



Music Instructors’ Views on Relative Pitch and Absolute Pitch

Principal Investigators

- Dr. David Baker (Goldsmiths, University of London, david.baker@gold.ac.uk)
- Dr. Jenine Brown (Peabody Institute, Johns Hopkins University, jenine.brown@jhu.edu)
- Dr. Elizabeth West Marvin (Eastman School of Music, University of Rochester, bmarvin@esm.rochester.edu)
- Dr. Daphne Tan (University of Toronto, daphne.tan@utoronto.ca)

Introduction

You are invited to participate in a survey about relative pitch and absolute pitch (also known as “perfect pitch”) conducted by David Baker, Jenine Brown, Elizabeth West Marvin, and Daphne Tan. Participants must be 18 years or older and have experience teaching music. The survey is designed to help our research team learn more about how music instructors view relative pitch and absolute pitch, including how they define these concepts and foster them in teaching. Your participation is entirely voluntary and there is no compensation.

Before continuing, please read the information below. It contains details to help you decide whether to participate. If you have questions about why the research is being done, what you will be asked to do, the possible risks and benefits, your rights as a volunteer, and anything else about the research that is not clear, you may write to any of the researchers listed above. When all your questions have been answered, you can decide if you want to be in this study. By clicking “Next” at the bottom of the screen and continuing with the survey, you agree to participate in this study.

Number of People Taking the Survey

We anticipate that 80-100 volunteers will take the survey.

Procedure for the Survey

This survey will include both multiple-choice and free-response questions. We anticipate that it will take between 20–30 minutes to complete, depending on how much information you choose to write in the free-response questions.

Risks

There is a possible risk of privacy. All survey data will be collected anonymously, and we will not collect any personal information except what is useful to help us understand the results (e.g., types of classes you teach, general location [country, province/state]). However, it is possible that your responses may provide clues about your identity. Also, if you choose to comment, like, or follow this recruitment message on social media, you will be publicly identified with the study. A breach of confidentiality is also a possible risk. Breach of confidentiality means that it is possible that individuals not associated with this research may accidentally gain access to information that personally identifies participants. Appropriate safeguards are set in place to minimize a breach of confidentiality (e.g., data will be encrypted), but no researcher can ever guarantee that this sort of breach will not occur.

Benefits

There is no direct benefit to taking part in this study. However, you may enjoy reflecting on relative pitch and absolute pitch in relation to your teaching activities. The results of the study may also help improve aural skills instruction.

Confidentiality

The survey is anonymous, and your name will not be associated with your responses. Only Drs. Baker, Brown, Marvin, and Tan will have access to your anonymous responses. Any study records that potentially identify you will be kept confidential to the extent possible by law, though we cannot guarantee absolute confidentiality. When study results are presented at professional conferences or published in professional journals, your name will not be used, and only aggregated data will be reported.

Voluntary Participation & Withdrawal

Your decision to participate in this study is voluntary. You may choose to stop taking the survey at any time. Your responses to the questions in the study are completely anonymous and participation cannot be withdrawn after responses have been collected, as we will be unable to determine whose data is whose.

In order to ensure a high degree of internal integrity to our data, we have designated many of the questions on this survey as required (so that yo don't forget to answer them).

If there is a required question you do not wish to respond to, we have provided a "No Response" or "NR" option in order for you to acknowledge you have seen the question, but do not wish to respond.

We ask that you complete this survey only one time. If your connection is disrupted during the survey, you will need to start the survey again. When you reach the final screen, your data will be saved.

If you have questions about the research study itself, please contact the principal investigators listed above. if you have questions about your rights as a research participant or to discuss problems or concerns about a research study, or to obtain information or offer input, contact the University of Toronto Office of Research Ethics at ethics.review@utoronto.ca or 416-946-3273.

By clicking “Next” and continuing with the survey, you agree to participate in this study.

Thank you for agreeing to participate in this survey. As noted before, the survey will take about 30 minutes of your time.

We have a wide range of questions in this survey that include both questions about your beliefs about absolute and relative pitch as well as your educational and teaching background.

Throughout the course of the survey, you will complete **THREE** sections. Please note that the way the survey is designed, you will not be able to go back and change your answers and closing the browser will delete your data.

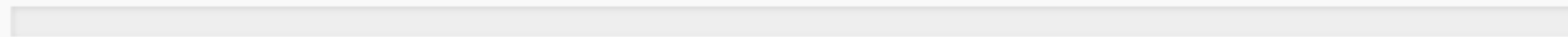
1. The **first section** will ask you to indicate the degree to which you agree with several assertions about both relative and absolute pitch.
2. The **second section** will ask you to describe activities that you use in your own teaching regarding relative and absolute pitch.
3. The **third section** will ask you questions about your background so we can better contextualize your answers.

We welcome all opinions and experiences on the topic; we ask that you do not consult outside sources while completing the survey. We want you to respond based on your own experiences and the beliefs you hold now (rather than looking up a definition).

A progress bar will be displayed at the top of the page so you have an idea of how far you are into the survey. Please note that although we have divided the survey into three sections, they are not all of equal length. The first section is the longest.

If you are ready to begin, please press Next.

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Please note that you will **not be able to go backwards once you have progressed through a section.**

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SECTION I:

Definitions of **Relative** and **Absolute** Pitch.

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Below are several possible definitions of **relative pitch** and **absolute pitch**. Using the seven point scale below, please indicate the degree to which you agree with each definition. The left hand side will always correspond with "I strongly disagree" and the right hand scale will correspond with "I strongly agree." Selecting the middle of the scale would indicate that you neither agree nor disagree with the definition.

Remember that we are interested in what **you** think, based on your expertise and teaching experiences. As give you your answers, we encourage you to use the full range of the rating scale.

Selecting NR (No Response) would indicate that you do not wish to respond to this question

If none of these definitions match your own personal definitions, you will have the chance to provide your own on the next page.

Absolute pitch is the ability to perceive transposed melodies as 'the same'.

Absolute pitch is the ability to produce the interval between two tones.

Relative pitch is the ability to recognize if a song is played in the correct key without relying on a reference tone.

Absolute pitch is the ability to recognize if a song is played in the correct key without relying on a reference tone.

At some point, good **relative** pitch becomes **absolute** pitch.

Relative pitch is the ability to remember a recently heard note or group of notes.

Absolute pitch is the ability to remember a recently heard note or group of notes.

Relative pitch is the ability to perceive transposed melodies as 'the same'.

At some point, good **absolute** pitch becomes **relative** pitch.

Relative pitch is the ability to produce a note without relying on reference tone.

Relative pitch is the ability to label a note with a note name without relying on reference tone.

One can lose **relative** pitch.

Relative pitch is the ability to identify a pitch in relation to a single, remembered pitch (e.g., A440 or Middle C).

Relative pitch is the ability to label a musical tone with a note name using a reference tone.

Absolute pitch is the ability to produce a note without relying on reference tone.

One can lose **absolute** pitch.

Absolute pitch is the ability to label a note with a note name without relying on reference tone.

Absolute pitch is the ability to identify the interval between two tones.

Absolute pitch is the ability to produce a pitch in relation to a single, remembered pitch (e.g., A440 or Middle C).

Relative pitch is the ability to produce the interval between two tones.

Absolute pitch is the ability to label a musical tone with a note name using a reference tone.

Absolute pitch is the ability to identify scale degrees with reference to a tonality.

Relative pitch is the ability to identify the interval between two tones.

Absolute pitch is the ability to identify a pitch in relation to a single, remembered pitch (e.g., A440 or Middle C).

