STUDENTS' LIVE PERFORMANCE OF MUSIC IN MUSIC HISTORY CLASS:
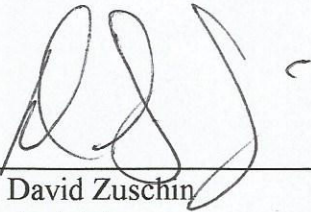
A REPLICATION STUDY

By

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A thesis submitted to the faculty of Radford University

In partial fulfillment of the requirements for the degree of

Master of Arts in the Department of Music

Thesis Advisor: Dr. David Zuschin

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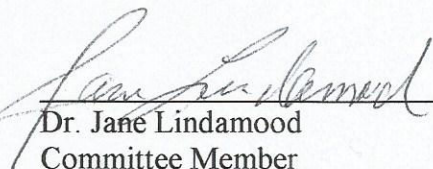Dr. David Zuschin
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Abstract

Student performance of a given work being studied in a music history survey course will better engage students, providing a unique perspective which will lead to more thorough comprehension and retention of the material. This idea will be examined using the following questions:

1. Do students who perform materials being studied in class have higher achievement on assessments addressing objective information (knowledge/comprehension/application) about the era or work?

2. Are students who perform materials being studied in class better able to respond to questions requiring the use of higher order thinking skills (analysis/synthesis/evaluation)?

3. Do students who perform the materials being studied exhibit a greater level of engagement in the class than those who do not?

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Dedication

I would like to dedicate this thesis to my mentor, Dr. David Zuschin, whose dedication to and passion for his students, the field of musicology, and the art of teaching has been an inspiration to me. Thank you for all of your support, encouragement, and guidance.

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Chapter 1: Introduction

Music history courses are considered to be a staple of all music major and minor degrees. The National Association of Schools of Music website shows that this is a requirement at all universities, including junior and community colleges, for any music-based major (NASM, 2014). These courses are essential in the development of students' musicianship; however, numerous challenges face the professor.

Undergraduate music history survey courses have a number of challenges that must be overcome if the course is to be more valuable to students. The typical duration of the music history survey course regimen lasts two or three semesters, which is not long enough to adequately cover the material (Cook, 2012). Instructors feel it is imperative to be thorough and comprehensive, possibly due to pressures from fellow faculty, university curricula, and the amount of information presented in textbooks (Lowe, 2010). Professors often struggle with what information to include and which information to leave out (Bonds, 2011), as there is too much music and historical information for students to assimilate (Seaton, 2010). The vast breadth of information that students need to learn often leads to professors feeling as though they cannot go in depth, but rather must skim over material due to time constraints (Lowe, 2010). The amount of information presented, in conjunction with the quick pace at which professors often move, may cause confusion to many students, making them feel as though they do not have sufficient time to devote to pursuing authentic comprehension of the various concepts, such as performance techniques and music compositional media common to certain eras.

In addition to the amount of material covered during the course, students often do not engage in course material outside of class in a productive manner (Yang, 2012; Bowen, 2011). Teachers must get students to learn basic content before coming to class in order to utilize

critical thinking processes, produce significant learning, and meet faculty expectations (Bowen, 2011). Overall, students have a lack of pre-existing knowledge about basic content. This leads to an inability to process material at higher levels of learning.

Another challenge lies in making the information relevant and tangible to students (Lowe, 2010; Bowen, 2011). It is important for students to understand music not just in the "then and there" but in the "here and now" (Bowen, 2011).

According to Davis (2010), another difficulty may be that music majors' perception of their role in the classroom is not congruent with faculty expectations. This may be portrayed during classroom discussions as students choose whether to participate or not. If teachers can create a community of learners, where there is a sense of equality, cooperation, and collegiality in the classroom, which increases respect for other's opinions, students may be more apt to volunteer to speak.

Even with such a community of learning in place, students may still feel anxiety about their performance in class. While other majors come to college to learn about their chosen field of study, music majors come to expand their pre-existing knowledge base and it is assumed that students possess a level of musical talent (Davis, 2010). Before answering in a classroom discussion, students may be concerned how their answer will be perceived by their peers and teachers (Davis, 2010). Students may believe that if they make a mistake, it could indicate a lack of musicianship. Offering answers exposes students both personally and professionally. Also, it is often an aesthetic evaluation which is intrinsically personal. As a result of these challenges, students often do not retain information even from one semester to the next, much less year to year or into their professional careers.

The author reviewed the graduate courses available at ten leading graduate level music programs and found that nine had remedial history classes for graduate students who did not pass a history exam.[1] More effective courses at the undergraduate level could help students to move above rote memorization of facts to critical thinking skills, such as analyzing and evaluating scholarly material. It is imperative to convince students that thinking musically and understanding the connections between history, theory, and performance are more important that memorization of data (Seaton, 2010).

To this end, this research will attempt to answer the following questions addressing more effective pedagogy in the undergraduate music history classroom.

