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Music score reading ability defined in this study as skill in the detection and identification of pitch and rhythmic errors, is a necessary requisite for teachers of instrumental music. In an effort to devise an instructional method for teaching score reading skill, self instructional programed drill materials were developed and the use of these materials in improving the score reading skill of student conductors was evaluated. Music material for the drill tapes was randomly gathered from public school performances. Analyses of these performances resulted in a glossary of typical student errors. Short excerpts were re-recorded in which only one pitch or rhythm error was allowed in an otherwise near perfect performance. Errors were programmed so that detection and identification were accomplished in four frames. Twenty tapes of 12 excerpts each were developed. Similar non-programed materials were constructed for purposes of comparison. The result of the experimental application of these drills indicated that the programed materials produce greater improvement in score reading skill than non-programed materials. (Author/AM)

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FACILITATE THE GROWTH OF SCORE READING SKILLS  
OF STUDENT CONDUCTORS**

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**Robert G. Sidnell**

**Michigan State University**

**East Lansing, Michigan**

**August 1968**

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## SUMMARY

This study was concerned with the development and experimental testing of self instructional drill materials aimed at the improvement of score reading ability. For the purposes of this research score reading ability was defined as skill in the detection and identification of performance errors. This skill is deemed a necessary behavioral competence of teachers of instrumental music.

Teachers of instrumental music are faced with the necessity to detect and identify errors during the rehearsal class. Highly developed score reading skill can have positive effect on the judicious use of available teaching time. Efficient rehearsal procedures facilitate student learning through music performance experience.

There is presently no instructional method for the teaching of score reading skill. Experience in aural music theory classes is not strongly related to the aural discrimination skills needed by instrumental teachers. Rarely are future music teachers asked to detect and identify errors produced in a music texture involving various instruments.

The objectives of this research were; (1) to develop self instruction programmed drill material, and (2) to assess the use of these materials in improving score reading skill in student conductors. The hypothesis tested was that programmed drill materials would produce significant gains in score reading ability when compared to non-programmed materials.

Musical material for the drill tapes was randomly gathered from actual high school and junior high school student performances. Analysis of these performances resulted in the development of a large glossary of typical student errors.

Each error was re-recorded with quasi-professional players under stringent control. Only one error was allowed in each excerpt which marred an otherwise near perfect performance. Two hundred forty such errors were recorded and randomly cast in twenty training tapes. A linear program format was used leading to error detection and identification in four frames. Similar material of a non-programmed nature was developed for purposes of comparison.

A two group matched pairs design was used to test the effectiveness of the drill material. Subjects were paired by means of scores obtained on four variables thought to have relevance to score reading ability. The experimental group was programmed drill materials while the control group used the same material in a non-programmed format. A t-test on gain scores was computed to determine statistical significance in improvement of score reading ability.

The results of the experiment indicate the superiority of programmed drills over non-programmed drills. The .05 level of significance was achieved. Both experimental and control groups recorded significant improvement. This supports other findings relative to the value of drill in music aural skill achievement. The use of programmed drill material produces a greater learning level as well as more substantial gain.

It is appropriate to consider the development of further materials involving other variables in instrumental performance. Drills with larger and more heterogenous instrument combination are possible. Similarly the development of programmed tapes involving errors of style, interpretation and intonation might be appropriate.

## INTRODUCTION

Background: Central to the preparation of future teachers of instrumental school music is the development of certain aural skills which facilitate the most efficient and judicious use of the rehearsal period during the school day. It is of paramount importance that future conductor-teachers of instrumental music performing groups be able to perceive, identify and correct student errors during the rehearsal period. The teacher must have the ability to determine instantaneously that the aural stimulus agrees with the visual, and if not, what adjustments are necessary. This ability is germane to successful band and orchestra rehearsal methodology and the realization of high standards of musical performance. Authentic performance is significant for its contribution to the objectives of music education.

Although considerable emphasis is given to the problem of aural acuity in basic music theory courses, the student is rarely exposed to instrumental combinations of various size and heterogeneity. Certain aural skills are developed through drill and regular classroom activities but there is little evidence of transfer to the problems which confront the conductor. It is apparent that many students are unable to synthesize existent skills and focus them in solving the rehearsal problems of the conductor-teacher. The development of visual and aural skills necessary to the conductor must be through a carefully directed series of experiences which find their foundation on existent musical skills realistically oriented to the rehearsal situation.

Problem: This research is addressed to the development of and synthesis of aural and visual skills needed for successful instrumental music teaching within the rehearsal period. The materials

developed enable the student to perceive and define situations involving errors in musical performance.

Purpose and Objectives: The objectives of the study were as follows:

- 1) To develop material of a self-instructional nature for use in achieving growth in score reading skill. These materials will utilize both programmed and non-programmed formats.
- 2) To assess the instructional value of these materials under experimental conditions.
- 3) To determine, under experimental conditions, which type material results in greater gains in score reading ability.

Review of Related Research: In 1965, the writer<sup>1</sup> conducted a pilot project investigating the effects of extraclass drill with recorded musical material on the growth of visual-aural discrimination. A series of tape recorded (nonprogrammed) musical excerpts were used as drill material over a period of eight weeks in connection with the elementary conducting class. A "t" test on pre- and post-test gain scores indicated a significant difference at the one percent level for the experimental group. The results of the pilot project and the experience gained in the investigation constitute the primary basis for the present research.

The findings of a study by Hansen (1954)<sup>2</sup> have pertinence for the problem under study. Hansen studied score reading ability (aural-visual discrimination) using choral music as the medium. Furthermore, he attempted to identify and determine the relationship of selected

factors to this ability. Results indicate the following factors have a significant relationship to higher test achievement of the measure developed in the research:

1. Test scores improved as the number of years of experience of piano study increased.
2. One or two years of theory training made a significant difference in achievement.
3. Class marks in ear-training courses correlated most closely with the achievement on the test.

The primary purpose of Hansen's research was to develop a measure of visual-aural discrimination. The present research is concerned with the development of this skill as well as its measurement. It has been shown that this skill is a necessity for teachers of school instrumental music. The training of teachers must include provision for the development of aural-visual discrimination. The writer knows of no reported research which deals specifically with the proposed study; however, certain investigations are germane to the present proposal and will be briefly cited.

Early experimentation in the use of tape recorded musical drill material was proposed by Cookson (1949)<sup>3</sup> at Northwestern University. The materials were not presented in a programmed format, but the results clearly indicated that material for drill might well be on a self-instructional basis. The report of this activity precipitated a number of studies and investigations, almost entirely in the period 1959-1964. Certain of these studies have relevance in terms of the present research from the standpoint of reinforcing Cookson's belief in the utilization of musical excerpts for individual, self-directed drill.

An experiment at the Ohio State University (Spohn, 1959)<sup>4</sup> investigated the use of tape recorded musical excerpts to develop aural perception. The material did not allow for immediate reinforcement but rather delayed feedback to the learner. Two conclusions from the study deserve mention, however:

1. Structured self-drill was found to be a more worthwhile extra-class activity than unstructured student study.
2. The feasibility of tape recorded materials for extraclass drill was established.

Research by Clough (1961)<sup>5</sup> at Oberlin College also indicated the possible values of tape recorded material for development of aural perception. Clough reported that student rates as better achievers as a result of being exposed to programmed materials in drill sessions. In 1961, Carlsen<sup>6</sup> conducted an investigation which utilized tape recorded programmed learning as an adjunct to training in aural perception and specifically, melodic dictation. Several of the outcomes reported by Carlsen are noteworthy. The experimental group in Carlsen's research situation was divided into two subgroups: one exposed to branched program training materials and the other to programs of linear format. No significant difference in terms of achievement are attributable to programming technique. Furthermore, Carlsen found that melodic dictation was more effectively taught by programmed instruction than by teacher-classroom approach in situations comparable to the experimental one. These results were significant at the five percent level. For purposes of the present research, the applicability of programmed learning in the development of aural skills was established.

Research in the development of programmed materials for the growth of visual-aural discriminative skills in music have taken two directions. In the first instance materials have been programmed in isolation; while in the second, musical context has been preserved. The former type of materials may best be characterized in relation to research conducted by Spohn and Poland (1964).<sup>7</sup> In this study the experimenters isolated certain musical elements -- intervals, rhythmic units and tone groups and by random presentation and paired associate training produced highly developed perceptual skills of these musical elements. It is noteworthy that the greatest gains were observed in perceiving tone groups when both visual and aural components were presented. Another relevant, though seemingly obvious, finding is that learning procedures closely allied with the learning task will produce superior training results.

Research in visual-aural discrimination skills has also been conducted using basic music elements but within musical context. Carlsen (1962), Daniels (1964), and Kanable (1964) have shown that skills involving sound and sight discrimination can be developed within a musical context. A recently published programed text in melodic dictation (Carlsen, 1965)<sup>8</sup> uses melodic examples performed by a variety of instruments in both a heuristic and mathematical approach to sequencing. It is pertinent to state that greater gains in the development of this skill may be observed as the material used in programming approach the reality of true musical context.

## Method

Preparation of Drill Material: The musical selections which formed the basis for the drill materials developed in this project were randomly selected from standard repertoire lists. The use of actual school music literature was thought to be a necessary criterion. A recommended list published by the National Interscholastic Music Activities Council<sup>9</sup> proved to be an adequate source. Instrumental performing groups of Junior and Senior high schools proximate to Michigan State University were asked to sight read these selections. The reading performances were tape-recorded live in the several schools. Careful analysis of these recordings disclosed a substantial number of errors in performance. These errors were classified by type. Mistakes in rhythm, pitch, style and intonation were evident. For the purposes of this research only errors in pitch and rhythm were selected. Two hundred forty (240) errors were identified and became a glossary of "typical students errors," from which the drill materials were developed. This process of error selection provided realism and randomness of errors -- a necessary control.

Excerpts of the selected music literature were re-recorded by advanced college performers, (not members of the experimental population). Each excerpt was recorded in such a way that a single error of pitch or rhythm marred an otherwise perfect performance. The error was taken from the glossary of student errors already referred to. The process of recording with quasi-professional players was carried out under closely controlled conditions. It was necessary to use instrumental combinations of only three, four or five instruments. All standard orchestral and band instruments were included in various

combinations. The most stringent performance standards were exercised. All two hundred forty errors were recorded in this manner and randomly cast into twenty drill tapes. Each tape contained twelve excerpts. The results of a pilot investigation<sup>10</sup> had shown the advisability of limiting tape reel size to seven inch (7") reels. At a speed of seven and one half (7½) inches per second, twelve hundred (1200') foot seven (7") inch reels provide thirty (30) minutes of listening time. Twelve musical examples in the programmed format can be included under these conditions allowing for sufficient student response time. The non-programmed materials, (used by one half of the experimental population) easily fitted five (5") inch tape reels.

The Format of the Drill Materials: The results of the pilot study together with several trial experimental runs indicated the need for certain limitations relative to the drill tapes and the accompanying printed material, with each tape. The limitations for the material were as follows:

Limitation #1 - All instruments were written in concert key. The students thus viewed non-transposed score materials. The procedure eliminated transposing difficulties, a skill which varies greatly among music students and is largely dependent on the student's performing instrument.

Limitation #2 - Only the G and F clefs were used. Substantial experience with any of the C clefs is peculiar to a small number of instrumental

players. The inclusion of a great deal of material involving C clefs could deter initial development of score reading skill. Experience in score reading with parts written in C clefs is, of course, appropriate but can come at a later period of development.

Limitation #3 - Score material would be in four line staff format. Open score was used so as to avoid giving undue advantage to skilled keyboard performers. Moreover, practice in reading multi-lined score is appropriate from a visual perceptive point of view. Such experience expands the compass of perception of the eye, a needed skill of conductor-teachers.

Limitation #4 - Errors were presented in a random fashion. The writer knows of no research which indicates the difficulty of various errors. There is no known continuum of "easy" to "difficult" errors. Random presentation of errors was thought to be the most appropriate method of presentation.

Limitation #5 - With the constraint of Limitation #4, as stated above, it was

necessary to use a linear rather than a branched program format.