Relative pitch is the ability to produce a pitch in relation to a single, remembered pitch (e.g. A440 or Middle C).

Relative pitch is the ability to identify scale degrees with reference to a tonality.

Absolute pitch is the ability to produce scale degrees with reference to a tonality.

Relative pitch is the ability to produce scale degrees with reference to a tonality.

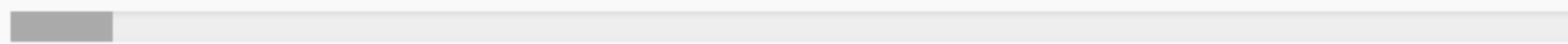


If you felt that none of the definitions of **relative pitch** on the page before were sufficient, please provide your own definition in the space below.

You are required to fill in some text. If you were happy with the definitions before, please just write Not Applicable.

Relative pitch is...

Continue



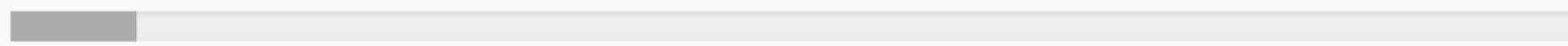
If you felt that none of the definitions of **absolute pitch** were sufficient, please provide your own definition in the space below.

You are required to fill in some text. If you were happy with the definitions before, please just write Not Applicable.

Absolute pitch is...

A large, empty rectangular text input box with a thin grey border. In the bottom right corner, there is a small icon consisting of three parallel diagonal lines, typically used to indicate a text area.

Continue

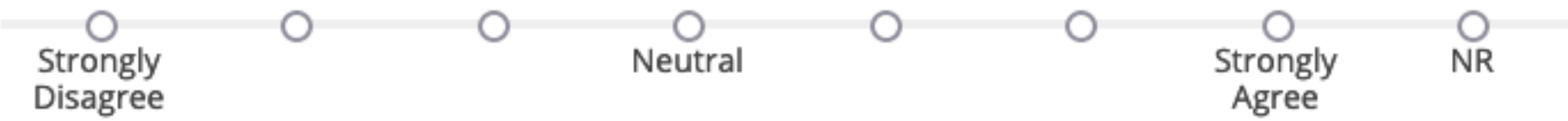


We will now ask you questions about **people** with absolute and relative pitch.

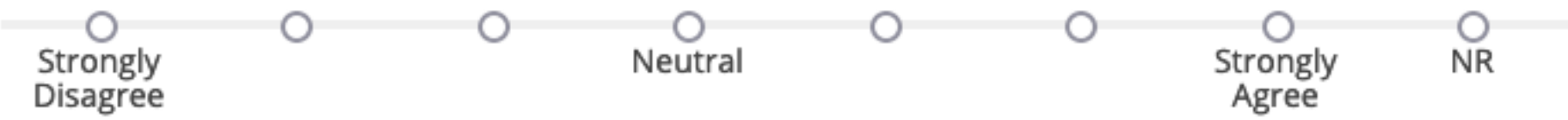
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Below are statements about **people** with relative and absolute pitch. Using the slider, please indicate the degree to which you agree with each statement, where the left hand side of the scale corresponds to “I strongly disagree” and the right hand side of the scale corresponds to “I strongly agree.” Leaving the slider in the middle would indicate that you neither agree nor disagree with the statement. Remember that we are interested in what **you** think, based on your expertise and teaching experiences.

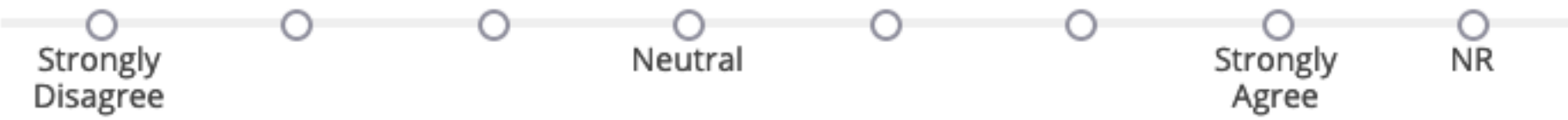
Some people have better **relative** pitch than others.



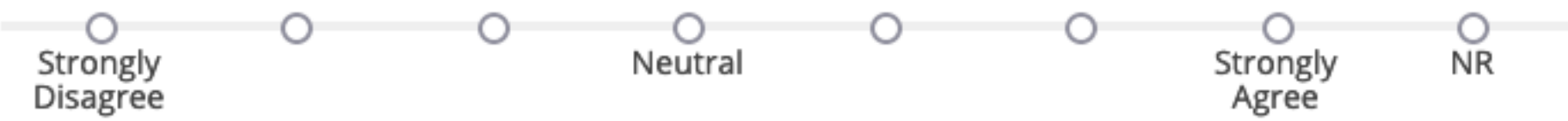
All individuals with normal audiology and no tone deafness have **relative** pitch.



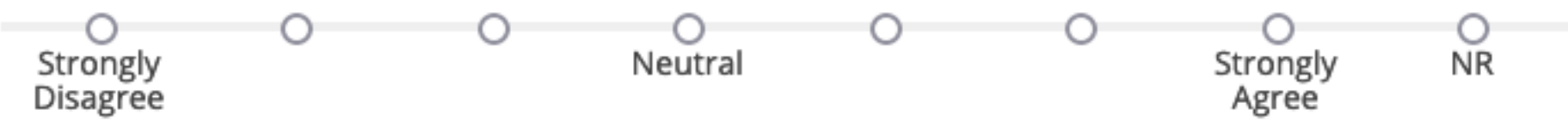
All trained musicians who don't have **absolute** pitch have **relative** pitch.



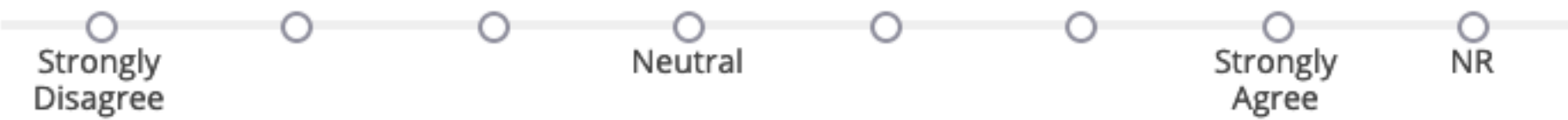
All trained musicians have **relative** pitch.



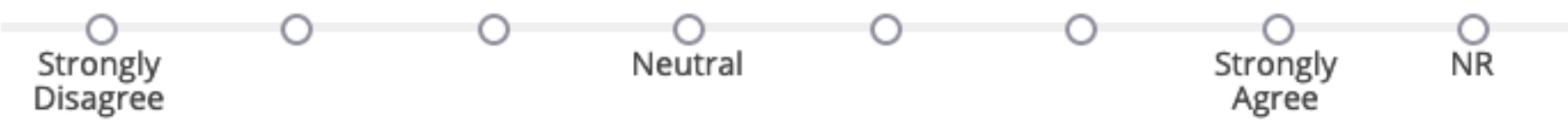
All trained musicians who don't have **relative** pitch have **absolute** pitch.



