Comprehensive Musicianship through Performance in the High School Band:

A Case Study

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Dedication

This dissertation is dedicated to my wife, Crisinda, and daughter, Hannah, for their

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Abstract

Comprehensive Musicianship through Performance (CMP)
in High School Bands: A Case Study

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The purpose of this study was to explore how teaching practices in the high

school band setting are informed by Comprehensive Musicianship through Performance

(CMP) and to examine external factors that may impact the planning process for high

school band directors. The CMP Model provides a framework for teachers to develop "a

program of instruction that emphasizes the interdependence of musical knowledge and

musical performance," while seeking to engage students in "a variety of roles including

performing, improvising, composing, transcribing, arranging, conducting, rehearsing, and

analyzing (visually and aurally)" (WMEA, 1977, p. 1). The CMP Model consists of

music selection, analysis, outcomes, strategies, and assessment.

Participants in this collective case study included four self-selected high school

band directors and eight high school band students (two students from each participating

school) in Minnesota. Data collection techniques included semi-structured interviews

with teachers and students at various points throughout the study, classroom

observations, artifacts, field notes, and email correspondence. Cross-case analysis of

teacher data revealed five emergent themes: (1) *teacher planning*; (2) an *alignment* and

misalignment of teacher beliefs regarding the CMP Model and implementation of learning outcomes; (3) the teachers' *perception* and *attitude* toward external factors; (4) the teachers' *implementation of student-centered instruction* to deepen the students' musical experience; and (5) the *unique ways teachers describe CMP*. Cross-case analysis of student data revealed three themes: (1) students' *value of student-centered instruction* in music; (2) students' expressed interest and desire to *engage in composition*; and (3) the ways that teacher implementation of *CMP impacts student learning.*

Although data indicated that points of the CMP Model are present in their teaching practice, several external factors impacted the teachers' ability to consistently implement points of the CMP Model. External factors included performance-based pay, the need to support school goals for reading and math, and diminished instructional and planning time due to state mandated testing. Participating teachers indicated that these external factors combined with the pressures of performance expectations by administrators, parents, and community detracted from their ability to consistently teach for musical understanding in the high school band.

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Chapter 1

Introduction

Throughout my career as a high school band director, numerous factors contributed to the development of my philosophy of music education. Through professional development and, engagement in professional learning communities and conferences, numerous teaching methods and strategies have influenced the development of my teaching practice. Early in my career, music selection was primarily influenced by the repertoire with which I was most familiar through my previous experiences as a member of a high school or college wind band. This approach to repertoire selection quickly changed when I realized that my students did not have the skills, musical knowledge, and understanding to perform at the highest level the music I knew and loved. As a result of this lack of knowledge and understanding, the quality of the musical experience for students may have been diminished.

Upon developing my teaching practice, my approach to teaching evolved into one in which I sought opportunities for the students to engage in the learning process in ways that are not frequently found within high school bands. Traditionally, the high school band classroom exemplifies a teacher-centered classroom, where the teacher makes all of the decisions and informs the students how to perform and think about the music in an effort to achieve the highest musical performance possible. This scenario is reminiscent of the banking model of education described by Freire (1970, 1993, 2000; Freire, 1994;

Wink, 2011), where the teacher deposits information into the students' minds. To offset the banking paradigm, I began planning instruction in a way that enabled students to become active participants in discussions. Students were making musical decisions, conducting, composing, and improvising in an effort to help students not only perform at the highest level, but also to understand the music they were rehearsing in the ensemble setting.

My teaching shifted from a performance-oriented approach to a more comprehensive music education approach in which student understanding of musical concepts and affective[1] connections were equally important as high quality performances. As my transformation evolved during the past few years and I learned more about comprehensive musicianship, I discovered that most comprehensive music models focused on skill development, musical knowledge, and musical understanding, while treating the affective aspect of music as a by-product of comprehensive musicianship (Garofalo, 1976, 1983). The idea that the affective domain is a by-product of skill, knowledge, and understanding caused friction in my new approach to teaching band, because the affective qualities of music are essential to meaningful performance the quality of the musical experience, and align with the value of a comprehensive music education. As I attended conferences and conducting symposia throughout the country, the faculty (collegiate conducting teachers) frequently focused on the affective (aesthetic)

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[1] Affective connections in this context refer to the way people relate to music through emotions and experiences.

qualities of music, and I began to wonder why conductors focused on affective qualities and teachers focused on skill. Through the realization of these perceived differing views, I began to wonder why band directors tended to focus on skill rather than balancing skill development with teaching for musical understanding and the affective qualities of the music, and why conducting teachers appeared to focus the affective or feelingful dimension of the musical experience.

Along with this personal transformation, I have faced numerous administrative, district, state, and reform initiatives, such as *No Child Left Behind* throughout my 15 years as a teacher-conductor[2] of high school bands. As a result of various initiatives, school administrators asked teachers to articulate educational objectives in their subject areas in order to understand what students were learning in classes. Through these various administrative initiatives, I created unit plans that described learning objectives that resembled those outlined by the Comprehensive Musicianship through Performance (CMP)[3] Model (skills, knowledge, affective). At the onset of this planning, I was unaware of the CMP Model until working on a project during my Master's degree. The CMP Model provided a framework for planning that enabled me to consciously plan and bridge this perceived gap between skills, musical understanding, and the affective qualities, while also consciously planning for student engagement in the learning process.

[2] The term teacher-conductor references the dual role of the music educator who teaches and conducts musical ensembles.
[3] The acronym "CMP" is frequently associated with the Contemporary Music Project, but in this paper CMP refers to the Wisconsin Model of Comprehensive Musicianship through Performance.

I sought to develop a deeper understanding of how teacher planning through the CMP Model may enable teacher-conductors to teach for musical understanding. This multitude of experiences as a teacher-conductor has allowed me to learn, embrace, and implement the CMP Model into my teaching practice.

The Comprehensive Musicianship through Performance (CMP) planning model was developed in Wisconsin in 1977. The CMP Model was developed as a collaborative enterprise between the Wisconsin Music Educators Conference, the Wisconsin School Music Association, and the Wisconsin Department of Public Instruction (Wisconsin Music Educators Association, 1977). The CMP Model is a five-point planning process that includes music selection, analysis, outcomes, strategies, and assessment. Details of the CMP Model are discussed extensively in the literature review in Chapter Two.

The Need for Comprehensive Music Education in Performance Ensembles

Since the beginning of the 20th Century, performance ensembles have been a primary means for students to engage in and learn music (Battisti, 2002; Benner, 1972; Hansen, 2005; Humphreys, May, & Nelson, 1992; Hylton, 1995; Mark, 1996; Reimer, 2000). The quality of many school performance ensembles is exemplary, and their standards have been an example for much of the world (Hylton, 1995; Mark, 1996). This emphasis on *performance* has turned the role of music education into performance education within the high school setting (Mark, 1996).

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When addressing the Centennial Congress of the National Association for Music Education (MENC), Janet Barrett characterized the mission of MENC by stating, "It is the right of every child to receive a balanced, comprehensive, sequential music education taught by qualified teachers" (Barrett, 2009, p. 1). The comprehensive nature of the National Standards for Music Education as described by the National Association for Music Education (NAfME)[4] helps facilitate the extension of learning beyond essential performance skills. The nine standards for middle and high school music education include (1) singing; (2) performing; (3) improvising; (4) composing and arranging; (5) reading and notating; (6) listening, analyzing, and describing; (7) evaluating music and performances; (8) understanding relationships between music, other arts and disciplines; and (9) understanding cultural and historical connections (MENC, 1994). Because the National Standards provide music educators with goals and support a need for comprehensive music education, secondary school teacher-conductors may need to contemplate why there is a perception that performance ensembles do not provide students with meaningful comprehensive musical experiences. Due to a perception that some music teachers are not adequately meeting all the goals outlined within the National Standards (Holcomb, 2003; Kirkland, 1996; Orman; 2002; Williams, 2007), scholars have begun to question the relevance, purpose, and role of ensembles as part of the music curriculum (Bartel, 2004; Kratus, 2007; Regelski & Gates, 2009; Williams, 2007;

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[4] NAfME was previously known as the Music Educators National Conference (MENC)

Williams, 2012). Hoffer (2001) offered the following as potential causes for the lack of

comprehensive teaching in secondary schools: (a) the pressure of high quality

performances, (b) students would rather play than think, (c) too many performances, (d)

the fear that teaching for musical understanding will detract from the overall quality of

performances, or (e) that teachers model the style of teaching that they know or

experienced themselves as students (p. 162).

Concerns Related to Performance Ensembles

In recent years researchers have sought to understand the status of music

education in public schools. Of particular interest to the present researcher is a

perception that performance ensembles in secondary schools represent an outdated model

for music education. Although scholars acknowledge the performance ensemble as a

primary means of student engagement in music (Battisti, 2002; Benner, 1972; Hansen,

2005; Mark, 1996; Reimer, 2000), others, as previously mentioned, question the role of

the performance ensemble in the music curriculum (Bartel, 2004; Kratus, 2007; Regelski

& Gates, 2009; Williams, 2007; Williams, 2012). This lack of cohesion between

performance ensembles as a primary means of student engagement and the concerns

regarding the role of the performance ensemble within the curriculum warrants a brief

discussion.

Williams (2012) framed his argument using student enrollment data in Florida.

According to Williams, only 11.67 percent of Florida high school students enroll in

music courses at the high school level. This statistic reflected a five percent drop in student enrollment in music classes in Florida between 1985 and 2005. In a similar manner, Kratus (2007) argued his perspective by citing data from a 2004 report on music education in California by the Music for All Foundation. In this report, data revealed that between 1999 and 2004 student enrollment in California's K-12 schools had increased by 5.8 percent; however, music course enrollment had dropped by 46.5 percent, which represented 512,366 fewer students in school music courses (Music for All Foundation, 2004). In addition to fewer students in music classes, the number of music teachers dropped by 26.7 percent, representing 1,053 fewer music teachers in California Public Schools during the five-year period identified. While Kratus and Williams both present data from other studies and recognize that several factors may contribute to the declining enrollments, their claim that the performance ensemble is an outdated model for music education is cause for concern. Key elements of Kratus' and Williams' arguments are the relevance of music to students and the perception that school performance ensembles focus too much on the performance and too little time teaching musical elements beyond necessary performance skills.

Abril and Gault (2008) provided additional evidence of claims regarding declining student enrollment in a study that surveyed principals' perception of music curricula, also reporting a decline in student involvement in music. Abril and Gault reported other factors such as a decrease in instructional time and a decline in the number of certified music teachers that may contribute to lower student enrollments.

Furthermore, Abril and Gault claimed that reductions in student enrollment in music

classes, less instructional time, and the number of certified music teachers appeared to be

the result of smaller budgets and increased attention to tested subjects.

Regelski and Gates (2009) challenged traditional models of music education and

called for music educators to reflect critically on teaching practices and accept that there

are issues with current instruction in music education. Throughout the collection of

essays in Regelski and Gates, various authors challenged aspects of the music education

profession as a way to encourage current teachers to rethink music education. While

challenging the role of the performance ensemble, the authors encouraged music

educators to teach beyond skills and technique and strive for musical understanding in

ways that align with students' interests and skill level. McCarthy (2009) claimed that

rather than "focusing on a canon of set musical works" music education should give

"priority to performing a multiplicity of pieces from a variety of cultural sources" (p. 35).

According to McCarthy this music education should include performing ensembles,

meeting musicians from a multitude of traditions and careers, simulating musical contexts

that extent beyond the walls of schools, and experiencing the "infinite variety of ways in

which students can engage in music" (McCarthy, 2009, p. 35).

Since school reform may have impacted student enrollment, the amount of

instructional time, and teacher certification, a better understanding is needed as to how

the most recent legislation has impacted teachers and their approach to teaching. One of

the most critical impacts to education with the passage and implementation of *No Child*

Left Behind (NCLB) and *Race to the Top (R2T)* was the renewed emphasis on standards-based testing. The standards-based testing in selected courses are often referred to as "core classes" or subjects (reading, math, and science), has challenged educators to improve student achievement. In a world in which school funding, teacher salaries, and job evaluations are connected to student achievement on state mandated tests, educators have felt increased pressures to improve student performance on standardized tests (Ravitch, 2010).

In response to these current pressures and ongoing reform efforts, music educators may have turned to music festivals and competitions in an effort to provide evidence to administrators that music students are achieving at high levels within performance ensembles. Kirchhoff (1988) warned that "an increased emphasis on competition has reinforced the attitude that music education emphasizes the short-term reward of winning rather than the long-term goal of lifelong enjoyment and aesthetic pleasure" (p. 263). Some school music associations have even claimed that ensemble performance assessments provide the same type of verification for ensembles as high stakes tests in reading, math and science (R. Weaver, personal communication, August 18, 2009). Concurrently, teachers and administrators may often value and justify band, choir, or orchestra when ensembles earn "superior" ratings or win awards at a competition. Clearly, music educators want to have high achieving performance ensembles, but should a superior rating or a first place trophy take the place of a high quality, well-rounded music education in which musical concepts such as form, history, or improvisation are

being taught deeply? The National Association for Music Education (NAfME) supports

this goal of teaching for musical understanding beyond performance. Furthermore,

Benner (1972) concluded that even though students are achieving high quality musical

performances, their participation in musical ensembles does not mean they are learning

about music.

Statement of the Problem

Since the launch of *Sputnik* in 1957, numerous educational reform efforts have

been implemented, including the *Elementary and Secondary Education Act (ESEA)* in

1965, *Title IX* in 1972, *Education for All Handicapped Children Act of 1975* (now

Individuals with Disabilities Education Act), *A Nation at Risk* (1983), *Goals 2000:*

Educate America Act of 1993, *No Child Left Behind Act of 2001*, and the *American*

Recovery and Reinvestment Act of 2009, which included *Race to the Top*. The underlying

premise of these changes was to improve educational practice, to provide equal

educational opportunities for all students, and to improve the quality of public school

education in the United States. With each reform effort, new challenges to educators are

imminent, and music education is not excluded from change. Among these challenges,

issues of greater diversity among learners (physically, cognitively, socio-economic, and

rapidly changing demographics), standards-based testing, funding, and professional

teaching standards stand out as aspects of concern for teachers (Richerme, 2012).

The most recent iteration of educational reform has resulted in a resurgence of standardized tests for students. These standardized tests are commonly referred to as "high-stakes" tests since students need to demonstrate a level of proficiency for grade level promotion and high school graduation. Not only are students being impacted by "high-stakes" testing, but teachers, administrators, and schools are also feeling the effects of this increased emphasis on tests (Strauss, 2012). The "high stakes" testing environment under *NCLB* has required administrators, school boards, and law makers to emphasize tested subjects such as reading and math, and more recently science, and may have placed arts programs at risk (Gerrity, 2009; Mark & Gary, 2007). These risks can include the reduction or elimination of music programs, fewer students having opportunities to enroll in music classes due to remediation in tested subjects, and fewer music courses being offered due to declining enrollments from remediation or school counselors encouraging advanced students to enroll in more advanced level courses in order to compete for college admissions (Kratus, 2007; Ravitch, 2010; Williams, 2012). Music educators continue to work to secure their place within the school setting (Hylton, 1995).

One potential impact on music education that resulted from the renewed emphasis on standardized tests and accountability through *NCLB* is that many high school music educators may focus on preparation for performances rather than teaching for musical understanding. This situation can be seen as music teachers attend music performance festivals in an effort to provide documentation of high performance standards through the

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earning of superior ratings or first place trophies. Including music instruction in secondary school performance ensembles that extend beyond performance, teacher-conductors can work toward a comprehensive music education that aligns with the mission outlined by NAfME (MENC, 1994; Reimer, 2000). As the music education profession faces the newest challenges of federal legislation, there may be an increased need for music educators to demonstrate and document that their teaching aligns with the comprehensive goals of the National Standards. Gerrity (2009) indicated that music teachers in Ohio have experienced a loss of musical instructional time due to devoting class time to support student learning in reading and math while in music classes. While Gerrity's finding may appear detrimental, the need to support learning in reading and math may be an opportunity for teacher-conductors to include elements of comprehensive musicianship into performance ensembles that can extend student learning in music while supporting administrative initiatives.

Comprehensive music teaching in the performance ensemble helps lead the students to develop musical understanding. The idea of musical understanding is complex because it includes "performance, culture, concepts, personal experiences, listening, creativity, kinesthetics, personal meaning, and comprehension" (Zenker, 2002, p. 27). Reimer (2000) suggested that one area of musical understanding required for performance is the physical elements (posture, breath, mouth, fingers, etc.). Reimer also suggested that performers need to understand musical notation and "all the specifics comprising a piece of music" (p. 22). Although Reimer specifically delineated elements

such as pitch, rhythm, dynamics, and tempi, it can be inferred that he is also referring to the development of a historical understanding required for performance practice. Reimer (2000) also argued that the development of the National Standards was an effort to deepen the musical experience and extend student learning beyond tone, musical notation, and the interpretation of the teacher. To further illustrate this need for musical understanding in the band setting, Kirchhoff (1988) stated that students may learn to play with the technique required for specific works, but learn very little about the music, composer, or the composition's inherent aesthetic value. To achieve this enriched understanding of music, Wiggins (2009) claimed that students must engage in and interact with performing, listening, or the creation of music and that the context of the music must be understood through the students' experiences. Music educators who teach for musical understanding are able to focus on the process rather than the final product, the performance. When this method is accomplished, students are learning about music, and teachers are able to achieve learning goals that extend beyond technical skills of performance and can achieve the goals outlined in the National Standards for Music Education (MENC, 1994).

The challenges presented as a result of reform efforts, particularly *NCLB,* have amplified a need for teachers to re-examine teaching practices. As teachers feel pressure to help raise student scores on standardized tests and maintain levels of accountability, there is a perception that too many teachers are teaching to the test, or in music education, preparing for the performance. As a result of these pressures for high standards and

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quality performances during an era of education reform, it may be time to re-evaluate

teaching and learning within the performance ensemble with an emphasis on how music

teachers plan learning outcomes and implement strategies that support student learning

and the development of comprehensive musicianship. The problem is these pressures of

performance have created a perception that there is a lack of comprehensive teaching

within the high school band (Hoffer, 2001; Mark, 1996; Reimer, 2000).

Music Education Response to Education Reform

In response to previously described challenges and reform efforts in a post-

Sputnik era, several initiatives have been implemented in music education to assist with

the development of a comprehensive music program within performance ensembles.

Such initiatives and approaches to pedagogy include the Contemporary Music Project,

Young Composers Project, Yale Seminar, Julliard Repertory Project, the Seminar on

Comprehensive Musicianship at Northwestern University, Manhattanville Music

Curriculum Project, Tanglewood Symposium, Hawaii Comprehensive Musicianship

Program, Comprehensive Musicianship through Performance, and the National

Standards. Sindberg (2009b) indicated that as a result of prior initiatives and approaches

to pedagogy, the Comprehensive Musicianship through Performance (CMP) Project was

created. Details of the development of CMP and a historical perspective of music

education's response to education reform are in Chapter Two.

The CMP model, in particular, provides a framework to develop "a program of instruction that emphasizes the interdependence of musical knowledge and musical performance" (WMEA, 1977, p. 1). Additionally, the CMP approach seeks to engage students in "a variety of roles including performing, improvising, composing, transcribing, arranging, conducting, rehearsing, and analyzing (visually and aurally)" (p. 1). Through purposeful planning, teacher-conductors are able to transform traditional band classrooms from a banking model (Freire, 1970, 1994; Wink, 2011) or autocratic classroom (Kratus, 2007; Regelski & Gates, 2009; Williams, 2012) and shift toward a student-centered classroom which enables and encourages students to become independent musicians.

Need for the Study

The present study aims to extend the understanding of the CMP Model as a framework for planning instruction and to understand the role external factors, such as reform, have on teacher planning and instruction, with an eye towards the high school level. With the passage and implementation of *Goals 2000: Educate America Act*, the music education profession felt it had lasting acceptance in the school curriculum (Gerrity, 2009; Mark, 1996). During this time, MENC helped to develop the National Standards for music education, and many states followed by creating their own set of state music standards. The goal of the Standards was to provide a framework upon which music education could build a strong curriculum. Following the passage and

implementation of *Goals 2000* and *NCLB*, music education has once again turned to advocacy in an effort to keep its place within the curriculum. As in other educational reforms, *NCLB* emphasized implementation of rigorous standards, high-quality assessments, and data systems that inform and improve instruction, keeping qualified teachers and leaders in America's classrooms and demonstrating and sustaining education reform (White House, 2011). Since the implementation of *NCLB*, the music education profession does not know to what extent external factors have affected music teacher planning, preparation, and enactment of instruction as a result of this legislation. Through this study the present researcher seeks to understand how external factors may play a role in the development and implementation of a comprehensive music classroom within the high school band. Currently, the extent of the effect of these external factors on teacher planning in music education is unknown.

We know literature supporting various models of comprehensive musicianship is present (Brame, 2011; Cargill, 1986; Fritts, 1991; Garofalo, 1976, 1983; Gustafson-Hinds, 2010; Hylton, 1995; Johnson, 1992; Labuta, 1972, 1996, 2000; O'Toole, 2003; Sindberg 2006, 2009, 2012; Sitarz, 2010; Swearingen, 1993; Wells, 1974; Whaley, 1977). Among these examples of past research, of the four studies on CMP (Brame, 2011; Gustafson-Hinds, 2010; Johnson, 1992; Sindberg, 2006), Brame primarily focused on awareness, acceptance, and implementation in high schools within Illinois and Wisconsin. While Brame discussed the CMP Model as developed in Wisconsin, the working definition within his study is more characteristic of the models of comprehensive

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musicianship described by Garofalo and Labuta. Gustafson-Hinds (2010) focused on the

implementation of unit study that incorporated technology in a high school band. The

comprehensive musicianship approach used by Gustafson-Hinds blended elements of the

Garofalo model and the Wisconsin model of CMP. Johnson (1992) focused on the

implementation of CMP within four high school choral programs in Wisconsin. Sindberg

(2006) focused on the lived experiences of students who were involved in middle and

high school bands where CMP was implemented. Each of these studies contributed to

the body of knowledge on CMP in unique and important ways.

Due to the limited body of extant research on CMP devoted to secondary band

instruction, the present study will focus on musical instruction in the high school band.

The need for additional understanding comes as a result of an increased administrative

focus on reading, math, and most recently science, since the implementation of *NCLB*.

Concurrently, with academic pressures and "high stakes" testing, members of the music

education community are challenging the role of the performance ensemble within school

settings. As indicated by several authors (Garofalo & Whaley, 1979; Labuta, 1972, 1996,

2000; Whaley, 1977), the level of performance is not diminished but enhanced through

the inclusion of teaching for musical understanding and the implementation of

comprehensive musicianship into the band classroom. With the CMP Model as a part of

the planning process, teacher-conductors can purposefully plan and integrate strategies

which support, assess, and engage students in learning, and improve music instruction in

a way that supports the efforts of *NCLB*.

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Purpose of the Study

Music teachers in high schools face many challenges and encounter an equal number of influences which shape their teaching philosophy. As a high school teacher-conductor, I observed and experienced that we as music teachers need to make a conscious effort to teach comprehensively and plan for student-centered learning within the ensemble rehearsal setting. The traditional model of instruction, or performance based classroom, typically does not engage students in meaningful and rich musical experiences beyond technical skills needed for performance (Kirchhoff, 1988; Reimer, 2000; Wiggins, 2009).

The purpose of this study was to explore how teaching practices in the high school band setting are informed by Comprehensive Musicianship through Performance (CMP) and to examine external factors that may impact the planning process for high school band directors. The intent of this study was to examine the use of CMP in the high school band setting, uncover how teachers respond to external factors, and understand how implementation of their CMP teaching plans impact student-centered instruction, learning, and performance in the high school band. Through case study research, the present researcher will better understand to what extent external factors may contribute to teacher planning, implementation, and student learning within the high school band.

Guiding Questions

This study is guided by one overarching question: To what extent are teaching practices influenced by elements of Comprehensive Musicianship through Performance within the high school band? Additionally, several sub-questions were constructed in order to understand factors that affect teacher planning, instruction, and student learning:

- In what ways do teachers implement CMP in the high school band setting to facilitate student learning beyond performance skills towards musical understanding and engage students in the learning process?
- What external factors play a role in the decision-making process of the high school band director with regard to their inclusion or exclusion of CMP?
- How has teacher implementation of the CMP Model impacted student learning beyond performance skills and encouraged student-centered instruction?
- In what ways do students in high school band value learning about music beyond the necessary skills required for performance?

There are three issues that form the underpinnings for this research: a) the CMP Model, b) student-centered learning, and c) the impact of educational reform on music instruction at the high school setting. Each of these topics will be thoroughly addressed in Chapter Two.

Comprehensive Musicianship through Performance

The concept of comprehensive musicianship is not a new phenomenon in music education, but it has not been widely accepted by teacher-conductors as tendencies lean towards a performance-based classroom (Bauer & Berg, 2001; Fritts, 1991; Grashel, 1993). While there are several variations of comprehensive musicianship, this study will focus on the model which was developed collaboratively by the Wisconsin Music Educators Association, the Wisconsin School Music Association, and the Wisconsin Department of Public Instruction in 1977 (WMEA, 1977; WMEA, 2012). The CMP Model is a five-point planning process which includes score analysis, outcomes, strategies, assessment, and music selection (O'Toole, 2003, Sindberg, 2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977; WMEA, n.d.). The development of the CMP Model was influenced by several initiatives which will be detailed in Chapter Two, including the Contemporary Music Project, Young Composers Project, Yale Seminar, Julliard Repertory Project, Seminar on Comprehensive Musicianship at Northwestern University, Manhattanville Music Curriculum Project, Tanglewood Symposium, Hawaii Music Curriculum Project as well as Charles Benner (1972).

The CMP Model is a framework for planning instruction that allows music educators to purposefully plan student engagement (strategies) through learning outcomes that include psychomotor development (skills), cognitive skills (knowledge), and the affective domain (feeling) (O'Toole, 2003; Sindberg, 2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977; WMEA, n.d.). Although influenced by numerous

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developments and initiatives, a unique aspect of the CMP Model is the purposeful

inclusion of the affective domain. Planning outcomes which encompass skill,

knowledge, and the affective qualities of the music enable teacher-conductors to bridge

the gap between musical artistry, a goal of conductors, skill and knowledge, while

enriching and deepening the musical experiences for students and supporting the efforts

of Comprehensive Musicianship through Performance.

Student-Centered Learning

During this most recent era of educational reform, efforts to enhance teaching

practices and engagement of students in the learning process are frequent topics of

discussion. One of the many important aspects of the CMP Model is planning strategies

that enable the teacher to think through and explicate ways that students are engaged in

the learning process (WMEA, n.d.). Planning for student engagement enables teachers to

shift away from a traditional teacher-centered classroom where the teacher is the primary

provider of information to a classroom where the teacher serves as a facilitator for

students (Freire, 1970, 1993, 2000; Freire, 1994; Wink, 2011). Student-centered learning

is grounded in the constructivist tradition and includes several learning theories.

Learning theories associated with the constructivist tradition include education as

experience (Dewey, 1933), discovery learning (Bruner, 1961), cognitive development

(Piaget, 1971), critical pedagogy (Freire 1970, 1993, 2000; Freire, 1994), social

constructivism (Vygotsky, 1978), experiential learning (Kolb, 1984), and problem-based

learning (Lambros, 2004). Due to the complexities and variations of the many

constructivist learning theories, the discussion is limited to the works of Dewey, Bruner,

Piaget, Freire, and Vygotsky. These authors were selected because their learning theories

focus on construction of knowledge based on individual experiences and group

interactions which are consistent with the performance ensemble setting. Details of

constructivist learning theories will be discussed as the second underpinning of the

literature review in Chapter Two.

