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Impact of a Comprehensive Musicianship Through Performance Program on an

International School Band During Covid-19

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By

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IMPACT OF A COMPREHENSIVE MUSICIANSHIP THROUGH PERFORMANCE

PROGRAM ON AN INTERNATIONAL SCHOOL BAND DURING COVID-19

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ABSTRACT

The threats of the COVID-19 pandemic in January 2020 resulted in schools moving to online learning and impacted programs with cocurricular activities, especially band programs. Student retention, low enrollment, loss of interest, and lower motivation became liabilities for band programs during the pandemic. Therefore, having an engaging online band program is crucial to continue effective music learning and maintain a high standard of band instruction. The purpose of this study was to explore the impact of a Comprehensive Musicianship through Performance (CMP) program on an international school band during COVID-19. Forty-six participants ages 13-16 were recruited from the senior band through convenience sampling. Surveys were conducted in two phases using close-ended questions. The close-ended questions employed a 10-point Likert-type scale. Participants completed the survey for phase 1 before implementing the CMP program and completed the survey for phase 2 after participating in the CMP program. Both surveys were administered through Google Forms and WhatsApp. The findings of this research may assist the improvement and function of remote band instruction. In addition, this research considers the implications of remote learning on affective, cognitive, and psychomotor skills development while enhancing student engagement and developing a positive attitude towards remote music instruction methods.

Keywords: CMP Program, impact, effective music learning, remote band instruction, COVID-19, international school band

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LIST OF ABBREVIATIONS

Comprehensive Musicianship through Performance Program (CMP)

Conditional Movement Control Order (CMCO)

Enhanced Movement Control Order (EMCO)

Every Student Succeeds Act (ESSA)

Functional Music Pedagogy (FMP)

Home-based Teaching and Learning (PdPR)

Institutional Review Board (IRB)

Ministry of Education (MOE)

Movement Control Order (MCO)

No Child Left Behind Act (NCLB)

Patient Under Investigation (PUI)

Recovery Movement Control Order (RMCO)

Standard Operating Procedure (SOP)

World Health Organization (WHO)

CHAPTER ONE: INTRODUCTION

Overview

The purpose of this study was to explore the impact of a Comprehensive Musicianship through Performance (CMP) program on an international school band during the COVID-19 pandemic. Schools have moved to online learning globally due to the pandemic outbreak in January 2020. However, switching from in-person to online learning impacted cocurricular activities, especially band programs. For instance, music educators faced issues in band student retention[1], low enrollment[2], loss of interest[3], and lower motivation[4] during the pandemic. Therefore, this study is crucial in developing new study methods, improving remote instruction, and contributing to the existing literature. In addition, this study illustrates the effects of remote learning on affective, cognitive, and psychomotor skills development while increasing student engagement and promoting a positive attitude towards music learning.

Background

The Emergence of COVID-19 Worldwide

More commonly known as COVID-19, the SARS-CoV-2 virus causes coronavirus disease.[5] The appearance of COVID-19 resulted in a contagious primary atypical (viral)

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[1] Tabitha Ann Branson, "Capital, Hard Work, and Luck: How Part-Time Instrumental Music Educators in Arizona Continue to Work Despite the COVID-19 Pandemic" (PhD diss., Arizona State University, May 2021), ii.

[2] Ibid., ii.

[3] Brian Lotter, "The Music Classroom in the Digital Age: Educator Responses to Remote Instruction," (PhD diss., Southern Illinois University Edwardsville, 2020), ii.

[4] Lokanath Mishra, Tushar Gupta, and Abha Shree, "Online Teaching-Learning in Higher Education during Lockdown period of COVID-19 Pandemic," *International Journal of Education Research Open* 1, no. 100012 (2020). https://doi.org/10.1016/j.ijedro.2020.

[5] World Health Organization, "Coronavirus Disease (Covid-19)," accessed October 12, 2021. https://www.who.int/health-topics/coronavirus#tab=tab_1.

pneumonia in Wuhan, China, in December 2019.[6] The virus spread very quickly from China

to different parts of the world as people traveled by air and other means of transportation.

COVID-19 spreads between people in numerous ways. The virus can transmit from an

infected person's mouth or nose in small liquid particles when they cough, sneeze, speak,

sing, or breathe in close contact with others within one meter.[7] In addition, the virus can also

spread easily in confined and enclosed spaces with poor ventilation, crowded indoor settings,

and close-contact settings.[8]

The virus emerged into new Alpha, Beta, Gamma, and Delta variants, which affect

the virus's property, including increased transmission and virulence and decreased

effectiveness of public health and social measures or available diagnostics, vaccines, and

therapeutics.[9] To further decrease transmission, the World Health Organization (WHO)

suggested practicing social distancing, wearing a properly fitted mask, washing hands, and

using an alcohol-based rub frequently[10], which later became mandated worldwide.[11] Globally,

to date (October 11, 2021), the WHO reported 237, 383,711 confirmed cases of COVID-19

and 4,842,716 deaths.[12] The highly infectious virus presented an ongoing pandemic that

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[6] Liu Ying et al., "The Reproductive Number of COVID-19 is Higher Compared to SARS Coronavirus," *Journal of Travel Medicine* 27, no. 2 (2020): 1-4, accessed June 4, 2021. https://doi.org/10.1093/jtm/taaa021.

[7] World Health Organization, "Coronavirus Disease (Covid-19): How Is It Transmitted?," accessed October 19, 2021. https://www.who.int/news-room/q-a-detail/coronavirus-disease-covid-19-how-is-it-transmitted.

[8] Ibid.

[9] World Health Organization, "Tracking SARS-CoV-2 Variants," accessed October 12, 2021. https://www.who.int/en/activities/tracking-SARS-CoV-2-variants/.

[10] World Health Organization, "Coronavirus Disease (Covid-19)."

[11] Aw Siew Bee et al., "The Covid-19 Pandemic Situation in Malaysia: Lessons Learned from the Perspective of Population Density," *International Journal of Environment Research and Public Health* 18, no. 6566 (June 2021): 2. https://doi.org/10.3390/ijerph 18126566.

[12] World Health Organization, "WHO Coronavirus (COVID-19) Dashboard," accessed October 12, 2021. https://covid19.who.int.

challenged the world's health workers and treatment facilities, and at least 115,000 health workers had died of COVID-19 worldwide as of October 2021.[13]

The Development of COVID-19 in Malaysia

The virus affected countries across the globe, including Malaysia. Malaysia underwent three significant waves of COVID-19 outbreaks starting in March 2020, with the third wave beginning on September 8, 2020.[14] The Director General of Health Malaysia reported in a press statement that the first wave of the COVID-19 infection involved twenty-two confirmed cases. Twelve cases from the first wave involved Patients Under Investigation (PUIs), eight cases amongst close contacts, and two cases within the Humanitarian Assistance mission evacuees from Hubei, China.[15] All infected individuals from the first wave (cases one to twenty-two), which lasted from January 25 to February 15, 2020, recovered and were discharged.

As for the total number of positive cases from the second wave (a continuation from the first wave, including cases twenty-three to 197, and lasting from February 27 to March 3, 2020), fifty-two cases were under PUI, and the remaining cases were from two large clusters.[16, 17] One of the most significant clusters for the second wave was the *Tabligh*

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[13] International Council of Nurses, "ICN reaction: WHO DG Dr. Tedros Confirms at lease 115,000 Health Workers have Died due to Pandemic," last modified May 24, 2021, accessed October 12, 2021. https://www.icn.ch/news/icn-reaction-who-dg-dr-tedros-confirms-least-115000-health-workers-have-died-due-pandemic.

[14] Lekhraj Rampal and Boon Seng Liew, "Malaysia's Third COVID-19 Wave- A Paradigm Shift Required," *Medical Journal Malaysia* 76, no. 1 (2021): 2. https://pubmed.ncbi.nlm.nih.gov/33510100/.

[15] Press Statement Ministry of Health Malaysia, "Updates on the Coronavirus Disease 2019 (COVID-19) Situation in Malaysia," accessed October 15, 2021. https://covid-19.moh.gov.my/terkini/032020/situasi-terkini-13-mac-2020/52%20KPK%20-%2013032020%20-%20EN.PDF.

[16] Ibid.

[17] Jamal Hisham Hashim et al., "COVID-19 Epidermic in Malaysia: Epidermic Progression Challenges, and Response," *Frontier in Public Health* 9, no. 560592 (2021): 3. https://doi.org/10.3389/fpubh.2021.560592.

religious event at Sri Petaling, which involved 14,500 Malaysians and 1,500 international participants.[18] Another cluster was from people who traveled to countries including China, Japan, Italy, and Australia.[19] The third wave of COVID-19 cases continued after its inception on September 8, 2020.[20] As discussed in an article by Rampal and Liew, the third wave resulted from human mobility influenced by politics, increased COVID-19 testing rates, and the people's lack of knowledge of the seriousness of the pandemic.[21] Clusters in Tembok Kedah Prison, Lahad Datu Sabah Prison, and the 16th Sabah election contributed to the sudden surge in the third wave. In addition, thousands of political campaigners and cabinet ministers returned to their home states after the election, which influenced a spike in positive cases.[22]

The Malaysian government took various actions to curb the spread of the virus, for example, by enhancing medical facilities to allow effective plans to isolate and prevent COVID-19 patients from affecting others, enforcing numerous movement controls, disseminating information about COVID-19, and providing suggestions to practice self-hygiene through various social media. One of the actions to decrease the transmission of COVID-19 was to implement the Movement Control Order (MCO). Subsequently, the government announced a shutdown of all work environments, including the education sector, except for those designated as essential such as food, medical, utility, transportation, and financial services. In addition to the MCO, the government implemented Conditional Movement Control (CMCO), Enhanced Movement Control (EMCO), and Recovery

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[18] Hisham Atan Edinur and Sabreena Safuan, "Sri Petaling COVID-19 Cluster in Malaysia: Challenges and the Mitigation Strategies," *Acta Biomedica* 91, no. 4 (2020): 1. https://doi.org/10.23750/abm.v91i4.10345.

[19] Hashim et al., "COVID-19 Epidermic in Malaysia," 3.

[20] Rampal and Liew, "Malaysia's Third COVID-19 Wave- A Paradigm Shift Required," 2.

[21] Ibid., 2.

[22] Ibid., 2.

Movement Control (RMCO) orders.

The government implemented the MCO in phases beginning in March 2020. The first phase of the MCO was effective from March 18 to March 31, 2020. Next, in phase 2, the government announced extending the MCO from April 1 to April 14. Subsequently, the third and fourth phases of MCO extensions took place from April 15 to April 28 and April 29 to May 12, respectively. Moreover, the Malaysian government announced a third nationwide lockdown to curb the spread of the virus due to a new surge in cases as counties imposed different regulations and restrictions to curb the spread.[23] The MCO and subsequent CMCO have helped Malaysia's government with a range of public health measures and activities to curb COVID-19 transmission.[24] The Malaysian government took strict measures, including international border control, screening and sampling identified at-risk individuals, active case detection, and targeted approaches for high-risk populations.[25]

The MCO and its successive phases, the CMCO and RMCO, succeeded in decreasing new daily COVID-19 cases as reported in June 2020.[26] The situation was under control until September 2020, when cases increased due to the emergence of two major clusters and the mutated virus D614G-type.[27] The mutated virus was easily transmitted with a higher infection probability. As a result, the number of COVID-19 cases in Malaysia continued to rise, with

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[23] Kementerian Kesihatan Malaysia and SOP Perintah Kawalan Pergerakan (PKP), "Press Statement by the Prime Minister, Malaysia, Regarding Meeting to Curb COVID-19 with the MKN," accessed October 13, 2021. https://covid-19.moh.gov.my/faqsop/sop-perintah-kawalan-pergerakan-pkp/Kenyataan_Media_PMO-Keputusan_Sidang_Khas_MKN_21052021.pdf.

[24] Press Statement Ministry of Health Malaysia, "Updates on the Coronavirus Disease 2019 (COVID-19) Situation in Malaysia."

[25] Ibid.

[26] World Health Organization, "COVID-19 in Malaysia Situation Report 48," accessed October 13, 2021. https://www.who.int/malaysia/internal-publications-detail/covid-19-in-malaysia-situation-report-48.

[27] Rampal and Liew, "Malaysia's Third COVID-19 Wave- A Paradigm Shift Required," 1.

the highest number of positive cases of 24,559 reported on August 27, 2021.[28] Malaysia

started its first mass vaccination campaign in February of 2021[29] and a child vaccination

campaign in September of 2021.[30] The COVID-19 vaccines did not eliminate the virus.

However, vaccination protected people from infection and decreased the spread of COVID-

19, including variants.[31] As of October 18, 2021, Malaysia had ninety-four percent of the

population aged eighteen years and above, and 29.9 percent of adolescents ages twelve to

seventeen were vaccinated.[32] Malaysia projected that a hundred percent of adults above

eighteen would be fully vaccinated by January 3, 2022, and eighty percent of adolescents

ages twelve to seventeen by November 14, 2021.[33]

Ministry of Education Response to COVID-19

In response, the Ministry of Education (MOE) announced a plan to reopen Malaysian

schools on October 3, 2021 in various stages and different states.[34] Schools did not require

students to be vaccinated, and parents were not required to send their children to school.

However, schools required written statements to explain student absences. Nonetheless,

schools required strict measures for teachers. For example, teachers without complete

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[28] World Health Organization," Global: Malaysia," accessed October 12, 2021. https://covid19.who.int/region/wpro/country/my.

[29] Ram Anand, "PM Muhyiddin Receives First Covid-19 Vaccine as Malaysia Kicks Off Mass Inoculation Campaign," *The Straits Times*, February 24, 2021, Asia Section, assessed October 13, 2021. https://www.straitstimes.com/asia/se-asia/pm-muhyiddin-receives-first-covid-19-vaccine-as-malaysia-kicks-off-mass-inoculation.

[30] Official Malaysia Ministry of Health, "COVIDNOW: Vaccinations in Malaysia," accessed October 13, 2021. https://covidnow.moh.gov.my/vaccinations/.

[31] Centers for Disease Control and Prevention, "The Possibility of COVID-19 After Vaccination: Breakthrough Infections," accessed October 13, 2021. https://www.cdc.gov/coronavirus/2019-ncov/vaccines/effectiveness/why-measure-effectiveness/breakthrough-cases.html.

[32] Official Malaysia Ministry of Health, "COVIDNOW: Vaccinations in Malaysia."

[33] Ibid.

[34] Kementerian Pendidikan Malaysia, *Manual Pengoperasian Pengajaran dan Pembelajaran Secara Penggiliran: Pengenalan*, 1, accessed October 20, 2021. https://www.moe.gov.my/muat-turun/lain-lain/bpsh-2/4665-manual-pengoperasian-pengajaran-dan-pembelajaran-secara-penggiliran/file

vaccination were not allowed to teach face to face; instead, they isolated themselves in a room and followed the Standard Operating Procedure (SOP).[35] To control transmission, the MOE implemented a rotation system in schools where capacity in the classroom was limited to fifty percent of students.[36] The MOE split classes into two groups, where each group took turns attending classes physically. Therefore, only fifty percent of the total students in the classroom were in school, and another fifty percent employed the home-based teaching and learning (PdPR) system.[37] The PdPR system was a directive by the MOE to implement at home. As a result, all educators, from preschool to tertiary education, used PdPR-based e-learning through WhatsApp, Telegram, Google Classroom, Zoom meetings, Google Meet, and other applications to continue student learning during the pandemic.[38] Teachers played a crucial role in adapting the system, including an interactive environment and planned teaching skills.[39]

Even though schools were reopened based on a rotation system, schools did not allow in-person cocurricular activities.[40] Cocurricular activities are vital in children's development. Studies showed that cocurricular activities benefit children and promote teamwork, self-

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[35] Ministry of Health, "Soalan Lazim (FAQ): Berkaitan Pengurusan Pembukaan Semula Sekolah Kementerian Pendidikan Malaysia dalam Fasa Pelan Pemulihan Negara (PPN)," accessed October 19, 2021. https://www.moe.gov.my/muat-turun/lain-lain/soalan-lazim-faq/4644-soalan-lazim-faq-pembukaan-semula-sekolah-3-0/file.

