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Style Perception By High School Choral Students

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of the requirements for

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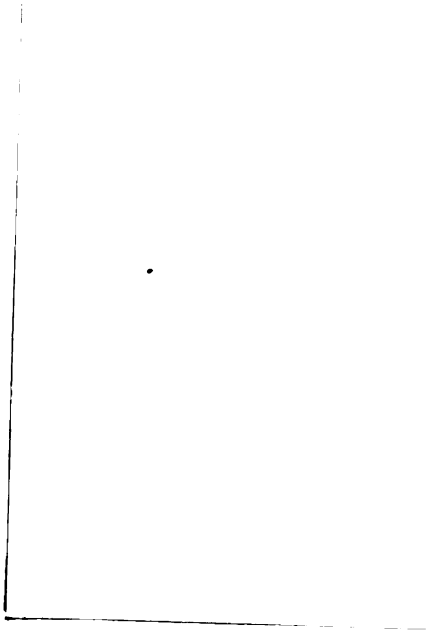

STYLE PERCEPTION BY HIGH SCHOOL CHORAL STUDENTS

By

Bonita Neeley Thursby

A THESIS

Submitted to
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ABSTRACT

STYLE PERCEPTION BY HIGH SCHOOL CHORAL STUDENTS

By

Bonita Neeley Thursby

Purpose

To determine the level of cognitive musical achievement by high school choral students of Michigan in dealing with musical style and its relationship with melody, harmony, rhythm, form, and color and to discover if festival performance ratings were a factor in this achievement.

Procedure

The Performance Achievement Listening Test which contains a questionnaire, definitions of styles, directions, and choral test selections was developed and administered to students from size AA, A, B, and C high schools who received either I, III, or IV festival ratings. Data were analyzed using fequencies and analyses of variance as computed using the SPSS 7.0 programs on the CDC-6500 computer at Michigan State University.

Conclusions

The conclusions drawn based on the findings of this study are:

1. The listening test (Performance Achievement Listening Test) is a useful resource and suitable instrument

for measuring cognitive musical achievement in the Michigan choral classrooms.

2. The years of choral experience, age, year in school, private instruction of piano, an instrument, or voice have a postive effect on the student's aural perception of musical style and level of achievement on the P.A.L.T.

3. Choral performance groups who receive superior festival ratings have a better aural concept of the music they hear and sing; and a higher level of achievement on the P.A.L.T. than those who receive less than superior ratings.

ACKNOWLEDGEMENTS

The writer wishes to acknowledge the members of her master's committee, Dr. Robert G. Sidnell, chairman, Professor Ethel Armeling, and Professor Daniel Russell who generously gave of their time and effort to further her educational and intellectual growth. A note of special thanks is given to Dr. Sidnell for his encouragement and insight throughout the entire project.

A special thank you to Bill who gave much support and dedication from the very beginning.

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CHAPTER ONE

THE PROBLEM

Introduction

Music Education has become one of the areas of the public school curriculum which has been in focus for accountability and assessment the last ten years. Much is being done to evaluate music at the elementary level by state and local efforts in Michigan. Music theory and music appreciation at the secondary level have yet to be included in such an evaluation procedure. Group and solo performances at the secondary level are evaluated by the Michigan School Vocal Association and by the Michigan Band and Orchestra Association through district and state solo and ensemble festivals. These festivals grade only two aspects, performance and sight reading abilities.

There is an apparent lack of assessment and evaluation at the secondary level for its music education curriculum. Like other areas of curricula, if music education is to stay in the curriculum and become a part of true quality education then the question arises: should not educators look, discuss, and begin to develop an evaluation that can help bring to the secondary level all the aspects of a quality music education curriculum?

Need for the Study

As a student progresses through today's educational environment, the things learned are to be used and applied to future encounters. This same attitude does not stop outside the choral classroom door. If the student acquires a basic knowledge about a piece of music and attaches labels and other devices to help him store the information, he can use this in learning a similiar piece with more awareness and have a better concept of its framework. From the choral classroom the residual of musical experiences becomes the basis for further interaction with music. The residual gives some useful, musical, educational tools which can be used to further musical knowledge and experience even if one chooses not to continue using performance skills.

The State of Michigan allows the choral classroom and its instruction as a credited experience toward high school graduation. In many of the high schools this credit is specifically designated as an academic credit, not as a fine arts credit. Therefore, the implication of a certain educational and intellectual achievement is present. Due to this implication, an evaluation of this level of achievement is needed here so that students who are gaining this educational and intellectual knowledge have some measure for their ability to use this retained material.

The goal of this research is to increase the choral educator's awareness of the level of cognitive musical achievement which seems to be the standard at this time. It is also an aim of this study to become an aid to the choral educator who can use this research to look at the needs and achievements of a program; then, assess and use descriptive achievement data to its fullest potential in the classroom.

Purpose

The focus of this research is to determine the level of cognitive musical achievement by the students of the High School Choral classroom in the State of Michigan in dealing with musical style and its relationship with melody, harmony, rhythm, form, and color. A further purpose will be to discover if festival performance ratings were a factor in the cognitive musical achievement of these students.

Hypothesis

There will be a significant ($p < .05$) difference between the cognitive musical achievement of students from a mixed choral classroom from size AA, A, B, and C schools in the State of Michigan who received superior (I) ratings at district festival and those who received fair or less than fair (III or IV) ratings as measured by the Performance Achievement Listening Test.

Definitions

For the purpose of this study, the following terms will be defined as below:

Musical Style - the manner in which music elements are explored during a period in music history which is constituted by characteristic recognizable differences.

Renaissance - the style of music from 1450 to 1600.

Baroque - the style of music from 1600 to 1750.

Classical - the style of music from 1750 to 1800.

Romantic - the style of music from 1800 to 1920.

Twentieth Century - the style of music from 1920 through the present.

Melody - the important musical line.

Harmony - the structure of music with respect to the combination of simultaneous sounding musical tones.

Rhythm - the meter and (or) patterns built of and around the beat or pulse.

Form - the overall design of the piece as designated by the text or musical punctuation.

Color - the tonal quality; texture; and (or) instrumentation.

School Size - as stated in the Michigan School Vocal Association Handbook: AA: 1500 and above students; A: 900-1499 students; B: 500-899 students; C: 300-499 students; and D: 0-299 students. These are figured with repsect to grades 10 - 12. Schools containing grades 9 - 12 were appropriately reproportioned.[1]

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[1]Michigan School Vocal Association Handbook, (Troy: J.W. Pepper of Detroit, Inc., 1973-1974), p. 13.

District Festival Ratings - are those measurements given by professionals in the field of music at a choral contest within a certain geographic location. The final rating (which is used in this research) is the result of three judges rating performance and a sight reading rating given by one judge. The following ratings will be used:

> First Division (I) - An excellent level of performance and musicianship for the event and classification being judged.
>
> Third Division (III) - A fair performance, but not outstanding. Shows accomplishment and promise, but still is lacking in some essential qualities.
>
> Fourth Division (IV) - A performance which is lacking in many essential qualities.[2]

Limitations

The research subjects of this study will be limited to the following high school choral classrooms: Battle Creek Central, H.H. Dow, Hillsdale, Mattawan, Monroe, Romulus, Linden, and Shepherd High Schools. The instrument which will measure the cognitive musical achievement will be limited to the Performance Achievement Listening Test which will be administered once to each of the above mentioned classrooms.

Overview

The material which is discussed in Chapter 2 contains synopses and results of the pertinent literature that relate

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[2]Ibid., p. 15.

to the aims and emphasis of this study. Chapter 3 contains a detailed explanation of the method of inquiry around which this research is structured. The presentation and analysis of data will form the body of Chapter 4. This information will explain the data and its relationship to the purpose and hypothesis of this study. The final chapter will bring together the material described in the preceding four chapters with discussion and recommendations for further research.

