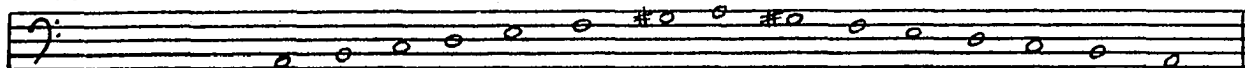
Music Theory 112

Section 2
Date 6Assignment Covered: (Benward) Unit 2 Page(s) 17-18 Exercise(s) _____

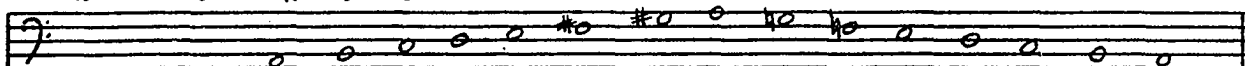
Learning Materials: Tonic triad with scalewise passages. Harmonic and melodic minor.

Illustration: (Benward) Unit _____ Page(s) _____ Exercise(s) _____

Harmonic Minor:



Melodic Minor:



1	2	3	4	5	6	7	1	7	6	5	4	3	2	1
la	ti	do	re	mi	fa	si	la	si	fa	me	re	do	ti	la
A	B	C	D	E	F	G#	A	G#	F	E	D	C	B	A

1	2	3	4	5	6	7	1	7	6	5	4	3	2	1
la	ti	do	re	mi	fi	si	la	sol	fa	mi	re	do	ti	la
A	B	C	D	E	F#	G#	A	G	F	E	D	C	B	A

Literature Utilized

Dictation:

Book Benward Page(s) 12 Exercise(s) 1, 2 P.D. _____

Don Giovanni

Mozart



Error Detection:

Book Ottman Page(s) 15 Exercise(s) 42 P.D. _____Melody Completion: (Given: First 2 measures)Book Ottman Page(s) 5 Exercise(s) 5 P.D. _____

Canon for 4 Voices

England

Assignment Made: (Benward) Unit 2 Page(s) 19 Exercise(s) _____

Comments: Practice all exercises using letter names, syllables, and/or numbers.
Practice dictation with other members of the class.

Lesson Plan

Music Theory 112

Section 2
Date 7Assignment Covered: (Benward) Unit 2 Page(s) 19 Exercise(s)

Learning Materials: Natural, melodic, harmonic scale forms; simple syncopation, and introduction of half-beat values.

Illustration: (Benward) Unit 2 Page(s) 19 Exercise(s) 1

Minor Triads



Literature Utilized

Dictation:

Book Benward Page(s) 15 Exercise(s) 1 P.D.

(All Minor Forms)



Error Detection:

Book Ottman Page(s) 27 Exercise(s) 86 P.D. Melody Completion: (Given: First 2 measures)Book Ottman Page(s) 23 Exercise(s) 67 P.D.

Ziemlich schnell

Schubert

Assignment Made: (Benward) Unit 2 Page(s) 19-21 Exercise(s)

Comments: Tap the meter with one hand, the rhythm with the other.

Lesson Plan

Music Theory 112

Section 2Date 8Assignment Covered: (Benward) Unit 2 Page(s) 19-21 Exercise(s) Learning Materials: Further explanation of simple time (one and two-beat values),
simple syncopation.Illustration: (Benward) Unit 2 Page(s) 19 Exercise(s) 1, 2Meter: 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3
1. Rhythm: 1 2 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

Literature Utilized

Dictation:

Book Ottman Page(s) 22 Exercise(s) 64 P.D.

Allegro spirito



Fine

France
D.C.

Error Detection:

Book Benward Page(s) 261 Exercise(s) 4 P.D.
(w/bk.)Melody Completion: (Given: First 1 measures)Book McGaughey Page(s) 25 Exercise(s) a P.D.

Mozart: Minuet

Assignment Made: (Benward) Unit 3 Page(s) 22-25 Exercise(s)

Comments: 2/2 2/4 2/8 2/16 Practice singing rhythms. Practice the
3/2 3/4 3/8 3/16 rhythms in dictation with members
4/2 4/4 4/8 4/16 of the class.

Lesson Plan

Music Theory 112

Section 2Date 9Assignment Covered: (Benward) Unit 3 Page(s) 22-25 Exercise(s) _____

Learning Materials: Melodies outlining the I and V chords. Singing the minor triads from the root, third, or fifth.

Illustration: (Benward) Unit 3 Page(s) 22 Exercise(s) 1

Bach: Cantata No. 160

5 sol 1 do 2 re 3 mi 2 re 5 sol 5 sol 1 do 2 re 3 mi 2 re 2 re 5 sol 1 do 3 mi 2 re 5 sol 5 sol 1 do 3 mi 2 re

G C D E D G G C D E D D G C E D G G C E D

Literature Utilized

Dictation:

Book McGaughey Page(s) 52 Exercise(s) 6 P.D. _____Book Benward Page(s) 22 Exercise(s) 4 P.D. _____

Mozart: The Marriage of Figaro, Act IV

Wagner: Twilight of the Gods

etc.