[36] Kementerian Pendidikan Malaysia, *Manual Pengoperasian*, 1.

[37] Ibid., 1.

[38] Mohd Razali Abd Samad, Zanaton Hj Ihsan, and Fariza Khalid, "The Use of Mobile Learning in Teaching and Learning Session During the Covid-19 Pandemic in Malaysia, "*Journal of Contemporary Social Science and Educational Studies* 1, no. 2 (2021): 47. http://jocss.com/index.php/multidiscipline/article/view/52.

[39] Ibid., 50.

[40]Bernama, "Reopening of Schools: Parents Can Choose Not to Send Children to School," *Astro Awani*, September 12, 2021. https://www.astroawani.com/berita-malaysia/reopening-schools-parents-can-choose-not-send-children-school-radzi-319377.

discipline, self-confidence, and solving challenging issues.[41] Additionally, studies found that

students who participated in cocurricular activities demonstrated more outstanding academic

achievement than students who did not participate in cocurricular activities.[42, 43] Moreover,

cocurricular activities, which include leadership opportunities or skills, facilitate students'

employability in the future.[44]

The Impact of COVID-19 in Malaysia

The pandemic impacted people around the globe in one way or another, and Malaysia

was one of the countries affected by the pandemic. Many people lost their jobs and some

attempted suicide. Implementing different phases to control the movement and surge in

COVID-19 imposed a psychological impact on Malaysian families and children's education.

In addition, the pandemic influenced the behavioral and emotional state of parents.[45]

Similarly, children experienced depression, stress, and anxiety when the Malaysian

government implemented movement control.[46, 47] Movement control also increased the

presence of negative emotions, decreased happiness levels, and disrupted the work-life

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[41] Arthur G. Streb, "A Study of the Association Between High School Student Participation in Co-Curricular Activities and Academic Achievement" (PhD diss., University of Missouri-St Louis, 2009), 39.

[42] Ibid., 39.

[43] Shaikh Rezwan Rahman et al., "Effects of Co-Curricular Activities on Student's Academic Performance by Machine Learning," *Current Research in Behavioral Sciences* 2, no. 100057 (2021): 3.

[44] Khaled Karim, "Role of Co-Curricular Activities (CCAs) in Academic Success and Increasing Graduate Employability," *International Journal of Learning and Development* 11, no. 1 (2021): 121. https://doi.org/10.5296/ijld.vllil.18300

[45] Zarina Thasneem Zainudeen et al., "Psychosocial Impact of COVID-19 Pandemic on Malaysian Families: A Cross-Sectional Study," *BML Open* 11, no. e:050523 (2021): 1. https://doi.org/10.1136/bmjopen-2021-05052

[46] Ibid., 1.

[47] Wong Li Ping et al., "Escalating Progression of Mental Health Disorders During the COVID-19 Pandemic: Evidence from a Nationwide Survey," *PLoS ONE* 16, no. 3 (2021): 1. https://doi.org/10.1371/journal.pone.024891.

balance of university students.[48] The government implemented movement control to curb the

virus.[49] However, the implementation harmed the mental health of children and adolescents.[50]

Support for Music Education

Engaging in music is beneficial to good health and well-being. Beck et al. proposed

that music may reduce stress and stimulate positive feelings, including joy, relaxation, and

empowerment.[51] Therefore, offering both extracurricular and cocurricular activities to

students is crucial. As Fares et al. suggested, focusing on extracurricular music activities such

as playing an instrument, being in a choir or a band, or listening to music may reduce stress

and burnout.[52] When social interactions are limited, cocurricular activities may play essential

roles in decreasing stress and improving mental health. Rathore, Chaudhry, and Azad found

that cocurricular activities help students achieve better exam scores and improve class

attendance.[53] Another study revealed that students demonstrated reduced stress levels and

anxiety when they performed music in a band or orchestra than when they did not participate

in a band or orchestra.[54] A related study by Harris reported that music positively affects

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[48] Wan Mohd Azam Wan Mohd Yunus et al., "The Unprecedented Movement Control Order (Lockdown) and Factors Associated with the Negative Emotional Symptoms, Happiness, and Work-Life Balance of Malaysian University Students During the Coronavirus Disease (COVID-19) Pandemic," *Frontiers in Psychiatry* 11, no. 566221 (2021): 2.

[49] Ibid., 2.

[50] Ibid., 2.

[51] Robert J. Beck et al., "Supporting the Health of College Solo Singer: The Relationship of Positive Emotions and Stress to Changes in Salivary IgA and Cortisol during Singing," *Journal for Learning Through the Arts* 2, no. 1 (2006): 9-13. http://dx.doi.org/10.21977/D921100.

[52] Jawad Fares et al., "Extra-curricular Activities Associated with Stress and Burnout in Preclinical Medical Students," *Journal of Epidemiology and Global Health* 6, no. 3 (2016): 184. http://dx.doi.org/10.1016/j.jegh.2015.10.0.

[53] Kashif Rathore, Abdul Qayyum Chaudhry, and Muhammad Azad, "Relationship between Co-Curricular Activities and Exam Performance: Mediating Role of Attendance," *Bulletin of Education and Research* 40, no. 1 (2018): 192.

[54] Casey Knell, "Reducing Student Stress and Anxiety in High School Through Performance in Band and Orchestra" (PhD diss., Goucher College, 2021), 2.

patients with depression.[55] These findings support the need for cocurricular music activities, even when participation is online.

The Impact of COVID-19 on Band Instruction

Following government instructions to disallow in-person cocurricular activities, band directors in Malaysia explored engaging remotely with students instead of meeting in person as before the pandemic. However, band directors found both advantages and disadvantages of leading band instruction online. The teaching of the band was not the same as before the pandemic. The sudden switch of teaching methods increased band directors' workloads. For example, band directors had to deliver musical instruments to their students' houses due to movement control orders.

Furthermore, band directors had to find new teaching methods and approaches to support students remotely.[56] Schools required band directors to create materials for online instruction, manage time, be flexible to the new situation, and deal with technology issues.[57] Nevertheless, lessons for the online band had to be engaging to foster optimal student learning and promote high standards in band instruction.[58]

Statement of the Problem

Current methods of remote band instruction do not fully meet students' needs. Consequently, students do not have a sense of belonging to the band as before the pandemic. In addition, the content and delivery of music classes make distanced learning difficult

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[55] Lauren Julius Harris, "Does Music Matter? A Look at the Issues and the Evidence," *Developmental Neuropsychology* 44, no. 1 (2019): 125.

[56] Phillip M. Hash, "Remote Learning in School Bands during the COVID-19 Shutdown," *Journal of Research in Music Education* 68, no. 4 (2021): 381.

[57] Lotter, "The Music Classroom in the Digital Age," 28-29.

[58] Leon R. de Bruin, "Instrumental Music Educators in a COVID Landscape: A Reassertion of Relationality and Connection in Teaching Practice," *Frontiers in Psychology* 11, no. 624717 (2021): 1. https://doi.org/10.3389/fpsyg.2020. 624717.

because music is mainly skilled-based and performance-focused and music ensemble instruction is most effective when making music together as a group.[59] Furthermore, materials for remote teaching and learning are limited. Therefore, this study explored the effectiveness of an online CMP program to assist in developing remote online methods of band instruction.

Statement of the Purpose

This quantitative study aimed to examine the impact of the CMP program on senior band students ($N = 45$) of an international school band during COVID-19. Data were collected in two phases using Google forms. Participants completed the survey for phase 1 before implementing the CMP program and completed the survey for phase 2 after participating in the CMP program. Survey instruments designed for the study measured students' attitudes and engagement levels before and after the CMP program. The Wilcoxon signed-rank test compared scores before and after implementing the CMP program. In addition, the Pearson correlation was used to compare the level of linear association between variables.

Significance of the Study

The findings of this study may assist the development of new methods for band instruction, improve remote instruction, and contribute to related literature. As of November 4, 2021, no literature existed to describe the effectiveness of a CMP program conducted remotely. Therefore, this research may be crucial to determining the effectiveness of CMP learning across different contexts. Moreover, band directors may acquire practical online teaching skills to encourage the musical growth of band students utilizing a remote platform. Continued online application of the CMP program may serve as a practical option for band

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[59] Ryan D. Shaw and Whitney Mayo, "Music Education and Distance Learning during COVID-19: A survey," *Arts Education Policy Review* (2021): 2. https://doi.org/10.1080/10632913.2021.1931597.

directors after the pandemic. Incorporating the CMP approach into band instruction online may improve remote participation, engagement, attitude, and musicianship. Furthermore, utilizing CMP in remote instruction may encourage and motivate students to continue band programs.

Research Questions

The following research questions guided this study:

RQ1:   Does using an online CMP program significantly affect band students' levels of attitude towards online instruction?

RQ2:   Does using an online CMP program significantly affect band students' levels of musical engagement during band instruction?

RQ3:   Do significant correlations exist between band students' attitudes towards online instruction and engagement during band instruction?

Definition of Terms

Attitude – General impressions about the efficacy, practicality, potential for personal benefit, or amount of work required for online instruction. Attitudes can be positive or negative.[60]

Music Engagement – The level of active participation in music activities as measured by the frequency and regularity of participation.[61]

Psychomotor Domain – Different physical abilities to accomplish a task, perform a movement, or demonstrate skills.[62]

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[60] William D. Hooper, "The Attitudes of New York State Public High School Teachers towards Online Instruction" (PhD diss., State University at Albany, State University of New York, 2021), 2.

[61] Chin TanChyuan and Nikki S. Rickard, "Emotion Regulation Strategy Mediates Both Positive and Negative Relationships Between Music Uses and Well-Being," *Society for Education, Music, and Psychology Research* 42, no. 5 (2013): 693.

[62] The University of Waterloo, "Bloom's Taxonomy," accessed October 3, 2021. https://uwaterloo.ca/centre-for-teaching-excellence/teaching-resources/teaching-tips/planning-courses-and-assignments/course-design/blooms-taxonomy.

Cognitive Domain – Demonstrated by intellectual skills such as critical thinking, problem-solving, and creating a knowledge base.[63]

Affective Domain – Focuses on learners' attitudes, values, interests, and appreciation.

Summary

This study aimed to examine the impact of the CMP program on senior band students of an international school band during COVID-19. The COVID-19 pandemic spread quickly and ignited the attention of music educators globally. Thus, the pandemic limited music instruction options and forced music educators to teach music online. Online instruction was the only platform for students and teachers to engage and continue teaching and learning in music. Band instructors may consider and apply the findings and implications of this study, even in the face of new pandemics or other challenges. Utilizing innovative approaches online may encourage and motivate students to participate and continue in band programs. In addition, online instruction may benefit stakeholders in situations like the COVID-19 pandemic and provide a substantial and positive impact on students' musical growth.

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[63] University of Waterloo, "Bloom's Taxonomy."

CHAPTER TWO: LITERATURE REVIEW

Introduction

The purpose of this study was to explore the impact of a CMP program on an international school band during COVID-19. To address the purpose and research questions of the study, the researcher reviewed examples of (a) traditional band instruction as well as CMP band instruction to compare approaches, (b) the supportive evidence for music education, (c) student learning attitude and engagement, (d) online instruction during COVID-19, and (e) technology in music instruction.

Band Curriculum

Traditional Band Instruction

Using an appropriate curriculum for a beginning band is crucial because it may impact the rest of the students' journeys in the band program.[64] To explore, Fiasco studied five significant areas that beginning band students must develop: rhythm, embouchure, instrument assembly and care, tone production, and creativity.[65] Traditional band methods focus mainly on music reading and literacy where students perform following written notes on pages.[66] However, newer methods of instruction incorporate improvisation instruction into the music education classrooms. In addition, traditional beginning band methodologies do not incorporate a sound-to-symbol approach or teach the instrument parts to new students in the classroom.[67]

In a related study, Gagne stated that the traditional beginning band curricula

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[64] Emily Fiasco, "Starting Off Right: A Beginning Band Curriculum Guide," (Master's thesis, Lindenwood University, 2020), 3.

[65] Ibid., 3.

[66] Elizabeth Henderson Dhillon, "Documenting Fifth-Grade Band Students' Experiences in A Kodály-Centered Beginning Band Curriculum," (Master's thesis, Jason Madison University, 2018), xii.

[67] Ibid., xii.

emphasized learning by reading music on the page.[68] He encouraged band directors to identify suitable band arrangements to incorporate student improvisation and select sections of a composition for student improvisation.[69] He also encouraged teachers to compose inserts for arrangements that maintain the musical qualities of the piece.[70] Ahn found teachers were the main factors influencing student interest in improvisation and passion, whereas teaching improvisation contributes to teacher effectiveness.[71] However, band directors faced challenges implementing improvisation activities into the traditional band curriculum because of insufficient time. Also, improvisation instruction frustrated band students because students lacked improvisation experience.[72] In another study, Moyer explored the benefits of vocal activities with beginning band students and how their perspectives changed throughout instruction. She found that it is essential to integrate singing into the band class. Integrating singing in class could help students improve musical skills, engage with their peers, and create beautiful music to build a solid band program.[73]

Traditional band instruction became more innovative and engaging during the twenty-first century. As a result, educators employed a more assertive learner-centered approach in band instruction than the previous teacher-centered approach.[74] Incorporating informal learning provided more significant learning benefits than traditional band instruction

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[68] Christopher R. Gagne, "Improvisational Resource for the Middle School Music Educator" (PhD diss., University of Miami, 2014), 89.

[69] Ibid., 149.

[70] Ibid., 149.

[71] Eugene Ahn, "Investigating an Improvisation Curriculum for Middle School Instrumental Ensembles: A Teacher Action Research Project" (Master's thesis, Azusa Pacific University, 2018), 74.

[72] Ibid., 74-75.

[73] Sarah Jane Moyer, "Singing in the Beginning Band Classroom" (Master's thesis, James Madison University, 2020), 59.

[74] Kenneth George Goff, "An Investigation of Learner-Centered Instruction and Teacher Centered Instruction in a High School Wind Band Class," (PhD diss., College of Music, 2016), viii.

methods. Jones suggested that informal learning complemented traditional band instruction.[75]

Her study showed that students improved in listening skills, performance technique,

understanding of music theory, music notation skills, and overall musical literacy after

students experienced informal learning.[76] In a related study, Holly examined how a modified

Suzuki method incorporating popular music could enhance beginner trumpet

instrumentalists' development. He found that essential elements were lacking in existing

beginner method books. For example, key signatures and time signatures in popular music

were missing in the beginner method books.[77] Other missing elements involved pitch, rhythm,

call-and-response, and sound-before-sight activities.[78] Another study by Wiernusz proposed

that music educators should adapt and evolve their music instruction and curricular

organization to meet instrumental students' needs.[79] The study showed an instrumental music

teacher could stimulate instrumental music instruction and innovation in teaching band to

motivate students.[80]

Music teachers should include sight-reading and aural-skills training in the beginning

band curriculum. Kohl proposed that students improve sight-reading in the beginning band by

incorporating aural-skills training in instruction.[81] Also, aural skills could help students

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[75] Sara K. Jones, "An Exploration of Band Students' Experiences with Informal Learning" (PhD diss., Northwestern University, 2014), 77.

[76] Ibid., 71-73.