In the traditional performance ensemble setting, the director, or teacher, typically

stands on a podium in front of the students and tells students how to perform and interpret

the music, with little opportunities for students to engage in discussions or relate their

musical understanding to their lived experiences (Regelski & Gates, 2009; Reimer,

2000). Wiggins (2001) posits that music teachers "need to be aware of and understand

the knowledge base your students bring into your classroom, because is it through this

filter of prior experience that they will formulate understandings of the ideas you are

trying to teach them" (p. 25). This understanding of student experience informs the

planning process of teachers as they plan instructional outcomes and strategies for

implementation within the CMP classroom.

Education Reform and Music Education

Throughout the twentieth century, public school education has experienced

numerous reform efforts in an attempt to enhance teaching and student learning. With

the launch of *Sputnik* in 1957, American public schools have been in a constant state of change due to these reform efforts. Throughout this change, the music education profession has responded with various initiatives such as the Contemporary Music Project, the Yale Seminar, and the Seminar on Comprehensive Musicianship. Since the implementation of the most recent reform movements, *Goals 2000: Educate America Act* and *No Child Left Behind*, scholars have sought to understand the impact the new initiatives have on music education (Abril & Gault, 2006; Abril & Gault, 2008; Bazan, 2011; Byo, 1999; Council for Basic Education, 2004; Gerrity, 2009; Music for All Foundation, 2004; Oare, & Norman, 2008; Orman, 2002; Richerme, 2012). Research includes how teachers utilize instructional time (Byo, 1999; Orman, 2002, Wang & Sogin, 1997), student enrollment in the arts (Elpus & Abril, 2011; Music for All Foundation, 2004), and principals' perception on music curricula (Abril & Gault, 2006; Abril & Gault, 2008). The present research sought to better understand the impact that these reform efforts may have on music teacher planning and instruction and to understand the ways in which teachers are able to include elements of comprehensive musicianship in the performance ensemble setting.

Case Study Method

The present study was conducted using a variety of qualitative research methods. The primary method was a collective case study of four high school band classrooms in Minnesota. The study was limited to high school band directors and students in

Minnesota and data collection occurred between July 2012 and January 2013. The

restriction of time, focus on one type of performance ensemble within a particular setting,

and the limitation of geographic region formed the boundaries for the study that is

consistent with exploratory case study design (Creswell, 2013; Stake, 1995; Yin, 2009).

Data were collected through varied sources: semi-structured interviews with the band

directors and students, classroom observations, field notes, lesson plans, artifacts

provided to the researcher by the teachers, and notes from stimulated recall sessions with

participating band directors. Varied data sources, member checks, and an outside reader

allowed for triangulation and acted as procedures for validation (Creswell, 2013; Lincoln

& Guba, 1985). Data analysis emerged from the constructivist tradition through the use

of emerging design, content development, and inductive data analysis (Creswell, 2013;

Glesne, 2011).

Additional elements of this research study included phenomenology and

ethnography. The phenomenological approach enabled the present researcher to

understand the musical experiences in band through the students' lived experience

(Bresler, 1995; Creswell, 2013; Smith, 2011). The use of phenomenology within this

case study helped me better understand how the teacher's implementation of CMP

Teaching Plans impacted student learning and the ways that students value learning about

music beyond the necessary skills for performance. Immersion in the high school band

setting helped to facilitate an in-depth understanding of student and teacher behaviors,

beliefs, and interactions that are characteristic of ethnographic research (Bresler, 1995;

Creswell, 2013; Glesne, 2011). Through this ethnographic work, I was able to

understand to what extent teaching practices are influenced by the CMP Model,

experience external factors that may impact implementation of lessons, and understand

how the implementation of teacher plans facilitate student-centered instruction.

In Chapter Three, a detailed discussion of the use of qualitative inquiry in

education, specifically music education within the performance ensemble, will bracket

the present researcher's experiences as a high school band director in order to examine

the students' perspective (Creswell, 2013; Husserl, 1931, 2012).

Definition of Terms

Throughout this document several recurring terms are used that have specific

meaning. To ensure clarity and consistency throughout the document and to ensure that

readers do not misinterpret terms related to this document, I have provided the following

definitions:

Comprehensive musicianship: Is defined as the integration of musical skills, concepts,

and knowledge within a music classroom that "promotes the learning of music through a

study of its common elements as experienced in various musicianly functions" that

include analysis, listening, performance and composition (Willoughby, 1971, p. vii).

Comprehensive Musicianship through Performance (CMP): Is a five-point planning

model developed as a collaborative effort between the Wisconsin Music Educators

Association, the Wisconsin School Music Association, and the Wisconsin Department of

Public Instruction in 1977. The five-point process includes learning outcomes, strategies,

assessment, music selection, and analysis of repertoire (O'Toole, 2003; Sindberg, 2006;

Sindberg, 2009b; Sindberg, 2012, WMEA, 1977; WMEA, n.d.). CMP provides

ensemble teachers with a model for planning instruction that helps students to perform

with understanding of theory, history, and the creative process (O'Toole, 2003).

Literature: Is the writing on various subjects contained throughout this document.

Occasionally, literature refers to musical works, but throughout this document, literature

refers to research, text, or web-based articles.

Repertoire: Is being used to designate the music selected for performance within the high

school band setting. The use of the term repertoire narrows the body of music literature

to a select body of music that is performed on concerts by ensembles (Battisti, 1995).

The author has made a conscious decision to use repertoire to identify music in an effort

to avoid confusion.

Student-centered: Is the term selected from the literature that includes a variety of

phrases that emerged from constructivist learning theories. Examples from the literature

include differentiated instruction, learner-centered, and child-centered. In this study,

student-centered instruction refers to classroom settings where students are engaged in a

variety of student-led learning activities where the teacher serves as a facilitator for

learning.

Overview of the Study

Chapter Two represents an in-depth literature review of salient topics related to the present study containing a detailed description of the historical development of Comprehensive Musicianship through Performance, teaching and performing with understanding, the role and impact of various educational reforms and initiatives, including the development of student-centered instruction and its role and application within music education, and research related to performance ensembles.

Chapter Three provides a detailed description of the qualitative method associated with the study and supporting rational for a variety of data sources. The chapter includes detailed descriptions of the research settings for each case, data collection procedures, data storage, ethical considerations, and data analysis procedures. Additionally, this chapter addresses the perspective of the researcher.

Chapter Four presents the findings and analysis of the data. This chapter includes a description of the background of participating teachers and students to set the stage prior to analysis. The analysis includes a discussion of emergent themes within each case and a cross case analysis of the cases. This chapter also discusses the coding process, triangulation of data sources, and how the research establishes trustworthiness.

Chapter Five contains a discussion of data related to the research questions, the implications for music education, and suggestions for future research. This chapter contains a discussion of pertinent data to each research question.

The Appendices contain numerous materials related to this study that are referenced throughout the document. This includes assent and consent forms, teacher and student interview protocol and questions, recruitment letters, lesson plans, and a CMP Teaching Plan.

Chapter 2

Literature Review

The literature review includes a discussion of elements that are relative to the present study. This chapter is divided into three main sections. The first section is a discussion of CMP, including key historical events, curriculum planning, research on comprehensive musicianship, select approaches to comprehensive musicianship, teaching and performing with understanding, and implementation of CMP within the high school band classroom. The second section discusses the current research on student-centered instruction in general education, music education, and the performance ensemble. The final section includes literature related to educational reform and the impact on the music classroom. While a myriad of factors may contribute to the effectiveness of music instruction, these topics were selected as current issues that may have an impact on music teachers' planning and student learning at the high school level, relevant to the study, and in addressing the research questions.

The purpose of this study was to explore how teaching practices in the high school band setting are informed by Comprehensive Musicianship through Performance (CMP) and to examine external factors that may impact the planning process for high school band directors. The intent of this study was to examine the use of CMP in the high school band setting, uncover how teachers respond to external factors, and understand how implementation of their CMP Teaching Plans impact student-centered

instruction, learning, and performance in the high school band. The study was guided by

an overarching research question: To what extent are teaching practices influenced by

elements of Comprehensive Musicianship through Performance within the high school

band? Additionally, several sub-questions were constructed in order to understand

factors that affect teacher planning, instruction, and student learning:

- In what ways do teachers implement CMP in the high school band setting to
  facilitate student learning beyond performance skills towards musical
  understanding and engage students in the learning process?
- What external factors play a role in the decision-making process of the high
  school band director with regard to their inclusion or exclusion of CMP?
- How has teacher implementation of the CMP Model impacted student learning
  beyond performance skills and encouraged student-centered instruction?
- In what ways do students in high school band value learning about music beyond
  the necessary skills required for performance?

Developments Leading to CMP: A Historical Overview

In an effort to understand the impact that current school reform efforts may have

on teachers' ability to implement instruction through the CMP Model, I will highlight

significant responses to reform efforts by the music education profession that contributed

to or influenced the development of CMP. As a result of numerous educational reforms

since the launch of *Sputnik* in 1957, the music education profession has responded in an

effort to help improve music education within public schools. Responses include the

Young Composers Project (1959), Contemporary Music Project (1963-1973), Yale

Seminar (1963), Julliard Repertory Project (1964), Seminar on Comprehensive

Musicianship at Northwestern University (1965), Manhattanville Music Curriculum

Project (1965), Tanglewood Symposium (1967), and the Hawaii Music Curriculum

Project (1968). Influenced by these initiatives and the writing of Benner (1972), the

Wisconsin Music Educators Association, the Wisconsin School Music Association, and

the Wisconsin Department of Public Instruction collaborated to develop a framework for

planning instruction called Comprehensive Musicianship through Performance (WMEA,

1977).

The Young Composers Project was a result of a recommendation by Norman

Dello Joio to the Ford Foundation and began in 1959 (Mark, 1996). The Young

Composers Project placed 31 composers in public schools between 1959 and 1962 to

compose new music for the schools' performance ensembles. Students shared in the

creative and compositional process with the in-residence composers. In 1962 the Young

Composers Project was elevated from a pilot program of the Ford Foundation and

elevated to one of its top ten projects (Mark, 1996).

The Contemporary Music Project ran from 1963 through 1973 and was co-

sponsored by the Ford Foundation and the Music Educators National Conference

(MENC). As an expansion of the Young Composers Project, the Contemporary Music

Project sought to build on the projects' previous endeavors. Under MENC, the

Contemporary Music Project established five goals which were outlined in the proposal

to the Ford Foundation that included to emphasize the creative aspects of music within

schools, develop a foundation for acceptance of contemporary music, reduce the divide

between composers and educators, cultivate taste among music educators and students

regarding the quality of contemporary repertoire, and discover the creative talents within

students (Mark, 1996). The Contemporary Music Project contributed to the advancement

of music education in two unique ways: first, the contributions to the body of original

contemporary repertoire for school performance ensembles and second, the opportunity

for students to interact with composers during the creative process while in residency in

schools (George & Schmid, n.d.; Sindberg, 2009b).

The Yale Seminar took place in June of 1963 on the campus of Yale University

(Labuta & Smith, 1997; Mark, 1996). The purpose of the seminar was to examine and

identify current issues facing music education (Mark, 1996). The Yale Seminar included

musicians and scholars and was directed by Claude V. Palisca. When examining musical

materials used by school ensembles, the participants of the seminar criticized the

repertoire frequently found in schools. The participants agreed that despite the

availability of high quality repertoire, school music programs frequently programmed

music of poor quality that did not represent the heritage of significant repertoire, was

constricted in scope, and prevented musical growth (Mark, 1996). As a result of the

meeting, the participants maintained that the goal of music education in public schools

was to develop students' musicianship. While the Yale Seminar did not explicitly state

that school music programs should include comprehensive musicianship, the recommendations implied that educators should focus on the development of musicianship through a variety of outcomes.

The Julliard Repertory Project was established in 1964, with Vittorio Giannini as the project director (Mark, 1996). The Julliard Repertory Project was a direct result of the recommendations by the Yale Seminar as an attempt to develop a large library of high quality original and meaningful repertoire that would enhance, deepen, and expand the repertoire available to school music teachers (Mark, 1996). The committee divided the music into seven categories that included the pre-Renaissance, Renaissance, Baroque, classical, romantic, contemporary, and folk (Mark & Gary, 2007). This collaborative effort of teachers and scholars resulted in a list of 230 vocal and instrumental works that comprised the Julliard Repertory Library (Mark, 1996), and satisfied the recommendation of the Yale Seminar for high quality authentic music (Mark & Gary, 2007). Although the repertoire list met the guidelines of the Yale Seminar, it did not find wide acceptance among music educators (Mark & Gary, 2007).

In 1965, the Seminar on Comprehensive Musicianship was held at Northwestern University. Seminar participants included scholars, educators, theorists, composers, historians, and performers (Mark & Gary, 2007). The goal of the Seminar was to improve the education of music teachers by examining required college music courses in music history and theory (Mark & Gary, 2007; Sindberg, 2009b). The Northwestern Seminar is credited for establishing guiding principles to reform the undergraduate music

curricula (Mark, 1996; Willoughby, 1971). Sindberg (2009b) posits that among the important outcomes of the Northwestern Seminar was the introduction of the phrase *comprehensive musicianship*.

The Manhattanville Music Curriculum Project (MMCP) also began in 1965 and was funded by a grant from the United States Office of Education that was awarded to the Manhattanville College of the Sacred Heart in New York under the direction of Ronald Thomas (Fritts, 1991; Walker, 1984). The purpose of the MMCP was to develop a music curriculum which focused on creativity and musicality for primary school through high school.   The project was implemented in three phases: (a) the investigation of current trends in music education; (b) the synthesis of data collection; and (c) the development of a sequential music curriculum. During the project, participants identified two band programs with unique curricula that incorporated comprehensive musicianship into the performance ensemble and demonstrated clear objectives for student learning (Fritts, 1991). Significant outcomes of the MMCP included a spiral curriculum which enabled teachers to deepen the understanding of musical concepts and the emphasis placed on the development of musical concepts through varied methods of instruction (Fritts, 1991). According to Bruner, who first introduced the spiral curriculum, students will revisit concepts throughout the educational process in an effort to gain deeper knowledge (Bruner, 1961). Using this curriculum outlined by the MMCP, students were encouraged and permitted to experiment with and experience music through listening, responding, writing, arranging, performing, critiquing, and participating in class discussions.

Through these experiences provided in the MMCP curriculum, students become aware of the aesthetic properties of the music as well as develop their cognitive understanding of musical concepts (Thomas, 1970).

In August of 1967 the Tanglewood Symposium was held by leaders of the music education profession in response to the Yale Seminar. The goal of the Tanglewood Symposium was to analyze and define the role of music education in American society at a time of rapid social, economic, and cultural change (Mark, 1996; Mark, 2000). The Tanglewood Declaration is a summation of the symposium and has served as a pivotal document that "guided critical future developments in music education" (Mark, 2000, p. 44). The Tanglewood Symposium turned out to be one of the seminal aspects in the development of the music education profession (Mark, 2000).

In 1968 the Hawaii Music Curriculum Program in Honolulu established a music curriculum for all students. In this curriculum, students participated in school music programs in the same manner that people engaged in music outside of school, therefore, acting as composers, performers, listeners, and scholars (Mark, 1996; Mark & Gary, 2007). The sequenced curriculum focused on the development of musical concepts from a basic level to an advanced level of understanding and focused on seven musical concepts: (a) tone; (b) rhythm; (c) melody; (d) harmony; (e) form; (f) tonality; and (g) texture (Burton, 1975). The purpose of the project was to develop a program that enabled students to participate in music at a level that was consistent with their cognitive development (Burton, 1975). As a result, 34 music courses were developed; teacher and

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student materials were organized, including behavioral objectives, listening resources, musical examples, evaluation tools, and recommendations to extend musical learning and support a need for comprehensive musicianship. The Hawaii Music Curriculum was the first sequential K-12 music curriculum program in the United States (Burton, 1975). This sequential curriculum is reflective of the spiral curriculum described by Bruner (1961) where musical concepts were revisited to enhance and deepen student knowledge.

Four initiatives are important to the 1977 meeting which resulted in the development of the CMP Model: (a) Contemporary Music Project; (b) the Yale Seminar; (c) the Manhattanville Music Curriculum Project; and (d) the Tanglewood Symposium (Sindberg, 2009b). Factors which made these initiatives important include the emphasis of music instruction that extended beyond the development of skills, engagement with music in a manner consistent with professional musicians (composing, arranging, critiquing, performing), the inclusion of a variety of musical styles and historical time periods, and the inclusion of student-centered learning environments where the teacher can serve as a facilitator. Through these initiatives the music education profession had a foundation for the implementation of comprehensive musicianship programs within school performance ensembles, a vision for professional development, a means for developing a curriculum built on musical concepts, and a model for engaging students in musical activities as composers, performers, analysts, listeners, and conductors (Sindberg, 2009b). Details of the specific developments of the CMP Model will be discussed later in the chapter.

Research on Comprehensive Musicianship

The concept of comprehensive musicianship is widely discussed within the literature (Bauer & Berg, 2001; Bess, 1991; Dammers, 2007; Fritts 1991; Garofalo & Whaley, 1979; Grashel, 1993; Gustafson-Hinds, 2010; Johnson, 1992; Kim, 1997; Orzolek, 2010; Sillman, 1980; Sindberg, 2006; Sindberg, 2009b; Sitarz, 2010; Swearingen, 1993; Tweed, George, & Wilcox, 1995; Whaley, 1977; Willoughby, 1971; Willoughby, 1982). Willoughby (1971) stated that comprehensive musicianship "promotes the integration of all aspects of music study – whether in the classroom, in private or group lessons, or in ensemble rehearsals – at all educational levels" (p. vii). Since the present study focused on large group music instruction within the high school setting (specifically band), the discussion of the literature pertaining to comprehensive musicianship will focus on two primary areas: the undergraduate curriculum, and performance ensembles.

Undergraduate music classrooms and comprehensive musicianship.

By 1965 the leaders of the Contemporary Music Project had concluded that music teachers lacked skills to analyze and interpret music from various time periods (Bess, 1991). As a result, the Contemporary Music Project established the Institutes for Music in Contemporary Education (IMCE), pilot programs that implemented and tested ideas developed at the Seminar on Comprehensive Musicianship (Bess, 1991; Willoughby, 1971). By 1968 the IMCE program, supported by the Contemporary Music Project,

consisted of 32 undergraduate music education schools that included all components of a comprehensive music program. The IMCE courses synthesized all aspects of teaching musicianship: sight-singing, music theory, music history, analysis, counterpoint, composition, and performance (Bess, 1991; Willoughby, 1971).

Willoughby provided an extensive overview of comprehensive musicianship in the undergraduate music curriculum (1971). In the document, Willoughby discussed the Contemporary Music Project and the IMCE, and summarized the process and implementation of a comprehensive musicianship program. When discussing comprehensive musicianship, Willoughby approached it from the perspective of curricular practices that emerged out of the IMCE experiences. Willoughby added that while "a truly comprehensive, integrative approach to the study of music is ideal; it is doubtful that it will ever become standard practice at any educational level" (Willoughby, 1971, p. 75). Willoughby suggested that part of the problem was due to the high demand of time it takes to prepare and organize a comprehensive musicianship course. Concurrently, he suggested that this is even a greater issue at the pre-college level because teachers are not provided with enough planning time for study and research, or the time to compile the necessary materials to develop comprehensive units of instruction (Willoughby, 1971).

Bess examined the extent of the implementation of comprehensive musicianship in five undergraduate institutions' music classrooms in the southern region of the IMCE (Bess, 1991). Bess reported that, while the IMCE program did not result in long-term

curricular changes within the undergraduate music education programs, the participating schools believed that the program served as a catalyst for improving teaching. When considering reasons why the implementation of comprehensive musicianship within the IMCE schools did not have a lasting impact, Bess suggested that the greatest obstacle was the fact that the concept did not develop from the teachers within institutions, but rather it was somewhat imposed on teachers by the administrators of the IMCE. Bess also suggested that the lasting value of the IMCE was that it highlighted the "fact that music teaching in American colleges was rigidly compartmentalized by discipline" (Bess, 1991, p. 109). This compartmentalization suggests that as undergraduates progress through their college programs and transition into the teaching profession, they may model their school music programs after the college and university setting.

The literature suggests that numerous factors may contribute to difficulties in developing a comprehensive musicianship approach to teaching in the undergraduate curricula. First, as indicated by Bess (1991) and Willoughby (1971), specialization and compartmentalization within the undergraduate curriculum may be a factor that contributes to a lack of comprehensive approach. Second, the "top down" approach that was implemented by the IMCE may contribute to music teachers not supporting comprehensive efforts (Bess, 1991). Third, Willoughby (1971) suggested the time required for teacher preparation, planning, and research into the music being taught, especially in secondary schools, could be a factor that prevented music teachers from teaching comprehensively.

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Performance ensembles and comprehensive musicianship.

Since the introduction of the term "comprehensive musicianship" at the Seminar
on Comprehensive Musicianship at Northwestern University, several authors have
contributed to the body of research related to performance ensembles (Bauer & Berg,
2001; Dammers, 2007; Fritts 1991; Garofalo & Whaley, 1979; Gustafson-Hinds, 2010;
Johnson, 1992; Kim, 1997; Sillman, 1980; Sindberg, 2006; Sindberg, 2007; Sindberg,
2009b; Sitarz, 2010; Swearingen, 1993; Whaley 1977; Willoughby, 1982). In addition to
the research literature on comprehensive musicianship, there is a body of work that is
designed to be more informational and instructional (ASBDA, 1997; Garofalo, 1976,
1983; Grashel, 1993; Hylton, 1995; Labuta, 1972, 1996, 2000; Labuta, 1976; Orzolek,
2004; Orzolek, 2010; O'Toole, 2003; Sindberg, 1998; Sindberg, 2009a; Tweed, George,
& Wilcox, 1995). The next section presents the literature in an effort to better understand
how elements of comprehensive musicianship may appear in the performance-based
classroom, the impact on student performance and understanding, and the challenges
teachers may face when attempting to implement comprehensive units of instruction in
the performance ensemble.

Whaley (1977) examined the feasibility of teaching musical concepts and skills
through performance in the school bands utilizing the Unit Study Model as outlined by
Garofalo (1976). Participants consisted of two secondary school bands with similar
ability and membership and who agreed to a pre-assessment evaluation on conceptual
knowledge, aural skills, and overall ensemble performance. The pre-assessment

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consisted of a 50 question multiple choice test that measured the students' conceptual knowledge and an evaluation of festival performance tapes by three outside evaluators. Results from the pre-assessment recording demonstrated the control group ensemble was the superior performance ensemble. The control group utilized a traditional approach to band instruction while the experimental ensemble was selected to utilize the Unit Study Model.

Whaley described the Unit Study Model as "a learning unit that provides a systematic introduction to basic musical concepts related to the structural elements of music and historical styles" (Whaley, 1977, p. 20). The structural units include melody, harmony, rhythm, bandstration, dynamics, texture, form, and the historical context of the music. Each unit also consisted of analytical and historical notes, lists of concepts and objectives, a glossary of musical terms, learning activities and assignments, and a means for student assessment. Each of these elements is integrated into the teacher lesson plans and a study guide for students (p. 20).

In preparation for the study Whaley (1977) planned learning outcomes and strategies for the experimental group in advance so instruction was not left to chance. At the conclusion of the five-week instructional period, a post-test was administered and a taped recorded performance was evaluated by the same panel of evaluators as the pre-assessment festival performance tapes. Following the experiment, the control group, according to the evaluators, performed at a higher level on the warm-up piece, but the experimental group performed at a higher level on the piece that was taught using the

Unit Study Model (Whaley, 1977). This result suggests that when students'

understanding of music is heightened through pre-planned learning outcomes, the level of

performance is also heightened. Whaley also reported that the students in the

experimental group commented that "for the first time since their involvement in

instrumental music, they actually learned more than simply the right notes" (Whaley,

1977, p. 54).

Although Whaley (1977) reported several positive findings from the study, he

reported a challenge that impacted teachers' ability to implement a Unit Study in the

performance ensemble. Whaley warned that the implementation of a Unit Study

composition required a well-trained music teacher. The teacher must understand the

elements of music and be able to develop learning strategies that present comprehensive

musicianship in an easily understood manner. Additionally, in an effort to account for

possible reasons for the lack of comprehensive teaching, Whaley claimed that teachers

frequently teach in a manner that is consistent with the way they were taught (Labuta,

1976; Whaley, 1977).

Swearingen (1993) investigated the effects of the inclusion of a music

appreciation unit in the traditional high school band curriculum. Swearingen sought to

understand the impact the inclusion of the unit had on student performance.

Methodological components of Swearingen's study are consistent with Whaley (1977)

(control group, experimental group, pre-test, post-test, adjudicated recordings). The

control group was able to rehearse the focus piece in any way the director chose, while

the experimental group was provided supplementary materials by the researcher

(documentary videos, examples of recordings using period instruments, an analysis of the

selected composition, background information regarding the piece, and commentary on

performance practices that related to the piece). During the four weeks of the study, the

experimental group engaged in other learning activities related to the piece beyond

performance, such as taking a day to watch a video.

Swearingen (1993) reported that the experimental group did not experience a

decrease in performance quality during the study. His findings suggest that teachers were

able to implement supplemental learning units that helped students learn concepts beyond

skills, while maintaining high levels of performance. Swearingen revealed that students

in the experimental group also appreciated learning about the music and having the

opportunity to connect their learning in band to other subjects (history). While findings

were consistent with Whaley (1977), it is interesting to note that Swearingen provided the

experimental group teacher with the learning materials for the supplemental unit.

Whaley and Swearingen indicated that a challenge to the implementation of a

comprehensive supplemental unit is that it is time consuming for teachers to prepare,

which is consistent with claims by Willoughby (1971).

Bauer and Berg (2001) sought to understand the influence of various factors on

instrumental music teachers' planning for instruction, implementation of learning

activities, and assessment of student learning. They reported that the most influential

factors on future teachers while enrolled in undergraduate music education courses were

college ensemble conductors and applied instrument faculty. Conversely, the least influential factors during the undergraduate experience were identified as undergraduate music and music education courses. Upon entering the profession and teaching performance ensembles, teachers often model their classes after college ensembles. Bauer and Berg suggested that this may be caused by the fact that college students frequently do not see their music education teachers as conductors or teachers of performance-based classes. Bauer and Berg also reported that participants' comments indicated that the focus was on the preparation of the performance rather than "music education through performance" (Bauer & Berg, 2001, p. 63). Although at the time of Bauer and Berg's study, the concept of comprehensive musicianship had been available for over 25 years; their finding indicated that teachers are not incorporating the concepts into performance ensemble instruction (Bauer & Berg, 2001). As a result, Bauer and Berg argued that collegiate ensemble directors need to be aware of the impact they have on college music majors and must serve as models for planning, teaching, and assessment.

Although various models of comprehensive musicianship, such as the models described by Labuta (1972, 1996, 2000) and Garofalo (1976, 1983), are widely discussed in the literature (Bauer & Berg, 2001; Bess, 1991; Dammers, 2007; Fritts 1991; Garofalo & Whaley, 1979; Grashel, 1993; Kim, 1997; Orzolek, 2010; Sillman, 1980; Sitarz, 2010; Whaley 1977; Willoughby, 1971; Willoughby, 1982), the CMP Model that was developed in Wisconsin in 1977 is not as widely discussed (Brame, 2011; Gustafson-

Hinds, 2010; Johnson, 1992; Sindberg, 1998; Sindberg, 2006; Sindberg, 2012). The research literature on the CMP Model is confined to Brame (2011), Gustafson-Hinds (2010), Johnson (1992), and Sindberg (2006). Due to this limited number of extant studies of the implementation of the CMP Model and the perceived perception performance pressures have contributed to a lack of comprehensive teaching in the high school band, the current study is designed to better understand the ways that the CMP Model is implemented into the high school band. Since each of these studies have focused on different forms of comprehensive musicianship and various facets of implementation in middle school and high school choirs and bands, the next section of the literature review includes an overview of select approaches to comprehensive musicianship, including the CMP Model.