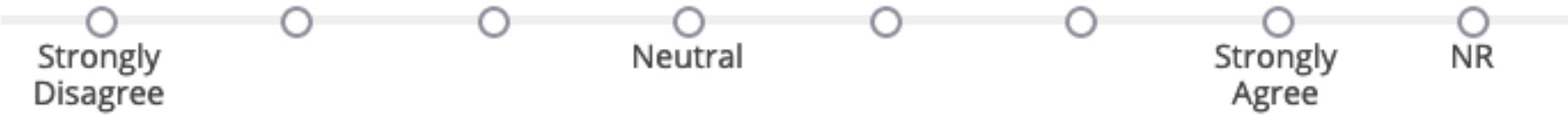
All individuals with normal hearing who don't have **relative** pitch have **absolute** pitch.



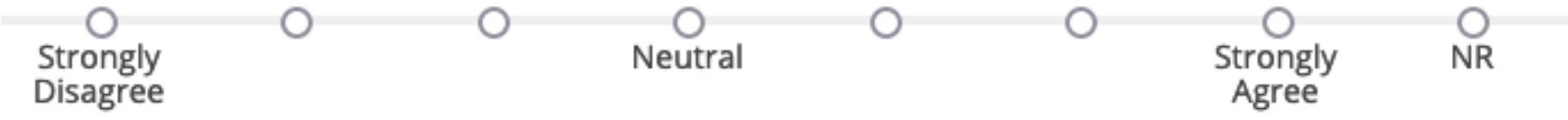
All individuals with normal hearing who don't have **absolute** pitch have **relative** pitch.



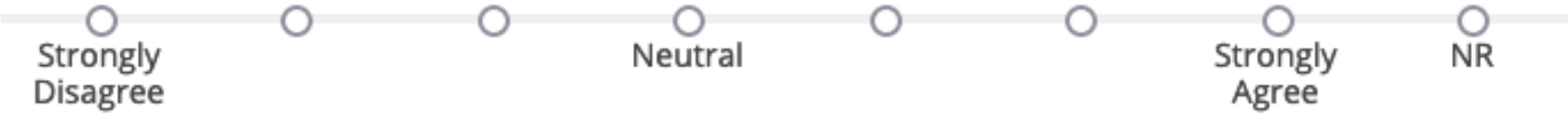
People with **absolute** pitch have difficulty completing aural skills tasks with a non-A440 standard.



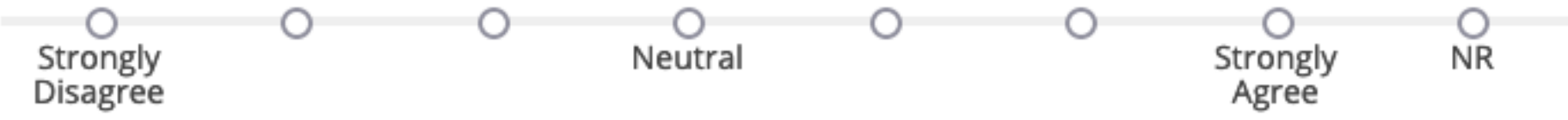
Some people have better **absolute** pitch than others.



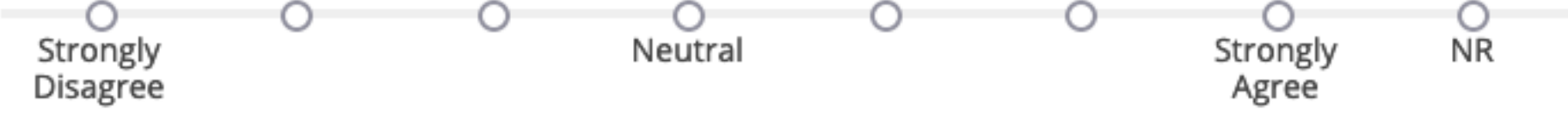
People with **relative** pitch default to functional labels to complete aural skills tasks.



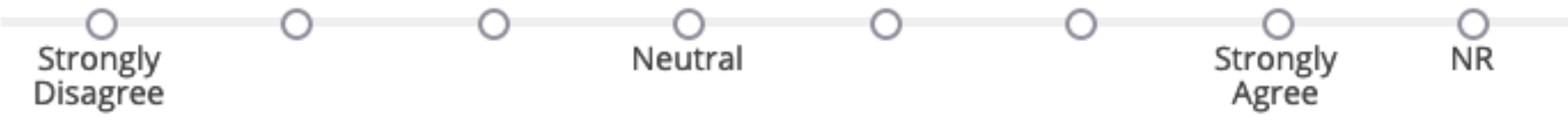
All trained musicians have **absolute** pitch.



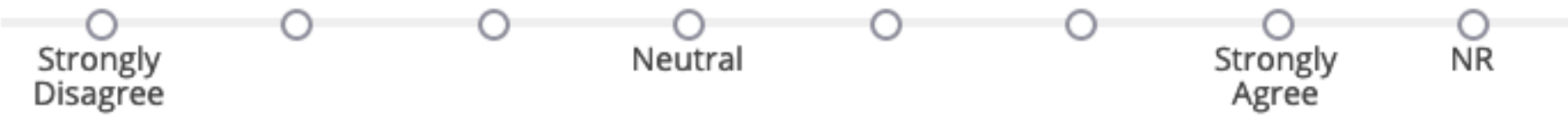
People with **relative** pitch have difficulty completing aural skills tasks with a non-A440 standard.

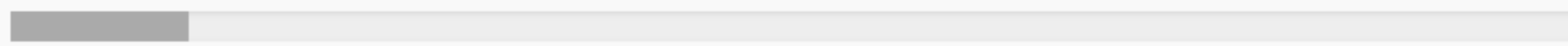


All individuals with normal audiology and no tone deafness have **absolute** pitch.



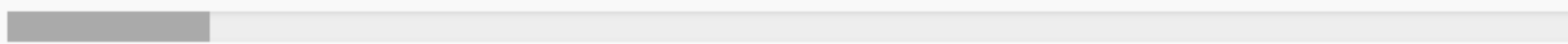
People with **absolute** pitch default to labeling pitches to complete aural skills tasks.





You have now completed the first section of the survey. Please take a moment to rest if you feel the need. Once you are ready, press Next to continue.

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SECTION II:

Classroom **Relative** and **Absolute** Pitch Activities.

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We are interested in the types of activities that you do in order to foster both **relative** and **absolute** pitch in the classroom.

In order to understand what you as a teacher do, we will now ask you to describe up to FIVE activities that you use to foster relative and FIVE activities that you use to foster absolute pitch.

We will collect this data by first asking you to describe an exercise or activity that you either know of, use, or would use to foster this skill. After explaining it using a text-box, we will then ask you to rate the activity which you described on several dimensions.