CHAPTER TWO

REVIEW OF LITERATURE

Related Studies

Music educators have felt a need for assessment and evaluation since 1892 when Benjamin Gilman[1] reported on an experimental test dealing with musical expressiveness. Throughout the next seven decades, music educators have continued to discuss and develop new ideas for evaluation; however, the need for evaluation in music education has been questioned by many others since music is an art and its aesthetic aspect is difficult to measure. One must remember that

> .... the process of living requires constant evaluation.[2]

The educational process is built upon goals and objectives which are used by the teacher to structure what is taught. Evaluation then is important in that

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[1]Benjamin Gilman, "Report on an Experimental Test of Musical Expressiveness," American Journal of Psychology, IV: (1892): pp. 558-576.

[2]Richard Colwell, The Evaluation of Music Teaching and Learning, (Englewood Cliffs: Prentice-Hall, Inc., 1970), p.1.

> .... progress toward a goal can be meaningful only when the students understands the goal and his progress toward that goal.[3]

Evaluation may be used to teach as well as to appraise a student and the

> ....entire purpose for evaluation is to aid the learning process, not to find fault.[4]

There are many valuable reasons for the use of evaluation. Leonhard and House[5] cite six major points:

(1) appraisal of pupil progress
(2) guidance
(3) motivation
(4) improvement of instruction
(5) maintenance of standards
(6) research

Each of these points are important to the totality of quality education. These reasons also apply to a quality music education and should be the foremost goal for all music educators.

The overall impact of this subject has not been a great one. However Dr. Richard Colwell in his article

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[3]Louis Thorpe, "Learning Theory and Music Teaching," Basic Concepts in Music Education, Fifty-seventh Yearbook of the National Society for the Study of Education, ed. Nelson B. Henry (Chicago: University of Chicago Press, 1958), Chp. 7.

[4]Colwell, The Evaluation of Music Teaching and Learning, p.6.

[5]Charles Leonhard and Robert House, Foundation and Principles of Music Education, (New York: McGraw-Hill Book Co., Inc., 1972), pp. 389-417.

Difficulties and Directions in Evaluation[6] cites nine reasons why evaluation is avoided by many educators, music educators in particular. These reasons indicate the lack of previous research done on evaluation of the music education curriculum at the secondary level.

Evaluation of cognitive musical achievement in the choral classroom has had very little emphasis in the realm of research. Dr. John Fluke[7] contends that

> ....at present, the only criterion for the evaluation of achievement of high school music performance groups seems to be music performance for its own sake.[8]

This appears to be true, since Dr. Fluke's doctoral dissertation[9] written in 1963 is the first documented test developed for high school performance groups which deals with achievement in an area other than performance.

Dr. Fluke's test represents the similiar attitude which

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[6]Richard Colwell, "Difficulties and Directions in Evaluation," Music Educators Journal, 57: (1971, #8): pp. 41-43.

[7]John Fluke, "The Construction, Validation, and Standardization of a Test in Music Perception for High School Performance Groups," (Ph.d. Dissertation, Colorado State College, 1963).

[8]John Fluke and Jack Sparks, "The Construction, Validation, and Standardization of a Test in Music Perception for High School Performance Groups," Journal of Research in Music Education, 13: (1965, #4): p. 220.

[9]John Fluke, Ph.d. Dissertation, 1963.

is held by this study as

> ....an attempt to create an instrument that would measure the extent to which students in high school performance groups had obtained some of the tools necessary for an understanding and appreciation for music.[10]

In his test, Dr. Fluke concentrates on the measurement of musical perception through the aspects of rhythm, melody, and harmony. The final test was constructed of sixty items, twenty for each of the areas to be tested. The examples were taped and the questions for each example were multiple choice. The directions were also included on the tape so that administration could be done in a consistent manner. The standardization was done by selecting schools according to size, geographic location within Colorado, and type of performance group with a reliability coefficient of .78 as obtained with the Kuder-Richardson formula number 20.

In the final statement of his J.R.M.E. article, Dr. Fluke proposes

> ....Tests similiar to this one could also be constructed to measure the ability of high school performance groups to perceive and understand musical style.[11]

This statement has become one of the bases for this research in the area of the choral classroom.

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[10]Fluke and Sparks, "The Construction, Validation, and Standardization of a Test in Music Perception for High School Performance Groups," p. 220.

[11]Ibid., p. 226

The same need for a musicianship test at the high school level is also felt by Dr. Charles Hoffer of Indiana University. In looking at the performing organizations as did Dr. Fluke, he saw the emphasis was quite

> .... one-sided. While the technical skills related to performance are developed to a creditable level, the musical knowledge and listening skills of these students have largely gone undeveloped.[12]

During January of 1973, the Indiana Music Educators Association began to explore ways to improve this situation and discovered that the best effort could be given by developing a test which would be administered at the music contests and festivals throughout the state. This proposal received opposition from the contest organizers. The alternative used was having teachers volunteer one of their rehearsal periods. A random sample of 1665 students (22 groups) from the volunteered 8700 students (88 groups) were selected with a resulting mean score on this test of 51.5 out of 100. The Kuder-Richardson reliability method showed a coefficient of .80. This effort has been somewhat interrupted due to lack of funds and effort for the justification of repetition.

Dr. Albert LeBlanc, professor of Music Education at Michigan State Univeristy is interested in a similiar idea of testing for college music majors. His test is the

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[12]Charles Hoffer, "The Development of a Musicianship Test of Students in High School Performing Organizations," Council for Research in Music Education, (1977, #50): p. 37.

Listening Test of Musical Style[13] which is related to this study as musical style is an integral part of both studies.

The final form of his test was given to 328 college music majors from both the undergraduate and the graduate levels. The test consisted of 150 multiple choice items dealing with 28 taped musical examples and was standardized by its administration to students of eleven colleges and universities of different sizes and geographic locations. Dr. LeBlanc includes the Medieval, Renaissance, Baroque, Classical, Romantic, and Twentieth Century historical periods as they deal with style, melody, harmony, rhythm, form, texture, and timbre. Several of the same categories of style periods and elements were incorporated into this research. His results were analyzed by computer, using a package of programs designed for treatment of test and questionnaire data. This method of analysis is very similiar to that of this research.

In summary of the literature discussed thus far, the importance of cognitive musical knowledge and achievement in the performance classroom is apparent to music educators. The need for evaluation and assessment of this aspect of music education is present and will be fulfilled by continuing concern and efforts.

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[13]Albert LeBlanc, "Development and Validation of a Listening Test in Music History and Analysis," (Ph.d. Dissertation, University of Illinois, 1975).

Relevant Studies

The use of listening as a way of learning and testing of students has been used by E.J. Schultz[14] and Ben E. Bailey[15] with the measure of achievement as the determined outcome. Dr. Schultz's test was developed through the desire to show that

> ....knowledge, information, feeling, and ability or skill, and discrimination are all functional as applied to the listener.[16]

His testing situation and instrument is geared toward students from the intermediate grades through the college level. The information on the test covers a wide range of material from modes, elements, and form to instrumental lyric types, song types, and thematic development, nineteen catgories in all.

Ben Bailey's test was developed to measure the achievement of southern college non-music majors in eight areas: tonality, texture, media, melody, rhythm, structure, style, and expressive devices through a total listening test. Bailey remarks that all but one of the teachers who participated in the test administration felt it accomplished its objectives well.

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[14]E.J. Schultz, "Testing Listening Power in Music," Music Supervisors National Conference Yearbook, (1933): pp. 306-312.

[15]Ben E. Bailey, "The Development and Validation of a Test of Listening Skill," Journal of Research in Music Education, 16: (1968): pp. 59-63.

[16]E.J. Schultz, "Testing Listening Power in Music," p. 307.

Dr. Robert Glidden[17] reviewed Bailey's study and felt that

> .... the final product of this study is seriously marred by the quality of the recorded musical stimuli.[18]

This, as well as other criticisms by Dr. Glidden, is a common error of the listening test and should be carefully considered in the design and implementation of this research. Dr. Glidden did comment that if these problems were reworked, Bailey's test would become

> .... a highly satisfactory instrument for the measurement of listening skills.[19]

These two tests are just two examples of the efforts made by music educators to evaluate the aspects of music through its most viable source. These and other studies are working to equip the student with an effective listening ability which he can use to further his horizons in music.