1. Do students who perform materials being studied in class have higher achievement on assessments addressing objective information (knowledge/comprehension/application) about the era or work?

2. Are students who perform materials being studied in class better able to respond to questions requiring the use of higher order thinking skills (analysis/synthesis/evaluation)?

3. Do students who perform the materials being studied exhibit a greater level of engagement in the class than those who do not?

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[1] Names of schools: Yale University; Oberlin College & Conservatory; The Juilliard School; University of Rochester, Eastman School of Music; Indiana University at Bloomington, Jacobs School of Music; Northwestern University, Bienen School of Music; New England Conservatory; Florida State University, College of Music; University of Southern California, Thorton School of Music; University of Wisconsin,-Madison, School of Music.

Chapter 2: Literature Review

Engagement Techniques

The academic discipline of musicology dates back to the 1880s, although the basic principles extend back to the Age of the Enlightenment in the late 17th century (Duckles, n.d.). However, the scholarly study of the pedagogy of teaching music history is relatively new. The *Journal of Music History Pedagogy* began publication in fall 2010, and offers only one article concerning the performance of music within the music history survey classroom format (Yang, 2012).

A survey of the literature shows that professors of music history use a variety of techniques to engage students in coursework, including for both in-class methods as well as homework assignments. Along with classroom discussion, there are additional ways to foster in-class student participation; these can include brief writing assignments, quizzes with immediate assessment and feedback, and student presentations, both group and individual (Burkholder, 2011; Davis, 2010; Bowen, 2011). Some out-of-class assignments can include writing across the curricula, listening journals and assignments (Burkholder, 2011; Davis, 2010; Lowe, 2010; Yang, 2012). There are a number of technological means to engage students as well including online discussion boards, online quizzes, and blogs (Burkholder, 2011; Bowen, 2011).

To ensure that students come to class prepared, teachers must create strategies that require preparation for class, such as having pop quizzes on content alone, handing in written questions students have about the reading, and finding fault in non-scholarly journals (Bowen, 2011). No matter which techniques an educator may employ, requirements must be clear in the syllabi concerning all work to be done, both in and out of class, in addition to rubrics for each assignment. Clarity will provide purpose to goals so that students strive for the higher level

thinking and give direction toward an ability to speak coherently and intelligently about music (Lowe, 2010).

Homework assignments can include more lengthy essays and listening journals in addition to reading. According to Lowe (2010) in "Teaching Music History Today: Making Tangible Connections to Here and Now," whether planning in-class or out-of-class assignments, it is important for educators to find ways to make the information students are studying tangible and relevant to their everyday, contemporary lives. In order for students to find the study of music history vital, it should be framed in a way that is not just a reflection of historical facts but reaches students on a level that affects their lives right "here and now" (Lowe, 2010; Bowen, 2011).

In "Classroom Discussion and the Community of Music Majors," Davis (2010) states that students should actively participate in their education, rather than passively listen. According to Davis (2010), studies indicate that active, cognitive engagement (rather than passive reception) can increase comprehension and retention of materials while promoting critical thinking and developing logical and rhetorical skills. In a music history survey course for music majors, this is often done through an in-class discussion format.

A verbal exchange of ideas amongst students and teachers is the most common technique used to create interactive classroom experiences (Davis, 2010). Classroom discussions are still one of the most viable and widespread collaborative means of engaging students, especially in traditional mid-size to large class settings typical of undergraduate survey courses. Discussion, debate, or other such interactive or participatory situations are often popular with students. However, professors may have difficulty instigating and sustaining discussions. This may be

due to students' perception of their role in the classroom, i.e. an expectation of a more traditional, directed lecture format rather than student-oriented discussion (Davis, 2010).

A common basic structure of guided verbal exchanges between teachers and students is a triadic dialogue format, which includes initiation, response, and evaluation or follow-up (Davis, 2010). This basic framework allows for an examination and critique of each part of a teacher-guided discussion. During initiation, teachers pose questions to the class; phrasing of the question can determine the quality and duration of the discussion. Different types of questions will elicit different answers. If a teacher desires a specific answer, he or she must be equally careful to correctly phrase the question in order to guide students to that answer (Davis, 2010). A well-phrased question can elicit upper level responses that promote critical thinking rather than purely factual restatements, encouraging comprehension, application, analysis, synthesis, and evaluation of presented information (Duckles, n.d.). Professors may employ certain techniques to encourage student participation, including waiting an appropriate amount of time after posing a question before responding and repeating or rephrasing the question (Davis, 2010).

Following initiation, students will provide responses. A professor's reaction to students' answers will inform the students' belief of how their answers will be received by the teacher and their peers. The teacher's choice of words, facial expressions, and body language will convey level of acceptance of the offered answer and is critical to generating immediate classroom discussion (Davis, 2010). The teacher should strive to create a classroom environment that is supportive, creating a community of learners that increases respect for others' opinions and a sense of equality, cooperation, and collegiality within the classroom.