Selected Approaches to Comprehensive Musicianship

This portion of the literature review will discuss models of comprehensive musicianship that have contributed either to the development, promotion, or support of the CMP Model. Several approaches have been selected to demonstrate the similarities and differences among the models. The selected approaches and resources on comprehensive musicianship include *Teaching Musicianship through Performance in the High School Band* (Labuta, 1972, 1996, 2000), *Blueprint for Band* (Garofalo, 1976, 1983), *Teaching Music through Performance in Band* series, Wisconsin CMP Model,

Shaping Sound Musicians (O'Toole, 2003), and *Just Good Teaching: Comprehensive Musicianship through Performance in Theory and Practice* (Sindberg, 2012).

Teaching Music through Performance in the High School Band.

Labuta's (1972, 1996, 2000) text outlined the essentials for implementation of a comprehensive musicianship program in the high school band. In the opening of the text, Labuta called for the need of teaching comprehensively within the high school band, and the subsequent chapters detailed how concepts of music can be taught within the ensemble setting to extend learning beyond the necessary skills required for performance. While essentially outlining a curricular model for high school band directors, Labuta acknowledged the challenges teachers may have in preparing to teach in a comprehensive manner due to the lack of resources available. Labuta supported the idea that performances are enhanced through comprehensive musicianship and that, through careful planning and making small changes, band directors can have huge benefits on the development of student musicians. According to Labuta (1972, 1996, 2000), the key to developing a comprehensive musicianship curriculum within the high school band is through performance of the highest quality repertoire.

Blueprint for Band.

In the opening pages of *Blueprint for Band*, Garofalo (1976, 1983) began by quoting one of the conclusions from the Manhattanville Music Curriculum Program that stated, "skill development does not necessarily lead to musical insight….Performance

alone [author's italics] is a relatively unreliable means for the nurturing of musical

insight" (p. vii). Garofalo's model of comprehensive musicianship is similar to that

advocated by Labuta (1972, 1996, 2000), but Garofalo indicated that affective outcomes

are by-products which emerge from the development of concepts and skills. Garofalo

suggested that there is a need for educationally strong curricula that will enable students

to learn about music, and not merely create highly skilled performers and performances.

Aspects of Garofalo's *Blueprint* included planning for understanding of the structural

elements of the music, developing students' knowledge of music as a creative art form

within a historical context, and skill development by the students (Garofalo, 1976, 1983).

In addition to this influential work, Garofalo has contributed numerous examples of

lesson plans utilizing the *Blueprint* model in a series titled *Guides to Band Masterworks*

(Garofalo, 1992, 1995, 1998, 1999).

> ### *Teaching Music through Performance in Band.*

> *Teaching Music through Performance in Band* (Miles, 1997, 1998, 2000, 2002,

2004, 2007, 2009, 2010, 2013), published in nine volumes with reference recordings,

serves as a resource for music teachers that includes information on over 900 pieces of

music. In addition to nine band volumes, the series also contains volumes which focus

on marches (Chevallard, 2003), beginning band (Miles & Dvorak, 2001), solos with band

accompaniment (Corporon, 2013), jazz (Miles & Carter, 2008), and several volumes for

choir and orchestra. This series is significantly different than the contributions of Labuta

(1972, 1996, 2000) and Garofalo (1976, 1983, 1992, 1995, 1998, 1999) in that it does not provide a curricular outline for the repertoire contained within. A typical volume within the band series contains several chapters written by respected band directors about conducting, leadership, and repertoire, followed by teacher resource guides (Miles, 1997).

The teacher resource guides in this series offer teacher-conductors a starting point to learn about a wide array of repertoire. Each teacher resource guide is divided into nine units: (a) composer, (b) composition, (c) historical perspective, (d) technical considerations, (e) stylistic considerations, (f) musical elements, (g) form and structure, (h) suggested listening, and (i) additional references and resources (Miles, 1997). Although the resource guides consist of overviews within each of the nine units, they do not provide the teacher with learning outcomes, teaching strategies, or assessment opportunities. While the series of texts is not an approach to teaching comprehensive musicianship, it is included in the literature review because it is a current resource that addresses elements of comprehensive music teaching within the context of performance ensembles.

Wisconsin CMP Model

The final approach to comprehensive musicianship is the focal point of the current study. The CMP Model was developed as a cooperative project by the Wisconsin Music Educators Conference, the Wisconsin School Music Association, and the Wisconsin

Department of Public Instruction in 1977 (WMEA, 1977). The guiding principles,

purpose, need, and rationale for the development of CMP were introduced in a document

that outlined the intent (Appendix A). The original CMP proposal defined

comprehensive musicianship as:

> a program of instruction which emphasizes the interdependence of musical
> knowledge and musical performance. CMP is a program of instruction which
> seeks, through performance, to develop an understanding of basic musical
> concepts such as tone, melody, rhythm, harmony, texture, tonality and form by
> involving students in a variety of roles including performing, improvising,
> composing, transcribing, arranging, conducting, rehearsing, and analyzing
> (visually and aurally). (WMEA, 1977)

The following section of the literature review discusses the details of the CMP Model.

History and development of CMP.

As outlined in the beginning of the chapter, several significant music initiatives

contributed to the development of the CMP Model. In addition to these initiatives, a

literature review by Charles Benner titled *Teaching Performing Groups* (1972) played an

important role in the development of the Wisconsin CMP Model. Benner discussed

various aspects of teaching performance ensembles, with an effort to improve music

instruction. Benner considered the role of performance ensembles within public schools

and asserted that performing groups such as band, choir, and orchestra are the dominant

means of musical instruction in secondary schools. Additionally, Benner claimed that

performance ensembles are where most music teaching occurs, and that sometimes

learning objectives extend beyond performance skills. Furthermore, Benner suggested

that through careful planning, the music teacher can enrich performing experiences

through the incorporation of developing an understanding of knowledge and history

(Benner, 1972).

The CMP Project and the CMP Model are unique compared to other forms of

comprehensive musicianship in a couple of ways. The CMP Project was initiated and

developed as a collaborative effort by three Wisconsin organizations that sought to

initiate changes in philosophy, goals, and teaching strategies in music education for

performance ensembles (Sindberg, 2006; WMEA, 1977). Under the guidance of a

steering committee from the three organizations, the Wisconsin Department of Public

Instruction, Wisconsin Music Educators Association, and the Wisconsin School Music

Association, eight band and choir teachers were selected to participate in a two-year pilot

program. Participants consisted of two middle school band, two middle school choir, two

high school band, and two high school choir teachers who were nominated by their peers

(Sindberg, 2006). The steering committee and participating teachers formulated a

statement of beliefs to guide the first CMP Model. The group discussed the importance

of repertoire selection, developed a planning model, analyzed scores, and developed

learning outcomes and strategies that were implemented by the teacher participants in

their music programs (Sindberg, 2006; Sindberg, 2009b).

During the two-year pilot phase, committee members and participant teachers

discovered that through the implementation of the CMP Teaching Plans, students learned

more than the teachers expected or realized, student attitudes were generally positive

toward their involvement in CMP, and the variety and scope of performance ensembles'

experiences increased considerably in comparison to those not grounded in the CMP

experience (George, Schmid, n.d.; Sindberg, 2006). Following the implementation of the

two-year pilot, efforts have been made to disseminate information about the CMP Model

to teachers of performance ensembles. Journal articles, teacher professional development

in local schools, and summer workshops for music teachers have been the primary means

of dissemination. The CMP summer workshop is a weeklong professional development

program in Wisconsin. Participants in the summer workshops are guided through the

CMP Model, create and share CMP Teaching Plans, and attend demonstration rehearsals,

classes, and lessons led by master teachers in band, choir, orchestra, general music, and

private-study in all academic levels, kindergarten through college-university (WMEA,

n.d.).

A second unique aspect to the CMP Model is the philosophical belief that guided

its development. According to the original WMEA proposal:

> In spite of philosophical statements by music educators that "general music" is the
> core of the school music program, the fact is that throughout our state performing
> groups at all levels continue to be the foundation of the music program. The
> quality of performance, community support, school district support and student
> involvement in musical performance is at its highest level ever in Wisconsin in
> my opinion. (WMEA, 1977)

A third unique aspect to the CMP Model is the inclusion of affective learning outcomes

as an integral part of teacher planning. In other models of comprehensive musicianship

to date, affective outcomes have been seen as a by-product of skill and musical

understanding (Garofalo, 1976, 1983), if mentioned at all. The next section provides a

detailed overview of the different parts of the CMP Model.

CMP as a Curriculum Planning Model

The CMP Model was developed as a framework for planning instruction by a

group of distinguished music educators in Wisconsin in 1977 (O' Toole, 2003; Sindberg,

2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977). This framework consists of a

five-point planning model as seen in Figure 2.1. The following section addresses the

components of the CMP Model and demonstrates the ways in which CMP differs from

other variations of comprehensive musicianship. The points of the model are music

selection, analysis, outcomes, strategies, and assessment.

Figure 2.1 CMP Model[5]

Even though the aspects of the CMP Model are listed separately as music

selection, analysis, outcomes, strategies, and assessment, all points inform each stage of

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[5] Figures 2.1 and 2.2 used with permission from the Wisconsin School Music Association and the
Wisconsin Music Educators Association.

the planning process. The original version of the five-point star demonstrates the

connections between each aspect of the model more clearly (Figure 2.2). This version of

the CMP Model, as seen in Figure 2.2, also displays the interactions among the various

points of the Model. The new version of the CMP Model (Figure 2.1) the points of the

Model appear to be isolated from one another, while the original version highlights the

ways that one point of the model may inform another. In Figure 2.2 a connection

between music selection to analysis, outcomes, strategies, and assessment is

demonstrated through the use of lines within the pentagon. In the new graphic (Figure

2.1) there appears to be a break in the connection between the points of the model due to

the new graphic being a star rather than a pentagon.
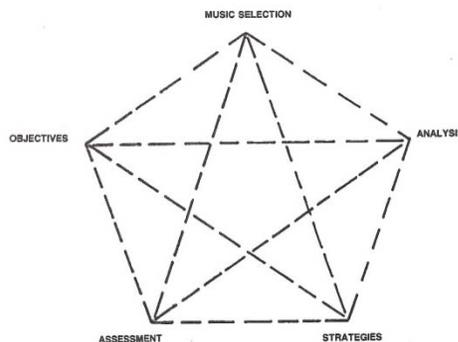
Figure 2.2 Original CMP Model

Music selection is one of the most important tasks for music educators, and one

that can significantly affect student musical experiences (Reynolds, 2000). The need for

quality repertoire is not a new phenomenon in music education and has been widely

discussed in the literature (Baker, 1997; Battisti, 2002; Battisti, 2007; Battisti, 2012;

Colson, 2012; Cramer, 1997; Gilbert, 1993; Honas, 1996; Kirchhoff, 2004; McCallum, 2007; Ostling, 1978; O'Toole, 2003; Reynolds, 2000; Sindberg, 2012; Towner, 2011). One of the main discussions within the literature is defining quality repertoire. The CMP Model provides music educators with several characteristics to assist with the definition of quality. O'Toole (2003) presented these qualities as uniqueness, form, design, unpredictability, depth, consistency, orchestration/voicing, text, and transcendence (p. 102-104). Additional factors that contribute to the selection of quality repertoire consist of music that covers a diversity of historical periods, genres, forms, cultures, languages, and age appropriateness of the students (ASBDA, 1997; WMEA, n.d.). In a comprehensive musicianship performance-based classroom, students experience music covering each of these differences throughout the course of the academic year, as well as throughout the course of their musical career in schools (Sindberg, 2012).

The analysis point of the CMP Model can be approached from several different perspectives, but one goal is for the teacher-conductor to determine the quality of the musical selection, understand the musical elements within the score, and begin thinking about how to teach the music. O'Toole (2003) prefaced the analysis phase of the CMP Model by stating that "within every good piece of music there is a rich curriculum waiting to be discovered" (p. 3). The analysis process frequently begins with a basic, broad understanding of elements within the score (e.g. title, composer, general characteristics), followed by more specific elements such as musical form, harmonic development, texture, expression, and timbre. An important aspect of analysis is the

teacher-conductors' ability to identify the *heart* of the music. The CMP Workshop

Planning Document indicates that "the heart of the piece is the motor that gives it

life...and if a piece of music has no heart, it is probably not worth performing" (WMEA,

n.d., p. 2). This is a distinctive feature of the CMP Model. Determining the heart of the

music provides teachers with the opportunity to think about the affective quality of the

music. Other forms of comprehensive musicianship do not mention the affective

qualities of music (Labuta, 1972, 1996, 2000), and when it is mentioned in Garofalo

(1976, 1983); the affective qualities are a by-product of skill and understanding.

The outcomes point of the CMP Model pertains to the goals teacher-conductors

would like for students to be able to perform, understand, and connect through their

experiences with the selected repertoire. The CMP Model enables teachers to plan three

types of outcomes: skill, knowledge, and affective qualities of the music. Development

of the three categories of outcomes can emerge during analysis and are a reflection of the

teacher-conductor's personal philosophy of music education. The skill and knowledge

outcomes in the CMP Model are similar to learning outcomes described by Labuta (1972,

1996, 2000), and Garofalo (1976, 1983). While skill and knowledge outcomes may be

connected, the delineation of outcomes enables teachers to develop student

understanding. For example, students may be able to visually identify various dynamic

levels written within the repertoire, such as forte or piano, and this knowledge is

enhanced when students are able to apply this understanding of dynamics to their

performance skills.

The affective outcome in the CMP Model distinguishes this form of comprehensive musicianship from similar iterations described by Labuta (1972, 1996, 2000) and Garofalo (1976, 1983). As previously mentioned in the analysis point of the CMP Model, the heart of the music is one of the most salient features of CMP (O'Toole, 2003). Planning affective outcomes enables teacher-conductors to connect the repertoire to affective qualities within the music, such as "explore the significance of the phrase 'While I breathe, I hope,' and relate it to their individual personal experiences" (Stewart, 2012), and allows the teacher-conductor to engage students more deeply in the music-making process through the students' lived experiences.

O'Toole (2003) suggested that teachers refer to Bloom's Taxonomy of the Cognitive Domain (Bloom, 1956) when planning student-learning outcomes. According to O'Toole, referring to Bloom's Taxonomy is useful for teachers to analyze the variety of learning outcomes to ensure depth of learning will occur. Keeping Bloom's Taxonomy in mind while planning outcomes helps ensure teachers are planning not only for student knowledge, but also for comprehension, application, analysis, synthesis, and evaluation within all aspects of planned learning outcomes to assist in the development of more advanced thinking.

The strategies point of the CMP Model focuses on the *ways* teachers plan for student learning. Through planning, strategies are used to create a diversity of activities that can be implemented throughout time with the repertoire to engage students in learning. Similar to other planning models of comprehensive musicianship (MENC,

1973), learning strategies engage students in performing, listening, composing, arranging, conducting, describing, analyzing, to not only learn concepts, but to deepen learning, enhance musical understanding and the musical experience for students.

The final point of discussion within the CMP Model is assessment. Traditionally, ensemble directors are constantly engaged in assessment as students perform within musical ensembles by listening to intonation, balance, blend, tone production, or musicianship (MENC, 1996; O'Toole, 2003; Sindberg, 2012). While each of these factors is an important element to musical performance, these factors do not enable ensemble teacher-conductors to understand and evaluate what students are learning about music beyond performance skills. Taking the time to discover what students may have learned, or not learned, is essential (Sindberg, 2012). Furthermore, if the goal is to teach for understanding beyond skill, assessment can provide valuable feedback as to what, how much, and how well students learn (Angelo & Cross, 1993). During this renewed period of standardized testing and accountability movements, it is important for music teachers to demonstrate learning in the performance ensemble (O'Toole, 2003, p. 69).

Although the CMP Model has been present in Wisconsin since 1977, there are very few resources available to help teachers learn about and understand the approach to CMP as developed in Wisconsin (Johnson, 1992). The following section is a brief overview of the two texts that provide teachers with information regarding the CMP Model: *Shaping Sound Musicians* by Patricia O'Toole (2003) and *Just Good Teaching: Comprehensive Musicianship through Performance in Theory and Practice* by Laura K.

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Sindberg (2012). Both are informed by the collective work done by

WMEA/WSMA/DPI, and led by the CMP Steering Committee (Sindberg, n.d.)

Shaping Sound Musicians.

Shaping Sound Musicians (O'Toole, 2003) is a teacher resource that specifically

discusses the components of the CMP Model. This volume was a collective effort of 13

music teachers in the field of band, choir, and orchestra at the middle and high school

levels who have been involved with the Wisconsin Comprehensive Musicianship Project.

The text methodically takes the reader through the various stages of the five-point

planning model which includes analysis, outcomes, strategies, assessment, and music

selection. This resource differs from Labuta (1972, 1996, 2000) and Garofalo (1976,

1983) in that O'Toole included teaching plans for band, orchestra, and choir.

As with other models of comprehensive musicianship, the CMP Model called for

the use of quality repertoire (Garofalo, 1976, 1983; Labuta, 1972, 1996, 2000; Miles,

1997). WMEA (n.d.) and O'Toole (2003) suggested teachers look for the following

characteristics during the music selection process: (a) uniqueness, (b) form, (c) design,

(d) unpredictability, (e) depth, (f) consistency, (g) orchestration/voicing, (h) text, and (i)

transcendence. While O'Toole provided a list of elements to consider when selecting

music for performance, very little space is devoted to defining each of these musical

elements.

Just Good Teaching: Comprehensive Musicianship through Performance in Theory and Practice.

Just Good Teaching: Comprehensive Musicianship through Performance in Theory and Practice (Sindberg, 2012) is a teacher resource directly discussing the CMP Model in-depth and from a wide-angle lens while providing the reader with numerous citations from the literature on assessment, teacher knowledge, and instructional planning (L. Sindberg, personal communication, March 10, 2013). The text added to the current resources by reinforcing the CMP planning framework, while allowing teachers the opportunity to understand the effects of implementation in the performance-based classroom. Sindberg (2012) not only advocated for the implementation of CMP within performance based classrooms, she also provided teachers with insights from real world classrooms, student experiences, and the inclusion of references to CMP as well as teacher cognition and curriculum. Sindberg frequently used anecdotes to assist the reader in making personal connections to the salient aspects of the CMP Model. This text also extends information related to the points of the CMP Model by connecting points to related works by other authors. For example, Sindberg discussed various ways to provide assessment in the performance ensemble, not only as a way to assign grades to students but as a way to develop critical thinking skills and the communication of ideas in relation to the musical experience (Sindberg, 2012, p. 15). Sindberg included extensive references to the literature to provide support for her position on CMP. Similar to

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O'Toole (2003), Sindberg (2012) included CMP teaching plans for band, choir, and orchestra that were created by members of the CMP Project.

Summary of Comprehensive Musicianship

As the literature indicated, the concept of comprehensive musicianship varies and is widely discussed in performance ensembles. Unlike comprehensive musicianship in broad contexts, the Wisconsin model of comprehensive musicianship (CMP) is not as widely discussed as the models described by Labuta (1972, 1996, 2000) or Garofalo (1976, 1983). Throughout its 35-year history, four doctoral dissertations have explored the CMP Model, and of the four (Brame, 2011; Gustafson-Hinds, 2011; Johnson, 1992; Sindberg, 2006), two have ventured outside of the state of Wisconsin (Brame, 2011; Gustafson-Hinds, 2010). Due to the limited research on the impact that the CMP Model may have on student learning, the present study seeks to build on the existing research of CMP.

The literature indicated the need for the development of comprehensive musicianship within school performance ensembles (Garofalo, 1976, 1983; Labuta, 1972, 1996, 2000) and the need to increase student understanding of music beyond performance skills (Hanley & Goolsby, 2002; Kirchhoff, 1988; Reimer, 2000; Schmid, 2000; Wiggins, 2001; Wiggins, 2009). The CMP Model is a planning tool that assists the teacher with developing learning outcomes and strategies that may enhance student learning in performance ensembles. To better understand how CMP works within performance

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ensembles, I will now discuss the four studies that focused on the Wisconsin CMP Model.

Teaching and Performing with Musical Understanding

The CMP Model was developed with the goal to enhance the musical experience to students beyond the necessary skills required for performance. Prior to delving into the research literature that focused on the CMP Model, teaching and performing with musical understanding warrants a brief discussion.

Teaching and performing with musical understanding are widely discussed in the literature (Garofalo, 1976, 1983; Hanley & Goolsby, 2002; Hoffer, 2001; Kirchhoff, 1988; Labuta, 1996; Reimer, 2000; Wersen, 1968; Wiggins, 2001; Wiggins, 2009). At the secondary school level, in which the specificity of skills required for performance ensembles are present, comprehensive music education tends to disappear as music educators diligently prepare student ensembles for performances (Hoffer, 2001; Kirchhoff, 1988). While specialization to achieve high musical performance is a worthy and noble goal for school music programs, this specialization of skill does not negate the need for students' musical understanding.

Wersen (1968) indicated that "the role of the teacher transcends the mere technical training of his students, and encompasses the development of their inner musicality" (p. 71). This profound statement indicates the importance of teaching for musical understanding. Wersen added that the teacher needed to encourage students to

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be responsible for learning and musical growth. These statements by Wersen suggest a student-centered learning environment where the teacher acts as a support structure for students. In addition to the student-centered nature of Wersen's claims, the statements also support a need for comprehensive musicianship.

Kirchhoff (1988) discussed issues with wind band pedagogy and expressed concerns from a philosophical perspective. Kirchhoff discussed repertoire selection, undergraduate education, music competitions, concerns that many school band programs are too activity oriented, and a lack of comprehensive musicianship in the high school setting. While all topics are valid concerns, the latter is of special interest to this study. To make his point regarding the need for comprehensive musicianship, Kirchhoff stated that "many band programs are graduating students who are musically illiterate, technically deficient, and aesthetically bankrupt" (1988, p. 264). In an effort to support this claim, he expressed that when teachers focus students' attention to the skills needed to perform on their instruments, the students may learn very little about the music they are performing, and even less about the composer and aesthetic value of the music.

Reimer (2000) further discussed the growing need to teach beyond performance skills. In his discussion, Reimer highlighted that the performance experience of students is often limited to instruction regarding tone production, notation, and the musical interpretation of the teacher. Within this structure, the students have very little opportunity to develop as independent musicians as they end up relying on the teacher for all musical decisions (Reimer, 2000). To further support his claim that music teaching

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needs to extend beyond performance, he stated, "the problem with students entering music programs, it is widely observed, is not the level of their technical achievement but the shallowness of the musical understandings and the narrowness of their musical perspectives" (Reimer, 2000, p. 13). To remedy this shortcoming in musical understanding, Reimer argued that the National Standards for Music Education were designed to broaden and deepen musical understanding. A discussion of the National Standards for Music Education is included later in the chapter on educational reform.

Similarly, Schmid (2000) indicated that teachers of performance ensembles frequently fail to teach for musical understanding. Schmid argued that in rehearsals which focus on technical mastery of performance and do not include elements of history, musical form, or cultural connection, the classes resemble typing classes. According to Schmid, this emphasis on technique may lead students and parents to wonder about the purpose of the music curriculum. He suggested that through careful planning and preparation by the teacher, additional knowledge and understanding can, and should, be included in the performance ensemble classroom.

Poleman (2002) suggested that understanding is demonstrated when knowledge is applied to new situations. According to Poleman, students demonstrate understanding when "they generate music (in performing, composing, or writing what they hear), listen perceptively (to performances of their own compositions and the compositions of others), and think critically about what they are hearing (thinking on the spot and reflecting over time, in speech, writing, or in non-verbal ways) (Poleman, 2002, p. 143). This suggests

that students participate in and interact with music in a variety of ways that extend beyond performance.

Wiggins (2009) discussed teaching for musical understanding from various perspectives. She framed her discussion on teaching for musical understand utilizing contemporary issues about learning and learning theories. In the introduction of her text, Wiggins suggested that many music teachers may teach their students in the same way that they were taught (Blocher, Greenwood, & Shellehamer, 1997; Labuta, 1976; Whaley, 1977). While she indicated that emulating previous teachers may not be a bad thing, Wiggins stated, "new understandings of human learning processes mean that some traditional practices that have been used in music education may not be the best ways to teach music" (2009, p. 2).

According to Wiggins (2009), concepts of music need to be taught within the context of music and understood through student experiences with music (performing, creating, and listening). Furthermore, she claimed that it is essential for learners to engage in and interact with performing, listening, or creating (or some combination of the three) in order to deepen participants' musical understanding (Wiggins, 2009). This interaction of performing, listening, and creating implies that students need to have the opportunity to not only perform in an ensemble, but also engage in critical listening to analyze and critique, as well as create music through improvisation or composition.

Implementation of CMP into the High School Performance-Based Classroom

There is a limited body of literature investigating the implementation of the CMP Model in high school music programs (Brame, 2011; Gustafson-Hinds, 2010; Johnson, 1992; Sindberg, 2006). Within the research on CMP, these four studies contribute to the field in unique ways and within different settings. Johnson (1992) was the first to study the CMP Model. Due to a lack of print resources available, he claimed that knowledge of CMP was passed down from expert to novice. Johnson (1992) conducted a qualitative study of middle and high school choral directors in Wisconsin. Using each point of the CMP Model (music selection, analysis, objectives, strategies, and assessment), Johnson developed a list of 17 teacher attributes. According to Johnson, teacher attributes are the teacher beliefs regarding the points of the CMP Model. He sought to understand how choral teachers trained in the CMP Model reflected the advocated teacher attributes and how teachers who did not use CMP differed from their trained colleagues. According to Johnson, CMP attributes included teachers recognized the need for the transfer of knowledge between pieces of music, the need to study the musical elements of the score (rhythm, melody, harmony, form, tone, color, texture, dynamics, style), the need to develop long range learning goals, the need to develop learning strategies that included various modes of learning, and the importance of assessing what students learned during rehearsal (Johnson, 1992, pp. 84-87). Johnson concluded that teachers trained in the CMP Model emphasized musical concepts during rehearsal. While non-CMP teachers

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included conceptual teaching in rehearsal, the amount of time spent on concepts was less than the CMP trained teachers.

Sindberg (2006) conducted case study research with a middle school band teacher and high school band teacher in Wisconsin who were members of the CMP Project. Unlike Johnson (1992), Sindberg included six students, three from each school, as participants in her study. The purpose of her study was to examine music teacher knowledge in classrooms where teachers use the CMP Model, and to understand the ways CMP facilitated student learning in the ensemble setting (p. 9). Data analysis revealed three themes regarding implementation of the CMP Model. Sindberg found that teachers used the CMP Model to help guide the students' musical experience, separate points of the Model merged during the course of the study, and teachers valued the transfer of student knowledge between pieces, but this was not always realized. Student data revealed that students were able to describe experiences with the music that extended beyond technical demands, students were able to connect the music to other contexts, students had varying views of the teacher's intentions with the music, and students described varying dimensions of musical understanding (Sindberg, 2006). Through this analysis she found that there were varying levels of understanding from the student's perspective to the intended outcomes planned by teachers.