To summarize this section of literature: listening is the avenue which allows the presentation, analyzation, and evaluation of many aspects and skills in dealing with music. The achievement test which incorporates the listening example permits the student to apply previously acquired knowledge

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[17]Robert Glidden, "A Review of the Development and Validation of a Test of Listening Skill by Ben E. Bailey," Council for Research in Music Education, 19: (1970, #19): pp. 48-55.

[18]Ibid., p. 53.

[19]Ibid., p. 55.

to familiar and unfamiliar pieces as well as label concrete musical terms given through aural stimuli.

Relevant Literature

The concept of musical style is used by many but defined by a very few. The general opinion held by music educators is that

> .... Music comes into being when musical material is meaningfully manipulated, when the resources of music are employed to establish communication between human beings, especially between creative and receptive minds. At any one time in the long course of music through the human experience a particular aspect of the material is organized in a particualr way, and most of the music originating during that time has certain characteristics in common. At another time the organization of material proceeds along different lines; that music in turn develops characteristics which make it distinguishable from other music - earlier, later, and even music of the same period written under different conditions - and which will allow it to be considered separately.[20]

This organization or combination of the elements of music is disscussed by Cannon[21], Crocker[22], Salop[23], Dickinson[24],

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[20]Homer Ulrich and Paul A. Pisk, A History of Music and Musical Style, (New York: Harcourt, Brace, and World, Inc., 1963), p.4.

[21]Beekman Cannon, The Art of Music, (New York: Thomas Y. Crowell Co., 1960), pp. 142-455.

[22]Richard L. Crocker, A History of Musical Style, (New York: McGraw-Hill Publishing Co., 1966), pp. 182-526.

[23]Arnold Salop, Studies on the History of Musical Style, (Detroit: Wayne State University Press, 1971), pp. 17-38.

[24]George S. Dickinson, A Handbook of Style in Music, (Poughkeepsie, N.Y.: Vassar College Press, 1965), pp. 3-126.

and Apel[25] in their publications as musical style. This definition is that on which many other writers base their writings and they treat their material accordingly.

The term "period" in music history has come to denote the same meaning as style. This can be explained by the separation of the term, "style period". Dr. Homer Ulrich defines style period as

> .... the period of time in which certain style elements dominate or in which those elements significantly affect the sound and the shape of most of the music then being composed.[26]

This view is also supported by Dr. Hoffer's statement that

> .... Although a style of music is not confined to a particular time and place, it is named for the historical period in which it was most conspicuously developed and brought to prominence.[27]

The interchange of the two terms, although often accepted and used, shall be stated as style for the purpose and meaning of this research.

Dr. Ulrich[28] mentions that communication is a part

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[25]Willi Apel, Harvard Dictionary of Music, (Cambridge: Belknap Press of Harvard University Press, 1969), pp. 811-812.

[26]Homer Ulrich and Paul A. Pisk, A History of Music and Musical Style, p. 5.

[27]Charles R. Hoffer, The Understanding of Music,(Belmont: Wadsworth Publishing Co., Inc., 1967), p. 77.

[28]Homer Ulrich and Paul A. Pisk, A History of Music and Musical Style, p. 4.

of style. Dr. Arnold Salop agrees as he states that

> ....music must involve communication.[29]

The concept of communication in or of music is best done through the vein of performance. It is here that the music of one composer can be transmitted to many listeners who at this point now have access to the music. Dr. Edward Cone feels that

> ....the comprehension and communication of musical style may well be the ultimate morality of performance - that is to say its final responsibility.[30]

Dr. George Dickinson also believes that

> ....Performance assumes the obligation of inferring and interpreting the composer's intent from the notated record, imparting to the musical work auditory reality and palpable style identity.[31]

This emphasis on style and performance's role in imparting style is important to these music educators and should also be important to the choral educator who in his classroom uses the vein of performance as the subject matter and the method of teaching.

In teaching style to the choral classroom, the choral

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[29]Arnold Salop, Studies on the History of Musical Style, p. 19.

[30]Edward T. Cone, Musical Form and Musical Performance, (New York: W.W. Norton and Co., Inc., 1968), pp. 57-87.

[31]George Dickinson, A Handbook of Style in Music, p. 115.

educator can teach the various elements of music. This gives his students a means of expression and a set of labels for music that they may use in future performance or listening experiences.

Dr. Charles Hoffer has developed two programmed textbooks[32] discussing the treatment of the various elements of music in differenct styles which will aid the young performer in a better understanding of the music and its composer. This is an example of one of the efforts to acquaint the performance-oriented student with musical style.

This research is an effort toward the evaluation and measurement of the cognitive musical achievement in the choral classroom as defined and measured by musical style. Style was chosen, rather than the area of music theory as it is more recognizable and easier to relate to students who have little or no backround in music. It also enables the choral instructor to acquaint the students with all of the elements of music rather than just one or two individual elements. The concluding statement of its value has been very well said by Dr. Charles Hoffer, who relates:

> .... the concept of style in music can be a useful aid to you as a student of music. It enables you to organize your thinking about music and recognize the way musical material is treated. Not only are styles useful, they are valid. When you understand

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[32]Charles R. Hoffer and Donna K. Anderson, Performing Music with Understanding - Orange vol. and Green vol., (Belmont: Wadsworth Publishing Co., Inc., 1970), pp. 1-238.

> what constitues musical style, you are learning the very stuff of music. An understanding of style helps you listen for the right things in music. Knowing that the Renaissance ideal was purity and restraint of sound, you should not be surprised or disappointed by the lack of volume or flashing brilliance in Renaissance music. You will be able to listen to the music of that or any other period with more realistic expectations and greater reward.[33]

Conclusions

On the basis of the literature reviewed in this chapter certain conclusions have been drawn. They are: (1) There is a need to assess and evaluate the performance classroom at the secondary level in the area of cognitive musical achievement. (2) The aspect of cognitive musical achievement is an important part of the curriculum of the performance classroom. (3) Listening is a viable source for evaluating cognitive musical achievement. (4) Musical style is a useful and valuable way to teach and evaluate the cognitive musical achievement of the student in the choral performance classroom.

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[33]Charles R. Hoffer, The Understanding of Music, p. 77-78.

CHAPTER THREE

DESIGN OF THE STUDY

Sample

Three hundred thirty six Michigan high school students from the choral classrooms of Battle Creek, Hillsdale, Linden, Mattawan, Midland, Monroe, Romulus, and Shepherd were randomly chosen from all schools of the same size with either I, III or IV ratings at district choral festival to participate in this research. This size of each individual choral classroom ranged from 18 to 93. Of the subjects who participated, 110 of them were male and 256 were female with 36 of them being freshmen, 141 being sophomores, 109 being juniors, and 80 being seniors. The range for age was from 14 to 18 with only 12 being 14, 97 being 15 years, 123 being 16 years, 93 of them being 17 years, and 41 being 18 years of age. 33 persons in this sample have had seven or more years of private piano study, 16 had private study for five to six years, 26 had studied for three to four years, 55 had studied for one to two years and 236 students had had no private piano experience at all. The experience range for the number of years of private instrumental study was 19 with seven or more years, 19 with five to six years, 19 with three to four years, 69 having one to two years, and 240 having no private instrumental

instruction at all. Only 1 student of the entire study had studied voice privately for seven or more years, 7 had studied for five to six years, 6 studied privately for three to four years, 50 for one to two years, while 302 had never studied voice privately. When asked about the number of previous music classes taken excluding choir, 158 students had never taken any music classes, 176 responded that they had taken one or two classes, 22 had taken three or four classes, 6 had enrolled in five or six classes, and only 4 students had taken seven or more music classes. A listing by classroom of all included subject traits appears in Appendix A.

Measures

The instrument being used to determine the educational and intellectual achievement of the subjects involved is the Performance Achievement Listening Test (P.A.L.T.). This test was developed, as there are no standardized achievement tests concerned solely with the choral performance classroom which contain only choral music examples.