[77] Brendan Christopher Holly, "A Contemporary, Modified Suzuki Curriculum for the Beginning Trumpet Player" (PhD diss., Liberty University, 2021), 84.

[78] Ibid., 85.

[79] John Tyler Wiernusz, "An Instrumental Music Teacher's Perception of an Expanded Instrumental Music Curriculum," (Master's thesis, Michigan State University, 2019), iii.

[80] Ibid., 103-121.

[81] Joshua Earl Kohl, "Improving Sight-Reading Through Beginning Band Instruction" (Master's thesis, Liberty University, 2021), 43.

internalize understanding and memory of what they have heard previously.[82] Gramm

concluded that focusing on aural skills, improvisation activities, and planning engaging

projects allowed students to gain creativity and the ability to express their musical ideas.[83] On

the contrary, Quinnelly explored the outlines and standards for music education and specific

needs for a beginning percussion curriculum based on the National Core Music Standards. He

developed a daily lesson plan and year-long curricular schedule based on the principles found

in the study.[84] He suggested teachers use the curriculum creatively for effective lesson plans

and year-long curricular schedules.[85]

In the same study, Gramm also discovered that peer mentoring provides a diversified

instructional method, enhances socializing, and develops leadership skills in modern band

settings, which benefits band directors.[86] However, if band directors are interested in

incorporating informal learning tactics, they must undergo proper training to get impactful

results.[87] Jones found that students who attended formalized band experiences were

uncomfortable making decisions because they were not used to collaborating and taking

ownership of their learning.[88]

On the contrary, Harris found that teaching music theory in the traditional wind band

rehearsal improved ensemble performance with careful planning and preparation of music

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[82] Kohl, "Improving Sight-Reading," 43.

[83] Warren Michael Gramm, "Peer Mentoring in Modern Band" (PhD diss., Boston University, 2021), 101.

[84] Joseph Allen Quinnelly, "A Beginning Percussion Curriculum Based on the National Core Music Standards," (PhD diss., The University of Mississippi, 2017), iii.

[85] Ibid., iii.

[86] Ibid., 275.

[87] Ibid., 275.

[88] Jones, "An Exploration of Band Students' Experiences," 184.

theory activities.[89] In a related study, Brandon observed differences and commonalities in the

planning and preparation strategies of novice, experienced, and veteran teachers. He found

that different teachers (novice, experienced, and veteran) planned instructional and teaching

strategies differently.[90] The study also found that veteran directors are more versatile in

planning teaching strategies for student needs.[91] However, all three groups had common

factors of assessment and guided practice in lesson plans.[92] Finally, Worthy identified

common characteristics among expert teachers in beginning band settings. The study

observed that teachers were proactive in managing student behavior, emphasizing tone

production and pitch accuracy, and providing technical instruction on each instrument and

positive and negative music models.[93]

Culp and Roberts argued that curricular decisions positively affect students' long-term

experiences while helping teachers achieve professional satisfaction.[94] For example, an

effective curriculum includes using technology in the classroom; offering non-performance-

based opportunities such as songwriting, small group instruction, and experimenting with and

refining lesson plans; or thoughtfully incorporating repertoires from many cultures and

genres.[95] Sweet discussed the importance of facilitating student-centered middle school choir

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[89] Eric Lynn Harris, "Teaching Music Theory in the Traditional Wind Band Rehearsal: A Rational, Survey of Materials, and Recommendations" (PhD diss., The University of Southern Mississippi, 2006), 419.

[90] Joshua David Brandon, "Lesson Planning and Teaching Behaviors in the Beginning Band Classroom" (PhD diss., University of Georgia, 2017), 44.

[91] Ibid., 44.

[92] Ibid., 43.

[93] Michael D. Worthy and B. Lane Thompson, "Observation and Analysis of Expert Teaching in Beginning Band," *Bulletin of the Council for Research in Music Education,* no. 180 (2009): 39. https://www.jstor.org/stable/40319318.

[94] Mara E. Culp and Rachel Roberts, "Music Teaching and Learning during COVID-19 and Beyond," *National Association for Music Education*, December 2020, accessed June 2, 2020. https://nafme.org/music-teaching-learning-during-covid-19-beyond/.

[95] Culp and Roberts, "Music Teaching and Learning during COVID-19 and Beyond."

classes based on democratic classroom learning principles. For example, democratic learning includes cultivating a music classroom climate, creating a safe place for the students, and establishing the framework for successful music classes.[96] The author also stated that demonstrating a sense of humor in the band class is crucial to connect with the students.

CMP Band Instruction

The CMP model emerged as music educators exchanged ideas and opinions based on their experiences. The CMP model provided a framework for teachers to develop "a program of instruction that emphasizes the interdependence of musical knowledge and musical performance."[97] The CMP model framework incorporates performing, improvising, composing, transcribing, arranging, conducting, rehearsing, visual analysis, and aural skills.[98] The CMP framework consists of a five-point planning model, including music selection, analysis, outcomes, strategies, and assessment.[99]

According to Stewart, CMP training allows students to express themselves through composition and enhance overall student learning.[100] He also speculated that the CMP program might positively impact and facilitate school ensembles' musical understanding and that band directors may incorporate the CMP program in band rehearsals. Stewart concluded that the most salient feature of CMP is the heart of the music, which enables teachers/conductors to connect the repertoire to affective qualities within the music, such as

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[96] Bridget Sweet, *Growing Musicians: Teaching Music in Middle School and Beyond* (New York: Oxford University Press, 2016), 44.

[97] Wisconsin Music Educators Association, "Comprehensive Musicianship through Performance," accessed June 3, 2021. https://wmeamusic.org/cmp/.

[98] Ibid.

[99] Patricia O'Toole, *Shaping Sound Musician* (Chicago: GIA Publications, 2003), xi-xiii.

[100] John Robert Stewart, "Comprehensive Musicianship through Performance in the High School Band: A Case Study," (PhD diss., The University of Minnesota, August 2013), iii.

exploring the significance of the phrase.[101] Discovering the heart of the selected piece allows

students to analyze the affective component of the piece instead of purely technical aspects.[102]

The study by Kerzmann has similarities with Sindberg. Both results showed that students

were more expressive and able to perform music with emotion when taught using the CMP

instructional program. Thus, CMP could help students with music theory and music history

and understanding the heart of a piece.[103] Additionally, Standifer recommended incorporating

CMP and multicultural music education into the music curriculum.[104]

Sindberg remarked that the CMP model allows the band director to use creativity,

passion, and vision and develop students' musical experiences.[105] Another finding showed that

teachers who incorporated CMP into instruction could positively impact school ensembles.[106]

In addition, CMP could help students and teachers relate music to their lived experiences.[107]

Teachers who employ CMP teaching in the classroom could help improve student

performance in musical ensembles.[108] In addition, the students could learn to analyze,

compare, and evaluate the music they perform.[109] Sindberg concluded that the ultimate goal

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[101] Stewart, "Comprehensive Musicianship through Performance," 20.

[102] Laura K. Sindberg, *Just Good Teaching* (Maryland: Rowman & Littlefield Publishers, 2012), 12.

[103] O. Lindsey Kerzmann, "Comprehensive Musicianship Through Performance in the High School Choral Classroom" (Master's thesis, Minot State University, 2017), 36.

[104] James A. Standifer, "Comprehensive Musicianship: A Multicultural Perspective- Looking Back to the Future," *Visions of Research in Music Education* 16, no. 21 (2021): 4.

[105] Sindberg, *Just Good Teaching*, 18.

[106] Laura K. Sindberg, "Elements of a Successful Professional Learning Community for Music Teachers using Comprehensive Musicianship Through Performance," *National Association for Music Education* 64, no. 2 (2016): 202. https://doi.org/10.1177/002242941664894

[107] Ibid., 216.

[108] Laura K. Sindberg, "Comprehensive Musicianship through Performance (CMP) in the Lived Experience of Students" (PhD diss., Northwestern University, 2006), 335.

[109] Ibid., 335.

for CMP is to allow students to experience and understand music in various ways.[110]

However, teachers struggled with issues of balancing CMP due to performance expectations

and time constraints.[111]

A related study by Berg and Sindberg found factors discouraging teachers from

incorporating CMP into their classrooms, such as insufficient time for CMP activities.

Teachers had to focus on weaknesses in students' musical foundations. Therefore, teachers

allotted additional time for technical skill and musical performance developments and had no

time for CMP activities.[112] In addition, lack of cooperation from mentor teachers also

discouraged teachers from implementing the CMP program.[113] A study by Coy argued that

band directors would have ample time to provide musical performances if the band program

continued to integrate comprehensive instruction throughout middle and high school. Also,

band directors achieved a musical understanding of their students by employing a solid

foundation of the CMP model.[114]

<div align="center">Support for Music Education</div>

Parents supported online music classes as the number of COVID-19 cases increased.

Salvador et al. found that parents prefer online classes because they want to continue the

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[110] Laura K. Sindberg, "The Evolution of Comprehensive Musicianship through Performance (CMP)- A Model for Teaching Performing with Understanding in the Ensemble Setting," *Contributions to Music Education* 36, no. 1 (2009): 38.

[111] Sindberg, "Comprehensive Musicianship through Performance (CMP) in the Lived Experience of Students," 335.

[112] Margaret H. Berg and Laura K. Sindberg, "Supports for and Constraints on Comprehensive Musicianship Through Performance-Based Student Teaching," *Bulletin of the Council for Research in Music Education,* no. 201 (2014): 67.

[113] Ibid., 67.

[114] Christopher Coy, "The Use of Comprehensive Musicianship Instruction by a Middle School Band Director: A Case Study" (Master's thesis, Bowling Green State University, December 2012), 94.

music program and feel it is safer to stay online than in person due to the pandemic.[115]

Standifer commented that some schools' and institutions' music divisions supported music

education in inner-city schools. These music departments prepared CMP proposals to fund

and incorporate the new curricula in music learning in urban schools.[116] A study by Grunwald

Associates showed that teachers and parents strongly supported music education and

requested music education to be one of the subjects in middle school.[117] Rajan found that

parents, community members, and specialists play a vital role in creating and sustaining a

music program.[118]

Glaser found that family members who had played instruments influenced students'

decisions to enroll in their initial year of band.[119] Her study demonstrated that students who

continued their enrollment in band or orchestra after the first year of instruction had received

support from parents or instrumental music teachers.[120] On the contrary, some factors showed

insufficient support for music education. Music education has often been a low priority in the

education system. Prioritization may be due to limited institutional support and the public's

limited perspective of music education. Even though there is a blueprint to support music

education in New York, schools have not implemented the plan into their curricula because it

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[115] Karen Salvador, Erika J. Knapp, and Whitney Mayo, "Reflecting on the 'Community' in Community Music School After a Transition to All-Online Instruction," *Music Education Research* 23, no. 2 (2021): 5. https://doi.org/10.1080/ 14613808.2021.1905623

[116] Standifer, "Comprehensive Musicianship," 3.

[117] National Association of Music Merchant, "Striking A Chord: The Public's Hopes and Beliefs for K-12 Music Education in the United States: 2015," accessed Feb 16, 2022. https://www.nammfoundation.org/ educator-resources/striking-chord-publics-hopes-and-beliefs-k-12-education-united-states-2015.

[118] Rekha S. Rajan, "Music Education in Montessori Schools: An Exploratory Study of School Directors' Perceptions in the United States," *International Journal of Music Education* 35, no. 2 (2017): 236.

[119] Emily A. Glaser, "An Exploration of Enrollment and Retention Trends of Beginning Band and Orchestra Students in the First Year of Instruction" (Master's thesis, University of Kansas, 2012), 44.

[120] Ibid., iii.

is not compulsory.[121] Thus, the principals have opted to choose the curricula that suits the school's direction. There is also a lack of guidance for teachers to implement the proposed blueprint.[122]

In a related study, Kerzmann agreed that schools did not support music as a core subject. Thus, a community of ministers and church pastors created singing schools to encourage music education.[123] Pacini claimed music education declined due to insufficient funds allocated for the music department in schools.[124] She also noted that the federal government had approved funding for the No Child Left Behind Act (NCLB). However, the government was unable to allocate funds for music.[125] The government drifted from the NCLB and implemented the Every Student Succeeds Act (ESSA) in August 2016. ESSA emphasized providing a well-rounded education. Under this ESSA policy, many states began to incorporate music education into their curricular plans. However, Missouri failed to implement ESSA and chose to focus on subjects considered to be academic instead of supporting music education.[126]

Rajan described basic guidelines for writing grants and pursuing funding to support music education. She offered guidelines for grant writing, methods of searching for granting agencies, and composing grant proposals. She suggested classroom teachers and university

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[121] YoungEun Kim, "The Equal Right to Sing: The American Zeitgesit and its Implications for Music Education" (Master's thesis, City University of New York, 2019), 47.

[122] Ibid., 47.

[123] Kerzmann, "Comprehensive Musicianship," 5.

[124] Doreen Pacini, "Effects of Music Education on the Academic Achievement of Elementary School Students" (Master's thesis, California State University, Monterey Bay, 2019), 4.

[125] Ibid., 9.

[126] Laura Jarasek, "The Every Student Succeeds Act and Its Impact on Music Education," *SLU Law Journal Online*, no. 38 (2017). https://scholarship.law.slu.edu/lawjournalonline/38/.

faculty collaborate in grant writing.[127] Another study by Rajan revealed that school

administrators supported music programs. However, budget and time restrictions limited the

effectiveness of music programs.[128] Similarly, Lamont et al. claimed governing agencies do

not support arts education.[129]

Internationally, countries support music education in different ways. Heimonen found

that Nordic countries, including Finland, support music education based on instrumental

education goals, including producing music talents in the music field.[130] Hedgecoth and Major

explored available support for music education in three school districts in the United States

after a recession. Their findings showed schools had less support for music education after

the recession. Thus, they encouraged organizations and stakeholders to show support,

especially when implementing changes in music education.[131]

<div align="center">Student Learning</div>

A good attitude and high engagement level are crucial in student learning.

Subsequently, a good attitude could facilitate and empower students' learning. For example,

Prior et al. commented on Sadik and Reisman's study. Low performance is usually related to

a poor attitude.[132] Similarly, a high engagement level also facilitates student learning,

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[127] Rekha S. Rajan, "Funding Music: Guidelines for Grant Writing in the Music Classroom," *General Music Today* 30, no. 1 (2016): 30.

[128] Rajan, "Music Education in Montessori Schools," 227.

[129] Alexander Lamont et al., "Young People's Music In and Out of School," *British Journal of Music Education* 20, no. 3 (2003): 233. https://doi.org/10.1017/S0265051703005412.

[130] Marja Heimonen, "Justifying the Right to Music Education," *Philosophy of Music Education Review* 14, no. 2 (2006): 127.

[131] David McKinley Hedgecoth and Marci Major, "Revisioning and Reinstating: Music Education After the Great Recession," *Arts Education Policy Review* 120, no. 4 (2019): 204. https://doi.org/10.1080/10632913.2018.1468838.

[132] Daniel D. Prior et al., "Attitude, Digital Literacy and Self Efficacy: Flow- on Effects for Online Learning Behavior," *Internet and Higher Education*, no. 29 (2016): 92. http://dx.doi.org/10.1016/j.iheduc.2.

especially when the students achieve "flow." According to Mihaly Csikszentmihalyi, a person achieves flow when a task is intrinsically motivated and enjoyable.[133] Therefore, applying flow theory may enhance students' learning when used as a conceptual framework to study activities and contexts.[134]

Attitude Towards Music and Online Learning/Instruction

Parents' involvement in band events and activities may affect students' attitudes related to band participation. Similarly, teachers' behaviors and attitudes in an online or in-person setting will also affect students' attitudes and performance. Pitts et al. showed that teachers and parents who foster a learning environment and encourage musical learning help develop positive student attitudes.[135] Glaser reported that family members who played instruments in the past were likely to influence and motivate students to join a band class and engage in instrumental learning.[136] Further study by Gibson found that students who felt supported and encouraged by parents, teachers, and the community showed positive attitudes towards music and band.[137] A study by Venter also showed that parents and teachers strongly influenced students' musical learning.[138] She also found that students who chose music valued music classes more than other subjects offered as electives.[139]

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[133] Casey J. Clementson, "A Mixed Methods Investigation of Flow Experience in the Middle School Instrumental Music Classroom," *Research Studies in Music Education* 41, no. 1 (2018): 44.