Gustafson-Hinds (2010) investigated the effectiveness and impact of a music technology Unit Study within the context of the CMP Model in a high school band in Missouri. Gustafson-Hinds reported that results of the study suggested students are able

to develop a mastery of musical concepts while improving technical skills. Although she reported positive findings regarding the implementation of the CMP Unit Study, her use of the phrase CMP Unit Study is inconsistent with previous CMP research. Gustafson-Hinds combined elements of the Garofalo Unit Study (1976, 1983) and the Wisconsin CMP Model (WMEA, 1977) to create a CMP Unit Study. She identified the Wisconsin CMP Model and the Unit Study of Garofalo throughout the document and made several references to the Contemporary Music Project (1963) which was called CMP in the document. An additional point of confusion occurred when discussing previous research on music technology and the CMP Model. Gustafson-Hinds discussed Mango (1993) and reported this study as a CMP study that focused on musical creativity with the assistance of music technology. The consistent use of the acronym of CMP by Gustafson-Hinds may not only suggest a misunderstanding of the Wisconsin CMP Model, but it may also reveal complexities regarding the understanding of the implementation of comprehensive musicianship within performance ensembles.

Brame (2011) conducted a quantitative study using an internet-based survey to study the acceptance and implementation of comprehensive musicianship among high school band directors in Illinois and Wisconsin. Brame found that teachers had a moderate knowledge and acceptance of comprehensive musicianship, but that its implementation in schools was inconsistent. Brame reported that teachers in large schools, more than 1,000 students, had significantly higher levels of implementation of comprehensive musicianship. Also, data revealed that music teachers in Wisconsin had a

higher level of awareness and acceptance than music teachers in Illinois. According to

Brame, participant teachers from Wisconsin reported that the Comprehensive

Musicianship through Performance Project was influential in their knowledge and

implementation of the CMP Model. Participating teachers from Illinois reported that

their knowledge of comprehensive musicianship occurred through coursework,

conferences, books, articles, and personal contacts (Brame, 2011).

Although Johnson (1992), Sindberg (2006), Gustafson-Hinds (2010), and Brame

(2011) contributed to the body of knowledge on the CMP Model, there is a need to better

understand the implementation of CMP in the high school band, the factors that may

contribute to teachers' ability to implement points of the CMP Model, the ways music

teachers' are able to engage students in learning through CMP, or the extent to which the

CMP Model is known or implemented outside of Wisconsin. The current study is

designed to contribute to the understanding of each of these aspects and add to the

existing research on the implementation of CMP.

Student-centered Instruction

The second underpinning of the literature review focuses on select learning

theories that relate to student-centered instruction. While learning theories are not new to

education or even to music education, the CMP Model assists the music educator with

designing lessons that encourage student-centered instruction. Due to the complexities,

varieties, and number of student-centered learning theories (e.g. behaviorism,

cognitivism, constructivism, design-based, and humanism), the discussion will be limited

to select student-centered learning theories that are derived from the constructivist

perspective. There are many different names for student-centered learning, including

learner-centered (Bransford, Derry, Berliner, & Hammerness, 2005; Thompson,

Licklinder, & Jungst, 2003), student-centered pedagogy (Knowlton, 2000), student-

centered (Brush & Saye, 2000; Deboer, 2002), differentiated instruction (Hollas, 2005;

Northey, 2005), problem-based learning (Ertmer, 2010; Lambros, 2004; Liu, Wivagg,

Geurtz, Lee, & Chang, 2012; Ward & Lee, 2002), experimental learning (Kolb, 1984),

and student-directed learning (Bazan, 2011). For the purpose of clarity and consistency,

student-centered learning will be used throughout this portion of the literature review

unless a specific iteration is needed for clarification within the literature. This section of

the literature review is divided into five sections that include an overview of

constructivist learning theories, select student-centered learning theories, literature in the

general education classrooms, student-centered instruction and educational reform, and

the performance ensemble.

Constructivist Learning Theories

The student-centered approach to learning is grounded in learning theories such as

constructivism (Bruner, 1961; Dewey, 1933, 1966; Glasersfield, 2005; Knowlton, 2000;

Piaget, 1971), critical pedagogy (Freire 1970, 1993, 2000; Freire, 1994), social

constructivism and the zone of proximal development (Vygotsky, 1978), experiential

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learning (Kolb, 1984), and problem-based learning (Lambros, 2004). Although there are

a variety of constructivist learning theories, the basic premise of constructivism is that

learning develops through the experiences of the individual when the learner has the

opportunity to discuss, discover, and build on current knowledge (Dewey, 1933; Freire,

1970, 1993, 2000; Piaget, 1971; Vygotsky, 1978). Building on prior knowledge through

a student-centered approach provides a powerful opportunity to increase student learning

(Bransford, Derry, Berliner, & Hammerness, 2005).

Constructivist learning theories are centered on the learner and the ways that

learner understands, processes, and learns new information. Dewey (1902) argued that

the manner in which the school curriculum is fragmented and often taken out of context

with student experiences limits the ability to understand. As Dewey developed his

philosophy, the experiences of the learner continued to be the focus of his constructivist

view toward education (Dewey, 1902; Dewey, 1933; Dewey, 1938; Dewey, 1959).

According to Dewey (1933),

> If the person has had some acquaintance with similar situations, if he has dealt
> with material of the same sort before, suggestions more or less apt and helpful are
> likely to arise. But unless there has been experience in some degree analogous,
> which may now be represented in imagination, confusion remains mere
> confusion. There is nothing upon which to draw in order to clarify it. Even when a
> child (or a grown-up) has a problem, to urge him to think when he has no prior
> experiences involving some of the same conditions, is wholly futile. (p. 10)

This statement by Dewey demonstrates the importance of students (learners) being able

to connect with new content in a way that builds on prior experience or knowledge.

Jerome Bruner developed a constructivist learning model that focused on the learner, but differed in that it encouraged the acquisition of new knowledge through discovery learning, what Bruner called the spiral curriculum (Bruner, 1960). In this construct, concepts are broken down to the point where the learner can begin to understand complex ideas at a basic level. These concepts are revisited over time in an effort to add to the complexity and deepen the understanding of the concept. According to Bruner, the spiral curriculum enables teachers to introduce complex concepts at a young age and, over a period of time, revisit the concept at a more complex level. This idea of breaking apart complex issues contrasts that of Dewey's view (1933) in that if the learner has not experienced the phenomena being studied, confusion will remain. Although Bruner's theory differed from Dewey, the learner's ability to construct knowledge through discovery, even at a basic level of understanding, aligns with the constructivist paradigm.

Like Dewey and Bruner, Piaget believed that learners interacted with their environment in an ever-changing way that enabled them to deepen their understanding of concepts over time (Smith & Smith, 1994). As a developmental psychologist, Piaget developed what he called stages of cognitive development. Piaget's stages of cognitive development include sensorimotor stage (infancy through the age of two), preoperational (two through seven), concrete operations (seven through 11), and formal operations (11 through 15). Each has multiple stages embedded within each developmental area. Piaget believed that the content and structure of the classroom should match the level of the

students' maturity (Smith & Smith, 1994). His idea of the stages of cognitive development is very similar to the spiral curriculum of Bruner: the teacher considers the developmental level of the student, breaks down the concept into a manageable and age appropriate level, and revisits the concept later in the educational career of the student in an effort to deepen understanding. Piaget believed that knowledge must be constructed through the experiences of the learner. As students move through the stages of cognitive development they expand on and develop a deeper understanding of concepts.

Select student-centered learning theories.

The concept of critical pedagogy was developed by Freire (1970, 1993, 2000) as a means to help teach oppressed[6] adults in Brazil to read. Freire believed that learning occurred as a conversation and that the current educational style of teaching needed to change in order to transform learning. According the Freire, traditional education consisted of a banking concept where the teacher deposited information into the minds, or "receptacles to be filled," of the students (p. 72). In this model, Freire asserted that "the more completely she fills the receptacles, the better a teacher she is" (p. 72). This attitude and approach toward education, according to Freire, mirrored the traits of an oppressed society. To break away from this concept of education, teachers need to consciously plan and create an environment where traditional teacher student

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[6] The term oppressed is the term used by Freire throughout *Pedagogy of the Oppressed* to label persons who are illiterate.

relationships no longer exist and occur as conversation instead. This approach toward education provided both the teacher and students the opportunity to learn from one another from a social constructivist perspective. The primary function of critical pedagogy is to increase student participation through engagement in conversation and to enable students to construct new knowledge through their lived experiences.

Vygotsky's (1978) theories stressed the fundamental role of social interaction in the development of cognition through his belief that the community played a vital role in the process of learning. The emphasis on community and social interaction by Vygotsky closely matched that of Freire (1970, 1993, 2000). Vygotsky discussed the presence of a more knowledgeable other (McLeod, 2007), which suggests that the learner is in the presence of one who is more knowledgeable in a particular area. Frequently the more knowledgeable person is thought of as the teacher, but this is not always the case (McLeod, 2007). This suggests that another student can be considered the more knowledgeable other. A second important principle developed by Vygostky is the Zone of Proximal Development (Vygotsky, 1978). According to Vygotsky, the Zone of Proximal Development is the area of instruction where skills are too difficult for a learner to master on his/her own, but with guidance and encouragement from a knowledgeable person the learner can develop new skills, establish connections, and develop higher mental functions.

While Dewey (1933), Bruner (1961), Piaget (1971), Freire (1970, 1993, 2000), and Vygotsky (1978) developed learning theories, each approached their theory of

learning from a slightly different perceptive. For Dewey, Freire, and Vygotsky, the learners' experiences are essential aspects embedded within the theory. For Freire and Vygotsky, community and conversation stand out as essential components of student learning, and it is important for students and teachers to engage in conversations to assist learners in developing new knowledge. The theories of Piaget and Bruner tend to focus on the cognitive development of students rather than the social elements of learning. For Piaget and Bruner, the focus on learning tends to be the opportunity for learners to revisit concepts at different levels over time as cognitive skills develop through either maturity (Piaget) or through the enactment of the spiral curriculum (Bruner). While this overview of select theories only provides a basic overview of the complexities and differences from some of the major cognitive theorists, it provides insight into the challenges educators may face when attempting to develop a student-centered classroom. The following section will cover literature on student-centered instruction in general education, student-centered instruction and educational reform, followed by a discussion of literature within the music performance classroom.

Student-centered Classrooms in General Education

In recent years scholars have worked to understand the ways that student-centered instruction may impact students' ability to gain new knowledge using principles of constructivist learning theories (Bransford, Derry, Berliner, & Hammerness, 2005; Brush & Saye, 2000; Deboer, 2002; Knowlton, 2000; Liu, Wivagg, Geurtz, Lee, & Chang,

2012; Thompson, Licklinder & Jungst, 2003). In addition to the complexity and

challenges in understanding learning theories, developing a student-centered classroom in

an era of educational reform proves to be equally challenging (Deboer, 2002).

Concurrently, the literature on student-centered learning in general education touches on

a variety of constructivist learning theories such as problem-based learning (Ertmer,

2010; Liu et al., 2012; Ward & Lee, 2002), student-centered pedagogy (Knowlton, 2000),

learner-centered (Thompson et al., 2003), and student-centered (Brush & Saye, 2000;

Deboer, 2002). As mentioned earlier, the variety of terms used in describing student-

centered instruction adds to the difficulty of understanding how classrooms can transform

beyond a traditional teacher-centered class to one that includes constructivist principles

and engages students in the process.

Bransford, Derry, Berliner, and Hammerness (2005) focused their discussion on

an approach that included knowledge-centeredness, learner-centeredness[7], community-

centeredness, and assessment-centeredness approaches to teaching and learning. While

the intent of this section of the literature review is to delve into student-centered

approaches, it is important to understand each of the different approaches discussed by

Bransford et al. (2005). Knowledge-centeredness approach focuses on what should be

taught, why it is important, and how the information should be organized within the

curriculum (p. 41). The authors claimed that while the idea of knowledge-centeredness

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[7] Bransford et al. (2005) referred to student-centered learning as learner-centeredness. For the purpose of
this discussion I will use the authors' phrase.

may appear clear at first glance, the idea becomes more complex as the world changes and technology advances. The knowledge-centeredness approach then encourages teachers to question what skills they teach and how these skills help students live productive lives within the twenty-first century.

The second approach described by Bransford et al. (2005) is of particular importance for this study as it highlights elements described by Piaget (1971): learner-centeredness. According to Bransford et al., teachers need to keep in mind who the learners are, how they learn, and why it is important for them to learn the content. This prompts teachers to think about the learners and not just the subject matter (p. 52). Throughout their discussion on learner-centeredness, the authors stressed that the constructivist approach is a theory of knowing and not a theory of teaching. Also, it is emphasized that when adopting a constructivist approach to teaching direct instruction should not be avoided (Bransford et al., 2005; National Research Council, 2000; Schwartz & Bransford, 1998). This implies that teachers need to take into account student experiences and prior knowledge when designing instruction (p. 53).

The third element described by Bransford et al. (2005), community-centeredness, relates to the two previous elements, but focused on the social nature of learning as described by Vygotsky (1978). While studies suggest that successful learning communities provide members with a sense of belonging and a belief that their needs will be met through participation in the community (Alexopoulou & Driver, 1996), the effectiveness of learning communities may be impacted because many schools are seen

as impersonal spaces (Bransford et al., 2005). While these challenges are present in schools, the ability to engage students within their Zone of Proximal Development (Vygotsky, 1978) enables teachers to account for multiple levels of learning within the classroom (Bransford et al., 2005). Community-centered instruction may, in fact, help lead students to increased independence and higher levels of competence.

The final element discussed by Bransford et al. (2005) is assessment-centeredness. Assessment-centeredness requires the teacher to align assessment strategies with learning goals (knowledge-centered) and students' ability to learn (learner-centered and community-centered). One of the key factors of the assessment-centered paradigm is the ability to assess students' understanding of concepts through a variety of assessment strategies, not just basic facts. According to Bransford et al., people think about assessment as being summative assessments at the end of the year, such as standardized tests (2005, p. 68). While the authors state that summative assessments are important to the educative process, they also stress the importance of formative assessment. Formative assessments need to be used frequently throughout the course of study to demonstrate students' thinking and to inform and improve teaching. The idea of frequent feedback is not a new concept and can be found in research dating back to the Behaviorist traditions of Watson, Pavlov, and Skinner (Bransford et al., 2005, pp. 68-69). While assessment is an important element in education, a detailed discussion of assessment strategies is beyond the scope of this work.

Knowlton (2000) developed a framework for teaching online classes that breaks away from a traditional teacher-centered model and moves towards a student-centered approach. This shift of power from the teacher to the student is consistent with that of Freire (1970, 1993, 2000). Knowlton approached the framework by examining three different perspectives: the differences between the teacher-centered and student-centered classroom, the notion that a student-centered approach is necessary for online instruction, and by providing practical suggestions for a student-centered classroom that is synthesized with the online environment (p. 5). When considering the difference between teacher-centered and student-centered classrooms, Knowlton (2000) compared the traditional teacher-centered classroom to the positivist tradition and the student-centered classroom to the constructivist tradition. According to Knowlton, in the positivist teacher-centered classroom the role of the student is that of passive learner that takes notes on lectures and receives information from the teacher (Knowlton, 2000). Conversely, in the constructivist student-centered classroom, the student and teacher contribute to class discussions, offer interpretations and implications, and create a community of learners; while the teacher takes on a role as facilitator and students collaborate to develop personal understanding, the students become active participants in the learning process (p. 7).

Knowlton (2000) reminded the reader that this collaborative process is more than simple communication between the student and the teacher. The student-centered approach requires both collaboration and dialogue between students and the teacher

(Kearsley & Shneiderman, 1998; Knowlton, 2000; Savery & Duffy, 1995). These aspects of collaboration and dialogue, teacher as facilitator, and the shift towards a balance in contribution between the teacher and students are consistent with various principles discussed by Freire (1970, 1993, 2000) and Vygotsky (1978).

Student-centered instruction is grounded in constructivist learning theories, whereas the traditional teacher-centered classroom is in the positivist tradition (Knowlton, 2000). Transitioning from a teacher-centered classroom to a student-centered classroom enables teachers to take on a role as facilitator rather than the sole provider of knowledge. Additionally, student-centered classrooms allow for students to construct knowledge through their experiences and collaboration with peers and teachers (Knowlton, 2000). In the next section, I address student-centered classrooms with an eye toward education reform.

Student-centered Instruction and Education Reform

There are a variety of perspectives regarding student-centered classrooms (Bruner, 1961; Dewey, 1933; Freire, 1970, 1993, 2000; Piaget, 1971; Vygotsky, 1978). In an era of educational reform that stresses accountability, rigor, and high stakes testing, there are people who are at odds with accountability and implementation of student-centered instruction (Clark & Wasley, 1999; Noddings, 1999). For example, Clark and Wasley (1999) discussed concerns with the emphasis on high-stakes testing. Clark and Wasley caution that even though national and state standards are broad and encompass

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many disciplines, current accountability measures only include reading and math. This emphasis on reading and math has caused other subjects (e.g. social sciences, history, the arts and humanities) to receive diminished attention in schools (Clark & Wasley, 1999, p. 593). In this high-stakes testing environment, policy makers have attached financial punishments to schools whose students do not perform well on standardized tests (Clark & Wasley, 1999). As a result some teachers may spend more time teaching to the test rather than providing students with the opportunity to demonstrate growth in knowledge or skills (Clark & Wasley, 1999). This focus on tests implies that teachers are not able, or willing, to invest the time in student-centered learning activities.

Deboer (2002) advocated finding a balance between the demands of the standards movement and the essential need for student-centered classrooms in science education. When discussing the influence of Freire, Piaget, and Dewey, Deboer highlighted that students bring to the classroom a wealth of knowledge and personal experience from their world that he considered to be "an indispensable part of the educational process" (p. 406). Deboer also discussed the psychological perspective of intrinsic motivation in a student-centered classroom. Deboer claimed that in order for intrinsic motivation to be effective, students have to engage in authentic tasks, but in the school setting students are placed in artificial environments that are not related to the learning outcomes.

Deboer (2002) described a misalignment between the student-centered approach and the realities of the classroom. According to Deboer, this misalignment is a result of "expectations imposed by the teacher, the school, the state, and discipline experts in the

form of content standards that represent a body of currently accepted concepts and theories in science" (p.411). Deboer recognized that content standards are important to education because they identify knowledge that students should be able to learn in order to be effective in a democratic society. However, content standards can be too restrictive if they are written in a manner that is too specific. According to Deboer, "the more general the standards, the more room teachers and students have to pursue content that is interesting to them and pedagogical approaches that are more student-centered" (p. 414). He continued, "highly specified content standards inevitably come into conflict with more general goals of science education including those that are associated with student-centered inquiry learning" (p. 414). Therefore, if the content standards are too specific, teachers' time is spent striving to help students learn a specific body of knowledge rather than engaging in learning activities that help develop an understanding of overarching principles.

Liu, Wivagg, Geurtz, Lee, and Chang (2012) examined how middle school science teachers administered a problem-based learning environment supported by technology. Utilizing qualitative procedures, Liu et al. collected data through semi-structured interviews, classroom observations, and researcher journals. Liu et al. observed 10 middle school science teachers implement a science unit that included computer software, a teacher's manual that outlined suggested lesson plans, classroom activities, additional science topics, and other problem solving activities (p. 74). Although all teachers received the exact same materials, each teacher modified materials

to meet the needs of their teaching situation, taking into consideration the needs of the students, class schedules, and personal teaching styles. Liu et al. reported that any implementation of student-centered instruction must be aligned with national and state curriculum standards and the teachers' pedagogical beliefs, and that teachers need administrators that support innovative and effective means of instruction rather than requiring teachers to teach to a standardized set of materials.

Liu et al. (2012) discussed various teachers' interactions with the students during the implementation of the problem-based learning unit. Data implied that the teachers in the study approached student-centered classrooms in different ways. According to Liu et al., some teachers were more actively engaged as facilitators in the learning process while others were inactive and remained at their desk waiting for students to ask questions. Data also revealed that the students appeared to be on task in classrooms where the teachers were more active a facilitator. Since many of the principles in student-centered instruction involved the idea of community (Vygotsky, 1978), social interaction, and conversation (Freire, 1970, 1993, 2000), the observations by Liu et al. bring into question teachers understanding of how to transform units of instruction into ones where these principles are present.

The teaching skills required for a student-centered classroom are different than traditional teacher-centered classroom activities and teachers often find themselves unprepared to teach in a student-centered classroom and have difficulties managing student learning in this type of classroom (Brush & Saye, 2000). The student-centered

classroom needs scaffolds[8] that not only support student learning, but also support

teacher management (Brush & Saye, 2000). These scaffolds are strategies and guides

that help students attain a higher level of understanding than they would be able to do on

their own (Brush & Saye, 2000).

Brush and Saye (2000) found that even though the students indicated that the

experience in student-centered learning was positive, there were parts of the process that

were difficult. Challenging aspects included the students feeling overwhelmed by the

open-endedness of the unit of instruction, difficulty working together efficiently,

additional support, and time. These findings corroborate the literature that indicated the

necessity of scaffolding for students in student-centered learning environment. The

results also suggest that the use of scaffolding language in a student-centered learning

environment support a goal of higher student achievement in an era of educational

reform.

While the literature suggests a need for student-centered instruction, it also points

to several factors that may prohibit or discourage teachers from implementing this type of

instruction: emphasis on standardized tests, lack of instructional time, teacher skills, and

teachers' ability to balance the demands of the standards and the need for student-

centered instruction (Deboer, 2002). To better understand the ways that student-centered

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[8] "Scaffolds are tools, strategies, and guides the support students in attaining a higher level of
understanding; one that would be impossible if students worked on their own" (Brush & Saye, 2000, p. 82).

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instruction may impact learning in the music classroom, the next part of the literature

review will discuss student-centered instruction in relation to performance ensembles.

Student-centered Classrooms in Performance Ensembles

The literature on student-centered instruction in general education includes a wide

array of constructivist paradigms and focused primarily on the sciences and technology.

There is a limited body of research in music education on student-centered instruction. In

recent years student-centered instruction has been given attention by the music education

profession (Abrahams, 2005; Button, 2010; Jorgensen, 2003; Scott, 2011; Webster,

2000), but only a limited portion is devoted to performance ensembles (Bazan, 2011;

Freer, 2008; Freer, 2009). A brief discussion of the literature in general music education

will assist in understanding the implications for performance ensembles.

The research in general music education highlighted the goals and need for

implementation of student-centered instruction (Abrahams; 2005; Button, 2010; Scott,

2011; Webster, 2000). Scott (2011) provided an overview of several constructivist

theories including Bruner (1961), Vygotsky (1978), Dewey (1933; 1966), and Piaget

(1971). Although Scott focused primarily on general music education, she also called for

implementation of student-centered learning in performance ensembles. According to

Scott, music students are frequently engaged in hands-on activities through the

manipulation of musical instruments. Even though the hands-on aspect of performance

means students are engaged, learning is not a guaranteed outcome of a hands-on

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environment (Scott, 2011, p. 194). Scott warned that active student participation in music making does not reflect constructivist principles because students are learning through doing. According to Scott, this "pseudo-constructivism" is a surface level approach to constructivist learning environment that is embedded in a teacher-centered learning classroom (Scott, 2011, p. 194). To further reinforce Scott's claim, Berg (1997, 2008) described the situation in the context of student chamber music participation when the musical decisions are in the hands of the teacher-conductor.

Abrahams (2005) argued that the goal of teaching and learning is to change the way that students and teachers understand the world. As a proponent of student-centered instruction through the implementation of critical pedagogy (Freire, 1970, 1993, 2000), Abrahams argued that students come to the music classroom with the ability to teach as well as learn. Like Scott (2011), Abrahams focused his discussion on general music education. When asked about implementing aspects of critical pedagogy into the performance ensemble, Abrahams indicated that music teachers should engage students in on-line activities such as blogs or other learning activities that encouraged students to think about music outside of class (F. Abrahams, personal communication, July 29, 2012). This response suggested that while educators are proponents of student-centered instruction, such as critical pedagogy, there may not be a clear understanding of how music teachers can implement these student-centered principles into a performance-based classroom.

Freer (2008) investigated teacher behaviors with an additional emphasis on student experience in the context of the middle school choir rehearsal. Freer considered how teachers used instructional scaffolding language as a strategy to support student learning. When discussing scaffolding as a transfer of responsibility from the teacher to the students, Freer defined the language as "supporting the development of strategic thinking; autonomy; holding students accountable for learning" (p. 110). An example of the transfer of responsibility according to Freer was "Sing me a G; Break into groups…you're in charge. Explain how you got that" (p. 110). The concept of instructional scaffolding is associated with the social construction of meaning and knowledge as discussed by Vygotsky (1978). According to Freer, "within these partnerships, learning occurs when a student accepts a new, higher level of challenge than previously mentioned" (2008, p. 108). Freer (2008) suggested that through the use of scaffolding language by middle school choral teachers, the students' musical experience will be more meaningful as it enables teachers to balance individual student musical understanding while challenging and supporting them during the development of new knowledge.

Freer (2008) reported that in the absence of scaffolding language by teachers, students were not given opportunities to make decisions, experiment with technical approaches, or interact with musical content. In other words, students responded to teacher feedback without taking responsibility for their musicianship. Conversely, when teachers did use scaffolding language, students were given the opportunity to answer

questions, explore different options, make musical decisions, and search for alternative approaches to musical problems (Freer, 2008). The latter suggests support for a constructivist approach to education.

In a subsequent study, Freer (2009) focused on the use of scaffolding language during choral instruction. He investigated discourse of two middle school choral teachers in the southeastern United States. In this study, Freer defined scaffolding language as "language that assists students in the creation of their own knowledge and skills," and non-scaffolding language as "language indicating that the authority for learning rests with the teacher" (2009, p. 33). Similar to Freer (2008), this study related directly to the constructivist work of Vygotsky (1978). In addition to the social constructivist nature of Vygotsky, Freer (2009) use of scaffolding language suggests a connection to the spiral curriculum of Bruner (1961). As students develop an understanding of concepts the use of scaffolding language can enable teachers to revisit them at later points in the year to deepen student understanding.

Freer (2009) reported that in instances where teachers utilized scaffolding language in rehearsals, there are fewer instances of off-task behavior among students. Although student engagement appeared to be more prevalent when teachers utilized scaffolding language to assist students in learning new knowledge, participating teachers frequently returned to the use of non-scaffolding language. This finding suggests that external factors such as instructional time, performance preparation, and skill development could limit the amount of time teachers may engage in student-centered

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learning activities. The use of scaffolding language by teachers can not only affirm

student progress in learning, it can also help encourage autonomy (Freer, 2008; Gallimore

& Tharp, 1990).

Bazan (2011) sought to better understand factors that may contribute to a lack of

student-centered instruction in performance ensembles. Using a mixed methods

approach, Bazan examined the use of student-centered instruction by middle school band

teachers in Ohio. Bazan implemented the study in two phases. In phase one, a

quantitative study was used to determine participants' teaching style. From a sample of

122 middle school band teachers in Ohio, 49 surveys were returned (40.2%). In phase

two, three of the most student-centered band teachers, as determined by data from the

quantitative phase, were observed and video-taped. Survey results showed that middle

school band directors tended to lean more towards teacher-centered classrooms rather

than student-centered classrooms (Bazan, 2011). Also, survey data revealed that student-

centered instruction was the least utilized dimension by the participants. Although

participants in phase two interviews indicated they valued and used student-centered

instructional techniques, observational data found that teacher-centered activities were

the most frequent and accounted for the majority of the rehearsal time (Bazan, 2011).

Bazan reported disappointment in this finding due to the recommendations found in the

literature that support the effectiveness of student-centered instruction. He also reported

this finding is not surprising given performance ensemble rehearsal traditions (Bazan,

2011, p. 50).

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When teachers were asked about their lack of implementation of student-centered learning and the dominance of teacher-centered instruction, several factors were revealed. Bazan reported administrative pressures, school rules, student expectations based on previous experiences in other classes outside of music, large class sizes, budgetary constraints, availability of technology, and the prioritization of standardized tests by schools (2011, p. 50). Bazan suggested that due to performance expectations, teachers may be more likely to take the time to implement student-centered learning activities such as questions, musical problem solving, and small ensemble/sectional rehearsals when they are confident that the band will play well. Conversely, data from both phases of the study suggested that a teacher-centered band rehearsal is favored by band teachers. As a result of this study, Bazan suggested additional research is needed on how teachers develop instructional strategies, and to understand what specific factors contribute to band teachers favoring teacher-centered classrooms especially when they are receptive to student-centered instruction.