The first form of the P.A.L.T. (see appendix B) was piloted during the fall of 1977 at East Lansing High School in the freshmen S.A.T.B. chorus and the Girls Glee Club and at Michigan State University in the junior level conducting class. The students completed a questionnaire and then were read directions and definitions by the researcher. Two practice examples and ten test examples each 45 seconds in

length with 15 seconds intermittent silence were used and produced on a reel to reel tape recording. These examples were chosen after interviewing five members of the Michigan State University Music Faculty who are recognized authorities on choral music. The same two questions asked for each test example are used on the final form of the P.A.L.T. The results indicated that students with greater experience in music did better on the overall score for those items which contained correct/non-correct answers. Other variables analyzed were grade, age, sex, piano, instrumental, and voice experience, number of years in choir, and number of previous music classes taken.

The final form of the P.A.L.T. (see appendix C) consists of directions for scoring the questionnaire, the questionnaire, definitions, test directions, scoring for two practice examples, two practice examples, a score sheet for the fifteen test examples, and the test examples (see appendix D). Each example was one minute long with ten seconds of silence between each example. The P.A.L.T. was taped on a reel to reel tape and was transferred to a cassette tape by high speed duplication.

These choral examples, for which there were two questions per example, were selected by a committee of seven faculty members and three graduate students of the Michigan State University Music Department. Their process of selection was based in part on the recordings of choral music available in

the Lansing-East Lansing area during the month of January, 1978. The selections and directions are found in Appendix E. The committee was to rate each piece in rank order from most representative to least representative of a musical style. The three examples with the lowest total score from each designated style were placed on the test by a random drawing for order of examples. The reliability estimate as computed by the Kuder-Richardson #20 was .64.

Design

Data were gathered in a single test experience. The students were randomly chosen and administered the P.A.L.T. to measure the dependent variable - choral music style achievement. The independent variables to be considered are ratings at district festivals, school size, grade, age, sex, years of choral experiences, years of private piano, instrumental, and vocal study, and number of previous music classes taken. These variables will permit analysis according to categories thought to be related to style achievement.

Data Gathering Procedure

The P.A.L.T. was administered to the students of the previously mentioned high schools during one of the scheduled rehearsal periods. The test was given by the choral educator at the school. This procedure was chosen as the most efficient and convenient use of time and effort. Students were given a test booklet and a computer mark sense sheet on which to

record their answers. It was explained to them that the test would not in any way affect their grade for the class and were asked to do their best.

In order to mark the answer sheets for identification of school, a number was devised which the researcher coded on answer spaces 42 and 43 after the answer sheets were returned. The first digit represents the rating received at district festival - I, III, or IV. The second digit indicates the school size, AA, A, B, or C as coded 1, 2, 3, or 4 respectively.

Students were instructed to choose the style from which they thought the example came and to choose the element which best describes the reasoning for their answer of the style. The acknowledgement that the student's answers were important led to the completion fo all test questions with no omissions.

Data Analysis Procedure

The use of frequencies of answers for all variables and several analyses of variance (ANOVA) using different combinations of all variables were chosen for analysis of the data. These were computed using the Statistical Package for the Social Sciences 7.0 programs as revised for the CDC-6500 computer at Michigan State University by the Vogelback Computing Center at Northwestern University in Evanston, Illinois.

CHAPTER IV

PRESENTATION OF DATA

Review of Procedure

The purpose of this research was to determine the level of achievement of choral music style by high school choral students. In the present study, factors of the year in school, age, sex, years in choir, private piano, private instrument, and private voice experience, number of music classes taken, festival ratings and school size were considered.

Three hundred sixty six students participated during the spring of 1978 at various geographic locations in Michigan. All students were administrered the P.A.L.T. during a scheduled choral rehearsal period. The data collected from the P.A.L.T. were recorded on computer cards and prepared for statistical analysis by the CDC 6500 computer at the Michigan State University Computer Center. Data were analyzed using three computer subprograms designed for the Statistical Package for the Social Sciences 7.0.

Table 4.1 shows descriptive data for all eight choral groups on the criterion instrument used for the research. Analyses of variance were the means of determining acceptance or rejection of the null hypotheses.

Table 4.1 -- Means, Variances, and Standard Deviations for each classroom on Total Score

Group	Mean	Variance	Standard Deviation
Battle Creek (N=64)	9.188	4.694	2.167
H.H. Dow (N=42)	6.667	9.106	3.018
Hillsdale (N=57)	8.070	7.674	2.770
Mattawan (N=18)	5.944	5.467	2.338
Monroe (N=93)	7.656	5.750	2.398
Romulus (N=30)	4.300	5.666	2.380
Linden (N=31)	5.097	6.757	2.599
Shepherd (N=31)	6.581	10.985	3.314

Hypotheses

This study tested four hypotheses which stated here are in nondirectional form. All four were tested using analysis of variance. Year in school, age, and sex are the factors for the first hypothesis. The second hypothesis tested the factors, number of years in choir and number of previous music classes taken. Private study of piano, instrument, and voice are the factors of hypothesis three and festival ratings and school size are the factors which pertain to hypothesis four. The dependent variable for all hypotheses is choral music style achievement.

The four hypotheses were tested as follows:

Hypothesis I: There will be no difference among high school aged students according to year in school, age, or sex (or interactions there of) on the dependent variable of choral style as measured by the P.A.L.T.

Table 4.2 -- Descriptive Data for Year in School, Age, and Sex

Source	Mean
Year in School	
0 Freshmen	6.42
1 Sophomore	7.06
2 Junior	7.38
3 Senior	7.60
Age	
0 14	7.25
1 15	7.09
2 16	7.04
3 17	7.64
4 18	6.78
Sex	
0 Male	7.30
1 Female	7.17

Table 4.3 -- Analysis of Variance of Total Score by Year in School, Age, and Sex

Source of Variation	SS	df	MS	F	P
Main Effects					
Year in Sch.	98.767	3	32.922	3.865	.010
Age	84.303	4	21.076	2.474	.044
Sex	3.432	1	3.432	.403	.526
2-Way Interaction					
Y x A	68.885	6	11.481	1.348	.235
Y x S	1.455	3	.485	.057	.982
A x S	11.062	4	2.765	.325	.861
3-Way Interaction					
Y x A x S	52.177	3	17.392	2.042	.108
Within	2904.980	341	8.519		
Total	3174.219	365			

Table 4.2 shows that as the student increases in years in school the achievement level gets better. The mean score for age also increases with a slight drop at the senior year. Table 4.3 reveals significant differences by year in school and age, hence the null hypotheses for those main effects are rejected. No other significant differences in main effects or interactions were found.

Hypothesis II: There will be no difference among high school students according to the level of number of years in choir or number of previous music classes taken on the dependent variable of choral style as measured by the P.A.L.T.

Table 4.4 -- Descriptive Data for Years in Choir and Number of Previous Music Classes Taken

Source	Mean
Years in Choir	
0 One to Two Years	6.38
1 Three to Four Years	6.9
2 Five to Six Years	7.67
3 Seven or more Years	8.48
Number of Classes	
0 None	6.92
1 One to Two Classes	7.32
2 Three to Four Classes	8.19
3 Five to Six Classes	8.17
4 Seven or more Classes	7.25

Table 4.5 -- Analysis of Variance of Total Score by Years in Choir and Number of Previous Music Classes Taken

Source of Variation	SS	df	MS	F	P
Main Effects					
Years In Choir	188.098	3	62.699	7.558	.001
# of Classes	46.734	4	11.683	1.408	.231
2-Way Interaction					
Y x #C	64.440	10	6.444	.777	.651
Within	2878.792	347	8.296		
Total	3173.589	364			

Table 4.4 reveals that the longer one is in choir the higher score on the P.A.L.T. The number of previous classes has no effect. Table 4.5 shows a significant difference by years in choir therefore the null hypothesis for that main effect is rejected. No other significant differences in main

effects or interactions were found.

Hypothesis III: There will be no difference among high school aged students according to the private study of piano, instrument, or voice (or interactions there of) on the dependent variable of choral style as measured by the P.A.L.T.