[134] Ibid., 44.

[135] Stephanie E. Pitts, Jane W. Davidson, and Gary E. McPherson, "Models of Success and Failure in Instrumental Learning: Case Studies of Young Players in the First 20 Months of Learning," *Bulletin of the Council for Research in Music Education,* no. 146 (2000): 66.

[136] Glaser, "An Exploration of Enrollment and Retention Trends," iii.

[137] Adrian T. Gibson, "Students' Perception of High School Band Programs, Their Marching Bands, and Factors that Lead to Intended Enrollment in These Ensembles" (PhD diss., Georgia State University, 2016), 27-28.

[138] Lauren Joan Venter, "Learners' Motivation to Choose Music as an Elective in High School," (Master's thesis, University of Pretoria, 2019), ii.

[139] Ibid., ii.

A related study by MacIntyre et al. showed that teachers influenced children's attitudes towards music.[140] Teachers should shape verbal instructions to encourage students and provide feedback during instruction and performance.[141] According to MacIntyre et al., students with positive attitudes towards teachers might have a strong sense of integrity towards music and among each other.[142] Howard agreed with MacIntyre et al. that teachers influence students' attitudes. He found that teachers significantly impact student interest, engagement, productivity, and how students view success in class.[143] Therefore, teachers must create different teaching behaviors to enhance students' attitudes towards learning.

Additionally, Culver suggested that teachers include more verbal instruction and encourage students to provide feedback while performing.[144] Finally, Pitts et al. concluded that parent and teacher support was crucial in students' progress. The authors felt this support encouraged effective practice focusing on quality rather than quantity.[145]

Teachers may use specific teaching methods to assist students in music learning, such as functional music pedagogy (FMP). FMP is a music pedagogy concept developed by Elly Bašić, which emphasizes the development of a student's personality through music.[146] Improvisation is one of the main components of FMP teaching. This component is similar to

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[140] Peter D. MacIntyre, Gillian K. Potter, and Jillian N. Burns, "The Socio-Educational Model of Music Motivation," *Journal of Research in Music Education* 60, no. 2 (2012): 131.

[141] Lauren Elizabeth Culver, "A Comparative Analysis of Conductor Behavior and Time Use in High School and Collegiate Orchestra Rehearsals" (Master's thesis, University of Oregon, 2018): 3.

[142] MacIntyre, Potter, and Burns, "The Socio-Educational Model," 139.

[143] Kevin Howard, "Motivating Factors Affecting the Recruitment and Retention of Suburban Middle School Band Students" (Master's thesis, Miligan University, Spring 2019), 56.

[144] Culver, "A Comparative Analysis of Conductor Behavior," 3.

[145] Pitts, Davidson, and McPherson, "Models of Success and Failure," abstract.

[146] Blazenka Baclija Susic and Marijana Zupanic Benic, "Different Teaching Methods in Music Education and Achievement Motivation" (paper presented at the 10th Annual International Conference of Education, Research and Innovation, Seville, Spain, November 16-18, 2017), 6743. https://www.researchgate.net/publication/321762597_different_teaching_methods_in_music_education_and_achievement_motivation.

CMP, which also emphasizes improvisation. Susic and Benic agreed that FMP teaching methods might positively impact motivation.[147]

A study by Menard found that students without previous music composition experience began instruction with a positive attitude towards composition.[148] She suggested that traditional ensemble teachers often employ composition activities in the classroom.[149] Westlund found that teachers who utilized a curriculum with multiculturalism and diverse music genres positively affected the attitudes of high school band students.[150] He concluded that students demonstrated greater interest, enjoyment, and motivation to learn more when the teachers employed music of other cultures in band instruction.[151]

Organizing events, including band competitions and trips, might influence students' attitudes. Gibson suggested that planning social functions and trips with the students may increase participation and positively impact attitudes.[152] The same study found that attribution, locus of control, and self-efficacy significantly shaped students' attitudes toward instrumental music ensembles.[153] These theories explain why students lose or retain their interest in instrumental music ensembles. On the contrary, Vaughan claimed some band directors used attitude as a main assessment component in the high school band.[154] He also

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[147] Blazenka Baclija Susic and Marijana Zupanic Benic, "Different Teaching Methods in Music Education and Achievement Motivation," 6750.

[148] Elizabeth A. Menard, "Music Composition in the High School Curriculum: A Multiple Case Study," *Journal of Research in Music Education* 63, no. 1 (2015): 127.

[149] Ibid., 130.

[150] Nathan Westlund, "Student Perceptions and Attitudes Regarding the Diversity of Music in their High School Band Classroom" (Master's thesis, Eastern Washington University, June 2016), 56-59.

[151] Ibid., 56-59.

[152] Gibson, "Students' Perception," 103.

[153] Gibson, "Students' Perception," 40.

[154] Charles J. Vaughan, "Assessment Practices of American Band Directors," in *The Oxford Handbook of Assessment Policy and Practice in Music Education*, ed. Timothy S. Brophy (New York: Oxford University Press, 2022), 15, accessed Feb 23, 2022.

noted that some observed citizenship, instrument or uniform care, leadership, state festival participation, and honor group participation to assess students' attitudes.[155] Similarly, Russell and Austin found that music teachers emphasized assessments based on attitudes such as in-class participation, responsibility, effort, and citizenship.[156] He encouraged music teachers to deemphasize attendance and attitude in determining student grades in music and instead consider standards-based curricula in formulating assessment criteria.[157]

A study by Goff determined that instructional styles impact students. Students who experienced a learner-centered instructional style could express opinions.[158] Teachers valued student comments, and students increased practice at home compared to practice when employing a teacher-centered instructional style.[159] However, he claimed the teacher-centered ensemble demonstrated colossal improvement in performance characteristics except for rhythm accuracy, where there was no difference in both styles.[160] A study by Mackworth-Young agreed that learner-centered instruction led to positive student attitudes in enjoyment, interest, motivation, and level of musical progress in piano instruction.[161] In a related study, Hurley found that students maintained a positive attitude towards orchestra and string classes due to influence from parents, general music teachers, classroom teachers, string teachers,

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[155] Vaughan, "Assessment Practices of American Band Directors," 16.

[156] Joshua A. Russell and James R. Austin, "Assessment Practices of Secondary Music Teachers," *Journal of Research in Music Education* 58, no. 1 (2010): 44.

[157] Ibid., 51.

[158] Goff, "An Investigation of Learner-Centered Instruction," 29.

[159] Ibid., viii and 29.

[160] Ibid., viii.

[161] Lucinda Mackworth-Young, "Pupil-Centered Learning in Piano Lessons: An Evaluated Action-Research Programme Focusing on the Psychology of the Individual," *Society for Research in Psychology of Music and Music Education*, no. 18 (1990): 73.

friends of students, friends of the family, and siblings.[162] However, students had limited time to practice for orchestra and string classes because of homework and sports activities.[163] Lowe concluded that instructors' and parents' attitudes significantly influenced students' attitudes towards music curricula.[164]

Cultivating Engagement in Music Classrooms

Students learn when they are actively engaged in learning.[165] Lotter indicated that low student engagement is due to low student motivation and a lack of robust instructional material.[166] A study by Johnson showed various pedagogies to teach music online. A practical approach was creating an interactive platform for social constructivist learning to engage students in online instruction.[167] de Bruin indicated that teachers play a crucial role in cultivating student engagement. de Bruin found that emotional support from teachers, positive interpersonal interactions between students and teachers, and allowing students to gain musical experiences during lessons were essential to cultivating engagement.[168] A study by Venter found that parents and teachers strongly influenced students to learn music. Hurley supported Venter's findings. Hurley observed that friends of the students, friends of the

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[162] C. Gregory Hurley, "Student Motivations for Beginning and Continuing/Discontinuing String Music Instruction," *Research in Social Psychology of Music II* 6, no. 1 (1995): 52. http://www-usr.rider.edu/~vrme/.

[163] Mackworth-Young, "Pupil-Centered Learning in Piano Lessons," 73.

[164] Glen Alan Lowe, "Eight Grade Perspectives: The Relationship Between Students' Attitudes Towards Math and Students' Attitudes Towards Music" (Ph.D. diss., Liberty University, 2016), 76.

[165] Scott Freeman et al., "Active Learning Increases Student Performance in Science, Engineering, and Mathematics," *PNAS* 111, no. 23 (2014): 8413, accessed March 3, 2022. https://doi.org/10.1073/pnas.1319030111.

[166] Lotter, "The Music Classroom in the Digital Age," ii.

[167] Carol Johnson, "Teaching Music Online: Changing Pedagogical Approach When Moving to the Online Environment," *London Review of Education* 15, no. 3 (2017): 452.

[168] de Bruin, "Instrumental Music Educators in a COVID Landscape," 9.

family, and siblings also influenced initial participation in music instruction.[169] He further

explored how these factors influenced the students' expectations and values of instrumental

music.[170]

Weiss examined the effect of instructional activities and teachers' behaviors on

adolescent student engagement and motivation during high school band classes based on

student and teacher perceptions. She asserted that adolescent students demonstrated positive

engagement when focused on assignments and receiving instructions relevant to their goals.[171]

Students accepted challenges while enjoying activities related to instruction.[172] In addition,

parents involved in their child's activities or who had a good rapport with teachers and

students were likely to increase their engagement level and encourage higher retention

rates.[173, 174]

Dodson suggested that employing conceptual teaching in band instruction might

increase students' engagement. However, the implementation may be daunting for teachers

unfamiliar with the methods. Dodson quoted Kosokski, "Conceptual teaching allows students

to explore who they are with their instruments. Students learn how to fail, what they fail at,

and how to succeed."[175] He commented that the ensemble's success depends on the band

instructor's mindset: influencing how students perform, think, and conceptualize musical

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[169] Hurley, "Student Motivations," 52.

[170] Ibid., 52.

[171] Lindsay Ann Weiss, "Beyond Boredom in the Bandroom: Examining Adolescent Student Engagement and Motivation during Secondary Band Classes," (PhD diss., Columbia University, 2015), abstract.

[172] Ibid., abstract.

[173] Glaser, "An Exploration of Enrollment and Retention Trends," 72.

[174] Howard, "Motivating Factors," 62-63.

[175] Keith Joseph Dodson, "Finding the Technique in the Music: Conceptual Teaching Strategies That Last" (PhD diss., Florida State University, 2020), 52.

ideas.[176] By incorporating conceptual teaching into the classroom, students' energy and

enthusiasm for quality performance would increase.[177] According to Dodson, teachers play

important roles in engaging students' learning. Teachers who provide an encouraging

environment foster student engagement and create ensemble members who understand

musical knowledge in depth.[178]

Band directors must create activities to engage students performing on instruments

and waiting to play parts in the ensemble.[179] According to Dodson, band directors must

engage students not playing during rehearsals to avoid external disturbances. Dodson also

suggested that band directors question students regarding music selections to gauge their

interest and assess the music performed during rehearsals.[180]

Bond and Russell suggested incorporating multicultural repertoires into classroom

teaching to increase student engagement.[181] Gaines referenced Manzo's study and suggested

that integrating technology into music education could promote engagement and strengthen

educational experiences for students.[182] A study by Kang also supported Manzo's study. She

determined that technology could promote engagement by exposing students to activities

using the iPad gadget.[183] Duncan proposed that instrumental music teachers use digital

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[176] Dodson, "Finding the Technique in the Music: Conceptual Teaching Strategies That Last," abstract, vii.

[177] Ibid., 52.

[178] Ibid., 51.

[179] Ibid., 43.

[180] Ibid., 43-44.

[181] Vanessa L. Bond and Joshua A. Russell, "Music Teacher Educator Perceptions of and Engagement with Culturally Responsive Education," *Bulletin of the Council for Research in Music Education,* no. 221 (2019): 14-15.

[182] Jason Michael Gaines, "Music Technology and the Conservatory Curriculum" (PhD diss., Columbia University, 2018), 2.

[183] Sammi Kang, "The Effect of Motivation on Students' Preference for Acoustic or iPad Instruments: Comparing Guitars and Gayageums" (PhD diss., University of Florida, 2016), 84.

learning platforms such as Google Classroom, Schoology, Blackboard, and Canvas to provide tangible ways to motivate students' learning and increase students' expectancy.[184]

Goodrich investigated peer mentoring in a music class and found it was a practical component in music education. Based on his findings, integrating peer mentoring in the curriculum could enhance student engagement, and students could have opportunities for ownership in the class.[185] According to Bromley, person-centered learning groups enjoyed positive teacher-student relationships, increased leadership abilities, developed problem-solving skills, improved musicianship skills, and demonstrated engagement and interest in the class.[186]

McFerran et al. investigated how tailored music programs could promote engagement in different school settings. The study identified four types of engagement, including individuals' engagement in learning, peer engagement, connections with varying community members, and community engagement. McFerran et al. employed various custom-made forms of engagement in the music program according to the needs and interests of the schools.[187] They suggested the degree of student engagement varied according to the program, activity, and participants. Effective music programs possessed forms of structure that could facilitate engagement among members.[188]

Howard revealed that many motivators influenced students to join, engage, or quit

[184] Andrew Duncan, "Factors Influencing Student Continuance in Instrumental Music Classes: A Quantitative Analysis" (Master's thesis, James Madison University, 2021), 39. https://commons.lib.jmu.edu/masters202029/122.

[185] Andrew Goodrich, "Peer Mentoring in an Extracurricular Music Class," *International Journal of Music Education* 39, no. 4 (2021): 420.

[186] Kristen R. Bromley, "Person-Centered Learning in a Collegiate Jazz Combo" (PhD diss., Indiana University, 2011), 9.

[187] Katrina Skewes McFerran, Alexander Hew Dale Crooke, and Lucy Bolger, "Promoting Engagement in School Through Tailored Music Programs," *International Journal of Education & the Arts* 18, no. 3 (2017): 2.

[188] Ibid., 17.

band classes. One motivator was participation in competitions to compare with other school bands classes.[189] Students were less motivated to compete with peers in daily instruction than with other bands at contests and festivals.[190] Howard noted that sports, other school organizations, and school curricula affected band program retention.[191] Additionally, Prior et al. found that self-efficacy could positively influence student engagement with peers in online activities.[192] The authors noticed that students with high self-efficacy encouraged peer engagement. Information technology could also improve students' attitudes and thus enhance self-efficacy in learning.[193]

<div align="center">Online Instruction</div>

Online Instruction During COVID-19

Students learn virtually in online instruction.[194] Due to the pandemic that began in December 2019, online learning has become a global platform for education. This pandemic interrupted the world's education system and caused many issues for teachers, students, and parents. Researchers have explored various remote methods of instruction to assist teachers in higher education. For example, Kim explored how teachers practiced early childhood instruction online by interacting with students, allowing students to express thoughts, using online communication tools, and promoting children's growth and development.[195]

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[189] Howard, "Motivating Factors," 57.

[190] Ibid., 36.

[191] Howard, "Motivating Factors," abstract, 2.

[192] Prior et al., "Attitude, Digital Literacy, and Self-efficacy," 93, 96.

[193] Ibid., 95.