Summary of Student-centered Instruction

The literature indicated there are several advantages to implementing student-centered learning into general education and music education classrooms. Among the advantages are placing students at the center of the classroom and the connection to real world learning applications. Student-centered learning is grounded in a variety of constructivist approaches such as Bruner, (1961), Dewey (1933), Freire (1970, 1993,

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2000), Glaserfield (2005), Piaget (1971), and Vygotsky (1978). While each learning

theory contains unique elements, the underlying premise places the students at the center

of the learning process. Although there is ample literature supporting these aspects of

student-centered learning, there is much concern regarding its implementation. Issues

affecting both general education and music education is teachers' delivery of scaffolding

language (Freer, 2008; Freer, 2009; Liu et al., 2012), teachers' understanding of how to

transform from teacher-centered to student-centered classrooms, pressures of educational

reform such as "high stakes" testing, and the time needed to allow for student

exploration. In the music classroom, other issues are noted, such as performance

expectations by parents, community, and administration; scheduling; and the size of

performance ensembles (Bazan, 2011).

Educational Reform

"For most of the twentieth century, Americans have argued about their public

schools, some claiming that they are not as good as they used to be, others that they are

not as good as they ought to be" (Ravitch, 2000, p. 13).

The third underlying aspect of the literature review discusses the impact of several

reform efforts on education in general and specifically music education. As implied in

the opening quote, throughout the history of education efforts have been implemented in

an attempt to enhance student learning in a changing society. With each reform effort,

teachers face new challenges and initiatives which intend to support changes in

educational practice. While numerous significant reforms have occurred since the

beginning of the twentieth-century, the turning point for educational reform occurred in

the middle of the century with the launch of *Sputnik* in 1957. Throughout this 55-year

period following the launch of *Sputnik*, the American education system has experienced a

continual state of reform (Mark, 1996; Mark & Gary, 2007).

Research in Music Education Relative to School Reform

Following the post-*Sputnik* evolution of educational reform, scholars have sought

to understand the impact on music education (Abril & Gault, 2006; Abril & Gault, 2008;

Bazan, 2011; Byo, 1999; Council for Basic Education, 2004; Forsythe, 1977; Gerrity,

2009; Kruse, Oare, & Norman, 2008; Moore, 1981; Music for All Foundation, 2004;

Orman, 2002; Richerme, 2012). Many of the initiatives in music education have

occurred as a result of or in response to an educational reform movement. Due to the

present study focusing on the impact of the most recent reform movements (*Goals 2000:

Educate America Act* and *No Child Left Behind*), only a brief discussion of reform

movements prior to *Goals 2000: Educate America Act* will occur.

With each reform effort, the music education profession has responded through a

series of symposia and initiatives in order to help improve music education and help keep

its place within the curriculum (Mark, 1996). Richerme (2012) traced the music

education profession's reaction to reform efforts which transformed education in recent

history, addressing the political, social, and cultural contexts of these reform movements

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and the impact on music education. Richerme showed how music education has

transformed from an aesthetic perspective that focused on the intrinsic value of music

(Reimer, 2003), and predated *Sputnik* as early as the 1940s, to a shift towards advocacy

following *A Nation at Risk*. *A Nation at Risk* was a report by the United States

Department of Education in 1983. According to the report, approximately 13 percent of

high school seniors were functionally illiterate, SAT scores were dropping, and

enrollment in college remedial courses was rising (U.S. Department of Education, 2008).

This transformation of philosophical stance demonstrated the music education profession

recognized the changes that needed to be made in an effort to keep music alive in

schools. According to Richerme the music education profession made performing

ensembles more visible to communities and schools in an effort to advocate for the

importance of music in the curriculum following *A Nation at Risk*. Although Richerme

provides a fairly comprehensive overview of reform movements since *Sputnik*, a

discussion of *NCLB* is not present.

> **National standards for music education and Goals 2000: Educate America
> Act.**

Prior to and since the passage and implementation of *Goals 2000: Educate

America Act* in 1994 (including the National Standards for Music Education), scholars

have sought to understand how teachers utilize instructional time in music classrooms

(Byo, 1999; Forsythe, 1977; Moore, 1981; Orman, 2002; Wagner, 1979; Wang & Sogin,

1997). While the study of the use of instructional time is not a new phenomenon, the

framing of research around the implementation of the National Standards as a result of

Goals 2000: Educate America Act is of particular importance to the present study. The

broad nature of the standards and the pressures that may exist as a result of educational

reform will help better understand the extent external factors play a role in the decision-

making process of the high school band director with regard to his/her inclusion or

exclusion of CMP. Through the use of a CMP Teaching Plan, music teachers are able to

plan for musical instruction that extends beyond performance, facilitate musical

understanding, and support the goals in the National Standards for Music Education

(Gustafson-Hinds, 2010). This portion of the literature review will focus on the literature

that connects a need for CMP in music education to *Goals 2000: Educate America Act* of

1994 and *No Child Left Behind.*

      Upon passage of *Goals 2000: Educate America Act*, the arts were acknowledged

as a core subject (Bazan, 2011; Byo. 1999; Mark, 2000; MENC, 1994). According to the

law, Title II addressed the issue of education standards which resulted in the development

of the National Standards for Music Education (MENC, 1994). The goal of the standards

was to define the skills and understandings for students in schools. Each content standard

includes benchmarks for student understanding and proficiency that are labeled as basic,

proficient, and advanced (MENC, 1996).

      To understand teachers' implementation of the National Standards for Music

Education, Byo (1999) randomly selected 122 elementary schools in the state of Florida

from a list of 1,361 schools. While only 47 of the 58 school districts in Florida agreed to

participate in this study, the smallest and largest counties were represented. Data were collected using a survey instrument that was mailed to 122 music specialists and generalist teachers in each of the participating schools (Byo, 1999). Over a six week period the researcher received 72.5 percent (n = 89 music specialists and n = 88 generalist teachers) of the surveys. The survey included each of the nine National Standards for Music Education. Using a Likert-type scale, participants were asked to rank their ability to teach each of the nine National Standards for Music Education relative to professional and resource items (teacher's training, interest, ability, sense of responsibility, resources, assistance, and perception of available time) (p. 116).

Results of the survey highlighted several statistically significant findings. Byo (1999) highlighted that the results indicated "limitations that the educational system brings to bear on curriculum organization, delivery, and teacher training with regard to music education" (p. 120). Additionally, Byo reported that both music specialists and generalists expressed concerns with the length of instructional periods. According to Byo, music specialists as a whole felt more comfortable with the National Standards for Music Education and felt qualified to teach seven of the nine standards. Music specialists reported they needed support from generalist teachers in the standards dealing with understanding in relation to other subjects, and understanding music in relation to history or culture. Conversely, the generalist teacher reported the highest level of comfort when teaching these two standards.

Orman (2002) compared the ways in which 30 experienced elementary music specialists used class time incorporating the National Standards for Music Education. In this study, the participants (n = 30) were elementary music teachers who were working toward or had completed a master's degree and, 26 of the teachers were Orff certified. Each participant agreed to provide the researcher with five video-taped classes over an 18 month period for each grade level (grades one through six). To account for the variety of settings and length of classes, the researcher only used the first 24 minutes of each class period for data analysis.

Results of the study revealed that the largest portion of time spent was with students engaged in reading or notating music, and the least amount of time was devoted to evaluating music and performances (Orman, 2002). Orman found trends between grades that are of particular importance: improvisation was included in first through third grade classrooms, but not addressed in fourth through sixth grade; and teaching students about the relationships between music, the other arts, and disciplines outside the arts, and understanding music in relation to history and culture, were part of the third through sixth grade classes, but not covered in the first and second grade music classes (p. 161). While Orman indicated that music specialists did include all nine of the National Standards for Music Education during the course of their instructional time, the majority of instructional time was devoted to singing, playing instruments, and reading or notating music, with minimal time devoted to the remaining National Standards. Specifically, Orman reported that 8.7 percent of instructional time was devoted to listening and

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analyzing music, and less than five percent of instructional time was devoted to teaching the remaining standards (p. 162). The standards receiving the least amount of instructional time were improvising (3.09 percent of instructional time), composing or arranging music within specific guideline (1.03 percent of instructional time), and evaluating music and performance (.29 percent of instructional time) (p. 162).

In an effort to explain why so little instructional time is devoted to these creative standards (improvisation, composition, and evaluating music), Orman (2002) suggested that use of instructional time is an important factor. Previous research focused on the use of instructional time revealed that teachers spend a large portion of time talking to students (Forsythe, 1979; Moore, 1981; Moore, 1987; Wagner, 1979). Orman's work supported these claims by indicating that 46.36 percent of instructional time was spent with the teacher talking, and only 36.65 percent of time was spent with students actively engaged (p. 163).

To better understand the impact of the National Standards for Music Education, Kruse, Oare, and Norman (2008) conducted an analysis of research articles in three peer reviewed music journals. Kruse et al. examined articles from ten years prior to the implementation of the standards and ten years following (1986-1995 and 1996-2005). Findings indicated that the number of published articles on learning outcomes that were related to the goals of the National Standards for Music Education did not increase. Of particular interest to the present study is the number of articles published in the high school setting. According to Kruse et al., 20.02 percent of published articles,

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approximately 45 from 1984-2005, discussed learning outcomes that were related to

Standards in the high school setting. Data revealed that music classrooms may typically

focus on the Standards related to singing, playing, and reading notated music. The least

researched of the National Standards were composing, understating music in relation to

history and culture, improvising, and the relationship of music to other disciplines. This

lack of research in these previously mentioned areas may suggest that music teachers are

not teaching beyond playing, singing, and notation. Kruse et al. also suggested that this

lack of research in these four areas (composing, understating music in relation to history

and culture, improvising, and the relationship of music to other disciplines) "may not

only be due to the complexity involved in assessing and evaluating samples using

quantitative methods, but to university teachers' readiness to teach these *Standards*"

(2008, p. 59).

Although Byo (1999), Orman (2002), and Kruse et al. (2008) discussed similar

findings, the implications that all of the National Standards are not included in

classrooms suggest a need to better understand the ways that music teachers instruct for

musical understanding. The literature indicated the Standards related to singing, playing,

and reading notated music are frequently taught within the performance ensemble.

Conversely, the remaining six standards (improvising, composing, listening to and

analyzing music, evaluating music and performances, understanding relationships

between music and the other arts, and understanding music in relation to history and

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culture), which extend learning in music beyond the required skills for performance, are less frequently taught.

No Child Left Behind.

Scholars and advocacy organizations have sought to understand the impact of the most recent iteration of educational reform, *No Child Left Behind* (*NCLB*), on music education (Abril & Gault 2008; Council for Basic Education, 2004; Gerrity, 2009; Music for All Foundation, 2004). Previous studies during the era of *Goals 2000: Educate America Act* of 1994 scholars revealed various issues that may have been related to the implementation of the legislation. Issues ranged from a reduction of instructional time, the need to support learning in tested subjects, and declining enrollment in the arts. The next section will focus on the implications of *NCLB* and the perceived impact on music education.

Gerrity (2009) sought to develop a clear picture of how the pressures associated with the high-stakes testing environment under *No Child Left Behind* had impacted music programs in Ohio's public schools. Utilizing quantitative procedures Gerrity randomly sampled 246 public school principals and received 179 usable responses, resulting in a 72.8 percent response rate (p. 85). Principals were asked to respond to Likert type questions to measure attitudes toward music programs regarding staffing, student access, instructional time, and course offerings.

Gerrity found that a majority of public school principals indicated a positive

attitude toward music education while only seven percent of principals reported an

attitude toward music that was considered "less-than-favorable" (2009, p. 86). The

principals also ranked music as one of the least important factors in the general education

for students as a result of *No Child Left Behind*. Music and the other arts were ranked the

lowest in importance by 71 percent of the participating principals, with reading and

mathematics receiving the highest importance (p. 87). Gerrity also reported that there

was a reduction in the number of music teachers and music courses offered in Ohio that

may be as a result of the emphasis placed on tested subjects through *NCLB*. He reported

that three percent of schools reported a decrease in the number of music offerings while

16 percent of schools added music courses. Of particular interest to the present study, of

the schools reporting an increase in music course offerings, 33 percent of the schools

reported that instrumental music (band) was the most frequently added course to the

curriculum, while the majority of course reductions was the removal of general music.

Because Straub (2000) claimed that comprehensive music teaching is more likely to

occur within the general music setting, this reduction of general music classes suggests a

need for the inclusion of comprehensive music teaching in the performance ensemble

since participation in these ensembles may be the only place for students to learn *about*

music.

According the Gerrity (2009), the most significant impact to music programs in

Ohio public schools since the implementation of *NCLB* was a reduction of instructional

time devoted to music. While the length of music classes was not reduced following the implementation of *NCLB*, 60 percent of participating principals reported that they expected music teachers to support learning in reading and math by devoting instructional time to reading and math (p. 88). In the reported cases the reduction of instructional time was between three and ten minutes per class meeting. Not only is diminished instructional time a concern (Byo, 1999), teacher qualifications and training required to teach specific content knowledge in reading and math could potentially dilute music teacher education programs (Gerrity, 2009).

The Music for All Foundation released a report regarding the status of music education in California Public Schools between 1999 and 2004 (Music for All Foundation, 2004). During the course of their study, researchers examined student participation in the arts, student involvement, and the number of arts teachers by using data retrieved from the California Basic Educational Data System (CBEDS) that was made available by the California Department of Education Demographics Unit. According to the report, overall student enrollment increased in California Public Schools by 5.83 percent (346,801 students) during the five-year period while music courses experienced a drop in enrollment of 46.52 percent (512,388 fewer students). Music education had been impacted more than any other curricular subject during this five-year period (Music for All Foundation, 2004, p. 13).

Along with data from the CBEDS revealing a drop in the overall enrollment in music courses in California, the report also revealed the change in enrollment numbers

for individual music courses within the public school system. The biggest change

reported was the 85.87 percent drop in enrollment for classroom/general/exploratory

music courses (Music for All Foundation, 2004).[9] When looking specifically at

performance ensembles, data also revealed declining enrollments for choir (36.14

percent), band (20.55 percent), and orchestra (8.30 percent) (p. 14). Although student

enrollment in band dropped significantly over the five-year period, more students enroll

in band than any other music course in the California Public Schools.

In an effort to explain the dramatic decline in student enrollment in music classes,

the authors speculated on suggested causes. The first potential cause of the decline was

the implementation of *NCLB* and the increased focus on testing in reading, math, and

science (Music for All Foundation, 2004). The authors of the study suggested two

reasons why this emphasis on testing as a result of *NCLB* may not be the cause for

concern. According to the authors, testing accountability (student achievement on

standardized tests) did not first arrive in California in 2001 with the implementation of

NCLB; it began in 1999 as a result of the California Public School Accountability Act.

Because declining enrollment had affected the arts more than other non-tested subjects,

the effect of *NCLB* cannot be the only cause for rapid decline in arts enrollments (p. 5).

Another plausible reason for the decline in enrollment could be the documented

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[9] Classroom/General/Exploratory Music is predominately an elementary music course "designed to
develop the student's ability to make discriminating judgments regarding music through a variety of
musical activities. The class considers the elements of music as found in many different styles, cultures,
and periods of music." (Music for All Foundation, 2004, p. 22)

budgetary crisis in California (Music for All Foundation, 2004). Similarly to the case

against *NCLB*, the authors of the report refute the budget crisis as a cause for this major

decline in enrollment. Although the authors provided plausible rationales for the decline,

they recognize that the reasons for the decline in enrollment are only possibilities. In

order to determine actual explanations, they recommended further research to identify

causes for these declines (Music for All Foundation, 2004).

Following the Music for All Foundation Report (2004), some music educators

have questioned the role of music education within schools, particularly traditional

performance ensembles (Kratus, 2007; Williams, 2007, 2012). The use of data from the

Music for All Foundation report, Kratus (2007) sparked mixed responses from the music

education community by claiming ensemble performance to be outdated models for

music education. To support his claim, Kratus incorrectly cited data from the Music for

All Foundation, claiming that student involvement in music education in California fell

by fifty percent during the five-year study when the actual decline in participation was

46.52 percent (Kratus, 2007; Music for All Foundation, 2004). Because results of the

report by the Music for All Foundation are omitted by Kratus, such as the large decline in

student participation in music came from California Public Schools losing 85.87 percent

of students in general music courses and the reduction of music teachers, there is cause

for concern with the article. Even though a 46.52 percent drop is cause for concern, the

inflation of the statistics to a 50 percent decrease in student enrollment in music courses

by Kratus created a more dismal picture of music education in California.

In 2004 the Council for Basic Education (CBE) conducted a study of school

principals in Illinois, Maryland, New Mexico, and New York in an effort to understand

the state of liberal arts education as a result of the implementation of *NCLB*. The study

concluded that while there was growing support for reading, writing, science, and social

studies in secondary schools, there was a decline in support for other subjects including

the arts. According to this study, 25 percent of arts programs experienced a reduction of

instructional time and another 33 percent of principals anticipated future decreases in

instructional time (Council for Basic Education, 2004, p. 7). While not all of the

statistics demonstrated a negative impact on instructional time (eight percent reported an

increase and seven percent indicated anticipated increases), the overall report

demonstrated that arts instructional time had decreased more that other programs in the

liberal arts education, especially in high minority schools. Furthermore, the arts and

foreign languages appeared to be at the greatest risk of additional cuts (Council for Basic

Education, 2004).

Abril and Gault (2008) investigated school principals' perceptions on music

curricula to develop an understanding of the state of music in secondary schools. This

study served as an extension to a previous inquiry that sought to understand the

principal's perspective within the elementary setting (Abril & Gault, 2006). Abril and

Gault (2008) surveyed 1,000 secondary school principals to understand the schools'

music program profile (music course offerings, number of music teachers, music

graduation requirements), to understand principals' perceptions of music learning

outcomes, and to understand what variables impacted music programs. Among the 540

respondents, Abril and Gault found that 98 percent of participating principals indicated

their schools offered music classes but only 34 percent required students to take music

classes.

Abril and Gault (2008) reported that in nearly 25 percent of participating

secondary schools, budgeting, scheduling, *NCLB*, and standardized tests were the leading

factors that negatively impacted school music programs. Furthermore, in response to

open-ended questions on the survey, principals perceived that the effects of *NCLB* have

devastated art and vocational programs, and that the only thing that mattered was tested

subjects. These findings and perceptions are consistent with a previous study that

focused on the elementary grade level (Abril & Gault, 2006).

Although the literature suggests that reform efforts have negatively impacted

music programs, many of the studies focused on enrollment data or principals'

perceptions of these impacts (Abril & Gault, 2006; Abril & Gault, 2008; Byo, 1999;

Council for basic Education, 2004; Gerrity, 2009; Music for All Foundation, 2004).

These contributions to the literature provide insight into the many different ways that

reforms can impact classrooms. While the reports have sparked a much needed

conversation regarding the role of music education, the current literature does not provide

a clear picture of the way reforms may have impacted teachers in the music classroom.

Therefore, this study seeks to better understand how the pressures from school reform

may impact high school band teachers in their ability to implement CMP into their classroom.

Summary

This chapter has served as an overview of the literature that informed the need and purpose of the present study. I have discussed the significant historical events that have not only informed the development of the comprehensive musicianship and the CMP Model, but those events that have made significant contributions to the music education profession. Although the concept of comprehensive musicianship and the CMP Model have been discussed for nearly 50 years, additional understanding is needed as to how high school band directors implement these concepts into large performance ensembles and how inclusion of CMP impacts student musical experiences (Sindberg, 2006).

The literature also supports a need for implementing student-centered learning into classrooms. Even though the literature demonstrates ways that constructivist learning enhances the educational experience and deepens student understanding, little is known regarding music teachers' ability to integrate this type of learning into performance ensembles. The literature does indicate probable reasons for this lack of implementation, such as performance demands, scheduling, testing, and class size.

The final part of the chapter covered the impact of educational reform in music education. Similar to the literature on student-centered learning, data revealed issues

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with scheduling, testing, and enrollment. The literature does not cover how high school band teachers may have been directly impacted by these reforms efforts, or how these reforms have impacted their ability to teach for musical understanding. The impact that school reform has had on high school band teachers will be revealed through analysis of data and discussed in chapter four of this dissertation in responding to the research questions.

Chapter 3

Research Method and Design

Research Overview

The purpose of this study was to explore how teaching practices in the high school band setting are informed by Comprehensive Musicianship through Performance (CMP) and to examine external factors that may impact the planning process for high school band directors. The intent of this study was to examine the use of CMP in the high school band setting, uncover how teachers respond to external factors, and understand how implementation of instruction impact student-centered instruction, learning, and performance in the high school band. Through case study, ethnography, and phenomenological research methods, the present researcher sought to understand the extent external factors may contribute to teacher planning, implementation of instruction, and student learning within the high school band. The CMP Model is a five-point planning process that includes music selection, analysis, outcomes, strategies, and assessment.

This chapter includes an overview of the research method, data collection procedures, selection of participants, and detailed descriptions of the research sites. I begin by discussing qualitative inquiry with special emphasis on case study research in music education and performance ensembles. The second section of the chapter frames

the research questions within the context of this study including selection of participants, gaining access to the research sites, the researcher's role, data collection techniques, and data analysis. The final section of the chapter deals with establishing trustworthiness.

Method: Qualitative Research in Education

Qualitative researchers seek to understand the intricate and complex interactions of people or groups' everyday actions and the meanings of interactions (Erickson, 2011). Qualitative methods have a long standing tradition in sociology and anthropology, and have become more widely accepted in the field of education during the last 50 years. In the late 1970s, method books began to appear that revealed the ways that qualitative inquiry could be systematic and rigorous (Bodgan & Biklin, 1982; Bresler, 1995; Guba, 1978; Lincoln & Guba, 1985). During this time, several different approaches to qualitative inquiry have developed and are commonly used in educational research. Frequently used approaches to qualitative inquiry in education include ethnography, phenomenology, critical theory, case study, grounded theory, narrative, biography, and historical inquiries (Creswell, 2013).

Ethnography originated in anthropology and is widely used in nursing and education (Glesne, 2011). Glesne defined ethnography as a research approach that describes "a people or cultural group" (p. 17). Through immersion in the field, the researcher is able to collect data in the form of field notes, typically as a participant-observer, and through interviews (Bresler, 1995; Glesne, 2011). The time spent in the

field enables the researcher to observe and build rapport with participants while in a natural setting (Glesne, 2011). Through prolonged engagement in the field, the researcher is able to develop a thick description in order to understand how the group constructs and shares meaning (Geertz, 1973).

Phenomenology is the study of the lived experience of people (Bresler, 1995; Creswell, 2013; Husserl, 1931, 2012). Phenomenology is the study of people and their experiences with a specific phenomenon. In phenomenology the primary means of data collection are open-ended interviews and reflective journals by the participants (Bresler, 1995). These methods of data collection are meant to elicit reflective thought by participants regarding their experiences in the high school band to help the researcher understand the context of their lived experience. Researchers strive to understand what participants have in common as they experience the phenomena being studied (Creswell, 2013). In the context of this research, the phenomena being studied is student experiences in high school band as they relate to teacher-conductors' implementation of the CMP Model.

Case study research allows the researcher to understand the intricate workings and specific particularities of specific settings, individuals, or events (Bodgan & Biklen, 2007; Creswell, 2013; Flyvbjerg, 2011; Glesne, 2011; Stake, 1995). Through semi-structured interviews, observations, artifacts, field notes, and stimulated recall; researchers will develop an in-depth understanding of the uniqueness and complexities of each case (Bodgan & Biklen, 2007; Creswell, 2013; Stake, 1995). To create boundaries

for this case study, research sites were limited to school bands in Minnesota whose teachers have participated in The Art of Wind Band Teaching Summer Symposium held at the University of Minnesota, and the duration of the study occurred during the fall semester of 2012 (Creswell, 2013; Stake, 2005).

Qualitative inquiry includes many different approaches that enable researchers to develop understandings and rich descriptions; the selected approach to inquiry depends on the research purpose and research questions. In qualitative inquiry the line is often blurred between approaches, which allow the researcher to approach the study using a variety of methods. The three qualitative approaches mentioned above (ethnography, phenomenology, and case study) serve to highlight a few differences between approaches and provide insight into the methods used in this study. In the next section, I provide a brief discussion of qualitative research in music education and within performance ensembles.

Qualitative Research in Music Education

Early music education research was framed in quantitative traditions and few scholars employed qualitative methods. In the late 1960s, new ways of thinking about research emerged and qualitative methods were more present in the field of education (Bresler & Stake, 1992). Following this trend, the field of music education started employing qualitative methods to understand its complexities within their natural setting (Bresler, 1996; Bresler & Stake, 1992; Flinders & Richardson, 2002). Qualitative inquiry

enables researchers to examine music classrooms to understand the relationships between elements such as schools, external factors, or musical concepts by studying individual cases. Finally, qualitative methods provide a rich view of teaching and learning through the researcher's immersion into the music classroom.

Research in Performance Ensembles

Throughout the twentieth century, performance ensembles were the primary means of music instruction in secondary schools (Battisti, 2002; Hanson, 2005; Humphreys, May, & Nelson, 1992; Mark, 1996; Reimer, 2000). In a review of the literature, Humphreys et al. indicated that despite the popularity and importance of performance ensembles, there is a lack of meaningful research regarding teaching and learning in the performance ensemble setting (1992, p. 651). Humphreys et al. pointed out several specific issues that have plagued research in performance ensembles, such as random subject selection and the assignment of experimental issues; current research in performance ensembles also tends to suffer from insufficient sample sizes and the "lack of participation in, understanding of, or appreciation for the research process among those most intimately associated with music ensembles – the ensemble directors" (Humphreys et al., 1992, p. 663).

Qualitative research on performance ensembles covered a wide array of foci ranging from predictors of student participation (Bailey 1975; Castelli, 1986; Kourajian, 1982; Koutz, 1987) to instrument selection (Broquist, 1961; Eros, 2008; Fox, 1986),

effects of ensemble participation (Fuller, 1973; Goodrich, 1965; Kinney 2008), conductor characteristics (DeCarbo, 1984, 1986; McAdams, 1988; VanWeelden, 2002; Woods, 1979), the effectiveness of teaching-learning strategies such as modeling (Delzell, 1989; Dickey, 1988; Hodges, 1975; Saville, 2011), competitions (Hash, 2012; LaRue, 1986; Maddox, 1973), improvisation (Bash, 1983; Damron, 1973; Watson, 2010), class structure (Olson, 1975; Sorensen, 1971), rehearsal structure and teaching strategies (Menchaca, 1988; Murray, 1975; Pascoe, 1973), conducting strategies (Sousa, 1988, Yarbrough, 1975), and perceptual skills and conceptualization (Boyle, 1970; Elliott, 1974; Jarvis, 1981; Law & Zentner, 2012). Due to this wide array of research, Humphreys et al. (1992) suggested that since performance ensembles often constitute the only music education for many students, a deeper understanding of the teaching-learning process is needed within the ensemble setting. This current study was designed to better understand the teaching-learning process within the high school band and to understand how external factors may impact teachers' ability to implement instruction, addressing the needs described by Humphreys et al. (1992).