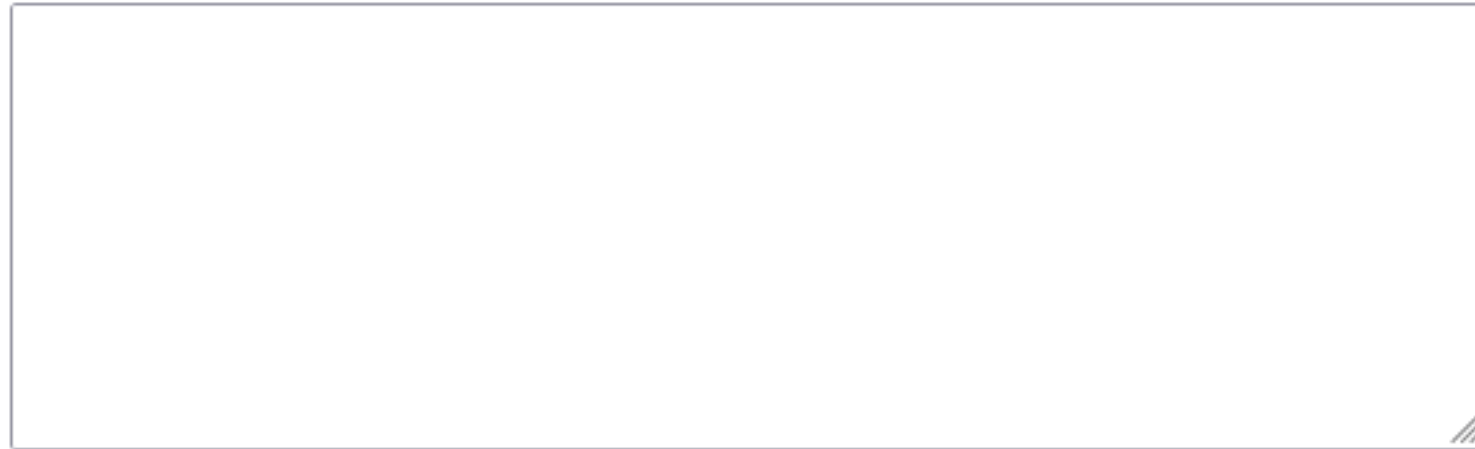
Please note that if you cannot come up with five activities, you can just click through!

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Use the text box below to describe a classroom activity you either use, know of, or can imagine that could be used to foster **relative pitch** in the classroom.

This is the first of five responses you will be prompted to give regarding relative pitch.

We require you to at least provide one response using this page. We invite you to provide more activities on subsequent pages as your responses will inform perceptual tasks we hope to build at a later stage of this research. If you **do not teach relative pitch** in the classroom, please indicate that here.



Continue

Considering the activity you just described, please indicate the degree that you agree with the following statements.

“If you did not provide an answer on the previous page, just click “NR” for all of the responses.

I use this skill frequently in my own classroom teaching.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I find this skill easy to teach.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

The students I teach find this skill easy to learn.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described helps students foster **relative pitch**.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described is very representative of **relative pitch**.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

Use the text box below to describe a classroom activity you either use, know of, or can imagine that could be used to foster **relative pitch** in the classroom.

This is the **second** of five responses you will be given regarding relative pitch.



Continue

Considering the activity you just described, please indicate the degree that you agree with the following statements.

If you did not provide an answer on the previous page, just click Next!

I use this skill frequently in my own classroom teaching.



I find this skill easy to teach.



The students I teach find this skill easy to learn.



I believe the skill I just described helps students foster **relative pitch**.

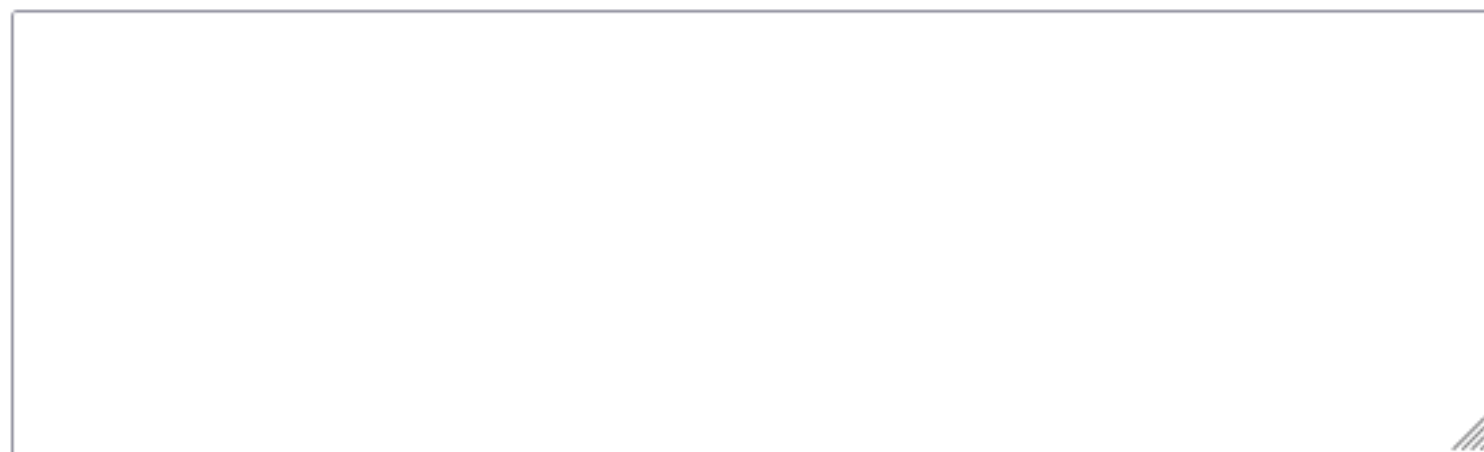


I believe the skill I just described is very representative of **relative pitch**.



Use the text box below to describe a classroom activity you either use, know of, or can imagine that could be used to foster **relative pitch** in the classroom.

This is the **third** of five responses you will be given regarding relative pitch.



Continue

Considering the activity you just described, please indicate the degree that you agree with the following statements.

If you did not provide an answer on the previous page, just click Next!

I use this skill frequently in my own classroom teaching.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I find this skill easy to teach.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

The students I teach find this skill easy to learn.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described helps students foster **relative pitch**.

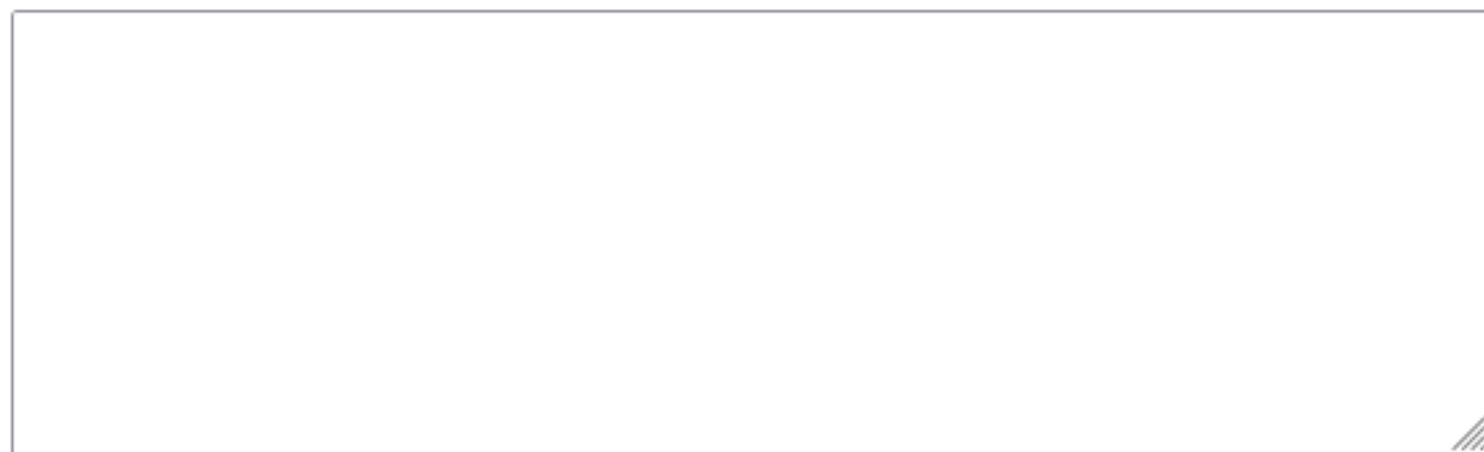
Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described is very representative of **relative pitch**.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

Use the text box below to describe a classroom activity you either use, know of, or can imagine that could be used to foster **relative pitch** in the classroom.