Error Detection:

Book Ottman Page(s) 35 Exercise(s) 107 P.D. _____

f

p

Melody Completion: (Given: First 4 measures)Book Ottman Page(s) 34 Exercise(s) 104 P.D. _____

Andante

mf *p* *mf* *p* *mf* *p*

Assignment Made: (Benward) Unit 3 Page(s) 26-27 Exercise(s) _____

Comments: Make any given note the root, third, and/or fifth of a triad.

Lesson Plan

Music Theory 112

Section 2
Date 10Assignment Covered: (Benward) Unit 3 Page(s) 26-27 Exercise(s) _____

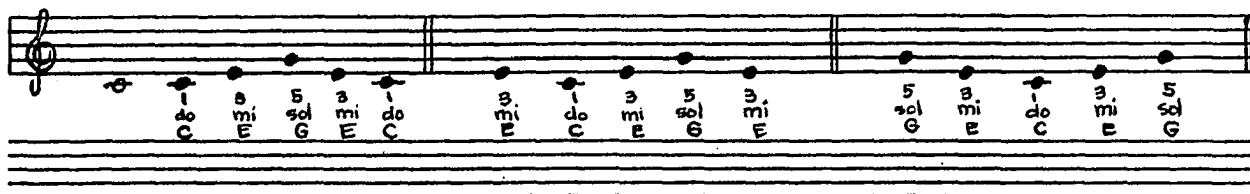
Learning Materials: I and V triads in major and minor. Singing the major triad from the root, the third, and the fifth.

Illustration: (Benward) Unit 3 Page(s) 26 Exercise(s) 1-3

1. From the root:

2. From the third:

3. From the fifth:



Literature Utilized

Dictation:

Book Ottman Page(s) 33 Exercise(s) 102 P.D. _____

Error Detection:

Book Ottman Page(s) 32 Exercise(s) 99 P.D. _____Melody Completion: (Given: First 4 measures)Book Ottman Page(s) 35 Exercise(s) 108 P.D. _____Assignment Made: (Benward) Unit 3 Page(s) 28 Exercise(s) _____Comments: Tap the meter with one hand and the rhythm with the other hand.
Practice dictation with other members of the class.

Lesson Plan

Music Theory 112

Section 2
Date 11Assignment Covered: (Benward) Unit 3 Page(s) 28 Exercise(s)

Learning Materials: Dictation from Unit 3. Outlining the I and V chords.

Illustration: (Benward) Unit 3 Page(s) 28 Exercise(s) 2,3

Literature Utilized

Dictation:

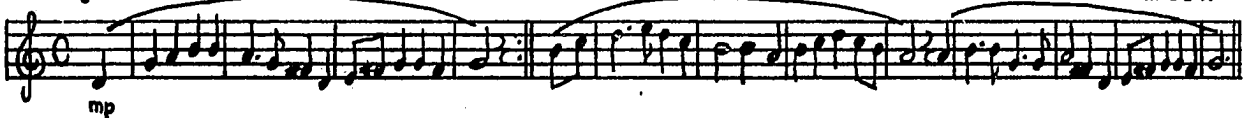
Book Thomson Page(s) 57 Exercise(s) 14 P.D.
Germany

Error Detection:

Book Page(s) Exercise(s) P.D. Intervallic dictation substitutes for error detection.Melody Completion: (Given: First 4 measures)Book Thomson Page(s) 57 Exercise(s) 13 P.D.

Allegro

Purcell

Assignment Made: (Benward) Unit 3 Page(s) 29-31 Exercise(s)

Comments:

Lesson Plan

Music Theory 112

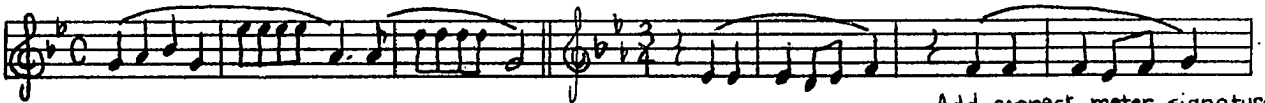
Section 2
Date 12Assignment Covered: (Benward) Unit 3 Page(s) 29-31 Exercise(s)

Learning Materials: Simple syncopation. Measure completion, provide bar lines and meter signatures. Rhythmic dictation.

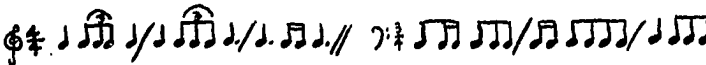
Illustration: (Benward) Unit Page(s) Exercise(s) 

Literature Utilized

Dictation:

Book McHose Page(s) 6 Exercise(s) 31, 37 P.D. Count the rhythmic syllables, then write from memory on staff paper.