[194] Christopher Kurt, "Choral Music Educator Perceptions and Modifications in the Choral Classroom During the 2020-2021 COVID-19 Pandemic: A Survey" (Master's thesis, University of Kansas, 2021), 6.

[195] Jinyoung Kim, "Learning and Teaching Online During COVID-19: Experiences of Student Teachers in an Early Childhood Education Practicum," *International Journal of Early Childhood*, no. 52 (2020): 156. https://doi.org/10.1007/s13158-020-00272-6.

Peer mentoring is an effective tool for face-to-face or online instruction. According to Goodrich, online peer-mentoring could facilitate learning as students hold accountability for creating knowledge and engaging in social interactions with peers.[196] Teachers also play an essential role in online instruction. Smith posited that the online instructor is crucial in promoting a healthy learning environment in the online class[197] Further, social interaction during online classes is vital to keep students connected. Hash suggested teachers incorporate social interactions into remote learning to maintain and sustain the school music program during the pandemic.[198]

Issues with Remote Learning During COVID-19

Students encountered several issues in learning during COVID-19. Teachers could not employ regular classroom instruction, and students had to participate in classes online. Robinson noted threats experienced by band students during the pandemic.[199] Some students could not practice because they could not access the instruments during school closures.[200] Daubney and Martin supported Robinson's view. Students had difficulty accessing instruments, technologies, instructional support, and learning spaces.[201]

Remote instruction was often ineffective due to a lack of training and unpreparedness.[202] However, studies showed that teaching bands remotely exposed directors

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[196] Goodrich, "Online Peer Mentoring and Remote Learning," 266.

[197] David Smith, "Online Education and the Pandemic: A Narrative of the Experiences of First-Time Online Instructors During the Spring 2020 Semester" (PhD diss., East Tennessee State University, 2021), 141.

[198] Hash, "Remote Learning in School Bands," 392.

[199] MJ Robinson, "Band in the Time of Pandemic," *National Association for Music Education*, July 14, 2020, accessed June 2, 2021. https://nafme.org/band-time-pandemic/.

[200] Robinson, "Band in the Time of Pandemic."

[201] Alison Daubney and Fautley Martin, "Editorial Research: Music Education in a Time of Pandemic," *British Journal of Music Education* 37, no. 2 (2020): 109. https://doi.org/10.1017/S0265051720000133

[202] Lotter, "The Music Classroom in the Digital Age," 27.

to technology resources such as SmartMusic, Sight Reading Factory, Google Classroom, and Zoom, enhancing traditional instructional practice.[203] Nusseck and Spahn found that students developed self-regulated learning skills during the lockdown and gained solutions to bypass obstacles in musical learning.[204] However, students had insufficient practice time during the lockdown compared to before.[205]

Parents often found it too challenging to handle online applications and faced internet or technical issues.[206] An online class was an additional task and a challenge for working parents. Parents needed to guide younger children who could not handle technical issues such as installing apps.[207] Kurt referenced Hammel by stating that some students did not have help or support at home. Thus, teachers had to provide support for various aspects of online learning.[208] Kurt determined that teachers experienced video quality problems, equity issues, negative impacts on student and teacher relationships, and difficulty managing online ensembles.[209] He also explored and supported Wang's study related to online learning and remote instruction issues.

Parents had to monitor children's performance and behaviors and help children develop self-discipline skills during the pandemic.[210] The home learning environment was

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[203] Lotter, "The Music Classroom in the Digital Age," 28-29.

[204] Manfred Nusseck and Claudia Spahn, "Musical Practice in Music Students During COVID-19 Lockdown," *Frontiers in Psychology* 12, no. 643177 (2021): 1.

[205] Ibid., 1.

[206] Anbareen Jan, "A Phenomenological Study of Synchronous Teaching During COVID-19: A Case of An International School in Malaysia," *Social Sciences & Humanities Open* 2, no. 100084 (2020): 3-5.

[207] Ibid., 3-5.

[208] Kurt, "Choral Music Educator Perceptions and Modifications," 3.

[209] Ibid., 26.

[210] Guanghai Wang et al., "Mitigate the Effects of Home Confinement on Children During the COVID-19 Outbreak," *The Lancet* 395, no. 10228 (2020): 946.

less effective than the in-person school environment.[211] Further, teachers lacked teaching

materials and resources available in live instruction.[212] Jan found learners had difficulty

developing communication skills in remote instruction.[213] Students demonstrated poor

behavior during online instruction and were often deceptive in assessment procedures. In

contrast, Mukhtar found online instruction encouraged student-centered learning and

increased interaction among students.[214] She suggested online learning would be more

effective and encourage student interactions if teachers had proper online training.[215]

Hash explored elementary and secondary school band practices, experiences, and

perspectives concerning remote learning during the pandemic.[216] He discovered that the

COVID-19 shutdown created many challenges for band directors, particularly in schools with

higher poverty levels and rural locations.[217] Mishra et al. found teachers were unable to read

the face and mood of students while teaching online, thus making it difficult to change the

teaching pattern.[218] Thus, immediate feedback was difficult in online teaching and learning.[219]

Mishra et al. also found that face-to-face interaction required complete understanding in

certain subjects where the contents were abstract.[220]

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[211] Guanghai Wang et al., "Mitigate the Effects of Home Confinement on Children During the COVID-19 Outbreak," 946.

[212] Ibid., 946.

[213] Jan, "A Phenomenological Study," 5.

[214] Khadijah Mukhtar, Kainat Javed, Mahwish Arooj, and Ahsan Sethi, "Advantages, Limitations, and Recommendations for Online Learning During COVID-19 Pandemic Era," *Pakistan Journal of Medical Sciences* 36, no. COVID19-S4 (2020): abstract, 1, 4-5.

[215] Ibid., 5.

[216] Hash, "Remote Learning in School Bands," 381.

[217] Ibid., 381.

[218] Mishra, Gupta, and Shree, "Online Teaching-Learning in Higher Education," 6.

[219] Ibid., 6.

[220] Ibid., 6.

Hong et al. indicated that participants who procrastinated in academics had low levels of self-regulated online learning.[221] As a result, they showed ineffectiveness in online learning. Hopper indicated teachers were resistant to online learning because they were concerned with losing their connection with students, inadequate access to technology, and student honesty in online assessments.[222] The socioeconomic class might also affect students' abilities to access technology, connect to WiFi, and locate a conducive place to practice.[223] Lower-class students may have to share devices, have no access to the internet, have less support at home, and have no suitable place to practice.[224]

In a study by Watkins, online interaction lacked social presence, in-person social interaction, a sense of connection, and engagement.[225] Watkins also reported that faculty who used synchronous tools had better relationships with students.[226] Conversely, faculty who chose asynchronous tools had less connection with students.[227]

Because of remote virtual learning, Branson found that student enrollment decreased in Arizona during the pandemic.[228] de Bruin also found that retaining instrumental students was an issue in Australia. Many students chose not to continue music beyond middle school.[229] de Bruin noted that student retention, lower enrollment, and motivation were

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[221] Jon-Chao Hong, Yi-Fang Lee, and Jian Hong Ye, "Procrastination Predicts Online Self-Regulated Learning and Online Learning Ineffectiveness during the Coronavirus Lockdown," *Personalities and Individual Differences* 174, no. 110673 (2021): 5.

[222] Hooper, "The Attitude of New York State Public High School Teachers," ii.

[223] Kurt, "Choral Music Educator Perceptions and Modifications," 3.

[224] Ibid., 4.

[225] Pete Watkins, "How did Remote Teaching During the COVID-19 Crisis Affect Faculty's Attitudes and Beliefs about Online Teaching?" (PhD diss., Temple University Graduate Board, 2021), 92.

[226] Ibid., 92.

[227] Watkins, "How did Remote Teaching During the COVID-19," 94.

[228] Branson, "Capital, Hard Work, and Luck," 14.

[229] de Bruin, "Instrumental Music Educators in a COVID Landscape," 2.

potential liabilities with the shift from in-person to online instruction. Some students did not switch on their video cameras as required for class, and some were frequently absent. Therefore, maintaining student engagement became a subject of scrutiny.[230]

<center>Technology in Music Education</center>

Studies have shown the advantages and disadvantages of technology in music instruction. According to Kim, technology could positively affect children's motivation and learning if teachers efficiently employ technology in early childhood classes.[231] On the contrary, Prior et al. found that students' attitudes and digital literacy influence self-efficacy.[232] Chen suggested teachers use technology for assessment and ensemble training in addition to music teaching and learning.[233]

Kahoot!

Kahoot! is a game-based student response system used to evaluate students' learning.[234] Eftekhari found that Kahoot! may foster positive student results in classes.[235] Tan, Ganapathy, and Kaur concurred in a similar study. They concluded that Kahoot! could induce motivation and engagement to foster and reinforce learning.[236] Wang and Andreas found that points for assessment and the use of audio could positively affect concentration, engagement,

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[230] de Bruin, "Instrumental Music Educators in a COVID Landscape," 2.

[231] Kim, "Learning and Teaching Online During Covid-19," 156.

[232] Prior et al., "Attitude, Digital Literacy, and Self-efficacy," 91.

[233] Hung Pai Chen, "Technology in School Music Education: Taiwan Perspective" (paper presented at the International Society for Music Education, virtual conference, July 29-31, 2020).

[234] Debbita Tan Ai Lin, M. Ganapathy, and Manjet Kaur, "Kahoot! It: Gamification in Higher Education," *Social Sciences and Humanities* 26, no. 1 (2018): 570.

[235] Azadeh Eftekhari, "Integrating Visual Arts and Music to Help Adult Students Learn English in Canada" (Master's thesis, University of Windsor, 2020), 58.

[236] Tan Ai Lin, Ganapathy, and Kaur, "Kahoot! It," 565.

enjoyment, learning, and motivation when using Kahoot![237] Further, Plump and LaRosa

agreed that Kahoot! could offer a positive student experience.[238]

However, Kahoot! limits the number of characters allowed for asking questions and

providing responses.[239]

SmartMusic

SmartMusic software enhances students' comprehensive musicianship and assists

students in practice.[240] Nichols found a significant difference in musical performance between

a group using SmartMusic and a group not using SmartMusic. Nichols also found that the

SmartMusic group practiced more at home than those not using SmartMusic.[241] Results

suggested SmartMusic motivates students and increases their practice time. Gurley supported

Nichols' findings. His study revealed a significant increase in the accuracy of students' self-

assessments. Other studies have demonstrated that SmartMusic could improve practice

accuracy by helping students learn to recognize their mistakes.[242] Burke noted that

SmartMusic notation appears differently on screen than on paper. Additionally, the cursor

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[237] Alf Inge Wang and Andreas Lieberoth, "The Effect of Points and Audio on Concentration, Engagement, Enjoyment, Learning, Motivation, and Classroom Dynamics Using Kahoot!" (paper presented at the European Conference on Games Based Learning, October 2016), 744, accessed November 18, 2021. https://www.proquest.com/docview/1859715026?parentSessionId=z4W6tqeYIZFTfEpqsUZ4l%2FRs2jNBOTT 66z30XioNi0I%3D&pq-origsite=summon&accountid=12085.

[238] Carolyn M. Plump and Julia LaRosa, "Using Kahoot! in the Classroom to Create Engagement and Active Learning: A Game Based Technology Solution for e learning Novices," *Management teaching Review* 2, no. 2 (2017): 157.

[239] Ibid., 157.

[240] Peter R. Webster, "Computer-Based Technology and Music Teaching and Learning: 2000-2005," in *International Handbook of Research in Arts Education,* ed. L. Bresler (Springer, Dordrecht, 2007), 1323. https://doi.org/10.1007/978-1-4020-3052-9_90.

[241] Brian Duane Nichols, "The Effect of SmartMusic on Student Practice" (PhD diss., Kennesaw State University, 2014), 26.

[242] Sara L. Owen, "Student Perceptions of the Efficacy of SmartMusic Practice Software" (Master's thesis, California State University, 2015), 47.

sometimes moves in asynchronous movements to maintain proportionate beats.[243] Shih suggested SmartMusic assessment is not as reliable as the assessment provided by human judges.[244]

Summary

Traditional band instruction and band instruction employing the CMP method both have demonstrated advantages and disadvantages. Traditional band instruction methods have shown effectiveness in developing students' music performance, but these methods do not fully transfer to online instruction. CMP methods have shown similar effectiveness but integrating CMP methods in the curriculum takes time in planning and implementation.

Studies recognized the importance of parent and teacher roles in developing music programs and successful virtual learning. Studies further illustrated the profound effects of parent and teacher support on attitude and engagement. Research demonstrated the growing role of technology in music instruction and its significant effects on motivation and engagement in online learning. Many authors have suggested preparation and training for teachers, students, and parents to enhance future online instruction and emerging technologies and teaching methods.

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[243] Michael William Buck, "The Efficacy of SmartMusic Assessment as a Teaching and Learning Tool" (PhD diss., The University of Southern Mississippi, 2008), 69.

[244] Yi-Ju Shih, "Evaluation of Music Performance: Computerized Assessment Versus Judges" (PhD diss., University Hawai'i, May 2018), 113.

CHAPTER THREE: METHODS

Introduction

Studies have explored aspects of CMP programs. However, no data existed to describe the effectiveness of the CMP program in remote instruction. Therefore, the purpose of the study was to explore the CMP program's impact on an international school band using remote instruction during COVID-19. This nonprobability convenience study aimed to compare student engagement levels and attitudes before and after participation in the CMP. The study also explored significant correlations between various measures of engagement levels and student attitudes. Findings may help enhance methods of remote band instruction while improving student engagement and attitudes toward engaging in remote instruction.

Design

This quantitative survey research design utilized the Wilcoxon signed-rank test and Pearson product-movement correlation to explore the CMP program's impact on learning in remote music instruction. The research design was chosen to compare the results of surveys conducted before and after implementing the CMP program.

Research Questions

The following research questions guided this study:

RQ1: Does using an online CMP program significantly affect band students' levels of attitude towards online instruction?

RQ2: Does using an online CMP program significantly affect band students' levels of musical engagement during band instruction?

RQ3: Do significant correlations exist between band students' attitudes towards online instruction and engagement during band instruction?

Hypotheses

The following hypotheses were generated prior to the study:

H_a1: Using an online CMP program significantly affects band students' levels of attitude towards online instruction. *$H_a1: p \neq 0$*

H_a2: Using an online CMP program significantly affects band students' levels of musical engagement during band instruction. *$H_a2: p \neq 0$*

H_a3: Significant correlations exist between band students' attitudes towards online instruction and engagement during band instruction. *$H_a3: p \neq 0$*

Participants

Participants in the study were senior band students of the Sri Kuala Lumpur International School Band ($N = 45$). Individual participants were selected using nonprobability convenience sampling. Each had access to the internet and a computer or tablet device. The participants were 13 to 16 years old, and each auditioned to join the senior band ensemble. Audition scores were based on Zoom session observations and homework assignments completed during class. Homework assignments required demonstrating playing skills and technical ability on band instruments by recording musical selections and submitting them to the band director online.

Setting

The setting of this study was an established co-ed international school located at Subang Jaya under the Petaling District in Selangor. The formal education in the school begins at seven years old and ends at seventeen. English is the language spoken predominantly for instruction.[245] Therefore, the band students completed surveys written in English with no difficulty responding.

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[245] Sri Kuala Lumpur International School, "About Us," accessed October 6, 2021. https://www.srikl.edu.my/about-us/.

Instrumentation

The survey instrument developed for this study included six questions to measure band students' attitudes towards online instruction and six questions to measure engagement levels during band instruction. The survey employed a 10-point Likert-type scale. Participants also identified name, age, and gender.

Survey Questions

1.   I like online band instruction (attitude)

2.   Online band instruction is interesting (attitude)

3.   I look forward to attending the band class every week (attitude)

4.   I enjoy challenging assignments in band class. (attitude)

5.   I acquired musical knowledge as I participated in online band instructions (attitude)

6.   I can express music through performance as a result of participating in online and instruction. (attitude)

7.   I am engaged during online learning (engagement)

8.   Online band instruction motivates me to create music during class. (engagement)

9.   I acquired performance skills as I participated in online band instruction (engagement)

10.   The time passes quickly during online band instruction (engagement)

11.   I switch on the camera as required by class every week. (engagement)

12.   Frequency of practice at home (engagement)

Procedures

The Liberty University Institutional Review Board (IRB) approved the quantitative survey research design and related documents before conducting the study (see Appendix A). In addition, the Sri KL International School principal granted permission to conduct the study with band students. A review of the survey instrument by seventeen junior class band students from the Sri KL International School indicated clarity of design and potential

reliability of use. Names facilitated the comparison of surveys 1 and 2. However, completed surveys were confidential.

Recruitment

Before the study, a Zoom meeting was held for the potential research subjects to explain the study's objectives, documents, and procedures and address student questions and concerns. The researcher also demonstrated the use of SmartMusic and Kahoot! applications. The potential subjects received recruitment and consent letters as attachments in WhatsApp and Zoom Chat. Students were not required to participate and could withdraw from the study at any time. The researcher also described study procedures and discussed actions to protect privacy and ensure confidentiality.

Schedule for Study

Students participated in 12 one-hour weekly lessons during their scheduled band class time. Woodwind students participated in the study for one hour, beginning at 4:00 PM. Brass and percussion students participated in the study for one hour, beginning at 5:00 PM. Students could meet at either session if needed, regardless of instrument group.

Survey 1

Students completed survey 1 before participating in the CMP methods' 12 one-hour weekly training activities. Each student submitted a parent consent form and agreed to participate before completing the first survey. Students received a Google Forms survey link through WhatsApp and Zoom Chat. Students subsequently completed survey 1 before CMP lessons.

Design and Implementation of the CMP Program

The researcher developed a five-point model of the CMP framework for the study. The book "Shaping Sound Musicians" adapted a five-point model that addressed music

selection, analysis, outcomes, strategies, and assessment. "Westridge Overture" and "American Riversongs" were band compositions selected for the CMP. In advance, the researcher gained approval from publishers to duplicate excerpts from conductor scores and theory worksheets under copyright (see Appendix B). The CMP incorporated SmartMusic to assist students in practicing note accuracy and recognizing mistakes, which could motivate them to practice.[246] Students received lesson assignments, sample recordings, and music performance assessments through SmartMusic. Students used SmartMusic for practice at home in addition to group activities during lessons. The researcher employed Kahoot! in CMP lessons to focus on individual assessment and guided student participants during 12 one-hour lessons over twelve weeks (see Appendix C).

Survey 2

Students completed survey 2 after participating in the CMP program's 12 one-hour weekly training activities. As with survey 1, students received a Google Forms survey link through WhatsApp and Zoom Chat. Students completed survey 2 after the final CMP lesson.

Data Analysis

This study employed the Wilcoxon signed-rank test to explore significant differences between survey 1 and survey 2 responses. The study also used the Pearson correlation to investigate the strength of relationships between measures of attitude and engagement. Parametric tests such as Pearson correlation are significantly robust to analyze Likert scale responses.[247] Survey data collected through Google Forms were subsequently analyzed using Statistical Package for Social Sciences (SPSS 26.0).

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[246] Owen, "Student Perceptions of the Efficacy of SmartMusic Practice Software," 47.

[247] Gail M. Sullivan and Anthony R. Artino, "Analyzing and Interpreting Data from Likert-Type Scales," *Journal of Graduate Medical Education* 5, no. 4 (2013): 542. http://dx.doi.org/10.4300/JGME-5-4-18.

CHAPTER 4: RESEARCH FINDINGS

Introduction

The study aimed to explore the impact of a CMP program on an international school band during the COVID-19 pandemic. This chapter provides research findings on attitudes and musical engagement levels toward online band instruction incorporating CMP. The researcher recruited forty-five students; thirty-nine completed various study sections and six withdrew from the study. However, five subjects' data were excluded from the analysis because data collection was inconsistent with study procedures. Therefore, the final data analysis and results involved survey responses from thirty-four subjects.

Participants

Table 1: Crosstabulation of Gender and Age

		Age				
		13	14	15	16	Total
Gender	Male	1	1	5	7	14
	Female	1	8	4	7	20
Total		2	9	9	14	34

Respondents were recruited from the Sri KL International school band ($N = 34$). Females represented a larger portion of the sample ($n = 20$) than males ($n = 14$). Most who participated in the study were sixteen years with seven males and seven females in the 16-year-old group (Table 1).

Results

Reliability of Survey Data

Table 2: Reliability Statistics

Cronbach's Alpha	N of Items
.945	24

Cronbach's Alpha was used to determine the interitem reliability of the twenty-four survey question responses (Table 2). Cronbach's Alpha was .945. Therefore, survey data demonstrated internal consistency and reliability.

Research Question 1 - Attitude

RQ1: Does using an online CMP program significantly affect band students' levels of attitude towards online instruction?

H_a1: Using an online CMP program significantly affects band students' levels of attitude towards online instruction. *$H_a1: p \neq 0$*

Table 3: Descriptive Statistics for Attitude

	N	Minimum	Maximum	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Like Online 1	34	1	10	4.94	2.145	-.056	.403	-.100	.788
Like Online 2	34	2	10	6.06	2.187	-.301	.403	-.572	.788
Interesting 1	34	1	10	4.91	2.234	.083	.403	-.598	.788
Interesting 2	34	2	10	6.06	2.361	-.456	.403	-.811	.788
Look Forward 1	34	2	10	5.47	1.958	.240	.403	-.405	.788
Look Forward 2	34	2	10	6.50	2.178	-.505	.403	-.520	.788
Challenge 1	34	3	10	5.94	1.890	.204	.403	-.816	.788
Challenge 2	34	3	10	6.56	2.135	-.176	.403	-.887	.788
Knowledge 1	34	1	10	6.44	2.364	-.770	.403	.009	.788
Knowledge 2	34	1	10	7.56	2.163	-1.278	.403	1.494	.788
Expression 1	34	1	9	5.68	2.212	-.331	.403	-1.065	.788
Expression 2	34	1	10	6.76	2.090	-1.001	.403	.387	.788
Valid N (listwise)	34								

Table 3 provides statistics to describe attitude. The ratings of most survey response items ranged from one to ten. Challenge ranged from three to ten. Mean response scores ranged from 4.91 (interesting 1) to 7.56 (knowledge 2). Most survey items demonstrated a normal distribution of responses. However, skewnesses of knowledge 2 and expression 2 were above the customarily accepted range with measures of 1.278 and 1.001, respectively.

Scores for all items on survey 2 were higher than related scores on survey 1. However, the researcher did not report significant improvements due to CMP because this study did not employ a causal-comparative design.

Table 4: Wilcoxon Signed Ranks Tests for Attitude

	Like Online	Interesting	Look Forward	Challenge	Knowledge	Expression
Z	-3.196[b]	-2.775[b]	-2.525[b]	-2.425[b]	-2.695[b]	-2.423[b]
ES	.548	.475	.433	.415	.462	.415
Sig. (2-tailed)	.001	.006	.012	.015	.007	.015

a. Wilcoxon Signed Ranks Test

b. Based on negative ranks.

The Wilcoxon signed-ranked test analyzed rank-ordered survey data for matched pairs related to attitude (Table 4). Each test revealed a significant difference between the first and second surveys ($p < .05$). Like online demonstrated the most robust relationship between the first and second surveys' responses ($z = -3.196$, $p < .001$). The effect sizes of the six variables in Table 4 were .548 for like online; .475 for interesting; .462 for knowledge; .433 for look forward; .415 for expression; and .415 for challenge.

Research Question 2 - Engagement

RQ2: Does using an online CMP program significantly affect band students' levels of musical engagement during band instruction?

H$_a$2: Using an online CMP program significantly affects band students' levels of musical engagement during band instruction. *H$_a$2: p ≠ 0*

Table 5: Descriptive Statistics for Engagement

	N	Minimum	Maximum	Mean	Std. Deviation	Skewness		Kurtosis	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic	Std. Error
Engagement 1	34	1	10	5.00	2.015	.047	.403	.124	.788
Engagement 2	34	1	10	6.38	2.132	-.654	.403	.273	.788
Motivation 1	34	1	10	4.82	2.110	.391	.403	.177	.788

	N	Minimum	Maximum	Mean	Std. Deviation	Skewness	Std. Error	Kurtosis	Std. Error
Motivation 2	34	2	9	5.94	2.074	-.415	.403	-.643	.788
Skill Online 1	34	1	10	5.09	2.248	-.270	.403	-.268	.788
Skill Online 2	34	1	10	6.65	2.200	-.754	.403	.398	.788
Time 1	34	1	10	5.65	2.321	-.207	.403	-.774	.788
Time 2	34	1	10	6.68	2.495	-.913	.403	.265	.788
Camera 1	34	6	10	9.32	1.199	-1.797	.403	2.218	.788
Camera 2	34	3	10	8.44	2.018	-1.120	.403	.195	.788
Practice 1	34	1	5	2.62	.888	.311	.403	.550	.788
Practice 2	34	1	5	2.53	.861	.811	.403	.945	.788
Valid N (listwise)	34								

Table 5 shows statistics to describe engagement. The ratings of most survey response items ranged from one to ten. Motivation 2 ranged from two to nine, camera 1 and camera 2 ranged from six to ten and three to ten, respectively. Mean response scores ranged from 2.53 (practice 2) to 9.32 (camera 1). Most survey items demonstrated a normal distribution of responses. However, camera 1 and camera 2 skewnesses were above the commonly accepted range with measures of 1.797 and 1.120, respectively. Scores for all items on survey 2 were higher than related scores on survey 1, except for camera and practice, which revealed lower scores in survey 2 than in survey 1. The abnormal distributions of data for camera scores in both surveys disqualified discussion of results describing the use of the camera in online instruction.

Table 6: Wilcoxon Signed Rank Tests for Engagement

	Engagement	Motivation	Skill Online	Time	Camera	Practice
Z	-3.270[b]	-2.412[b]	-3.646[b]	-1.865[b]	-2.621[c]	-.525[c]
ES	.560	.413	.625	.319	.449	.09
Sig. (2-tailed)	.001	.016	.000	.062	.009	.599

a. Wilcoxon Signed Ranks Test

b. Based on negative ranks.

c. Based on positive ranks.

The Wilcoxon signed-ranked test analyzed rank-ordered survey data for matched pairs related to engagement (Table 6). Engagement, motivation, skill online, and camera tests were

significantly different between the first and second surveys ($p < .05$). Practice and time were not significantly different ($p > .05$). Engagement showed the strongest relationship between surveys ($z = -3.270$, $p < .001$). The effect sizes of statistically significant tests in Table 6 were .625 for skill online; .560 for engagement; .449 for camera; and .413 for motivation. However, the discussion should exclude camera because of skewed data distributions in surveys 1 and 2.

Research Question 3 - Correlation of Attitude and Engagement

RQ3: Do significant correlations exist between band students' attitudes towards online instruction and engagement during band instruction?

H_a3: Significant correlations exist between band students' attitudes towards online instruction and engagement during band instruction. *H_a3: $p \neq 0$*

Table 7: Correlations of Attitude and Engagement

		Like Online	Interesting	Look Forward	Challenge	Knowledge	Expression
Engagement	Pearson Correlation	.749**	.730**	.728**	.245	.675**	.646**
	Sig. (2-tailed)	.000	.000	.000	.163	.000	.000
	N	34	34	34	34	34	34
Motivation	Pearson Correlation	.629**	.576**	.617**	.398*	.649**	.605**
	Sig. (2-tailed)	.000	.000	.000	.020	.000	.000
	N	34	34	34	34	34	34
Skill Online	Pearson Correlation	.729**	.751**	.753**	.269	.813**	.779**
	Sig. (2-tailed)	.000	.000	.000	.124	.000	.000
	N	34	34	34	34	34	34
Time	Pearson Correlation	.687**	.631**	.767**	.092	.742**	.665**
	Sig. (2-tailed)	.000	.000	.000	.605	.000	.000
	N	34	34	34	34	34	34
Camera	Pearson Correlation	.461**	.370*	.610**	-.066	.393*	.392*
	Sig. (2-tailed)	.006	.031	.000	.711	.021	.022
	N	34	34	34	34	34	34
Practice	Pearson Correlation	.112	.238	.162	.279	.145	.324

| Sig. (2-tailed) | .530 | .176 | .361 | .110 | .412 | .062 |
| N | 34 | 34 | 34 | 34 | 34 | 34 |

**Correlation is significant at the 0.01 level (2-tailed).
*Correlation is significant at the 0.05 level (2-tailed).

Pearson correlation tests investigated the strength of relationships between measures of attitude and engagement (Table 7). The Pearson correlation is significantly robust to analyze Likert-type scale data responses if the data possess a normal distribution.[248] All survey response items were normally distributed except for camera. Thus, camera was not included in the discussion of significant findings.

Twenty items were positively correlated at the .001 level and one at the .05 level (Table 7). Correlations existed between camera and four other survey items, but these results were not considered in the discussion to follow because camera violated the assumption of normal distribution. No significant relationship existed between practice and other survey items.

Skill online and knowledge demonstrated the strongest relationship ($r = .813$, $p < .001$) and four other items were positively correlated with skill online at the .001 level. Knowledge ($r = .813$), expression ($r = .779$), look forward ($r = .753$), like online ($r = .729$), and interesting ($r = .751$) are listed from strongest to weakest magnitude in relation to skill online ($p < .001$). Challenge was not significantly related to skill online ($r = .269$).

Five items were positively correlated with engagement at the .001 level. Like online ($r = .749$), interesting ($r = .730$), look forward ($r = .728$), knowledge ($r = .675$), and expression ($r = .646$) are listed from strongest to weakest magnitude in relation to engagement ($p < .001$). Challenge was not significantly related to engagement ($r = .245$, p

[248] Sullivan and Artino, "Analyzing and Interpreting Data," 542.

= .163).

Five items were positively correlated with motivation at the .001 level. Knowledge (r = .649), like online (r = .629), look forward (r = .617), interesting (r = .576), and expression (r = .605) are listed from strongest to weakest magnitude in relation to motivation ($p < .001$). Challenge was not significantly correlated with motivation at the .05 level (r = .398, p = .020).

Five items were positively correlated with time at the .001 level. Look forward (r = .767), knowledge (r = .742), like online (r = .687), expression (r = .665), and interesting (r = .631) are listed from strongest to weakest magnitude in relation to time ($p < .001$). Challenge was not significantly related to time (r = .605, p = .092).

Summary

Wilcoxon signed-rank tests were used to compare student responses between the survey conducted before implementing the CMP program designed for the study and the survey conducted after the CMP program. Six survey items explored attitude and six survey items explored engagement. Wilcoxon signed-rank tests revealed significant differences in measures of attitude before and after participating in the CMP program ($p < .05$). Similarly, Wilcoxon sign-ranked tests demonstrated significant differences in measures of engagement before and after participating in the CMP program ($p < .05$) except for time and practice, which showed no statistically significant differences ($p > .05$). Camera was excluded from the discussion because the data violated the assumption of normal distribution. The researcher could not report that the CMP program significantly improved measures of attitude and engagement because this study did not employ a causal-comparison design. However, ten of twelve matched pairs were significantly different between the first and second surveys.

Pearson correlation tests revealed twenty-one statistically significant correlations between measures of attitude and engagement after implementing the CPM program, twenty

at the .001 level and one at the .05 level. As with Wilcoxon tests, discussion of significant results excluded correlations related to camera because camera breached the assumption of normal data distribution. No significant correlations existed between practice and measures of attitude.

CHAPTER 5: CONCLUSION

Overview

This study explored the impact of a CMP program on an international school band during COVID-19. Chapter 5 includes a summary of the study and a review of the results. The chapter also considers the study's limitations and concludes with discussions of recommendations for future research and implications for practice.

Summary of Study

The study aimed to explore the effect of a CMP program on an international school band during COVID-19. The researcher examined the effectiveness of employing a CMP program in online instruction and explored relationships between measures of attitude and engagement of the band students after twelve weeks. Because few resources exist to guide the CMP model in online instruction, this study may aid band directors in developing materials for effective online instruction. Improved implementation requires additional research related to applying CMP approaches in remote and online instruction.

Summary of Purpose

The purpose of the study was to explore the impact of a CMP program on an international school band during COVID-19. The study measured the effects of a CMP program conducted remotely over twelve weeks. The study sought to compare band students' preliminary and final survey responses to consider measures of attitude and engagement before and after participating in a CMP program.

Summary of Procedures

The Liberty University IRB and Sri KL International School's principal approved the study before recruiting band students to participate. Forty-five senior band students from Sri KL International School chose to participate. Before the study, the researcher held a Zoom

meeting for the band students to demonstrate procedures. Each student participated in the CMP program's 12 one-hour weekly online training activities. In addition, the study employed Google Forms to collect survey data before and after implementing the CMP program.

<div align="center">Summary of Results</div>

Results indicated the CMP program significantly affected band students' levels of attitude and musical engagement towards online band instruction. Each related score item was higher in survey 2 than in survey 1 and revealed significant differences between surveys 1 and 2 ($p < .05$). Results also revealed significant correlations between band students' attitudes and engagement during online band instruction. Twenty items were positively correlated at the .001 level and one at the .05 level. However, the data showed skewnesses for camera 1 and 2, knowledge 2, and expression 2, which the researcher excluded in the statistical analysis.

Discussion of Results

RQ1 indicated that the CMP program significantly affected students' attitudes toward online band instruction. The current study was consistent with Stewart's study exploring how CMP implementation positively impacted student learning in performance skills and increased students' interest in composition.[249] Similarly, the current study aligns with Sindberg's study, which found that CMP positively facilitates and affects students' achievements and attitudes in ensemble settings,[250] except the current study surrounded online instruction. Further, the current study was consistent with Burgess's study, demonstrating that

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[249] Stewart, "Comprehensive Musicianship through Performance," abstract, 292.

[250] Sindberg, "Comprehensive Musicianship through Performance (CMP) in the Lived Experience of Students," iii, 46.

the CMP program positively impacted musical learning and attitudes.[251] However, the

researcher did not report significant improvements due to CMP because this study did not

employ a causal-comparative design.

Results for RQ2 indicated that the CMP program significantly affected band students'

levels of musical engagement. The teacher provided the students in the study with a

comprehensive understanding of the music they perform by engaging them in different

music-learning experiences, including listening, analyzing, reflecting on, and creating

music.[252] The current study was also consistent with other studies that explored teachers who

used the CMP approach and engaged levels of cognitive, affective, and psychomotor

activities.[253] Additionally, the current study was consistent with Kerzmann's study, which

showed that CMP positively impacted the engagement of students learning with the music.[254]

Another possible reason the results showed an increment in engagement was that the

teacher incorporated student-centered learning in the study, which possibly engaged students

during online instruction in Zoom. The teacher encouraged discussion, description, analysis,

critical thinking, and composition (see Appendix C). To further support the current study,

Stewart's study revealed that students showed a high level of engagement when provided

student-centered learning and learning music through performance.[255] Hansen and Imse

indicated that CMP methods allow student-centered approaches to ensemble instruction in

which students are involved in selecting, analyzing, and assessing music and musical

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[251] Dustin Burgess, "Effects of Time Management and Time Perception on Teacher Usage of Comprehensive Musicianship Through Performance (CMP)" (PhD diss., University of Florida, 2013), 39-44.

[252] Sindberg, *Just Good Teaching*.

[253] Jane Margaret Sitarz, "An Analysis of Elementary Education Majors' and Music Majors' Experiences with Comprehensive Musicianship Principles in High School General Music Classes" (Master's thesis, University of Maryland, College Park, 2010), 5, 51.

[254] Kerzmann, "Comprehensive Musicianship," 34-38.

[255] Stewart, "Comprehensive Musicianship through Performance," 295.

performance.[256]

Most test items for RQ3 showed strong correlations between attitude and engagement during band instruction. A possible reason might be that the teacher integrated cooperative learning interdependence in the study during online instruction, leading to successful learning relationships. According to McGillen and McMillan, an interdependent learning relationship among the students could increase attitude and engagement.[257] Another reason might be that the teacher understood the students' daily activities and expectations for daily instruction. Thus, the teacher created a positive engagement and attitude with the students during online instruction. Howard's findings also support the current study. He found that teachers who have good relationships or form positive connections with the students may increase engagement and attitude levels in learning.[258]

Further, the results might also have been affected due to students' exposure to various online activities such as Kahoot! assessments in games, which the teacher incorporated into the study. Kahoot! could induce motivation and engagement to foster and reinforce learning.[259] As well, Kahoot! may positively affect concentration, enjoyment, and learning.[260,]

Limitations

Potential limitations of the study stem from the fact that a few participants were absent in some of the lessons and did not complete the 12 one-hour trainings. Thus, the

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[256] Dee Hansen and Leslie A. Imse, "Students-Centered Classrooms: Past Initiatives, Future Practices," *Music Educators Journal* 103, no. 2 (2016): 21. https://doi.org/10.1177/0027432116671785.

[257] Christopher McGillen and Ros McMillan, "Engaging with Adolescent Musicians: Lessons in Song Writing, Cooperation and the Power of Original Music," *Research Studies in Music Education* 25, no. 1 (2005): 15.

[258] Howard, "Motivating Factors," 56.

[259] Tan Ai Lin, Ganapathy, and Kaur, "Kahoot! It," 565.

[260] Wang and Lieberoth, "The Effect of Points and Audio," 744.

students did not get the full benefits of the training, which might affect the results. Also, a handful of students did not hand in the assessment and performance recording every week, which might have resulted in missing musical performances and musicianship skills. The students also faced internet issues such as lagging; thus, the students could not execute some performance activities such as playing together with the SmartMusic app. When faced with internet issues, the students had limited progress in performance skills development while engaged in online CMP activities. The delay on the internet disallowed the teacher to listen to the actual intonation and smoothness of performance skills. Further, the teacher could not consistently guide the students to address the piece's rhythmic difficulties.

In addition, there were complications with the SmartMusic app, and two students could not submit their assignments. However, the students could continue to submit assignments after the third lesson. Some students joined the band at their parents' request and not because they love to play music. These parents were motivated by rebates of school fees. Thus, responses to survey questions might not be valid in related cases where students may have held lower levels of personal accountability to provide accurate answers to survey questions.

Implications for Practice

Despite the limitations of this study, band directors may acquire effective skills to teach online and continue to grow the band on the remote platform. In addition, this study may ignite the imagination of teaching online; inspire online band instruction; develop musical knowledge, concepts, and musical performance with the CMP program; and serve as an additional platform even when the band is meeting in person. Band directors can teach the band technical skills and performance-based activities during in-person rehearsals. However, band directors can apply this online CMP model for musicianship development, assessment, music theory (for example, composition), and music history (the piece they are learning).

Applying a similar online CMP model may help students understand the heart of a piece of music while analyzing it visually and aurally.

Incorporating the CMP program into the online band instruction can help improve remote and in-person participation, interest, and musicianship and increase engagement. Moreover, the CMP program encourages band directors to incorporate a historical and theoretical understanding of the music to students during instruction, thus developing the students in the learning process. Furthermore, CMP as remote instruction can encourage and motivate students to participate and continue in band programs.

<div align="center">Recommendation for Future Study</div>

The researcher explored the CMP program from a unique perspective. She suggests introducing the CMP program to the band directors in Malaysia and encourages directors to integrate CMP training in their school bands. Band directors or other ensemble teachers mainly use teacher-centered learning.[261] Sitarz found that implementing comprehensive musicianship into teaching required a change in perspective of the teacher's role.[262] Hopefully, more studies will explore the CMP program and convince ensemble teachers to employ CMP methods in their ensemble classes in Malaysia and other regions. In addition, research should explore the issues and challenges of using the CMP model in a rural school band program to develop solutions to resolve problems and challenges.

Future research should compare the effectiveness of implementing the CMP program in public school bands and independent Chinese school bands in Malaysia. Studies should explore the benefits of introducing CMP into a university course. Future research should also incorporate a study time longer than the 12 one-hour weekly sessions applied in this study.

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[261] Goff, "An Investigation of Learner-Centered Instruction," viii.

[262] Sitarz, "An Analysis of Elementary Education Majors' and Music Majors' Experiences," 38.

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APPENDICES

Appendix A: IRB Approval

November 22, 2021

Anna Lee

Re: IRB Approval - IRB-FY21-22-255 Impact of a Comprehensive Musicianship through Performance on an International School Band During COVID-19

Dear Anna Lee,

We are pleased to inform you that your study has been approved by the Liberty University Institutional Review Board (IRB). This approval is extended to you for one year from the following date: November 22, 2021. If you need to make changes to the methodology as it pertains to human subjects, you must submit a modification to the IRB. Modifications can be completed through your Cayuse IRB account.

Your study falls under the expedited review category (45 CFR 46.110), which is applicable to specific, minimal risk studies and minor changes to approved studies for the following reason(s):

7. Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, assurance methodologies.

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Thank you for your cooperation with the IRB, and we wish you well with your research project.

Sincerely,

G. Michele Baker, MA, CIP
Administrative Chair of Institutional Research
Research Ethics Office

Appendix B: Copyright Permission

In order to protect privacy, the researcher removed or blocked out all signatures and contact

information in the final document that will be published, including email addresses, phone

numbers, and street addresses. In addition, the researcher included an appendix that provides

documentation of permission to use and publish the copyrighted materials

Garwood Whaley   Thu, Sep 16, 1:16 AM
to me

Dear Anna:
You have our permission to make 46 copies of the student worksheet for *American Riversongs* by Pierre La Plante
from the **Guides to Band Masterworks Volume 6**. We wish you good luck with your research.
Very truly yours,
Garwood Whaley

Permission for Duplication of Conductor score for Westridge Overture   Inbox

Anna Hui <   Fri, Dec 3, 10:40 PM (2 days ago)
to jbarnes, Brian

Dear Dr. Barnes,

I am Anna Lee from Malaysia. At present, I am pursuing my doctorate at Liberty University remotely. I am writing to seek your permission to duplicate copies of the conductor score Westridge Overture. Currently, my students are using the SmartMusic app for their instrumental part. The purpose of the conductor score's duplication is for my research study, which is the partial fulfillment of my doctorate at Liberty University. For your information, there will be approximately 45 students participating in the research. Therefore, I would like to seek your favorable reply in fulfilling my research study. Thank you.

Regards
Anna

Barnes, James C.   Sat, Dec 4, 4:48 AM (1 day ago)
to me

No problem.

Barnes

Appendix C: CMP Teaching Plan

Name of Piece: "Westridge Overture"

Composer: James Barnes

Measurable Learning Outcomes

Upon completion of this unit, students will be able to:

- Differentiate articulation and rhythmic pattern with the mood
- Compare and explain the motif of the opening theme
- Compose an eight-bar melody using augmentation or diminution by referring melody from the section of the piece.
- Describe and explore their emotional responses to the music.

Unit Description

- To assist in the study and explore the impact and effectiveness of the CMP program on an international school band during COVID-19 on remote instruction.
- Development of psychomotor, cognitive, affective, and musicianship skills on remote instruction.

The Rationale of the Unit

- Introduce the CMP program to the students.
- Develop musicianship skills
- Motivate students to practice at home
- Introduce Innovative methods of learning

Resources/Materials

- Desktop/Laptop/Tablet
- Internet/Zoom
- SmartMusic App
- Kahoot App
- Worksheets in PDF

Assignments

- Lecture presentations in PowerPoint
- Assignments on playing skills in the SmartMusic,
- Activities in the Breakup room
- Verbally Critical Review of the composition
- Journal Writing Assignments

Evaluation/Feedback/Assessment

- Students will be assessed on the learning outcomes using the Kahoot! app

Schedule of Activities

Lesson	Activities	Time Allocation	Activities/ Assignment	Homework/ Remarks
1 3/12/21	• The teacher projects the "Westridge Overture" word on the screen. Then, ask the students to describe how they would aspect the music would sound based on the title.	5 mins	Teacher presents PowerPoint	
	• Next, the teacher describes the piece in general responses, e.g., This is an overture, and it is for wind band.	5 mins	Teacher presents PowerPoint	
	• Ask the students what does an Overture mean? What words to connect with overture? What do you want this piece to sound like if you were a composer?	5 mins		
	• Play the piece. Ask the students how many words they wrote in the previous activities match the piece's characteristics.	10 mins		Youtube link: https://www.youtube. Com/watch?v=UmfoGQto smE.
	• The characteristic of an overture.	5 mins		
	• Find the main theme of the piece.	10 mins		
	• Describe what do you like about today's online class?	5 mins	Student Journal Writing activities	
	• Record "Westridge Overture" from the Introduction to Section A as homework.			Homework: Record Introduction and Section A in SmartMusic.

2 10/12/21	• Explain the history and background of the music.	20 mins	Teacher presents PowerPoint	
	• Find the main theme of the piece. Then, ask the students to take out the grand piece with a Bb major key by James Barnes.	10 mins		
	• Identify, circle, and describe the main theme. Then, indicate how and where the main theme occurred in the score.	10 mins		
	• Discuss in a group which section is their favorite part of the piece and how the composer creates that moment.	15 mins		
	• Ask the students to describe their attitude in practicing and give their reasons for choosing that attitude. Then, ask the students to consider whether it was a good attitude? If it is not a good attitude, how to improve it?	5 mins	Student Journal Writing activities	
3 17/12/21	• Share the journal writing assignment with the students.	10 mins		
	• Students comment on their peers' performance of "Westridge Overture," measures 60-104 in the breakup room. Then the teacher calls each representative from each breakup room to comment in the main room.	40 mins		
	• Ask students what interesting activities they would like to incorporate/integrate when learning this piece?	10 mins	Student Journal Writing activities.	

4 23/12/21	• Divide the students into breakup rooms and explore the different methods of playing "Westridge Overture," measures 10-17. Discuss among the group in the breakup room. Record and send the recording to google drive.	20 mins		
	• Divide the students into breakup rooms. Next, discuss which section in the piece the students would like to compose using augmentation and diminution for 8 measures.	15 mins	Students may choose Smart Music/Muse Score/or any apps to compose.	
	• Assess the students on affective skills, the structure of the composition, and key changes.	15 mins	Kahoot!	
	• Describe the most memorable moment when learning this piece.	10 mins	Student Journal Writing activities	
5 30/12/21	• Demonstrate students' performance on previous assignments based on augmentation and diminution. Then randomly call the students to give positive comments on what they heard.	30 mins		Students did not complete the assignment correctly. Therefore, we did it during class time on Zoom and only demonstrated those who had done the assignment correctly through Zoom screen sharing.
	• Ask the students to demonstrate different methods of playing "Westridge Overture"	25 mins		
	• Ask the students to write their biggest takeaway from 1st week to the 5th week.	5 mins		

Name of Piece: "American Riversongs"

Composer: Pierre La Plante

Measurable Learning Outcomes

Upon completion of this unit, students will be able to:

- Prepare and perform "American Riversongs": Down the River part with the correct note and accurate rhythmic, appropriate dynamics, phrasing, and style.

- Provide background information about "American Riversongs," Pierre La Plante, and the style period (including folk songs and Ragtime)

- Examine Ternary musical form (ABC) related to melodies and key centers.

- Define any of the terms listed in the Glossary of Terms.

- Find one folk song (ideally an American folk song), edit the melody for his or her instrument, and alter the rhythm in the melody to fit a new meter. After that, perform the original and edition of the melody on the instruments.

Unit Description

- To assist in the study and explore the impact and effectiveness of the CMP program on an international school band during COVID-19 on remote instruction.

- Development of psychomotor, cognitive, affective, and musicianship skills on remote instruction.

The Rationale of the Unit

- Introduce the CMP program to the students.

- Develop musicianship skills

- Motivate students to practice at home

- Introduce an Innovative method of learning

Resources/Materials

- Desktop/Laptop/Tablet

- Internet/Zoom

- SmartMusic App

- Kahoot! App

- Worksheets in PDF

Assignments

- Lecture presentations in PowerPoint

- Assigned to Playing in the SmartMusic,

- Activities in the Breakup room

- Verbally Critical Review of the composition
- Journal Writing Assignments

Evaluation/Feedback/Assessment

- Students will give feedback on the lessons learned from Lesson one to Lesson five
- Students will be assessed on the learning outcomes using the Kahoot! app

Schedule of Activities

Lesson	Activities	Time Allocation	Activities/Assignment	Homework/ Remarks
6 7/1/22	• The teacher demonstrates students' composition pieces from previous assignments. • The teacher discusses the construction of Major scales. • The students discuss the effective ways to practice "American Riversongs" in the break-up room.	30 mins 10 mins 20 mins		Augmentation and Diminution assignments.
7 14/1/22	• The teacher presents the background information about "American Riversongs" and the style period (folk songs and Ragtime). • Students perform for each other from measures 1 to 71 using SmartMusic to encourage to give positive feedback. • Homework assignment.	15 mins 45 mins	Homework assignment Smart Music record from measures 1 to 71	PowerPoint presentation. Students could not demonstrate in the main room using SmartMusic; therefore, the teacher projected and used the shared screen function to project and listen to the recording of the assignments from the SmartMusic.
8 21/1/22	• Introduce the student workbook. • Research Paper Creative Writing. • Define musical terms.	5 mins 15 mins 5 mins		Guides to Band Masterworks Volume XI. Guides to Band Masterworks Volume XI Pg. 50. Guides to Band Masterworks Volume XI

				Pg. 24. Guides to Band Masterworks Volume XI Pg. 33-39.
	• Present Mini lectures based on "American Riversongs."	35 mins	Teacher presents PowerPoint	
9 11/2/22	• Students discuss the method for warm-up exercises and the articulation in the breakup room. Then, the teacher randomly selects students from each group to summarize their discussion about the warm-up exercise and the articulation.	20 mins		
	• Integrate and reinforce specific skills from the Home Practice Guide in the daily warm-up.	20 mins		Guides to Band Masterworks Volume XI Pg. 49.
	• Listening Assignment.	20 mins		Guides to Band Masterworks Volume XI Pg. 48.
	• Homework assignment.			Record from measures 72 to 106 in SmartMusic.
10 16/2/22	• Discuss musical topics		The teacher uses the annotation function in the Zoom to explain	Guides to Band Masterworks Volume XI Pg. 25.
	• The teacher explains Simple time construction (4/4 and 2/4).	10 mins		
	• Then, the teacher explains the differences between a compound time and simple time.	10 mins		
	• Complete Essential skills work simple and compound time worksheet.	10 mins		Guides to Band Masterworks Volume XI Pg. 43.
	• Students listen to examples of Syncopation and describe syncopation.	10 mins	The Entertainer song	https://www.youtube.com/watch?v=IjlpNtDlAE4. https://www.youtube.com/watch?v=Temu9qxfgEk. Guides to Band Masterworks Volume XI Pg. 45.
	• Students complete Essential Skills Work on Syncopation.			
	• Kahoot! App – Quiz.	15 mins		
	• Writing Journal.	5 mins	Student Journal Writing activities	
11 18/2/22	• Mini Presentation (Ternary form).	10 mins	Teacher presents PowerPoint	
	• Compound time	15 mins	The teacher uses	

	construction (3/4 then compare 6/8).		the annotation function in the Zoom to explain	
	• Give a new piece in Ternary form, discuss in the breakup room and label on the lyrics.	15 mins		Discuss and label the form of Bad Habits by Ed Sheeran in the breakup room.
	• Conduct "American Riversongs" – Down the River accordingly.	20 mins		
12 25/2/22	• Sightread other band arrangements of Shenandoah.	20 mins		Sight read short extract Shenandoah by Frank Tichelli for about 12 measures.
	• Students conduct "American Riversongs" – Shenandoah.	15 mins	The teacher randomly called students to conduct	
	• Kahoot! App – Quiz. • Writing Journal.	15 mins 10 mins	Student Journal Writing activities	

Appendix D: Lesson Plan based on 5-Point Framework of the CMP Program

"Westridge Overture" (Lesson One to Lesson Four)

Analysis

The researcher began the first lesson with broad descriptions of the piece and described the composition in general terms before delving into the musical aspects. After describing the piece in general responses, such as "this is the piece for wind orchestra," this is an overture," and "this is a concert opener piece," the researcher explored the history and background of the music. After that, the researcher delved into the musical aspects to figure out how the piece works. A detailed element of music is in Appendix C.

Music Selection

Thick texture scoring is one of the characteristics when selecting "Westridge Overture." As written by O'Toole, orchestration/voicing is crucial in selecting a good piece for an ensemble.[263] Thus, this score arrangement helped the band students feel more secure when playing the piece.[264] In addition, Barnes's written piece challenges the students musically and teaches them technique, phrasing, and counting, which is crucial for band education.[265]

Outcomes

The researcher divided the outcomes into psychomotor, cognitive, and affective outcomes.

Psychomotor Outcomes

The researcher sought assistance from the band director to demonstrate Bb Major and

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[263] O'Toole, *Shaping Sound Musician*, xi-xiii.

[264] Richard Miles, Westridge Overture, James Barnes, *Teaching Music through Performance, Volume 2*, 196.

[265] Richard Miles, compiled and edited, *Teaching Music through Performance in Band Volume 2* (Chicago: GIA Publications, Inc., 1998), 197.

Eb Major scales in different articulation and rhythmic patterns in a dotted quarter, eighth, two sixteenths, and four sixteenths of the triple in quadruple meter. After that, the researcher showed the video recording of the band director's playing to the student through Zoom screen sharing. The researcher also encouraged the students to focus on the correct intonation other than on correct articulation and rhythmic pattern. Exercises of different articulation and rhythmic patterns are attached in the Appendix. Students submitted their homework through google drive. In addition, the researcher also asked the students to submit "Westridge Overture" through the SmartMusic app.

Cognitive Outcomes

The researcher asked the students to identify, circle, and describe the main theme as in how and where they occurred. In addition, students were asked to explain and compare the motif in the opening theme and tempo with other sections. The researcher also asked the students to compose an eight-bar melody referring to notes from any section of the "Westridge Overture," using augmentation or diminution technique.

Affective Outcomes

The researcher asked the students to compare two contrasting sections of the "Westridge Overture" by exploring the emotional effects. The students also describe their favorite part of the piece and how the composer created that moment. The researcher also asked the students to create physical gestures to express the two sections' energy, articulation, and mood. Furthermore, the researcher divided the students into groups to promote student-centered activities and group discussions related to the piece. A detailed outcome is attached in the Appendix.

Strategies

Before the researcher began the piece, she gave the students "Westridge Overture" and asked them how they thought it would sound. Next, she played a good recording of the

piece on YouTube. Then, the researcher asked the students to listen to the main theme and share their opinion on what they heard, including challenging parts of the piece. For the first four weeks, the researcher distributed the assignment related to "Westridge Overture" according to sections of the piece, such as introduction and section A for week one, transition and section B for week two, section A1 and coda for week three, and finally, week four playing the complete piece. The researcher gave the assignments through the SmartMusic app.

<div align="center">Assessment</div>

According to O' Toole, assessment is designed according to the outcomes and strategies. Due to students are not familiar with the written assessment; thus, the researcher selected multichoice response-type questions. In the fourth lesson, the researcher assessed the students based on articulation and rhythm, forms and structure, key changes, background, and history of the piece. In addition to this assessment, students also submitted their playing through the *SmartMusic* app for assessment weekly.

"American Riversongs" (Lesson Five to Lesson Twelve)

<div align="center">Analysis</div>

The researcher began this piece with broad descriptions of music. Next, the researcher explored the history and background of the music. At the start of the class, she defined the piece in a broader aspect, such as "the piece is a folk song setting." Then, she introduced the original arrangement of the original folk songs and other folk songs such as "Appalachian Spring by Aaron Copland"[266] and "Prospect by Pierre La Plante"[267] from YouTube as additional listening materials to enhance students' understanding of folk songs. In addition,

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[266] Hal Leonard Concert Band, Appalachian Spring, (music video), Sept 3, 2015, accessed November 30, 2021, https://www.youtube.com/watch?v=1N4zeAfyJOw.

[267] Hyperpack, Prospect, (music video), Sept 30, 2016, accessed November 30, 2021, https://www.youtube.com/watch?v=wnglipuxPEo.

she also explained the text and the background of folk songs to the students.

<div align="center">Music Selection</div>

As O' Toole wrote, one of the elements for selecting a piece for an ensemble is good form. A good form is a balance between repetition and contrast.[268] This piece is in ternary form, beginning with a bright, spirited version of "Down the River."[269] The middle section is a lyrical, andante setting of "Shenandoah."[270] On the contrary, the final section consists of 2 melodies, "The Glendy Burk," which played simultaneously with the theme "Creole Bamboula" tune.[271] Another essential element of selecting this piece is unpredictability.[272] According to O' Toole, unpredictability means when a composition has enough surprises, harmonic twists, melodic variation, or rhythmic development, keeping the listener interested.

<div align="center">Outcomes</div>

Psychomotor Outcomes

The researcher demonstrated examples of syncopated rhythm to the students and required them to identify the rhythm in the "American Riversongs." After that, she gave an exercise on articulation (especially staccato), syncopated, rhythmic patterns following the time signature in F major, Bb major, and Eb major. Then, the researcher asked the band director to play the following exercises twice, one time with the correct playing and the second time with the wrong playing. After that, ask the students to identify the correct playing. Next, the researcher asked the students to record their playing and sent the video

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[268] Patricia O'Toole, *Shaping Sound Musicians* (Chicago: GIA Publications, Inc., 2003), 102.

[269] Richard Miles, compiled and edited, *Teaching Music through Performance in Band Volume 3* (Chicago: GIA Publications, Inc., 2000), 198.

[270] Ibid. 198.

[271] Richard Miles, compiled and edited, *Teaching Music through Performance in Band Volume 3* (Chicago: GIA Publications, Inc., 2000), 198.

[272] Patricia O'Toole, *Shaping Sound Musicians* (Chicago: GIA Publications, Inc., 2003), 103.

recording through google classroom as homework. Additionally, the researcher asked the student to submit the "American Riversongs" in sections through the SmartMusic Apps. A detailed lesson plan is attached in the Appendix.

Cognitive Outcomes

The researcher explained the differences between a compound and a simple time to the students. After that, the researcher showed examples of a compound and a simple time through listening. After identifying the differences, the researcher asked the students to compare and analyze the unfamiliar score in the compound and a simple time signature. Then after defining the musical terms, the researcher asked the students to take a pre-existing theme from one of the sections of the "American Riversongs" and construct a 6/8 compound time.

Affective Outcomes

The researcher divided the students into groups to discuss the outcomes of learning the piece. Next, she asked the students to compare the second and last sections of "American Riversongs," emphasizing the emotional responses and elements that created musical moments. After that, compare the first and final sections. Again, all these activities are in groups.

Strategies

The researcher showed the title "American Riversongs" on the screen and asked the students to list down any single word they could think of by looking at these words. After discussing the word options, the researcher asked the students to list down as many elements of music and compositional tools as possible. Then, the researcher gave the students some ideas about the meaning of elements of music and compositional tools such as different textures, dynamics, keys, expressions, and time signatures. Students participated in these activities in groups in the breakup rooms. After students had listed the words, the researcher

played the piece "American Riversongs" and asked them to write down the words they did

not list. After that, the researcher asked the students to identify the forms and musical

elements and why the composer wrote the composition the way it is. What is the story of

these two words? Following lessons, the researcher used the "take out the piece …." strategy.

This strategy is one of the CMP strategies that O' Toole recommended. In this strategy, the

researcher asked the students to take out the piece with a ternary form entitled the "American

Riversongs." It is another method to ask the students to take out "American Riversongs."

Assessment

The researcher gave the student an assessment template based on O' Toole's

suggestions.[273] The students evaluated themselves based on notes, rhythms, phrasing,

intonation, dynamics, tempo, tone quality, balance, and style in this template. Furthermore,

the researcher gave assessment based on multichoice, true-false, and fill-in-the-blank

response type questions on Kahoot!. Other than these assessments, the researcher also utilized

the SmartMusic app to assess the students for psychomotor skills.

Theory

The researcher asked the students to write Eb major scales and Bb major scales in

quarter notes and submit them through the Google Drive app. Following the fifth to twelfth

week, the researcher distributed the worksheets following the assignments on "American

Riversongs" from *Guides to Band Masterworks, Volume 6.* All the worksheets are sent to the

band students with the assistance of the sectional leaders through WhatsApp and Google

Classroom in PDF files. Detailed theory worksheets are attached in the Appendix.

SmartMusic Application

The researcher distributed the assignments every week using the SmartMusic

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[273] Patricia O'Toole, *Shaping Sound Musicians* (Chicago: GIA Publications, Inc., 2003), 95.

application. All the submissions were recorded in the SmartMusic apps, accompanied by the midi concert band of the apps. In the SmartMusic app, students choose to mute or unmute their selected instruments accordingly and perform with the accompaniment. As for homework submission, the students are required to mute their instruments and record their playing. After that, submit their recording through the SmartMusic App. Before assessing the students, the researcher adjusted the difficulty level in the "assessment tolerance" section of the SmartMusic. The difficulty level is based on easy, lenient, average, and strict. Easy assessment tolerance, then the assessment will be less strict. In this study, the researcher adjusted the assessment tolerance to a lenient marking to encourage students to practice. This SmartMusic app assessed the students weekly according to the assessment tolerance level.

Kahoot! Application

After the fourth week, the researcher included a mini quiz for each band student using Kahoot! application to access the understanding of the piece. Detailed quizzes are allocated in the Appendix. The researcher also incorporated Kahoot! Apps within the 12 lessons for summative and formative assessments through quizzes and questions related to "Westridge Overture" and "American Riversongs." Assessment questions were based on cognitive and affective skills, detached in the Appendix. These questions were distributed to the individual student through the Kahoot! app.

Teaching Materials - Worksheets

The teaching materials from "Westridge Overture" and "American Riversongs" are obtained from *Teaching Music through Performance in Band*, *Volumes 2 and 3*. The teacher followed the suggestions from O'Toole's book for an innovative approach to teaching Comprehensive Musicianship Through Performance (CMP) in both compositions. She also referred to *The Guides to Band Masterworks Volume 6* to teach comprehensive musicianship in rehearsal and performance during the study. This book offers a ready-made curriculum

incorporating comprehensive musicianship training through band literature. In addition, the book also integrates technical skills, musical knowledge, and creative projects that develop musicianship skills. The teacher started the first four lessons with "Westridge Overture" because it is less challenging than the "American Riversongs."