This is the **fourth** of five responses you will be given regarding relative pitch.



Continue

Considering the activity you just described, please indicate the degree that you agree with the following statements.

If you did not provide an answer on the previous page, just click Next!

I use this skill frequently in my own classroom teaching.



I find this skill easy to teach.



The students I teach find this skill easy to learn.



I believe the skill I just described helps students foster **relative pitch**.



I believe the skill I just described is very representative of **relative pitch**.



Use the text box below to describe a classroom activity you either use, know of, or can imagine that could be used to foster **relative pitch** in the classroom.

This is the **fifth and final of five responses you will be given regarding relative pitch.**

Continue

Considering the activity you just described, please indicate the degree that you agree with the following statements.

If you did not provide an answer on the previous page, just click Next!

I use this skill frequently in my own classroom teaching.



I find this skill easy to teach.



The students I teach find this skill easy to learn.

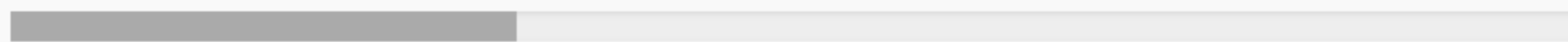


I believe the skill I just described helps students foster **relative pitch**.



I believe the skill I just described is very representative of **relative pitch**.





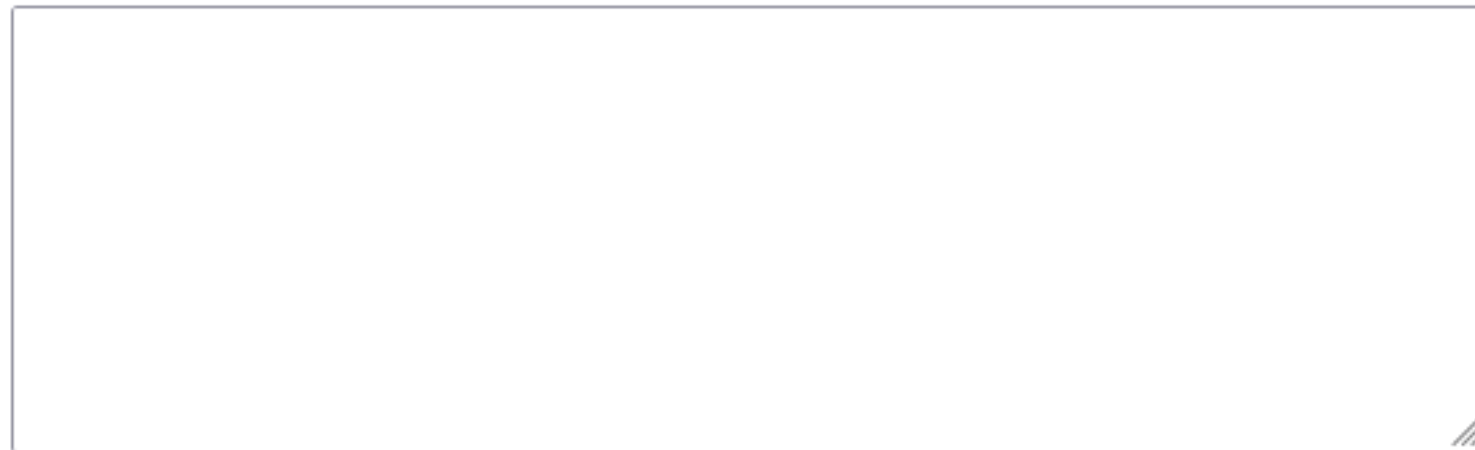
We will now ask you to complete the same task but for **absolute pitch**.

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Use the text box below to describe a classroom activity you either use, know of, or can imagine that could be used to foster **absolute pitch** in the classroom.

This is the first of five responses you will be given regarding absolute pitch.

We require you to at least provide one response using this page. We invite you to provide more activities on subsequent pages as your responses will inform perceptual tasks we hope to build at a later stage of this research. If you **do not teach absolute pitch** in the classroom, please indicate that here.



Continue

Considering the activity you just described, please indicate the degree that you agree with the following statements.

If you did not provide an answer on the previous page, just click Next!

I use this skill frequently in my own classroom teaching.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I find this skill easy to teach.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

The students I teach find this skill easy to learn.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described helps students foster **absolute pitch**.

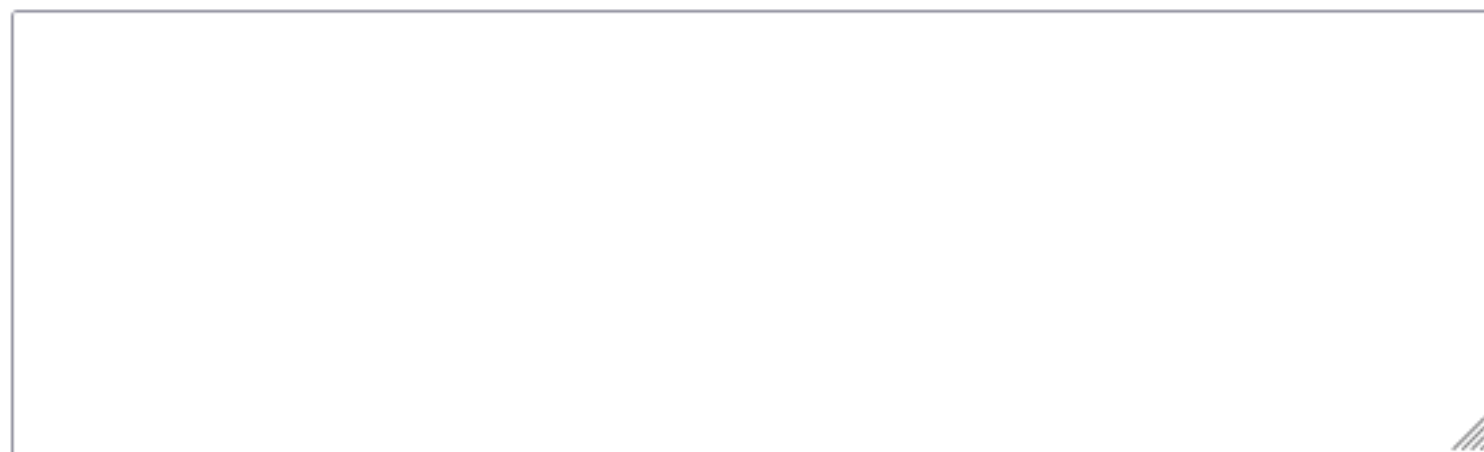
Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described is very representative of **absolute pitch**.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

Use the text box below to describe a classroom activity you either use, know of, or can imagine that could be used to foster **absolute pitch** in the classroom.

This is the **second** of five responses you will be given regarding absolute pitch.



Continue

Considering the activity you just described, please indicate the degree that you agree with the following statements.

If you did not provide an answer on the previous page, just click Next!

I use this skill frequently in my own classroom teaching.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I find this skill easy to teach.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

The students I teach find this skill easy to learn.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described helps students foster **absolute pitch**.