Error Detection:

Book Benward Page(s) 23 Exercise(s) 8 P.D. Add correct meter signature & proper bar lines. Student tries counting 1-2-3 & 1-2-3-4 (one is wrong). Rhythmic accents played from piano.Melody Completion: (Given: First 2 measures)Book Ottman Page(s) 161 Exercise(s) 139 P.D. Assignment Made: (Benward) Unit 4 Page(s) 32-38 Exercise(s) Comments:  (Add the correct missing note value to each of the measures)

Lesson Plan

Music Theory 112

Section 2
Date 13Assignment Covered: (Benward) Unit 4 Page(s) 32-38 Exercise(s)

Learning Materials: Melodies (I and V triads outlined), memory retention.

Illustration: (Benward) Unit Page(s) Exercise(s) 

Literature Utilized

Dictation:

Book Benward Page(s) 32 Exercise(s) 3 P.D. 

Error Detection:

Book Benward Page(s) 37 Exercise(s) 1, 3 P.D.

Student is given rhythm, is to write melody as heard from piano, also visa-versa. (See Benward p. 37, for additional examples.)

Melody Completion: (Given: First 2 measures)Book Benward Page(s) 32 Exercise(s) 1 P.D. Assignment Made: (Benward) Unit 4 Page(s) 39-40 Exercise(s)

Comments:

Lesson Plan

Music Theory 112

Section 2Date 14Assignment Covered: (Benward) Unit 4 Page(s) 39-40 Exercise(s)

Learning Materials:

Illustration: (Benward) Unit 4 Page(s) 39 Exercise(s) 1

Literature Utilized

Dictation:

Book Benward Page(s) 32 Exercise(s) 2 P.D.

Gavotte

Francoeur



Error Detection:

Book Benward Page(s) 34 Exercise(s) 15 P.D.

Dona Nobis Pacem

Anonymous

Melody Completion: (Given: First 5 measures)Book Lieberman Page(s) 132 Exercise(s) 74 P.D. The implied leading-tone triad is announced.

Lento

Grettry

Assignment Made: (Benward) Unit 4 Page(s) 41-42 Exercise(s)

Comments:

Lesson Plan

Music Theory 112

Section 2
Date 15Assignment Covered: (Benward) Unit 4 Page(s) 41-42 Exercise(s)

Learning Materials: Singing the I, V, and vii° triads from analysis.

Illustration: (Benward) Unit 4 Page(s) 41 Exercise(s) 1

Literature Utilized

Dictation:

Book Ottman Page(s) 26 Exercise(s) 80 P.D.

Lively Germany

Error Detection:

Book Page(s) Exercise(s) P.D.

Harmonic interval drill
Triad factor detection

a

b

Melody Completion: (Given: First 4 measures)Book Lieberman Page(s) 62 Exercise(s) 14 P.D.

Vigorously Wales

Fine

P.C. of Fine

Assignment Made: (Benward) Unit 4 Page(s) 43-45 Exercise(s)

Comments: The second illus. example is the result of the following problem: I vii, I V I
In determining the triad factor, student sings soprano note and arpeggiates down to root (when he sings an interval larger than the 3rd he has left the root).

Section 2
Date 16

Learning Materials: Half-beat values, rhythmic drill with syllables.

Illustration: (Benward) Unit___ Page(s)___ Exercise(s)___

1 and 2 3 and 4
1 te 2 3 re 4

1 3 and 4
3 re 4

1 2 3
2 3

1 4
4

1 3 and 4
3 re 4

1 and 2 3 and 4
1 te 2 3 re 4

1 and 2 and 3 and 4 and
1 te 2 te 3 re 4 to

1

Dictation:

Book Benward Page(s) 45 Exercise(s) 10 P.D. Rhythmic dictation
only.

Error Detection:

Book Ottman Page(s) 33 Exercise(s) 102 P.D. _____
Andante _____ Germany.

a *Andante* Germany.



mf

b



mf

Melody Completion: (Given: First 2 measures)

Book Lieberman Page(s) 66 Exercise(s) 33 P.D. _____
Andante Cantabile Solieri

Andante Cantabile Salieri



p

Assignment Made: (Benward) Unit 5 Page(s) 46-51 Exercise(s) _____

[illegible]

(Add bar lines to excerpt and rewrite it in a different time signature.)

Lesson Plan

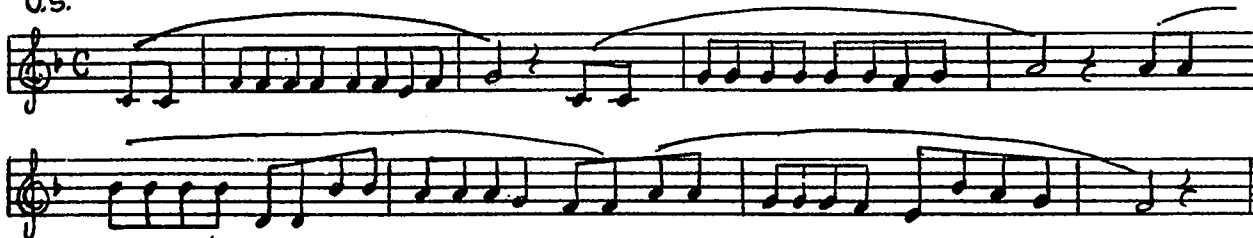
Music Theory 112

Section 2Date 17Assignment Covered: (Benward) Unit 5 Page(s) 46-51 Exercise(s)

Learning Materials: Outlining the I, IV, and V triads, singing intervals, dictation utilizing scale numbers, completion of melodies.