Table 4.6 -- Descriptive Data for Private Piano, Instrument, and Voice

Source	Mean
Private Piano	
0 None	6.73
1 One to Two Years	7.24
2 Three to Four Years	8.31
3 Five to Six Years	8.63
4 Seven or more Years	9.03
Private Instrument	
0 None	6.95
1 One to Two Years	7.19
2 Three to Four Years	8.53
3 Five to Six Years	7.84
4 Seven or more Years	8.58
Private Voice	
0 None	7.22
1 One to Two Years	7.58
2 Three to Four Years	7.34
3 Five to Six Years	4.72
4 Seven or more Years	2.00

The preceding table indicates that the longer one studies piano the higher the aural perception of musical style as measured by the P.A.L.T. The study of a private instrument also indicates the same with a slight exception between five to six years and seven or more. The descriptive data for private voice reveals that the longer one studies the less one knows about musical style especially for the one case

with seven or more years of private voice study.

Table 4.7 -- Analysis of Variance of Total Score by Private Piano, Private Instrument, and Private Voice

Source of Variation	SS	df	MS	F	P
Main Effects					
Pri. Piano	222.726	4	55.682	7.170	.001
Pri. Instrument	78.727	4	19.682	2.535	.040
Pri. Voice	113.726	4	28.431	3.661	.006
2-Way Interaction					
P x I	132.602	15	8.840	1.138	.321
P x V	136.119	9	15.124	1.948	.045
I x V	70.123	8	8.765	1.129	.343
3-Way Interaction					
P x I x V	25.387	7	3.627	.467	.858
Within	2438.348	314	7.765		
Total	3174.219	365			

Table 4.7 reveals significant differences by private piano, private instrument, private voice and the interaction of private piano-private voice. The null hypotheses for these main effects and the interaction are rejected. No other significant differences in the other interactions were found.

Hypothesis IV: There will be no difference among high school aged students according to festival ratings or school size (or interaction there of) on the dependent variable of choral style as measured by the P.A.L.T.

Table 4.8 -- Descriptive Data for Festival Ratings and School Size

Source	Mean
Festival Rating	
0 Superior (I)	7.93
2 Fair (III)	6.79
3 Less than Fair (IV)	5.10
School Size	
0 AA	8.28
1 A	5.68
2 B	7.03
3 C	6.35

Table 4.9 -- Analysis of Variance of Total Score by Festival Rating and School Size

Source of Variation	SS	df	MS	F	P
Main Effects					
Rating	304.884	2	152.442	22.577	.001
Size	433.221	3	144.404	21.386	.001
2-Way Interaction					
R x S	64.199	2	32.100	4.754	.009
Within	2417.294	358	6.752		
Total	3174.219	365			

In Table 4.8 the data indicates that the higher ratings and larger schools will have a higher achievement level of choral style perception as measured by the P.A.L.T. Table 4.9 reveals significant differences by festival rating, school size and the interaction of the two variables hence the null

hypotheses for those main effects and that interaction are rejected.

Discussion of Data

The examination of the frequencies on the raw data dealing with choice of style and the element for style determination brings forth some interesting information. Table 4.10 lists the style chosen by the larger number of students and the element for style determination chosen by the larger number of students from all eight schools. This shows that questions 1, 9, 11, 12, and 15 were answers chosen by the larger number of students from all eight schools. These five examples include the three Classical selections on the test, one Baroque selection, and one Twentieth Century selection. Several other questions were chosen by either seven of the eight classrooms or six of the eight classrooms.

The Classical and Baroque styles were chosen most often with the breakdown of 120 answers as follows: Renaissance (19), Baroque (33), Classical (37), Romantic (13), and Twentieth Century (18). The Renaissance, Baroque, and Classical styles had one element for style determination which was predominately chosen. These were form, rhythm, and form respectively. The Romantic style had color, harmony, form, and rhythm of which none was the major element. The Twentieth Century style was characterized by color, harmony, and rhythm.

Table 4.10 -- Raw Data Answers for each Question by the highest number of students from each classroom tested. * indicates correct.

Classroom: Battle Creek Central

1.	*Classical	Form
2.	Baroque	Rhythm
3.	*Romantic	Form
4.	*Baroque	Harmony
5.	*Renaissance	Melody
6.	Twentieth Century	Harmony
7.	*Baroque	Rhythm
8.	*Twentieth Century	Harmony
9.	*Classical	Form
10.	*Renaissance	Rhythm
11.	*Baroque	Harmony
12.	*Twentieth Century	Color
13.	*Renaissance	Form
14.	Baroque	Form
15.	*Classical	Form

Classroom: H. H. Dow

1.	*Classical	Form
2.	Baroque	Rhythm
3.	*Romantic	Color
4.	*Baroque	Form
5.	Romantic	Harmony
6.	Classical	Color
7.	*Baroque	Rhythm
8.	*Twentieth Century	Harmony
9.	*Classical	Form
10.	*Renaissance	Harmony
11.	*Baroque	Rhythm
12.	*Twentieth Century	Rhythm
13.	*Renaissance	Harmony
14.	Classical	Color
15.	*Classical	Color

Table 4.10 continued

Classroom: Hillsdale

1.	*Classical	Form
2.	Baroque	Rhythm
3.	*Romantic	Rhythm
4.	*Baroque	Harmony
5.	*Renaissance	Rhythm
6.	Baroque/Romantic*	Color
7.	*Baroque	Rhythm
8.	*Twentieth Century	Harmony
9.	*Classical	Form
10.	*Renaissance	Rhythm
11.	*Baroque	Rhythm
12.	*Twentieth Century	Color
13.	*Renaissance	Rhythm
14.	Classical	Color
15.	*Classical	Form

Classroom: Mattawan

1.	*Classical	Harmony
2.	Baroque	Rhythm
3.	*Romantic	Color
4.	Renaissance	Form
5.	Baroque	Rhythm
6.	Twentieth Century	Harmony
7.	Renaissance	Rhythm
8.	*Twentieth Century	Harmony
9.	*Classical	Form
10.	Romantic	Rhythm
11.	*Baroque	Harmony
12.	*Twentieth Century	Rhythm
13.	*Renaissance	Rhythm
14.	*Romantic	Color
15.	*Classical/Romantic	Color

Table 4.10 continued

Classroom: Monroe

1.	*Classical	Form
2.	Baroque	Rhythm
3.	*Romantic	Color
4.	*Baroque	Form
5.	*Renaissance	Harmony
6.	*Romantic	Form
7.	Classical	Rhythm
8.	*Twentieth Century	Harmony
9.	*Classical	Form
10.	*Renaissance	Rhythm
11.	*Baroque	Harmony
12.	*Twentieht Century	Color
13.	Baroque	Rhythm
14.	Classical	Color
15.	*Classical	Form

Classroom: Romulus

1.	*Classical	Harmony
2.	Classical	Melody
3.	Renaissance/Classical	Melody
4.	*Baroque	Form
5.	Romantic	Harmony
6.	Twentieth Century	Rhythm
7.	*Baroque	Rhythm
8.	Classical	Harmony
9.	*Classical	Harmony
10.	Romantic	Form
11.	*Baroque/Classical	Harmony
12.	*Twentieth Century	Form
13.	Baroque	Form
14.	Classical	Harmony
15.	*Classical	Rhythm

Table 4.10 continued

Classroom: Linden

1.	*Classical	Harmony
2.	Classical	Melody
3.	*Romantic	Color
4.	*Baroque	Form
5.	*Renaissance	Harmony
6.	Classical	Color
7.	*Baroque	Harmony
8.	*Twentieth Century	Harmony
9.	*Classical	Color
10.	*Renaissance	Form
11.	*Baroque	Harmony
12.	*Twentieth Century	Color
13.	*Renaissance	Form
14.	Classical	Color
15.	*Classical	Rhythm

Classroom: Shepherd

1.	*Classical	Form
2.	Baroque	Form
3.	*Romantic/Classical	Harmony
4.	*Baroque	Rhythm
5.	*Renaissance	Form
6.	Classical	Form
7.	*Baroque	Rhythm
8.	*Twentieth Century	Rhythm
9.	*Classical	Form
10.	Baroque	Rhythm
11.	*Baroque	Harmony
12.	*Twentieth Century	Color
13.	*Renaissance	Melody
14.	*Romantic	Rhythm
15.	*Classical	Rhythm

An interesting point is that of the 120 questions dealing with the elements of style determination, melody was chosen only five times as it dealt with either the Renaissance or Classical styles. This was surprising as melody is the element most choral students understand and are familiar with as it functions in their music. A final observation was that the element of form was most chosen of all elements. This may be explained by the definitions the students were given and the element of form and its association with text. The following of the text may have been easier for the students who could not relate to the concepts of harmony or color or did not feel that they could distinguish rhythm as the main element for choosing a certain style.