It is important to respect students' backgrounds, to acknowledge the efforts they have taken to be where they are, and to reward attempts to contribute to classroom discussions.

Teachers should make sure to separate students' answers from the students themselves and their musicianship (Davis, 2010). Differences in chosen instruments, preferred musical styles, and careers may influence how students perceive any posed questions. In private lessons and group ensembles, musicians often strive for a level of perfection that may cause students to believe that there is only one right answer and guessing is not a viable option. Students may have an answer and not offer it because they do not think it is the best answer.

After students respond to a question, professors may need to provide feedback, correcting if necessary or providing expansion or moving in a new direction. Questions concerning the aesthetics of a piece of music may require teachers to ask follow-up questions in order to aid the class in processing the information and perhaps providing clarification. When answering students' responses, teachers must be careful not to monopolize the discussion, turning it back into a teacher-oriented lecture, rather than student-oriented discussion, and thus inhibiting rather than successfully interacting with the students. Interactive responses from students with overly authoritative responses from teachers leave little room for dialogue. Teachers need to demonstrate that opinions about music are valid answers in a discussion (Davis, 2010).

In order for classroom discussion and other in-class activities to be focused on higher level critical thinking skills, teachers must find a way to inspire and engage students before they come to class, typically through homework assignments. Students need not only to read and learn the basic content before coming to class, but actively think about its meaning so they are more prepared for class time being devoted to problem solving, reflection, critical thinking, and active learning. Students come to college in order to attain not just an accumulation of knowledge, but critical thinking skills that are important to future jobs. In "Rethinking Technology outside the Classroom," Bowen (2010) states that in order to accomplish this,

educators must teach students to assimilate and gather content, sort through information, find what's relevant, then apply and use that knowledge, teaching students the ability to learn for themselves.

Pedagogical Approaches

Many educational pedagogical approaches advocate student involvement in the learning process, specifically student-teacher interactions and student-student interactions. Student-student interactions in the classroom maximize levels of significant learning employing problem-solving and learner-centered strategies. Yang states that many students often do not engage in course material outside of class time in a productive manner. "Instructors need to create a process of active learning by posing problems, challenging student answers, and encouraging members of the class to apply the information and concepts to new situations" (as cited in Bok, 2006, 116-17). Giving students problems and having them teach each other by working together in groups utilizes peer learning to actively engage students in the course material. Students learn more, remember more, and have more fun in class (Burkholder, 2000).

The use of multiple modes of learning reinforces the learning itself. The combination of verbal and non-verbal factors leads to increased memory retention: verbal presentation, through lecture, score analysis, class discussion and reflection; auditory presentation, through listening; visual presentation, through score-reading; and kinesthetic, through live performance (Yang, 2012, 47). Other students may be social learners, needing collaborative or competitive experiences. Assigning students a performance can engage the communal aspects of students' lives within the classroom (Davis, 2010).

Consensus indicated that classes should include a mix of lecture, reading, writing, board work, small and large group discussions as well as projects (Burkholder, 2011; Bowen, 2011;

Davis, 2010; Lowe, 2010; Yang, 2012). Some students may prefer to read and write while others prefer to listen. When possible in music classes, material should be presented in a musical manner, i.e. singing, listening, composing, or improvising, so that students access their musical approaches to learning as much as possible (Conway & Hodgman, 2009).

Each learner is unique and brings different strengths and weaknesses into the classroom. There is no one way to engage all students that suits the diversity of learners. Multiple means of representation, expression, and engagement should therefore be used in order to identify, explain and express course content with varied examples and illustrations which involve students in the learning process. Organization of content into a logical sequence can maximize learning (Yang, 2012, 47).

Walker (1984) argues that engaging students in a music history survey course through live performance provides a learning experience that uses listening, sight-reading, and rehearsal skills that are developed in other classes, such as written and aural theory, lessons, and ensembles, and brings them into the music history class. This can help demonstrate to students how all of these skills affect and inform all aspects of musicianship, which is a holistic concept known as comprehensive musicianship (Walker, 1984).

Only one study has been conducted to examine the use of students' live performance in music history class. According to Yang (2012) in "Singing Gesualdo: Rules of Engagement in the Music History Classroom," live performance of music in a non-performance class such as a music history survey course required of undergraduate music majors can create an interactive learning experience that is beneficial for students. Initial presentation of knowledge is followed by application to real-world scenarios. Davis (2010) said that "real-world" experiences, such as putting history into performance settings, help students to bridge between abstract and concrete

learning. This connects course content to practical applications, making the learning process more meaningful and motivational.