Illustration: (Benward) Unit Page(s) 76 Exercise(s) 7

U.S.



Literature Utilized

Dictation:

Book Thomson Page(s) 55 Exercise(s) 4 P.D.

Praetorius



Error Detection:

Book Thomson Page(s) 80 Exercise(s) 19 P.D.

Symphony I (Excerpt)

Brahms

Melody Completion: (Given: First 4 measures)Book Thomson Page(s) 79 Exercise(s) 15 P.D. Assignment Made: (Benward) Unit 5 Page(s) 52 Exercise(s)

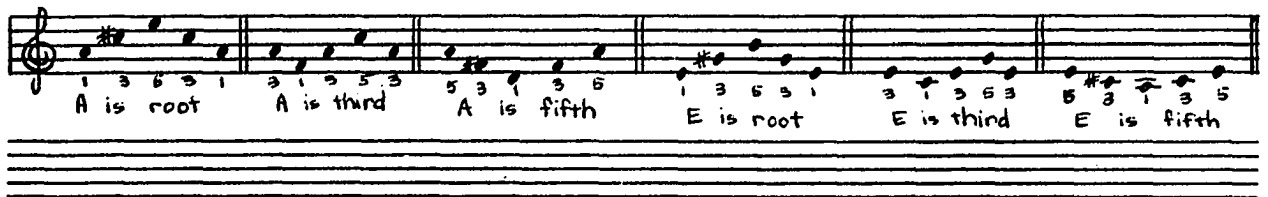
Comments: Brahms' piece (detection) is also used for lecture demonstration for harmonic rhythm.

Lesson Plan

Music Theory 112

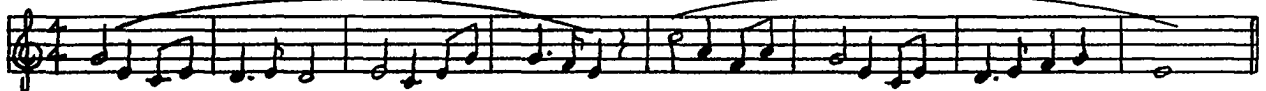
Section 2
Date 18Assignment Covered: (Benward) Unit 5 Page(s) 52 Exercise(s)

Learning Materials: Position of the major triad on a fixed tone, error detection, dictation of complete melodies.

Illustration: (Benward) Unit 5 Page(s) 52 Exercise(s) 1, 2

Literature Utilized

Dictation:

Book Benward Page(s) 46 Exercise(s) 4 P.D.
Der Freischutz Overture Von Weber

Error Detection:

Book Benward Page(s) 46 Exercise(s) 2 P.D.
Minuet in F MozartMelody Completion: (Given: First 2 measures)Book Benward Page(s) 46 Exercise(s) 3 P.D.
Serenade in C TchaikovskyAssignment Made: (Benward) Unit 5 Page(s) 53-54 Exercise(s) All

Comments:

Lesson Plan

Music Theory 112

Section 2
Date 19Assignment Covered: (Benward) Unit 5 Page(s) 53-54 Exercise(s) All

Learning Materials: Singing the I, IV, & V triads, singing the I, IV, & V triads in chord progression, recognition of triad factor in sop. & bass, harmonic interval drill.

Illustration: (Benward) Unit 5 Page(s) 53 Exercise(s) 1, 2

Literature Utilized

Dictation:

Book Thomson Page(s) 57 Exercise(s) 15 P.D. _____
Hungary

Error Detection:

Book Thomson Page(s) 83 Exercise(s) 29 P.D. _____
HandelMelody Completion: (Given: First 2 measures)Book Thomson Page(s) 73 Exercise(s) e P.D. _____Assignment Made: (Benward) Unit 5 Page(s) 55-58 Exercise(s) 1-11

Comments:

Lesson Plan

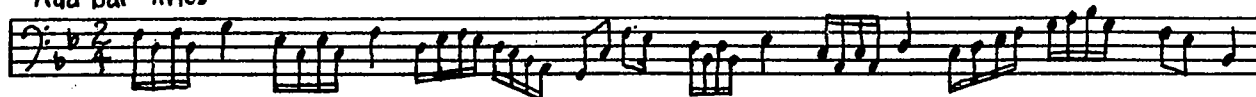
Music Theory 112

Section 2Date 20Assignment Covered: (Benward) Unit 5 Page(s) 55-58 Exercise(s) 1-11

Learning Materials: Quarter-beat values, drill with rhythmic syllables, rhythmic dictation, error detection, provide bar lines and meter signatures.