Summary

The data as analyzed and presented through analysis of variance tests revealed that the independent variables: year in school, age, years in choir, private piano, private instrument, private voice, the interaction of piano and voice, festival ratings, school size and the interaction of rating and size all have significant F values and show statistically significant differences between students at the various levels within these variables.

Students tend to choose the style which is most like the music they are familiar with and the styles not heard or done as often were not as easily identified. The element of

form was the most frequently chosen as a style determiner by all students who participated, with rhythm being the second most frequently chosen element. These are evaluated as logical choices because they are two of the three elements which are emphasized from the elementary level and beyond.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this study was to determine the level of cognitive musical achievement by the students of the high school choral classroom in Michigan in dealing with musical style and its relationship with melody, harmony, rhythm, form, and color. A further purpose was to discover if festival performance ratings were a factor in the cognitive musical achievement of these students. The variables included were: year in school, age, sex, years in choir, private piano, private instrument, private voice, number of previous music classes taken, festival ratings, and school size. Four hypotheses tested the effects of these variables on the students' cognitive musical achievement as measured by the Performance Achievement Listening Test.

The Performance Achievement Listening Test (P.A.L.T.) development procedure included: the survey of the Michigan School Vocal Association Approved Festival Lists; gathering opinions concerning choral music and selection of examples by Michigan State University faculty and graduate students; construction of a questionnaire; definitions of style; selection and recording of examples; and reliability checks.

Several revisions to the questionnaire, definitions, and examples were made following preliminary administrations. Reliability was based on the Kuder-Richardson #20 internal consistency measure.

Three hundred sixty six students from eight choral classrooms in the State of Michigan were employed in determining the effects of the independent variables. The P.A.L.T. was administered during a scheduled rehearsal period of each choral group by the choral educator present to measure the dependent variable. The grand mean was used as the unit of observation. Data were analyzed using frequencies and analyses of variance (ANOVA). The level of significance was set a .05. Analysis was performed using the Statistical Package for the Social Sciences 7.0 as adapted for the CDC-6500 computer at Michigan State University. Results from the four nondirectional hypotheses were as follows:

> Hypotheses I: There will be no difference among high school aged students according to year in school, age, or sex (or interaction there of) on the dependent variable of choral style as measured by the P.A.L.T.

The hypothesis was rejected for year in school and age but accepted for sex and all interactions of these variables.

> Hypothesis II: There will be no difference among high school students sccording to the level of number years in choir or number of previous music classes taken on the dependent variable of choral style as measured by the P.A.L.T.

Hypothesis II was rejected for years in choir but accepted for number of previous music classes taken and their interaction.

Hypothesis III: There will be no difference among high school aged students according to the private study of piano, instrument, or voice (or interactions there of) on the dependent variable of choral style as measured by the P.A.L.T.

This hypothesis was rejected for all main effects and the interaction of private piano-private voice. It was accepted for the other interactions involved.

Hypothesis IV: There will be no difference among high school aged students according to festival ratings or school size (or interaction there of) on the dependent variable of choral style as measured by the P.A.L.T.

Hypothesis IV was rejected for all main effects and interactions.

Conclusions

The conclusions from this study apply only to the sample from which the data were drawn; therefore, what is true for these high school choral students in Michigan cannot necessarily be assumed true for choral students of other levels or geographic locations. Based upon the findings of this study, however, the following conclusions can be drawn:

1. The listening test is a useful resource for evaluation of the choral classroom.

2. The Performance Achievement Listening Test is a suitable instrument for measuring choral musical style achievement in the Michigan high school choral classroom.

3. Choral performance groups who receive superior ratings at festival have a better aural concept of the music they hear and sing than those groups who receive less than superior ratings.

4. The years of choral experience does have an effect on the cognitive musical achievement as it pertains to musical style.

5. Private instruction in piano, instrument,and (or) voice has a positive effect on the student's aural perception of musical style.

6. The maturity of a student according to age and year in school will give them a higher achievement level on a test dealing with the aural perception of musical style.

Discussion

Although it was concluded that schools with superior ratings produce students who are more aurally aware of the music they hear and sing, it is certainly not an implication of this researcher that schools with lower ratings not continue to strive to give their students the information which can help them become better listeners and hopefully better musicians. It is, however, a recommendation of this researcher that all choral educators in the State of Michigan teach some basic music labels and tools that will give their students knowledge which will be useful to them after their high school choral performance experience. This will enable

them to further their knowledge in the classroom and allow them to apply their musical knowledge to the musical experiences presented in other situations.

The use of musical style as the source of measure was beneficial in the aspect of its wide use in the musical world and can be understood by students. It allowed students with little or no background in music to listen and relate those elements for which they did not have technical names or understanding. Cassette tape was used to minimize the variance in the quality of sound systems from school to school. The overall quality would have been at a higher level had a reel to reel tape been utilized at each test sight.

Several limitations of this study were the lack of choral recordings available, especially those containing choral music at the level performed by most high school students and previous research in this area. Music on the high school level found in the five musical styles would have made listening easier for the high school student.

Questions dealing with the appropiateness of the selections used and the use of musical style were brought to the attention of the researcher. Two of the choral educators who participated cited these as possible flaws of this research. Other choral educators who were employed in this study were in agreement with the usage of choral style and its place in the music curriculum of the performance classroom.

The lack of recordings, previous research concerning the choral performance classroom, and emphasis of evaluation of musical achievement in the performance classroom at the secondary level indicates a somewhat complacent attitude toward cognitive choral music achievement. The solution to such an attitude could be the teaching of basic music concepts and musical style in junior high and high school performance groups. This would round out the musicianship of each student and make him more aware of the music with which he deals. The means of appreciation is through understanding and understanding is one of the basic foundations of education which all music educators should strive to achieve.

Recommendations for Further Research

1. More studies are needed to explore different ways to measure achievement other than performance in the choral classroom

2. An investigation of teacher attitude (or) influence upon the achievement of students in the choral classroom is warranted.

3. The inclusion of written examples of music in dealing with musical style in an instrument which measures cognitive music achievement is needed.

4. As the population represented in this study was finite, replication with other populations would be of value.

APPENDICES

APPENDIX A

APPENDIX A

Subject Traits by Classroom

Choral Classroom:	Battle Creek(AA)	H.H. Dow(A)	Hillsdale(B)	Mattawan(C)	Monroe(AA)	Romulus(A)	Linden(B)	Shepherd(C)
Year in School:								
Freshmen	0	1	12	3	0	0	12	8
Sophomore	24	19	21	7	38	16	10	6
Junior	25	6	14	1	32	11	7	13
Senior	15	16	10	7	23	3	2	4
Age by Years:								
14	0	0	6	2	0	0	2	2
15	15	7	17	3	23	8	17	7
16	24	17	16	6	33	13	5	9
17	20	11	13	3	29	8	3	6
18	5	7	5	4	8	1	4	7
Sex:								
Male	32	5	25	7	24	5	5	7
Female	32	37	32	11	69	25	26	24
Years In Choir:								
One-Two Years	14	9	4	1	14	20	9	21
Three-Four Years	19	15	17	10	35	6	13	8
Five -Six Years	21	10	27	4	23	3	7	1
Seven or more Years	10	8	9	3	21	1	2	1
Years of Private Piano:								
None	35	23	35	13	55	27	22	26
One-Two Years	14	8	8	3	12	2	5	3
Three-Four Years	5	3	4	2	8	0	3	1
Five-Six Years	5	2	2	0	6	0	0	1
Seven or more Years	5	6	8	0	12	1	1	0
Years of Private Instrument:								
None	33	26	40	14	65	22	21	19
One-Two Years	16	10	10	0	16	8	5	4
Three-Four Years	5	3	2	2	3	0	2	2
Five-Six Years	6	0	1	1	6	0	2	3
Seven or more Years	4	3	4	1	3	0	1	3
Years of Private Voice:								
None	54	32	40	17	86	21	24	28
One-Two Years	7	9	14	1	7	5	5	2
Three-Four Years	0	1	2	0	0	3	0	0
Five-Six Years	3	0	1	0	0	0	2	1
Seven or more Years	0	0	0	0	0	1	0	0
Number of Music Classes Taken:								
None	23	27	31	8	32	16	14	7
One-Two Classes	31	11	25	10	50	14	13	22
Three-Four Classes	5	3	0	0	11	0	1	2
Five-Six Classes	3	1	0	0	0	0	2	0
Seven or more classes	2	0	1	0	0	0	1	0

