
Call for Newsletter Contributions

Your contributions to the newsletter are most welcome. There are no restrictions regarding the content as long as it is of interest for the SRIG. Please send us news of research completed, research in progress, reviews of journal articles or books of interest, sources of special reports, requests for information about or assistance with research questions, general comments and ideas or any announcements which might be of interest to the members of the SRIG. The next issue on evaluation is planned for April 1988.

ANNOTATED BIBLIOGRAPHY**ERROR DEDECTION TESTS**

All tests reviewed used a correct score; the recorded examples containing errors.

BOYER, Charles Guy, Developing Score Reading Skills Through Programed Instruction, Ed.D. thesis, Arizona State University 1974

This thesis developed self-instructional materials to improve the error detection skills ("pitch", rhythm, and articulation simultaneously; 1 - 8 parts) of conducting students (band and orchestra) and an error detection test (7 - 8 parts).

The score excerpts were selected from actual literature. No obviously dissonant errors were used. The sections of an "Elements of Conducting" class were designated as experimental and control groups (n = 31 and 34). Both groups took the pre- and posttests. The experimental group was given two 15-minute sessions per week over eight weeks using the programed material. The experimental group's mean gain in error detection skills was significantly better (5.5 vs. 1.6 of 27 possible errors, $p < .001$) than the control group's.

COLLINGS, David Stuart, Development and Evaluation of Techniques to Improve Skill of Student Conductors in Detecting Errors of Pitch in Musical Performance while Reading Five-Part and Six-Part Conductors' Scores, Ed.D. dissertation, University of Southern Mississippi, May 1973

The test used in this dissertation (p. 105 - 112) is designed to determine how accurately a conductor can identify notes ("pitches") which are not in

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accordance with the score. The examples used are five or six part scores played by brass-instruments (including transposed parts).

DOLBEER, Robert Clifton, Programed Instruction in Detecting Aural-Notational Errors in Musical Performance, Ph.D. diss., Ohio State University, 1969

This thesis contains a programed self-instruction program as well as as a pre- and posttest (book and tape recordings). The program consists of forty musical excerpts with melodic, harmonic and rhythmic errors inserted (mostly simultaneously). Dolbeer attempted to simulate the actual aural environment of a beginning band teacher.

The pilot study (33 juniors and seniors) showed an average improvement of 4.3 of 47 possible errors (the highest posttest score was 22; no statistics are reported but 30 tables with raw data.

FROSETH, James O., and Richard F. GRUNOW, MLR Instrumental Score Reading Program, Chicago, IL 1979, G.I.A. Publications

GRUNOW, Richard F., and Milford H. FARGO, The Choral Score Reading Program, Chicago, IL 1985, G.I.A. Publications

Both programs follow the same scheme and format: they each consist of three tapes and a workbook. The tapes consist of almost 4 hours of music including breaks for a short review of the scores. For the choral program a separate "Choral score reading test" is offered. The workbooks (about sixty pages) contain an introduction, rough criteria for a self-evaluation, and scores. Each example is printed on a separate page together with an answer key which is to be covered with a flap of the bookcover.

The examples contained in the instrument series are eight measures of music with two, three, four or five lines, depending on the level of difficulty. The student listens to the music and marks directly onto the score mistakes concerning rhythm, note, pitch, phrasing, articulation, ornamentation, dynamic, and ensemble discrepancies. An answer-sheet for rating general musical criteria (tempo, balance, articulation-style, tone quality, intonation) is provided. The keyed answers were derived through a consensus among five musicians.

The choral program contains a score prestudy section where the period, the meter, the beat, voices tonality, stylistic consideration, and the language can be noted. The language category is not pertinent because all but one song is in English or English translations. The answer key contains the score with an harmonic analysis.

GONZO, Carroll Lee, An Analysis of Factors Related to Choral Teachers' Ability to Detect Pitch Errors while Reading the Score, Ph.D. thesis, U. of Wisconsin 1969

The test used in this dissertation contains 30 four-part choral excerpts with errors. The listener has a choice of checking the spot or the individual note, and writing in the note or accidental actually sung (Hoyt reliability .80). The study compared junior and senior students with high-school teachers. No significant difference between the students' and the teachers' ability to detect

pitch errors was found (Mean scores students: 553.31; teachers 562.53; n=100).