Illustration: (Benward) Unit 5 Page(s) 55 Exercise(s) 1
Thomson 6 93 J

Add bar lines



Literature Utilized

Dictation:

Book Thomson Page(s) 91 Exercise(s) a P.D. _____

Error Detection:

Book Thomson Page(s) 93 Exercise(s) L P.D. _____Melody Completion: (Given: First 2 measures)Book Thomson Page(s) 94 Exercise(s) o P.D. _____Assignment Made: (Benward) Unit 6 Page(s) 59-63 Exercise(s) All

Comments:

Lesson Plan

Music Theory 112

Section 2
Date 21Assignment Covered: (Benward) Unit 6 Page(s) 59-63 Exercise(s) All

Learning Materials: More difficult exercises, dictation of melodies with an accompaniment, dictation with scale numbers, completion of two-voice melodies.

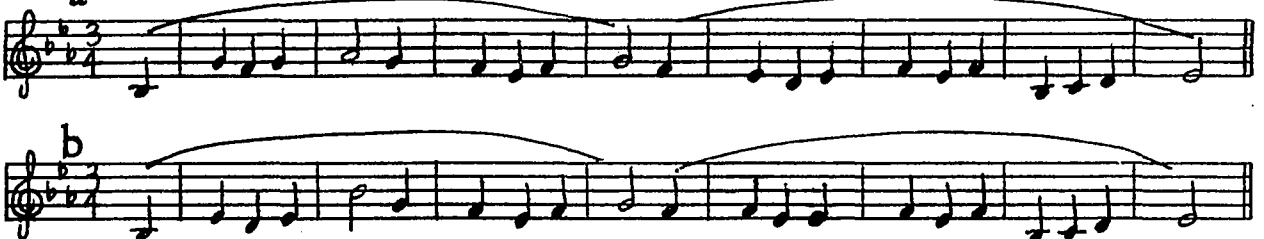
Illustration: (Benward) Unit 6 Page(s) 59 Exercise(s) 3
Orpheus in Hades (Opera) Offenbach

Literature Utilized

Dictation:

Book Benward Page(s) 60 Exercise(s) 4 P.D. _____
Piano Concerto Tchaikovsky

Error Detection:

Book Thomson Page(s) 75 Exercise(s) 2 P.D. _____
BeethovenMelody Completion: (Given: First 2 measures)Book Thomson Page(s) 75 Exercise(s) 1 P.D. _____Assignment Made: (Benward) Unit 6 Page(s) 64-66 Exercise(s) All

Comments:

Lesson Plan

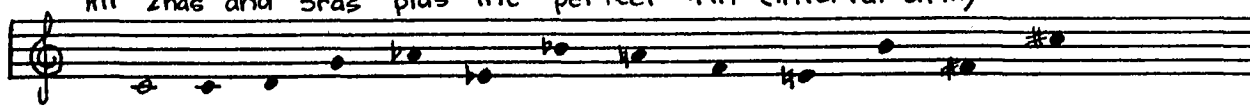
Music Theory 112

Section 2
Date 22Assignment Covered: (Benward) Unit 6 Page(s) 64-66 Exercise(s) All

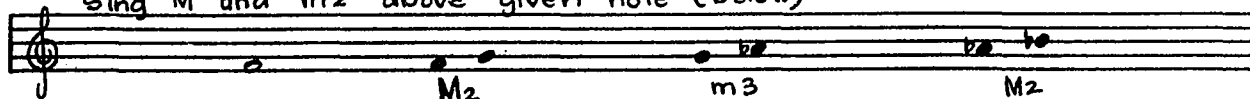
Learning Materials: More difficult intervals, major and minor 2nds/3rds, harmonic interval drill (supply second tone), melodic/rhythmic dictation.

Illustration: (Benward) Unit 6 Page(s) 64 Exercise(s) 1

All 2nds and 3rds plus the perfect 4th (interval drill)



Sing M and m2 above given note (below)



Literature Utilized


Dictation:

Book Thomson Page(s) 78 Exercise(s) 13 P.D. _____


Error Detection:


Book Thomson Page(s) 76 Exercise(s) 4 P.D. _____

a



Verdi

b


Melody Completion: (Given: First 1 measures)Book Thomson Page(s) 77 Exercise(s) 9 P.D. _____

Assignment Made: (Benward) Unit 6 Page(s) 67-70 Exercise(s) All

Comments:

Lesson Plan

Music Theory 112

Section 2
Date 23Assignment Covered: (Benward) Unit 6 Page(s) 67-70 Exercise(s) All

Learning Materials: Positions of min. triad on fixed tone, sing I, IV, vii° triad, identification of triad factor in sop.+bass, the I, IV, vii° outlined in melody, determine sop.+bass notes from harmonic dictation.