In order to understand music as the composer intended, we must recreate that experience so that we are both performer and audience (Yang, 2012). It is the process of music-making that makes the experience become active musical pedagogy and provides a unique opportunity for learning. Ethnomusicologists remind us that we do music an injustice if we treat it as a dead artifact; students need to approach learning music as a living art (Seaton, 2010). The value of recreating music in a historical context is more important than the performance quality itself; there is a teachable moment when performance expectations are not as meticulous as the requirements in lessons and ensembles (Yang, 2012). Pedagogically, a combination of objective, cognitive study, through score study and historical, background information, with subjective, experiential situations that are considered to be of value for students, maximizes the learning potential.

In "Singing Gesualdo: Rules of Engagement in the Music History Classroom," Yang (2012) chose to combine class discussion with live student musical performances. She chose three madrigals, one early example by Arcadelt, one later example by Marenzio, and a very late example by Gesualdo, divided the students in her undergraduate music history survey course into three groups, and assigned each of the three groups one of the pieces. Students could choose whether to perform on voice or instrument. Students were also given the choice of whether to rehearse before class or put the parts together on the spot. After performing, students reflected on the challenges they faced while performing. The early and later example went well; however, the Gesualdo fell apart after only two measures.

       This provided the teachable moment that Yang had been looking for. Although the performance was not successful, students were able to understand that as the century progressed, the difficulty level rose. The lack of perfectionist expectations concerning the performance quality allowed students to meet the learning objective. The experience of live music making provided the opportunity for students to learn. The value did not lie in the sound quality of the performance, but rather the recreation of the historical perspective. By performing the pieces themselves, students had a concrete, real-world personal experience of the music rather than a purely esoteric study of the written notes on the page.

Chapter 3: Methodology

Yang (2012) utilized live music performance with her students and presented an anecdotal report of her students' experience and her interpretation of the results. This thesis will serve as a replication study examining students' perceptions of the pedagogical value of in-class student performance, as well as presenting descriptive analysis of student test results. The objective is to aid students in the process of moving above simple recognition and recall of memorized knowledge to comprehension, application, analysis, synthesis, and evaluation of the given material (Overbaugh & Schultz, n.d.). Students should then be able to use the aforementioned steps when presented with new music from within the same time period or in the pursuit of studying a new time period (Burkholder, 2011). The performance of the given material will help students to become perceptive listeners as they perform and actively listen to recordings.

Students in an undergraduate music survey course were asked to volunteer to participate in this study. Informed consent was thoroughly reviewed with the class as a whole before procuring volunteers. Included in this discussion was the following: participation in this study is entirely voluntary; participation is not a requirement for the course; students will receive compensation for their participation in the form of minimal extra credit for the course; and those who do not choose to participate will be offered commensurate extra credit opportunity. Prior to asking for volunteers, the performance expectations, including out-of-class preparation time, were explained. Those who chose to participate then signed a consent form (See Appendix A) and were able to self-select either listening or performance groups. While the author recognizes that random group assignment would have been preferable, circumstances did not allow for

this. A score for W.A. Mozart's *Ave Verum Corpus,* K. 618 was passed out to all students at this time (Mozart, 1791a).

Students in the performance group were asked to spend adequate rehearsal time outside of class in order to prepare for the classroom performance. Students were given one week in order to have sufficient time to adequately prepare. Students were given the choice to rehearse alone, in small sub-sections of the larger group, or as an entire group. Although it was explained to the students that there is not an expectation of the level of perfection sought in performance-based classes, there was a requirement for the group to perform without stopping, with correct notes and correct rhythms.

On the given classroom date, the class period was divided into two sections. The first section of the given classroom date was comprised of those students who had agreed to participate in the study, who were part of the listening group, as well as those who did not wish to volunteer. Due to time limitations, verbal interaction was limited to a short traditional-style introduction to the piece (See Appendix B), after which students listened to a recording of the piece (Mozart, 1791b), and completed the questionnaire (See Appendix C).

The second section was attended by those in the performance group only. Students in this group also heard the introduction before performing the piece. The piece was rehearsed twice before being played one final time. This provided students with the opportunity to ascertain the skills needed to perform the piece appropriately with the correct performance practices. After the final performance, students in this group also completed the questionnaire.

A questionnaire including both multiple choice knowledge based questions as well as more subjective short answer questions was distributed to the students as a means of assessing student engagement, comprehension and retention of previously learned material, as well as

student perceptions of the pedagogical strategy. Prior to beginning the questionnaire, students were told that if they were unsure of an answer, they could skip or leave it blank, as appropriate.

The multiple-choice questions were graded and cross-tab analysis was used to identify differences in the percentage of correct responses between groups. The short-answer portions were coded by the author, first for length of response (indication of engagement), and second for accuracy of response (indication of understanding); the coding was reviewed by a committee member for consistency and accuracy. Cross-tab analysis was again used to examine differences between group responses. Students were also offered an opportunity to respond to an open ended question addressing their thoughts about the teaching and learning process, these responses were coded and analyzed in the same manner as the short-answer questions directly relating to content.