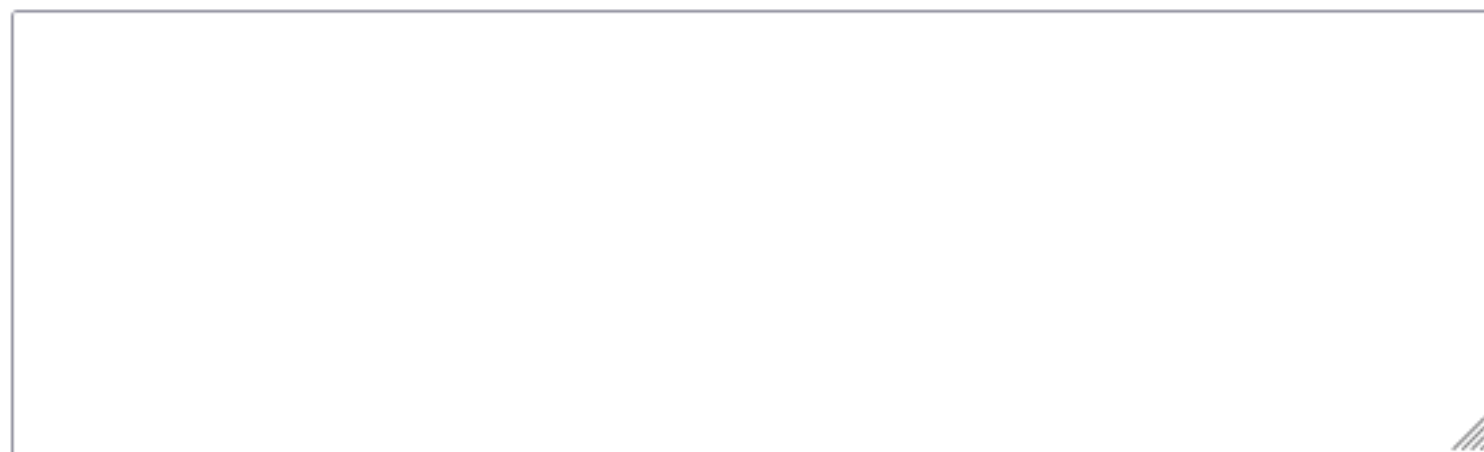
Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described is very representative of **absolute pitch**.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

Use the text box below to describe a classroom activity you either use, know of, or can imagine that could be used to foster **absolute pitch** in the classroom.

This is the **third** of five responses you will be given regarding absolute pitch.



Continue

Considering the activity you just described, please indicate the degree that you agree with the following statements.

If you did not provide an answer on the previous page, just click Next!

I use this skill frequently in my own classroom teaching.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I find this skill easy to teach.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

The students I teach find this skill easy to learn.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described helps students foster **absolute pitch**.

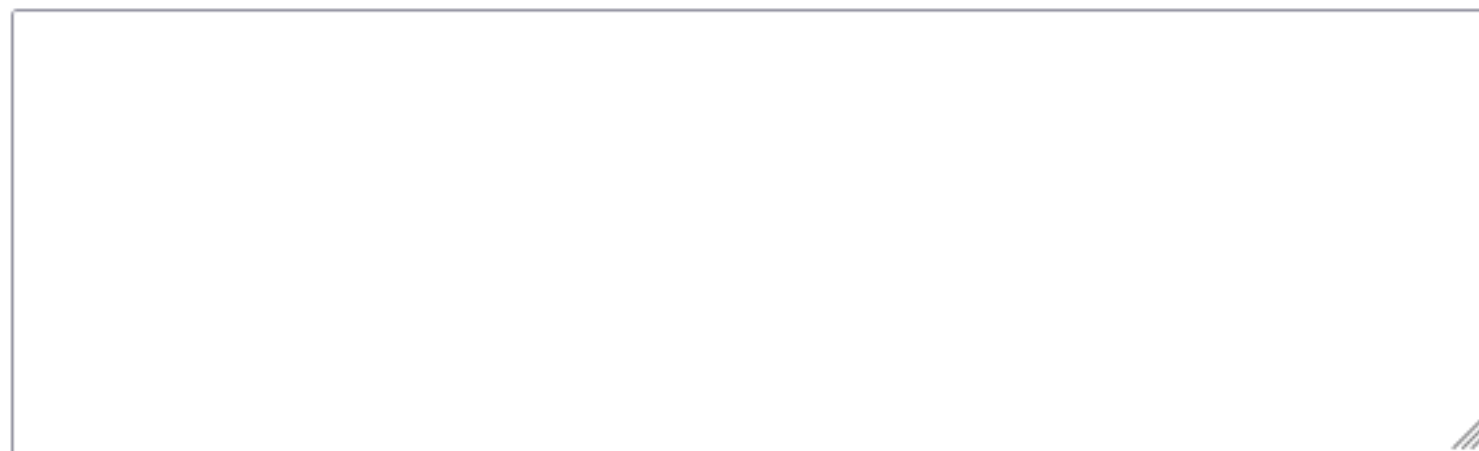
Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described is very representative of **absolute pitch**.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

Use the text box below to describe a classroom activity you either use, know of, or can imagine that could be used to foster **absolute pitch** in the classroom.

This is the **fourth** of five responses you will be given regarding absolute pitch.



Continue

Considering the activity you just described, please indicate the degree that you agree with the following statements.

If you did not provide an answer on the previous page, just click Next!

I use this skill frequently in my own classroom teaching.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I find this skill easy to teach.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

The students I teach find this skill easy to learn.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described helps students foster **absolute pitch**.

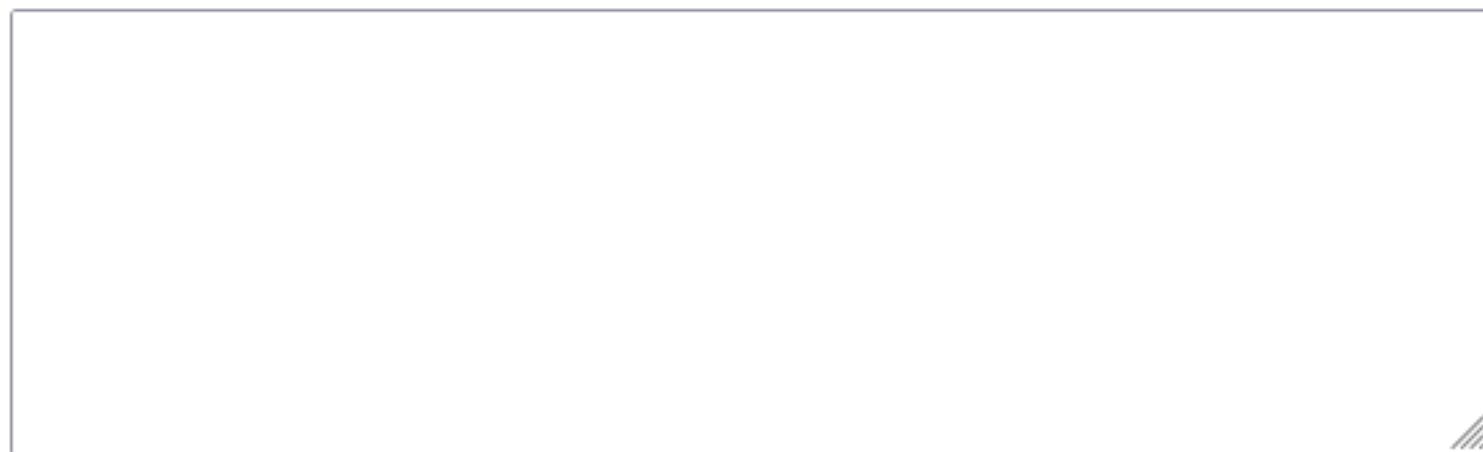
Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described is very representative of **absolute pitch**.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

Use the text box below to describe a classroom activity you either use, know of, or can imagine that could be used to foster **absolute pitch** in the classroom.