Finally, these drills were constructed to continue aural training beyond that provided by normal theory courses. As such, they were viewed as the first in a series having a logical sequence. Certain of the limitations indicated would be eliminated as such a series of taped drill experiences was developed. The programmed drill material was developed according to a sequence of frames which was thought to follow the mental activity involved in error discovery. Four frames accompanied each musical excerpt. The sequence of presentation was as follows:

Frame 1: A four bar phrase is played while the student watches the musical score. (Sample Page in Appendix B) Through written response, he is to indicate in what measure an error occurred. Reinforcement to this response is aural and included on the training tape.

Frame 2: A smaller segment of the excerpt is performed and the student is to indicate whether the error was one of pitch or rhythm. Reinforcement is again aural.

Frame 3: In frame three, only a small portion of the score performed which immediately surrounds the error. With the information at hand, the student can specifically focus more carefully on the error. The response at this point is to indicate what instrument performed the error. Immediate rein-

forcement is again provided aurally  
by means of the training tape.

Frame #4: The aural stimulus in frame four presents only the single instrument performing the error in a very short fragment. The student is asked to write the error as performed while viewing the fragment as written. Reinforcement is aural.

The non-programmed material developed for purposes of comparison presented each excerpt twice. There was no reduction in the excerpt. Complete and immediate identification of the error is required after the two hearings.

Testing the Materials: The drill materials were tested under experimental conditions during the winter quarter 1967 at Michigan State University. Twenty-six junior level instrumental music education majors constituted the experimental population. All students were enrolled in the second term instrumental conducting course. These students had satisfactorily completed the first term of conducting in the immediately previous term, Fall 1966. A matched pairs two group design was used to test the materials. Subjects were paired on several basis thought to have relevance to the dependent variable, score reading skill. These criteria were:

- 1) The Drake Musical Memory Test (Form A)<sup>11</sup>,
- 2) Visual Score Reading Test (A paper pencil test designed to measure the ability to visually discriminate changes in musical score),

- 3) The Score Reading Ability Test: (The criterion measure which was<sup>12</sup> specifically designed for this project. Reliability for this measure was computed to be .93 by split half with correction. The test was validated by members of the theory and conducting faculty of the University.
- 4) Aural Harmony Achievement: Total Grade points achievement in sophomore or second year aural theory study.

After subjects were paired, random assignment to control or experimental conditions was accomplished. Each group was exposed to two tapes per week during the ten-week term. The experimental group used programmed drills and the control group, non-programmed. All listening sessions were monitored and students were free to listen at various prescribed times during each week. At the completion of the term, the specially designed Score Reading Ability Test was readministered to the total experimental population. There was no attrition within the sample.

Results: During the experimental period both the experimental and control groups improved significantly in score reading ability. In each case the specific terminal behavior sought (score reading ability as measured by the skill to detect and identify rhythm errors) became an activity of greater precision. These gains were assessed by a test employing the exact kind of items used for the drill material. It is reasonable to suppose that significant improvement would be noted in score reading ability. There are many studies which support this finding; i.e., subject centered music drill produces higher performance level.

More important was the determination of which kind of drill format (programmed or non-programmed) produced the greater gain. The experimental group using programmed drill materials achieved a higher mean gain than the control group. A t-test for small samples was used to determine whether or not the gain of the experimental group was statistically significant in relation to the control group. The result of this calculation is indicated in Table I.

TABLE I

SIGNIFICANCE OF DIFFERENCE BETWEEN MEAN GAINS OF EXPERIMENT AND CONTROL GROUPS.

GROUP	PRETEST Mean	SD	POST TEST Mean	SD	Mean Gain	SD	df	t
Experimental	82.85	13.90	108.81	17.13	26.23	15.14		
Control	85.78	14.69	97.63	15.14	11.85	16.1	24	2.28*

\* Statistically Significant at .05 level

The difference in mean gains of the experimental group (those using programmed drills) and the control group (those using non-programmed drills) reached significance at the .05 level. These data indicate that programmed drill materials tend to produce greater improvement than non-programmed materials as measured by criterion developed for this research.

Several variables, thought to be relevant to score reading ability, were used to match subjects prior to the experimental period. Scores obtained on the matching variables were correlated with gain scores on score reading ability. The results of these correlations are shown on Table II.

TABLE II

CORRELATIONS BETWEEN MATCHING VARIABLES AND SCORE READING GAIN

	Drake	V.S.R.	A.H.A.	S.R.G.
Drake Musical Memory	--	-.18	.07	.32
Visual Score Reading	-.18	--	-.003	-.27
Aural Harmony Achievement	.07	-.003	--	.29
Score Reading Gain	.32	-.27	.29	--

\* Significant at .05 level

\*\* Significant at .01 level

The data in Table II reveal no significant correlation between the matching variables and the dependent variable of score reading skill. Since mutual variation is not evident, it must be concluded that no relationship exists among the factors measured. It is possible that score reading ability is a highly synthesized aural/visual skill and is more than the amalgamation of factors thought to be relevant. There is also the distinct possibility that the measures employed are not valid. Most researchers in music are conscious of the crudeness of available tests and are constantly attempting to refine and increase precision.

Conclusions: The following conclusions are possible on the basis of the data obtained in this study:

- 1) Extra-class drill material specifically directed to the improvement of score reading skill is beneficial.
- 2) Drill-material of a self-instructional nature arranged in a programmed format is superior to non-programmed material in bringing about gains in score reading skill.

- 3) The existence of relationships between score reading skill improvement and factors thought to be relevant to such achievement were not evident in the data obtained in this study.

Recommendations: The utilization of drill material of the type developed in this project can be of significant value in teacher training programs. Score reading ability as evidenced by error detection skill is needed by competent teachers of instrumental music. Through exposure to drills of this type, the future teacher can come face to face with synthesizing aural/visual behaviors necessary for successful teaching. Extensive development of drill material combining the aural and visual stimuli of music needs to be carried out. A number of possibilities are evident:

- 1) Drills involving scores with instrumental parts in various C clefs,
- 2) Drill material which encompasses a wider range of instrumental timbres,
- 3) Drill material embracing an increasing number of staves in the conductor's score,
- 4) Drill material which prepare the students to identify unacceptable stylistic performance and/or errors in intonation.

In short, a very careful analysis and subsequent delineation of conductor/teacher behaviors needs to be made. On the basis of this behavioral analysis those skills of an aural, visual and aural/visual nature may lend themselves to programmed learning techniques. Appropriate also, would be a study of the exact mental processes in which

aural and visual stimuli are mixed and call for discriminatory judgements. The mental process of error detection should be identified clearing the way for more logically based studies of how musicians deal with the discovery and identification of musical errors. The classification of the difficulty of musical errors could possibly lead to the development of drill materials which used a branched rather than linear program format. Construction of such programs may hold great promise for the individualization of instruction.

A final recommendation is warranted. Students at Michigan State University receive instruction in aural theory by way of self-instructional taped materials during the freshman and sophomore years. The subjects in the sample were products of this program of instruction. As such, they are accustomed to learning by taped, programmed, self instructional materials. It is quite probable that this background of instructional method may have effected the results of this study. The generalizability of the results of this research may be suspect. It would be appropriate, therefore, to replicate the testing of these materials at other teacher training institutions of varying character and program.

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Appendix A - Additional Data

TABLE III

DESCRIPTIVE DATA ON MATCHING VARIABLES

<u>Variable</u>	<u>Total Group</u>		<u>Experimental Group</u>		<u>Control Group</u>	
	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>	<u>M</u>	<u>SD</u>
Visual Score Reading	59	10.93	57	10.20	61	11.14
Drake Mus. Memory	88	10.05	90	8.24	87	11.66
Aural Harmony	5.8	2.51	5.8	3.30	5.6	1.90
Pre-test	84.2	14.26	82.58	13.90	85.78	14.69

APPENDIX B

NO. 1

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

SCORE READING

TRAINING TAPE

I

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NOI.

①

②

③

VIN. I  
 VIN. II  
 VIA.  
 CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 3

VIN. ① ② ③

VIA.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 4

Fl.  
Clar.  
Bsn.  
B.Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 5

①

VIN. I

VIN. II

VIA.

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 6

CLAR.  $\text{B}\flat$  C

Oboe  $\text{B}\flat$  C

B.SN.  $\text{B}\flat$  C

B.CI.  $\text{B}\flat$  C

- The error occurred in measure \_\_\_\_\_.
- It was an error in P R (circle one).
- The error was made by \_\_\_\_\_.
- The following fragment is as written. On the staff above it write it as played.

# NO. 7

①

②

③

④

Oboe

Clar.

B.C.

Bsn.

- The error occurred in measure \_\_\_\_\_.
- It was an error in P R (circle one).
- The error was made by \_\_\_\_\_.
- The following fragment is as written. On the staff above it write it as played.

# NO. 8

①

②

③

④

VIN. I

VIN. II

VI. A.

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 9

①                      ②                      ③                      ④

VIN. I

VIN. II

VIA.

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in    P        R    (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

\_\_\_\_\_

\_\_\_\_\_



# NO. 11

①

②

③

Musical score for Tpt. I, Tpt. II, HRN., and Tuba. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The music is divided into three measures, each marked with a circled number (1, 2, 3). The Tuba part shows a melodic line with a slur over the first two notes of measure 1 and a sharp sign in measure 3.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature.

Musical staff showing a fragment of music: a bass clef, key signature of two flats, and a 7-measure rest followed by a quarter note G.



S C O R E   R E A D I N G

T R A I N I N G   T A P E

II

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 2

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 3

①

②

③

④

Musical score for Tpt. I, Tpt. II, HRN., and Tuba. The score is in 4/4 time and B-flat major. The Tuba part contains a handwritten correction in measure 4.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Handwritten musical fragment on a staff, showing a bass clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The fragment consists of a whole note chord in the first measure.

Handwritten musical fragment on a staff, showing a bass clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The fragment consists of a whole note chord in the first measure, with a handwritten correction below it.

# NO. 4

VIN. ① ② ③

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 5

VIN. I ① ② ③ ④  
 VIN. II  
 VIA.  
 CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 6

Oboe

Clar.

Bsn.

B.C.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 7

Fl. ① ②

CLAR.

Bsn.

B.C.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 8

Musical score for Violin I, Violin II, Viola, and Cello. The score is in 4/4 time with a key signature of two sharps (F# and C#). The first three measures are circled and numbered 1, 2, and 3 respectively.

**VIN. I** (Violin I): Measure 1: quarter rest, quarter note G4 (circled 1). Measure 2: quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4 (circled 2). Measure 3: quarter note F#4, quarter note E4, quarter note D4, quarter note C4 (circled 3).

**VIN. II** (Violin II): Measure 1: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 3: quarter note E4, quarter note D4, quarter note C4.

**VIA.** (Viola): Measure 1: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2: quarter note B4, quarter note A4, quarter note G4, quarter note F#4. Measure 3: quarter note E4, quarter note D4, quarter note C4.

**CEL.** (Cello): Measure 1: quarter note G3, quarter note A3, quarter note B3, quarter note C4. Measure 2: quarter note B3, quarter note A3, quarter note G3, quarter note F#3. Measure 3: quarter note E3, quarter note D3, quarter note C3.

- The error occurred in measure \_\_\_\_\_.
- It was an error in **P** **R** (circle one).
- The error was made by \_\_\_\_\_.
- The following fragment is as written. On the staff above it write it as played.

Empty musical staff with treble clef and key signature of two sharps (F# and C#).

Musical fragment on a staff with treble clef and key signature of two sharps (F# and C#). The notes are: quarter note G4, quarter note A4, quarter note B4, quarter note C5.



# NO. 10

Oboe

CLAR.

B. Cl.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 11

①

②

③

④

Musical score for Tpt. I, Tpt. II, HRN., and Tuba. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The Tuba part has a handwritten slur under the first two notes of the first measure.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff for writing the corrected fragment from question D.

Fragment of music for question D, showing a handwritten slur under the first two notes of the first measure.

# NO. 12

Violin I (VIN. I) staff: Treble clef, 4/4 time, key signature of two sharps. Notes: G4 (circled 1), A4-B4-C#4 (circled 2), D5 (circled 3), E5 (circled 4).

Violin II (VIN. II) staff: Treble clef, 4/4 time, key signature of two sharps. Notes: G4 (circled 1), A4-B4-C#4 (circled 2), D5 (circled 3), E5 (circled 4).

Viola (VIA.) staff: Treble clef, 4/4 time, key signature of two sharps. Notes: G4 (circled 1), A4-B4-C#4 (circled 2), D5 (circled 3), E5 (circled 4).

Cello (CEL.) staff: Bass clef, 4/4 time, key signature of two sharps. Notes: G3 (circled 1), A3-B3-C#4 (circled 2), D4 (circled 3), E4 (circled 4).

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

SCORE READING

TRAINING TAPE

III

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

Fl. ① ② ③

Clar.

B.Cl.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# N 0.2

Violin I (VI.N.I) staff: Treble clef, G major, 4/4. Notes: G4 (circled 1), A4, B4, C5, B4, A4, G4. Measure 2: F4 (circled 2), E4, D4, C4. Measure 3: B3 (circled 3), A3, G3, F3.

Violin II (VI.N.II) staff: Treble clef, G major, 4/4. Notes: G4, A4, B4, C5, B4, A4, G4. Measure 2: F4, E4, D4, C4. Measure 3: B3, A3, G3, F3.

Viola (VIA.) staff: Bass clef, G major, 4/4. Notes: G3, A3, B3, C4, B3, A3, G3. Measure 2: F3, E3, D3, C3. Measure 3: B2, A2, G2, F2.

Cello (CEL.) staff: Bass clef, G major, 4/4. Notes: G3, A3, B3, C4, B3, A3, G3. Measure 2: F3, E3, D3, C3. Measure 3: B2, A2, G2, F2.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Fragment: Bass clef, G major, 4/4. Notes: G3, A3, B3, C4.

# NO. 3

Oboe

CLAR.

BSN.

B. CL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 4

Fl. ① ② ③

Oboe

Clar.

Hrn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in  P  R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 5

Oboe

CLAR.

Bsn.

B. Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 7

Oboe

Clar.

Bsn.

B.C.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 8

VIN. ① ② ③

VIA.

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 10

Handwritten musical score for Violin I, Violin II, Viola, and Cello. The score is in G major (one sharp) and 3/4 time. The first measure contains a circled '1' above the first note. The second measure contains a circled '2' above the first note. The third measure contains circled '3', '4', and '5' above the notes, which are beamed together. The fourth measure contains circled '4' and '5' above the notes, which are beamed together. The fifth measure contains circled '5' above the note. The score includes dynamics markings such as 'p' and 'p'.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Two blank musical staves for student response. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature, containing a handwritten musical fragment: a whole rest in the first measure, followed by a half note G4 and a quarter note A4 beamed together in the second measure.





S C O R E   R E A D I N G

T R A I N I N G   T A P E

IV

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

①                      ②                      ③

VIN. I

VIN. II

VIA.

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in    P            R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 3

Musical score for Violin I, Violin II, Viola, and Cello. The score is in 4/4 time with a key signature of two sharps (F# and C#). The first measure of each part contains a circled number (1, 2, 3, or 4) above the first note, indicating a specific point of interest for the exercise.

A. The error occurred in measure \_\_\_\_\_.

B. It was an error in P R (circle one).

C. The error was made by \_\_\_\_\_.

D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff with a key signature of two sharps (F# and C#) and a 4/4 time signature, intended for the student to write the fragment as played.

Musical staff showing the fragment as written, starting with a key signature of two sharps (F# and C#) and a 4/4 time signature. The fragment consists of three notes: F#4, C#5, and F#4.



# NO. 5

①

②

CLAR.

OBOE

B. CL.

BSN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 6

Oboe

Clar.

Bsn.

B. Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 7

Violin I: Treble clef, 3/4 time. Notes: G4 (circled 1), A4 (circled 2), B4 (circled 3), C5 (circled 4). Slur over measures 2-4.

Violin II: Treble clef, 3/4 time. Notes: G4, A4, B4, C5, D5, E5, F5, G5.

Viola: Bass clef, 3/4 time. Notes: G3, A3, B3, C4, D4, E4, F4, G4.

Cello: Bass clef, 3/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 8

①

②

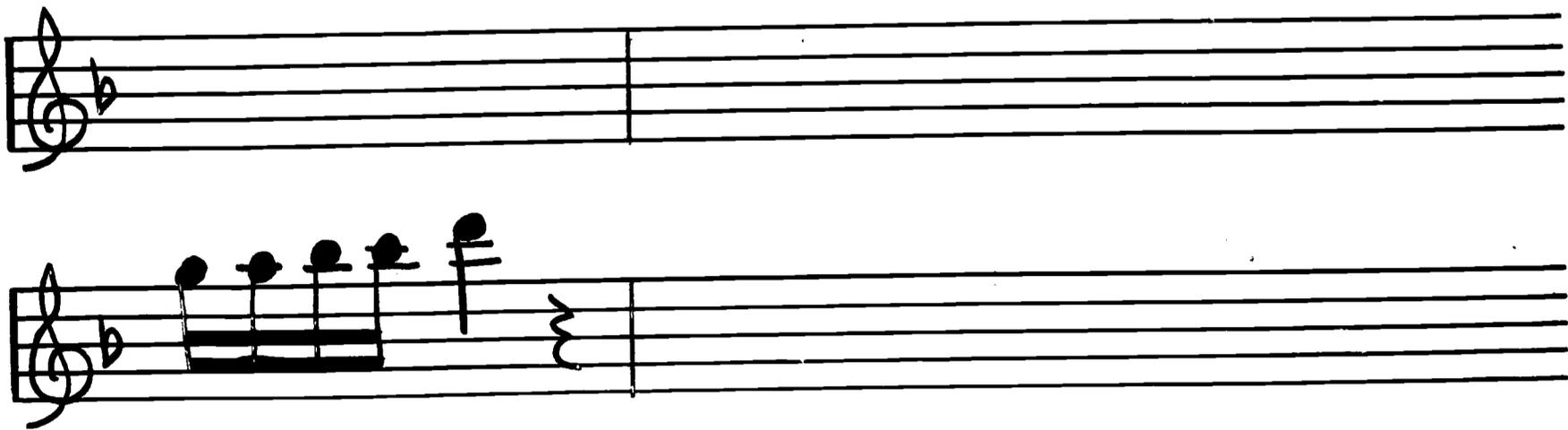
Fl. 

Clar. 

Bsn. 

B.Cl. 

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 9

Fl. ① ② ③

CLAR.

B.CI.

B.SN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in  P  R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 11

Fl. ① ② ③

CLAR.

B.CI.

BSN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 12

①

②

Musical score for Violin I (VIN. I), Violin II (VIN. II), Viola (VIA.), and Cello (CEL.) in 4/4 time, key of B-flat major. The score is divided into two measures, ① and ②.

**Measure ①:**

- VIN. I:** Rest, quarter note G4, quarter note A4.
- VIN. II:** Rest, quarter note G4, quarter note A4.
- VIA.:** Rest, quarter note G3, quarter note A3.
- CEL.:** Quarter note G3, eighth-note triplet (A3, B3, C4), quarter note G3.

**Measure ②:**

- VIN. I:** Rest.
- VIN. II:** Rest.
- VIA.:** Rest.
- CEL.:** Rest.

- The error occurred in measure \_\_\_\_\_.
- It was an error in P R (circle one).
- The error was made by \_\_\_\_\_.
- The following fragment is as written. On the staff above it write it as played.

Empty musical staff for writing the corrected fragment.

Musical staff showing the fragment as written: quarter note G3, eighth-note triplet (A3, B3, C4), quarter note G3.

SCORE READING

TRAINING TAPE

V

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

Fl.

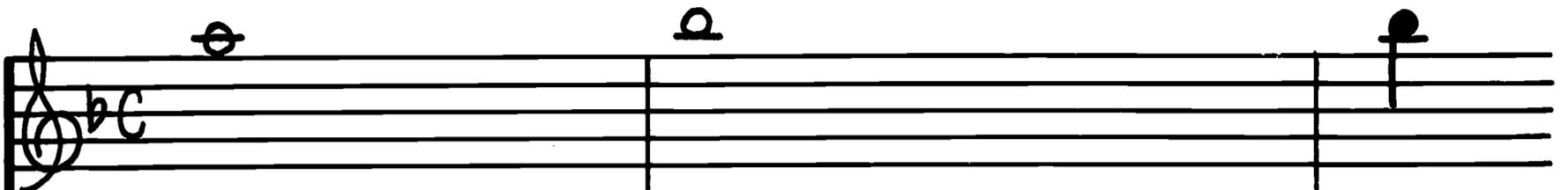
CLAR.

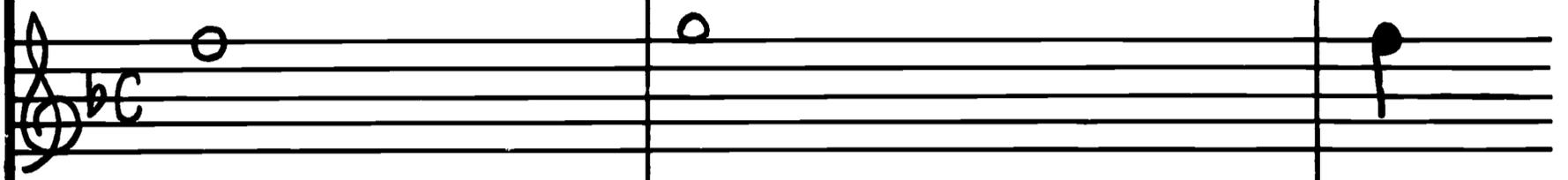
TEN. SAX.

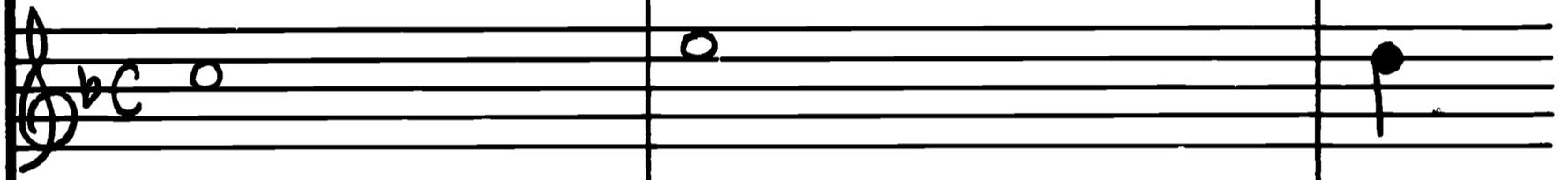
BSN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 2

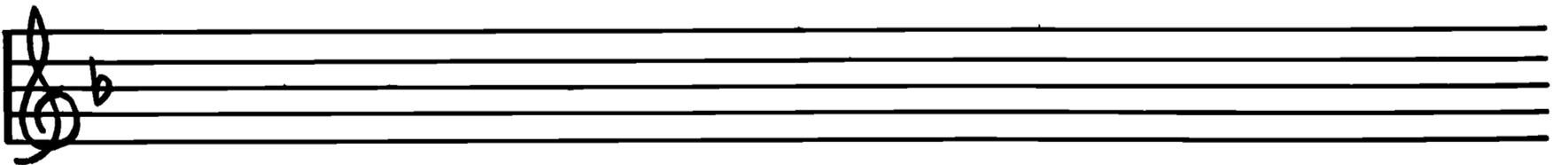
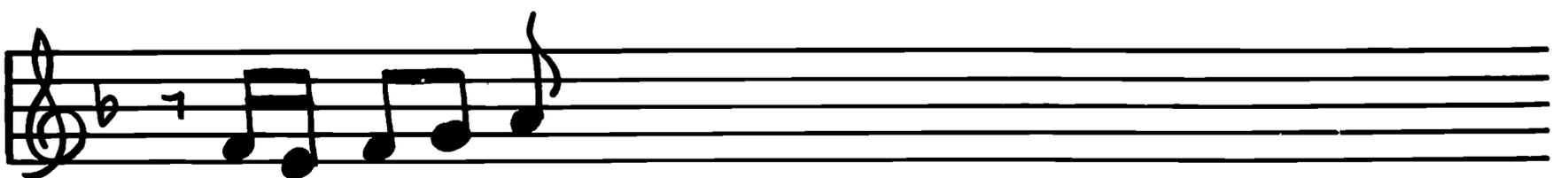
Fl. 

Oboe 

Clar. 

Hrn. 

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 3

Oboe

Clar.

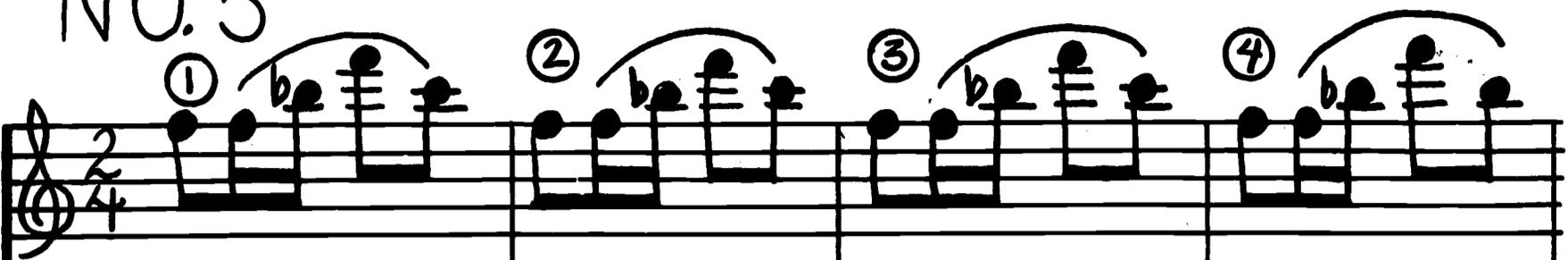
Bsn.

B.Ci.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 5

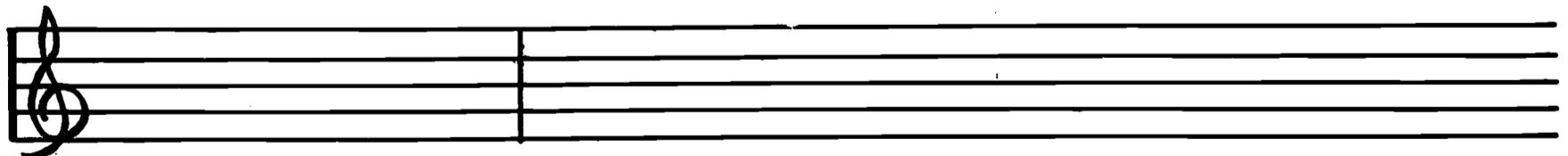
Fl. 

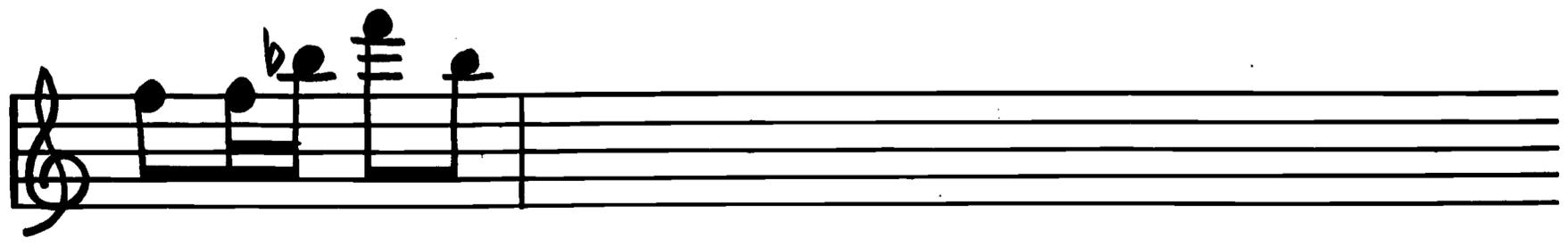
CLAR. 

B.SN. 

B.CI. 

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.





# NO. 6

Oboe

Clar.

Bsn.

B. Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 7

①

②

③

Vln.

Vla.

Cel.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 8

①                      ②                      ③                      ④

Tpt. I

Tpt. II

HRN.

Euph.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 9

Fl. ① ② ③ ④ ⑤

CLAR.

B. Cl.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in  P  R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 10

Oboe

Clar.

B.Ci.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 11

Musical score for Violin I, Violin II, Viola, and Cello. The score is in 4/4 time with a key signature of one flat (B-flat). The first measure of each part contains a triplet. Circled numbers 1, 2, 3, and 4 are placed above the notes in the first measure of each staff to indicate specific notes.

**VIN. I** (Violin I): Treble clef, 4/4 time. First measure: quarter note G4 (circled 1), quarter note A4 (circled 2), quarter note B4 (circled 3), quarter note C5 (circled 4). Second measure: quarter rest, quarter note G4, quarter note F4, quarter note E4. Third measure: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Fourth measure: quarter note G3, quarter note F3, quarter note E3, quarter note D3.

**VIN. II** (Violin II): Treble clef, 4/4 time. First measure: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Second measure: quarter rest, quarter note G4, quarter note F4, quarter note E4. Third measure: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Fourth measure: quarter note G3, quarter note F3, quarter note E3, quarter note D3.

**VIA.** (Viola): Bass clef, 4/4 time. First measure: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Second measure: quarter note C3, quarter note B2, quarter note A2, quarter note G2. Third measure: quarter note F2, quarter note E2, quarter note D2, quarter note C2. Fourth measure: quarter note B1, quarter note A1, quarter note G1, quarter note F1.

**CEL.** (Cello): Bass clef, 4/4 time. First measure: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Second measure: quarter note C2, quarter note B1, quarter note A1, quarter note G1. Third measure: quarter note F1, quarter note E1, quarter note D1, quarter note C1. Fourth measure: quarter note B0, quarter note A0, quarter note G0, quarter note F0.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff for writing the corrected fragment.

Musical fragment for correction: Treble clef, one flat key signature, 4/4 time. Notes: quarter note B4 (with flat), quarter note C5, quarter note D5.

# NO. 12

Oboe

CLAR.

Bsn.

B.Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in **P** **R** (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

S C O R E   R E A D I N G

T R A I N I N G   T A P E

VI

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NOI

①                      ②                                      ③                                      ④

Tpt. I

Tpt. II

HRN.

Euph.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in    P            R    (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# N O. 2

Violin I

Violin II

Viola

Cello

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 3

①

②

③

CLAR.

BSN.

B.CI.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 4

①

②

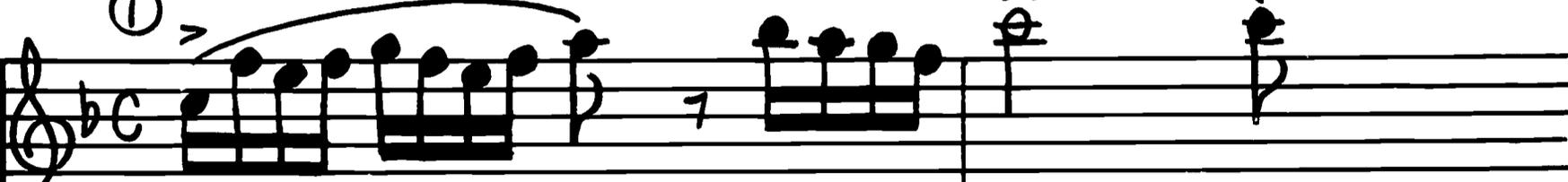
③

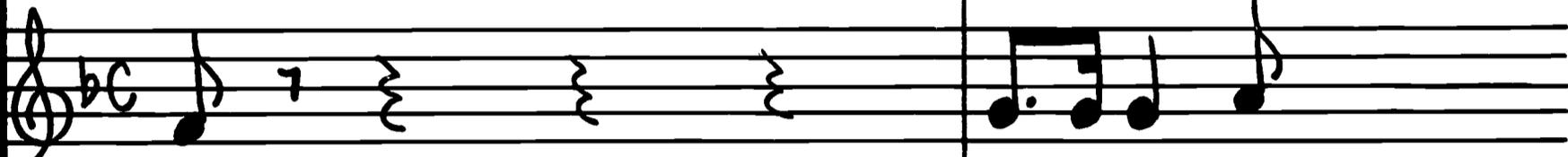
Musical score for Violin I, Violin II, Viola, and Cello. The score is in 4/4 time and B-flat major. It consists of three measures, each marked with a circled number (1, 2, 3).  
 - **Measure 1:** Violin I plays a quarter note B-flat, followed by a triplet of eighth notes (A-flat, G, F).  
 - **Measure 2:** Violin I plays a quarter note B-flat, followed by a quarter note G. Violin II plays a triplet of eighth notes (F, E, D).  
 - **Measure 3:** Violin I plays a quarter note G, followed by a quarter note F. Violin II plays a quarter note E, followed by a quarter note D. Viola and Cello play a quarter note G, followed by a quarter note F.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Two empty musical staves for student response. The top staff is a blank treble clef staff in B-flat major. The bottom staff contains the musical fragment from question D: a quarter note B-flat, followed by a quarter note G, followed by a quarter note F.

# NO. 5

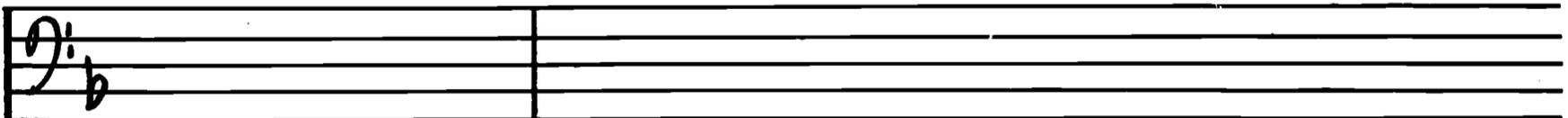
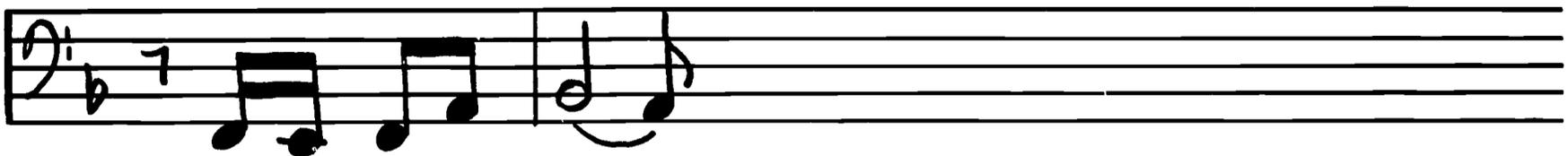
FL. <sup>①</sup> 

CLAR. 

B.SN. 

B.CI. 

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 6

①

②

③

④

Tpt. I

Tpt. II

HRN.

TRB.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in **P** **R** (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 7

①

②

③

④

⑤

VIN. I

VIN. II

VIA.

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# N O. 9

The musical score consists of four staves: Tpt. I, Tpt. II, HRN., and TRB. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into three measures, each marked with a circled number: ①, ②, and ③.

- Measure 1:** Tpt. I plays a quarter note G4, a quarter note F4, and a quarter note E4. Tpt. II plays a whole note G3. HRN. plays a whole note G2. TRB. plays a quarter note G2, a quarter note F2, and a quarter note E2.
- Measure 2:** Tpt. I plays a quarter note D4, a quarter note C4, and a quarter note B3. Tpt. II plays a quarter note B3, a quarter note A3, and a quarter note G3. HRN. plays a whole note D3. TRB. plays a quarter note D3, a quarter note C3, and a quarter note B2.
- Measure 3:** Tpt. I plays a quarter note F4. Tpt. II plays a quarter note F#4. HRN. plays a quarter note F#4. TRB. plays a quarter note F4.

- The error occurred in measure \_\_\_\_\_.
- It was an error in P R (circle one).
- The error was made by \_\_\_\_\_.
- The following fragment is as written. On the staff above it write it as played.

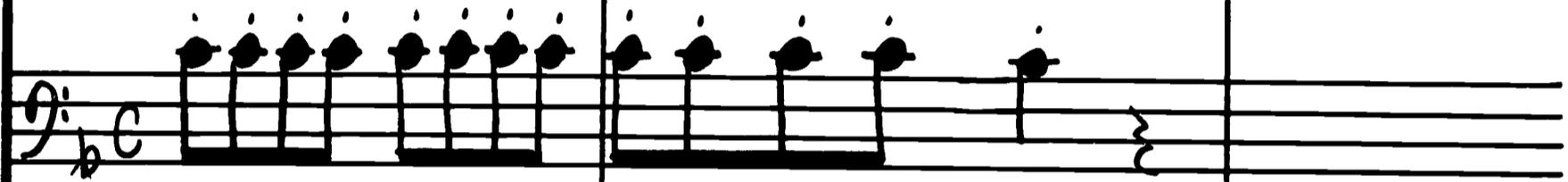
An empty musical staff with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature, provided for the student to write the corrected fragment.

A musical staff showing the fragment as written: a quarter note G4, a quarter note F4, and a quarter note E4.

# NO. 10

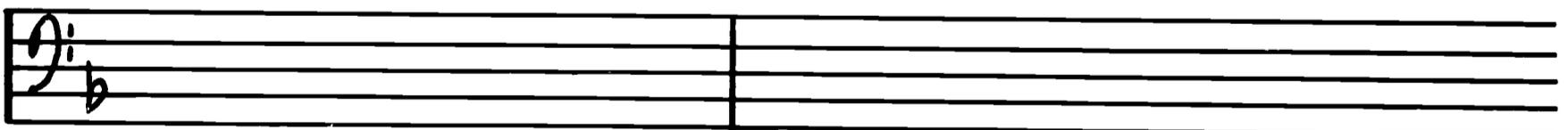
CLAR. 

Oboe 

B. Cl. 

Bsn. 

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.







# NO. 12

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

SCORE READING

TRAINING TAPE

VII

NAME \_\_\_\_\_

## INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

Oboe

Clar.

B.CI.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 2

Oboe

CLAR.

B.CI.

BSN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# N O. 3

①

②

③

Tpt. I

Musical staff for Tpt. I in G major, C time signature. The staff contains three measures of music. The first measure starts with a circled '1' above it. The second measure starts with a circled '2' above it. The third measure starts with a circled '3' above it. The notes are: G4, A4, B4, C5, B4, A4, G4 (first measure); G4, A4, B4, C5, B4, A4, G4 (second measure); G4 (third measure).

Tpt. II

Musical staff for Tpt. II in G major, C time signature. The staff contains three measures of music. The notes are: G4, A4, B4, C5, B4, A4, G4 (first measure); G4, A4, B4, C5, B4, A4, G4 (second measure); G4 (third measure).

HRN.

Musical staff for HRN. in G major, C time signature. The staff contains three measures of music. The notes are: G4, A4, B4, C5, B4, A4, G4 (first measure); G4, A4, B4, C5, B4, A4, G4 (second measure); G4 (third measure).

Euph.

Musical staff for Euph. in G major, C time signature. The staff contains three measures of music. The notes are: G4, A4, B4, C5, B4, A4, G4 (first measure); G4, A4, B4, C5, B4, A4, G4 (second measure); G4 (third measure).

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

An empty musical staff in G major, C time signature, intended for the student to write the fragment as played.

A musical fragment on a staff in G major, C time signature. The notes are: G4, A4, B4, C5, B4, A4, G4.

# NO. 4

①

②

③

Tpt. I

Tpt. II

HRN.

Tuba

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 5

①

②

③

Oboe

Clar.

B. Cl.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 6

①                      ②                      ③                      ④

Tpt. I

Tpt. II

HRN.

Euph.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in    P            R    (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 7

①

②

③

Fl.

Oboe

Clar.

Hrn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 8

Violin I

Violin II

Viola

Cello

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 9

①

②

③

Tpt. I

Tpt. II

HRN.

TRB.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 10

①

②

③

Vln.

Violin staff with musical notation for measures 1-3. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 1 contains a dotted quarter note followed by an eighth note, and a quarter note. Measure 2 contains a quarter note, an eighth note, and a quarter note. Measure 3 contains a quarter note, an eighth note, and a quarter note.

Vla.

Viola staff with musical notation for measures 1-3. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 1 contains a quarter note, a quarter note, and a quarter note. Measure 2 contains a quarter note, an eighth note, and a quarter note. Measure 3 contains a quarter note, an eighth note, and a quarter note.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

An empty musical staff with a treble clef and a key signature of one flat (B-flat).

A musical staff with a treble clef and a key signature of one flat (B-flat). It contains a fragment of notation: a quarter note, an eighth note, a quarter note with a sharp sign, and a quarter note.

# NO. 11

①

②

③

VIOLIN

CELLO

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



SCORE READING

TRAINING TAPE

VIII

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

Oboe

CLAR.

B.SN.

B.CI.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 2

Handwritten musical score for Violin I, Violin II, Viola, and Cello. The score is in 4/4 time and B-flat major. It consists of three measures. The first measure contains a circled '1' above the first note in the Violin I staff. The second measure contains a circled '2' above the first note in the Violin I staff. The third measure contains a circled '3' above the first note in the Violin I staff. The notes in the Violin I staff are: B-flat (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), B-flat (quarter). The Violin II staff has notes: B-flat (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), B-flat (quarter). The Viola staff has notes: B-flat (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), B-flat (quarter). The Cello staff has notes: B-flat (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), B-flat (quarter).

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in  P  R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff with a treble clef and a B-flat key signature for writing the corrected fragment.

Handwritten musical fragment on a treble clef staff with a B-flat key signature. The notes are: B-flat (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), B-flat (quarter).

# N0.3

①

②

③

④

VIN. I

VIN. II

VIA.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 4

Oboe

CLAR.

BSN.

B. CL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 6

Oboe

CLAR.

BSN.

B.CI.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 7

①                      ②                      ③

Fl.

Clar.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in    P            R    (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

N 0.8

Fl.

Oboe

CLAR.

HRN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

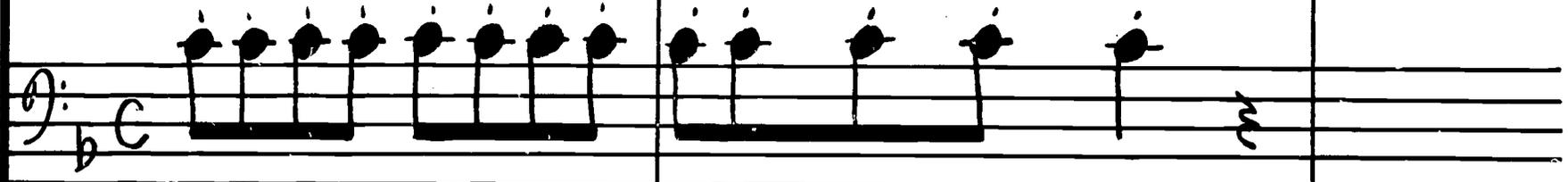
# NO. 9

①

②

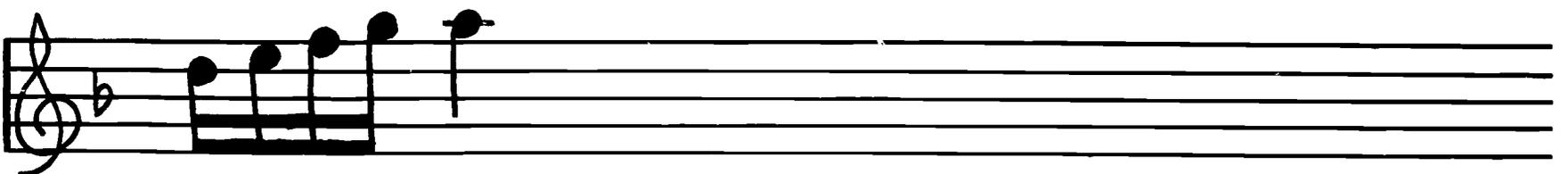
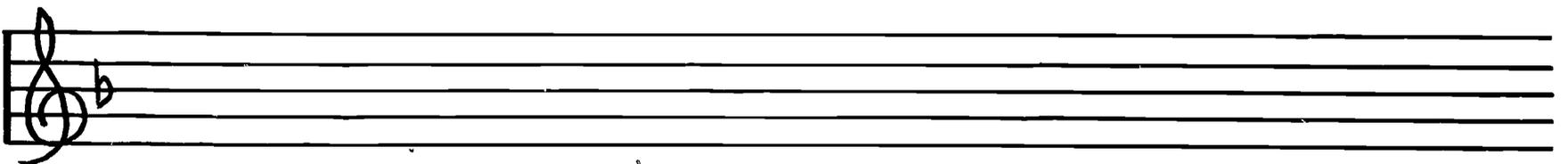
CLAR. 

OBOE 

B. CL. 

B. SN. 

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 10

Vln.      ①      ②      ③      ④

Cel.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in    P       R    (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 11

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in  P  R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 12

Handwritten musical score for four instruments: Flute (Fl.), Clarinet (Clar.), Bassoon (Bsn.), and Bass Clarinet (B.C.). The score is in 4/4 time with a key signature of two flats (Bb, Eb). The music is divided into three measures. The Flute part has circled numbers 1, 2, and 3 above notes in measures 1, 2, and 3 respectively. The Bass Clarinet part has a circled 4 below a note in measure 1. The Bassoon part has a circled 5 above a note in measure 3.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R. (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Two musical staves for exercise D. The top staff shows a treble clef with a key signature of two flats (Bb, Eb) and a whole rest. The bottom staff shows a treble clef with a key signature of two flats (Bb, Eb) and a handwritten fragment: a quarter note G4, a quarter note F#4, and a quarter note F4, all beamed together.

SCORE READING

TRAINING TAPE

IX

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.





# NO. 3

Oboe

CLAR.

BASN.

B.CI.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 5

Fl.

CLAR.

TEN. SAC.

BSN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 7

Musical score for four instruments: Tpt. I, Tpt. II, HRN., and Euph. The score is in 2/4 time with a key signature of one flat (Bb). The music is divided into four measures, each marked with a circled number (1, 2, 3, 4). In measure 1, there is a circled 'P' above the first note of the Tpt. I staff. The notes in each measure are as follows:

- Measure 1: Tpt. I (P), Tpt. II (quarter, quarter), HRN. (quarter, quarter), Euph. (quarter, quarter).
- Measure 2: Tpt. I (quarter, quarter), Tpt. II (quarter, quarter), HRN. (quarter, quarter), Euph. (quarter, quarter).
- Measure 3: Tpt. I (quarter, quarter), Tpt. II (quarter, quarter), HRN. (quarter, quarter), Euph. (quarter, quarter).
- Measure 4: Tpt. I (quarter, quarter), Tpt. II (quarter, quarter), HRN. (quarter, quarter), Euph. (quarter, quarter).

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

An empty musical staff in bass clef with a key signature of one flat (Bb) and a 2/4 time signature, intended for the student to write the corrected fragment.

A musical staff in bass clef with a key signature of one flat (Bb) and a 2/4 time signature, showing the fragment as written. The notes are: quarter, quarter, quarter, quarter, quarter.

# NO. 8

Handwritten musical score for Violin I, Violin II, Viola, and Cello. The score is in G major (one sharp) and 4/4 time. It consists of three measures. The first measure contains a circled '1' above the first note in the Violin I staff. The second measure contains a circled '2' above the first note and a circled '3' above the second note in the Violin I staff. The Cello staff has three slurs under the notes in the third measure.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Handwritten musical staff with a treble clef, G major key signature (one sharp), and a 4/4 time signature. The staff is empty.

Handwritten musical staff with a treble clef, G major key signature (one sharp), and a 4/4 time signature. The staff contains the following notes: G4 (quarter), A4 (quarter), B4 (quarter), and A4 (quarter).

# NO. 9

Tpt. I  
 Tpt. II  
 HRN.  
 TRB.

- The error occurred in measure \_\_\_\_\_.
- It was an error in P R (circle one).
- The error was made by \_\_\_\_\_.
- The following fragment is as written. On the staff above it write it as played.

# NO. 10

Tpt. I  
 Tpt. II  
 HRN.  
 Euph.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 11

Oboe

CLAR.

Bsn.

B. Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 12

Oboe

CLAR.

BSN.

B.CI.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

S C O R E   R E A D I N G

T R A I N I N G   T A P E

X

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.



# NO. 2

Handwritten musical score for Violin I, Violin II, Viola, and Cello. The score is in 4/4 time with a key signature of one flat (B-flat). The music is divided into three measures. Above the first measure is a circled 1, above the second is a circled 2, and above the third is a circled 3. The Violin I and II parts have a dotted quarter note in the first measure, followed by an eighth note and a quarter note in the second measure, and a quarter note in the third measure. The Viola part has a dotted quarter note in the first measure, followed by a quarter note and a dotted quarter note in the second measure, and a quarter note in the third measure. The Cello part has a dotted quarter note in the first measure, followed by a quarter note and a dotted quarter note in the second measure, and a quarter note in the third measure.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Handwritten musical staff for question D, showing a treble clef, a key signature of one flat, and a dotted quarter note followed by a quarter note.

Handwritten musical staff for question D, showing a treble clef, a key signature of one flat, and a dotted quarter note followed by a quarter note.

# NO. 3

Tpt. I ① ② ③  
 Tpt. II  
 HRN.  
 TRB.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in **P** **R** (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 4

①

②

Tpt. I

Tpt. II

HRN.

Euph.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 5

Oboe

Clar.

Bsn.

B.Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 6

①

②

③

VIN. I

VIN. II

VIA.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 7

①

②

③

④

VIN. I

VIN. II

VIA.

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



S C O R E   R E A D I N G

T R A I N I N G   T A P E

XI

NAME \_\_\_\_\_

## INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

Handwritten musical score for Tpt. I, Tpt. II, HRN., and Euph. in C major, 4/4 time. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-7. Circled numbers 1, 2, and 3 are placed above the notes in measures 1, 5, and 6 respectively, indicating specific points of interest or errors.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff for writing the corrected fragment.

Fragment of musical notation as written, starting with a rest in measure 1, followed by notes in measures 2 and 3.



# NO. 3

Oboe

Clar.

Bsn.

B.Ci.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 4

Oboe

CLAR.

B. Cl.

Bsn.

① ② ③ ④ ⑤

① ② ③ ④ ⑤

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.





# NO. 7

①                      ②                      ③                      ④

Tpt. I

Tpt. II

HRN.

TRB.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 9

VIN. I ① ② ③  
 VIN. II  
 VIA.  
 CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 10

①

②

③

VIN. I

VIN. II

VIA.

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.





5-1083

SCORE READING

TRAINING TAPE

XII

NAME \_\_\_\_\_

## INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

Oboe

CLAR.

Bsn.

B.Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 3

①                      ②                                      ③

Tpt. I

Tpt. II

HRN.

TBN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 4

Oboe

CLAR.

B.CI.

BSN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 6

①

②

③

VIN. I

VIN. II

VIA.

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 7

Fl.

CLAR.

B. Cl.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 8

①

②

③

④

Tpt. I

Tpt. II

HRN.

Euph.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 9

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in **P** **R** (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 10

Oboe

CLAR.

B. CL.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 11

①

②

③

④

Tpt. I

Musical staff for Tpt. I in C major, 4/4 time. The staff contains four measures of music. The notes are: Measure 1: Bb, G, F, E; Measure 2: D, C, Bb, A; Measure 3: G, F, E, D; Measure 4: C, Bb, A, G.

Tpt. II

Musical staff for Tpt. II in C major, 4/4 time. The staff contains four measures of music. The notes are: Measure 1: G, F, E, D; Measure 2: C, Bb, A, G; Measure 3: F, E, D, C; Measure 4: Bb, A, G, F.

HRN.

Musical staff for HRN. in C major, 4/4 time. The staff contains four measures of music. The notes are: Measure 1: G, F, E, D; Measure 2: C, Bb, A, G; Measure 3: F, E, D, C; Measure 4: Bb, A, G, F.

TRB.

Musical staff for TRB. in C major, 4/4 time. The staff contains four measures of music. The notes are: Measure 1: G, F, E, D; Measure 2: C, Bb, A, G; Measure 3: F, E, D, C; Measure 4: Bb, A, G, F.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

An empty musical staff in treble clef, 4/4 time, for writing the answer to question D.

Musical staff in treble clef, 4/4 time, containing a fragment of music: three measures with notes G, F, E.

# NO. 12

Oboe

CLAR.

B.CI.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

SCORE READING

TRAINING TAPE

XIII

NAME \_\_\_\_\_

## INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

①

②

③

Handwritten musical score for Tpt., Hrn., and Trb. in 3/4 time. The score is divided into three measures labeled 1, 2, and 3. The Tpt. part has a melodic line with slurs and accidentals. The Hrn. part has a simple rhythmic accompaniment. The Trb. part has a similar rhythmic accompaniment with accidentals.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 2

Violin I

Violin II

Viola

Cello

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 3

①

②

③

Tpt. I

Tpt. II

HRN.

TRB.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 5 ①

CLAR. OBOE BSN. B.CI.

The musical score consists of four staves. The top staff is for Clarinet (CLAR.), the second for Oboe (OBOE), the third for Bassoon (BSN.), and the fourth for Bass Clarinet (B.CI.). All parts are in 4/4 time with a key signature of two flats. The Clarinet part has five circled numbers (1-5) above it, indicating specific measures. The Oboe and Bassoon parts have a fermata in the first measure. The Bass Clarinet part has a fermata in the first measure.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Two musical staves are provided for a writing exercise. The top staff is empty with a treble clef and a key signature of two flats. The bottom staff contains a musical fragment: a treble clef, a key signature of two flats, and a sequence of notes: Bb4, Ab4, Gb4, F4, Eb4.

# NO. 6

Oboe

Clar.

Bsn.

B.Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 8

Fl.

Clar.

B.Cl.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 9

Handwritten musical score for Tpt. I, Tpt. II, HRN., and Euph. in C major, 4/4 time. The score consists of four staves. The first three staves (Tpt. I, Tpt. II, HRN.) have a circled '1' above the first measure and a circled '2' above the third measure. The Euph. staff has a circled '2' above the third measure. The music is written in treble clef for the trumpets and bass clef for the horn and euphonium. The key signature has one flat (Bb). The time signature is C (common time). The music is written in 4/4 time. The first measure of each staff contains a half note. The second measure contains two quarter notes. The third measure contains two quarter notes. The fourth measure contains a half note. The first measure of the Euph. staff contains a half note. The second measure contains two quarter notes. The third measure contains two quarter notes. The fourth measure contains a half note.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Handwritten musical staff in treble clef with a key signature of one flat (Bb). The staff is empty.

Handwritten musical staff in treble clef with a key signature of one flat (Bb). The staff contains a half note in the first measure and a quarter note in the second measure.

# NO. 10

Fl.

CLAR.

BSN.

B.CI.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 11

①                      ②                      ③                      ④

Tpt. I

Tpt. II

HRN.

TRB.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in    P            R    (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



S C O R E   R E A D I N G

T R A I N I N G   T A P E

XIV

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

CLAR. ①

Oboe

BSN.

B. Cl. ② ③

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 2

Violin I (VI. I) staff: Treble clef, 3/4 time. Notes: G4 (circled 1), A4, B4, C5.

Violin II (VI. II) staff: Treble clef, 3/4 time. Notes: G4, F4, E4, D4.

Viola (VIA.) staff: Bass clef, 3/4 time. Notes: G3, F3, E3, D3.

Cello (CEL.) staff: Bass clef, 3/4 time. Notes: G2, F2, E2, D2.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 3

Oboe

Clar.

B. Cl.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 4

①

②

③

④

Vln. I

Vln. II

Vln.

Cel.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 6

The musical score consists of four staves: Tpt. I, Tpt. II, HRN., and Euph. The key signature has two flats (Bb, Eb) and the time signature is 4/4. The score is divided into three measures. In the first measure, Tpt. I has a circled '1' above the first note. In the second measure, Tpt. I has a circled '2' above the first note. In the third measure, Tpt. I has a circled '3' above the first note. The HRN. staff has a circled '1' below the first note in the first measure. The Euph. staff has a circled '1' below the first note in the first measure.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

An empty musical staff with a treble clef, two flats in the key signature, and a 4/4 time signature, intended for the student to write the corrected fragment.

A musical fragment as written, consisting of a treble clef, two flats in the key signature, and a 4/4 time signature. The notes are: quarter note G4, quarter note F4, quarter note E4, quarter note D4.





# NO. 10

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 12

①

②

Musical score for Tpt. I, Tpt. II, HRN., and TRB. The score is in 3/4 time with a key signature of one flat (Bb). The first measure is marked with a circled 1 (①) and the second measure with a circled 2 (②). The TRB part shows a sequence of notes: G4, F4, E4, D4, C4, B3, A3, G3.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff for writing the answer to question D.

Musical staff showing the fragment for question D: G4, F4, E4, D4, C4, B3, A3, G3.

S C O R E   R E A D I N G

T R A I N I N G   T A P E

XV

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

Oboe

CLAR.

B. Cl.

Bsn.

① ② ③ ④ ⑤ ⑥

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 2

VIN. ① ② ③ ④

VIA.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 3 ①

Fl.

CLAR.

BSN.

TEN. SAX

A. The error occurred in measure \_\_\_\_\_.

B. It was an error in P R (circle one).

C. The error was made by \_\_\_\_\_.

D. The following fragment is as written. On the staff above it write it as played.

# NO. 4

Musical score for Tpt. I, Tpt. II, HRN., and TRB. The score is in 2/4 time and B-flat major. The first three measures are circled with numbers 1, 2, and 3 respectively. In measure 1, the Tpt. I part has a note with a dot above it. In measure 2, the Tpt. II part has a note with a dot above it. In measure 3, the HRN. part has a note with a dot above it.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Two musical staves for writing the corrected fragment. The top staff is empty, and the bottom staff contains the fragment as written: a treble clef, a B-flat key signature, and a 2/4 time signature. The notes are: quarter note G4, quarter note A4, eighth note B4, eighth note A4, quarter note G4.

# NO. 5

Oboe

CLAR.

BSN.

B. CL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 6

Oboe

Clar.

B. Cl.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO 7

①

②

③

Tpt. I

Musical staff for Tpt. I in 3/4 time, key of Bb. Measure 1: quarter note Bb. Measure 2: quarter notes B, C, D, E, F, G, A, B. Measure 3: quarter note B.

Tpt. II

Musical staff for Tpt. II in 3/4 time, key of Bb. Measure 1: quarter rest. Measure 2: quarter note B. Measure 3: quarter note B.

HRN.

Musical staff for HRN in 3/4 time, key of Bb. Measure 1: quarter rest. Measure 2: quarter note B. Measure 3: quarter note B.

Tuba.

Musical staff for Tuba in 3/4 time, key of Bb. Measure 1: quarter rest. Measure 2: quarter note B. Measure 3: quarter note B.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff in treble clef, key of Bb, for correction.

Musical staff in treble clef, key of Bb, containing the fragment: quarter notes B, C, D, E, F, G, A, B.

# NO. 8

Fl. ① ②

CLAR.

BSN.

B.CI.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 9

①                      ②                      ③                      ④                      ⑤

VIN. I

VIN. II

VIA.

CEL.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Staff 1: Empty

Staff 2: G4 quarter, A4 quarter, B4 quarter, C5 quarter



# NO. 11

Oboe

CLAR.

Bsn.

B. Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 12

Violin I

Violin II

Viola

Cello

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

SCORE READING

TRAINING TAPE

XVI

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.





# NO. 3

Handwritten musical score for Tpt. I, Tpt. II, HRN., and TRB. in 3/4 time, key of B-flat major. The score consists of four staves. The first staff (Tpt. I) has circled numbers 1, 2, and 3 above the first, second, and third measures respectively. The second staff (Tpt. II) has a circled number 3 above the third measure. The third staff (HRN.) and fourth staff (TRB.) have circled numbers 1, 2, and 3 above the first, second, and third measures respectively.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff for writing the corrected fragment.

Handwritten musical fragment on a staff, showing a sequence of notes in 3/4 time, key of B-flat major.

# NO. 4

VIN. ① ② ③

VIA.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 5

①

②

③

④

Tpt. I

Tpt. II

HRN.

B. TRB.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.





# NO. 8

Violin I (VI. I) and Violin II (VI. II) parts are in treble clef. Viola (VI. A.) and Cello (CEL.) parts are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into five measures, numbered 1 through 5 in circles above the staves.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

A blank musical staff in bass clef with a key signature of one sharp (F#).

A musical staff in bass clef with a key signature of one sharp (F#) containing a handwritten fragment of music: a quarter note on G4, a quarter note on A4, and a quarter note on F#4.

# NO. 9

Oboe

CLAR.

B. Cl.

Bsn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.



# NO. 11

Violin I (VI. I) 3/4

Violin II (VI. II) 3/4

Viola (VIA.) 3/4

Cello (CEL.) 3/4

Measures 1-6 are circled with numbers 1-6.

pp (piano) markings are present in measures 5 and 6 for Violin I, Violin II, and Viola.

- The error occurred in measure \_\_\_\_\_.
- It was an error in P R (circle one).
- The error was made by \_\_\_\_\_.
- The following fragment is as written. On the staff above it write it as played.

# NO. 12

Fl.

CLAR.

B. CL.

BSN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

S C O R E   R E A D I N G

T R A I N I N G   T A P E

XVII

NAME \_\_\_\_\_

## INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

Oboe

CLAR.

BSN

B. CLAR.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 2

Handwritten musical score for Tpt. I, Tpt. II, HRN., and Euph. in C major, 4/4 time. The score consists of four staves. Tpt. I and Tpt. II have notes in measures 1, 2, and 3 with accents and circled numbers 1 and 2 above them. HRN. has notes in measures 1, 2, and 3 with accents. Euph. has a melodic line in measure 1 and a note in measure 3 with an accent. A vertical bar line is placed after measure 2.

3/24

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in  P  R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.







# NO. 6

Musical score for 'NO. 6' in G major, 2/4 time. The score consists of four staves. The first staff has three measures with circled numbers 1, 2, and 3 above them. The second staff has three measures. The third staff has three measures. The fourth staff has three measures. The music is written in treble and bass clefs with a key signature of one flat (Bb).

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

A blank musical staff in treble clef with a key signature of one flat (Bb).

A musical staff in treble clef with a key signature of one flat (Bb) containing three measures of music: a quarter note G4, a quarter note A4, and a quarter note B4.

# NO. 7

①

②

③

④

Tpt. I

Tpt. II

HRN.

TRB.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 8

①

②

③

Tpt. I

Musical staff for Tpt. I in G major, 4/4 time. The staff contains three measures of music. The first measure starts with a circled '1' above it. The notes are G4, A4, B4, C5, B4, A4, G4. The second measure starts with a circled '2' above it. The notes are G4, A4, B4, C5, B4, A4, G4. The third measure starts with a circled '3' above it. The note is G4.

Tpt. II

Musical staff for Tpt. II in G major, 4/4 time. The staff contains three measures of music. The first measure starts with a circled '1' above it. The notes are G4, A4, B4, C5, B4, A4, G4. The second measure starts with a circled '2' above it. The notes are G4, A4, B4, C5, B4, A4, G4. The third measure starts with a circled '3' above it. The note is G4.

HRN.

Musical staff for HRN. in G major, 4/4 time. The staff contains three measures of music. The first measure starts with a circled '1' above it. The notes are G3, A3, B3, C4, B3, A3, G3. The second measure starts with a circled '2' above it. The notes are G3, A3, B3, C4, B3, A3, G3. The third measure starts with a circled '3' above it. The note is G3.

TRB.

Musical staff for TRB. in G major, 4/4 time. The staff contains three measures of music. The first measure starts with a circled '1' above it. The notes are G2, A2, B2, C3, B2, A2, G2. The second measure starts with a circled '2' above it. The notes are G2, A2, B2, C3, B2, A2, G2. The third measure starts with a circled '3' above it. The note is G2.

A. The error occurred in measure \_\_\_\_\_.

B. It was an error in P R (circle one).

C. The error was made by \_\_\_\_\_.

D. The following fragment is as written. On the staff above it write it as played.

An empty musical staff in G major, 4/4 time, provided for the student to write the fragment as played.

Musical staff in G major, 4/4 time. The first measure contains the fragment: G4, A4, B4, C5. The rest of the staff is empty.

# NO. 9

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 10

CLAR.      Oboe      BSN.      B.CI.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in    P       R    (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 11

Oboe

Clar.

Bsn.

B. Cl.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 12

VIN.

VIA.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

SCORE READING

TRAINING TAPE

XVIII

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# N.O.I

Musical score for Tpt. I, Tpt. II, HRN., and TRB. in 2/4 time with a key signature of one flat. The score shows three measures with circled numbers 1, 2, and 3 above the first measure of each staff. Tpt. I has a melodic line with a slur over the last two notes. Tpt. II, HRN., and TRB. have a similar melodic line with a slur over the last two notes.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 2

Handwritten musical score for four instruments: Tpt. I, Tpt. II, HRN., and Euph. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The Tpt. I staff has circled numbers 1, 2, 3, and 4 above the first four measures. The notes in Tpt. I are: Measure 1: G4 (half note); Measure 2: A4 (quarter note), B4 (quarter note), C5 (quarter note), D5 (quarter note); Measure 3: E5 (quarter note), F5 (quarter note), G5 (quarter note), A5 (quarter note); Measure 4: B5 (quarter note), C6 (quarter note), D6 (quarter note), E6 (quarter note). The HRN. staff has notes in measures 2, 3, and 4: Measure 2: G3 (half note); Measure 3: A3 (quarter note), B3 (quarter note), C4 (quarter note), D4 (quarter note); Measure 4: E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note). The Euph. staff has notes in measures 3 and 4: Measure 3: G3 (half note); Measure 4: A3 (quarter note), B3 (quarter note), C4 (quarter note), D4 (quarter note).

- The error occurred in measure \_\_\_\_\_.
- It was an error in P R (circle one).
- The error was made by \_\_\_\_\_.
- The following fragment is as written. On the staff above it write it as played.

An empty musical staff with a bass clef and a key signature of two flats (B-flat and E-flat).

A musical staff with a bass clef and a key signature of two flats (B-flat and E-flat). It contains a handwritten fragment of notes: Measure 1: G3 (half note); Measure 2: A3 (quarter note), B3 (quarter note), C4 (quarter note), D4 (quarter note); Measure 3: E4 (quarter note), F4 (quarter note), G4 (quarter note), A4 (quarter note).

# NO. 3

①

②

③

Handwritten musical score for Violin I, Violin II, Viola, and Cello. The score is in G major (one sharp) and 2/4 time. The first measure of each part is circled with a number (1, 2, or 3) indicating a specific point of interest. The Cello part shows a sequence of notes: G2, A2, B2, C3.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in  P  R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff for writing the corrected fragment.

Fragment of musical notation as written, showing a bass clef, G major key signature, and two notes: G2 and A2.



# NO. 5

Violin I (VIN. I) part:  $\text{C}_4$  (quarter),  $\text{D}_4$  (quarter),  $\text{E}_4$  (quarter),  $\text{F}_4$  (quarter),  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter).

Violin II (VIN. II) part:  $\text{C}_4$  (quarter),  $\text{D}_4$  (quarter),  $\text{E}_4$  (quarter),  $\text{F}_4$  (quarter),  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter).

Viola (VIA.) part:  $\text{C}_4$  (quarter),  $\text{D}_4$  (quarter),  $\text{E}_4$  (quarter),  $\text{F}_4$  (quarter),  $\text{G}_4$  (quarter),  $\text{A}_4$  (quarter),  $\text{B}_4$  (quarter),  $\text{C}_5$  (quarter).

Cello (CEL.) part:  $\text{C}_3$  (quarter),  $\text{D}_3$  (quarter),  $\text{E}_3$  (quarter),  $\text{F}_3$  (quarter),  $\text{G}_3$  (quarter),  $\text{A}_3$  (quarter),  $\text{B}_3$  (quarter),  $\text{C}_4$  (quarter).

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 6

Violin I

Violin II

Viola

Cello

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in **P** **R** (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 7

Musical score for Tpt. I, Tpt. II, HRN., and TRB. in B-flat major, 4/4 time. The score consists of four staves. Tpt. I and Tpt. II play a melodic line with eighth notes. HRN. plays a bass line with quarter notes. TRB. plays a bass line with quarter notes. There is a sharp sign on the second staff in the second measure, which is the error mentioned in the questions.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Two musical staves for a correction exercise. The top staff is empty. The bottom staff contains a fragment of music: a treble clef, a B-flat key signature, and a 4/4 time signature. The first measure contains a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter note on C5. The second measure is empty.

# NO. 8

Handwritten musical score for Oboe, Clarinet, Bass Clarinet, and Bassoon. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The Oboe, Clarinet, and Bass Clarinet parts feature a melodic line in the first measure, followed by a rest in the second measure, and a whole note in the third measure. The Bassoon part has a half note in the first measure, followed by quarter notes in the second and third measures. Circled numbers 1, 2, and 3 are placed above the notes in the first measure of the Oboe, Clarinet, and Bass Clarinet parts, respectively. A bracket spans across the first two measures of the Oboe, Clarinet, and Bass Clarinet parts. A wavy line indicates a rest in the second measure for the Oboe, Clarinet, and Bass Clarinet parts. A solid black bar indicates a whole note in the third measure for the Oboe, Clarinet, and Bass Clarinet parts.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in **P** **R** (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff with a bass clef, two flats in the key signature, and a 4/4 time signature.

Musical staff with a bass clef, two flats in the key signature, and a 4/4 time signature. The notes are: a half note on G2, a quarter note on F2, and a quarter note on E2.

# NO. 9

Oboe

CLAR.

B.SN.

B. CLAR.

A. The error occurred in measure \_\_\_\_\_.

B. It was an error in P R (circle one).

C. The error was made by \_\_\_\_\_.

D. The following fragment is as written. On the staff above it write it as played.

# NO. 10

Handwritten musical score for Violin I, Violin II, Viola, and Cello. The score is in G major (one sharp) and 3/4 time. It consists of four measures. The Violin I part has circled fingerings 1, 2, 3, and 4 above the notes in measures 1, 2, 3, and 4 respectively. The Viola part has a circled 1 above the first note in measure 1. The Cello part has a circled 1 above the first note in measure 1.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Handwritten musical staff for the Violin I part, showing the first measure of the fragment for question D. It is in G major (one sharp) and 3/4 time, with a circled 1 above the first note.

Handwritten musical staff for the Cello part, showing the first measure of the fragment for question D. It is in G major (one sharp) and 3/4 time, with a circled 1 above the first note.

# NO. 11

Fl. ① ② ③

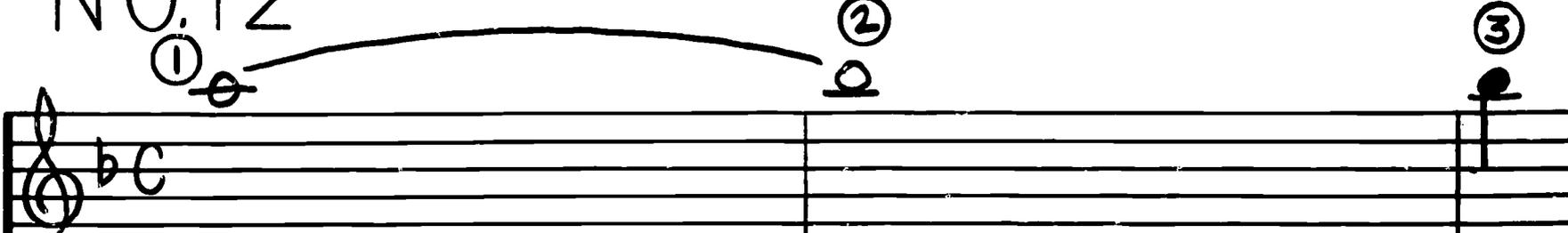
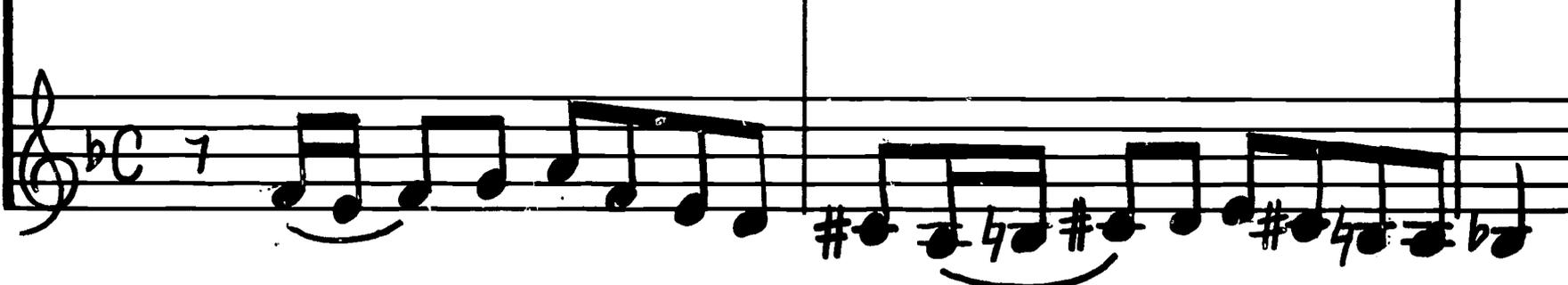
Cl.

B.C.

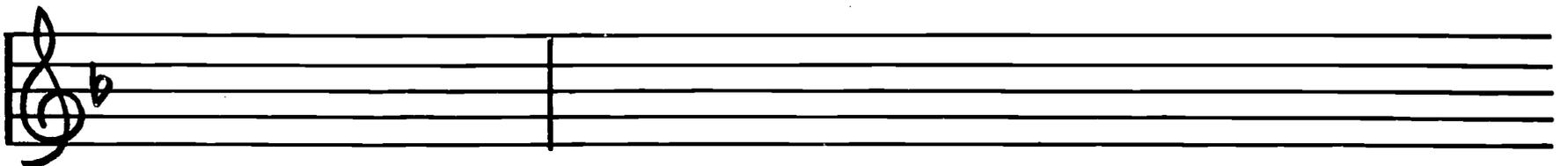
Bsn.

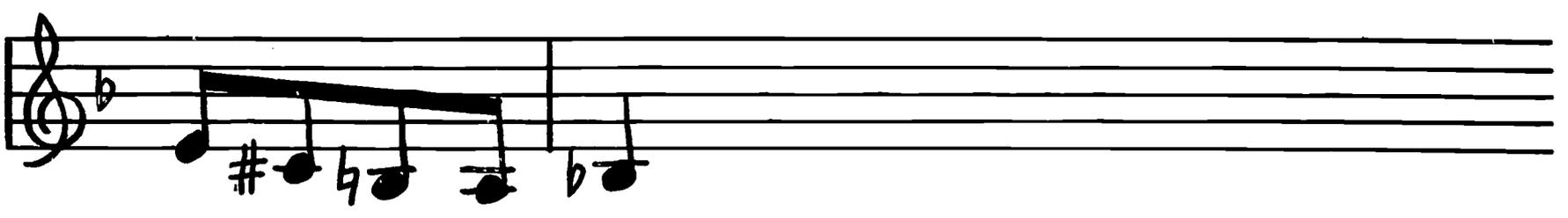
- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in **P** **R** (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 12

Fl.  Oboe  Clar.  HRN. 

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.





SCORE READING

TRAINING TAPE

XIX

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.

# NO. 1

Oboe

CLAR.

B. CLAR.

BSN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in  P  R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 2

①

②

③

Tpt. I

Musical staff for Tpt. I in 4/4 time, key of B-flat major. Measure 1: quarter notes B-flat, C, D. Measure 2: quarter notes E, F, G with a slur over the last two notes. Measure 3: quarter note A with a sharp sign (#).

Tpt. II

Musical staff for Tpt. II in 4/4 time, key of B-flat major. Measure 1: quarter notes B-flat, C, D with a sharp sign (#) over the C. Measure 2: quarter notes E, F, G with a slur over the last two notes. Measure 3: quarter note A.

HRN.

Musical staff for HRN. in 4/4 time, key of B-flat major. Measure 1: quarter notes G, A, B-flat, C, D. Measure 2: quarter notes E, F, G with a sharp sign (#) over the F. Measure 3: quarter notes A, B-flat, C with a slur over the last two notes.

Euph.

Musical staff for Euph. in 4/4 time, key of B-flat major. Measure 1: quarter notes B-flat, C, D. Measure 2: quarter notes E, F, G with a slur over the last two notes. Measure 3: quarter note A.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff for question D.

Musical fragment for question D: Bass clef, key signature of two flats (B-flat major), 4/4 time. Measure 1: quarter notes G, A, B-flat, C, D.

# NO. 3

VIN. I

VIN. II

Cel.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 4

Handwritten musical score for Tpt. I, Tpt. II, HRN., and TRB. in 3/4 time, key of Bb. The score is divided into three measures, with circled numbers 1, 2, and 3 above the first measure of each staff. In the first measure, Tpt. I has a dotted quarter note on G4, Tpt. II has a quarter note on G3, HRN. has a quarter note on G2, and TRB. has a quarter note on G2. In the second measure, Tpt. I has a quarter note on G4, Tpt. II has a quarter note on G3, HRN. has a quarter note on G2, and TRB. has a quarter note on G2. In the third measure, Tpt. I has a quarter note on G4, Tpt. II has a quarter note on G3, HRN. has a quarter note on G2, and TRB. has a quarter note on G2.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in  P  R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Handwritten musical staff with treble clef, key signature of Bb, and a bar line. The staff is empty for the student to write the corrected notation.

Handwritten musical staff with treble clef, key signature of Bb, and a quarter note on G4. The staff is empty for the student to write the corrected notation.

# NO. 5

Handwritten musical score for Tpt. I, Tpt. II, HRN., and Euph. in C major, 4/4 time. The score consists of four measures. The first measure contains a melodic line for Tpt. I starting on G4, moving up to A4, B4, and C5, with a circled '1' above the first measure. The second measure continues the line with a circled '2' above the first measure. The third measure has a circled '3' above the first measure. The fourth measure has a circled '4' above the first measure. The Euph. part has a series of eighth notes in the second and third measures.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff with a bass clef and a flat key signature (Bb) for writing the corrected fragment.

Musical staff showing the fragment as written: a bass clef, a flat key signature, and a melodic line starting on G3, moving up to A3, B3, and C4.

# NO. 6

Handwritten musical score for Tpt. I, Tpt. II, HRN., and Euph. in 4/4 time with key signature of two flats. The score is divided into four measures, each marked with a circled number 1 through 4. Measure 1 shows the beginning of the piece. Measure 2 contains a whole note chord in the Tpt. I part. Measure 3 contains a half note chord in the Tpt. I part. Measure 4 contains a half note chord in the Tpt. I part.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 7

Oboe

Clar.

Bsn.

B. Clar.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 8

Musical score for Violin I, Violin II, Viola, and Cello. The score is in 4/4 time with a key signature of two sharps (F# and C#). The Violin I part has circled numbers 1, 2, 3, and 4 above the first four measures. The Viola part has a double bar line after the first measure.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Empty musical staff in bass clef with a key signature of two sharps (F# and C#).

Musical fragment on a bass clef staff with a key signature of two sharps (F# and C#). The notes are: F#4, G4, A4, B4, C5.

# NO. 9

Oboe

CLAR.

BSN.

B. CLAR.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 10

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VIN.

Violin staff with musical notation. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains three measures. The first measure is circled with a 1, the second with a 2, and the third with a 3. The notation includes quarter notes, eighth notes, and a sharp sign (#) in the third measure.

VIA.

Viola staff with musical notation. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains three measures of music, including quarter notes, eighth notes, and a sharp sign (#) in the third measure.

CEL.

Cello staff with musical notation. The key signature has one flat (B-flat) and the time signature is common time (C). The staff contains three measures of music, including quarter notes, eighth notes, and a sharp sign (#) in the third measure.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Two empty musical staves, one with a treble clef and one with a bass clef, for writing the answer to question D.

A musical staff with a treble clef and a key signature of one flat (B-flat). It contains a fragment of notation: a quarter note on G4, an eighth note on A4, and a quarter note on Bb4.



# NO. 12

Violin I

Violin II

Viola

Cello

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

SCORE READING

TRAINING TAPE

XX

NAME \_\_\_\_\_

### INSTRUCTIONS

This is a series of musical excerpts designed to improve your abilities in detecting errors in performance. Each example is programmed in four logical steps leading to identification of an error;

- 1) In what measure did the error occur?
- 2) What type error? (pitch or rhythm)
- 3) What instrument performed the error?
- 4) Write the error as played.

As you listen to each excerpt, cover the bottom part of the page with your hand until you have answered questions 1, 2, and 3. When you have finished with one excerpt go on to the next. There is a total of twelve examples on this tape.



# NO. 2

Fl. Oboe Clar. Horn.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 3

Violin I (VIN. I) staff: Treble clef, 3/4 time. Notes: Rest, G4, A4, B4, C5, D5, E5, F5. Measure 3 note C5 is circled with a 3.

Violin II (VIN. II) staff: Treble clef, 3/4 time. Notes: G4, A4, B4, C5, D5, E5, F5. Measure 3 note C5 is circled with a 3.

Viola (VIA.) staff: Bass clef, 3/4 time. Notes: G3, A3, B3, C4, D4, E4, F4. Measure 3 note C4 is circled with a 3.

Cello (CEL.) staff: Bass clef, 3/4 time. Notes: G3, A3, B3, C4, D4, E4, F4. Measure 3 note C4 is circled with a 3.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Staff 1: Empty staff.

Staff 2: Treble clef, 3/4 time. Notes: Rest, G4, A4, B4, C5, D5, E5, F5.

# NO. 4

CI. <sup>①</sup>

Oboe

BSN.

B.CI.

- The error occurred in measure \_\_\_\_\_.
- It was an error in P R (circle one).
- The error was made by \_\_\_\_\_.
- The following fragment is as written. On the staff above it write it as played.

# NO. 5

Musical score for Tpt. I, Tpt. II, Hrn., and Euph. The score is in 6/8 time and B-flat major. The first four measures are circled and numbered 1 through 4. In measure 3, the Horn part has a note that is notated as a whole note but appears to be a half note in duration.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

An empty musical staff in bass clef with a B-flat key signature, provided for the student to write the corrected fragment.

Musical staff showing the fragment as written: a bass clef, B-flat key signature, and notes on the first three measures: G2 (quarter), F2 (quarter), E2 (quarter).

# NO. 6

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Tpt. I

Musical staff for Tpt. I in G major, C time signature. The staff contains three measures of music. The first measure starts with a circled 1. The notes are G4, A4, B4, C5, B4, A4, G4. The second measure starts with a circled 2. The notes are G4, A4, B4, C5, B4, A4, G4. The third measure starts with a circled 3. The note is G4.

Tpt. II

Musical staff for Tpt. II in G major, C time signature. The staff contains three measures of music. The first measure starts with a circled 1. The notes are G4, A4, B4, C5, B4, A4, G4. The second measure starts with a circled 2. The notes are G4, A4, B4, C5, B4, A4, G4. The third measure starts with a circled 3. The note is G4.

HRN.

Musical staff for HRN. in G major, C time signature. The staff contains three measures of music. The first measure starts with a circled 1. The notes are G2, G2, G2, G2. The second measure starts with a circled 2. The notes are G2, G2, G2, G2. The third measure starts with a circled 3. The note is G2.

Euph.

Musical staff for Euph. in G major, C time signature. The staff contains three measures of music. The first measure starts with a circled 1. The notes are G2, G2, G2, G2. The second measure starts with a circled 2. The notes are G2, G2, G2, G2. The third measure starts with a circled 3. The note is G2.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

An empty musical staff with a treble clef and a key signature of one flat (Bb).

Musical staff with a treble clef and a key signature of one flat (Bb). The fragment consists of two measures. The first measure contains the notes G4, A4, B4, C5, B4, A4, G4. The second measure contains the note G4.

# NO. 7

Handwritten musical score for Tpt I, Tpt II, HRN., and Euph. The score is in 2/4 time with a key signature of one flat. It consists of three measures. Measure 1 is circled with a '1', measure 2 with a '2', and measure 3 with a '3'. The Tpt I part has a note in measure 2 that is circled with a '2'. The HRN. part has a note in measure 2 that is circled with a '2'. The Euph. part has a note in measure 2 that is circled with a '2'.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

Two blank musical staves for writing. The top staff is empty. The bottom staff contains a handwritten musical fragment in 2/4 time with a key signature of one flat, consisting of four notes: a quarter note, a quarter note, a quarter note, and a quarter note.





# NO. 10

Fl.

Cl.

TEN. SAX

BSN.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.

# NO. 11

Oboe

CLAR.

BSN.

B.CI.

- The error occurred in measure \_\_\_\_\_.
- It was an error in  P  R (circle one).
- The error was made by \_\_\_\_\_.
- The following fragment is as written. On the staff above it write it as played.

# NO. 12

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Tpt. I

Tpt. II

HRN.

TRB.

- A. The error occurred in measure \_\_\_\_\_.
- B. It was an error in P R (circle one).
- C. The error was made by \_\_\_\_\_.
- D. The following fragment is as written. On the staff above it write it as played.