Chapter 4: Results

Twenty-nine students were asked to participate in this research; twenty-seven chose to do so. On the day of the research, four participants were ill, resulting in an *n-value* of twenty-three. There were eight students in the listening-only group while there were fifteen students in the performing group.

The survey began with four multiple-choice questions. All students in the listening group answered each of these questions. In the performing group, all students answered question one, one student did not answer question two, four students did not answer question three, and one student did not answer question four. Questions one and three did not provide any insight into group differences; however, questions two and four indicated the performing group had a slightly higher frequency of correct responses.

Table 1: Question 2

Question 2: What is the predominant texture?
a) Monophonic; b) Homophonic; c) Polyphonic

Group	Correct (% within Group)
Listening	50.0%
Performing	53.3%

Table 2: Question 4

Question 4: The ensemble you are hearing, or performing in, would have been about the same size as the original ensemble that performed the piece. Does this suggest a particular venue?
a) Concert hall; b) Opera hall; c) Church; d)Private setting

Group	Correct (% within Group)
Listening	50.0%
Performing	60.0%

The second section contained four short response questions as well as two questions requiring more in-depth analysis and response. These questions were examined using a two-step process. First, the number of responses elicited for each group regardless of accuracy was counted; this was done in order to examine students' willingness to respond (See Davis, 2010). Second, answers were coded zero to three for accuracy of each idea. For example, a student may provide two ideas for a question, and is thus coded as a two for the number of responses, but only one of those two ideas were correct, and thus coded as a one for a correct response. The following tables present this data.

Table 3: Question 5 Response

Question 5: What are some of the distinguishing characteristics of the melody?				
Number of responses				
Group	No response	One idea	Two ideas	Three ideas
Listening	0.0%	25.0%	62.5%	12.5%
Performing	46.7%	6.7%	33.3%	13.3%

Table 4: Question 5 Correct

Question 5: What are some of the distinguishing characteristics of the melody?				
Number of correct ideas				
Group No response	Zero correct ideas	One correct idea	Two correct ideas	Three correct ideas
Listening 0.0%	12.5%	25.0%	50.0%	12.5%
Performing 46.7%	6.7%	6.7%	26.7%	13.3%

Table 5: Question 6 Response

Question 6: What are some of the distinguishing characteristics of the harmony?			
Number of responses			
Group	No response	One idea	Two ideas	Three ideas
Listening	12.5%	37.5%	25.0%	25.0%
Performing	33.3%	33.3%	26.7%	6.7%

Table 6: Question 6 Correct

Question 6: What are some of the distinguishing characteristics of the harmony?				
Number of correct responses				
Group No response	Zero correct ideas	One correct idea	Two correct ideas	Three correct ideas
Listening 12.5%	12.5%	25.0%	37.5%	12.5%
Performing 33.3%	0.0%	33.3%	26.7%	6.7%

Table 7: Question 7 Response

Question 7: What are some of the distinguishing characteristics of the rhythm?				
Number of responses				
Group	No response	One idea	Two ideas	Three ideas
Listening	12.5%	25.0%	50.0%	12.5%
Performing	13.3%	40.0%	40.0%	6.7%

Table 8: Question 7 Correct

Question 7: What are some of the distinguishing characteristics of the rhythm?					
Number of correct responses					
Group	No response	Zero correct ideas	One correct idea	Two correct ideas	Three correct ideas
Listening	12.5%	0.0%	37.5%	37.5%	12.5%
Performing	13.3%	13.3%	26.7%	46.7%	0.0%

Table 9: Question 8 Response

Question 8: What are some of the distinguishing characteristics of the phrasing?			
Number of responses			
Group	No response	One idea	Two ideas
Listening	12.5%	50.0%	37.5%
Performing	20.0%	40.0%	40.0%

Table 10: Question 8 Correct

Question 8: What are some of the distinguishing characteristics of the phrasing?				
Number of correct responses				
Group	No response	Zero correct ideas	One correct idea	Two correct ideas
Listening	12.5%	0.0%	62.5%	25.0%
Performing	20.0%	6.7%	40.0%	33.3%

Table 11: Question 9 Response

Question 9: a) When the voices enter, what is the relationship between voices and instruments, and b) is this typical of the period?				
Number of responses - A				
Group	No response	One idea	Two ideas	Three ideas
Listening	12.5%	25.0%	62.5%	0.0%
Performing	13.3%	46.7%	26.7%	13.3%
Number of responses - B				
Group	No response	One idea		
Listening	62.5%	37.5%		
Performing	66.7%	33.3%		

Table 12: Question 9 Correct

Question 9: a) When the voices enter, what is the relationship between voices and instruments, and b) is this typical of the period?				
Number of correct responses - A				
Group	Zero correct ideas	One correct idea	Two correct ideas	Three correct ideas
Listening	12.5%	25.0%	50.0%	0.0%
Performing	13.3%	6.7%	40.0%	13.3%
Number of correct responses - B				
Group	No response	One correct		
Listening	62.5%	37.5%		
Performing	66.7%	33.3%		