APPENDIX B

APPENDIX B

P.A.L.T. Form I

Questionnaire

1. What year in school? _____
2. What is your age? _____
3. What is your sex? _____
4. What type of choral group do you sing in? SATB SSAA TTBB
5. How many years did you sing in a choral group? _____
6. If you have studied piano, was it private lessons or a class? _____
7. If you studied piano privately, how long? ____years ____mths.
8. If you have studied an instrument privately, how long? _____
9. What instrument do you study privately? _____
10. List below any other music classes you have taken in Junior High or High School other than choir: _____
_____

Answer the following questions at the end of the test:

1. Did you understand the questions and definitions? yes no
2. If you said no to #1 what didn't you understand? _____
_____
3. Would you like to sing any of the music played on the test? yes no
4. Which example did you like the best? _____
5. Which example did you like the least? _____

THANK YOU!

Test Directions and Practice Examples

Please listen carefully to each definition and example played on this test. After the definitions have been stated there will be two practice examples. You should mark your answers to the practice examples in the spaces provided below. Mark your answers as follows:

For question (a) in each example, circle the name of the musical period from which you think that example comes. For question (b) in each example, circle the word which best describes why you chose your answer for question (a).

Practice Example I:

(a)	Renaissance	Baroque	Classical	Romantic	20th Century
(b)	Melody	Harmony	Rhythm	Form	Color

Practice Example II:

(a)	Renaissance	Baroque	Classical	Romantic	20th Century
(b)	Melody	Harmony	Rhythm	Form	Color

Definitions

The above directions and following definitions were read aloud once to each choral group before hearing the practice examples.

Renaissance - This mostly vocal music treats each vocal line equally and the number of parts can range from 2-6. The instruments will most often double the voice parts or play very little. An example of Renaissance would be a madrigal.

Baroque - The countrapuntal idea or exchange of a line is quite characteristic of this period. The number of voices can range from 4-8 parts. This idea of taking a musical idea and passing it from one part to the next gives the effect of a melody and accompaniment.

Classical - With the normal 4 voice parts, the sound is more solid because the voices are now singing the same text. There is some alternation of music between the chorus and the soloists or the chorus and the instruments. The dynamics in this period are more gradual than before.

Romantic - Chromatic movement (or movement by half step) and quick changes from major to minor or minor to major happen in this period of music. The vocal line often adds a slight surprise in how it gets where its going. The texture is thicker due to the "jazz-like" harmonies and both the voices and the instruments often paint the picture that the composer is trying to draw.

Twentieth Century (20th) - At this point in time almost anything goes. All types of melodies, harmonies, rhythms, words, etc. can and are used today. All of the elements (or things that make up music) seem to be pushed to their limits. Examples of this period could be something by Daniel Pinkham, a spiritual, or a jazz piece by Dave Brubeck.

Melody - The main musical line.

Harmony - The chords or accompaniment. (Tones or melodies happening at the same time).

Rhythm - The beat and all the things that it does.

Form - The blueprint or plan of the piece, such as ABA.

Color - The type of tone in music. Music's variety and effects. The category that catches anything that doesn't fall into the above four places.

Test Examples

The following examples were used for Form I of the P.A.L.T.

1) Brahms: "How Lovely is Thy Dwelling Place"
2) Monteverdi: Movements 2 and 3 from "Magnificat"
3) Handel: Amen fugue and chorus from "Messiah"
4) Schoenberg: "Friede auf Erde"
5) Schutz: "Saul, Saul"
6) Schubert: Kyrie from "Mass in G"
7) Poulenc: "O Magnum Mysterium"
8) Bach: fugue from "Jesu, Meine Freude"
9) Mozart: "Dixit Dominum"
10) Mendelssohn: section from "Elijah"

Test Answer Sheet

The following is an example of the answer sheet used in the Form I of P.A.L.T. It included ten answer places which corresponded to the ten examples. Each student was to circle the word which represented his/her response.

Example 1:

(a)	Renaissance	Baroque	Classical	Romantic	Twentieth Century
(b)	Melody	Harmony	Rhythm	Form	Color

Example 2:

(a)	Renaissance	Baroque	Classical	Romantic	Twentieth Century
(b)	Melody	Harmony	Rhythm	Form	Color

Example 3:

(a)	Renaissance	Baroque	Classical	Romantic	Twentieth Century
(b)	Melody	Harmony	Rhythm	Form	Color

Example 4:

(a)	Renaissance	Baroque	Classical	Romantic	Twentieth Century
(b)	Melody	Harmony	Rhythm	Form	Color

Example 5:

(a)	Renaissance	Baroque	Classical	Romantic	Twentieth Century
(b)	Melody	Harmony	Rhythm	Form	Color

etc.

APPENDIX C

BOOKLET

FOR

PERFORMANCE ACHIEVEMENT LISTENING TEST

Bonnie Thursby

Masters Degree Candidate

Michigan State University

QUESTIONNAIRE

1. What is your year in school?
   1) freshman
   2) sophomore
   3) junior
   4) senior

2. What is your age?
   1) 14
   2) 15
   3) 16
   4) 17
   5) 18

3. What is your sex?
   1) male
   2) female

4. How many years have you sung in any type of choral group?
   1) one-two years
   2) three-four years
   3) five-six years
   4) seven or more years

5. How many years have you studied piano privately?
   1) 0
   2) one-two years
   3) three-four years
   4) five-six years
   5) seven or more years

6. How many years have you studied an instrument privately?
   1) 0
   2) one-two years
   3) three-four years
   4) five-six years
   5) seven or more years

7. How many years have you studied voice privately?
   1) 0
   2) one-two years
   3) three-four years
   4) five-six years
   5) seven or more years

QUESTIONNARIE page 2

8. How many other music classes have you taken? (Don't count choir).

   1) 0
   2) one-two classes
   3) three-four classes
   4) five-six classes
   5) seven or more classes

Please answer the following questions after listening to this test.

9. Would you like to sing any of the music you heard on this test?

   1) yes
   2) no

10. Was there a selection that you liked best of all?

   1) yes
   2) no

11. Was there a selection that you disliked very much?

   1) yes
   2) no

	RENAISSANCE	BAROQUE	CLASSICAL	ROMANTIC	TWENTIETH CENTURY
MELODY	Melody can be found in any voice as all voices are treated equally.	Melody line is important.	Melody is important and is usually found in the soprano voice.	Melody is obvious but doesn't always go where expected.	Melody is found in any voice and sometimes has no definite direction.
HARMONY	Chords are caused by how the voices happen to come together.	Chords are changing because one voice takes the melody and passes it to another voice, who in turn passes it to another voice. Uses major keys most often.	Homophonic (chord-like) All voices sing the same words at the same time.	Homophonic. Melody or any voice may move in half steps. Sometimes there is a sudden change between major and minor keys.	Can be either homophonic or exchanging the melody. Uses alot of dissonant sounds (things which don't sound like they go together).
RHYTHM	Rhythm is very flowing and it can be hard to hear accents on the beat.	Rhythm is always moving -- driving ahead. Accents are easily heard.	Rhythm is very regular. Most of the voices will have the same rhythm patterns.	Rhythm is regular and one can hear accents but it seems to ebb and flow.	Rhythm is sometimes irregular. Patterns are sometimes difficult or jazz like. (Syncopation)
FORM	There are very few rests or final chords which stop a line. Words are spread over several notes per word.	One voice takes the melody line and exchanges it with other voices. Words are spread about half the time and sung together half the time.	Choir often alternates with the orchestra or with a group of soloists. Rests and final chords punctuate the piece. Words are sung together most of the time.	Words are sung together most of the time and they control the form and expression of the music.	Can be any kind of design. Words can be sung together or spread out. Often non-singing sounds are used.
COLOR	Very few dynamic changes. If instruments are used they play the same parts the voices sing. Vocal quality is light and lyrical.	Dynamics are layered The voice which has the melody may be louder than the other voices. Usually accompanied by instruments.	Dynamics change but it is done gradually. (not sudden) Accompanied by orchestra or small ensemble.	Dynamics are often abrupt or sudden. Accompanied by piano or instruments.	Dynamics - all types are used. Use of all kinds of instruments. Voices sometimes use non-singing sounds and are in their extreme ranges.