Framing the Research Questions

Creswell (2002, 2013) advocated and recommended the use of a central research question and several sub-questions. The central question in the present study was: To what extent are teaching practices influenced by elements of Comprehensive

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Musicianship through Performance within the high school band? Additionally several sub-questions were constructed to help guide the study:

- In what ways do teachers implement CMP in the high school band setting to facilitate student learning beyond performance skills towards musical understanding and engage students in the learning process?
- What external factors play a role in the decision-making process of the high school band director with regard to their inclusion or exclusion of CMP?
- How has teacher implementation of the CMP Model impacted student learning beyond performance skills and encouraged student-centered instruction?
- In what ways do students in high school band value learning about music beyond the necessary skills required for performance?

Sampling Methods

Qualitative researchers typically work with small samples to develop an in-depth understanding of phenomena within a given context (Miles & Huberman, 1994). This small sampling strategy enables researchers to purposefully sample individuals or sites that inform the understanding of the central phenomena and research problem (Creswell, 2013; Miles & Huberman 1994). In utilizing purposeful sampling, the researcher is not seeking to generalize findings to wide population as in quantitative research, but to develop an in-depth understanding of the issue within the study.

Creswell (2013) and Miles and Huberman (1994) discussed 16 different sampling techniques. Of the various sampling techniques commonly used in qualitative research, criterion sampling, random purposeful, typical case, homogeneous, and maximum variation are of particular relevance for this study. *Criterion sampling* is defined as a sampling technique where all cases meet a specific criterion and are used for quality assurance (Creswell, 2013). Random purposeful sampling is used when a purposeful population sample is too large to develop an understanding of the intricacies of specific cases. When the researcher selects a case, an individual or site that is representative of the population is known as *typical case*. *Homogeneous sampling* is used when the researcher selects individuals of sites because they share similar traits. And a final form of purposeful sampling is *maximum variation*. This sampling technique is used when the researcher finds diversity among individuals or sites based on specific characteristics. Sampling techniques used in this study are described in detail under selection of teacher participants, student participants, selection of sites, and selection of ensembles.

Selection of Teacher Participants

Participants in this study included of four high school teacher-conductors and eight students in high school bands in Minnesota. Teacher participants self-selected participation in the present study from a group of music teachers who attended the University of Minnesota Art of Wind Band Teaching Symposium within the past three years. One of the boundaries of the present study was the limitation of participants who

are currently high school band teachers teaching in Minnesota who had attended the summer symposium between 2010 and 2012. This boundary established a criterion for participation and ensured that teachers in the study have had some exposure to the CMP Model. The limitation to the past three years of symposium participants was due a seven year absence of The Art of Wind Band Teaching Summer Symposium. The Art of Wind Band Teaching Symposium is a professional development workshop held at the University of Minnesota School of Music in July. Symposium attendees are engaged in a variety of sessions including conducting, ear-training, special topics lectures, master classes, and presentations that demonstrate the use and implementation of CMP in the band rehearsal. Symposium clinicians are nationally and internationally recognized artists, teachers, and scholars. Because the symposium draws teachers of various grade levels (middle school through college) primarily from the United States and Canada, the pool of candidates for this study was limited to high school band directors currently teaching in Minnesota.

In addition to criterion sampling, I utilized random purposeful sampling in this study. Because of their exposure to the CMP Model through participation in the symposium, I was able to recruit teachers with at least a limited knowledge of CMP. Teacher participants were recruited through conversations with the researcher at the symposium and through email communication. All participants at the summer symposium who were currently teaching within the high school band in Minnesota were provided the opportunity to self-select participation into the present study. From the pool

of potential participants, five teachers volunteered to participate in the study. Although five eligible teachers volunteered for participation, the first four teachers to volunteer were selected. The fifth teacher to volunteer was thanked by the researcher for their willingness to participate and informed that I had already reached the maximum number of participants for the study. While an additional site may have provided additional insight into the study, adding a fifth school to the study would have added to the difficulties in scheduling observations and interviews during the data collection period.

Selection of Student Participants

Student participants were selected by their band directors based on the following criteria I suggested. Students were to be representative of the typical students within the ensemble and be from various grade levels when possible. Additionally, participant teachers were also asked to select students that consisted of a male and a female. In an effort to clarify "representative" for the teacher, I asked that they select students from different sections within the band who also played different roles in the ensemble, such as second or third parts. The request for representative students in the ensemble was to assist in the effort to understand how a wide array of students perceived their musical experiences in band. After students were identified, recruitment letters, parental assent, and student consent forms were provided to the students' parents. In one of the schools, the teacher asked which students would be interested in talking with the researcher and then selected from the pool of students willing to participate.

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Selection of Sites

This study focused on how teaching practices in the high school band setting are influenced by the CMP Model and examined external factors that may impact the planning process for high school band directors. Because all symposium participants who taught high school band in Minnesota were eligible to join the study, selection of school sites was determined by teachers who self-selected into the study. Three of the four participating schools are a first ring suburb[10] of large metropolitan cities in Minnesota, and the fourth school is a rural school. Participating schools are described in detail in the following section.

Description of Sites

Context for Diamond Bluff High School.[11]

The school.

Diamond Bluff High School is a first ring suburban high school that is located just outside a major urban city in Minnesota. Diamond Bluff is home to approximately 47,000 residents (City-Data, 2012). The demographics of the community are 86 percent Caucasian, six percent Asian, three percent African American, and two percent Hispanic. The school demographics are similar to the city. According to the school's website,

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[10] In this study, first ring suburb is used to describe the communities that are located very close to a large city.
[11] School and participant names are pseudonyms.

approximately eight percent of the students at Diamond Bluff High School qualify for free and reduced lunch.

Diamond Bluff High School consists of students in grades 10 through 12 and the school population is approximately 1,900 students. This is the only high school in this district. The school is situated in an affluent neighborhood that values community, education, arts, and athletics. According to R. Stevens, the band director at Diamond Bluff High School, most of the residents in the community have a post-secondary school education and many work for Fortune 500 companies (R. Stevens, personal communication, September 6, 2012). The residents of the community are active volunteers in the school and often provide financial support.

Diamond Bluff High School is a multi-storied brick structure that is connected to a local middle school and an arts center. The school grounds and building are well maintained and very clean. The interior of Diamond Bluff High School is also well kept. Throughout the hallways there are numerous posters, awards, and pictures displaying the school's pride in their students' successes. The school is very focused on student success, not only in academics but in arts and athletics. The students at Diamond Bluff High School frequently perform well on Advanced Placement tests and Minnesota State Standards tests (Great Schools, 2012). Recently the community was recognized by the National Association of Music Merchants (NAMM) Foundation as one of the best communities for music education (National Association of Music Merchants, 2012).

The band classroom.

The band classroom at Diamond Bluff High School is a very large rectangular room with tile floors, tall ceilings, great lighting, and ample storage for instruments and equipment. The room is neatly decorated with pervious school concert posters and motivational quotes. In the front of the room there is a computer workstation that is connected to a sound system and LCD projector. The right wall of the band room is primarily a large window with a moveable curtain that allows lots of natural light in the room.

The classroom is set-up in a traditional band setting with the chairs in neatly arranged rows and a podium for the band director. The students face two large white boards and a very large projection screen for the LCD projector. For this band class there are five rows of chairs to accommodate for the 85 members of the Concert Band. The rows of chairs are slightly separated in the middle to allow for the teacher to easily move from the band office to the podium and to allow for him to move into the ensemble during instruction. Behind the rows of chairs are the concert percussion instruments with timpani on the right, from the teacher-conductor's perspective, battery percussion[12] in the middle, and mallet percussion on the left. Even with the large number of chairs and percussion equipment in the room, the room is large enough that the space does not feel cramped and could easily hold more students and equipment.

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[12] Battery percussion is a term used to designate non-pitched instruments such as snare drum, bass drum, and cymbals.

The band program.

The band program at Diamond Bluff High School includes three concert bands, two jazz bands, and a marching band. There are approximately 300 students in the band program. The three concert bands are divided into four different classes throughout the school day. The Symphonic Band consists of primarily tenth grade students and is separated into two classes due to the large numbers of participating students. The Varsity Band is primarily eleventh grade students, and the Concert Band is primarily twelfth grade students. All students are auditioned for placement into one of the three bands and each band is open to all students. The only exception is that the Concert Band is limited to only eleventh and twelfth grade students. The Concert Band is the premier ensemble at Diamond Bluff High School and has a long-standing tradition of performance excellence.

Students in the Diamond Bluff High School Bands are provided the opportunity to perform as soloists and in chamber ensembles. Beginning in November each year, the students are engaged bi-weekly in chamber music ensembles during the regular band class time. Chamber ensembles are student-led groups and the teachers provide additional coaching and assistance. Chamber music rehearsals normally occur on a rotating basis with bi-weekly in class sectionals.

The marching band at Diamond Bluff High School is a requirement for any student enrolled in one of the concert band classes. The marching band has a band camp two weeks prior to the start of the school year and primarily rehearses after school during

the first quarter of the school year and performs at home football games. Early in the academic year, some class time is devoted to marching band music and a review of concepts learned during the band camp. The band classes transition from a marching band focus to traditional wind band settings within the first month of school. This is a non-competitive ensemble that marches in the style of many Big Ten Universities.

In addition to the wind band opportunities at Diamond Bluff High School, students are also able to audition and participate in one of two jazz bands that meet outside of the school day. Typically the jazz bands meet once a week before school for about an hour and a half. On average, the jazz bands perform three concerts per year. Also, wind players from the Concert Band are able to participate in the Diamond Bluff High School Symphony Orchestra during the school day. The Concert Band and Symphony Orchestra are scheduled at the same time during the day so the teachers are able to share students and provide an orchestral experience for the students.

Context for Gooseberry High School.

The school.

Gooseberry High School is a first ring suburban school located outside of a major urban city in Minnesota with approximately 1,300 students in grades nine through twelve. According to the school district website, the student population of Gooseberry High School is quite diverse with approximately 60 percent Caucasian students, 25 percent African American students, seven percent Hispanic students, and six percent Asian,

American Indian and Alaskan/Native American. Approximately 30 percent of students qualify for free and reduced lunch.

Gooseberry High School is in a community of approximately 45,000 residents (City-Data, 2012). The city demographics are slightly different than that of the school. The population is approximately 86 percent Caucasian, seven percent African American, four percent Hispanic, and six percent Asian, American Indian, and Alaskan/Native American (City-Data, 2012). The school has been recognized by the US News and World Report as one of Minnesota's Best High Schools as reported on the school website.

As I enter Gooseberry High School, I find it unique that the school district offices are connected to the high school building. In fact, when visiting school, one must check in at the school district office prior to entering the school building. Upon entering the building for the first time on a clear, brisk fall day, I notice the distinct differences in the flooring as I walk down the long hallway to the high school. In the district office the tile floors are a variety of colors from light tan, green, and brown. The hues of the floor colors indicate that this is an older building. Prior to entering the main hallway of the high school, I pass through the school cafeteria, where the workers are diligently preparing school meals for the upcoming lunch period. The flooring is quite different as it is now a darker green terrazzo.

The high school main hallway is painted a light tan with matching lockers and flooring. There are not many posters on the walls, which gives the building a sterile

feeling. Upon entering the wing of the building where the band room is located, I am surprised by the extreme quietness in the halls and the lack of artifacts on the walls. This quietness remains until I enter the band room, which is located behind the school auditorium.

The band classroom.

The band classroom at Gooseberry High School is similar in style and shape to many music rooms in older high schools. The room is relatively large with enough room to seat approximately 60 students comfortably. Unlike many music rooms, the back wall has a slight arch that provides the percussionists a little more space in the back of the room. The room floor has four different levels, risers, and a relatively low ceiling. Based on my previous experience, the low ceiling is another indicator that this building is dated.

The room set-up is very traditional for a band classroom with the chairs and stands neatly organized in three arcs with the percussion section located behind the last row. The percussion section is organized with the timpani on the teacher's right hand side, battery percussion in the middle, and the mallet percussion to the left side of the ensemble. From the teacher's perspective, there is an upright piano to the left of the ensemble along with an electronic keyboard. In front of the room there are two white boards, a projection screen, and a LCD projector hanging from the ceiling. One of the white boards is covered in writing that outlines the topics for the day for each of the classes taught in the band room.

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The band program.

The band program at Gooseberry High School consists of a jazz band that meets before school twice a week, and three concert bands that meet during the regular school day. The concert bands at Gooseberry High consist of 120 students divided between three band classes. A ninth grade band, a 10 through 12 Symphonic Band, and a 10 through 12 auditioned Wind Ensemble. In addition to teaching the bands at Gooseberry High, M. Williams, the band director, also teaches a one semester world drumming general music course. Mr. Williams is a .8 Full-Time Equivalent[13] (FTE) and the remainder of the academic day, a .2 FTE between two district elementary schools (M. Williams, personal communication, August 17, 2012). In previous years the band program offered a class in jazz improvisation, but due to declining enrollments in the class, the course is no longer offered. In place of the improvisation class, the band program now offers the world drumming course once a year.

Context for Lone Lake High School.

The school.

Lone Lake High School is a rural school in southern Minnesota with a town population of approximately 2,500 residents. The school building is situated between several farms just beyond the main part of town. The school building consists of grades

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[13] Full-Time Equivalent (FTE) is a unit that indicates the workload of a school district employee. A 1.0 FTE is equivalent to a full-time employee.

ranging from kindergarten through high school, with approximately 200 students in the high school. The elementary school students are in one wing of the building and the middle and high school students share a wing in the building. The student population is approximately 98 percent Caucasian, equal ratio of male to female students, and reflective of the community population (City-Data, 2012; Great Schools, 2012). Additionally, according to the band director, approximately 23 percent of the school population qualifies for free and reduced lunch.

Upon entering the school building one quickly notices the school's commitment to arts as well as athletic programs. The main hallway and foyer of the school contain a trophy cabinet displaying awards from various sports, elaborately painted wall murals and a beautifully painted park bench displaying a painting of an American bald eagle. Not only are the walls covered with numerous murals, there is also a large sign displaying the location of the school's performing arts building.

The band classroom.

The band classroom at Lone Lake High School is located in the center of the school situated next to the boys' locker room at the bottom of a flight of stairs. Upon entering the classroom, I notice that the room is rectangular in shape and slightly smaller than other band rooms I have visited. A distinct characteristic of this room is the built-in risers for student chairs. While risers may be common in many performance-based

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classrooms, in this classroom you have to walk down a few stairs to get to the lowest level of the classroom, because when you enter the room you are on the top riser.

The orange chairs in the room are neatly in rows facing the entrance of the room. The brightness of these orange chairs stand out against the light grey carpet with red, green, and blue accents. The room is well lit. To the right of the room are several storage shelves filled with woodwind and brass instruments. The percussion instruments are neatly lined up behind the back row of student chairs. In the center of the room, hanging from the ceiling is a very large flat screen television that is connected wirelessly to the band teacher's iPad. According to the band teacher, the iPad connected to the television is used instead of having a SmartBoard in the music room.

The band program.

The band program at Lone Lake High School consists of one concert band with 17 students. While a relatively small ensemble, most of the instruments in the traditional band setting are covered. This ensemble is comprised of students who play flute, oboe, clarinet, saxophone, trumpet, French horn, trombone, tuba, and percussion, with some students frequently playing in other sections in an effort to meet the needs of the music being played. Because of the limited instrumentation, students can be seen moving between sections to cover parts as needed. For example, during my observations, one of the percussion students also played trombone, and an alto saxophone player moved to the baritone saxophone to help reinforce the bass parts in the music. The students in the band

also participate in the school's pep band and are engaged in performing as soloists and in chamber ensembles at various times throughout the year. After school the students are provided 15 minute individual lessons on their instrument by the teacher. Students meet individually with the teacher for after school lessons.

Context for Mount Estes High School.

The school.

Mount Estes High School is a first ring suburban school located outside of a major urban city in Minnesota. The population of the city is approximately 27,000 residents (City-Data, 2012). The student population of the school is approximately 1,800 in grades nine through twelve. The school is in a residential area and has homes across the street on three sides. The city demographic is approximately 80 percent Caucasian, eight percent Asian, six percent African American, and four percent Hispanic (City-Data, 2012). According to the school band director, J. Edwards, the school demographics are similar to the city demographic (J. Edwards, personal communication, August 21, 2012). Mount Estes High School is one of two high schools in the district. According to the school district website, approximately 47 percent of students quality for free and reduced lunch across the district.

When arriving to the campus of Mount Estes High School, the athletic fields are the first feature that catches the eye. This appearance of strong support for athletics is also reflected in the main entrance and hallways of the building as pictures of student

athletes and team photos are predominately displayed on the walls. The building is a

multi-level structure with interior halls. The halls are well lit and well maintained. The

appearance of the building and the numerous athletic photos around the halls provide a

feeling of school pride. As you travel down the halls toward the band classroom, the

school décor does not change except for the few posters outside of the school auditorium

promoting the school's fall musical.

The band classroom.

The band classroom at Mount Estes High School is located adjacent to the school

auditorium. The classroom is rectangular in shape with two of the walls covered with

instrument storage lockers. On top of the storage lockers are stacks of drum cases,

drums, tubas, and sousaphones. The carpets are light grey in color and the room has

good lighting. Chairs and music stands are neatly arranged in three arcs awaiting the

arrival of the band students. The three rows consist of approximately 56 student chairs,

with the percussion instruments lined up behind the third row. Even though the room is

well organized, the space is full, and there is not much extra room with the number of

chairs and necessary equipment in place for the class. As one looks at the rows of chairs

from the teacher's perspective, the battery percussion is set-up to the right of the last row,

and the mallet percussion is off to the left near the upright piano.

The front wall of the band room is the teacher's office and three practice rooms.

The teacher's office has a large window on the door and the side wall that faces one of

the practice rooms. These large windows enable the teacher to clearly see into the room and practice room while sitting at his desk. Two of the walls in the band office contain desk surfaces and the office is neatly arranged. The practice room next to the band office is larger than other practice rooms I have seen in band classrooms. This room has two mallet percussion instruments, two timpani, a computer workstation, and a couple of African Drums with room for someone to sit in a chair and practice. The front wall of the room has a SmartBoard with a computer workstation next to the board. There is also a LCD projector hanging from the ceiling. According to Dr. Edwards, the SmartBoard is used daily as a teaching aid in the band classes at Mount Estes High School.

The band program.

The band program at Mount Estes High School consists of two concert bands, a world music drumming course, and two guitar classes, all of which meet during the school day. There are 100 students that are divided up into one of the two band classes. The band classes consist of a ninth grade Freshman Band, and a 10 through 12 Concert Band. Students in the Concert Band are able to participate in lessons with the teacher during the school day. Students in each of the band classes are provided the opportunity to engage in solo and chamber music performance opportunities throughout the year. In addition to these classes, the students at Mount Estes High School are provided the opportunity to play in the school jazz band and pep band. The jazz band is comprised of students in the Concert Band class and rehearses during their lunch period.

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Selection of Ensembles

Three of the four participating schools have more than one concert band that meets regularly during the school day. With the exception of Lone Lake High School, the band directors were asked to select the ensemble for the researcher to observe. Lone Lake High School has one concert band that meets during the school day. The researcher asked that each director consider each of the schools' bands for participation and select the ensemble that they felt would not be affected by the researcher's presence in the room. Each of the teachers selected the concert band that represented the top ensemble in the school. Although each ensemble represented the most advanced band at each site, sampling of the bands was random purposeful because the band directors were provided the opportunity to select the ensemble for participation in the study (Creswell, 2013). Each of the schools' bands was eligible to participate in the study.

Gaining Access to the Sites

Prior to contacting potential participants for the study, approval by the University of Minnesota Institutional Review Board (IRB) was granted. Following approval of the IRB, participants were recruited during the 2012 Art of Wind Band Teaching Symposium, a four-day professional development workshop held at the University of Minnesota School of Music. In addition to recruitment conversations at the symposium, participants were recruited through email communication (Appendix B). When self-selected participants indicated an interest in participation, a letter requesting permission

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to conduct research was emailed to school administrators (Appendix C). In three of the

cases, school level administration approval was granted, and the fourth participating

location required district level approval. School and district level personnel were notified

of the University of Minnesota IRB approval, interview protocol for teachers and

students, and consent and assent forms required for the study (Appendices D, E, F, G, H,

and I).

The Researcher's Perspective

The situated perspective of the qualitative researcher.

In qualitative inquiry there is a need for the researcher to understand his/her role

in the process. Unlike quantitative methods that utilize surveys, questionnaires, and

inventories for data collection, the qualitative researcher is the primary instrument for

data collection (Barrett, 2007; Denzin & Lincoln, 2011). The role of the researcher in

qualitative inquiry takes on several forms. Creswell (2013) identified the roles as

complete participant, participant as observer, nonparticipant/observer as participant, and

complete observer.

Creswell (2013) defined the complete participant as the researcher that is fully

engaged with the people he/she is studying. This relationship may enable the researcher

to develop a rapport with participants. The participant as observer role is a combination

of participant and observer. In this role the researcher is primarily engaged in

participating in activities at the site. This enables the researcher to build relationships

with participants and gain insight as an insider. The challenge with this role is that it may be difficult to step out of the participant role to record data. The nonparticipant/observer as participant role occurs when the researcher is an outsider of the group under study (Creswell, 2013). This role involves observation and taking field notes from a distance without being engaged with the participants. When the researcher is not seen or noticed by participants, they are considered the complete observer.

In the present study, my role evolved throughout the process. In the beginning stage of data collection, my role was as nonparticipant/observer as participant (Creswell, 2013). The researcher was introduced to the students in the ensemble and informed of the purpose of my presence in the room. For the first few class observations, I sat in the back of the classroom and observed the interactions between the teachers and students while writing descriptive and analytical field notes (Creswell, 2013; Glesne, 2011). As the research process evolved, the nonparticipant/observer role shifted in two of the sites to participant as observer. This shift occurred as a result of the teachers at Diamond Bluff High School and Mount Estes High School asking me to assist students during classes. This assistance came in the form of sectionals and full ensemble instruction. My transformation of roles from nonparticipant/observer to participant observer at Diamond Bluff High School and Mount Estes High School helped me continue to build rapport and trust of the students and teachers. Following interactions with the students, some members of the band expressed an appreciation of my assistance (field notes, November 13, 2012).

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Researcher bias.

As previously mentioned in Chapter One, I approached this study from the perspective of a teacher-conductor who taught in the high school band setting for 15 years. During this time in the classroom, many initiatives and forms of professional development have facilitated in my professional development as a music educator. When I discovered the CMP Model, it helped to frame and formalize my planning process. The inclusion of the affective outcome in the CMP Model helped me bridge the gap between skill development, musical understanding, and the affective.

Through my experiences as a high school teacher-conductor, I consider myself an insider. While I acknowledge that each high school setting is unique in numerous ways, the environment is very familiar and comfortable. In addition to this insider perspective, I am also an outsider due to my role as a researcher. During observations, I used an observational protocol that was divided into two parts to document events in the classroom as well as reflect (Creswell, 2013). The observational protocol allows the researcher to record in a chronological manner descriptive notes as well as maintain reflective notes.

As an experienced high school teacher-conductor, embarking on a study of high school bands provides numerous opportunities and risks. My experiences within this setting may enable a bias toward instructional methods within participating school programs. To account for this, multiple data sources were collected during this study, including participant interviews, extensive field-notes, lesson plans, and other artifacts.

The variety of data sources allowed for triangulation by providing corroboration of emergent themes within the data (Creswell, 2013). Additionally, several verification procedures have been described in Chapter Three, including multiple data sources, member checks, debriefing through stimulated recall, an external reader of data and my analysis, and an audit trail (Creswell, 2013; Creswell & Miller, 2000; Glesne, 2011; Lincoln & Guba, 1985).

An epoche regarding the situated perspective of the researcher.

Phenomenology is described as the common meaning of the lived experience of a concept or phenomenon by an individual or group of people (Bresler, 1995; Creswell, 2013; Smith, 2011). In phenomenological research, an epoche is used to bracket, or set aside, the researcher's personal experience with the phenomenon in an effort to suspend judgment (Creswell, 2013). The epoche as a suspension of judgment was introduced by the German mathematician Edmund Husserl, who is credited with the phenomenological movement (Husserl, 1931, 2012).

In preparation for this study I developed a CMP Teaching Plan for *Dum Spiro Spero* by Chris Pilsner which is included as Appendix J. In addition, I underwent the process of implementing the CMP Teaching Plan while serving as an interim conductor at a local university as a way to better understand how to implement this specific type of planning into the rehearsal setting. Although my previous planning as a high school band director resembled the CMP Teaching Plan, there were differences, such as explicitly

stating reasons why a specific piece of music was selected. Through the examination and reflection on my personal experiences with the CMP Teaching Plan, I am able to separate my roles as a teacher and a researcher. Additionally, this experience with incorporating a CMP Teaching Plan into the ensemble setting not only provided insight into the implementation of a CMP Teaching Plan, but also allowed me to focus on the affective domain with students and to practice what I was writing about during the research process. The following epoche serves as a way to bracket my experiences with the CMP Teaching Plan.

John R. Stewart's epoche.

Writing a CMP Teaching Plan can be a frustrating and rewarding process. As I set out to begin this study on the CMP Model in the high school band, I felt it was necessary to understand the process of planning and implementing a CMP Teaching Plan, so I began the process by looking for music that I was going to teach in my role as an interim conductor at a university in the Midwest. From the onset, this proved to be a challenge due to my lack of knowledge about the students' previous musical experiences and knowledge, which reminded me of my previous experiences planning for the incoming ninth grade students in my high school band.

The second challenge I found in creating the CMP Teaching Plan for *Dum Spiro Spero* was my ability to limit myself to the selection of one specific skill and one knowledge outcome that I felt would be the most important elements for the students to

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take away from their experience with the piece. I found it easy to select several skill and knowledge outcomes that I would like for the students to be able to achieve through their experiences with the piece. Conversely, being able to articulate the affective outcome and find a way to connect it to the students' experience was a much more difficult task. Following several hours of mulling over the score and thinking about what I felt were some of the most important aspects of the piece, I was able to narrow down the skill and cognitive outcomes and begin to explore how I would develop the affective outcome for the students.

After writing the outcomes, I began to brainstorm ways that I would be able to engage students in the music-making and learning process in an effort to help them achieve the goals outlined as objectives. This part of the planning process was very exciting, as I was able to think creatively about the students and how might I engage them in the process. The strategies for implementation included designing warm-ups that promoted musical growth, singing, composition, analysis of music, ear training, and short class discussions where the students were provided the opportunity to share personal stories to help connect with the music. The act of writing the CMP Teaching Plan not only helped me understand *Dum Spiro Spero* from an analytical perceptive, but also aided in the development of my personal interpretation of the piece and the ways that I would begin to introduce and teach the piece.

Implementation of my CMP Teaching Plan for *Dum Spiro Spero* took place during the first six-week concert cycle at a university in the Midwest during the fall

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semester of 2012. In addition to this work, the ensemble was preparing five other pieces for the first concert program. Throughout the implementation of the CMP Teaching Plan, challenges of instructional time, prior knowledge of students' musical understanding, and the pressure to perform at the highest level prevented me from using all of the strategies I had originally planned. Through my experiences as a high school teacher-conductor, I have witnessed that teachers may not always teach students about the affective qualities in the music. Because of these previous experiences, I wanted to make sure I spent time on this outcome with the students during the rehearsal process. Shortly after focusing on the affective outcome with the ensemble, I realized that many of the students had not previously been asked to contribute to the rehearsal setting other than through the performance of their instrument. As a result, more time was spent striving to get the students to open up in conversation and connect to the music on a personal level.

These experiences implementing the CMP Teaching Plan helped remind me of the challenges teacher-conductors face on a daily basis, such as the diversity of learners within the classroom, lack of instructional time, and the pressures of producing a high quality performance. This experience also helped me realize that students are used to the traditional teacher led ensemble rehearsal. Encouraging and challenging students to actively participate and share during the process can be a difficult task when they are unfamiliar with this type of classroom setting. While challenging, the benefits of hearing the students' voice and learning through their experiences was extremely important when striving to enhance and deepen the musical experience.