Illustration: (Benward) Unit 6 Page(s) 67 Exercise(s) 1

Root in A minor Third in F# minor Fifth in D minor

I IV vii° I

Literature Utilized

Dictation:

Book Benward Page(s) 70 Exercise(s) 2 P.D. _____

Triads outlined:

I IV IV V I

Error Detection:

Book Thomson Page(s) 83 Exercise(s) 27 P.D. _____

a Handel

b

Melody Completion: (Given: First 2 measures)Book Thomson Page(s) 81 Exercise(s) 21 P.D. _____

Assignment Made: (Benward) Unit 6 Page(s) 71-72 Exercise(s) All

Comments:

Lesson Plan

Music Theory 112

Section 2
Date 24Assignment Covered: (Benward) Unit 6 Page(s) 71-72 Exercise(s) All

Learning Materials: Exercises in syncopation, provide bar lines + meter signature, rhythmic/melodic dictation, error detection, MID-QUARTER EXAM.

Illustration: (Benward) Unit 6 Page(s) 71 Exercise(s) 1, 7

Literature Utilized

Dictation:

Book Lieberman Page(s) 67 Exercise(s) 41 P.D. _____

Error Detection:

Book Benward Page(s) 73 Exercise(s) 3 P.D. _____
Carmen (Carmen's Dance) BizetMelody Completion: (Given: First 2 measures)Book Lieberman Page(s) 67 Exercise(s) 42 P.D. _____Assignment Made: (Benward) Unit 7 Page(s) 73-78 Exercise(s) All

Comments:

Lesson Plan

Music Theory 112

Section 2
Date 25Assignment Covered: (Benward) Unit 7 Page(s) 73-78 Exercise(s) All

Learning Materials: Larger melodic leaps, more difficult rhythms, memory retention and dictation, predicting the last note of a phrase (key feeling).

Illustration: (Benward) Unit 7 Page(s) 77 Exercise(s) 1

Given: Rhythm only. Given: Pitches only.

Literature Utilized

Dictation:

Book Benward Page(s) 75 Exercise(s) 14 P.D. _____

Error Detection:

Book Thomson Page(s) 84 Exercise(s) 32 P.D. _____
Protestant Hymn Giardini

b

Melody Completion: (Given: First 2 measures)Book Thomson Page(s) 85 Exercise(s) 36 P.D. _____

Tempo giusto Bartók

Assignment Made: (Benward) Unit 7 Page(s) 74-80 Exercise(s) All

Comments:

Lesson Plan

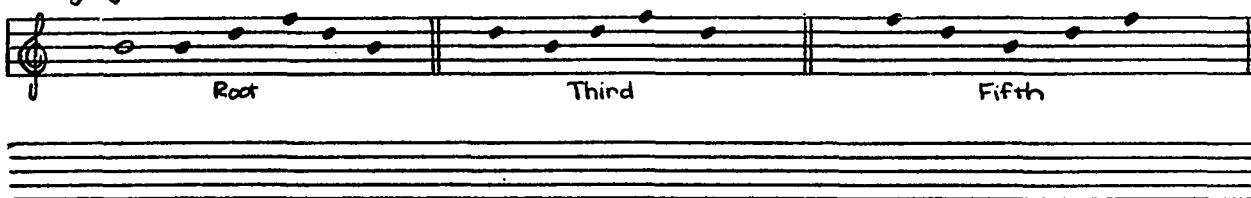
Music Theory 112

Section 2
Date 26Assignment Covered: (Benward) Unit 7 Page(s) 79-80 Exercise(s) All

Learning Materials: Numbers, syllables, letter names. Singing the diminished triad from the root, 3rd, and 5th. (See comments.)

Illustration: (Benward) Unit 7 Page(s) 80 Exercise(s) 1-12

Singing the diminished triad from root, 3rd, and 5th



Literature Utilized

Dictation:

Book Benward Page(s) 75 Exercise(s) 16 P.D. _____

Sym. #3, Mov't No. 2

Beethoven



Error Detection:

Book Thomson Page(s) 54 Exercise(s) 3 P.D. _____

Andantino

Schubert

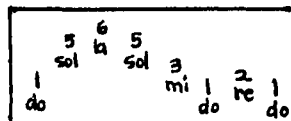
Melody Completion: (Given: First 1 1/2 measures)Book Thomson Page(s) 128 Exercise(s) 9 P.D. _____

Scherzando

Schubert

Assignment Made: (Benward) Unit 7 Page(s) 80-82 Exercise(s) 1-6

Comments: Singing with letter names, numbers and syllables only. Also, transcribing the same on the staff in different keys.