TEST DIRECTIONS AND PRACTICE EXAMPLES

Please read these directions carefully and listen carefully to each selection played on this test. After the directions have been read, there will be two practice selections. You should mark your answers to the practice selections below. Mark your answers as follows:

For the first question in each example, mark the number of the name of the musical style from which you think that selection comes. For the second question in each example, mark the number of the word which best describes why you chose your answer for the first question of that example.

Practice Example I

(1) Renaissance (2) Baroque (3) Classical (4) Romantic (5) Twentieth Century

(1) Melody (2) Harmony (3) Rhythm (4) Form (5) Color

Question 1. (1) (2) (3) (4) (5)

Question 2. (1) (2) (3) (4) (5)

Practice Example II

Use the same set of answers as shown in practice example I.

Question 1. (1) (2) (3) (4) (5)

Question 2. (1) (2) (3) (4) (5)

The test will now follow with 15 selections. For each selection answer two questions as you did above using the same answers. These are:

Question 1 in each example:

(1) Renaissance (2) Baroque (3) Classical (4) Romantic (5) Twentieth Century

Question 2 in each example:

(1) Melody (2) Harmony (3) Rhythm (4) Form (5) Color

Start with answer spaces #12 and #13 on your computer score sheet for the two questions for Selection 1 on this test.

APPENDIX D

APPENDIX D

Practice Selections

1) Penderecki: St. Luke Passion

Recorded by Cracow Philharmonia conducted byHenryk Czyz
Philips label

2) Victoria: Veres Languores Nostros

Recorded by the Roger Wagner Chorale
Angel label #S-36022

Test Selections

1) Mozart: Requiem

Recorded by the Wiener Singverein and the Berliner Philharmoniker as conducted by Herbert Von Karajan.
Deutsche Grammophon label #2530-705

2) Copland: In the Beginning

Recorded by the New England Conservatory Chorus conducted by Aaron Copland.
Columbia label #M30375

3) Brahms: Liebeslieder, Op. 52, no. 18 Es Bebet das Gestrauche

Recorded by Elsie Morison, Marjorie Thomas, Richard Lewis, and Donald Bell with pianists Vitya Vronsky and Victor Babin.
Seraphim label #S-60033

4) Handel: Messiah

Recorded by the Royal Choral Society and the Royal Philharmonic as conducted by Sir Malcolm Sargent.
Dynagroove-RCA Custom label

5) Victoria: O Magnum Mysterium

Recorded by the Roger Wagner Chorale
Angel label #S-36022

6) Berlioz: Requiem

Recorded by the Temple University Singers and the Philadelphia Orchestra and conducted by Eugene Ormandy.
Columbia Label #M2S-730/ M2L-330

7) Bach: Magnificat in D

Recorded by the South German Madrigal Choir
Sine Qua Non label #SQN-7739

8) Penderecki: Stabat Mater

Recorded by the Cracow Philharmonia
Philips label

9) Haydn: Creation; The Heavens are Telling (#13)

Recorded by the Wiener Singverein and the Berliner Philharmoniker as conducted by Herbert Von Karajan.
Deutsche Grammophon label #2707-044

10) Palestrina: Pope Marcellus Mass; Kyrie

Recorded by the Roger Wagner Chorale
Angel label #S-36022

11) Bach: Mass in B Minor; Cum Sancto Spiritus

Recorded by the Chorus of the Singakademie at Vienna and the Stuttgart Chamber Orchestra.
London label #OSA-1287

12) Bernstein: Chichester Psalms; I:Psalm 108 & 100.

Recorded by the Camerata Singers and the New York Philharmonic as conducted by Leonard Berstein.
Columbia label #MS-6792

13) Palestrina: Magnificat for 8 Voices

Recorded by the Choir of King's College at Cambridge.
Argo label #ZRG-5398

14) Brahms: A German Requiem; Den vir haben hie keine (#6)

Recorded by the Vienna Singverein and the Berlin Philharmonic and conducted by Herbert Von Karajan.
Angel label #SB-3838

15) Mozart: Coronation Mass; Agnus Dei (Dona Nobis)

Recorded by the John Alldis Choir and the London Symphony Orchestra as conducted by Colin Davis.
Philips label #6500-234

APPENDIX E

APPENDIX E

Example Selection Procedure

Please look over the compositions in each musical period and number them from 1 to ? in order of preference. Preference should be made on the basis of which pieces you feel are most representative of the period under which they are listed. If you choose a larger work for the numbers between 1 and 5, please indicate which section of that work you think would be most representative. These will be tabulated and will become a part of a listening test I am developing for my Master's Thesis. Thank you for your efforts and cooperation.

Renaissance (Number 1-20.)

Palestrina:
- Pope Marcellus Mass _____
- Stabat Mater _____
- Magnificat _____
- Hodie Beata Virgo _____
- Senex Puerum Portabat _____

Josquin des Prez:
- Ave Virginitas _____
- Missa La Sol Fa Re Mi _____
- Miserere Mei, Deus _____
- Sanctus de Passione _____
- Missa Ave Maris Stella _____
- Salve Regina _____

Orlando di Lasso:
- Missa "Ecce Nunc Benedicite Domine" _____
- Prophetine Sibyllarus _____

William Byrd:
- Mass for Four Voices _____
- Mass for Five Voices _____

Baroque (Number 1-10.)

J. S. Bach:
- Mass In B Minor _____
- Magnificat in D _____
- Christmas Oratorio _____
- St. Matthew Passion _____
- Christ Lag in Todesbanden _____
- Jesu Meine Freude _____

G. F. Handel:
- Messiah
- Judas Maccabeaus _____
- The Lord is my Light _____

A. Vivaldi:
- Gloria _____

Classical (Number 1-13.)

W. A. Mozart:
- Coronation Mass
- Ave Verum Corpus _____
- Requiem _____
- Missa Brevis (Sparrow Mass)K. 220. _____

J. Haydn:
- Creation
- Mass in Time of War _____
- Lord Nelson Mass _____
- The Seven Last Words _____
- Harmoniemesse (Mass in Bb #12) _____

L. v.Beethoven:
- Mass in C Major
- Christ on the Mount of Olives _____
- Missa Solemnis _____

C. P. E. Bach:
- Magnificat _____

Romantic (Number 1-11.)

J. Brahms:
- German Requiem
- Liebeslieder Waltzes _____
- Zigeuinerlieder, Op. 103 _____
- In Stille Nacht _____

F. Mendelssohn:
- Im Walde, Op. 41, #1 _____

F. Schubert:
- Mass in G
- Mass in Ab Major _____
- Mass in Eb Major _____

H. Berlioz:
- Requiem
- Te Deum _____
- L'Enfance du Christ, Op. 25. _____

Twentieth Century: (Number 1-9.)

L. Bernstein:
Chichester Psalms _____
Mass _____

A. Copland:
In the Beginning _____

L. Foss:
Behold! I Build An House _____
The Prairie _____

P. Hindemith:
Six Chansons _____
A Requiem for Those We Love _____

Penderecki:
Stabat Mater _____

W. Walton:
Coronation Te Deum _____

These selections have been chosen according to their availability in the Lansing-East Lansing area on recordings which I will be able to purchase in the next week. If you feel that there are much better examples and would be willing to lend me a recording (which will be taken care of and used only on the finest recording equipment), I would be very grateful and will certainly be glad to use your resources.

Thanks Again!!!

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