Table 13: Question 10 Response

Question 10: Think about your answers from the previous questions. How do these musical attributes reflect the music from the historical period?				
Number of responses				
Group	No response	One idea	Two ideas	Three ideas
Listening	25.0%	37.5%	25.0%	12.5%
Performing	60.0%	13.3%	6.7%	20.0%

Table 14: Questions 10 Correct

Question 10: Think about your answers from the previous questions. How do these musical attributes reflect the music from the historical period?					
Number of correct responses					
Group	No response	Zero correct ideas	One correct idea	Two correct ideas	Three correct ideas
Listening	25.0%	50.0%	12.5%	0.0%	12.5%
Performing	60.0%	6.7%	6.7%	6.7%	20.0%

Students were also given an opportunity to share their thoughts regarding this

pedagogical strategy. This question was analyzed both for number of responses and coded for

key words.

Table 15: Opinions Response vs. No Response

Opinions: Respond to any, all or none of the following: Was this experience helpful to you? What this experience enjoyable to you? Do you feel you learned the material better? Do you feel as though you may remember the material in the future better?		
Response versus no response		
Group	No response	Response
Listening	37.5%	62.5%
Performing	20.0%	80.0%

Table 16: Opinions Tone

Opinions: Respond to any, all or none of the following: Was this experience helpful to you? What this experience enjoyable to you? Do you feel you learned the material better? Do you feel as though you may remember the material in the future better?

Tone of response

Group	No response	Negative	Neutral	Positive
Listening	37.5%	25.0%	37.5%	0.0%
Performing	20.0%	0.0%	33.3%	46.7%

Chapter 5: Discussion

Introduction

As noted in the methodology, the instrument was introduced as a questionnaire rather than a test. Students were aware there would be no penalty for not responding to a question. It was hoped that this approach would encourage students to attempt an answer, even if they were not confident. The students who were in the listening group came at the beginning of their normal class time and were dismissed thirty minutes later, the students in the performing group reported to class thirty minutes after their normal class time.

It is important to note that there were unintentional challenges in the survey instrument that were not realized until after the students had completed their participation. After completion of the survey the author learned from students that there was some difficulty due to vocabulary (i.e. students did not know the meaning of the word "predominant" in question two). Given students' stated lack of understanding of the word predominant, it is reasonable to assume the use of the phrase "distinguishing characteristics" for questions five through eight may have also been unfamiliar to students.

Content-Focused Responses

Questions one through four addresses the first premise of this thesis: do students who perform materials being studied in class have higher achievement on assessments addressing objective information about the era or work? Questions one and three produced nearly equal percentages of correct responses; questions two and four, show a higher percentage of accuracy for students in the performing group. This provides preliminary evidence that students in the performing group have a higher level of achievement on objective questions addressing knowledge, comprehension, and application of presented material.

Questions five through ten addresses the second hypothesis: Are students who perform materials being studied in class better able to respond to questions requiring the use of higher order thinking skills (analysis/synthesis/evaluation)? Questions five through ten showed mixed results based on the level of analysis. A purely response/no-response approach shows that response rates were roughly equal or higher in the control group, indicating that hypothesis was not met [See Tables 3-14]. However, among students who did respond, those within the performing group gave richer and more accurate responses, indicating that one of the hypotheses of the performance experiment, that students who performed the music would be more able to engage higher order thinking skills in their responses, was supported.

The following are examples of richer, more accurate students' responses to question ten. The first is from the listening group and the following two are from the performance group (student responses are quoted without correction for spelling or grammar).

- Student A comments: "This piece is structured and predictable [sic], much like many of Mozart's other pieces."

- Student B comments: "The phrasing is very symmetric. Each phrase ends with typical cadences. Harmonic & Melodic Support take precedence over rhythmic movement."

- Student C comments: "They make it easy to determine the historical period (simple melodies, triadic, simple rhythms, instrumental accomp.)"

These comments are lengthier, more in-depth answers which contain more accurate use of vocabulary. This provides evidence of students utilizing higher order thinking skills.

Students in the performing group had a higher percentage of not responding for questions five through ten (See Tables 3 – 14); however, this group had a higher percentage of responding

to the opinions (See Table 15 – 16). While there was not an opportunity to discuss this with students, the researcher suspects it may be due to a combination of factors, most particularly the time frames within which the surveys were completed. The students who were in the listening group came at the beginning of their normal class time. They may have felt they could complete the survey at a leisurely pace due to distributing the questionnaire approximately ten minutes after class began and having a full twenty minutes available for their responses.