Lesson Plan

Music Theory 112

Section 2Date 27Assignment Covered: (Benward) Unit 7 Page(s) 80-82 Exercise(s) 1-6

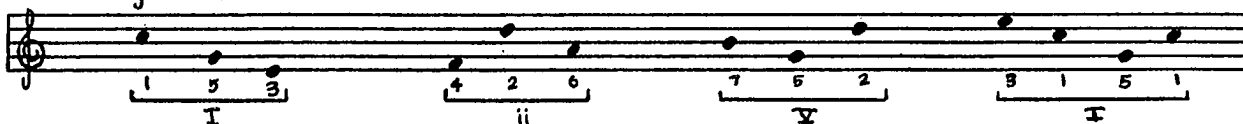
Learning Materials: Recognition drills in I, V, vii°, ii, and IV triads. Determining triad factor in soprano.

Illustration: (Benward) Unit 7 Page(s) 80 Exercise(s) B-1

Singing the I, V, vii°, ii, and IV triads:



Outlining same:



Literature Utilized

Dictation:

Book Benward Page(s) 73 Exercise(s) 4 P.D. _____

The Wanderer (Op. 80, No. 1)

Schubert



Error Detection:

Book Thomson Page(s) 103 Exercise(s) 3 P.D. _____

a

Schumann



b

Melody Completion: (Given: First 1 measures)Book Thomson Page(s) 75 Exercise(s) 2 P.D. _____

Beethoven

Assignment Made: (Benward) Unit 7 Page(s) 83-85 Exercise(s) All

Comments:

Lesson Plan

Music Theory 112

Section 2
Date 28Assignment Covered: (Benward) Unit 7 Page(s) 83-85 Exercise(s) All

Learning Materials: Beat unit in triplets and rhythmic syllables, adding bar lines to melodies.

Illustration: (Benward) Unit 7 Page(s) 83 Exercise(s) 1

Two staves of musical notation in 3/4 time. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and the same key signature. The notation includes rhythmic syllables (1, 2, ta, 3) and bar lines. The first staff has a triplet of eighth notes in the third measure. The second staff has a triplet of eighth notes in the third measure.

Literature Utilized

Dictation:

Book Benward Page(s) 88 Exercise(s) 8 P.D. _____

Who Ne'er with Tears Has Eaten Bread

Schubert

A single staff of musical notation in 4/4 time, featuring a melody with eighth and sixteenth notes. The key signature is one flat.

Error Detection:

Book Ottman Page(s) 217 Exercise(s) 54 P.D. _____

Two staves of musical notation in 2/4 time. The first staff has a treble clef and a key signature of two flats. The second staff has a bass clef and the same key signature. The notation includes dynamics (p, f, sf) and articulation (accents). The first staff is labeled 'a Schnell' and the second 'b'. The composer's name 'Schumann' is written above the first staff.

Melody Completion: (Given: First 1 measures)Book Thomson Page(s) 107 Exercise(s) 16 P.D. _____

A single staff of musical notation in 3/4 time, featuring a melody with eighth and sixteenth notes. The key signature is one sharp. The tempo marking 'zart' is written above the first measure. The composer's name 'Schubert' is written above the last measure.

Assignment Made: (Benward) Unit 8 Page(s) 86-92 Exercise(s) All

Comments:

Lesson Plan

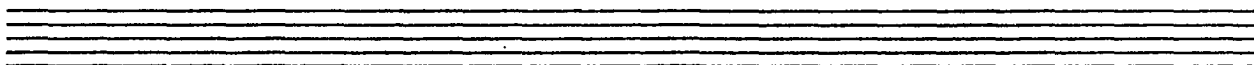
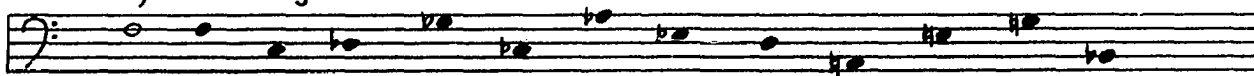
Music Theory 112

Section 2Date 29Assignment Covered: (Benward) Unit 8 Page(s) 86-92 Exercise(s) All

Learning Materials: More difficult exercises without modulation, interval drill.

Illustration: (Benward) Unit 8 Page(s) 92 Exercise(s) 1

Identify and sing:



Literature Utilized

Dictation:

Book Benward Page(s) 86 Exercise(s) 3 P.D. _____

Sonata in C Major, 1st Mov't.