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The CMP teaching plan.

The CMP Teaching Plan is a tool used in the teacher's planning process that assists with the articulation of specific outcomes of instruction and strategies for implementation. Typically, each CMP Teaching Plan is designed using a single piece of repertoire for study using each of the five points of the model (music selection, analysis, outcomes, strategies, assessment) that assists the teacher-conductor with deepening the musical experience for students (O'Toole, 2003; Sindberg, 2012; WMEA, n.d.). While completed CMP Teaching Plans may vary from teacher to teacher, the purpose is for the teacher not only to understand the score, but also to develop the ways in which students will be engaged in the learning process. As part of this study, each participant was asked to create a CMP Teaching Plan for one of the pieces of repertoire they selected to teach during the study. Although participants were invited to develop a CMP Teaching Plan for a piece that was being taught during this study, everyone did not create a teaching plan. While a CMP Teaching Plan was not written by each of the participants, they did discuss their skill, cognitive, and affective learning outcomes and strategies during their interviews. Complete CMP Teaching Plans are presented in *Just Good Teaching: Comprehensive Musicianship through Performance in Theory and Practice* (Sindberg, 2012), *Shaping Sound Musicians* (O'Toole, 2003), and the Wisconsin Comprehensive Music through Performance website (http://www.wmea.com/index.php?module=cms&page=87). An abbreviated CMP Teaching Plan template can be seen in Table 3.1 (Sindberg, 2006; Sindberg, 2012).

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Title	Composer/Dates Grade/Publisher/Length
Music Selection – What are the reasons for selecting this piece?	
Composer – What is important about the composer?	
Background Information/Program Notes	
Musical Elements – Analysis (Form, Rhythm, Melody, Harmony, Texture/Timbre, Expression, the Heart of the Piece	
Outcomes – Skill, Cognitive, Affective	
Strategies – What are the learning activities? How will you be teaching the piece?	
Assessment – How will you know what the students have learned?	

Table 3.1 - CMP Teaching Plan

Overview of the Field Work

Data collection.

Case study research utilizes a variety of data sources (Creswell 2013; Glesne, 2011; Stake 1995). In the present study, various forms of data were collected which was guided by the research questions. To assist in the planning of data collection, a data planning matrix was constructed (LeCompte & Schensul, 1999b; Schram, 2006). The data planning matrix (Figure 3.2) demonstrates the relationships between research questions and the needed data sources.

What Do I Need to Know?	Why Do I Need to Know This?	What Kind of Data Will Answer the Question?
To what extent are teaching practices influenced by elements of CMP within the high school band?	To understand if and how CMP exists within the high school band.	Field observations, interviews with band directors, lesson plans
In what ways does CMP appear in the high school band setting to extend student learning beyond performance skills?	How do high school band directors build on musical skills and knowledge in order to develop musical understanding in students?	Interviews with band directors, class observations
What external factors play a role in the decision-making process of the high school band director in relation to their inclusion or exclusion of CMP?	To understand if/how band directors break away from the traditional model of band rehearsing?	Field observations, lesson plans, interviews with band directors and students
What is the impact of reform efforts and initiatives on students and teachers in relation to CMP in the high school band?	To understand how reform efforts may impact music teaching and learning.	Field observations, interviews with band directors
In what ways do students in high school band value learning about music beyond the necessary skills required for performance?	To understand the ways students may value learning about music through performance in band.	Student interviews

Table 3.2 - Data Planning Matrix

Data collection for this collective case study consisted of three intermittent semi-structured interviews with each of the high school band directors and two semi-structured interviews with each of the students, field notes, lesson plans, video documentation of six

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band classes, and stimulated recall discussions with band directors using excerpts from video recorded classes. Prior to field observations, each participating teacher-conductors engaged in a semi-structured interview lasting approximately 45 minutes to an hour. The purpose of the initial interview was to begin developing rapport between the researcher and participant (Fontana & Frey, 2008; Lincoln & Guba, 1985; Schensul, Schensul, & LeCompte, 1999) and to learn about their educational background, teaching situation, experiences with CMP, and their philosophy of music teaching and learning.

Following the preliminary interview, six classroom observations, field notes, video recording of the participant selected band class, and two follow-up interviews of music teachers were completed. The six classroom observations, video recordings, and field observations occurred during the first 12 to 15 weeks of the fall semester. This time frame allowed for the teacher to establish classroom protocols during the first few weeks of classes without the researcher entering their room. Additionally, this time frame enabled me to observe various stages of the learning process, including sight-reading of new repertoire through the first concert performance of the year.

The second and third teacher interviews were to deepen the level of understanding by the researcher. During the interviews, I asked the participants to clarify and expand on statements from the initial interview and discuss teaching segments through stimulated recall of select band class video recording excerpts. Questions in follow-up interviews were constructed to help understand the ways that the CMP Model assisted with

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implementation of classroom lessons or extended student learning beyond performance skills.

In addition to teacher interviews, two students from each participating school were engaged in two intermittent semi-structured interviews throughout the data collection period. The two student interviews occurred at the mid-point and at the end of the data collection period. The rationale for waiting to interview students until after several observations enabled the researcher to establish rapport with the students. Student interviews contributed to an improved understanding of how students perceive music instruction, value instruction beyond skill development, and experience music in the high school band. The student responses provided insight into the research sub-questions that were intended to facilitate understanding regarding the ways students value learning about music beyond skill development, and how their teacher's implementation of CMP impacted student musical understanding. This portion of the study builds on the work of Sindberg (2006). Through these various data collection techniques, I intended to understand how teaching practices in the high school band setting were informed by CMP and learn how external factors may impact the planning process for high school band directors.

Ethical concerns.

Prior to data collection, all appropriate paperwork was filed and approved by the university's Institutional Review Board (IRB), participating schools, school districts, and

student parents/guardians. In keeping with best practices in research, I maintained the confidentiality of all individual participants and institutions and use pseudonyms to protect all identities (Creswell, 2002). Any identifying information was kept in a secure file cabinet away from transcripts to keep participant confidentiality. Transcripts, recordings, and documents related to this study were kept in locked file cabinets or on my computer that is password protected. Back-up copies of all digital recordings were placed on DVDs and locked in my file cabinet. Once interviews and class video recordings were transcribed, transcripts were sent to participating members to provide participants an opportunity to clarify comments that may have been transcribed incorrectly due to audio or video quality (Luttrell, 2010; Stake, 1995). Member checks were used to triangulate data in an effort to enhance the credibility and validity (Stake, 1995). Upon completion of the project, the participating individuals and institutions have complete access to the final report. Additionally, all identifying information associated with the participants was destroyed.

Data analysis.

Data analysis began with the process of organizing, reducing, and making sense of what I experienced during the research process (Glesne, 2011; LeCompte & Schensul, 1999a). Additionally, data analysis was a process of pulling data apart and putting it back together in a way that is more meaningful to the researcher (Stake, 1995). Throughout the data collection period, all recorded material (interviews and class

recordings) was transcribed for analysis. Transcripts were organized and analyzed using HyperRESEARCH computer software. Data were coded using an emergent theme analysis (Glesne, 2011; LeCompte & Schensul, 1999a; Miles & Huberman, 1994; Saldaña, 2009). Utilizing collective case study methodology, I was able to learn in four different settings and compare data through a cross-case analysis (Bresler & Stake, 1992; Miles & Huberman, 1994; Stake, 1995).

Creswell (2002) recommended a preliminary exploratory analysis of the data following transcription and organization. The goal of the exploratory analysis is to understand the whole prior to breaking the data into parts (Creswell, 2002). During exploratory analysis, I developed a general sense of the data, while writing memos and reconsidering the organization of the data (p. 265).

Coding data is the process of providing descriptive labels to text in order to form and develop broad themes within the data (Creswell, 2002; Creswell 2013; LeCompte & Schensul, 1999a; Saldaña, 2009). Saldaña (2009) suggested categorizing data using various methods. Data from the present study was preliminary ordered through structural and descriptive coding procedures. According to Saldaña, structural coding involves labeling segments of data that relate to specific research questions, and descriptive coding summarizes data utilizing a word or phrase. Following preliminary coding, broad themes, or categories, were continually reduced into manageable groups and then used in analysis (Creswell, 2013).

External audit.

An external audit was used to provide validity to the study (Creswell, 2013; Lincoln & Guba, 1985). The external reader examined data throughout the project to ensure that conclusions are supported by data. Additionally, Creswell (2013) and Lincoln and Guba (1985) support the use of an external audit to assist with the dependability and credibility of the study. Due to the present researcher's experiences as a high school band director, the external audit is important. The external auditor selected for this study was someone with experience using qualitative methods. Interview transcripts, field notes, and code books were reviewed by the auditor to confirm or question the thematic coding, and the auditor was asked to suggest any additional codes to the ones presented in the code book.

Determining validity.

Creswell (2013) suggested qualitative researchers use "accepted strategies to document the accuracy of their studies" (p. 250). Accepted strategies include triangulation; peer review; clarification of the researcher's bias; member checks; thick descriptions of the research site enable the reader to enter into context of the research; external audits; and prolonged engagement in the field (Creswell, 2013; Creswell & Miller, 2000; Glesne, 2011). The following strategies were included to strengthen the trustworthiness throughout this study: triangulation, peer review, member checks, thick descriptions, external audits, prolonged engagement in the research site, and my epoche.

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Limitations of this study.

Glesne (2011) posits that "part of demonstrating the trustworthiness of your data is to realize the limitations of your study" (p. 212). The first limitation, which is characteristic of qualitative inquiry, was the limited number of participants, or cases. This small number of participants, four teachers and eight students, limit the ability of the researcher to generalize findings to a larger population. While the number of participants is small, the research design provided the researcher the opportunity to understand the uniqueness and complexities of each case.

The second limitation was the focus of high school band programs in Minnesota whose teachers have participated in the University of Minnesota Art of Wind Band Teaching Symposium. A conscious decision was made in an effort to study teachers that would have some understanding of and exposure to CMP. This understanding of the CMP Model would provide a foundation of knowledge from which to explore the research questions in the individual cases, and help the researcher understand the ways that teachers in various settings implement the CMP Model. Additionally, the limitation to high school band programs allowed the researcher to delve deeply into the context of the band setting at the high school level. Due to the uniqueness of middle school and high school band, choir, and orchestra, the researcher wanted to focus on a specific ensemble setting within a specific age range.

A third limitation of the study was the number of observations. The six observations in the study are spread out over the first 12 to 15 weeks of the fall semester.

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In most of the cases this enabled the researcher to experience an entire sequence of musical instruction from sight-reading of repertoire through the first concert of the year. It is possible that additional observations over the course of a full semester or academic year might produce additional insights into the ways CMP may appear in the high school setting.

Despite the potential limitations, this study is significant to the music education profession. Although other studies on CMP have included instruction at the high school level, no other study has exclusively sought to understand the use of CMP within the high school band using qualitative procedures. In addition, understanding the impact that external factors may have on the implementation of CMP Teaching Plans and how it may affect student-centered instruction, learning, and performance are unique to this study.

Chapter Summary

My experiences as a high school teacher-conductor, professional development, and education have led me to this study. Through these experiences, I have been able to frame this research as I continue to understand the CMP Model and work to not only improve my teaching practice, but also inform and contribute to the field of music education. The case study approach to this qualitative inquiry evolved from the purpose of the study and the research questions. The data collected throughout the study (interviews, field notes, classroom observations, CMP Teaching Plans) are consistent with the variety of data sources used in case study research.

The flexibility of case study approach enabled me to utilize a variety of research techniques to meet the needs of the purpose statement and the research questions. The selection of case study methodology came as a natural outcome of the purpose of the study: to explore how teaching practices in the high school band setting are informed by CMP, and to examine external factors that may impact the planning process for high school band directors. Although this research primarily utilized case study methodology, elements of ethnography and phenomenology were also included to answer the research questions. Ethnography enabled me to understand the intricacies of the interactions of the teachers and students through immersion in the high school band setting, and the use of phenomenology helped to understand student experiences within the high school band setting where the teacher implements instruction that has been influenced through their exposure to CMP.

Throughout the data collection process, classroom observation and interview transcripts were coded to discover themes within the data (Miles & Huberman, 1994; Saldaña, 2009). Several strategies were used during this study to strengthen the validity. Validation strategies included member checks, varied data sources, external readers of data, prolonged engagement in the research site, and thick descriptions of the site that enabled the reader to enter into the context of the research (Creswell, 2013; Glesne, 2011; Lincoln & Guba, 1985). The data analysis is discussed in detail in the next chapter of the dissertation.

Chapter 4

Analysis of Data

Review of Purpose, Design, and Research Questions

This chapter includes an analysis of the four teacher cases and the eight student cases. I begin with a review of the purpose, research design, and research questions prior to delving into the analysis. Since the CMP Model is a framework for planning instruction, the teacher cases are presented before the student cases. Each case is analyzed and the within-case analysis is presented individually prior to the cross-case analysis. The analysis discusses key themes that emerged within each case followed by a cross-case analysis of the data. A within-case analysis of teacher data revealed 12 themes: developing a connection point with students, teaching music through performance, students learn outside of class, investment and interference, improving student engagement, complexities of schedule, school schedule, student-centered learning, building a culture, dissonance between value of improvisation and implementation, teacher-centered classroom, and community and school culture. A cross-case analysis of teacher data revealed five themes: teacher planning, an alignment and misalignment of teacher values and implementation of instruction, perception and attitude toward external factors, implementation of student-centered instruction, and the unique way teachers describe CMP. A cross-case analysis of student data revealed three

themes: a value of student-centered instruction, the students' interest in composition, and how implementation of CMP impacts student learning.

This study evolved through my experiences as a high school teacher-conductor, professional development, and a strong interest in the CMP Model. The purpose of this study was to explore how teaching practices in the high school band setting are informed by Comprehensive Musicianship through Performance (CMP) and to examine external factors that may impact the planning process for high school band directors. Through this study, I hoped to understand not only how teachers respond to external factors, but also how implementation of instruction impacts student-centered instruction, learning, and performance in the high school band.

The selection of case study methodology emerged from the purpose of the study. Case study methodology allowed for a variety of data sources and enabled me to better understand teaching practices in the high school band and students' perception of learning. Four high school band teacher-conductors from different locations in Minnesota self-selected participation in this study. Each participating band director selected two students who were considered representative of the students in each band for a total of eight participating students. Teachers also selected the ensemble that would be observed during the data collection period. In three of the cases, the teacher-conductors selected the schools' most advanced concert band for my observations; at Lone Lake High School there was only one high school concert band. Data collection included

interviews, observations, field-notes, documents, and video recordings of band classes. All interviews and observations were transcribed for analysis.

Following the transcription of interviews and observations, I read the transcripts, field-notes, and the collected artifact documents to begin to understand what they contained. The next step included the development of structural and descriptive codes as I started to code the data (Miles & Huberman, 1994; Saldaña, 2009). Coded data were reduced into themes that were related to the research questions (Saldaña, 2009). Throughout multiple readings of data, coding, and the development of themes, I wrote analytic memos to help further reduce and organize data (LeCompte & Schensul, 1999a; Miles & Huberman, 1994). An external reader was utilized to read interview transcripts, field-notes, and my code book to confirm or question the thematic coding. To triangulate the data, I used member checks, peer review, thick descriptions, and external audits (Creswell, 2013; Creswell & Miller, 2000; Glesne, 2011). These varieties of strategies for triangulation were utilized to enhance the validation, or verification, of the study (Creswell, 2013; Lincoln & Guba, 1985).

This study was guided by one overarching research question and four sub-questions. The main research question was: To what extent are teaching practices influenced by elements of CMP in the high school band? There were four sub-questions that provided additional direction to the study:

- In what ways do teachers implement CMP in the high school band setting to facilitate student learning beyond performance skills towards musical understanding and engage students in the learning process?

- What external factors play a role in the decision-making process of the high school band director with regard to their inclusion or exclusion of CMP?

- How has teacher implementation of the CMP Model impacted student learning beyond performance skills and encouraged student-centered instruction?

- In what ways do students in high school band value learning about music beyond the necessary skills required for performance?

Introduction to Teacher Cases

CMP is a planning model designed by teachers to assist in the development of instructional outcomes that include skills, musical understanding, and affective dimensions of music (O'Toole, 2003; Sindberg, 2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977). Since the CMP Model is designed for teachers, I begin the analysis with the teacher cases. Throughout data collection, each band prepared several works in addition to the repertoire the teachers discussed specifically related to the CMP Teaching Plan and this study. Table 4.1 displays the music studied by each participating band during the data collection period.

Diamond Bluff High School	*A Little Night and Day Music* – Samuel Adler *An American Tapestry* –Daniel Kallman *Armed Forces Salute* – Robert Lowden *Carnival* – Paul Basler *Incantation and Dance* – John Barnes Chance *Portrait of Freedom* – Steven Reineke *The Hinz Waltz* – Chris Neiner
Gooseberry High School	*Air for Band* – Frank Erickson *At Dawn They Slept* – Jay Bocook *Sleigh Ride* – Leroy Anderson *Tuscola Mountain Celebration* – Paul Murtha
Lone Lake High School	*Acrostic Song* from *Final Alice* – David Del Tredici *American Folk Rhapsody No. 3*– Clare Grundman *Rondeau* – Couperin/Dishinger *Sound Innovations Fanfare* – Robert Sheldon
Mount Estes High School	*an American Elegy* – Frank Ticheli *Mosaic* – Stephen Paulus *New Mexico March* – John Philip Sousa/Fennell *Sunshine of Your Love* – Eric Clapton

Table 4.1 - Studied Repertoire

In the discussion of each teacher case, I introduce the teacher using a pseudonym to protect his/her identity and to provide the reader with an understanding of the teacher's perspective regarding music education within the performance ensemble. Following each participant introduction, the discussion focuses on emergent themes discovered throughout data analysis.

Mr. Robert Stevens

Robert Stevens is the Director of Bands at Diamond Bluff High School. This is

Mr. Stevens' ninth year at Diamond Bluff High School and his eighteenth year teaching.

He has a Bachelor's degree in Music Education and a Master's degree in Conducting.

His teaching responsibilities include the Concert Band (the school's most advanced

band), Symphonic Band, Chamber Winds, Marching Band, Jazz Band, Pit Orchestra,

while overseeing all aspects of the band program.

> When discussing his beliefs on music teaching, Mr. Stevens stated:
>
> I'll readily admit that we tend to acquiesce to the performance aspect of it. And use that as a model for our building.… We don't invest a lot of time on some of the National Standards of creating and composing through improvising. We'll touch on those elements, but we try to give them an experience through performance in band with the hopes that when they leave our program, they'll have experienced such profound emotions through performing at that level through chasing that pursuit of excellence that all those other elements will beef up their love for music. (R. Stevens, personal communication, September 6, 2012)

According to Mr. Stevens, this belief has evolved throughout his career and is currently

reflective of the philosophy within his current school which focuses on producing high-

achieving students in academics, athletics, and the arts.

Although Mr. Stevens is forthcoming about the high performance expectations

that are shared by the school, parents, and community, he aims to develop students that

have a balanced music education that includes high quality performances, develops an

understanding of music through performance, and exposes the students to a wide array of

music. This view is clearly seen through his definition of comprehensive musicianship:

I guess my definition of comprehensive musicianship would be them [students] being able to better understand a piece through their performance of the piece, through their study of the piece, and through their ability to speak about the piece and critique the piece. I think in an effort to do those three things, sometimes there has to be a discussion about the historical aspect of the piece. Sometimes there has to be a discussion about the composer and the composer's background and skill. And yet, sometimes, those two issues don't have to come into play and it could stand alone, what makes a good piece of music and how do all these pieces fit together. I think some of the comprehension also comes from knowing one's individual role in a piece and knowing everybody's role in the piece to create the whole puzzle. (R. Stevens, personal communication, September, 6, 2012)

Not only is Mr. Stevens attempting to develop well-rounded student musicians at Diamond Bluff High School, he strives to develop a passion for music in his students:

I think some of that comprehensiveness is a passion for music and to love it. And if they love it, they'll be willing to risk going to a concert where they might not recognize all of the pieces. I don't know any of these pieces, but I know Beethoven Five, and I guess I'll go and see what it's like. (R. Stevens, personal communication, September 6, 2012)

This over-arching goal of teaching students to excel in performance and to understand elements of music such as history, theory, and compositional craft, along with developing a passion and love for music, is reflective of the purpose of the CMP Model (WMEA, 1977).

Themes within R. Stevens' case.

Mr. Stevens is a dedicated and passionate teacher who values teaching for musical understanding and engaging students in the learning process. Although elements of the CMP Model were discussed in multiple conversations with Mr. Stevens and observed in classroom rehearsals, he does not necessarily feel as though he delves deeply into

developing student knowledge and connecting students with affective outcomes in the

Concert Band due to high performance expectations from the school, parents, district, and

community (Hoffer, 2001). Conversely, his students indicate that the Concert Band is

much more than accomplishing the skills to play the notes on the page. Students

indicated that they appreciate and value the music teaching done by Mr. Stevens,

especially when it comes to engaging them in the rehearsal process. The following is a

discussion of the themes that emerged from data collected through teacher interviews,

classroom observations, field-notes, and teacher-generated artifacts at Diamond Bluff

High School. The emergent themes were developing a connection point with students,

teaching music through performance, and students learning outside of class.

Developing a connection point with students.

Mr. Stevens values developing a connection point with the students and being

able to relate with their experiences. Stacey, a student clarinetist, discussed a moment in

class where Mr. Stevens helped her relate a personal experience to help her connect with

the music:

> Mr. Stevens is really funny in that he has really great analogies all the time. So
> he'll take things and it's completely random, but it works somehow with what
> we're playing. So, he directs the pit for *Bye, Bye Birdie* and I have this one line
> where I'm like, 'Oh snarling, raging, panting, jungle beast' or whatever. And I
> was playing a solo last week and he turned to me and he's like, 'Come on be a
> snarling, raging, panting, jungle beast,' and I'm like, 'haha, that's funny.' And I
> mean it helps me to sort of get the feel of music. (Stacey, personal
> communication, November 6, 2012)

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In this excerpt, Stacey is talking about how Mr. Stevens is using a line from her role in *Bye, Bye Birdie* to help her relate that acting role to her clarinet solo. This connection to students and the intent of engaging students are important to Mr. Stevens. He stated,

> I mean I keep offering that student engagement; I want them to participate, keep that door open, but we don't do a lot of exercises if you will. I feel much better about doing that with Symphonic Band for a lot of different reasons, but not so much with Concert Band. (R. Stevens, personal communication, January 31, 2013)

Because Mr. Stevens feels pressure to develop a high-performing ensemble, this may be one reason why he does not provide as many student-centered learning activities with the Concert Band.

Even though Mr. Stevens feels pushed to produce great performances, he takes the time to get to know his students. This knowledge of his students enables him to connect his goals of performance to the students' experiences and interests. In his rehearsals, Mr. Stevens frequently connects his teaching to what may be considered teenage appropriate interests. For example, Mr. Stevens verbally rewards and critiques student accomplishments with language that may be considered associated with video games. Remarks like "5,000 life points for sonic energy and negative life points for style" can be heard within the band classes at Diamond Bluff High School (classroom observation, October 4, 2012). In these situations, he is rewarding the students for good work, in this case their sound and energy during a rehearsal segment, while "taking away life points" for their lack of attention to the performance style.

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For Mr. Stevens, the importance of establishing this connection point with the

students is best illustrated through his words in our initial interview:

> I think as my kids get older and I kind of vicariously live and teach through them,
> I realize that their most immediate connection is emotion…. So for me the
> connection point is the relationship with the student and the relationship to the
> music. (R. Stevens, personal communication, September 6, 2012)

In this data bit, Mr. Stevens' reference to the relationship is about knowing his students in

a way where he can connect ideas on a level where they can relate. His ability to

reference video games, movies, or school activities that the students are participating in

suggests that he knows a great deal about his students. For Mr. Stevens, being able to

reference these student interests and connect them to the music or their performance are

important.

Teaching music through performance.

A second theme that emerged from the data was Mr. Stevens' belief in developing

competent student musicians through performance in band. According to Mr. Stevens,

> I really believe in the CMP stuff and this has been interesting reflecting on it with
> my student teacher that is writing everything out, every word, and it's killing her,
> because that's what she's supposed to do. And I said, 'I know you really hate this
> and I look at this and go this is really stupid, but you know what, you really need
> this right now. When you've taught as long as I have, you won't even think about
> doing it, it feels right, you know it's just good teaching. I think that I've been
> taught that way, I've been brought up that way with the different teachers and
> conductors that I've had, I guess it's in my curious nature to want to know more
> about this. So, it's just kind of who I am and what I do, without thinking about it
> too much. Now, certainly there's room for me to grow and be a little bit more
> deliberate in connecting some dots, but I feel affirmed that I'm not missing a lot
> of huge marks because it's just so much of what I do.' (R. Stevens, personal
> communication, January 31, 2013)

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In this excerpt, Mr. Stevens raises a compelling point when talking about CMP with his student teacher. Creating a CMP Teaching Plan is very time consuming and this concern is consistent with Willoughby (1971), Whaley (1977) and Swearingen (1993). Later in the interview and in relation to the discussions with his student teacher, Mr. Stevens added that "if you can be good about it [creating the CMP Teaching Plan], and just deal with it, it's gonna come back to pay you in spades. So keep going and it will be all good" (R. Stevens, personal communication, January 31, 2013). This comment suggests that for young teachers it is important for them to become familiar with and comfortable developing the details of a CMP Teaching Plan. Also, Mr. Stevens' comment, "I think that I've been taught that way, I've been brought up that way with the different teachers and conductors that I've had," is consistent with the premise of teaching how he was taught (Blocher, Greenwood, & Shellehamer, 1997; Labuta,1976; Whaley,1977; Wiggins, 2009).

While Mr. Stevens raised interesting points regarding the time it takes to create a CMP Teaching Plan and that he believes his teaching has been influenced by teachers with similar philosophies, it also demonstrates the value he places on teaching students about music through performance even though he did not create a CMP Teaching Plan during the data collection period. Mr. Stevens also indicated the value he placed on teaching music through performance when describing his philosophy of music teaching and learning. This value of teaching music through performance is clearly evident when

hearing Mr. Stevens discuss the long-range plans for students and through classroom observations. His classroom warm-ups aim to develop technique, and his approach to rehearsing repertoire enhances students' understanding of music through its performance.

Through my classroom observations, I saw that Mr. Stevens encouraged the students to provide feedback to their peers regarding a rehearsal segment. Student comments would then be confirmed and extended by Mr. Stevens. The majority of comments about the music during class were focused on balance, blend, and helping the students learn who they needed to listen to for style, tempo, dynamics, and phrasing. These interactions in the classroom were to help the students understand their role within the performance ensemble, not to help them learn their individual parts.

Students learn outside of class.

A third theme that emerged was Mr. Stevens' realization of the ways in which the students learn from one another outside of class. Following a discussion on student contributions to class about 12-tone music, Mr. Stevens shared:

> They're [students] constantly reaching out and pushing each other: 'Check out this YouTube, it reminded me of *Night and Day Music*.' And it's some…alien movie. But somehow they hear the music in the background, they made a connection….The fact that you were even watching this really weird movie and listening to the music and made a connection to your high school band experience, I feel affirmed. (R. Stevens, personal communication, January 31, 2013)

Through this realization, Mr. Stevens acknowledged a desire to improve utilizing technology and specifically mentioned social media as a means to help students discover

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and learn outside of class. He focused his discussion on social media as a way for students to talk about and share information regarding music. Mr. Stevens recognized that he needed to be careful not to force learning on the students but to utilize technology as a way to help enhance learning and develop a deeper appreciation and understanding of the music being studied and rehearsed. This focus on social media may be due to it being a growing trend for people to keep in touch with current events, create dialogues, or crowd source for information (McGonigal, 2011).