The students in the performing group reported to class thirty minutes after their normal class time. Many students were exhilarated by the act of rehearsing and performing the piece. As this group sat down to complete the questionnaire, the author observed many were restless in their seats. This may have led students to skip the multiple choice and short answer questions and jump to answering the opinion questions, like skipping the vegetables and going for dessert. In addition, the questionnaire was passed out at approximately fifty minutes after their normal class start time. This is often when students' attention spans are waning, and they may lack the desire to focus. Also, students were given the option to leave class early without penalty to their grade.

Opinion Responses and Student Engagement

The final section of the questionnaire gave students the opportunity to express their opinions about the pedagogical value of this process. This was done in order to address the final question of this thesis: do students who perform the materials being studied exhibit a greater level of engagement in the class than those who do not? Student engagement can be evaluated through the use of students' written opinions on the questionnaire, verbal declarations to the author, and observations of the students by the author during the completion of the survey. The following are examples of student opinions from within the listening group: Student D's

opinion: "It is how we are thought [sic] now and I learn nothing from it that I couldn't learn from just reading the score. I will most likely forget this piece as soon as I walk out the door." Student E's opinion: "I feel like this experience was similar to how we are raught [sic] in our Music History Class. I do think I will better remember this piece and the information about Mozart's life that I learned today."

Examples of student opinions from within the performing group:
Student F's opinion: "It was very enjoyable and I wish I could play the pieces that I learn about. I feel that I would connect and remember them better than just listening to them." Student G's opinion: "(a) yes. Playing in a 'sorta lab' encemble [sic] gave me the historical sense of the era; (b) Indeed, it was.; (c) definitely. I'm a very hands-on learner. Much better than aural.; (d) Absolutely!"

In addition to the survey itself, participant observation strategies were used during the presentation of the mini-lesson and survey to enrich the author's understandings of student responses. Students in the listening group sat, making little eye-contact with the author during the scripted portion of class, many with glossed-over eyes during the listening portion. The author observed students in the performing group engage in conversation with their classmates about the music in between rehearsals, smiling and acting jovially (as evidenced by their body language, gestures, and spoken language). This provides evidence that students were more engaged during this process and had more fun as well. Additionally, as students in the listening group left the class room, many were cordial to the author, following social protocols, but made no comment about their experiences. However, as students from the performing group left the room, many stopped to converse with the author, with comments such as "That was fun!" and "We should do this all the time."

Chapter 6: Conclusions

Due to time constraints, there was little review of the work or composer before listening or performing. These more traditional approaches to the musicology classroom are used to prepare students so that they have a greater depth of understanding before listening. In future research, the author aspires to dedicating at least one full class period to lecture and class discussion and a second class period to execute the protocol. Student performance of a work would be used in conjunction with common musicological pedagogies, such as analyzing the chords and form and discussing the composer and historical context. This could be done as a culmination activity at the end of a unit of study in order to help students gain a greater level of comprehension, which could help cultivate higher order thinking skills.

The very nature of research prompts us to use results, or even the absence of definitive results to launch new questions. The "answers" to each of the stated research questions frame clear directions for future research.

1. Do students who perform materials being studied in class have higher achievement on assessments addressing objective information (knowledge/comprehension/application) about the era or work? This question was not resolved by this research. A definitive answer cannot be presented, however the ambiguity of the results indicates that future research with more rigorous protocols and procedures is merited.

2. Are students who perform materials being studied in class better able to respond to questions requiring the use of higher order thinking skills (analysis/synthesis/evaluation)? Given the results of this project, it is reasonable to state that students who performed the work in class exhibited a greater level of achievement with the use of higher order thinking skills. Further

research in this area might include examinations of the post-graduate curriculum within the field of musicology that may promote or discourage the implementation of this style of pedagogy.

3. Do students who perform the materials being studied exhibit a greater level of engagement in the class than those who do not? It is reasonable to state that students who performed the work displayed a greater level of engagement during the course of the experiment. As with the previous question, further research regarding the preparation of musicologists for their dual role of both historian and teacher is merited.

As noted, challenges in the research process precluded definitive statements regarding student retention of basic content knowledge. This stands as a primary area in need of further research. Although this thesis revealed that this approach can help students achieve higher order thinking skills, further research is needed in order to create confirm validity and establish reliability.

While there has been a great deal of research done in the field of education, specifically music education, there has been little research into the pedagogy of teaching collegiate level music courses, such as music history and theory courses. These courses are often taught by professors who have degrees in musicology and theory who do not have training in education. Further research is needed to explore how to apply pedagogical ideologies from the education field into the musicology classroom

While there are numerous challenges a professor faces in the music history classroom, this approach could help to counteract some of those difficulties. The duration of the course and amount of information cannot be influenced by this pedagogical approach; however, this approach can be used to help make the music more relevant and tangible, encourage out-of-class engagement, and utilize the community of learners to engage students during class. This is a

method that can be used to increase classroom participation, which increases students' active

participation in their own education. This approach can be used to demonstrate to students how

to learn about music as a whole entity, and provide a means for students to be able to learn on

their own.

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Adult Informed Consent – Survey Research

Title of Research: Student Performance in Music History Class

Researcher(s): Dr. David Zuschin and Michelle Dick

We ask you to participate in a research study designed to ascertain the effectiveness of student performance in a music history survey course in engaging students in the coursework, thus leading to greater comprehension and retention of the material. If you decide to participate in the study, you will be asked to spend one hour outside of class preparing your part in a piece of ensemble music, and then to rehearse it in an ensemble of about fifteen of your classmates and perform it in class one week later. After the in-class performance, there will be a survey. Those who are not in the performance group of this study will be asked to complete the survey after listening to the same piece of music.

Should you choose to participate, there is minimal compensation for you to be in this research in the form of extra credit for the course. Those students who choose not to participate in this research will be offered a commensurate extra credit opportunity. There are no costs to you for being in this study.

This study has no more risk than you may find in daily life. You can choose not to be in this study. If you decide to be in this study, you may choose not to answer certain questions or not to be in certain parts of this study.

If you decide to be in this study, what you tell us will be kept private unless required by law to tell. If we present or publish the results of this study, your name will not be linked in any way to what we present.

If at any time you want to stop being in this study, you may stop being in the study without penalty or loss of benefits by contacting: Dr. David Zuschin, dzuschin@radford.edu, 1-540-831-5730 or Michelle Dick, mdick5@radford.edu.

If you have questions now about this study, ask before you sign this form. If you have any questions later, you may talk with Dr. David Zuschin, dzuschin@radford.edu, 1-540-831-5730 or Michelle Dick, mdick5@radford.edu.

This study has been approved by the Radford University Institutional Review Board for the Review of Human Subjects Research. If you have questions or concerns about your rights as a research subject or have complaints about this study, you should contact Dr. Dennis Grady, Dean, College of Graduate and Professional Studies, Radford University, dgrady4@radford.edu, 1-540-831-5187.

It is your choice whether or not to be in this study. What you choose will not affect any current or future relationship with Radford University

If all of your questions have been answered and you would like to take part in this study, then please sign below.

_____   _____   _____
Signature   Printed Name(s)   Date

I/We have explained the study to the person signing above, have allowed an opportunity for questions, and have answered all of his/her questions. I/We believe that the subject understands this information.

_____   _____   _____
Signature of Researcher(s)   Printed Name(s)   Date

_____   _____   _____
Signature of Researcher(s)   Printed Name(s)   Date

Note: A signed copy of this form will be provided for your records.

Appendix B: Script

Script:

Mozart composed *Ave Verum Corpus* on June 17th, 1791, in Baden bei Wein, which means Baden near Vienna. This was a spa town, where his wife was staying while she was pregnant with their sixth child. He wrote this as he was visiting her there; this was less than six months from his death. Mozart was wrote this at the same time as he was composing The Magic Flute.

The translation of the text is:

Hail, true body,
Born of the Virgin Mary,
Truly suffered, sacrificed
On the Cross for mankind,
Whose pierced side
Flowed with water and blood,
Be for us a foretaste
In the trial of death.

Student Questionnaire
Please **do not** write your name on this form. Please write as clearly as possible. These handwritten answers will not be viewed by Dr. Zuschin until completion of final grades; however, I will compile the answers digitally, which Dr. Zuschin will see throughout the semester in order to supervise my thesis.

This is not an exam, and will not affect your grade in any way. While we are interested in your responses to the following questions, if you can't answer a particular question, or are not sure what to say, please feel free to leave it blank.

1. What is the instrumentation?
   a. Vocal alone
   b. Vocal accompanied by organ/keyboard
   c. Vocal accompanied by small ensemble
   d. Vocal accompanied by full orchestra
2. What is the predominant texture?
   a. Monophonic
   b. Homophonic
   c. Polyphonic
3. What standardized, traditional form is this piece in?
   a. Binary
   b. Sonata form
   c. It is not in a predetermined form, but it is structured in multiple, clearly defined sections
   d. It is through composed, in a continuous stream of constantly changing ideas
4. The ensemble you are hearing, or performing in, would have been about the same **size** as the original ensemble that performed the piece. Does this suggest a particular venue?
   a. Concert hall
   b. Opera hall
   c. Church
   d. Private setting

Short Answer

5. What are some distinguishing characteristics of the melody?

6. What are some distinguishing characteristics of the harmony?

7. What are some distinguishing characteristics of the rhythm?

8. What are some distinguishing characteristics of the phrasing?

9. When the voices enter, what is the relationship between voices and instruments, and is this typical of the period?

10. Think about your answers from the previous questions. How do these musical attributes reflect the music from the historical period?

Opinions – Respond to any, all or none of the following:

Was this experience helpful to you? What this experience enjoyable to you? Do you feel you learned the material better? Do you feel as though you may remember the material in the future better?