This is the **fifth and final of five responses you will be given regarding absolute pitch.**



Continue

Considering the activity you just described, please indicate the degree that you agree with the following statements.

If you did not provide an answer on the previous page, just click Next!

I use this skill frequently in my own classroom teaching.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I find this skill easy to teach.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

The students I teach find this skill easy to learn.

Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR

I believe the skill I just described helps students foster **absolute pitch**.

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I believe the skill I just described is very representative of **absolute pitch**.

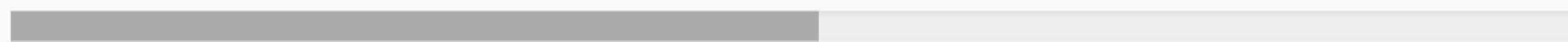
Strongly DisagreeNeutralStrongly AgreeNot ApplicableNR



Please list examples of repertoire you use in your aural skills teaching (folk songs, Bach chorales, jazz, etc.).

A large, empty rectangular text input box with a thin gray border. In the bottom right corner, there is a small icon consisting of three parallel diagonal lines, typically used to indicate a text area.

Continue



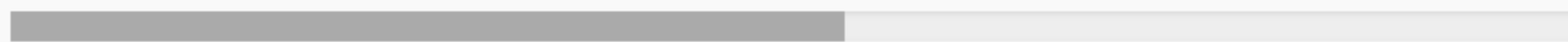
0% of the time

100% of the time

What percentage of your overall **aural skills** teaching time do you spend on Western classical repertoire compared to all other musical styles?

Putting the slider to the far left would indicate you spend 0% of the time on Western classical repertoire. Moving the slider to the far right would indicate you spend 100% of your time on Western classical repertoire.

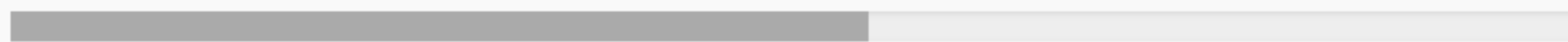
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What repertoire do you wish you could teach or intend to teach if given the opportunity?

A large, empty rectangular text input box with a thin gray border. In the bottom right corner, there is a small icon consisting of three parallel diagonal lines.

Continue



Please list any activities you do in the classroom that don't involve musical staff notation.

A large, empty rectangular text input box with a thin gray border. In the bottom right corner, there is a small icon consisting of three parallel diagonal lines, typically used to indicate a text area.

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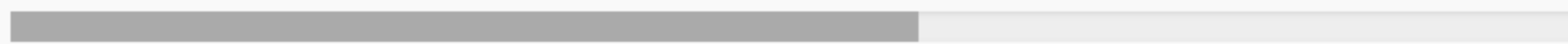


0% of the time

100% of the time

What percentage of your overall teaching time do you spend on activities that don't depend on notation?

Continue

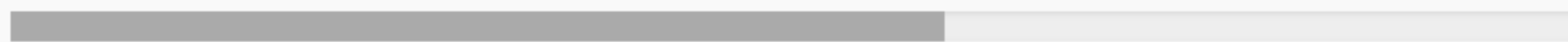


SECTION III:

Demographic Questions

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The **third** and final section of this survey will ask you questions about your background and teaching experience. These questions will be used to contextualize the answers that you have already provided.

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What activities represent the majority of your teaching responsibilities? Choose all that apply.

- ☐ Music theory (Remedial Undergraduate, Written)
- ☐ Music theory (Remedial Undergraduate, Aural)
- ☐ Music theory (First Year Undergraduate, Written)
- ☐ Music theory (First Year Undergraduate, Aural)
- ☐ Music theory (Second Year Undergraduate, Written)
- ☐ Music theory (Second Year Undergraduate, Aural)
- ☐ Music theory (Remedial Graduate, Written)
- ☐ Music theory (Remedial Graduate , Aural)
- ☐ Music theory (Graduate, Written)
- ☐ Music theory (Graduate , Aural)
- ☐ Collegiate private lessons (in music performance)
- ☐ Music composition
- ☐ Music courses for collegiate music majors not listed here
- ☐ General education music courses for collegiate students
- ☐ High school orchestra
- ☐ High school choir
- ☐ High school music theory
- ☐ Pre-High School Classroom Music
- ☐ Pre-University Level private lessons (music performance)
- ☐ I do not currently teach
- ☐ No Response

Continue



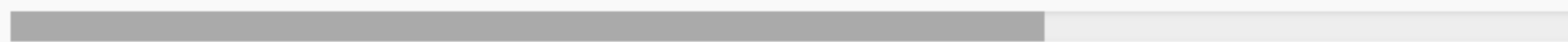
How many years have you been teaching music in the classroom?

Continue

Please list the highest ranked degree you have earned.

- ☐ High School Diploma
- ☐ Bachelor's in music
- ☐ Master's in music
- ☐ DMA in Performance
- ☐ DMA in Composition
- ☐ DMA in Theory/Composition
- ☐ Ph.D. in Music Theory
- ☐ Ph.D. in Composition
- ☐ Ph.D. in Musicology
- ☐ No Response

Continue



About how many **years** has it been since graduating with your highest earned degree?

Continue

From what type of institution was your most recent degree?

Choose all that apply.

- ☐ Private institution
- ☐ Public institution
- ☐ Conservatory-style professional music school (stand-alone)
- ☐ Conservatory-style professional music school (within a university)
- ☐ Music Department within a liberal arts college
- ☐ Music Department within a university
- ☐ NASM-accredited music program
- ☐ No Response

Continue

If currently employed as a teacher, what rank do you hold?

- ☐ K-12 School Teacher
- ☐ Graduate Student / Teaching Assistant
- ☐ Part Time Adjunct
- ☐ Full-Time Non-Tenure Eligible
- ☐ Full-Time Tenure Eligible
- ☐ Full-Time Tenured
- ☐ I am not currently employed as a teacher
- ☐ No Response

Continue



The next set of questions will ask about your current teaching responsibilities.

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How many years of aural skills have you taught in your professional career?

Continue

What system did you learn **when you were a student**? Select all that apply.

- ☐ Scale-degree numbers with inflections (e.g. An F# in the key of C is sung as Fi)
- ☐ Scale-degree numbers without inflections (e.g. An F# in the key of C is sung as Fa)
- ☐ Moveable-Do (La-based minor)
- ☐ Moveable-Do (Do-based minor)
- ☐ Fixed Do with inflections
- ☐ Fixed Do without inflections
- ☐ Curwen or Kodaly hand symbols
- ☐ Letter names
- ☐ German letter names
- ☐ No Response

Continue

What system **do you prefer** to teach? Select all that apply.

- ☐ Scale-degree numbers with inflections (e.g. An F# in the key of C is sung as Fi)
- ☐ Scale-degree numbers without inflections (e.g. An F# in the key of C is sung as Fa)
- ☐ Moveable-Do (La-based minor)
- ☐ Moveable-Do (Do-based minor)
- ☐ Fixed Do with inflections
- ☐ Fixed Do without inflections
- ☐ Curwen or Kodaly hand symbols
- ☐ Letter names
- ☐ German letter names
- ☐ No Response

Continue

What system do you primarily teach at your institution? Select all that apply.