Haydn



Error Detection:

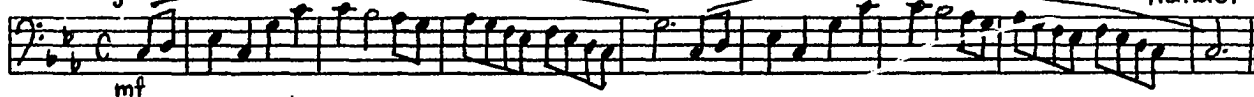
Book Thomson Page(s) 126 Exercise(s) 2 P.D. _____

Sullivan

Melody Completion: (Given: First 1 measures)Book Thomson Page(s) 83 Exercise(s) 27 P.D. _____

Mächtig

Handel

Assignment Made: (Benward) Unit 8 Page(s) 93 Exercise(s) 1-7

Comments:

Lesson Plan

Music Theory 112

Section 2Date 30Assignment Covered: (Benward) Unit 8 Page(s) 93 Exercise(s) 1-7Learning Materials: Positions of the ∇_7 (∇_{65} , ∇_{43} , ∇_2).Illustration: (Benward) Unit 8 Page(s) 93 Exercise(s) 1Positions of the ∇_7 :

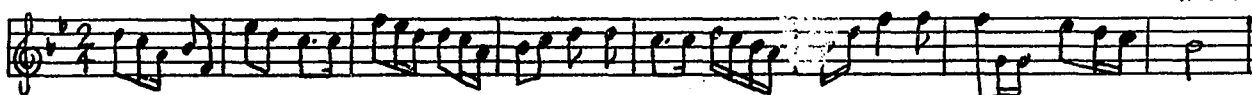
Literature Utilized

Dictation:

Book Benward Page(s) 86 Exercise(s) 1 P.D. _____

With the Green Lute Ribbon

Schubert



Error Detection:

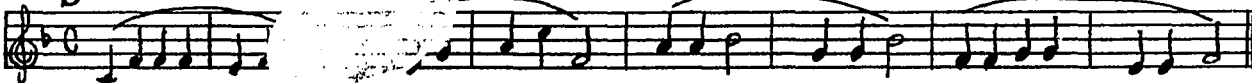
Book Thomson Page(s) 122 Exercise(s) Ex. 6 P.D. _____

a Moderato

Germany



b

Melody Completion: (Given: First 1 measures)Book Ottman Page(s) 26 Exercise(s) 80 P.D. _____

Germany

Assignment Made: (Benward) Unit 8 Page(s) 94-95 Exercise(s) 1-5

Comments:

Lesson Plan

Music Theory 112

Section 2
Date 31Assignment Covered: (Benward) Unit 8 Page(s) 94-95 Exercise(s) 1-5Learning Materials: I, ii, IV, V, V₇, vii^o - Harmonic backgrounds, triad identification, interval drillIllustration: (Benward) Unit 8 Page(s) 94-B Exercise(s) 1Singing the I, ii, IV, V, V₇, vii^o

Literature Utilized

Dictation:

Book Thomson Page(s) 83 Exercise(s) 28 P.D. _____

Bartók



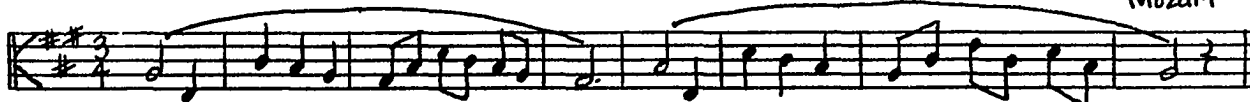
Error Detection:

Book Thomson Page(s) 163 Exercise(s) 14 P.D. _____

Beethoven

Melody Completion: (Given: First 1 measures)Book Thomson Page(s) 129 Exercise(s) 13 P.D. _____

Mozart

Assignment Made: (Benward) Unit 8 Page(s) 96-98 Exercise(s) 1-10

Comments:

Lesson Plan

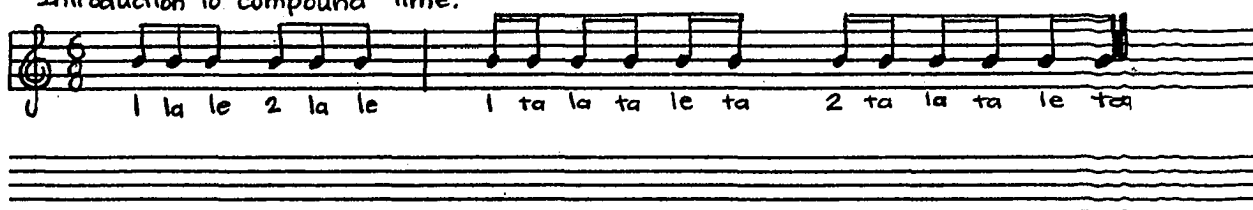
Music Theory 112

Section 2
Date 3/2Assignment Covered: (Benward) Unit 8 Page(s) 96-98 Exercise(s) 1-10

Learning Materials: Introduction to compound time, rhythmic error detection, providing bar lines.

Illustration: (Benward) Unit 8 Page(s) 96 Exercise(s) 1

Introduction to compound time:



Literature Utilized

Dictation:

Book Thomson Page(s) 145 Exercise(s) 11 P.D. _____

Error Detection:

Book Ottman Page(s) 127 Exercise(s) 67 P.D. _____Melody Completion: (Given: First 2 measures)Book Thomson Page(s) 150 Exercise(s) 28 P.D. _____

Assignment Made: (Benward) Unit _____ Page(s) _____ Exercise(s) _____

Comments: