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Comprehensive Musicianship through Performance: A Review of Related Literature with

CMP Based Unit and Lesson Plans for Middle School Band

A Thesis Submitted To

The Faculty of The School of Music

In Candidacy for The Degree of

Doctor of Music Education

By

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DEDICATION

This thesis and degree are dedicated to my wife, Marcie, children, Ava, and Alyssa, and my family. Marcie, for the constant support and encouragement throughout this entire journey. This degree has been a dream of mine that I could not have fulfilled without your strong advice and love and care. There was so much time you had to spend holding down the fort and getting the kids to and from their events while I worked on this degree thank you for always being there.

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ABSTRACT

The concept of comprehensive musicianship has been discussed since the mid-sixties referring to the interdisciplinary study of music. Many directors focus solely on teaching performing skills such as rhythm and musical notation, limiting the student's exposure to a well-rounded musical teaching experience. Comprehensive musicianship has shown an increase in student's musical knowledge in history and enhanced musical theory skills, aural skills, performance skills and improvisation. Although there is significant research on high school bands and their implementation of comprehensive musicianship, there is limited research pertaining to the Comprehensive Musicianship through Performance (CMP) and the middle school band. This qualitative study will aim to define and understand the musical strategy of CMP and its methodology concerning to middle school bands utilizing data-driven best practices, unit planning, and lesson planning through bibliographic research within the discipline. Following the review of related literature, a series of Comprehensive Musicianship through Performance lesson plans and unit plans will be developed exhibiting CMP learning techniques within the middle school band ensemble. This study presents ideas based on CMP concepts used in music education: Analysis, Outcomes, Strategies, Assessment, and Music Selection. To structure the bibliographic research findings within the parameters of the performing ensemble, this study begins with an overview of the CMP concepts. The conclusion of this study will provide strategies and sample lessons that illustrate current research in data-driven best practices. The study presents examples of student enrichment exercises with the application of CMP formatted lesson and unit plans within the middle and secondary performing ensemble.

Keywords: Bibliographic Research, CMP, Music Education, Analysis, Outcomes, Strategies, Assessment, Music Selection.

LIST OF ABBREVIATIONS

Comprehensive Musicianship through Performance (CMP)

Georgia Music Educators Association (GMEA)

Large Group Performance Evaluation (LGPE)

National Association for Music Education (NAFME)

CONTENTS

CHAPTER ONE: INTRODUCTION

The purpose of this study was to explore realistic ways and strategies that secondary music teachers utilizing the Comprehensive Musicianship through Performance (CMP) model can effectively and creatively engage students in the wind band. Music teachers in secondary bands are required to prepare students for required and non-required performances each year.[1] These performances may include: Large Group Performance Evaluation (LGPE), various extra-curricular sporting events, veterans day programs, winter and spring concerts that are prepared for and practiced within a set yearly schedule.[2] To prepare for these performances, studies have shown that secondary music teachers often teach fundamental skills focusing on the skills and technical side of the music literature being learned. Unfortunately, this occurs under the yearly school schedule which limits the musical instruction being taught. The band is vital in establishing school spirit and showcasing student talent. School and community pressure often present secondary music teachers with the challenge of teaching concert literature while also trying to give their music students a well-rounded music education. Given the history of music education in the United States in the twenty-first century, it seems essential that performance must be at the center of the instrumental curriculum.[3] A CMP music curriculum allows for instrumental instruction to exist and thrive, while compelling teachers to go beyond purely technical training and provide students with instruction in historical, theoretical, stylistic, and analytical aspects of

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[1] Richard K., Werts 1976, *Handbook of Rehearsal Techniques for the High School Band*, (New York: Parker Publishing Company, 1976), 25.

[2] Ibid., 17.

[3] John Grashll, "An Integrated Approach Comprehensive Musicianship," *Music Educators Journal* 79, no. 8 (1993): 38–41.

the music being rehearsed and performed.[4] The purpose of this project is to provide middle and secondary band teachers with strategies and data-driven research-based best practices for planning group instruction for the wind band ensemble to meet yearly performance expectations using lesson plans and unit plans based on CMP methodology.

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

Brief History of Music Education

Discovering why students should take band and the need for comprehensive musicianship through performance requires investigating the history of music education. The Greek Philosopher Plato established one of the first forms of organized learning for students known as the "Academy."[5] At the Academy, music was an integral part of the curriculum. Plato believed that the purpose of education was to train the body through gymnastics and the soul through music.[6] The Academy curriculum improved a student's mind, and Plato believed music was a core subject to include in this endeavor.[7] The ancient Romans also studied music as a part of the quadrivium, which are "four subjects whose study reveal the physical and spiritualities of the universe."[8] The study of music lasted through the Middle Ages. Music notation brought the spread of psalm singing in church. The first music book published in America was An Introduction to the Singing of Psalm Tunes in 1721. Teaching Psalm tunes in the United States using

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[4] Grashll, "An Integrated Approach Comprehensive Musicianship," 38–41.
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[5] L.B. Justus, "Factors That Contribute to Enrollment in Band Programs" (dissertation, Virginia Tech, 2001).

[6] Evan Feldamn, Frank L. Battisti, Kasia Bugaj, Ari Contzius, and Mitchell Lutch. *Instrumental Music Education: Teaching with the Musical and Practical in Harmony*. New York: Routledge, 2021.

[7] Justus, "*Factors That Contribute to Enrollment in Band Programs,*" 23-27.

[8] Feldman, "*Instrumental Music Education,*" 64.

this book was known as singing schools, the first form of formal music education in the United States. Through the beginnings at the Academy in Greece, learning music flourished and eventually moved to public schools.[9]

Lowell Mason brought public school music instruction to the Boston public schools in America.[10] Two books utilized in the Boston public schools for music instruction were, "American Elementary Singing Book (1830) and The Juvenile Lyre (1831). "The preface of The Juvenile Lyre was crafted as a weapon in the effort to include music in the Boston Public schools."[11] This stated that "music would aid the moral, intellectual, and physical development of children."[12] This information was used as an argument to include music instruction in all public schools. In 1838 vocal music was officially adopted in Boston public schools as a curricular subject.[13]

The New England Conservatory of Music began the first-class study of musical instruments, band, and their teaching style was modeled after the German conservatory style.[14] Again, Boston public schools chartered the way in America for instrumental music education instruction by being the first public school system to do so.[15]

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[9] Justus, "*Factors That Contribute to Enrollment in Band Programs,*" 25.

[10] Feldman, "*Instrumental Music Education*," 64.

[11] Ibid., 64.

[12] Michael L. Mark, *A Concise History of American Music Education* (Lanham, MD: Rowman & Littlefield Education, 2008), 40.

[13] Ibid., 42-46.

[14] Ibid., 42-46.

[15] Ibid., 42-46.

Classroom Instruction

Classroom instruction of instrumental music education led to two philosophical beliefs in music education from Bennett Reimer and David Elliott.[16] Bennett Reimer believed in "absolute expressionism, which holds that the arts are essential and unique in what they offer children, and that musical meaning exists entirely within a work itself, without reference to anything outside of it."[17] The philosophical approach of David Elliott is in the action of making music and has a different approach to Reimer. Elliott believes that when musicians engage in making music, they perform something called "flow experiences, characterized by the complete absorption and enjoyment that comes from deep concentration."[18]

There are two philosophical approaches explaining why we teach music in our schools. The approach of Reimer, music is a tool of expression for students.[19] Music cultivates students' aesthetic education. Music allows students to understand beauty, express themselves, and use their aural abilities to refine music. However, the philosophical approach of Elliott, praxial music education, teaches students to be reflective in their music-making. Students who perform and listen, improvise and listen, compose and listen, and conduct and listen. The philosophy of praxial music education involves students doing and then evaluating to perfect their craft continually.[20] These two-music education philosophies have similar goals and nearly similar methods. However, the philosophy of Elliott is better connected to

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[16] Feldman, "*Instrumental Music Education,*" 65-66.

[17] Michael L. Mark, *A Concise History of American Music Education* (Lanham, MD: Rowman & Littlefield Education, 2008), 152.

[18] Ibid., 153.

[19] Bennett Reimer, *Philosophy of Music Education: Advancing the Vision, Third Edition* (S.l.: STATE UNIV OF NEW YORK PR, 2022).

[20] Feldman, "*Instrumental Music Education,*" 66.

the educational standards and benefits of music education currently produced by NAfME and the individual states.

NAfME (2014) has four standards for music education which have 15 sub standards to accompany them:

1. Creating
   a. Imagine: Generate musical ideas for various purposes and contexts.
   b. Plan and Make: Select and develop musical ideas for defined purposes and contexts.
   c. Evaluate and Refine: Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.
   d. Present: Share creative musical work that coneys intent, demonstrates craftsmanship and exhibits originality.
2. Performing
   a. Select: Select varied musical works to present based on interest, knowledge, technical skill, and context.
   b. Analyze: Analyze the structure and context of varied musical works and their implications for performance.
   c. Interpret: Develop personal interpretations that consider creators' intent.
   d. Rehearse, Evaluate, and Refine: Evaluate and refine personal and ensemble performances, individually or in collaboration with others.
   e. Present: Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.
3. Responding

a. Select: Choose music appropriate for specific purposes and contexts.

b. Analyze: Analyze how the structure and context of varied musical works inform the response.

c. Interpret: Support an interpretation of a musical work that reflects the creators'/performers' expressive intent.

d. Evaluate: Support personal evaluation of musical works and performances based on analysis, interpretation, and established criteria.

4. Connecting

a. Connect #10: Synthesize and relate knowledge and personal experiences to make music.

b. Connect #11: Relate musical ideas and works with varied context to deepen understanding.

These standards guide classroom instrumental music education curriculum. NAfME has tailored the standards to be a blend of aesthetic (Reimer) and praxial (Elliott) music education philosophies.[21] The standards are the benchmarks for classroom education which allow teachers to guide their students towards musical goals and the states have used these as a guide to developing their standards.

Background of Comprehensive Musicianship through Performance

The National Standards for Music Education challenged music educators and students to strive for a broader and more in-depth understanding of music.[22] The traditional approaches to learning music needed to be reexamined, particularly in the areas of performing groups to align with a more holistic

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[21] Feldman, "Instrumental *Music Education*," 67-68.

[22] "Background of the Wisconsin Comprehensive Musicianship through Performance Project (Est. 1977) Antecedents to the Wisconsin Project," n.d.

approach to understanding music.[23] Research provided insight into the focus on development of

performance skills and the actual performance of the music learned did not mean a student had a

meaningful or lasting understanding of the music or subject matter taught. While the quality of musical

literature has an important impact on the aesthetic responses experienced by students " high quality"

music literature does not guarantee a higher level of musical understanding within the concepts being

taught.[24] High-caliber music teaching has often helped students grow in the areas of knowledge, skill,

and feeling.[25] Throughout the history of music education in the United States, there have been many

contributions to comprehensive teaching made by music education leaders, textbook authors, and

outstanding conductors and teachers.[26] CMP was developed in 1977 as a means to assist teachers with

the development of performance with understanding in school music programs.[27] The result of CMP in

1977 at Lawrence University allowed music educators to add breadth and depth to their performing

ensembles' musical experiences.[28] These educators adhered to the following principles and goals

concerning CMP:

- musical independence as a musician is an important result for students in performance

  classes;

- careful instructional planning leads to comprehensive and meaningful students learning;

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[23] Robert Joseph Garafolo, *Blueprint for Band: A Guide to Teaching Comprehensive Musicianship through School Band Performance*, (Meredith Music, 1983), 24-28.

[24] Ibid., 26.

[25] "Background of the Wisconsin Comprehensive Musicianship through Performance Project (Est. 1977) Antecedents to the Wisconsin Project," n.d.

[26] O'Toole and George, "*Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship through Performance,* (Chicago: GIA Publications, 2003), 6.

[27] Ibid., 3.

[28] Christopher Coy, "The Use of Comprehensive Musicianship Instruction by a Middle School Band Director: A Case Study" (dissertation, Bowling Green State University, 2012), 8.

- the quality of repertoire affects the breadth and lasting impact on student learning;

- assessment of student learning is essential at all levels;

- comprehensive teaching encourages students to take responsibility for their learning and frequently produces results exceeding expectations.[29]

This resulted in the formation of CMP instructional model which emphasizes in-depth teaching of musical concepts through the medium of performance ensembles.[30] Throughout the CMP process rehearsals are seen as the laboratory where students can develop an understanding of musical concepts such as expression, melody, rhythm, harmony, texture, timbre and form by being involved in a variety of roles that include performing, improvising, arranging, composing, and analyzing music.[31] A band directors typical plan for instruction includes selecting repertoire, planning outcomes, and strategies for achieving those goals with a vision for excellent musical performance.[32]

> A teacher with a vision toward performing with understanding will approach planning differently than a teacher with a view limited to musical performance. Teachers come to CMP with a vision toward providing a deeper musical experience for students. They not only value a high level of musical performance, they want their students to know how a piece is constructed, its distinct components, and its potential for facilitating comprehensive musical learning.[33]

This research assisted in finding those strategies utilizing CMP methodology and applying those strategies to maximize effective teaching within the middle school wind band classroom. The

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[29] Coy, "The Use of Comprehensive Musicianship Instruction by a Middle School Band Director," 9.

[30] Ibid., 2.

[31] Laura K. Sindberg, "Intentions and Perceptions: In Search of Alignment," *Music Educators Journal* 95, no. 4 (2009): 18–22.

[32] Ibid., 18.

[33] Laura K. Sindberg, *Just Good Teaching: Comprehensive Musicianship through Performance (CMP) in Theory and Practice*, (Lanham, MD: Rowman & Littlefield Education, 2012), 53.

comprehensive musician approach to music education conceded that the emphasis of any one musical

behavior depended on the nature of the music class in question.

   In spite of philosophical statements within the music education profession that "general music"
should be the core of the school music program, performing groups continue as the foundation of the
school music program in the majority of middle and high schools. For many middle and high school
students, a performing ensemble of some kind provides the most likely setting through which to
accomplish national, state or local standards in music.[34]

   Thus, "performance with understanding," was developed as the primary goal of the CMP

project.[35] Therefore, an ensemble class would have as its primary focus performing behaviors, while

music appreciation classes and theory-related courses tend to focus more on analytical and creative

behaviors.[36] Through a non-one-dimensional approach CMP incorporates all three aforementioned

musical behaviors: performing, analyzing, and creating.[37] The CMP Planning Model identifies the

critical need for flexibility of curriculum, thoughtful selection of literature and variety in instructional

strategies for today's music educators.[38] While allowing the teacher to utilize local, state or national

standards and curricula and work toward the outcomes identified in these resources, the CMP Planning

Model does not dictate that these outcomes must be the starting point.[39] Rather, the teacher and students

have the flexibility and responsibility to determine an appropriate starting point based on the needs,

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[34] Garafolo, *Blueprint for Band*, 38-42.

[35] "Background of the Wisconsin Comprehensive Musicianship through Performance Project (Est. 1977) Antecedents to the Wisconsin Project," n.d.

[36] Charles E. Norris, "Introducing Creativity in the Ensemble Setting: National Standards Meet Comprehensive Musicianship," *Music Educators Journal* 97, no. 2 (2010): 57–62.

[37] Ibid., 57.

[38] Background of the Wisconsin Comprehensive Musicianship through Performance Project (Est. 1977) Antecedents to the Wisconsin Project," n.d.

[39] Ibid., 3.

teaching/learning environment and resources of the situation. In this way, the CMP Planning Model is an important component in the process of developing performance with understanding.[40]

A comprehensive music education curricula concentrates on the performance aspects of music and study music to enrich the lives and experiences of the students in the performing ensemble.[41] Through the notion of broadening the musical experience in the ensemble setting, the CMP model disrupts some of the traditional patterns of teaching band on not only performing at a high musical level but also, on learning about the music through increased student ownership in the learning process.[42] While CMP has been thoroughly researched by numerous individuals and numerous theories, strategies, and teaching recommendations have been produced supporting the use of CMP curriculum in K-12 classrooms. Further research is needed on student experiences in the middle school band classroom to define the successful use and implementation of CMP curriculum.

Many students and teachers look to the arts as a beacon of creativity in schools where children are encouraged to learn, explore, and create.[43] Music education researcher, Pamela Burnard, defines creativity as "the process of generating ideas that are novel in a particular context and bringing into existence a product that is appropriate and of high quality."[44] Being one of the most visible organizations within the school, the school band enjoys higher attendance than any other school programs.[45] Some of

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[40] Background of the Wisconsin Comprehensive Musicianship through Performance Project (Est. 1977) Antecedents to the Wisconsin Project," n.d.

[41] O'Toole and George, *Shaping Sound Musicians*," 10.

[42] Sindberg, "Intentions and Perceptions: In Search of Alignment," 18–22.

[43] Michael Patrick Wall, "Does School Band Kill Creativity? Embracing New Traditions in Instrumental Music," *Music Educators Journal* 105, no. 1 (2018): 51–56.

[44] Pamela Burnard, "Rethinking Creative Teaching and Teaching as Research: Mapping the Critical Phases That Mark Times of Change and Choosing as Learners and Teachers of Music," *Theory Into Practice* 51, no. 3 (2012): 167–78.

[45] Wall, "Does School Band Kill Creativity?," 51–56.

their involvement includes concert performances, parades, and school and community functions. Band

directors often lose focus on the importance of creativity and fundamentally developing an appreciation

for music due to the pressures of a rigorous performance schedule. Band directors frequently forget their

roles and become consumed with dense performance schedules, teaching technique, and giving

entertaining performances.[46] The traditional performance instruction model exhibits teacher-centered

instruction where the band director lectures to the students which may limit feedback and obliterates

room for student creativity. This elimination of communication and artistry may be viewed as a struggle

for some directors.[47] Frank Battisti expressed that band directors must remember they are music teachers

first, responsible for creating musical appreciation and expressivity in their students.[48] The traditional

performance instruction model includes a warm-up, reading through and correcting passages of musical

pieces selected for the day, and a closing activity. This model leaves little room for creativity and student

interaction with their instructor and peers. Traditional performance instruction focuses on teaching

students to accurately execute musical tasks and build technical prowess, limiting the use of imagination,

improvisation, and other music making activities.[49] Battisti reminds instrumental music educators of

their role in the music curriculum to provide their students with a broad musical experience based upon

the standards set forth by the National Association for Music Education.[50] Advanced high school bands

are able to learn and perform difficult repertoire because of their deep understanding of music theory,

phrasing, form, and expression, which are concepts that extend beyond technical ability and are learned

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[46] Frank L. Battisti, "Clarifying Priorities for the High School Band," *Music Educators Journal* 76, no. 1 (1989): 23-25.

[47] Ibid., 23-25.

[48] Ibid., 23.

[49] Sindberg, "Intentions and Perceptions: In Search of Alignment," 18–22.

[50] Battisti, "Clarifying Priorities," 23-25.

from comprehensive instruction.[51] Students who experience success are excited about music and willing to continue learning about music.[52] Comprehensive musicianship has shown to improve student attitude, increase student knowledge in music history, and enhance performance in aural skills, improvisation, and music theory.[53] Through a development for a deeper understanding of music students are able to look beyond the technical and fundamental aspects of a piece of music and look beyond the notes on a page allowing for an enriched musical experience. While much research on the implementation of CMP within the high school band has been conducted limited research on the use of CMP in the middle school band has been conducted. This research finds and provides CMP strategies and best data-driven practices utilizing the CMP methodology and implementation within the middle school band.

The Importance of Comprehensive Musicianship through Performance

Yearly performance schedules and expectations for secondary band ensembles are demanding and ever-evolving due to the scheduling needs of each school. Band directors of secondary ensembles have the daunting responsibility to make sure each performance is unique, professional, and appealing; therefore, band directors must be wise when selecting music for these events.[54] Selected repertoire should be appropriate for the event and must remain within the group's ability level.[55] When the

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[51] Christopher Coy, "The Use of Comprehensive Musicianship Instruction by a Middle School Band Director: A Case Study" (dissertation, Bowling Green State University, 2012), 12.

[52] Marvin Greenberg, "Musical Achievement and the Self-Concept," *Journal of Research in Music Education* 18, no. 1 (1970): 57–64.

[53] O'Toole and George, "*Shaping Sound Musicians*," 13.

[54] Richard K. Werts 1976, *Handbook of Rehearsal Techniques for the High School Band*, (New York: Parker Publishing Company, 1976), 14.

[55] Shelley Jagow, *Teaching Instrumental Music: Developing the Complete Band Program*, (Chicago, IL: Meredith Music Publications, 2020), 15.

performance dates and repertoire are finalized, lesson plans and unit plans should be developed

incorporating strategies and techniques that will be employed throughout the instruction.

In preparation for a performance, band directors should begin by analyzing the musical score of

the work and internalizing the various parts, while identifying challenges for each of the instruments and

the ability levels of the group.[56] Each piece of repertoire has its own challenges and complications. Not

only does the band director strategically analyze the piece of music itself, but he or she also researches

the context of the chosen pieces.[57] Ensemble directors analyzing a score discover in-depth information

and insight regarding the music they are teaching their students.[58] Information gleaned from the

contextual study of the score is just as important as the notes and rhythms of a piece of music.[59]

Directors strive to help students acquire skills and knowledge that will help their students realize their

expressive abilities.[60] Students will be able to see beyond the scope of the notes and rhythms when the

band director's instruction incorporates comprehensive information, and their appreciation of music

expands when they are afforded the opportunity to understand music comprehensively.[61] Also, while

playing his/her instrument in preparation for the upcoming performance students are able to apply their

contextual learning to other academic disciplines, since they have been provided a comprehensive music

education.[62] Many educators believe that students should be able to acquire skills and techniques that

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[56] O'Toole and George, *Shaping Sound Musicians*, 13.

[57] Ibid., 14.

[58] Rebecca A. Roesler, "Musically Meaningful," *Music Educators Journal* 100, no. 3 (2014): 39–43.

[59] O'Toole and George, *Shaping Sound Musicians,* 13.

[60] Rebecca A. Roesler, "Musically Meaningful," *Music Educators Journal* 100, no. 3 (2014): 39–43.

[61] O'Toole and George, *Shaping Sound Musicians,* 27.

[62] Ibid., 28-29.

serve them throughout all academia, not just within certain disciplines. With that being said, "Authentic, interpersonal goals can enhance enjoyment, increase expression, and connect knowledge in meaningful ways, promoting the transfer of knowledge to other musical situations."[63] Studying the use of comprehensive musicianship in middle school bands will reveal practical ways it can be implemented, methods that directors can use to prepare their students to enter advanced high school bands, and show how to improve middle school student's perception of musical ideas in addition to traditional performance methods.[64]

Statement of Problem

Student learning in secondary wind band ensembles often focus on the technical skills within the music. The teacher may solely concentrate on performing skills not allowing for the student to receive a holistic form of music learning encompassing broader experiences involving multiple music learnings, technical proficiency, cognition, and personal meaning.[65] Through the Comprehensive Musicianship through Performance model the student will receive instruction that allows for creativity, passion, and vision. CMP offers ensemble directors a model for how to teach students to perform with a historical and theoretical understanding of the music and the creative process.[66] Furthermore, this study explored the effectiveness CMP methodology had on junior high and secondary wind band programs that assist

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[63] Roesler, "*Musically Meaningful*," 39–43.

[64] Coy, "*The Use of Comprehensive Musicianship Instruction*," 12-14.

[65] Anna Lee Siew Hui, "Impact of a Comprehensive Musicianship through Performance Program on an International School Band during COVID-19," 2022.

[66] Sindberg, "Intentions and Perceptions: In Search of Alignment," 18–22.

within the development of strategies involving Analysis, Outcomes, Strategies, Assessment, and Music

Selection for band instruction.

Statement of Purpose

This qualitative study aimed to utilize the bibliographic research to develop a unit plan for three

movements of a six-movement piece, Canticle of the Creatures by James Curnow, and the corresponding

lesson plans that accompany the particular movements for a middle school instrumental ensemble. The

unit and lesson plans are based upon a review of CMP literature and its implementation in ensemble

performance preparation. Specifically, the CMP literature regarding teaching methods and strategies

which enhance classroom lessons beyond learning notes, rhythms, and style markings in the music will

be analyzed and used in the construction of the unit plan and associated lesson plans. The review of the

CMP methodology data-driven research will provide strategies that fit within Analysis, Outcomes,

Strategies, Assessment, and Music Selection for ensemble instruction.[67]

Significance of the Study

The findings of this study may assist band directors to develop new teaching strategies, improve

current teaching strategies in the junior high and secondary band class, and contribute to current

research. Numerous research has been done on CMP and the effectiveness in the high school band

setting. Therefore, this research may be crucial to determine the effectiveness of CMP methodology in

the middle school band. Directors may acquire best data-driven based practices to enhance their

student's musical growth utilizing CMP methodology. Incorporating CMP methodology into band

instruction may improve student participation, engagement, attitude, and musicianship.[68] To answer the

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[67] O'Toole and George, *Shaping Sound Musicians,* 10.

[68] Hui, "Impact of a Comprehensive Musicianship through Performance Program," 2022.

following research the outlined method and approach, existing data-driven strategies, LGPE Evaluations, Questionnaires, and CMP Methodologies were collected to define how CMP can improve student learning and achievement in the middle school band classroom. The data collected emphasized different data-driven strategies that may help enhance the teaching methods to maximize learning in the middle school band setting. Through the qualitative data collected and defined by Creswell and Creswell material such as LGPE Evaluations, Questionnaires, Lesson Plans, Trade Journals, Scholarly Articles, Scholarly Books and National Music Education Documents helped provide the necessary research into the underlying themes of this research of CMP in the wind band classroom. Furthermore, utilizing CMP in the middle and high school band instruction may improve student learning and morale increasing student retention in band.

<div align="center">Research Questions</div>

The National Standards for Music Education challenges music educators and students to strive for a broader and more in-depth understanding of music.[69] Traditional methods of teaching on how to learn music call for a re-examination and restructuring of how band directors teach within the performing ensemble. Challenges for the secondary band director lie within the structuring of the lessons and teaching of the music from a broader perspective. The CMP model requires the director to examine their lessons in a way that presents the understanding of the music not just through the fundamental and technical skill aspect but embracing the pedagogy of music through a holistic style of musical teaching. There have been research and studies conveying the impact of CMP in the high school and collegiate band programs, but only limited research on the middle and junior high band. This research examined the impacts of CMP and best data-driven practices on middle school and junior high band programs. It

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[69] Coy, "*The Use of Comprehensive Musicianship Instruction*," 13.

also looked at impact of instruction on middle school band students and musical learning outcomes and objectives utilizing CMP practices through difference performance opportunities and classroom instruction.

The following research questions guided this study:

RQ1: What instructional strategies, based on Comprehensive Musicianship through Performance methodology might be applied to lesson plans to maximize the teaching of skills and comprehensive information?

RQ2: In what ways can Comprehensive Musicianship through Performance strategies within the ensemble enhance student experience?

RQ3: What Comprehensive Musicianship through Performance methodologies augment a student's musical growth?

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

Research Question One may be answered with the following hypothesis:

Hypothesis One: Instructional strategies based on Comprehensive Musicianship through Performance methodology that can be applied to lesson plans to maximize the teaching of skills and comprehensive information may include cross-curricular adaptation and collaboration, current affairs awareness, and curricular inclusion.

Research on learning styles over the past two decades have found various learning styles between students. Researchers have identified disparate variables that affect learning: temperature, light, time of day, color of room, and need for structure.[70] Visual learners absorb instruction best when they see or can

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[70] Coy, "*The Use of Comprehensive Musicianship Instruction*," 12.

envision the information. An example of a visual strategy would include: the teacher giving the students a page of the conductors scores and asking them to draw shapes above the phrases in various selected passages from a piece of music, marking an asterisk at the high point of each phrase.[71] Auditory learners learn best when they hear information. An example of an auditory strategy would involve the teacher playing a recording of a piece several times and students listening with a specific question in mind.[72] Kinesthetic learners recall information best through movement. An example of a kinesthetic strategy could involve students standing up when they feel the rising and falling of musical energy within the selected piece.[73]

>Research Question Two may be answered with the following hypothesis:
>
>Hypothesis Two: Comprehensive Musicianship through Performance strategies within the ensemble may enhance student experience in terms of enjoyment, cultivation of personal musical expression, and connection of knowledge from the large group format to an individual basis.

Many scholarly publications have been written about musical creativity being defined as the student's ability to generate musical ideas apart from those musical ideas externally dictated.[74] Even when students are proficient at reading notation, manipulating their instruments, differentiating pitch across a range of tonalities, and internalizing complex rhythms in steady time, they are still missing a crucial component of musicianship if they have not developed a sense of independent musical thought.[75] It

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[71] Coy, "*The Use of Comprehensive Musicianship Instruction*," 12.

[72] Ibid., 13.

[73] O'Toole and George, *Shaping Sound Musicians*, 16.

[74] O'Toole and George, *Shaping Sound Musicians*, 16.

[75] Ibid., 16.

would be ideal for teachers to get out of the performance mindset with a focus on notation and executive

skills, so they can foster musical creativity within the musical spectrum. Mathew Clauhs, assistant

professor of music education at Ithaca College in New York provides a four-point method to creativity

utilizing CMP in the beginning band classroom. The four strategies that foster creative musicianship

include: (1) composing music first, (2) providing building blocks for creativity, (3) collaboration, and (4)

performing online.[76] Creating music is one of the four "Artistic Processes" that guide our instruction in

the new National Core Arts Standards framework, and it is an essential component of every child's

music education.[77]

>Research Question Three may be answered with the following hypothesis:

>Hypothesis Three: Comprehensive Musicianship through Performance methodologies may enhance a student's musical growth by developing musical skills, interpretive and stylistic skills through performance, and ear training skills.

Teachers plan for instruction in band by selecting repertoire and planning outcomes and strategies for

achieving those goals with a vision towards excellent musical performance.[78] CMP is designed to

promote musical understanding through performance in the ensemble setting.[79] The CMP model as

practiced in the ensemble setting disrupts some of the traditional patterns of teaching band. Through its

emphasis CMP not only focuses on performing at a higher musical level but engaging learning about the

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[76] Matthew Clauhs, "Beginning Band without a Stand: Fostering Creative Musicianship in Early Instrumental Programs," *Music Educators Journal* 104, no. 4 (2018): 39–47.

[77] Clauhs, "*Beginning Band without a Stand*," 39–47.

[78] David W Roe, "Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship through Performance," *Music Educators Journal* 91, no. 1 (2004): 61–61.

[79] Ibid., 61.

music through increased student ownership in the learning process.[80] When students are consistently engaged and have a sense of ownership within their own musical learning, they become better equipped to create the music inside of them and re-create the music around them.[81]

<div align="center">Core Concepts</div>

Instructional strategies utilizing the CMP methodology in the wind band and the enhancement of students' musical growth and experiences as core concepts for this study, provide necessary research into the CMP methodology and the effects on the music student in the classroom. A comprehensive music education curricula focuses on the performance aspects of music and studying music to enrich the lives and experiences of the students in the performing ensemble.[82] "The teaching of comprehensive musicianship through band performance may be defined as an all-inclusive, multifaceted approach to developing student musicianship."[83] Roesler states that teaching music is more than notes and rhythms on paper because music aided students' social, emotional, and academic growth.[84] Therefore, a standards-based curriculum that incorporated a musicianship program was important to develop.[85] Colwell states, "any teacher of the arts must be concerned primarily with guiding the students' growth in aesthetic sensitivity and understanding."[86]

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[80] Roe, "Shaping Sound Musicians," 61.

[81] Clauhs, "*Beginning Band without a Stand,*" 39–47.

[82] Ibid., 39–47.

[83] Garafolo, *Blueprint for Band*, 24.

[84] Rebecca A. Roesler, "Musically Meaningful," *Music Educators Journal* 100, no. 3 (2014): 39–43.

[85] Joseph A. Labuta, *Teaching Musicianship in the High School Band*, (Ft. Lauderdale, FL: Meredith Music Pub., 1997), 23.

[86] Richard Colwell, Michael P. Hewitt, and Mark Fonder. *The Teaching of Instrumental Music*. Routledge, (2018): 26.

Student-centered instruction is a form of active learning where students are engaged and involved in what they are studying.[87] Constructivism states that "students learn more by doing and experiencing rather than by observing."[88] If a student wants to learn about the saxophone, he or she will learn more by playing the saxophone than listening to and reading about the saxophone.[89] The goal of the CMP methodology encourages students to learn the musical concept and fully understand the music they are performing in the ensemble rather than learning the piece for a performance.[90] The CMP teaching model transforms the music classroom into a "whole music" learning environment around student-centered-instruction.[91] Teaching students the techniques of Comprehensive Musicianship through Performance consists of a five-part teaching strategy incorporating methodologies from the Joseph Labuta, Robert Garaofolo, and Patricia Anne O'Toole texts.[92] The headings for each strategy includes: Analysis, Outcomes, Strategies, Assessment, and Music Selection. These aspects of a Comprehensive Musicianship through Performance approach also serve as the headings of the five-point star teaching model found in the O'Toole text.[93] These captions within the star model serve as a reference for band directors to incorporate multiple CMP teaching strategies in their unit and lesson plans. Further research is needed on incorporating these teaching strategies within the middle school band setting and the development of student-centered instruction breaking away from the traditional wind band setting.

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[87] Clauhs, "*Beginning Band without a Stand,*" 39–47.

[88] Ibid., 39-47.

[89] Ibid., 47.

[90] O'Toole and George, *Shaping Sound Musicians*, 48.

[91] Ibid., 199.

[92] Labuta, *Teaching Musicianship in the High School Band*, 26.

[93] O'Toole and George, *Shaping Sound Musicians*, 11.

Moving away from the traditional wind band teaching model allows for student-centered learning to be integrated into the band classroom utilizing O'Tooles CMP strategies. O'Toole states "There is no doubt that students benefit from performance-based programs, but the question remains: Is this the peak of music education? Despite the merits of music performance in education, having it as the sole focus limits the abilities of students who do not excel at performing."[94] Instead of looking for exciting new ways to engage students in music and develop new understandings of instrumental music education teachers may become frustrated and disillusioned if they are only able to employ traditional methods of music instruction.[95] Further research includes the need for ways to reinvent the traditional wind band classroom through CMP methodology developing research into studies in the secondary instrumental classrooms and the progression of new ideas for music teachers to bring instruments of change to the field of music education. This research expanded the development of lessons, strategies, using best data-driven strategies within the wind band.

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[94] Quinlan X. Gray, "Professional Notes: What about Performance-Laden Music Programs?" *Music Educators Journal* 106, no. 2 (December 2019): 15–17.

[95] Michael Patrick Wall, "Does School Band Kill Creativity? Embracing New Traditions in Instrumental Music," *Music Educators Journal* 105, no. 1 (2018): 51–56.

Definition of Terms

CMP- Comprehensive musicianship through performance is the study of music that not only concentrates on the performance aspects of music, but also studies music to enrich the lives and experiences of students.[96]

GMEA- Georgia Music Educator's Association. The Georgia Music Educators Association is one of fifty-one state affiliates of the National Association for Music Education. GMEA was founded in 1938 and has been active in music education in Georgia continuously since that time.[97]

LGPE- Large Group Performance Evaluation is an event held yearly through the Georgia Music Educator's Association at the district level. Schools in each district send ensembles to perform for an adjudication panel made up of three certified judges. Ensembles perform selections of graded literature from an approved list and receive ratings and comments following their performance.[98]

National Association for Music Education- Among the world's largest arts education organizations, is the only association that addresses all aspects of music education. NAFME advocates at the local, state, and national levels; provides resources for teachers, parents, and administrators; hosts professional development events; and offers a variety of opportunities for students and teachers. This association has supported music educators at all teaching levels for more than a century.[99]

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[96] O'Toole and George, *Shaping Sound Musicians*, 1-3.

[97] "Who We Are," *GMEA*, accessed June 29, 2022.,

[98] "LGPE 2022," *GMEA*, accessed June 29, 2022.

[99] "Nafme History and Leadership," *NAfME*, last modified June 14, 2022, accessed June 29, 2022, https://nafme.org/about/.

Chapter Summary

This study aimed to examine the best data-driven based strategies utilizing the CMP model to assist secondary band teachers with quality music instruction for the wind band. Secondary band teachers are pressured with a yearly performance schedule and expectations set forth by school administration and community to meet these performances. While performance may seem to be the center for an instrumental curriculum, this focus limits the instruction to only technical and fundamental skills. A CMP curriculum allows for instrumental instruction to flourish providing students with instruction about the historical, theoretical, stylistic, and analytical aspects of music being rehearsed and performed. Utilizing CMP encourages the secondary music teacher to go beyond the traditional model of teaching and provides a more holistic approach to teaching instrumental music. This study provided sample lesson plans and best data-driven strategies utilizing CMP to provide an energetic and thriving curriculum to help encourage and motivate students to participate and assist with retention in band programs.

CHAPTER TWO: LITERATURE REVIEW

Band music has been entertaining the public for generations. The first public performances of

bands came from community bands, traveling circus bands, family bands, and professional bands.[100] At

the beginning of the 20th century, public school ensembles were created to give students an opportunity

to explore, learn, and enjoy music.[101] The responsibility of preparing for performances began to be

scheduled into the day at school and home. One priority was to teach the skills necessary to perform at

events or in public school performances.[102] The necessary skills could be unique among schools and

directors. As music ensembles grew and thrived, it became apparent that more than notes and rhythms

were being taught in the music classroom.[103] As a remedy for this inconsistency in instruction,

educational teaching standards for music were introduced in 1994.[104] These standards helped provide a

model for educators and administrators to evaluate and improve music programs.[105] The progression and

evolution of educational teaching standards ensured that achievable goals were obtained by all students,

in all content areas across the United States. The prescribing of music education teaching standards

guaranteed student ensembles learned both academically and aesthetically in the classroom.[106]

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[100] Osbourne McConathy et al., *Music in Rural Education* (New York: Silver Burdett Company, 1937).

[101] Ibid., 39.

[102] Tom Dodson, "Are Students Learning Music in Band?," *Music Educators Journal* 76, no. 3 (1989): 25-29.

[103] O'Toole and George, *Shaping Sound Musicians*, 1-3.

[104] Jagow, *Teaching Instrumental Music: Developing the Complete Band Program*, 16.

[105] Ibid., 15-18.

[106] Ibid., 18.

The use of curricula for each music program could be unique; however, the music standards were similar throughout the programs.[107] Music standards were established at the national, state, and local levels.[108] These standards guaranteed that students were afforded the best music instruction within the parameters set by the national, state, and local authorities. The 2007 National Association for Music (MENC) Centennial Declaration reiterated the long-standing ideal of the profession: "It is the right of every child to receive a balanced, comprehensive, sequential music education taught by qualified teachers."[109] The way in which the music education curriculum is taught is at the sole discretion of the ensemble teacher.[110] All restrictions, expectations, and aspirations were the responsibility of the music educator, and the freedom to teach was his or her's as long as annual ensemble performance requirements were successfully completed.[111] Ultimately, the ensemble performance was the qualifier for efficient and effective instruction. "If the band rehearsal was really a place to study music, concerts should be a logical outgrowth of learning activities."[112] Therefore, the summary of classroom learning was the public performance with the performance being the means to learning and not the summative end.[113] It was the hope that effective music education produced students who embraced the fundamentals of music along with a love for the art. Music educators strive to make the primary function of the performing ensemble about learning music and encouraging children's aesthetic potential.[114] To that

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[107] Jagow, *Teaching Instrumental Music: Developing the Complete Band Program*, 17.

[108] Ibid., 16-17.

[109] Bennett Reimer. "Another Perspective." *Music Educators Journal* 99, no. 2 (2012): 25–29.

[110] O'Toole and George, "*Shaping Sound Musicians*," 5-7.

[111] Jagow, *Teaching Instrumental Music: Developing the Complete Band Program*, 16-18.

[112] Labuta, *Teaching Musicianship in the High School Band*, 15.

[113] Ibid., 16-17.

[114] Garofalo, *Blueprint for Band,* 23-34.

end, various music programs in schools allowed for individualization of interests and learning. Specifically, "the school band is an instrument for music learning rather than just a performance vehicle".[115] The main challenge of music teachers was not teaching the repertoire but instilling in his or her students the love of music in general. "Aesthetic sensitivity cannot be taught, it can be fostered through the use of educational strategies that involve analytical, judicial, and creative worth of the music."[116]

<div align="center">Band Curriculum</div>

Traditional Band Instruction

The traditional model of band involves a teacher-centered classroom where the band director is in charge and makes all the major decisions. The director creates the seating arrangement for the ensemble, selects the performance literature, decides on musical interpretations, and makes many other decisions unilaterally that affect the ensemble. [117] Rehearsals generally include warming-up, reading through and correcting sections or pieces planned for the day, and possibly a closing activity.[118] Beginning band lessons typically involve playing from the method books and correcting concert literature as needed.[119] How music educators think about education and learning informs what we value about music as well as how we see best to teach music.[120] Choosing an appropriate curriculum for the

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[115] Labuta, *Teaching Musicianship in the High School Band*, 15.

[116] Garofalo, *Blueprint for Band,*1.

[117] Wall, "Does School Band Kill Creativity?", 51-56.

[118] Ibid., 52.

[119] Ibid., 52-53.

[120] Ibid., 53.

beginning band program is crucial due to the impact it leads to on a student's journey in the band program.[121] Instrumental band programs are a common construct of beginning to intermediate music curricula within school systems nationally.[122] Students traditionally begin these instrumental studies at the 4th and 5th-grade levels, although this starting point has shown to be considerably variable.[123] Beginning band students within instruction usually begin to make first sounds and then listen to more advanced performers and copy what they hear until they too can speak the musical language.[124] Researcher Emily Fiasco identifies five significant areas that beginning band students must develop: rhythm, embouchure, instrument assembly and care, tone production, and creativity.[125] Traditional band methods focus mainly on music reading and literacy where students perform following written notes on pages.[126] When considering the task of learning to play an instrument, there is an immense amount of processing and other factors to consider throughout the process. An instrumentalist must be able to manipulate muscles with both fine and gross motor movements to even produce a sound on an instrument.[127] Once tone production is accomplished the challenge of producing different pitches presents itself. Additional challenges such as reading notation and rhythmic timing, are additional requirements for the young instrumentalist as well.[128] An instrumentalist during any rehearsal or

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

[122] Carlos R. Abril and Brent M. Gault, "The State of Music in Secondary Schools," *Journal of Research in Music Education* 56, no. 1 (2008): 68-81.

[123] Judith K. Delzell and Paul F. Doerksen, "Reconsidering the Grade Level for Beginning Instrumental Music," *Update: Applications of Research in Music Education* 16, no. 2 (1998): 17-22.

[124] Wall, "Does School Band Kill Creativity?", 53.

[125] Fiasco, "*Starting Off Right: A Beginning Band Curriculum Guide*," 3.

[126] Siew, "Impact of a Comprehensive Musicianship through Performance Program," 14-15.

[127] Kayla Price, "Beginning Band: Cognitive Development Based Instruction." Thesis, 2021.

[128] Ibid., 7.

performance engages in visual, physical, and auditory processing to produce music at any skill or performance level.[129] Considering all the demands on an instrumentalist, the challenge that arises for instrumental music educators is the task of accomplishing how to be able to perform on an instrument at the middle school age. Newer methods of instruction incorporate improvisation instruction into the music education classrooms. Traditional beginning band methodologies do not incorporate a sound-to-symbol approach or teach the instrument parts to new students in the classroom.[130] Researcher Christopher Gagne in a related study stated that the traditional band curricula emphasized learning by reading music on a page.[131] Gagne encourages band directors to identify suitable band arrangements to incorporate student improvisation and select sections of a composition for student improvisation.[132] Adding additional improvisation inserts to arrangements while maintaining the musical qualities of the piece can offer opportunities for students to improvise and incorporate improvisation within the lesson.[133] Eugene Ahn in his study found that teachers were the main factors influencing student interest and passion in improvisation.[134] Band directors when asked about implementing improvisation activities into the traditional band curriculum found it challenging due to insufficient time during a regular class period.[135] During the 21st century, traditional band instruction became more innovative and engaging

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[129] Kayla Price, "Beginning Band: Cognitive Development Based Instruction," 7.

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

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

[132] Ibid., 150.

[133] Ibid., 152.

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

[135] Ibid., 73-76.

allowing for a more assertive learner-centered approach in band instruction.[136] This incorporated a more informal learning environment which provided more significant learning benefits than that from the traditional band model.[137] In a related study Sara Jones found that students improved in listening skills, performance technique, understanding of music theory, music notation skills, and overall musical literacy after students experienced informal learning.[138] Music educators should adapt and evolve their music instruction and curricular organization to meet instrumental student's needs.[139] Instrumental music educators could stimulate instrumental music instruction by adding innovative student-centered techniques to their instruction.

Pedagogical Techniques

The implementation of various pedagogical techniques helps to ensure student engagement in the middle school band classroom while also ensuring a strong fundamental base of content knowledge. Defined as theory and practice of teaching, pedagogy refers to the methodology and process how teachers approach teaching and learning using a specific curriculum with specific goals in mind.[140] Educational psychologist Lee Schulman argued that merely understanding a subject that one intends to teach is insufficient; this understanding must be combined with knowledge of general pedagogical

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[136] Siew, "Impact of a Comprehensive Musicianship through Performance Program," 16.

[137] Ibid., 16-18.

[138] Sara K. Jones, "An Exploration of Band Students' Experiences with Informal Learning" (PhD diss., Northwestern University, 2014), 77-80.

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

[140] *Pedagogical Strategies and Practices*. Pedagogical Strategies And Practices – Instructional Technology And Design Services - Montclair State University. (n.d.). Retrieved February 4, 2023.

principles, curricular knowledge, and knowledge of learners and their characteristics.[141] Teachers in

school music ensembles (band, choir, orchestra) plan instruction that will lead to student learning often

focusing on technical skill development.[142] CMP teaches students beyond technical proficiencies

towards a broader body of knowledge and understanding of the musical concepts.[143] Several techniques

identified within this study can be utilized to provide a more holistic approach to teaching including

modeling, specifying the focus of attention, incorporating movement, focusing on aural training, and

developing creative musicianship.[144]

Modeling

Verbal communication is most frequently used in the band class to adjust or remedy music

performance problems. Yet there is reason to believe that nonverbal modeling strategies may be more

effective than verbal instruction in such situations.[145] Modeling, or demonstrating new techniques to

students, is one important technique that teachers of beginners can use. Whether through the earliest

levels of instruction to the most advanced, modeling can be a very effective technique in the band

classroom.[146] For a teacher to effectively model a behavior or strategy for a student, the modeled

behavior must be relevant to a student's circumstances.[147] For example, modeling a behavior or strategy

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[141] Lee Shulman, "Knowledge and Teaching:Foundations of the New Reform," *Harvard Educational Review* 57, no. 1 (January 1987): 1-23.

[142] Sindberg, "Just Good Teaching,"102.

[143] Ibid., 103.

[144] Fiasco, "Starting Off Right: A Beginning Band Curriculum Guide," 6.

[145] Marc R. Dickey, "A Comparison of Verbal Instruction and Nonverbal Teacher-Student Modeling in Instrumental Ensembles," *Journal of Research in Music Education* 39, no. 2 (1991): 132-142.

[146] Stephanie Prichard, "Practice Makes Perfect?," 57-62.

[147] Ibid., 54.

outside of the context of a music piece is considered less effective than demonstrating an effective music strategy based on a piece a student is already learning.[148] Although there are several types of modeling, the most relevant in this context would be live and cognitive modeling. A live model is an in-person demonstration of a particular skill or behavior that the teacher models while students observe.[149] Live modeling is a tool utilized most often in the ensemble rehearsal where the teacher often models technical or stylistic elements of music for their students.[150] Cognitive modeling, a less popular used technique, involves explicitly talking through a thought process about a specific skill or situation.[151] Researcher Stephanie Prichard provides a sample one week practice strategy guide using Frank Ticheli's "Portrait of a Clown," providing examples of how to model within the class. See Figure 1. for examples on how to use live and cognitive modeling within the middle school band class.

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[148] Stephanie Prichard, "Practice Makes Perfect?," 57-62.

[149] Ibid., 55-56.

[150] Ibid., 56.

[151] Albert Bandura, *Social Foundations of Thought and Action: A Social Cognitive Theory* (Englewood Cliffs, NJ: Prentice Hall, 1995).

Monday: Slow Practice

- *Performance difficulty:* This recurring melody (Figure 1) presents a technical challenge for students. The fast tempo, combined with melodic skips and chromaticism, creates a need for independent practice.
- *Cognitive model:* "When I approach a melody like this that is technically challenging, I know that I will be more successful if I use my metronome to slow down the tempo and practice until I am able to play it perfectly."
- *Live model:* After describing and labeling the cognitive model, the teacher demonstrates how to practice using a metronome to play through this phrase at an appropriately slow tempo (as opposed to the 160 beats per minute marked in the score).
- *Student practice:* After modeling, students must have a chance to practice the skill of playing through the phrase slowly. This can occur individually or as a group. Following practice, there should be a brief discussion of whether students found this strategy to be helpful—and this applies to *all* strategies. Additionally, students could be asked to identify other passages in "Portrait of a Clown" as well as passages in other pieces of music where slow practice might be helpful.

Figure 1. "Slow Practice" From Stephanie Prichard, "Practice Makes Perfect?," *Music Educators Journal* 99, no. 2 (2012): 57-62.

Focus of Attention

By identifying and giving a student a specific focus of attention, this pedagogical technique allows for the student to isolate a specific subject within the concept rather than the entire subject.[152] Researchers Robert Duke, Carla Davis Cash, and Sarah Allen found that novice players who were told to focus on the effect of their movements rather than the movements themselves performed more accurately.[153] Numerous studies have provided evidence that an external focus of attention speeds up the learning process so that a higher skill level characterized by both increased effectiveness and efficiency is achieved sooner.[154]

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[152] Fiasco, "Starting Off Right: A Beginning Band Curriculum Guide," 7.

[153] Robert A. Duke, Carla Davis Cash, and Sarah E. Allen, "Focus of Attention Affects Performance of Motor Skills in Music," *Journal of Research in Music Education* 59, no. 1 (July 2011): 44-55.

[154] Fiasco, "Starting Off Right: A Beginning Band Curriculum Guide," 7-8.

Movement

Students spend seven to eight hours in an average school day, it is unrealistic to expect a student to sit and be quiet at a desk all day. The introduction of movement in their lessons helps the student to reenergize their bodies and minds. Incorporating movement cues and activities into the band classroom can help students to internalize a sense of pulse and strengthen both their rhythmic skills as well as their ability to play in time with others.[155] Research has shown movement activities such as clapping, tapping feet, and marching or moving to rhythmic instruction is more effective than instruction without movement.[156] When directors refer to their band programs, in most cases two main components are being referenced the marching bands and concert bands. Marching bands have significantly changed music education and the educational experiences of students in public schools.[157] Marching band promotes rigorous exercise with extensive cardio and aerobic workouts during rehearsals.[158] Marching band integrates all aspects of instrumental instruction.[159] "Directing a marching band involves the same organizational, musical, and pedagogical skills inherent with the concert band, jazz band, and other ensembles.[160] The American School Band Directors Association (ASBDA) has cited many musical advantages that can be gained through marching band.[161] Participation in marching band could enhance

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[155] Mcabe, "The Effect of Movement-Based Instruction," 24-38.

[156] Ibid., 25.

[157] Ibid., 27.

[158] Lane Powell. "10 Reasons Why You Should Be in Marching Band." *Minnesota Music Educators Association ICal*. Last modified November 25, 2019. Accessed February 18, 2023.

[159] Sarah A. Fabian. "Overlooked: The Perception of Marching Band on Developing Effective Teacher Characteristics." Order No. 29206760, George Mason University, 2022.

[160] Ibid., 6.

[161] Ibid., 18.

rhythmic response, production of sound, musical skills, variety of performance styles, and memorization skills.[162] As seen in Figure 2. marching band provides for numerous benefits through movement. The impact of movement in the classroom helps students not only to build social skills but enhance and improve musical skills to enhance and reinforce the musical instruction.

Skills Improved because of Marching Band

Skill	Comment
Communication	Improvements in verbal skills and also improvement in musical expression as a result of team dynamics.
Discipline	Marching Bands started off decades ago as a military function and continues to have that disciplinary / regimented structure. Discipline, Leadership, and punctuality are improved. Participants will be held accountable, in a constructive way, for mistakes so that the performances can be improved.
Confidence	Being able to play music and march at the same time boosts self-confidence, therefore having an impact on all facets of life.
Multi-Tasking	Being able to play the music, march and move into different formations, follow the band conductor, and being able to ensure that no collision with other band members requires

Figure 2. "Skills Improved through Marching Band" from Thomas Seubert, "Applying marching band concepts to develop high performing team." (2016): 456.

Researchers have found that movement instruction may have a positive effect on an instrumentalist's ability to maintain a steady beat as well as subdivide the beat.[163] See figure 3. below for an example on how to teach articulation through movement.
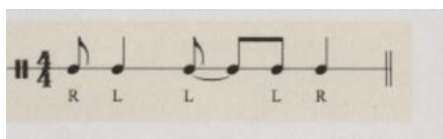

Figure 2. "Movement Lesson Example" From Colleen Conway, "Movement Instruction to Facilitate Beat Competency in Instrumental Music," *Music Educators Journal* 100, no. 3 (2014): 61-66.

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[162] Fabian. "Overlooked: The Perception of Marching Band," 19.

[163] Colleen Conway, Herbert Marshall, and Barry Hartz, "Movement Instruction to Facilitate Beat Competency in Instrumental Music," *Music Educators Journal* 100, no. 3 (2014): 61-66.

Sample Movement Sequence:

1. Tap heels and pat hands-on lap (using the right hand for sounds occurring on beats and the left for sounds occurring on the ands) while counting out loud. This method is effective for articulating fast rhythms that are awkward to clap (Figure 2.)

Aural Skills

The ability of students to be sensitive to small differences in pitch, is a skill that is frequently neglected in favor of a focus on interpreting written notation.[164] In order to develop those fundamental ear training skills, the introduction of aural skill studies into the foundational warm-up helps to build a strong sense of tonal perception in students which is eventually needed to become competent independent musicians. Through aural skills training, such as audiation, students will be able to internalize and hear the music they see without the need for an audial stimulant.[165] Aural training techniques allows for a person to identify connections between notes more easily which allows for reconstruction of sounds quickly and more efficiently.[166] This allows for an increased ability in developing higher levels of sight-reading skills.[167]

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[164] Fiasco, "Starting Off Right: A Beginning Band Curriculum Guide," 7-8.

[165] Joshua Earl Kohl, "Improving Sight Reading Through Beginning Band Instruction" (2021). *Masters Theses*. 767.

[166] Kohl, "Improving Sight Reading Through Beginning Band Instruction," 66-67.

[167] Ibid., 21.

Method Book

Beginning band method books largely contain folk song melodies, classical music, other original compositions, and other technical exercises. The melodies and folk tunes are simplified from their commonly known form to allow for the students to execute the material easier.[168] The simplification of the folk tunes in the method books while being made easier can often make learning difficult because the notation does not match the student's familiarity with the song's melody.[169] The beginning band method book is typically utilized as the curriculum and main resource for instruction in the beginning band class.[170] Traditionally the beginning band method books tend to be largely performance based with heavy emphasis on technical skills, and reading music notation.[171] One of the most important tasks an instrumental music teacher faces is selecting a method book. When selecting a method book many considerations must be taken when selecting a heterogeneous band class method book including:

- What can you determine about the author's educational philosophies?
- Does the book present the original melody or a simplified version?
- Does the method book encourage singing, playing by ear, and other aural-based instruction techniques?
- Does it contain a variety of tonalities and meters?

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[168] Pamela L. Turowski et al., "Beginning Band Students' Familiarity with Method Book Repertoire as Predictor of Music Achievement" (dissertation, Temple University Libraries, 2017).

[169] Ibid., 27.

[170] Lynn G. Cooper, *Teaching Band & Orchestra: Methods and Materials* (Chicago: GIA Publications, Inc., 2015).

[171] Cooper, "*Teaching Band & Orchestra: Methods and Materials*," 27.

- Is the book part of a comprehensive series that can be used for multiple years without requiring supplemental materials?[172]

Essential Elements 2000

Traditional band methods, such as Essential Elements 2000: Comprehensive Band Method by Tim Lautzenheiser provide a complex breakdown of music notation, rhythmic notation, and isolating individual fragments within the music. In the beginning of the method, the author shows the note on the musical staff with the letter of the note name placed on the appropriate line or space. Above, the student has a fingering chart above that individual note to show the student where to place their fingers and which valves or keys to press down.[173] The instruction then allows for the instructor to assist their students in making their first sounds and producing their first note. The next several exercises in the method book have the student counting basic rhythms while reading and playing the note learned from previous exercises, still labeled with letter name on the notehead. The curriculum usually adds about four more notes the same way for students to add to their music vocabulary throughout the next several examples and the student begins to learn short melodies typically four measures long.[174] By exercise number eleven in this method book, the letters of the note names are removed, and the student must fully process note reading on their own. The musical selections continue to progress in difficulty and length throughout the method.

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[172] Cooper, "*Teaching Band & Orchestra: Methods and Materials,*" 29.

[173] Price, "*Beginning Band*," 15.

[174] Ibid., 8.

Habits of a Successful Beginner Band Musician

Habits of a Successful Beginner Band Musician provides a comprehensive approach to teaching the beginning band curriculum. While most method books tend to focus on performance and technical skills, this method provides for a tiered curriculum that moves in a logical sequence. The beginning of the book begins with students learning on diatonic solfege and reading rhythms. The sequential rhythm charts develop throughout the book allowing for the director to build and strengthen those strong foundational rhythm skills from the beginning. Beginning instrumentalist begin mouthpiece, mouthpiece barrel, head joint exercises to build those foundational embouchure skills before starting to play on full instrument. The percussion book begins with basic rudiment page, basic strokes for snare, rhythmic exercises, and patterns that build with the full ensemble.[175] Demonstration pages for proper technique on all percussion instruments provides a field guide for young percussionists to properly play each percussion instrument. The sequential instruction in this method provides students with a comprehensive method that builds upon the skills they learned in the previous lesson.

Traditional band method books focus mainly on music reading and literacy where students only follow and perform the written notes on the pages.[176] Other methods include Sound Innovations, Standards of Excellence, Habits of a Successful Beginner Band Musician, and Measures of Success. Each method presents its own unique approach to teaching beginning band students however, all favor presenting a basic comprehensive approach focusing mainly on music reading and literacy skills. Many

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[175] Giahabitsuni. "Home." *Habits Online Universal*. Last modified August 17, 2022. Accessed February 19, 2023. https://habitsuniversal.com/.

[176] Siew, "Impact of a Comprehensive Musicianship through Performance Program," 16-18.

of the traditional methods lack the full comprehensive methodology of incorporating improvisation, composing, and not mainly focus on music literacy skills.

Success in the instrumental classroom is crucial, based not only on wanting the student to enjoy themselves, but also because a band program needs retention to survive. If the student is not having a successful or enjoyable experience, they naturally will want to quit. The pressure falls on the instructor to create a framework that equips the student with the skills necessary to feel successful and continue to grow. Successfully making a sound, playing a note, or playing an exercise in a book is only going to be elating for so long.[177] In order for students to feel successful there must be consistent progress and growth to lead to that individual success.

<div align="center">Creativity Within Method Books</div>

Previous examinations of method books primarily focused on performance technique and pedagogy.[178] However, a curriculum with a singular emphasis on performance does not meet all the elements of the 2014 National Core Arts Standards (NCAS).[179] In 2014, The National Coalition for Core Arts Standards released music standards that revised and reorganized the previous Music Educators National Conference (MENC) 1994 standards to better reflect the artistic processes in which musicians engage. Along with this process the NCAS included a creative process so that beginning band musicians are prepared to be successful musicians.[180] Beginning band students who meet the create NCAS are to imagine, plan and make, evaluate, and refine, and present their rhythmic and melodic motives through

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[177] Price, "*Beginning Band*," 10.

[178] Alec D. Scherer and Bradley J. Regier, "Opportunities for Creativity in Beginning Band Method Books," *Update: Applications of Research in Music Education* (June 2022): 875512332211285.

[179] Ibid., 1.

[180] Scherer and Regier, "*Opportunities for Creativity in Beginning Band Method Books*," 2.

compositions and improvisations.[181] Different studies have cited various reasons music teachers were

unable to meet the creativity-related NCAS within their classrooms.[182] Teachers contributed to this due

to a lack of preparation at the preservice level and deficient theory in knowledge that contributed to them

not teaching the improvisational and composition skills within their classes.[183] Other sources cited that

music teachers were concerned in the effects on classroom management when changing the structure of

the lessons within their class:

> Because method books serve as the primary resource in beginning band classes, the inclusion of items that guide student's musical creativity would appear to be relevant for teachers wanting their students to meet the national standards. Furthermore, method books may serve as a resource for teachers who feel unprepared or find it difficult to teach improvisation.[184]

Recent studies have identified several method books that not only focus on the performance side of the

instrumental curriculum, but incorporate creative activities such as composition, arranging, and

improvisation.[185]

Teacher Knowledge

In addition to the teaching of musical understanding research supports the notion that teacher

knowledge has an impact on student's learning.[186] Researcher Lee Schulman describes the unique

capabilities of the teacher:

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[181] Scherer and Regier, "*Opportunities for Creativity in Beginning Band Method Books*," 2-4.

[182] Elizabeth A. Menard, "Music Composition in the High School Curriculum," *Journal of Research in Music Education* 63, no. 1 (2015): 114-136.

[183] Ibid., 116.

[184] Scherer and Regier, "*Opportunities for Creativity in Beginning Band Method Books*," 2-6.

[185] Ibid., 3-4.

[186] Sindberg, "Elements of a Successful Professional Learning Community," 202-219.

A teacher knows something not understood by others, presumably the students. The teacher can transform understanding, performance skills, or desired attitudes or values into pedagogical representations and actions. These are ways of talking, showing, enacting, or otherwise representing ideas so that the unknowing can come to know, those without understanding can comprehend and discern, and the unskilled can become adept.[187]

Research has found that teacher knowledge is linked to student understanding. Through the planning and implementation of the music curriculum music teachers can convey various degrees of teacher knowledge as well as learning goals for students.[188] A teacher's knowledge within music education indicates that much of the musical knowledge used by music teachers is based on their experience which can vary drastically.[189] Although there are multiple paradigms for music learning, many educators agree with researchers such as Christopher Azzara of the Eastman School of Music, who think of music learning and expression as analogous to language.[190] For example when a beginning band student first begins to learn on an instrument they begin performing those first tones, then as they learn they listen to more advanced players copying what they hear until they too can perform the same way.[191]

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[187] Lee S. Shulman, "Those Who Understand: Knowledge Growth in Teaching," *Educational Researcher* 15, no. 2 (1986): 4-14.

[188] Ibid., 28.

[189] Ibid., 29.

[190] Christopher D. Azzara, "An Aural Approach to Improvisation," *Music Educators Journal* 86, no. 3 (1999): 21-25.
[191] Azzara, "*An Aural Approach to Improvisation*, 21-25.

Social and Emotional Effects of Music

Bennett Reimer's philosophy of aesthetic education highlights an aspect of music education that is often overlooked. Teaching music to children offers students a positive outlet for self-expression.[192] Students in school need a place to be able to express themselves. Learning to play a musical instrument in an ensemble allows students to engage in the music making process and respond to the musical gestures of the ensemble conductor.[193] Richard Floyd also states that teaching students to play a musical instrument encourages students to become independent thinkers. Students who become independent thinkers in band learn to interpret musical passages on their own as well as appreciate the aesthetic experience that music offers.[194] Students who can create musical passages or interpret musical passages without referring to the ensemble conductor have developed a sense of musical independence which should be encouraged and nurtured.[195] Students with musical independence can use this as an outlet to safely express their emotions and gain friendships through shared experiences and understandings.[196]

Students who continue playing their instruments in high school band develop strong relationships with individuals in their respective ensembles.[197] Different groups of students and teachers come together to make music in the band. The band room can also become a haven before and after school for students to congregate and socialize. The relationships that are created in the band room are rich and can

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[192] Bennett Reimer, *Philosophy of Music Education: Advancing the Vision, Third Edition* (State Univ of New York, 2022).

[193] Richard Floyd and Michael Haithcock, *The Artistry of Teaching and Making Music* (Chicago: GIA Publications, Inc., 2015).

[194] Ibid., 26.

[195] Reimer, "*Philosophy of Music Education*," 22-27.

[196] Richard Floyd, *Seven Deadly Sins of Music Making* (GIA Publications, Inc., 2021).

[197] J.A. Moder, "Factors Influencing Non-Music Majors' Decisions to Participate in Collegiate Bands. ," *Journal of Band Research* (2018): 1-17.

extend past the classroom, school day, and after graduation. Students who experience making music together will often form bonds that are difficult to break.[198] Students who form bonds together will often remain together through college and well into their adult years.[199]

Participation in band in high school and college provides an outlet for social interaction and self-expression.[200] First-year college students report a need for social experiences in college. Participation in band in college provides this venue. Also, college students state that participation in college band programs offers a sense of family during a crucial developmental period of their lives.[201] A survey of college students regarding marching band participation in college revealed: (a) participants enjoyed the performances, and (b) participants enjoyed the social aspect of college marching band.[202] Students who participated in college marching band also did so because they had fond memories of their band experience in high school because they felt they formed bonds similar to a family with their peers in their high school band.[203]

"Music educators recognize the importance of a quality school music program to the quality of musical life".[204] Students in band find meaning when actively making and responding to music.[205] Band

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[198] Floyd, "*Seven Deadly Sins of Music Making*," 35.

[199] Scott Edgar, *Music Education and Social Emotional Learning;the Heart of Teaching Music* (GIA Publications, 2020).

[200] Jason P. Cumberledge, "The Benefits of College Marching Bands for Students and Universities: A Review of the Literature," *Update: Applications of Research in Music Education* 36, no. 1 (August 2016): 44-50.

[201] Ibid., 44-50.

[202] M. Alosi, "Motivations for Participation in Collegiate Marching Band," 2015.

[203] Ibid.

[204] Clifford K. Madsen, *Vision 2020: The Housewright Symposium on the Future of Music Education* (Lanham: Rowman & Littlefield Publishing Group, 2020).

[205] Patricia Shehan Campbell and Trevor Wiggins, *The Oxford Handbook of Children's Musical Cultures* (New York: Oxford University Press, 2014).

students develop a connection through shared interests and the amount of time they spend together. Also,

children develop social bonds while participating in band, especially marching band.[206] Students work in

marching bands to establish a belief in leadership, commitment to a common goal, and belief in

meritocracy using performance preparation.[207] Similarly, research found marching band activities

developed positive beliefs, meanings, and memories for students participating in them. In conjunction

with this research on the positive benefits of marching band, researchers Allan Hewitt & Amanda Allan

state that participation in concert band is just as valuable for students.[208] Students who participate in

concert band gain similar benefits to participating in marching band. They gain increased social

development, interaction with the ensemble leader, and better refined playing benefits.[209] In fact, it can

be argued that because students only have to focus on the techniques of playing their instruments

correctly and not moving while doing so, they gain more from concert band than marching band.[210]

When students excel on their instruments and are aware of the growth they are achieving, they are highly

motivated to do their best every time they play their instrument.[211]

Discovering practical methods to motivate students while preparing for musical performances is

a constant challenge for music educators.[212] An overlooked aspect of musical performer motivation is

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[206] Campbell and Wiggins, *The Oxford Handbook of Children's Musical Cultures*, 33.

[207] Ibid., 43-44.

[208] Allan Hewitt and Amanda Allan, "Advanced Youth Music Ensembles: Experiences of, and Reasons for, Participation," *International Journal of Music Education* 31, no. 3 (2012): 257-275.

[209] Ibid., 266.

[210] Ibid., 257-275.

[211] Ibid., 270-271.

[212] Hewitt and Allan, Advanced Youth Music Ensembles, 265.

the band experience. Fall concerts, winter concerts, spring concert festival, spring concerts, Friday or

Saturday football games, and parades throughout the year, are performance requirements of high school

band programs and a part of the band experience.[213] Understandably, band students have a busy schedule

each year. It takes intense planning and personal responsibility for band students to complete their

performances, academics, and family obligations as well as find time to be with friends.[214] It is

impressive to see band students of all ages manage the intense daily, weekly, and monthly demands as

they prepare for their upcoming performances. High school students state they juggle numerous

responsibilities because they love what they are doing and are around their friends in band.[215]

Research shows a positive correlation between a positive learning environment, director years of

experience, and band size. The ensemble conductor is a strong motivational aspect of a performance that

participants can overlook.[216] It is the conductor's responsibility to refine the music the group is

performing to its highest level and invoke a strong emotional response during the performance.

However, Timothy Brakel not only found a positive statistical correlation between quality music

performance and increased band size, but also a strong positive correlation between increased band size

and ensemble directors' years of teaching experience, and years in their current position.[217] It can be

inferred from these correlation statistics that the longer band directors are in their teaching positions, the

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[213] Garofalo, *Blueprint for Band*, 25.

[214] Robert Jackson and Melissa McLaney, *Teaching Concert Band in Today's Schools for Today's Students: A Comprehensive Manual for the 21st Century Band Director* (Charleston, SC, 2010).

[215] Ibid., 23-25.

[216] Timothy D. Brakel, "Attrition of Instrumental Music Students as a Function of Teaching Style and Selected Demographic Variables," 1997.

[217] Brakel, "*Attrition of Instrumental Music Students*," 13.

more proficient their ensembles will perform, and the larger their performing ensemble enrollments will

be because these directors have established a successful organization that students want to be a part of.[218]

Comprehensive Musicianship through Performance

Not only are music educators responsible for meeting the expectations of upcoming performance

requirements, but also for meeting the broader educational needs of the students in their ensembles.[219] A

comprehensive music education curricula concentrates on the performance aspects of music and

studying music to enrich the lives and experiences of the performers in the performing ensemble.[220]

"The teaching of comprehensive musicianship through band performance may be defined as an all-

inclusive, multifaceted approach to developing student musicianship."[221] Roesler states that teaching

music was more than notes and rhythms on paper because music aided students' social, emotional, and

academic growth. Therefore, a standards-based curriculum incorporating a musicianship program is

important to develop.[222] "Any teacher of the arts must be concerned primarily with guiding the students'

growth in aesthetic sensitivity and understanding."[223] The CMP model provided a framework for

teachers to develop a program of instruction that emphasizes the interdependence of musical knowledge

and musical performance.[224]

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[218] Brakel, "*Attrition of Instrumental Music Students*," 16-17.

[219] O'Toole and George, *Shaping Sound Musicians,* 46.

[220] Garofalo, *Blueprint for Band*, 52.

[221] Ibid 53-54.

[222] Labuta, *Teaching Musicianship in the High School Band*, 18.

[223] Richard Colwell, Michael P. Hewitt, and Mark Fonder, *The Teaching of Instrumental Music* (New York: Routledge, Taylor & Francis Group, 2018), 26.

[224] Wisconsin Music Educators Association, "Comprehensive Musicianship through Performance," accessed March 22, 2023. https://wmeamusic.org/cmp/.

The concept of comprehensive musicianship refers to the interdisciplinary study of music.[225] A performing ensemble is the logical place to teach across disciplines; however, many directors focused solely on performing skills.[226] Through effective rehearsal planning, a variety of activities, performance based and non-performance based, can be explored as long as the end goal of the rehearsal and performance is obtained.[227] Garofalo stated a performing ensemble was a means to an end. The performance was the combination of knowledge, musical understanding, and developed aesthetic potential.[228] The CMP model framework incorporates performing, improvising, composing, transcribing, arranging, conducting, rehearsing, visual analysis, and aural skills.[229] CMP allows for students to express themselves through composition and enhance the overall student learning experience. The most salient feature of CMP is the heart of the music, which enables instrumental educators to connect the repertoire to affective qualities within the music, such as exploring the significance of the phrase.[230]

Musical score study is necessary to obtain an effective rehearsal as well as an aesthetically pleasing experience for the ensemble performers and the audience.[231] On one hand ,a personal interpretation of the music is achieved when a band director studies a score.[232] The personal

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[225] O'Toole and Mike George, *Shaping Sound Musicians*, 22.

[226] Ibid., 24-25.

[227] Colwell, Hewitt, and Fonder, *The Teaching of Instrumental Music*, 32.

[228] Garofalo, *Blueprint for Band, 25.*

[229] Wisconsin Music Educators Association, "Comprehensive Musicianship through Performance," accessed March 22, 2023. https://wmeamusic.org/cmp/.

[230] Siew, "Impact of a Comprehensive Musicianship through Performance Program," 20.

[231] Gary Stith, *Score & Rehearsal Preparation: A Realistic Approach for Instrumental Conductors* (Galesville, MD: Meredith Music Publications, 2011).

[232] Battisti and Garofalo, *Guide to Score Study for the Wind Band*, 46.

interpretation of the music gleaned from score study is then transferred to the ensemble during rehearsal and performance.[233] Also, during score study, it is important that a band director learn the music history, music theory, and ear training so these can be taught during rehearsals to add student enrichment and aid toward the final performance goal.[234] Teaching students the techniques of Comprehensive Musicianship through Performance consists of a five-part pedagogical strategy incorporating methodologies from the Joseph Labuta, Robert Garofalo, and Patricia Anne O'Toole text.[235] The headings for each strategy include: Analysis, Outcomes, Strategies, Assessment, and Music Selection. Music Selection also serves as the headings of the five-point star teaching model found in the O'Toole text. These headings to the star model serve as a reference for band directors to incorporate multiple CMP teaching strategies in their unit and lesson plans (see Appendix A).

<div align="center">Five Point Star Model</div>

Analysis

Band directors are responsible for selecting their ensemble music, teaching the music to be performed, and, most importantly, teaching the ensemble how to interpret a piece of music.[236] Analyzing music provides the director with ideas for how to creatively teach music.[237] Intense score study begins with a simple or complex strategy or method to help the director learn basic information about the music for their ensemble.[238] Another score study strategy is to determine the key of the piece,

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[233] Battisti and Garofalo, *Guide to Score Study for the Wind Band*, 54-56.

[234] Tom Dodson, "Are Students Learning Music in Band?," *Music Educators Journal* 76, no. 3 (1989): 25-29.

[235] O'Toole and George, *Shaping Sound Musicians,* 66.

[236] Garofalo, *Blueprint for Band,* 34.

[237] Stith, *Score & Rehearsal Preparation,* 26.

[238] Ibid., 27-29.

form of the piece, rhythm of the piece, melody of the piece, countermelody of the piece, harmonic

structure, cadential points of the piece, and musical phrases in the work.[239] These strategy points are

effective methods for band directors to use when learning a piece of music. Some directors prefer to use

the headings from the adjudicator sheets used at adjudicated festival events when studying their scores.

These headings include tone, intonation, technique, balance, interpretation, musical effect, and other

factors.[240] The method of score analysis is not as important as the end result of score analysis for music

ensemble preparation.[241] The band director will develop a personal interpretation of the music through

score analysis.[242] After the analysis of the score, directors should be able to sing each part with the

proper phrasing and breath marks that they intend to teach their ensemble to use while performing the

work.[243]

Analyzing particular scores also allows the ensemble director to teach the students the expression

marks in the music (see Appendix B).[244] Musical expression marks are unique and allow students to

interpret dynamics, tempo, and the style of a piece of music.[245] Band directors should thoroughly study

the score and integrate effective teaching strategies in effective rehearsal environments.[246] Music

educator Gary Stith defined an effective rehearsal environment as one where students are encouraged to

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[239] Colwell, Hewitt, and Fonder, *The Teaching of Instrumental Music*, 5.

[240] Labuta, *Teaching Musicianship in the High School Band*, 38.

[241] Battisti and Garofalo, *Guide to Score Study for the Wind Band Conductor*, 23.

[242] Ibid., 42.

[243] Stith, *Score & Rehearsal Preparation,* 36.

[244] Labuta, *Teaching Musicianship in the High School Band*, 34.

[245] Ibid., 35-36.

[246] Stith, *Score & Rehearsal Preparation,* 57.

think independently and make creative decisions regarding their individual music performance, while

following the conducting gestures from the band director.

Conducting, a form of non-verbal communication during the rehearsal process, and the

performers response to conducting gestures are vital to the successful performance and understanding of

a piece of music.[247] Band directors must be effective listeners and quick to detect errors during rehearsal,

correcting them through conducting gestures.[248] Student performers must also be vigilant listeners and

efficiently respond to visual and auditory verbal and nonverbal cues from the conductor and ensemble

making corrections during rehearsals and performances.[249] A thorough score analysis allows the

performers and conductor to perform all parts of the repertoire and also find enrichment beyond the

notes, rhythms, and style indicators found in the music.[250]

Score analysis contributes toward an enriching musical performance and educational experience

of the music.[251] During a score analysis, the band director should research historical, relevant, and

unusual information regarding the composers and the composition of the works.[252] This research serves

as a catalyst for directors to develop relevant teaching strategies to use with the musical elements of the

piece.[253] When band directors analyze a score, they frequently make effective choices as to what the

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[247] Battisti and Garofalo, *Guide to Score Study for the Wind Band Conductor,* 27.

[248] Edward S. Lisk, *The Creative Director: Conductor, Teacher, Leader* (Galesville, MD: Meredith Music Publications, 2007).

[249] O'Toole and George, *Shaping Sound Musicians,* 65.

[250] Ibid.*,* 65.

[251] Stith, *Score & Rehearsal Preparation,* 53.

[252] Ibid., 54-56.

[253] O'Toole and George, *Shaping Sound Musicians,* 46.

performance outcome of the work might be.[254] Directors must know a musical work to rehearse the work, and the extent that the directors know the score determines how much will be accomplished during a rehearsal and a performance.[255]

Outcomes

Band directors must prioritize the outcomes that students should know, be able to do, understand, appreciate, and value.[256] When planning rehearsals, band directors should begin with the result in mind first before they can begin creating lessons.[257] O'Toole defined effective outcomes as what the teacher expects the individual student or ensemble to know after the learning experience. Learning correct notes, rhythms, and basic musical material are everyday outcomes that occur in ensemble rehearsals.[258] In a CMP-based lesson plan model, these outcomes are categorized as skill, knowledge, and affective outcomes.[259] In addition to CMP outcomes, students should also be able to determine the key of the piece, the form of the piece, the rhythms of the piece, the melody of the piece, the countermelody of the piece, the harmonic structure, the cadential points of the piece, and the musical phrases in the work.[260] Score analysis enables band directors to choose effective outcomes to teach their ensembles for every rehearsal.[261] Skill outcomes are observable to band directors orally or visually depending on the type of

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[254] O'Toole and George, *Shaping Sound Musicians,* 46-47.

[255] Colwell, Hewitt, and Fonder, *The Teaching of Instrumental Music*, 17.

[256] O'Toole and George, *Shaping Sound Musicians,* 32.

[257] Grant P. Wiggins and Jay McTighe, *Understanding by Design* (Alexandria, VA: Association for Supervision and Curriculum Development, 2008).

[258] Jagow, *Developing the Complete Band Program,* 13-15.

[259] O'Toole and George, *Shaping Sound Musicians,* 56.

[260] Colwell, Hewitt, and Fonder, *The Teaching of Instrumental Music*, 39.

[261] Jagow, *Developing the Complete Band Program*, 32-34.

assessment they use during the rehearsals.[262] During rehearsal, either directly or indirectly, students should also be able to recognize musical textures and themes, identify triads, and critique a performance using musical vocabulary terms. These are known as knowledge outcomes.[263]

Displays of individual student musicianship, or aesthetic outcomes, are not easily planned for, but they are linked directly to skill outcomes.[264] Aesthetic outcomes begin with active listening.[265] Active listening stimulates students' musical thoughts and enhances overall musical performance.[266] Aesthetic outcomes must be allowed to occur naturally in students during music ensemble rehearsals.[267] Students must be encouraged during the ensemble rehearsal to not only follow the instructions in the music and from the conductor but to also try to use their musical judgment.[268] Band directors are encouraged to actively listen to their ensemble at all times to make adjustments to the performance and student musicians should be encouraged to do the same.[269] Ultimately, any musical or non-musical decision students make can be adjusted from the podium by the band director if it does not fit the interpretation of the work they have established through score study.[270] To promote student musicianship, it is important to encourage students to find personal connections with the music.[271] Both

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[262] Labuta, *Teaching Musicianship in the High School Band*, 16-17.

[263] O'Toole and George, *Shaping Sound Musicians,* 52-54.

[264] Tom Dodson, "Are Students Learning Music in Band?," *Music Educators Journal* 76, no. 3 (1989): 25-29.

[265] Ibid., 29.

[266] Ibid., 25-29.

[267] O'Toole and George, *Shaping Sound Musicians,* 23-25.

[268] Garofalo, *Blueprint for Band*, 23-27.

[269] Edward S. Lisk, *The Creative Director: Conductor, Teacher, Leader* (Galesville, MD: Meredith Music Publications, 2007).

[270] Stith, *Score & Rehearsal Preparation*, 58.

[271] Jagow, *Developing the Complete Band Program*, 42-43.

O'Toole, and Jagow, encourage the students and band director to find personal connections to the selected performance music. Personal connections made by the band director and students in the ensemble allow for a moving musical performance; however, time to develop personal connections to the music to perform is needed to rehearse the music.[272] Personal connections to music can be developed using these suggested techniques: Finding enjoyment in playing the music, history behind the composition of the music, reactions received during the performance of the music, technical demands placed on the ensemble from the music, and shared memories among friends and the experiences of the ensemble preparing the music after the performance.[273]

The performance expectations that band directors annually face yearly present challenges when planning for any aesthetic learning activity.[274] Many band directors avoid the aesthetic aspect of learning due to the time constraints from performance requirements they have throughout the school year.[275] It is the band director's job to teach and encourage student musicianship and help students to shape aesthetic outcomes.[276] Ultimately a musical ensemble should hope for the aesthetic outcome of evoking an emotional reaction for themselves and from their audience.[277] Time is a resource that must be managed effectively.[278] To achieve effective outcomes, effective strategies must be developed through analysis and time management.

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[272] O'Toole and Mike George, *Shaping Sound Musicians,* 44-47.

[273] Jagow, *Developing the Complete Band Program*, 43.

[274] Charles E. Norris, "Introducing Creativity in the Ensemble Setting," *Music Educators Journal* 97, no. 2 (2010): 57-62.

[275] Ibid., 63.

[276] O'Toole and George, *Shaping Sound Musicians,* 68-70.

[277] Rebecca A. Roesler, "Musically Meaningful," *Music Educators Journal* 100, no. 3 (2014): 39-43.

[278] Jagow, *Developing the Complete Band Program,* 12-15.

Strategies

Strategies represent the teacher's priorities concerning what the students should know, be able to do, understand, appreciate, and value.[279] Effective strategies for ensemble rehearsal begin by knowing the strengths and weaknesses of the ensemble.[280] When developing strategies for his ensemble, the band director must develop inclusive musical strategies that produce positive musical experiences for students.[281]

Each student does not learn the same way, the educator must adapt teaching strategies for student learning.[282] "Logic tells us it is equally absurd to teach rules of music theory to try to teach students to read music notation if they have not learned to listen and perform music with understanding".[283] Comprehensive lesson plan strategies allow for appropriate lesson pacing to meet individual as well as group learning needs (see Appendix C).[284] It is important when planning effective strategies for ensemble rehearsal, that band directors be adaptable.[285] Wind band directors should listen and ascertain teaching strategy effectiveness quickly; before, during, and after ensemble rehearsal and be adaptable to new strategies to ensure ensemble learning.[286]

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[279] O'Toole and George, *Shaping Sound Musicians,* 22-26.

[280] Jagow, *Developing the Complete Band Program,* 56-58.

[281] Marvin Greenberg, "Musical Achievement and the Self-Concept," *Journal of Research in Music Education* 18, no. 1 (1970): 57-64.

[282] Edwin E. Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory* (Chicago: GIA Publications, 2012).

[283] Ibid., 17.

[284] Gordon, *Learning Sequences in Music*, 18-21.

[285] Jagow, *Developing the Complete Band Program,* 35-38.

[286] O'Toole and George, *Shaping Sound Musicians,* 65.

Effective teaching strategies encourage musical success as well as exploration.[287] Also as a manner of promoting musical success and academic success as well, strategies for music can be integrated with instructional goals from other disciplines.[288] Students who experience success are excited about music and willing to continue learning about music.[289] It is important to develop effective teaching strategies for students who are visual, auditory, and kinesthetic learners to encourage their achievement.[290] Tailoring learning strategies to individual student needs enables them to experience positive musical experiences which reinforces their musical success.[291] All students can learn music with appropriate guidance and instruction.[292]

Assessment

Ensemble Directors assess their groups daily.[293] Assessment is an important aspect of comprehensive musicianship.[294] Assessment is a direct result of outcomes and teaching strategies.[295] "There are four primary purposes for assessment: improving student learning, improving teaching, improving programs, and informing stakeholders".[296] Three forms of assessment are used to

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[287] O'Toole and George, *Shaping Sound Musicians,* 66-67.

[288] Grant P. Wiggins and Jay McTighe, *Understanding by Design* (Alexandria, VA: Association for Supervision and Curriculum Development, 2008).

[289] Greenberg, "Musical Achievement and the Self-Concept," 57-64.

[290] O'Toole and George, *Shaping Sound Musicians,* 46-47.

[291] Greenberg, "Musical Achievement and the Self-Concept," 57-64.

[292] Gordon, *Learning Sequences in Music*, 24.

[293] Garofalo, *Blueprint for Band,* 15-18.

[294] O'Toole and George, *Shaping Sound Musicians,* 34-36.

[295] Ibid., 34-36.

[296] Colleen Marie Conway, *Musicianship-Focused Curriculum and Assessment* (Chicago: GIA Publications, Inc., 2015).

evaluate student knowledge and instructional effectiveness in comprehensive musicianship.[297] Formative

assessment may include a playing test, written quiz, or a short assignment that challenges a student's

knowledge of material.[298] A Summative assessment is a larger form of assessment, this can be a concert,

end-of-the-semester exam, or a comprehensive end-of-unit test.[299]

Authentic assessment is a natural form of assessment that develops as part of the overall

classroom experiences as the band director progresses through his or her planned curriculum.[300] The

teacher and the students can both participate in authentic assessment. Teachers correcting students'

intonation, rhythms, and playing technique is a daily form of authentic assessment which helps mold the

curriculum for comprehensive musicianship.[301] Authentic assessment is an intuitive method of student

engagement that is utilized as a part of comprehensive musicianship.[302] With the use of rubrics, "a

matrix that defines in detail what a student must demonstrate," students can assess their own playing

through self-reflection.[303] Self-reflection and authentic assessment is a powerful tool to increase a

student's interest and motivation to become a better performer through comprehensive musicianship.[304]

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[297] O'Toole and George, *Shaping Sound Musicians,* 23.

[298] Conway, *Musicianship-Focused Curriculum and Assessment*, 45-48.

[299] Ibid., 48.

[300] Conway, *Musicianship-Focused Curriculum and Assessment*, 32.

[301] Ibid., 32.

[302] O'Toole and George, *Shaping Sound Musicians,* 80-83.

[303] O'Toole and George, *Shaping Sound Musicians,* 81.

[304] Stephanie L. Standerfer, "Differentiation in the Music Classroom," *Music Educators Journal* 97, no. 4 (2011): 43-48.

Student journals and portfolios are useful tools for formative and summative assessments.[305] Teachers

must assess student performance and literature for what best suits their ensemble.[306]

Music Selection

According to the comprehensive musicianship model, repertoire is the main source for the

curriculum in a performing ensemble.[307] Teachers of performing groups have the unique opportunity to

select the "curriculum" of their ensembles.[308] Comprehensive musicianship calls for a detailed

consideration of repertoire selection.[309] The parameters a band director must stay within include state

national standards for music education, the ability level of the musicians in the ensemble, and the

personal musical preference of the band director.[310] The musical repertoire is the vehicle where the

students learn performance skills, musical concepts, music history, and cultural awareness.[311] The band

director should select quality literature that illustrates the basic concepts to be learned.[312] The selected

music presents the problems, and the solutions develop musicianship.[313] The selection of repertoire is

among the most important choices a teacher-conductor makes.[314] More than just selecting pieces for a

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[305] O'Toole and George, *Shaping Sound Musicians,* 20-22.

[306] Ibid., 23-24.

[307] Siew, "Impact of a Comprehensive Musicianship through Performance Program," 20.

[308] Jagow, *Developing the Complete Band Program, 12-13.*

[309] Sindberg, Laura. *Just Good Teaching: Comprehensive Musicianship through Performance (CMP) in Theory and Practice*. Lanham, MD: Rowman & Littlefield Education, 2012.

[310] Labuta, *Teaching Musicianship in the High School Band*, 56.

[311] Guy W. Forbes, "The Repertoire Selection Practices of High School Choral Directors," *Journal of Research in Music Education* 49, no. 2 (2001): 102-121.

[312] Forbes, "The Repertoire Selection Practices of High School Choral Directors," 115.

[313] Ibid., 117-120.

[314] Garofalo, *Blueprint for Band,* 15-18.

performance, repertoire serves as the foundation of the curriculum in the ensemble setting.[315] "Literature should provide a realistic challenge to the majority of players without being too difficult to frustrate the less experienced players."[316] Viewed through the lens of CMP, music selected for study should be quality literature that is well crafted and beautiful; it should facilitate the learning of concepts such as musical elements, style, and technique.[317] The primary criteria provided by Garofalo are structural elements (a high degree of compositional design, for example), historical context (representing diverse styles, historical periods, and cultures), and skills development.[318] What is meant by "quality music," and how does one assess the quality of a compositions?[319] Researcher Guy Forbes believed that to achieve success at choosing high quality ensemble literature, " A well-developed philosophy of music education has been cited as an essential prerequisite for successful repertoire selection."[320] The CMP framework offers several questions that can help guide one through the process of evaluating and selecting musical works for school ensembles.[321]

- Is the piece unique?
- Does it contain a balance of predictability and surprise?
- To what extent does the composition contain depth?

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[315] Garofalo, *Blueprint for Band,* 18.

[316] Jagow, *Developing the Complete Band Program*, 182.

[317] Sindberg, *Just Good Teaching,* 44-45.

[318] Ibid., 45.

[319] Ibid., 9-10.

[320] Forbes, "The Repertoire Selection Practices of High School Choral Directors," 103.

[321] Ibid., 10.

- Is it well designed in relation to form?

- Is the text meaningful?

Pedagogical questions:

- Does the composition teach?

- What does it teach?

- What do your students need?

- Will the knowledge they gain from the composition be transferable?

- Does the composition challenge your students technically?

- Does the piece have aesthetic value?[322]

Several tools exist for the director when determining the level of difficulty of the works to study. Some of these tools include state music lists, festival lists, and publishing company grading systems.[323] If these options are not available to the Director, another excellent source of determining literature difficulty may involve a personal study of the work or communication with a trusted colleague in the field.[324] Supplemental collections of techniques, chorales, and sight singing support the development of skills and knowledge that lead to high levels of performance of the selected repertoire, but it is the repertoire that forms the core of the curriculum in band programs.[325] Finally, the music selected should be of such high quality that all who come in contact with it are changed for the better and have the opportunity to grow through-performance.[326] Sindberg uses "The Stars and Stripes Forever," as an

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[322] Sindberg, *Just Good Teaching*, 11.

[323] Stith, *Score & Rehearsal Preparation,* 24.

[324] Ibid., 24.

[325] Sindberg, *Just Good Teaching*, 10-11.

example to demonstrate several aspects of what is considered to be a quality composition. For example,

its place in American music history, technical challenges for all sections of the ensemble, a prime

example of American march form, and exploring notions of patriotism. This forms the foundation for

which the musical work can be further analyzed pedagogically and begin to construct outcomes and

strategies, using the CMP framework.[327]

Student Motivation

Student motivation relates to students' perceptions of themselves, their peers, and the ensemble

they perform in.[328] Students who like participating in band, who find band exciting and valuable, and

who enjoy performing for events are more likely to stay in band and become lifelong musicians.[329]

Friendships, performances, and high school band reputation are strong motivators for students to

continue in band because these aspects make the band experience positive.[330] High performing students

are continually looking for motivators for continual improvement and an enjoyable participation in band

programs.[331] Students that learn music have the benefits of what is known as the big five: rhythmic

ability, tonal ability, creativity, reading notation, and performing ability.[332]

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[326] O'Toole and George, *Shaping Sound Musicians,* 13-15.

[327] Ibid., 12.

[328] Jennifer Whitaker, "Analyses of High School Band Students' and Directors' Perceptions of Verbal and Nonverbal Teaching Behaviors" (1997).

[329] Jannifer Laura Stewart, *Factors Related to Students' Decisions to Continue in Band* (Ann Arbor, MI: UMI Dissertation Services, 2002).

[330] Ibid., 76.

[331] Whitaker, "Analyses of High School Band Students' and Directors," 97.

[332] Ibid., 98-100.

Students in band develop their ear, or audiation, to interpret what they are playing as correct or incorrect. "When technique and notation are realized through an aural sensitivity to sound, performance is transformed from an act of mechanics to an expression of musicianship".[333] Students who recognize what they are playing as good or bad can adjust their playing to perfect their performance. This teaches students an aural sensitivity to what they are producing so they can begin to reap the benefits of becoming lifelong musicians and having enjoyable positive band experiences.[334]

Positive band experiences for students are gratifying long past their time in the ensemble.[335] A positive band experience is not always measured by the applause of an audience, it may be measured by successful completion of a playing test or band assessments.[336] Students who enjoy band experiences understand the necessity of assessments because assessments provide goals for students and ensembles to work toward.[337] Successfully completing performance assessments gives strong musical self-confidence.[338] Proponents of music assessments state they provide a positive motivational arena for students and help elevate performance standards beyond what would be achieved on a daily basis.[339] Directors, students, and parents are motivated by outstanding performances and ratings.[340] Because

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[333] Whitaker, "Analyses of High School Band Students' and Directors," 102.

[334] Richard Floyd and Michael Haithcock, *The Artistry of Teaching and Making Music* (Chicago: GIA Publications, Inc., 2015).

[335] J.A. Moder, "Factors Influencing Non-Music Majors' Decisions to Participate in Collegiate Bands.," *Journal of Band Research* (2018): 1-17.

[336] Daniel J. Albert, "Strategies for the Recruitment and Retention of Band Students in Low Socioeconomic School Districts.," *Contributions to Music Education* 33, no. 2 (2006): 53–72.

[337] Ibid., 54-56.

[338] Whitaker, "Analyses of High School Band Students' and Directors'," 103-104.

[339] Peter Gouzouasis, Julia Henrey, and George Belliveau, "Turning Points: A Transitional Story of Grade Seven Music Students' Participation in High School Band Programmes," *Music Education Research* 10, no. 1 (2008): 75-90.

[340] Ibid., 75-78.

students are motivated to receive good ratings and have an outstanding performance, they practice more, elevate each other with enthusiasm, and are more likely to work on minute details.[341] Furthermore, the team effort required to be successful at band contests builds camaraderie and a feeling of family.[342] In contradiction of these findings, some band directors found the achievement of student and ensemble goals to be more important than winning or achieving a certain rating. Furthermore, in support of already stated research found band competitions to have positive benefits for student enrollment and student self-confidence. Musical self-confidence can aid in student continuation in high school band. Students confident in their playing ability are more likely to enjoy playing their instrument and continue to play in the future.[343]

Through assessments, band directors can select appropriate literature for their ensembles to perform.[344] Selecting appropriate literature motivates students to perform at their highest levels and increases students' desire to continue performing music.[345] Students who perform quality literature and have positive experiences are more likely to continue participating in high school band because of the enjoyment they are having.[346] Also, students who continue in successful band programs form traditions and cultures of excellence that leave lasting expectations for future years on themselves, peers, and community.[347]

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[341] Gouzouasis, Henrey, and Belliveau, "Turning Points," 81.

[342] Ibid., 83.

[343] Ibid., 75-90.

[344] O'Toole and George, *Shaping Sound Musicians,* 34-36.

[345] Ibid., 46.

[346] Moder, "Factors Influencing Non-Music Majors," 1-17.
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[347] Gouzouasis, Henrey, and Belliveau, "Turning Points," 75-90.

Band Experience

"Music educators recognize the importance of a quality school music program to the quality of musical life."[348] Students in band find meaning when actively making and responding to music.[349] Band students develop a connection through shared interests and the amount of time they spend together. Also, children develop social bonds while participating in band, especially marching band.[350] Students work in marching bands to establish a belief in leadership, commitment to a common goal, and belief in meritocracy using performance preparation.[351] Similarly, studies found marching band activities developed positive beliefs, meanings, and memories for students participating in them. In conjunction with this research on the positive benefits of marching bands, Allan Hewitt & Amanda Allan state that participation in concert band is just as valuable for students. Students who participate in concert band gain similar benefits to participating in marching band.[352] They gain increased social development, interaction with the ensemble leader, and better refined playing benefits.[353] In fact, it can be argued that because students only have to focus on the techniques of playing their instruments correctly and not moving while doing so, they gain more from concert band than marching band.[354] When students excel

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[348] Whitaker, "Analyses of High School Band Students' and Directors'," 106.

[349] Patricia Shehan Campbell and Trevor Wiggins, *The Oxford Handbook of Children's Musical Cultures* (New York: Oxford University Press, 2014).

[350] Campbell and Wiggins, *The Oxford Handbook of Children's Musical Cultures*, 34-35.

[351] Ibid., 35.

[352] Hewitt and Allan, "Advanced Youth Music Ensembles," 257-275.

[353] Ibid., 265.

[354] Hewitt and Allan, "Advanced Youth Music Ensembles," 266-267.

on their instruments and are aware of the growth they are achieving, they are highly motivated to do their best every time they play their instrument.[355]

Discovering practical methods to motivate students while preparing for musical performances is a constant challenge for music educators.[356] An overlooked aspect of musical performer motivation is the band experience. Fall concerts, winter concerts, spring concert festival, spring concerts, Friday or Saturday football games, and parades throughout the year, are performance requirements of high school band programs and a part of the band experience.[357] Understandably, band students have a busy schedule each year. It takes intense planning and personal responsibility for band students to complete their performances, academics, and family obligations as well as find time to be with friends.[358] It is impressive to see band students of all ages manage the intense daily, weekly, and monthly demands as they prepare for their upcoming performances. High school students state they juggle numerous responsibilities because they love what they are doing and are around their friends in band.[359]

Research shows a positive correlation between a positive learning environment, director years of experience, and band size.[360] The ensemble conductor is a strong motivational aspect of a performance that participants can overlook.[361] It is the conductor's responsibility to refine the music the group is

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[355] Hewitt and Allan, "Advanced Youth Music Ensembles," 273.

[356] Whitaker, "Analyses of High School Band Students' and Directors'," 108-109.

[357] Garofalo, *Blueprint for Band,* 23-28.

[358] Robert Jackson and Melissa McLaney, *Teaching Concert Band in Today's Schools for Today's Students: A Comprehensive Manual for the 21st Century Band Director* (Charleston, SC, 2010).

[359] Ibid., 24-26.

[360] Timothy D. Brakel, "Attrition of Instrumental Music Students as a Function of Teaching Style and Selected Demographic Variables," 1997.

[361] Garofalo, *Blueprint for Band*, 43.

performing to its highest level and invoke a strong emotional response during the performance. However, Timothy Brakel not only found a positive statistical correlation between quality music performance and increased band size, but also a strong positive correlation between increased band size and ensemble directors' years of teaching experience, and years in their current position.[362] It can be inferred from these correlation statistics that the longer band directors are in their teaching positions, the more proficient their ensembles will perform, and the larger their performing ensemble enrollments will be because these directors have established a successful organization that students want to be a part of.[363]

Strengths of Quality Music Programs

Successful band programs exhibit "…quality leadership, quality music performance, a tradition of excellence, a good feeder system, sufficient funding, community/school support, 'fun' programs, good program management, and good concert programs."[364] A successful band program begins with effective leadership.[365] A quality leader has a plan for rehearsals, student behavior, and any other situation an ensemble may encounter. Leaders with a definitive plan create an atmosphere of success which instills a tradition of excellence in their ensemble. Also, an effective leader is not afraid to seek input from students about the aspects of the class and program they enjoy or do not enjoy. Strong leaders also seek input from peers and are continually striving to learn more effective ways to communicate material and lessons to their students.

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[362] Brakel, "Attrition of Instrumental Music Students," 32.

[363] Ibid., 33-34.

[364] Gouzouasis, Henrey, and Belliveau, "Turning Points," 76.

[365] Brakel, "Attrition of Instrumental Music Students," 34-37.

Music educators are constantly adapting and learning better ways to teach concepts, listening to new literature, and collaborating to find better methods to implement curriculum in their programs.[366] Leaders of quality music programs continually assess their students so they can adjust their curriculum and performance goals to meet their ensemble needs. If their students are not being successful with the music or exercises, they are playing, an adjustment must be made to make up for any shortcomings they may have. Quality leaders also are unafraid of negative feedback they may receive from students, peers, or trusted mentors. Any feedback about an aspect of a class or organization should be used or adapted to better mold student instruction. Sometimes the feedback is not about instruction, it is about classroom procedures or discipline and ways to improve this for better results. Communication seeking criticism is not easy to take, but it can be a helpful means of adjusting the class and organization's methods.[367]

An effective leader is a strong communicator.[368] A quality ensemble leader motivates the students and their parents to educate and produce their best products.[369] Also, an effective ensemble leader will advocate for their program with school administration, community leaders, and with younger students to recruit them into the program.[370] Also, a quality leader can talk to students considering not continuing in the program and see why they are leaving. Their reasons for leaving the program may be something that can be worked out with the teacher and the student or something that the teacher can proactively prevent in the future. Finally, an effective leader not only educates the students, but they also educate the parents of the students in their ensemble.[371]

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[366] Garofalo, *Blueprint for Band*, 52.

[367] Ibid., 53.

[368] Ibid., 54-56.

[369] Ibid., 56-58.

[370] Ibid., 60.

Students in quality music ensembles are successful because the ensemble leader has educated the students and the parents. Parents are integral to developing a successful instrumental music program at the high school level.[372] Parents usually volunteer to help the band with physical and financial needs, while supporting their child's music education needs. Parents who support their children's educational endeavors produce confident students, and confident students contribute to a band program in a meaningful manner. When band programs have improved ensemble quality and musical growth, the success produced from these programs increases ensemble enrollments and student retention.[373]

Recruitment and Retention

Why music, why band? This is a question posed by Dr. Tim Lautzenheiser in a 2005 essay composed to aid band directors in recruitment and retention of their students, as well as promoting the non-musical benefits of music study. "Unlike teachers of other academic subjects, music educators must recruit and retain their students/musicians."[374] Being in band requires developed skills that take years for students to acquire.[375] Students in band are typically the top 1/3 of high achievers at their schools. The demands on these student's time are vast, however these students can better navigate their academic and social demands with the learned skills from being in band. Being in band gives students a better understanding of what they can gain from investing their time and energy into band. Students who study band gain the non-musical benefits of "teamwork skills, self-discipline, healthy self-esteem, personal

[371] Robert Jackson and Melissa McLaney, *Teaching Concert Band in Today's Schools for Today's Students: A Comprehensive Manual for the 21st Century Band Director* (Charleston, SC, 2010).

[372] Jackson and McLaney, *Teaching Concert Band in Today's Schools*, 55.

[373] Ibid., 56-60.

[374] Richard B. Miles et al., *Teaching Music through Performance in Band* (Chicago: GIA Publications, 2004).

[375] Ibid., 3.

confidence, and learning to reach short term and long-term goals."[376] Students need to understand that these non-musical benefits can be of benefit in their academic classes, as well as their real-world experiences.[377] Also, learning music teaches students to "share thoughts and feelings without words, express emotions, and music is a universal language".[378] The musical and non-musical skills acquired from learning music is beneficial to students, it is important that students take the opportunity to be a part of a music ensemble and remain in that ensemble.

Band directors must be adaptable in methods and styles to recruit and retain students at all times of the year to maintain program viability, especially during times of change.[379] "Keep in mind, in public education, change is inevitable-*especially if something seems to be working*."[380] Ensemble directors must communicate their goals and expectations to their students to be successful. Due to school administration needs or a need to change for the better, band programs are in a continual state of change. During any time of change it is important that band directors keep program goals to foster stability in their programs during times of change. Also, by clearly communicating goals, students can develop their interest which in turn develops their intrinsic motivation.

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[376] Miles, *Teaching Music through Performance in Band*, 5-6.

[377] Ibid., 6-7.

[378] Ibid., 7.

[379] Daniel J. Albert, "Strategies for the Recruitment and Retention of Band Students in Low Socioeconomic School Districts.," *Contributions to Music Education* 33, no. 2 (2006): 53–72.

[380] Bradford Dean. Rogers, "Student Attrition in a High School Band Program: An Examination of the Reasons for Attrition Identified by Students and the Levels of Music Achievement among Senior Participants and Dropouts," (1989): 18.

"Interest refers to the personal intrinsic interest the individual has for the task or domain, often defined in terms of how much he enjoys or likes to do activities related to the task or domain."[381] Teachers who adapt their teaching philosophy to their students' interests are more likely to retain students each academic year.[382] "A director must be able to gear a program so that his/her philosophies are taught, yet at the same time must be able to sell these philosophies to the students".[383] Directors who can connect their educational content in an exciting way to their students' culture and interests have a better chance of motivating and retaining students in their program.[384] "If individuals have very little knowledge of an activity or topic, then it is hard for them to judge their interest in it".[385] Students must have a clear understanding of a band programs musical and organizational goals are so they can develop their intrinsic motivation "In order for the director and the students both to be happy with a band program, they must coexist with the same goals and philosophies".[386] Students whose educational needs and interests are met through adaptive leadership are more likely to develop their intrinsic motivation and continue in band.[387]

In addition to meeting the needs and interests of their students, a band program should strive to teach students to become lifelong learners of music. Band programs must have students willing to

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[381] Richard Colwell and Peter Richard Webster, *MENC Handbook of Research on Music Learning* (New York: Oxford University Press, 2011).

[382] W.F. Hayes "Retention of Eighth Grade Band Students during the Transition of High School," 2004.

[383] Timothy Bryan Andrade, "Survey of Attitudes and Opinions of High School Students toward Continued Band Participation," 1997.

[384] Ibid., 3.

[385] Colwell and Webster, *MENC Handbook of Research on Music Learning*, 6-8.

[386] Andrade, "Survey of Attitudes and Opinions," 15.

[387] Hayes "Retention of Eighth Grade Band Students," 35.

sacrifice their time and effort.[388] High school band is not considered extracurricular because band is a part of the high school curriculum.[389] In 2018, the National Center for Education Statistics showed only 17 states require their school districts to offer fine arts curriculum to maintain accreditation. Because a lack of a mandate from the federal level for continued fine arts education in high school does not exist, it can be difficult to keep students in band in high school.

Continued recruitment from the middle school band level to the high school level is necessary for high school band growth and success.[390] However, an obstacle to high school band retention is course workload requirements and course scheduling. A possible solution to encourage students to continue in high school band can be directors being proactive and working with students to help them create a plan to complete their courses while allowing them to still participate in band. In addition, band directors can work with school administration to develop a schedule that does not conflict with high school band.[391] These steps can help students become lifelong music learners.

Findings involving retention in high school choirs can provide additional insight into students' decisions to remain enrolled in large musical ensembles. Although choir is not band, it is a fine art with similar performance demands and educational characteristics. In a study involving retention of choir students, the students said an engaging instructor and performing quality music weighed heavily on their decision to stay in choir.[392] Further, this study focused on non-musical factors that affected students'

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[388] Andrade, "Survey of Attitudes and Opinions," 22.

[389] Ardis R. Faber, "A Study of Factors That Influence First-Year Nonmusic Majors' Decisions to Participate in Music Ensembles at Small Liberal Arts Colleges in Indiana" (dissertation, Ball State University, 2010).

[390] Garen Killion Milton, "The Effects of Selected Factors on the Choice of Freshmen Instrumentalists in Small Colleges to Participate or Not to Participate in the College Concert Band" (dissertation, Ohio State University, 1982).

[391] Ibid., 32.

[392] Ibid., 34.

choral experience and retention from year to year. Students with no class or personal schedule conflicts were more likely to continue in choir regardless of whether they enjoyed their experience or had an energetic, engaging instructor. Also, the participants of this study spoke of positive relationships with friends and positive experiences as motivating factors for remaining in choir.[393] The studies show that there are commonalities throughout the fine arts programs and the challenges the directors face to retain the performers.

Directors can also review retention from high school to college bands to inform their recruitment strategies. Researcher Richard Mountford examined research involving students graduating from high school and entering college who choose to continue in band. The students are from several schools throughout Ohio.[394] Regression statistics were developed from answers to survey questions to see the relationship between students' answers and their likelihood to continue in college marching band. As mentioned in previous studies regarding band experience, Mountford found significant Chi-Square goodness of fit values with the following independent variables:

1. Parents advised them to join college band.

2. Subjects expected college band to require the same amount of time as high school band.

3. Subjects often performed in the upper third of their band program.

4. High school friends told them to join college band.

5. Subjects viewed the social aspects of college marching band as important.

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[393] Milton, "The Effects of Selected Factors on the Choice of Freshmen Instrumentalists," 35.

[394] Richard D. Mountford, "Significant Predictors of College Band Participation by College Freshmen with High School Band Experience" (dissertation, Mountford, 1977).

The independent variable with the chi-square goodness of fit lowest value of .13 is: Subjects that performed in the upper third of their high school band program and subjects whose high school band friends told them to join college band.[395]

Teaching students to become lifelong music learners is challenging; however, it can be accomplished if students enjoy performing on their instruments in their middle and high school ensembles.[396] If we empower students to take command of their learning, student retention and recruitment advances faster.[397] Students who are empowered to be in band continue to learn at all ages through, middle school, high school, and college band.[398]

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[395] Mountford, "Significant Predictors of College Band Participation," 13.

[396] Moder, "Factors Influencing Non-Music Majors," 1-17.

[397] Andrade, "Survey of Attitudes and Opinions," 27.

[398] Ibid., 27-29.

Chapter Summary

The reviewed literature supports a diverse, student-centered music education curriculum. This study adds to existing CMP-based literature through the support of a standards-based comprehensive student needs curriculum. "It is the right of every child to receive a balanced, comprehensive, sequential music education taught by qualified teachers." [399] Good musicians can be sensitive to music, sing, perform, compose, and improvise with or without musical notation.[400] Band directors who employ comprehensive musicianship in their lesson plans, along with the guidance of local, state, and national standards, may help students obtain goals that can enhance enjoyment, increase expression, and connect knowledge in meaningful ways. This allows for the transfer of knowledge to other musical situations.[401]

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[399] Bennett Reimer, "Another Perspective," *Music Educators Journal* 99, no. 2 (2012): 25-29.

[400] Conway, *Musicianship-Focused Curriculum and Assessment,* 43-44.

[401] Rebecca A. Roesler, "Musically Meaningful," *Music Educators Journal* 100, no. 3 (2014): 39–43.

CHAPTER THREE: METHODOLOGY

Despite the numerous research on teaching strategies and CMP methodology within the

secondary instrumental ensemble, there remains little research on the use of CMP in the middle school

instrumental ensemble. The purpose of this project is to more fully understand the musical strategy of

Comprehensive Musicianship through Performance (CMP) and its methodology pertaining to data-

driven best practices, unit planning, and lesson planning using bibliographic research within the middle

school band. This chapter contains the methodology and approach to conduct this study, including the

research design, participants, setting, procedures, and methods for data analysis, all to answer the

research questions.

Research Design

The qualitative survey research design utilized a criterion-based survey, data-driven strategies,

Large Group Performance Evaluations, and CMP Methodologies to define how CMP can improve

student learning and achievement in the middle school band classroom. The data collected analyzed

different data-driven strategies that help enhance the teaching methods to maximize learning in the

middle school band setting. Through the qualitative data collecting defined by Creswell and Creswell

material such as LGPE Evaluations, Questionnaires, Lesson Plans, Trade Journals, Scholarly Articles,

Scholarly Books and National Music Education Documents helped provide needed research into the

underlying themes of this research of CMP in the wind band classroom and answer the question can

CMP enhance student enjoyment in music while learning.[402] Through the collection of this research the

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[402] John W. Cresswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Thousand Oaks, CA: (SAGE Publications, Inc, 2020), 185-192.

foundation was laid for further research into research based data-driven strategies in the middle school band classroom.

Research Questions

Qualitative methodology involves telling the reader about the design being used in the study, and the basic intent of the qualitative research within the study.[403]

> Qualitative research methodology may be defined as that which is based on the notion of context sensitivity. Researchers using this methodology believe that the physical, historical, material, and social environments in which people find themselves have great bearing on what they think and how they act. Therefore, techniques for conducting research include, for example, anecdotal accounts, interviews, perusal of materials, transcriptions of musical responses, and demographic information.[404]

This form of research involves systematic empirical inquiry in field settings with smaller populations. This allows for the researcher to be involved in knowledge construction to examine the meanings from the participants perspectives emerging from the findings from the data analysis.[405] Although various scholars have categorized different kinds of purposes for qualitative research three forms of questions need to be asked when formulating a qualitative study.[406] These are descriptive (What is happening here?), analytic (What does this mean?), and theoretical questions (How can this be understood and explained?).[407] These form the following questions and hypotheses that from the basis of this study on the use of CMP in the middle school band classroom. The answers to the research

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[403] Cresswell and Creswell, *Research Design*, 185-192.

[404] Cornelia Yarbrough, "'The Future of Scholarly Inquiry in Music Education': 1996 Senior Researcher Award Acceptance Address," *Journal of Research in Music Education* 44, no. 3 (1996): 190-203.

[405] Ibid., 155.

[406] Harry F. Wolcott, *Transforming Qualitative Data: Description, Analysis, and Interpretation* (Thousand Oaks: Sage Publications, 1996).

[407] Yarbrough, "'The Future of Scholarly Inquiry in Music, 190-203.

questions better quip instrumental music educators on how to implement CMP best practices and strategies within the middle school band. The following research questions and proposed hypotheses that guided this study include:

Research Question One: What instructional strategies, based on CMP methodology, can be applied to lesson plans to maximize the teaching of skills and comprehensive information?

Hypothesis One: Instructional strategies based on Comprehensive Musicianship through Performance methodology that can be applied to lesson plans to maximize the teaching of skills and comprehensive information include cross-curricular adaptation and collaboration, current affairs awareness, and curricular inclusion.

Research Question Two: In what ways can CMP strategies within the ensemble enhance student experience?

Hypothesis Two: Comprehensive Musicianship through Performance strategies within the ensemble may enhance student experience in terms of enjoyment, cultivation of personal musical expression, and connection of knowledge from the large group format to an individual basis.

Research Question Three: What CMP methodologies can enhance a student's musical growth?

Hypothesis Three: Comprehensive Musicianship through Performance methodologies may enhance a student's musical growth by developing musical skills, interpretive and stylistic skills through performance, and ear training skills.

Participants

Participants in the study were middle school band directors who were certified in music education. Individual participants were randomly sampled throughout the United States. Each subject had access to the internet and a computer or tablet device. The participants ranged from first year

teachers to experienced thirty plus year teachers. The total number of completed surveys amounts to 65

and serves a representation of predominant Eastern coastal United States middle school band directors.

The participants took a criterion-based survey online which took an average of eight to ten minutes. The

sampled questions ranged from questions regarding the size of the band directors' program and school

population to the director's usage of CMP in their lessons and teachings.

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

While formulating research questions, it is useful to consider the possible audiences for your

research. Do these include pre- and in-service teachers, teacher educators, administrators, policy makers

or researchers? Many studies inform multiple audiences; however, frequently researchers foreground

certain audiences.[408] The setting for this study took place on place online through Google Forms. The

participants were invited to participate in a 26-question multiple choice online survey. All surveys were

anonymous and required only eight to ten minutes of the participant's time. The participants completed

surveys from home or their school office.

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

Criterion based assessments must express quality precisely to ensure that a transparent base for

assessment be established.[409] Criteria are testable statements that are formulated on the basis of accepted

statements to examine whether the required quality level is achieved.[410] For the survey on CMP in the

middle school band a Criterion-Based survey was employed for most of the questions utilizing some

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[408] Yarbrough, "'The Future of Scholarly Inquiry in Music Education, 190-203.

[409] Josef Hanson, "Meta-Analytic Evidence of the Criterion Validity of Gordon's Music Aptitude Tests in Published Music Education Research," *Journal of Research in Music Education* 67, no. 2 (2019): 193-213.

[410] Ibid., 194.

questions through a Likert type scale and multiple-choice sampling. The first questions ask about the

instrumental educator's band years of teaching and current band programs they teach. The second types

of questions involve repertoire selection and CMP methodology questions. The results from using a

Likert type scale provides insight into the directors teaching style and if they use CMP methods in their

lessons. The conclusion of the survey provides for the participants to share teaching strategies, thoughts,

and thoughts on the use of CMP in the middle school band.

Data Analysis

This study employed the use of descriptive statistics and thematic analysis to explore the

significant differences in survey responses. Rating scales are commonly used in the social sciences and

with attitude scores. Such instruments often use a Likert-type scale. A Likert-type scale "requires an

individual to respond to a series of statements by indicating whether he or she strongly agrees (SA),

agrees (A), is undecided (U), disagrees (D), or strongly disagrees (SD).[411] The data collected using the

Likert-type questions used a descriptive analysis to determine analyze the survey outcomes. Descriptive

statistics, such as means, and standard deviations tend to have unclear meanings when applied to Likert

scale responses.[412] Due to the nature of these observations it has been argued that the median should be

measured as the central tendency for Likert-scale data.[413] In the data collected several questions were

grouped into a survey scale and calculated a total score or mean for those scale items.[414] From this

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[411] James T. Croasmun and Lee Ostrom. "Using Likert-Type Scales in the Social Sciences." *Journal of Adult Education* 40, no. 1 (2011): 19-22.

[412] Gail M Sullivan and Anthony R Artino, "Analyzing and Interpreting Data from Likert-Type Scales," *Journal of Graduate Medical Education* (The Accreditation Council for Graduate Medical Education, December 2013).

[413] Ibid., 17.

[414] Ibid., 17-18.

sample the researcher analyzed the data and through the sample collected determined the mean of the overall study.

The thematic analysis was utilized to analyze the individual free-response questions determining overall themes from the individual participants. The data was sorted and collected and put into tables to organize the data in a presentable and concise way. From the data collected a narrative was constructed to explain the survey outcomes and how the results relate to CMP in the middle school band.

Chapter Summary

This study aimed to more fully understand the musical strategy of CMP and its methodology pertaining to data-driven best practices, unit planning, and lesson planning, using bibliographic research within the discipline of the middle school band. Taking sampling from middle school instrumental educators a study was devised to develop a more holistic teaching approach in the middle school band. Qualitative research involves systematic empirical inquiry in field settings with small populations. In qualitative studies, researchers are involved in knowledge construction to examine *meanings* from participants' perspectives, with findings emerging from data analysis in an 'inductive' or bottom-up, rather than 'deductive' or top-down way.[415] The reviewed literature and experiences from middle school band directors from the surveys taken provide insight to answer the research questions in the study. The results from this study will provide middle school band directors strategies and ways to teach a more holistic approach within the middle school band classroom through the use of CMP.

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[415] Yarbrough, "'The Future of Scholarly Inquiry in Music Education, 190-203.

CHAPTER FOUR: RESULTS

This study aimed to explore the impact of best CMP strategies and practices on the middle school band. This chapter provides research findings into how middle school directors select, plan, and teach musical literature to their ensembles incorporating CMP into their lessons. The results emerging from the survey responses are discussed and provide insight into the research findings based upon the research questions and hypotheses articulated in the study. The researcher recruited 65 participants whose results from the criterion-based survey provide the results from research question one which finds instructional strategies utilizing the CMP methodology and how to apply to lesson plans to maximize the teaching of skills and comprehensive information. The findings from research question two provides insight into how CMP strategies enhance the educational learning experience within the ensemble. The results conclude which CMP methodologies best enhance a student's musical growth through the development of musical skills, interpretive and stylistic skills through performance and ear training skills.

Research Question One

While the survey questions and answers focus on aspects of CMP methodologies and how those strategies enhance the musical experience within the middle school band, the first research question seeks to answer what individual instructional CMP strategies can be applied to lessons to maximize the musical instruction in the middle school band. What CMP strategies can be used in the middle school band to enhance the musical teaching and learning experience? The first hypothesis response to this question includes: Instructional strategies based on Comprehensive Musicianship through Performance methodology that can be applied to lesson plans to maximize the teaching of skills and comprehensive information include cross-curricular adaptation and collaboration, current affairs awareness, and curricular inclusion.

Instructional Strategies

Survey item 17 asks what strategies the band director uses when teaching their bands. The survey included call and response, essays/papers, music listening, small groups, sight-reading, and projects. The results of this Likert scale inquiry indicated that 63.5% use the call and response method, 1.3% use essays/papers, 60.1% use music listening, 47.5% use small groups in the class, 65% use sight-reading, and 2.1% use projects. The results can infer that many directors already use some form of CMP within their lessons, while it may not be exact strategies many directors have knowledge of what CMP is and the benefits of its use in their lessons. Still more research is needed on the best strategies to utilize in a middle school classroom. Instructional time was seen as a major issue for why many directors do not utilize CMP in their lessons.

Survey item 19 supports the results of item 17 when asking the director how important it is that their students gain/learn from the following: gain musical independence, develop a lifelong involvement in music, learn proper performance technique/instrumental skills, achieve overall well-rounded musicianship, are prepared for collegiate music study/participation, and feel like they are a part of community within their school's band program. From the results, 100% of the subjects believe all items to be important except the item on being prepared for collegiate music study which showed 60% of the participants felt this to be of moderate importance. It can be concluded from these results that most music educators want their students to have a well-rounded approach to learning in the band classroom. Survey item 22 asks the subjects if they have ever heard of CMP. Of the subjects surveyed 47.5% stated they had heard of CMP but never used it, while 52.5% of the subjects stated they have never heard of CMP. This result provides evidence that many directors want to utilize the CMP strategies but, do not understand CMP and how to use within their lessons.

Research Question One Summary

The results from survey items 17, 19, and 22 provide information that many directors have a need for comprehensive teaching strategies within the middle school band. The directors understand the important concepts of CMP; however, many of the subjects have never heard of CMP and lack understanding and do not know how to apply it in their lessons. Many of the subjects already employ call and response methods, sight-reading, and music listening. The need for educating music directors on CMP and how to use within their own lessons could establish a more well-rounded music education for their students and programs.

Research Question Two

Research question two looked at ways in which CMP strategies can enhance the ensemble experience for the student. The second hypothesis presented ways CMP strategies could enhance the students experience through terms of enjoyment, cultivation of personal musical expression, and the connecting of knowledge from a large group format to an individual basis. Feedback from the survey included answers to questions pertaining to student ensemble experience and the impact of CMP strategies on the student within the ensemble.

Ensemble Experience

Through the second inquiry of the study, the researcher observed the effects of CMP and the overall ways it enhanced the ensemble experience for the student. The study emphasized that most directors spend more time on students knowing the fundamental musical elements such as melody, rhythm, fundamental skills, harmony, texture, timbre, than the overall musical experience. Survey item 20 found that 48.5% believed fundamental skills crucial to the overall experience, while 56.6% believed that correct notes were essential, and 49.3% believed dynamics and musical texture were of high

importance. While these elements are all essential to performing, the subjects of this study lack understanding of CMP and cannot provide a true sample of how music enhances the ensemble experience for the student.

Research Question Two Summary

While looking at the data collected the directors who were involved in the study provided information demonstrating a lack of knowledge of CMP and how to utilize within lesson plans. Regarding to ways CMP strategies can enhance the student experience within the ensemble the directors answers in the study focused more on the physical elements of music and not the overall student experience. Directors within the study stressed the importance of correct notes, rhythms, fundamental skills all equaling a quality musical experience. Lack of knowledge of CMP limited the strategies known by the directors to incorporate within their lessons. Most directors in the study did not know of CMP or learn about CMP until graduate school, and therefore only knew teaching strategies learned from undergraduate coursework. There is need for further research in this area, and the effects of CMP on the overall music experience for the middle school student.

Research Question Three

The final research question within this study pertained to what CMP methodologies can enhance a student's musical growth. The third hypothesis presents the answer to this question that CMP methodologies may enhance a student's musical growth by developing musical skills, interpretive and stylistic skills through performance, and ear training skills. From question 25 in the survey 56.8% of the music educators surveyed believe that CMP contributes to well-rounded musicians.

Students Musical Growth

In the third inquiry the study explored ways CMP methodologies enhanced student musical growth. In question 18, 69.7% of the directors focused most on the musical elements and fundamentals. The directors were asked in question 26 what they believe is the most effective teaching strategies used in their daily band ensemble. An average of 78.6% stated the most effective was having a well-planned warm-up routine. The consistency of a proper warm-up routine would allow for students to build upon those fundamental skills necessary to enhance their musical growth in the ensemble. It can be inferred by the collected data that the warm-up routine presents a primary focus to build upon the necessary skills and fundamentals throughout the ensemble. Expression and creativity do not present themselves as a primary focus within effective teaching strategies.

Research Question Three Summary

Stating the same from the previous research question it can be noted that many directors have not learned about CMP or only learned of it in graduate coursework later in their careers. The question of how CMP can enhance a student's musical growth can be inferred from literature and methodologies studied in this research. From the surveys of the educators who participated in the study the information was limited based upon the lack of knowledge of CMP. The directors in the study believe that the teaching of basics and fundamentals are most important when learning in the ensemble. This study can conclude that many of the directors in the study believe a well-planned daily warm-up is essential for the musical growth of their students in class with a focus on fundamentals and techniques throughout their lessons.

Chapter Summary

The result from this survey reinforces the need for more investigation into the use of CMP strategies in the middle school band classroom. The surveys concluded that most of the survey participants had never heard of CMP or if they had it was during graduate level courses. The research questions for this study sought to find answers pertaining to different CMP strategies used within the middle school band classroom and how those strategies enhanced students' musical growth within the ensemble and the individual student. While many of the participants utilized music listening, call and response techniques, and small groups most had never used CMP strategies within their own lessons. The need for further research into best practices and CMP strategies within the middle school band classroom is warranted.

CHAPTER FIVE: CONCLUSION

The reason for this study began with the concern about how band directors, select, plan, and teach literature to our ensembles. Personal observation and conversations with colleagues seem to confirm researcher Gary Stith's findings that band directors' primary focus when beginning a musical study with their students usually (normally) involves notes, rhythms, and harmonies.[416] However, research shows that incorporating dynamics, phrasing, and facts with the learning of notes and rhythms adds interest and enjoyment to the music learning experience.[417] The design of the lesson should be based on the desired outcome. Patricia O'Toole presents the best model for establishing outcomes with the labels of: Knowledge, Skill, and Aesthetic outcome, although O'Toole stated that the focus of lesson plans should be singular outcomes. When using the CMP lesson plans, while singular outcomes should be the main focus, numerous outcomes within the labels of knowledge, skill, and aesthetics may also be achieved when the director has completed adequate score analysis, selected appropriate music, and utilized effective strategies.

Summary of Findings

A comprehensive music education experience involves teaching students all aspects of music.[418] Often, a student's comprehensive music education is neglected when directors are faced with the pressures to meet performance requirement deadlines. Band directors often prepare music for performances without teaching aspects of CMP or even discovering the CMP information in the music. Many directors tend to focus on note and rhythm preparation to where students are missing out on a truly

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[416] Stith, *Score & Rehearsal Preparation,* 65-68.

[417] O'Toole and George, *Shaping Sound Musicians,* 50.

[418] Ibid., 51-52.

musically engaging learning experience. Students exposed to information including origin of

composition, source material of composition, cultural background of composition, and meaning in text

of the composition will have a deeper connection and understanding of the music they are preparing.[419]

Teaching students about culture and compositional background allows rehearsal time to be broken into

segments providing students with rest between repetitions of performance material.[420] Information about

the composition may also serve to engage and connect students to the music they are performing which

allows their musical presentations to be more musically meaningful and memorable to the individual

musician.

Helping students to read the musical information on the page, use dynamic contrast, discover

musical phrase shaping, and learning facts about their musical literature they are creating may encourage

students to begin thinking musically on their own.[421] When students are able to respond to auditory and

visual cues from their band director, they become musicians that continue the study of music for the

enjoyment of performance and the connection to music that their director helped develop.[422] Quality

musical interactions with students may motivate the band director to continue working to find additional

CMP facts, persistently analyze scores, select appropriate music, and use research-based teaching

strategies to aid in musical and personal enjoyment of his/her profession.

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[419] O'Toole and George, *Shaping Sound Musicians,* 47-49.

[420] Kirt Saville, "Strategies for Using Repetition as a Powerful Teaching Tool." *Music Educators Journal* 98, no. 1 (2011): 69–75.

[421] Jagow, *Developing the Complete Band Program*, 182.

[422] Susan K. Green and Connie L. Hale, "Fostering a Lifelong Love of Music," *Music Educators Journal* 98, no. 1 (2011): 45-50.

Need for Further Study

CMP has been thoroughly researched by numerous individuals and numerous theories, strategies, and teaching recommendations have been produced supporting the use of CMP curriculum in k-12 classrooms. The purpose of this research was to find bibliographic resources describing the benefits of using a CMP curriculum in the Grade 6-8 music education classroom. The information from several sources was collected and coded in a spreadsheet that discovered the following phrases: Ensemble performance preparation, expressive musical thinking, educational process, educational philosophy with students, experiences with comprehensive musicianship curriculum, and educators' ability to teach CMP while preparing for a performance. The information collected from reviewed literature allowed the researcher to define the successful use and implementation of CMP curriculum.

Following the review of literature, a unit plan and lesson plans were developed using the lesson plan format presented in Grant P. Wiggins and Jay McTighe *Understanding by Design,* and based on the outcomes: Knowledge, skill, and aesthetics, found in the O'Toole text.[423] The learning activities presented from research explore the use of student journals, portfolios, guided classroom discussions, and exploratory activities for students to try in groups or at home. The lesson plans presented in this text follow a three stage development process; Stage 1: identify your desired results, Stage 2: determine how your students will achieve the desired results, Stage 3: plan the learning experience. The justification for the use of this template is based on the five-point star model for Comprehensive Musicianship through

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[423] Grant P. Wiggins and Jay McTighe. *Understanding by Design*. Alexandria, VA: Association for Supervision and Curriculum Development, 2008.

Performance presented by Patricia Anne O'Toole: analysis, outcome, strategies, assessment, and musical selection.

In the O'Toole, Garofalo, and Jagow texts, outcomes are listed as the second part of the CMP model and are described as what is expected of the musician or group of musicians at the conclusion of a lesson. The *Understanding by Design* lesson plan format was chosen because it requires the teacher to plan the lesson with the result as the focus and work backwards to achieve this goal.

It can be concluded from the literature that the comprehensive musicianship model is a positive method of developing thorough unit and lesson plans for ensembles. In reviewing related literature, the five points of the comprehensive musicianship model are examined. Positive examples of comprehensive lesson plan ideas are presented, and lesson plans developed from the review of related literature explore concepts presented in the O'Toole text and are supported from academic sources. Based upon examination of the O'Toole text and academic sources, it is recommended that when developing lesson plans for ensembles, teachers begin with the result in mind.[424]

Limitations

Throughout this bibliographic study, formal research was conducted while using a criterion-based assessment. Sixty-five candidates were tested on their knowledge of CMP and the use of CMP strategies within their middle school band classroom. While with any study some research limitations were unavoidable, qualitative research is good at simplifying and managing data without destroying complexity and context.[425] Qualitative methods have in common the goal of generating new ways of seeing existing data.[426] Out of the twenty-six survey questions only two allowed for the survey

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[424] O'Toole and George, *Shaping Sound Musicians,* 23-30.

[425] P. A. Ochieng, "An Analysis of the Strengths and Limitation of Qualitative and Quantitative Research Paradigms." *Problems of Education in the 21st Century* 13 (2009): 13-18.

participants to write their responses freely. The rigid structure of the survey questions limited the

participants to select answers which is unavoidable when using the Likert scale. The responses of the last

two questions allowed for the participants to truly reflect on effective teaching strategies the participants

utilized in their classes however, with the rigid structure of the survey limited the participants ability to

freely respond. Some participants in this study did not complete all the answers to the survey questions

which limited the results from the survey. Since the survey was only available through a computerized

device with internet access this limited the survey to only those who had complete access.

<div align="center">Recommendations for Future Research</div>

Every child has the right to receive a balanced, comprehensive, sequential music education

taught by qualified teachers.[427] Music educators can use CMP to supplement their teaching with

planning and resourceful thinking. CMP has five points of importance music educators use when

developing lesson plans. Based on literature analysis of the five points, strategies are the most important

component.[428] If a music educator does not have a strategy as to how they are going to prepare for an

upcoming performance, it is impossible for them to select music, analyze music, predict outcomes, or

develop assessments. After a music teacher has developed a performance schedule for the month,

semester, or year, they are able to develop a strategy for achieving quality musical performances.

When developing beginning strategies, the music educator should begin by selecting music and

analyzing the music to perform for their event. After analyzing the music, they begin developing the

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[426] Ochieng, "An Analysis of the Strengths and Limitation of Qualitative and Quantitative Research," 16.

[427] Reimer, "Another Perspective," 25-29.

[428] O'Toole and George, *Shaping Sound Musicians,* 19-21.

outcomes they wish their students to know when their lesson is complete. The music selection, analyzing, and outcome development stem from carefully developed strategies from the music educator. Most importantly, forms of assessment cannot be chosen until a strategy for teaching the music has been developed. During this educational process it is important to note that strategies for teaching and assessing the ensemble adapt as the needs of the ensemble change. For future research I recommend that a qualitative case study be completed to document the impact that a CMP curriculum will have on a secondary band teacher, their students, and program.

Implications for Practice

Despite the limitations of this study, band directors will be able to effectively look at ways to utilize the CMP model within their lessons to include a more well-rounded approach to teaching within their ensemble. While the traditional band model can be credited with teaching the fundamental skills and technical skills necessary to perform music it lacks the enjoyment and musical aesthetic experience of learning music. Band directors tend to focus on learning the notes, rhythms, and harmonies when beginning their musical score study. Research has shown throughout this study that incorporating more musical aesthetic experiences such as improvisation, phrasing, dynamics, background knowledge of the musical piece being taught, adds interest and enjoyment to the musical learning experience. By incorporating the CMP model within the ensemble, it can increase student participation, interest, musicianship, and increase student engagement. This study may inspire creative teaching strategies within the band setting, develop musical knowledge, and inspire aesthetic musical experiences with the CMP model. Band directors will still need to teach the band technical and fundamental skills and performance-based activities within the band to build the necessary skills. However, adding a CMP

model for musicianship development, assessment, music theory (for example, composition), and music history (the piece they are learning).[429]

Incorporating the CMP model into the band instructional setting can help improve musicality, interest, musicianship, and increase student engagement. The CMP model encourages band directors to incorporate a historical and theoretical understanding of the music to students during instruction, while developing and engaging the students in the learning process.[430] The CMP model allows for students to not only experience the technical side of a musical piece, but allows for teaching of all aspects of the music. The quality musical experiences that are developed utilizing CMP in the instrumental class encourages students to think musically on their own while developing those musical aesthetic experiences and skills as they develop into musicians. When students are encouraged to think musically on their own and to respond to auditory and visual cues from the band director they become musicians that continue the study of music for the enjoyment of performance and the connection to music that their director helped develop.[431] Furthermore, CMP encourages and motivates students to musically connect with the music they are learning allowing for a rewarding and aesthetic musical experience in turn motivates students to continue in band programs.

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[429] Siew, "Impact of a Comprehensive Musicianship through Performance Program," 58-59.

[430] Ibid., 59.

[431] Susan K. Green and Connie L. Hale, "Fostering a Lifelong Love of Music," *Music Educators Journal* 98, no. 1 (2011): 45-50.

Conclusion

During the course of this bibliographic study, the opportunity to conduct formal research presented itself. Teachers along the eastern coast were surveyed to see who has used comprehensive musicianship through performance in the band classroom. Surveys showed many had heard of the concept of CMP but had never utilized it within their class. The underlying reason was lack of time with each of the teachers' classes. Many surveyed had no idea of what CMP was and the benefits of using it within their lessons. This study presented the background and history of CMP and presented different learning strategies to teach in the ensemble class. While the traditional model of teaching has its merit when combined with teaching of the CMP model, students showed significant understanding of the concepts being taught in the class. to supplement existing rehearsal lesson plans. Observations from the podium during the CMP lessons indicated enhanced student enjoyment and musical engagement when using the CMP lesson plans. Research has also shown that students enjoy completing different activities to coincide with traditional rehearsal practices. The use of CMP within the ensemble also showed higher levels of retention in band programs from middle to high school, and college. The need for further research could help in determining better teaching strategies as well enhance the overall learning experience in the band class.

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APPENDICES

APPENDIX A: THE FIVE STAR MODEL

Laura Sindberg

Intentions and Perceptions: *In Search of Alignment*

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APPENDIX B: CANTICLE OF CREATURES

James Curnow

"Canticle of the Creatures" (Symphonic Suite for Band)

Used by permission.

APPENDIX C: Lesson Plans

Stage 1 - Desired Results/Lesson 1

Established Goals:
- The students will perform the 1st movement of Canticle of the Creatures, arr. James Curnow in class utilizing previously acquired musical skills and abilities to read and interpret the music for the first time in preparation for Large Group Performance Evaluation.

NAfME Standards: 3,4,5,6,7,8,9,10,11
Georgia Performance Standards: 2,3,6,7,8,9

Understandings:	**Essential Questions:**
Students will understand that… • This is the first time reading the 1st movement of the work. The students must use previously acquired skills to play the piece for the first time. • Students will show higher thinking skills through making connections with other musical concepts in class. The history of the origin of the piece Canticle of the Creatures will be introduced to the students as they begin learning and performing the work for the first time.	• Using your analytical thinking skills use your personal cell phones to explore the internet and research the origin of the music we will perform today, Canticle of the Creatures. Students that do not have a cell phone can share with a neighbor.
Students will know. . . • A brief history of the piece Canticle of the Creatures.	*Students will be able to. . .* • Students will be able to the perform the notes and rhythms with minimal errors for the first time reading the piece in class.

Stage 2 - Evidence of Learning

Performance Tasks:	**Other Evidence:**
• Students will present information they have gathered regarding the history and origin of the piece, Canticle of the Creatures. • Students will read the notes and rhythms of the 1st movement.	• Students will present information in a Q&A session with the teacher regarding the information they find online with their cell phones.

Stage 3 - Learning Plan

W=Direction, Expectation, Previous Student Knowledge
H=Hook and Hold interest
E=Experience and Explore Key Ideas and issues
R=Revise Understanding
E2=Student Evaluation
T=Tailoring
O=Organize to maximize

Learning Activities:
- Students enter the room, get instruments and music to Canticle of the Creatures. W
- Students will use their cell phones to gather information about the origins of Canticle of the Creatures. H,E
- The instructor and students will engage in a dialogue question and answer session regarding the origin information the students discovered on their own. R,T
- Students will sight-read the piece of the music Canticle of the Creatures. W,E,O
- After the first read the students will rehearse specific sections of the 1st movement as directed by the instructor to understand ensemble performance requirements of the work. W,H,E,R,T,O

Stage 4-Lesson Plan

Materials:
- Student instruments, chairs, music stands.
- Wireless internet provided by the board of education
- Pencil and paper to take notes as necessary on an individual student need basis or as told to by the instructor.
- Sheet music to Canticle of the Creatures for each student in the room.
- Dry Erase white board for additional visual reinforcement to students during the class.

Procedure:
- Students will enter the room and get out all materials necessary for the day. Students can see what is expected of them on the dry erase board at the front of the class.
- After the tardy bell sounds, the instructor will have the students begin on the Essential Question for the day. **5 minutes is allotted for this activity.**
- After 5 minutes the instructor will begin a Question-and-Answer session with the students concerning the origin of the piece, Canticle of the Creatures. **5 minutes, students will know the date the piece was originally composed 1225, the piece is a church hymn, the piece was written by St. Francis of Assisi, the piece has three sections, and students will focus on the first section today by sight-reading the 1st movement. The entire work was written by St. Francis as praise to a higher power.**
- Technique/Warmup study time. Students will perform long tones, lip slurs, a chorale, and the concert C scale. 8th note triplet rhythms will be written on the dry erase board as well as dotted quarter to eighth note rhythm patterns to assist students with rhythm reading. **15 minutes.**
- Students will sizzle (push air through their teeth to make a sound) the melody and finger through the melody of the 1st movement as the instructor conducts and counts the rhythms of the music. **3 minutes, students will be allowed to ask questions regarding fingerings or rhythms they do not know or understand.**
- Students will play through the first movement of Canticle of the Creatures without stopping. The instructor will ask the students if this 1st movement sounds like a song that is meant to bring praise? **3 minutes.**
- The instructor will begin rehearsing the 1st movement in small sections. The instructor will work with the low brass and low reeds in the first 8 measures. The instructor will listen for note accuracy and proper tuning. **3 minutes.**

- The next section to work with is measure 17-28. This is a full band section that has numerous staggered entrances that should be heard and balanced correctly. **6 minutes.**
- The final section measures 29-42 will be rehearsed. Focus will be centered on the chord at measure 33 and the chord at measure 42. Students will be instructed to listen to each other and match intonation. **5 minutes.**
- To close the lesson the students will perform in class the entire first movement from start to finish using the skills they learned from the rehearsal in class. **3 minutes.**
- Students will finish the class reviewing the information about St. Francis of Assisi. Students will be given the assignment to research the current Pope and write a brief paragraph of five sentences as to why the current Pope chose the name Francis. Students will pack up and clean the classroom before leaving. The writing assignment is also cross curricular with Language Arts. Collaboration regarding grading should be attempted and shared with building administration. **7 minutes.**

Assessment:

Rubric for Student Written Assignment/Formative Assessment

Score	Informational Content added	Minimum sentence requirement met.	Total Score
5	**Student begins with a topic sentence, 4 supporting sentences, and list references found in APA format**	**6 total sentences or more.**	
4	**Student begins with topic sentence, but does not glean enough information to warrant further study, references in APA format listed**	**5 sentences**	
3	**Student begins with topic sentence, but does not glean enough**	**4 sentences**	

	information to warrant further study, no references listed		
2	**Student begins with topic sentence, no use of references. Information does not have a logical flow.**	3 sentences	
1	**Student fails to stay on task and the assignment is not understandable or supported**	2 or less sentences	

John Masters

Developed from *Understanding by Design.*

Association for Supervision and Curriculum

Development

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APPENDIX D: SURVEY

THIS RESEARCH PROJECT. IF YOU DECIDE TO PARTICIPATE, THE DATA WILL SERVE AS YOUR AGREEMENT TO DO SO. KEEP THIS PAGE FOR YOUR RECORDS. ALTERNATELY, YOU CAN DOWNLOAD A PDF OF THIS LETTER <u>HERE.</u>

The Liberty University Institutional Review Board has approved this document for use from

_____**to**_____**, Protocol #____. Study Title: Comprehensive Musicianship through Performance: A Review of Related Literature with CMP Based Unit and Lesson Plans for Middle School Band**

Skip To: End of Survey If Comprehensive Musicianship: Attitudes, Elements and Assessment Information Letter You are invited... = NO, I wish to end.

Please keep the following definition in mind while answering this questionnaire.

Comprehensive musicianship (CM) is the interdisciplinary study of music describing the interconnectedness of music learning, combining skill development, musical knowledge, and understanding.[432] It is an approach to teaching music through performance. It suggests that the source of music study is the literature itself and promotes the integration of all aspects of music study and invites students to understand the music they are performing.[433]

Skip To: Final Comments Question if Do you teach band at the middle and/or high school level? = NO

1. **In which type of school do you teach?**
   ○ Public
   ○ Private
   ○ Charter
   ○ Other, please specify:_____

2. **What is the total enrollment of the school where you <u>currently teach</u>?**
   ○ 1-500
   ○ 501-1000
   ○ 1001-1500
   ○ 1501-2000

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[432] Laura K. Sindberg, "Thinking in Music from the Very Beginning," *Music Educators Journal* 102, no. 4 (2016): 62-66.

[433] Ibid., 66.

○　2001 or more

3. **What is the total combined enrollment of your whole band program?**
- ○　0-50
- ○　51-100
- ○　101-150
- ○　151-200
- ○　201 or more

4. **What is the socio-economic status of the area surrounding your school?**
- ○　Low
- ○　Low/Middle
- ○　Middle
- ○　Middle/High
- ○　High

5. **In which state is your school located?**

Georgia**

** Answer option is a dropdown box that lists all 50 states, District of Columbia, and Puerto Rico.

6. **How many total years have you been teaching band (middle school or high school level)?**
- ○　This is my first year.
- ○　1-5
- ○　6-10
- ○　11-15
- ○　16-20
- ○　21-25
- ○　26+

7. **How many years have you been teaching band music at your current school?**
- ○　This is my first year.
- ○　1-5
- ○　6-10
- ○　11-15
- ○　16-20
- ○　21-25
- ○　26+

8. **What is your highest earned <u>music</u> degree?**
   - ○ None
   - ○ Associate's
   - ○ Bachelor's
   - ○ Master's
   - ○ Educational Specialist
   - ○ Doctoral
   - ○ Other, please specify: _____

9. **What type of daily schedule does your school use?**
   - ○ Standard Block
   - ○ 5-period
   - ○ 6-period
   - ○ 7-period
   - ○ Other, please specify: _____

10. **How long is each of your band class periods? Choose the answer that best fits your teaching situation.**

    - ○ Less than 30 minutes.
    - ○ 31-40 minutes
    - ○ 41-50 minutes
    - ○ 51-60 minutes
    - ○ 61-70 minutes
    - ○ 71-80 minutes
    - ○ 81-90 minutes
    - ○ Longer than 90 minutes
    - ○ Other, please specify: _____

11. **How many bands do you teach/direct at your current school?**
    - ○ 1
    - ○ 2
    - ○ 3
    - ○ 4
    - ○ 5 or more

12. **What type(s) of bands do you teach?** *Check all that apply.*

    - ☐ Beginning Band
    - ☐ 7th Grade Band
    - ☐ 8th Grade Band
    - ☐ Symphonic Band
    - ☐ Concert Band
    - ☐ Jazz Band
    - ☐ Pep Bands
    - ☐ Small Ensembles
    - ☐ Other, please specify: _____

For the following questions, if you have multiple bands, please use an average number.

13. **How many hours do you spend per concert cycle <u>selecting repertoire</u> for your band classes (average for all classes)?**

    ○ Less than an hour

    ○ 1-2 hours

    ○ 2-3 hours

    ○ 3-4 hours

    ○ 5+ hours

14. **On average, how much time <u>each week</u> do you spend <u>preparing lesson/rehearsal plans </u>for each band class?**

    ○ Less than 1 hour

    ○ 1-2 hours

    ○ 2-3 hours

    ○ 4-5 hours

    ○ 6+hours

15. **Which of the following elements/characteristics determine the repertoire you select for each of your band classes?** *Check all that apply.*

    ☐ Difficulty level

    ☐ Meaningful literature

    ☐ Teaching Elements (melody, harmony, texture, timbre, etc.)

    ☐ Composer/Arranger

    ☐ Historical Time Period

    ☐ Concert Theme/Programming

    ☐ Genre /Style

    ☐ A "filler" piece

    ☐ Other, please specify:

    _____

16. **Based on the repertoire they are performing, that you are teaching, how often do you teach your students about the following areas?**

Areas	Never	1-2 Times Per Semester	Monthly	Weekly	Daily
Composer Background	○	○	○	○	○
Musical Elements (melody, harmony, rhythm, timbre, texture, dynamics, etc.)	○	○	○	○	○
Historical Time Period	○	○	○	○	○
Genre of Music /Style	○	○	○	○	○
Heart of the music/Meaning	○	○	○	○	○

17. What strategies do you use when teaching your bands? Check all that apply.

☐ Call and Response

☐ Essays/Papers

☐ Listening to recordings of performances

☐ Projects

☐ Sight-Reading
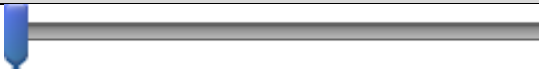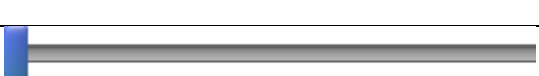
18. How important is it that your students gain/learn each of the following?

Areas	Not important	Little Importance	Moderate Importance	Important	Very Important
Gain musical independence	○	○	○	○	○
Develop a lifelong involvement in music	○	○	○	○	○
Learn proper performance technique/vocal skills	○	○	○	○	○
Achieve overall well-rounded musicianship	○	○	○	○	○
Are prepared for collegiate music study/participation	○	○	○	○	○
Feel like they are part of a community in your program	○	○	○	○	○

19. How often do you assess your students' knowledge/skills in the following areas?

Areas	Never	Once or twice a semester	Monthly	Weekly	Daily
Knowledge of composer background	○	○	○	○	○
Knowledge of musical elements (melody, rhythm, harmony, timbre, texture, dynamics, tempo, etc…)	○	○	○	○	○
Knowledge of Musical Historical Periods	○	○	○	○	○
Knowledge of Musical Genre and/or style	○	○	○	○	○
Ability to sight-read	○	○	○	○	○
Ability to perform correct pitches/rhythms from band repertoire	○	○	○	○	○
Ability to perform appropriate grade-level interpretative elements (dynamics, tempo, etc.) in band repertoire.	○	○	○	○	○
Student created musical compositions	○	○	○	○	○

20. For what percentage of each student's grade does each of the following count?

Assessment Type	0 10 20 30 40 50 60 70 80 90 100
Formative Assessment(s)(rehearsal/individual practice – tasks through the educational process)	
Summative Assessment(s) (individual performance of any material, i.e. repertoire, sight-reading, etc...evaluates student progress)	
Authentic Music Skill Based Assessment(s) (composing a melody or performing a solo – real work experiences)	

Please review the following description of comprehensive musicianship. Answer the next questions keeping this description in mind.

Comprehensive musicianship (CM) is the interdisciplinary study of music describing the interconnectedness of music learning, combining skill development, musical knowledge, and understanding.[434] It is an approach to teaching music through performance. It suggests that the source of music study is the literature itself and promotes the integration of all aspects of music study and invites students to understand the music they are performing.[435]

21. How familiar are you with the concept of Comprehensive Musicianship?
- ○ Never heard of it
- ○ Heard of it but never used it
- ○ Heard of it and use it every now and then
- ○ Heard of it and use it at least once a week
- ○ Heard of it and use it daily

22. If you have heard of comprehensive musicianship, where did you learn about it?
- ○ Never heard of it
- ○ Undergraduate classes
- ○ Graduate classes
- ○ Performing ensembles (band, chorus, orchestra) you have been a member of   Session at a conference
- ○ Summer workshop
- ○ Other, please specify: _____

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[434] Laura K. Sindberg, "Thinking in Music from the Very Beginning," *Music Educators Journal* 102, no. 4 (2016): 62-66.

[435] Ibid., 66.

23. How long ago was it that you last learned or heard about comprehensive musicianship?

- ○ 1-5 years ago
- ○ 6-10 years ago
- ○ 11-15 years ago
- ○ 16-20 years ago
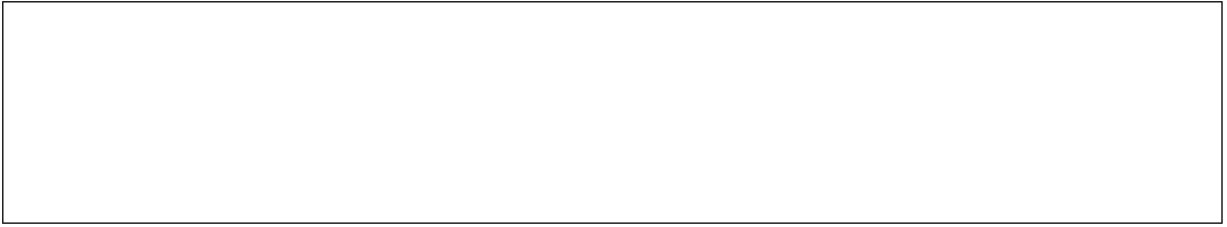- ○ 21-25 years ago
- ○ 26+ years ago

Please respond to the following questions related to your personal philosophy/thoughts about comprehensive musicianship in the band classroom.

24. Based on the description provided, please rate how you feel about implementing comprehensive musicianship (CM)?

Items	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
It is a worthy goal for middle school band directors.	○	○	○	○	○
It is a worthy goal for high school band directors.	○	○	○	○	○
Implementing CM concepts is possible in middle school band programs.	○	○	○	○	○
Implementing CM concepts is possible in high school Band programs.	○	○	○	○	○
CM contributes to the development of well-rounded student musicians.	○	○	○	○	○
Implementing CM concepts needs more preparation time than is practical for the band director.	○	○	○	○	○
It takes away too much rehearsal time.	○	○	○	○	○
It can be done without sacrificing performance skills.	○	○	○	○	○
I would support implementing a comprehensive musicianship approach in my band ensemble if I had support and resources available.	○	○	○	○	○

25. What do you believe is/are the most effective teaching strategy or strategies you use daily in your band ensemble(s)?

1. Do you have any additional comments about this subject area or survey? If so, please make them below.
2. Do you have any additional comments about this subject area or survey? If so, please make them below.

THANK YOU for completing this questionnaire. If you have any questions, please feel free to contact the researcher, Timothy Pietrofere by email at ▮▮▮▮▮▮▮▮▮▮▮▮

Please click the arrow button below to submit your answers.

APPENDIX E: RECRUITMENT LETTER

Dear Instrumental Music Educator:

As a doctoral student in the School of Music at Liberty University, I am conducting research as part of the requirements for a doctoral degree. The purpose of my research is to complete a study surveying middle school band directors regarding the usage of Comprehensive Musicianship through Performance within the middle school band classroom, and I am writing to invite eligible participants to join my study.

Participants must be middle school (grades 6th-8th) band directors hold a certification in music education. Participants, if willing, will be asked to take a brief survey online. It should take approximately 8-10 minutes to complete the procedure listed. Participation will be completely anonymous, and no personal, identifying information will be collected.

To participate, please click here to take the survey:

https://docs.google.com/forms/d/e/1FAIpQLSfDmgDEXNImRgeGJqNtq9peAQVgLaCXnh-66ar2eeMH8V1CwQ/viewform?usp=sf_link

A consent document is attached to this email. The consent document contains additional information about my research. Because participation is anonymous, you do not need to sign and return the consent document unless you would prefer to do so. After you have read the consent document, please click the survey link.

Sincerely,

Timothy Pietrofere
M.M.E

APPENDIX F: Institutional Review Board Approval

October 10, 2022

Timothy Pietrofere

Tommy Goddard

Re: IRB Exemption - IRB-FY22-23-278 Comprehensive Musicianship through Performance: A Review of Related Literature with CMP Based Unit and Lesson Plans for Middle School Band

Dear Timothy Pietrofere, Tommy Goddard,

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 2.(i). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording).

The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects.

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.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at █████████

Sincerely,

G. Michele Baker, MA, CIP

Administrative Chair of Institutional Research

Research Ethics Office

APPENDIX G: DOCTORAL DEFENSE DECISION FORM

Doctor of Worship Studies or Doctor of Music Education

Doctoral Thesis Defense Decision

The thesis Advisor and Reader have rendered the following decision concerning the defense for

Timothy Pietrofere

on the Thesis

Comprehensive Musicianship Through Performance: A Review of Related Literature with CMP

Based Unit and Lesson Plans for Middle School Band

as submitted on April 6, 2023

_____X_____ **Full approval to proceed with no proposal revisions.**
The document should be prepared for submission to the Jerry Falwell Library.

_____ **Provisional approval pending cited revisions.**
The student must resubmit the project with cited revisions according to the
established timeline.

_____ **Redirection of project.**
The student is being redirected to take MUSC/WRSP 889 again, as minor
revisions will not meet the expectations for the research project.

Thomas P. Goddard		4/6/23
Print Name of Advisor	**Signature**	**Date**
DAVID K. SCHMAL		6 Apr 23
Print Name of Reader	**Signature**	**Date**