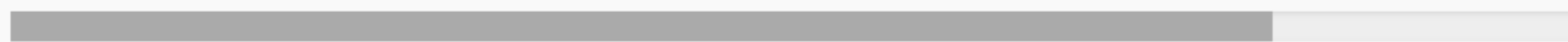
- ☐ Scale-degree numbers with inflections
- ☐ Scale-degree numbers without inflections
- ☐ Moveable-Do (La-based minor)
- ☐ Moveable-Do (Do-based minor)
- ☐ Fixed Do with inflections
- ☐ Fixed Do without inflections
- ☐ Curwen or Kodaly hand symbols
- ☐ Letter names
- ☐ German letter names
- ☐ No Response

Continue

What system do you personally prefer? Select all that apply.

- ☐ Scale-degree numbers with inflections
- ☐ Scale-degree numbers without inflections
- ☐ Moveable-Do (La-based minor)
- ☐ Moveable-Do (Do-based minor)
- ☐ Fixed Do with inflections
- ☐ Fixed Do without inflections
- ☐ Curwen or Kodaly hand symbols
- ☐ Letter names
- ☐ German letter names
- ☐ No Response

Continue

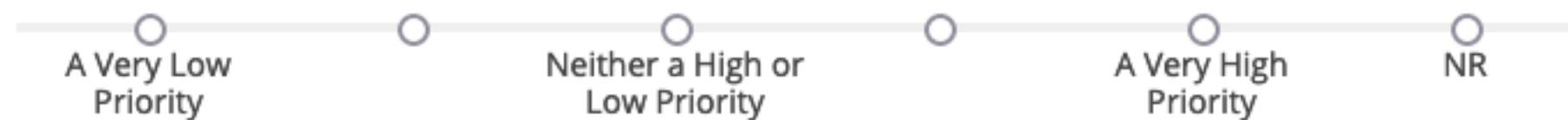


How many students are typically enrolled in one of your aural skills classes (or sections)?

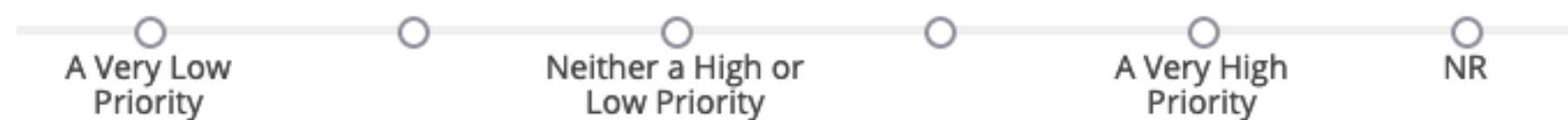
Enter a Number: 22

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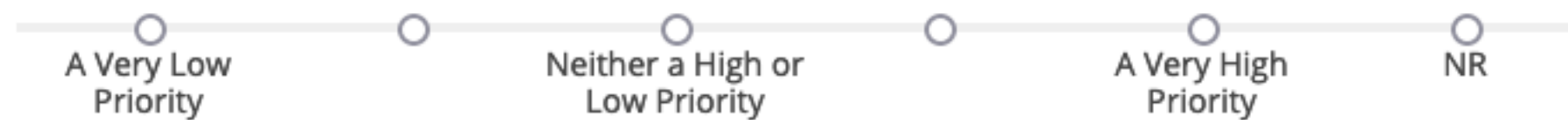
How high a priority does your curriculum place in developing **absolute** pitch in your students?



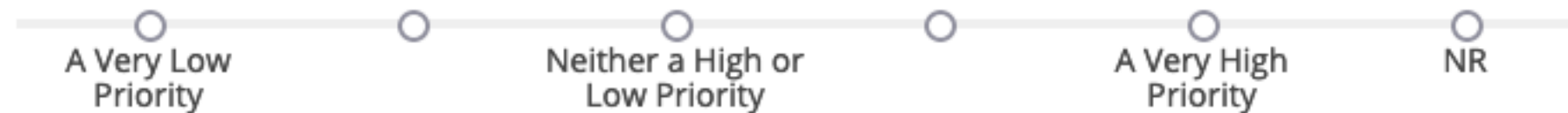
How high a priority does your curriculum place in developing **relative** pitch in your students?



How high a priority do **you** place in developing **absolute** pitch in your students?



How high a priority do **you** place in developing **relative** pitch in your students?



Continue

Does the Aural Skills program where you've most recently taught track semester-by-semester with the Theory curriculum?

- ☐ Yes
- ☐ No
- ☐ Not Sure
- ☐ Not Applicable
- ☐ NR

Does the Aural Skills program where you've most recently taught emphasize pitch memory for a particular pitch (e.g., A440 or middle C)?

- ☐ Yes
- ☐ No
- ☐ Not Sure
- ☐ Not Applicable
- ☐ NR

Does the Aural Skills program where you've most recently taught incorporate reading more than two C-clefs (e.g. for score transposition)?

- ☐ Yes
- ☐ No
- ☐ Not Sure
- ☐ Not Applicable
- ☐ NR

Continue

In what type of institution do you teach? Choose all that apply.

- ☐ Private college or university
- ☐ Public college or university
- ☐ Conservatory-style professional music school (stand-alone)
- ☐ Conservatory-style professional music school (within a university)
- ☐ Music Department within a liberal arts college
- ☐ Music Department within a university
- ☐ NASM-accredited music program
- ☐ Community College (2-year)
- ☐ Community Music School
- ☐ Private school (pre-college)
- ☐ Public school (pre-college)
- ☐ I do not currently teach
- ☐ No Response

Continue



Approximately how many music majors are enrolled in the music program where you've most recently taught? Please include both undergraduate and graduate students if your school offers both.

Continue

Please list the degrees/programs your current or most recent music program offers. Choose all that apply:

- ☐ My school does not offer any music credentials
- ☐ Certificate (e.g. Recording Arts, Songwriting)
- ☐ AP Music Theory Classes
- ☐ Minor
- ☐ Associate's degree (AA)
- ☐ Bachelor of Arts (BA)
- ☐ Bachelor of Music (BM)
- ☐ Masters (MA)
- ☐ Masters (MM)
- ☐ Performer's Certificate/Graduate Performance Diploma
- ☐ Doctorate (DMA or DM)
- ☐ Doctorate (Ph.D.)

Continue

What rank do most aural skills teachers hold at your institution?

- ☐ Graduate student (teaching assistants)
- ☐ Part-time adjuncts
- ☐ Full-time non-tenure eligible
- ☐ Full-time tenure eligible
- ☐ Full-time tenured

Continue



What degrees do most aural skills teachers have at your institution?

- ☐ Undergraduate degree in performance
- ☐ Undergraduate degree in music theory or composition
- ☐ Undergraduate degree in music education
- ☐ Graduate degree in performance
- ☐ Graduate degree in music theory or composition
- ☐ Graduate degree in music education

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In what country do you teach?

America, Canada, Mexico

Continue



In what state or province do you teach?

North Dakota, Manitoba, Oaxaca

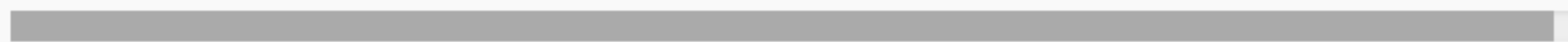
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Do you have any feedback you would like to provide on this survey?

Type your response here.

Continue



Thank you so much for your time and effort in completing this survey. If you have any further questions regarding the survey, your data, or this research, please contact either Jenine Brown at jenine.brown@jhu.edu, Daphne Tan daphne.tan@utoronto.ca, David John Baker david.baker@gold.ac.uk or Elizabeth Marvin bmarvin@esm.rochester.edu.

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