GRUENINGEN, Robert von, An Exploratory Study to Develop a Wind Instrument Fingering Error Detection Test Using 35mm Color Slides, no place and year indicated

This is a visual test of brass instrument fingerings given to elementary methods classes. It consists of 35mm slides which were refined in three stages. Correct and incorrect fingerings were mixed to determine whether students had a knowledge of the correct fingerings. Results of the study indicated problems only where the tones lay in the instruments' overtone series.

GRUNOW, Richard Frederick, An Investigation of the Relative Effectiveness of Four Modes of Score Preparation on Visual-Aural Discrimination Skills development, Ph.D. diss., U. of Michigan 1980

The test contained is an initial version of the Froseth and Grunow MLR Instrument Score Reading Program. Many of the examples are identical.

KAPTEIN, Lawrence Cunningham, Perceptions of Tone Quality by Amateur Choral Singers with Implications for Choral Training, DMA, USC, Dec 1984

Contains a tone quality test. The vowel "a" is sung on several pitches in various postures and imagined scenarios in pairs of one right and one wrong example. The listener has to mark the example using the proper vocal production.

KLUTH, Betty L., A Procedure to Teach Rhythm Reading: Development, Implementation, and Effectiveness in Urban Junior High School Music Classes, Ph.D. diss., Kent State, May 1986

Contains two rhythm error detection tests. Single part measures are printed on the answer sheet. After listening to the example, the subject has to mark same or different on the answer sheet.

MOUNT, Timothy Alan, Pitch and Rhythm Error Identification and its Relevance in the Use of Choral Sectional Rehearsals, DMA thesis, USC Feb. 1982

The test contained in this thesis used the Bach chorale, Christ der Du bist der helle Tag. The parts were recorded alone, with altogether twenty-five "pitch" and rhythm errors inserted. Test tapes were produced by retaping the parts alone and assembling them in of two or four parts. (Test and scores p. 39 - 43).

RAMSEY, Darhyl S., Test in Error Detection

This test is designed to measure the ability to detect errors of "pitch" and rhythm within performances of band music while observing the correct score. There are twenty examples. Subjects have one minute to study the score before an item is played and another 30 seconds before it is played a second time. Then subjects have to answer in which measure the error occurred, the instrument responsible and the exact nature of the error.

SHAW, Thomas, A Program to Improve Choral Conducting Students' Ability to Detect Rhythmic Errors in Choral Rehearsal, Ed.D. diss., North Texas State U., Dec. 1971

This dissertation contains:

1. a rhythm error detection test: tape and scores with 29 four part choral examples, containing 162 prepared errors; reliability coefficients are .3987, .7112, .7285, .7484.
2. a rhythm error detection program: seven tapes à 15 - 22 four part examples in one version with and without one or more error(s) in one or more part(s).
3. data on improvement of error detection skills after getting through the program: means improved from 122 to 78 errors ($p < .0001 - .0035$, $n=49$).
3. correlations between various factors and initial error detection skills (significant were those with number of years of private instrumental study, number of years played in bands and/or orchestras, and mathematics scores on the SAT. Not significant, low correlations with sex, age, measures of piano and vocal instruction, and sophomore music theory grades).

WILLIAMS, Ted N., Exploratory Inventory of Diagnostic Aural Skills: An Investigation of Possible Criteria for Designing Instruction and Evaluation for Teaching Diagnostic Aural Skills to Instrumental Conducting, with Implications for Future Research, Ph.D dissertation, Florida State University, Dec. 1984

This test consists of five sections of five musical examples each. The listener is asked to rate musical elements of the performances. The first section has examples on phrasing, precision, tempo, intonation, balance plus requiring an overall judgment. Section two contains four of the above musical elements and the overall judgment for each piece, section three contains eleven elements plus overall judgment. In sections four and five the subject is asked to enter the three most important tasks to improve the performance (of the band). Only the last two sections can be considered as a form of an error detection test. Two levels of difficulty are stipulated - beginning and advanced students. Appendix G and H contain a kind of key derived from the respondents' answers.

WYATT, Larry Douglas, The Development and Testing of Auto-Tutorial Instructional Materials for Choral Conducting Students. Ph.D. dissertation, Florida State University 1974

This dissertation developed and tested auto-tutorial instructional materials designed to aid in detecting, determining the cause of, and providing solutions to problems of vocal production in the choral ensemble (college level). It focused on phonation, resonance, and breathing. Pre- and posttest and the instructional material contain a diagnosis of problems section on each of these topics.

These sections ask the student to rate the severity of a number of phonation, resonance, and breathing problems of recordings. They ask for ratings in regard to the entire pieces; no scores are provided.

Readers knowing of other error detection tests, please notify the SRIG office.