Although Mr. Stevens indicated that the Concert Band class at Diamond Bluff High School is focused on producing high quality performances due to school, community, and parental pressures, elements of the CMP Model are embedded in his daily teaching. Students in the Concert Band are engaged in a variety of learning activities that promote student-centered learning and provide opportunities for them to connect to the affective through personal experiences. The embedded nature of these elements may be as a result of Mr. Stevens' educational background, having attained his undergraduate degree in music education from a university in Wisconsin. Through this educational background, Mr. Stevens' experience with the CMP Model may extend beyond the limited exposure he received at the Art of Wind Band Teaching Symposium.

Mr. Michael Williams

Michael Williams is the Director of Bands at Gooseberry High School. Mr. Williams is in his tenth year of teaching and his second year at Gooseberry High School.

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He has a Bachelor's and Master's degree in Music Education. He is currently .8 FTE

(Full Time Equivalent) at Gooseberry High School where he teaches two concert bands, a

jazz band, and a world drumming general music course. His other teaching

responsibilities include .2 FTE at two local elementary schools, to complete his 1.0 FTE.

Mr. Williams values the importance of comprehensive musicianship through

performance:

> I think that it is important not just to teach the notes and rhythms, but I think it is
> really important to teach music, and so that might include the National Standards
> where they know something about the history behind the piece and … skills such
> as singing, which is important for any musician, and … theory and can analyze
> music. They can compose and improvise. (M. Williams, personal
> communication, August 17, 2012)

To understand his interest in and definition of comprehensive musicianship in the high

school band, Mr. Williams stated:

> I have done my Master's paper on this and I'm not sure if yet I have exactly a
> good understanding. But, I know there's a lot, it's very complex. To me it
> closely relates to teaching to the Standards, teaching all the Standards. Teaching
> musical skills that transfer not just teaching to the test, or teaching what they need
> for a certain performance. (M. Williams, personal communication, August 17,
> 2012)

Later in the initial interview, Mr. Williams described how he implemented CMP into the

high school band rehearsal. According to Mr. Williams:

> We played a piece called *Mazama* and its Native American in background and
> history, so we learned to sing in the ancient Mazama, Klamath Indian language.
> We learned what that poem or song meant, and we talked about it. We showed
> pictures of the area around Crater Lake in Oregon where this eruption took place
> that the piece is depicting. And so then we would talk about, well, this section of
> the piece. What do you think the composer is trying to get at? What was his
> intent? The kids might come up with, 'well, it's sort of foreboding.' Well, how

can we put that into making our music sound more foreboding because we know that their culture is about to be wiped off the map, and this eruption is about to occur? (M. Williams, personal communication, August 17, 2012)

These statements by Mr. Williams and his recollections of previous classroom learning activities show that he values Comprehensive Musicianship through Performance. While he acknowledges that he may not understand all parts of the CMP Model, his desire for enriching the musical experience of the students is clear.

Themes within M. Williams' case.

Mr. Williams is committed to his students and values providing them with a meaningful musical experience. The passion that he has for his students and the music being studied and rehearsed was observed in his classroom and heard throughout our conversations. During the course of the fall semester, three recurring themes emerged from the analysis of data. Themes were investment and interference, improving student engagement, and complexities of schedule.

Investment and interference.

Investment and interference describes a first theme within Mr. Williams' case. Mr. Williams stated his values throughout the course of data collection and maintained that it is important for students to

> know something about the history behind the piece, and they [students] know skills such as singing, which is important for any musician. And they know theory and they can analyze music and they can compose and improvise….not something that is useful for a month or two while we play that particular piece. (M. Williams, personal communication, August 17, 2012)

As indicated in this data bit, Mr. Williams wants the students to learn about music in a way that will stay with them for a longer period of time. This desire to teach students about music was observed during the data collection period. As he rehearsed *At Dawn They Slept*, Mr. Williams would ask the students questions regarding the music and its relation to the attack on Pearl Harbor. While he did frequently question the students about the music as performance dates approached, this type of rehearsing shifted toward a more teacher-centered classroom environment (Knowlton, 2000, Sindberg, 2006).

Although Mr. Williams is enthusiastic about the value he indicated about teaching for musical understanding, various factors within his current teaching situation caused friction between this value and the observed implementation of points of the CMP Model. Data from interviews, classroom observations, and field notes revealed that the pressures of numerous performances, standardized testing, a reduction of planning time (Byo, 1999; Gerrity, 2009), and teaching responsibilities being split between three different schools all contributed to this conundrum between his teaching values and the reality of instruction. Following an observation where Mr. Williams spent several minutes making announcements, I noted that "the teacher is currently preparing students for a musical with the choir and drama departments, a joint concert with a community band, a music department trip, and a music festival will take place within the next couple of weeks" (field-notes, November 1, 2012). This field-note sparked a conversation in a subsequent interview with Mr. Williams about the pressures of these numerous performances and his ability to implement points of the CMP Model. In this conversation, Mr. Williams

indicated that there are times when he has to let go of some of his learning outcomes because of the pressures for performance (M. Williams, personal communication, November 21, 2012). These numerous performances and activities are factors discussed by Kirchhoff (1988) which inhibit a teacher's ability to instruct for musical understanding and are reminiscent of this case.

During a class observation the following week, I noted that "I feel as though Mr. Williams' has shifted to a teacher-centered classroom rather than give students the opportunity to play and discover things on their own" (field-notes, November 6, 2012). In this class session, Mr. Williams provided the students with a three-page handout for *At Dawn They Slept* that consisted of his written feedback on a recent classroom recording the students had done on the piece. The intent of the handout was to inform the students of performance issues within *At Dawn They Slept*. During class, Mr. Williams stated that "I'm gonna treat you like professionals, and I'm not gonna read through it for you" (observation transcript, November 6, 2012). Following this statement, Mr. Williams proceeded to read a majority of the comments from the handout to the students, an activity that lasted approximately 20 minutes (field-notes, November 6, 2012). These teacher-centered classroom observations are consistent with the claims by Knowlton (2000) where learners take notes and receive information from the teacher, and Hoffer (2001) where the pressures of performance may contribute to teachers not teaching about music. The appearance of the teacher-centered classroom may result in the students being dependent on Mr. Williams for all musical decisions (Reimer, 2000).

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Improving student engagement.

A second theme that emerged from Mr. Williams came through his personal goal to improve student engagement within the band classes. Although he acknowledged in interviews that this was an area he was working on as a teacher, classroom observations suggested that many times the band rehearsal was reflective of a teacher-centered classroom (Knowlton, 2000). Mr. Williams indicated in our interviews that he planned to engage his students more by asking questions and allowing the students to suggest ways to improve their performance (Freire, 1970, 1993, 2000). Early in the data collection process, I observed Mr. Williams ask numerous questions to the students (class observation, September 20, 2012). While questions were asked, many times they were general knowledge questions, such as "what is the dynamic of this section? What does maestoso mean? Or, are we rushing or dragging?" As observations occurred closer to the concert, Mr. Williams' use of questioning diminished to the point where the majority of talking in the class was done by Mr. Williams. This shift to the appearance of a teacher-centered classroom may be because of performance pressures or Mr. Williams returning to teaching in a manner that conflicts with his goal of improving student engagement.

When Mr. Williams appeared to return to a teacher-centered classroom, the learning environment became more reflective of the banking model where the teacher deposits information into the minds of the students (Freire, 1970, 1993, 2000; Freire, 1994; Wink, 2011). This teacher-centered model appears to be in conflict with Mr. Williams' stated goal of engaging the students in a classroom that may be more reflective

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of Wiggins (2009). According to Wiggins, students should be engaged in the learning process as performers, critiques, and listeners, and provided the opportunity to understand music through these experiences.

Various external factors may have limited Mr. Williams' ability to fully realize his intentions and completely integrate elements of the CMP Model into his teaching on a daily basis. Many of these factors were documented through classroom observations, interviews with Mr. Williams and students, field-notes, and artifacts provided by the teacher. Although teaching segments did include elements of student engagement, there were only a few instances where the students were involved beyond responding to questions asked by Mr. Williams.

Complexities of schedule.

The final theme to emerge from the data at Gooseberry High School was the complexities of Mr. Williams' teaching schedule. In my initial interview with Mr. Williams, he indicated that he travels between Gooseberry High School and two elementary schools (M. Williams, personal communication, August 17, 2012). According to Mr. Williams, the travel time between schools resulted in a reduction of instructional planning time (personal communication, October 29, 2012). In this October interview, Mr. Williams indicated that he had 30 minutes to complete his work at Gooseberry High School, eat lunch, travel to an elementary school, and set-up for his elementary classes. This travel between schools combined with the pressures of the

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performances at Gooseberry High appears to have caused stress in Mr. Williams' life (field-notes, October 29, 2012).

The effect of this reduction of planning time that Mr. Williams described is demonstrated in his weekly lesson plans (Byo, 1999; Gerrity, 2009). As we talked about his limited time for planning instruction, Mr. Williams handed me a copy of his weekly lesson plan, which he let me keep for my records. On his lesson plan document, a one-page, hand-written letter size piece of paper, there are the plans for the Symphonic Band, Wind Ensemble, and Freshman Band for the week. For the Wind Ensemble, the class that was observed during data collection, the plan appears to be more of a checklist than a document that clearly states his objectives for class. For example, Mr. Williams' plan for Monday, October 29th, consisted of "*At Dawn They Slept* letter AA to the end, details." This document does not mention knowledge or affective outcomes in the music, or what specific skills Mr. Williams is trying to achieve during this rehearsal segment. This lesson plan document may consist as a list of reminders for Mr. Williams and he knows the details, such as the specific skills he needs to address in class. Mr. Williams' described reduction of planning time and the lack of details in his weekly lesson plan document support the impact that his travel time between schools has contributed to an inconsistency of his implementation of the CMP Teaching Plan.

Mr. Williams' case revealed three themes: investment and interference, improvement of student engagement, and complexities of schedule. His exposure and interest in the CMP Model extends beyond his experience at the Art of Wind Band

Teaching Summer Symposium. Mr. Williams has a vested interest in CMP in that he devoted time to learning about it during his Master's degree and he asked me questions throughout data collection. Stress and a reduction of instructional planning time due to his teaching responsibilities at three schools may be the leading factors which prevent him from consistently implementing the CMP Model and teaching in a manner that is consistent with his teaching values.

Ms. Jennifer Hodge

Ms. Jennifer Hodge is the music teacher and Director of Bands at Lone Lake High School. She is in her third year at Lone Lake High School and in the seventh year of her career. She has a Bachelor's degree in Music Education. Her teaching responsibilities include the senior high school concert band, a middle school band, sixth grade general music, and kindergarten music. The high school is located in the same building as Lone Lake Elementary and Lone Lake Middle School.

When discussing her beliefs on music teaching and learning, Ms. Hodge explained her views beginning with her fifth and sixth grade students:

> In fifth grade they start off learning stuff by ear, learning tunes, learning bass lines, singing. We do a lot of moving with different rhythm pattern and things. We learn about harmonic progressions and harmonic rhythm of songs and getting them to predict when a song moved to dominant and back to tonic…. our first concert is actually all by ear. (J. Hodge, personal communication, August 14, 2012)

With the younger students, Ms. Hodge spends the majority of the first semester building on these aural concepts with the inclusion of improvisation as an important part of her

curriculum. According to Ms. Hodge, "because it's only my third year here my high

school kids haven't had all that yet" when speaking about improvisation and aural

training (J. Hodge, personal communication, August 14, 2012). As she works to develop

a culture for learning in her current position, Ms. Hodge explains that in the high school

band, "I don't throw a whole bunch of music theory at them at once cause they zone out"

(J. Hodge, personal communication, August, 14, 2012). While still relatively new to her

current teaching position, her passion for including aural skills, improvisation and

creativity demonstrate the value she places on developing student musical knowledge

beyond the necessary skills for performance (MENC, 1994; Reimer, 2000; Wersen, 1968;

WMEA, 1977).

To expand on her position about the importance of teaching comprehensively

within the band program, she described comprehensive musicianship:

> Well, it's not just about playing the notes.... I went to two different high schools. In my first high school it was just about playing the notes; we played the notes and I was sitting there like, okay, got it, done. And in the second high school it was totally different. I mean, granted, it was a whole different set-up, but I mean we learned a little bit of the history of the piece, and I learned what blues for was. You just get into the music and give them something, you have them learn stuff; most of these kids, they're not gonna pick up their instruments after they graduate high school. Maybe when they are like 40 and they are missing it. But, for the most part, they are not going to play anymore, but what they are going to get out of this band program that's going to help them be nicer people and appreciate music better, to be able to listen. Give them something for the rest of their life. (J. Hodge, personal communication, August 14, 2012)

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Through this explanation, it is apparent that her own experiences as a student in high school band have influenced her decision to teach students about the music in an effort to develop lifelong learners, participants, and consumers of music.

Themes within J. Hodge's case.

Ms. Hodge values providing a well rounded quality music education to all of her students from kindergarten through high school. She is committed to student-centered learning activities while striving to enhance each student's musical experience through positive interactions. Throughout the data collection period, three themes appeared in the analysis of data from Lone Lake High School. The first theme to be discussed is the amount of time allotted for teacher planning and implementation of the points of the CMP Model created friction with the teacher's values regarding music education. A second theme was a recurrence of student-centered learning along with the individualization of instruction to enhance and deepen the musical experience for students. The final emergent theme was building a culture.

School schedule.

A first emergent theme from the data pertains to the school schedule. Willoughby (1971), Whaley (1977), and Swearingen (1997) indicated that planning comprehensive units of instruction for performance ensembles is time consuming and that music teachers frequently do not have the time to thoroughly research, plan, and organize detailed units. In the case of Ms. Hodge, the claim by Willoughby, Whaley, and Swearingen is

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confirmed. In addition to her high school band responsibilities, she also instructs the middle school (junior high) band, two classes of sixth grade general music, and two classes of kindergarten (J. Hodge, personal communication, August 15, 2012). For many high school teachers, planning instruction for a single grade level is a daunting task, let alone planning for students ranging in ages from six to 18. The complexities of accounting for such a wide array of cognitive development between students are immense. Ms. Hodge's administration is currently having the teachers develop a standards-based curriculum based off of the Minnesota Music Standards or National Standards for Music Education. For Ms. Hodge this means not only developing the curriculum for her high school students, but also for elementary and middle school students.

Ms. Hodge is also challenged with a short instructional period for her high school band that meets daily for 30 minutes. During this limited instructional time, the band students set-up instruments, warm-up, rehearse, and are led in a variety of musical learning activities that are embedded in Ms. Hodge's teaching beliefs. To account for this short class period, Ms. Hodge indicated:

> I have to make sure I know exactly what I want to accomplish, which some days I don't. And some days what I want to accomplish does not occur in the way I want it to. But what's nice is, if I'm on top of my game for that day, we go through stuff real fast and there's hardly any time to pause and think. (J. Hodge, personal communication, September 28, 2012)

This quote suggests that additional planning time is needed to ensure she knows the learning outcome for the class and what strategies she is going to use to accomplish the

outcome (Swearingen, 1993; Whaley, 1977; Willoughby, 1971). It also raises an issue

regarding processing time for students to think about course content: "we go through

stuff real fast and there's hardly any time to pause and think." Is the goal to get through

material or allow students the opportunity to experience, interact, and think though

concepts? Although Ms. Hodge indicated that they move through material quickly, her

classroom frequently resembled a student-centered classroom which provides students

the opportunity to connect new knowledge to experiences (Dewey, 1966).

Student-centered learning.

A second emergent theme is Ms. Hodge's active role in providing student-

centered learning opportunities. The students are actively engaged in performing,

composing, critiquing, and conducting to deepen their musical experience (O'Toole,

2003; Sindberg, 2012; Sindberg, 2006; Wersen, 1968; Wiggins, 2009; WMEA, 1977).

To illustrate the impact of these student-centered experiences, Ashley, a student oboist,

stated:

> Where we're doing those little warm-ups at the beginning of class, she lets us
> direct sometimes. So I think things like that help us not only take ourselves out of
> the band and put ourselves in her shoes, but it also makes us listen to everyone
> else more. And then we can say, I think you need to tone it down a little, you
> need to bring it out a little, and we basically get to be the director for three runs of
> a song.… It helps see how we think it's supposed to be, and it tells the rest of the
> band how we think it should be…I think, like, putting ourselves in her shoes or,
> like, having us be in charge helps with, like, knowing. (Ashley, personal
> communication, October 5, 2012)

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This statement by Ashley indicates that through her engagement as a student conductor, she is better able to understand her role within the ensemble as a performer. This conducting experience helped her to discover this understanding and become a more active listener while playing her oboe (Bruner, 1961; Dewey, 1966; Freire, 1970, 1993, 2000; Piaget, 1971; Vygotsky, 1978). Zachary, who plays trumpet, indicated that the student conducting experiences helped him to better understand the intricate workings of the band (Zachary, personal communication, November 16, 2012). For Zachary, this opportunity to conduct enabled him to discover the importance of listening to the other members of the band while performing (Bruner, 1961).

In my conversations with Ms. Hodge, she also discussed providing student-led chamber music ensembles. Although I did not observe chamber music during the fall semester, student participants also indicated that they were given the opportunity to perform and lead chamber ensembles. When describing the chamber music ensembles, Ms. Hodge indicated:

> I'll get them [students] going and I'll give tips on how to start. We work on breathing, and I coach them through that kind of stuff, but then when we have time, they are out in the hallways and they are working. Most of the time they are just working on notes and rhythms and playing it together, and I go around and coach them. (J. Hodge, personal communication, August 14, 2012)

While Ms. Hodge does not explicitly state that the students are making the musical decisions in their small group rehearsals, her repeated use of the term *coach* may imply that she is allowing them to make musical decisions and she is there to support or provide them with guidance if needed (Freer, 2008; Freer, 2009). In my discussions with the

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students regarding these student-led chamber music ensembles, they articulated a similar response to Ms. Hodge. When describing what she learned through participation in chamber ensembles, Ashley stated, "I think the emphasis of the small groups is to listen to each other play and really focus on what the other instruments are doing instead of just having to focus on ourselves" (Ashley, personal communication, November 21, 2012).

In each of the instances where Ms. Hodge provided student-centered learning opportunities such as conducting and chamber music ensembles, the students identified ways that it helped them discover a new understanding (Bruner, 1961; Wiggins, 2001; Wiggins, 2009). Ashley and Zachary indicated that they were better able to understand their role in the band upon returning to the full ensemble setting. Rather than Ms. Hodge standing in front of the class, as in a teacher-centered classroom (Knowlton, 2000; Reimer, 2000), she provided them with the opportunity to discover and experience music in a different way in order to enhance their musical experience (Bruner, 1961; Dewey, 1933, 1966). Additionally, the students were engaged in musicianly activities which extended beyond performance as conductors, critiques, and composers (Reimer, 2000; Sindberg, 2009b; Wersen, 1968; Wiggins, 2009; WMEA, 1977).

Building a culture.

At the time of data collection, Ms. Hodge was beginning her third year at Lone Lake High School. A third theme that emerged from the data was building a culture. In my first interview with Ms. Hodge, she discussed her philosophy of teaching instrumental

music starting with her fifth grade students (J. Hodge, personal communication, August 15, 2012). In this conversation Ms. Hodge spoke at length about the ways she worked to develop the aural and improvisatory skills with her students in the fifth and six grades. According to Ms. Hodge, "because it's only my third year here, my high school kids haven't had that yet" (J. Hodge, personal communication, August 15, 2012). This comment from Ms. Hodge suggests that over time, she will include more aural skills and improvisation into the high school band as she builds her program from the lower grade levels.

In a later conversation with Ms. Hodge, she returned to this theme of building a culture. According to Ms. Hodge,

> with the high school it is still challenging to have them stop playing long enough for me to explain some of that stuff…. Junior high was a lot more open to that, and they were hanging on every word and totally into the conversation, and asking questions, and coming up with ideas, which was really fun to see. (J. Hodge, personal communication, November 16, 2012)

In this data bit, Ms. Hodge was discussing a challenge she has with her high school students when attempting to teach anything beyond performance (Hoffer, 2001). It appears that through these conversations, Ms. Hodge has a clear vision for what she wants her students to be able to know and do with music as they participate in music classes in the Lone Lake Schools. Unlike traditional high school teachers that are responsible for students in grades nine through twelve, or even grades ten through twelve, the transition time it takes to build the culture between teachers may take longer at Lone Lake because of the high school being within the context of a K-12 school.

In summary, Ms. Hodge values actively involving students in real world musical roles (Reimer, 2000; Wersen, 1968; Wiggins, 2001; Wiggins, 2009). She believes in providing opportunities for students to conduct, compose, perform, and critique musical performances. Additionally, Ms. Hodge is a curious teacher who strives to learn new ways to enhance student learning. Her current teaching position allows her to consider the long-term educational outcomes for her students. Her long range vision of teaching may be beneficial when supporting the school district initiative to establish a curriculum based on National or State Music Standards, but the time available for planning is cause for concern. Creating this standards-based curriculum is time consuming and is not supported by sufficient planning time (Swearingen, 1993; Whaley, 1977; Willoughby, 1971).

Dr. Joseph Edwards

Dr. Joseph Edwards is the Director of Bands at Mount Estes High School. He is currently in his thirteenth year at Mount Estes High School and his twenty-sixth year of teaching. His teaching experiences include middle school band, high school band, and four years as a college band director. He has a Bachelor's degree in Music Education, a Master's degree in Conducting, and a Doctorate of Musical Arts degree in Performance. His teaching responsibilities include a world drumming general music course, class guitar, and two concert bands. In addition, he directs the after school jazz band and the school pep band.

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When discussing his beliefs on music education, Dr. Edwards stated:

> I guess I sort of consider myself the non-typical band director in that it's more important for students to have significant opportunities to study music and it doesn't really matter to me what that venue is. It could be instrumental music in a large group setting in a band, or it could be taking guitar through the sequence of classes that we have, or the world drumming course. I try to run a really inclusive program that has a lot of different opportunities for kids that aren't necessarily the traditional high school band.… I try to present a very wide range of music. In my instrumental classes, I look for strong literature that stretches their technical skill development, that has artistic gestures that are meaningful, and that teach them something about the artistic experience. I like people to know about music, to know where the music comes from. I believe in having a thorough understanding of the form of the piece, understanding the background, where is the composer coming from in this piece. Is it the style of another movement in Western Art? Help students build some proficiency and some background knowledge with that. (J. Edwards, personal communication, August 21, 2012)

According to Dr. Edwards, his involvement with world drumming has informed and influenced his current teaching practice with the high school band in the following manner:

> It's an all oral tradition, it's very complicated. It's the rhythmic vocabulary that the kids grow up with from day one is so sophisticated compared to you know, we get very excited it's eighth quarter eighth primary syncopation. These kids are playing, thinking, and enjoying music from a very early age in two against three and very complex syncopation… Moving and singing and dancing to it all at the same time. There's an Afro-Cuban element in that curriculum as well, that's equally sophisticated. So it's definitely changing my outlook on music and just the act of improvisation and how important it is to build listening skills into more significant listening skills that I've ever done in the band program. (J. Edwards, personal communication, August 21, 2012)

Throughout these descriptions, it is clear that Dr. Edwards values a well-rounded music education that extends beyond performance in a traditional concert band configuration. His inclusion of what may be considered non-traditional music courses (world drumming

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and guitar), improvisation, and development of the students' understanding of composers

and history are examples of ways to extend and enhance musical knowledge.

To further support his commitment to teaching music beyond performance skills,

Dr. Edwards described his view on comprehensive musicianship:

> Comprehensive certainly means to me that you're looking at music from a very
> broad perspective and you're looking at the performance of the music; you're
> looking at where does the music come from, what are the technical aspects of it,
> what makes it work the way it does? What it's gonna take to get students to a
> point, a group or individual, to the technical level where they can actually perform
> it. I sort of look at it as reading, language arts teachers are always, so it's reading
> for life, life-long learning. Do they have enough background so that when they
> leave high school band, they can actually sit down with other musicians and play
> some music? It involves theory and technique, it involves being able to read and
> understand a review of a musical performance, and being able to write a musical
> revue or understand historical contexts as well as cultural contexts. (J. Edwards,
> personal communication, August 21, 2012)

His connection of music teaching to reading helps demonstrate his goal of preparing

students to become lifelong participants in music, not only as performers, but as

consumers who can communicate intellectually about music.

Themes within J. Edward's case.

Dr. Edwards is an experienced teacher who faces many challenges in his current

teaching position at Mount Estes High School. He values providing a high quality music

education for students, regardless of the venue. He offers courses in world drumming

and guitar in addition to band classes. Although committed to providing a high quality

music education to students, many external factors may have contributed to creating

dissonance between his teaching philosophy and the implementation of instruction.

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Throughout the data collection period, three themes emerged: a dissonance between value of improvisation and implementation, a teacher-centered classroom, and community and school culture.

Dissonance between value of improvisation and implementation.

One theme that emerged from data analysis at Mount Estes High School was the dissonance between Dr. Edwards' value of improvisation and implementation of improvisation instruction. While Dr. Edwards frequently addressed learning outcomes for skill and knowledge, the affective outcome was more frequently omitted from instructional practices. The focus of performance skill and knowledge within the band setting is very characteristic of the forms of comprehensive musicianship described by Labuta (1972, 1996, 2000), Garofalo (1976, 1983), Swearingen (1993), and Whaley (1977). Although the affective outcome was included throughout out discussions, classroom observations and student interviews suggest that skill and knowledge may be the main learning priorities in Dr. Edwards' classroom.

In my initial interview with Dr. Edwards, he indicated that his guitar class had changed that way he approached his instructional practices within the band setting:

> The thing I love about the guitar students is that they love to play their instruments.... I'll give them some instruction in class and all they want to do is jam. They cannot stop playing; they love to play their guitar…I love that energy. But they don't want to learn anything about reading and any sort of more formal training, the guitar players. So, training them to the page a little bit, and then getting my other kids [band students] off the page a little bit has been a lesson from the guitar playing. (J. Edwards, personal communication, August 21, 2012)

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In this quote, Dr. Edwards suggests that the guitar students' desire to improvise, create, or play music aurally has impacted the way he approaches teaching the band class. Not only did Dr. Edwards indicate this influence of the guitar class on his teaching in band, but also when talking about the world drumming class, he shared, "it's definitely changing my outlook on music and the act of improvisation and how important it is to build listening skills into band more than I've ever done before" (J. Edwards, personal communication, August 21, 2012). While Dr. Edwards referred to improvisation and his realization of the importance of including this into the band program, the inclusion of improvisation into the band rehearsal was not observed, and may be a result of my limited engagement in the field.

When I talked with Frances and Linda, students at Mount Estes High School, they shared that improvisation was only included on rare occasions in the band setting, with the Jazz Band being the exception. When asked about the opportunity to improvise in the band setting Linda, a student bass clarinetist stated,

> We've done some of that [improvise]. We've had jazzier pieces we've played…
> we actually did this last year. We had a piece and everyday he'd have somebody
> else try and improvise a certain a section of a song and I got to try it. I wasn't
> very good at it cause I wasn't sure what to do but we've definitely tried that in
> class before. (Linda, personal communication, November 13, 2012)

While I did not have the opportunity to observe improvisation in the concert band rehearsal during data collection, this data segment from Linda provides additional insight into how Dr. Edwards included improvisation. My conversations with Dr. Edwards and this data bit from Linda were the only acknowledgements that improvisation was

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included in the concert band setting. Frances indicated that improvisation was included

in the Jazz Band, but did not mention it was part of the concert band class (Frances,

personal communication, November 13, 2012). The limited data collected regarding

improvisation in the concert band setting could be the result of only talking with two

students. Talking with additional students may have uncovered additional insights into

the inclusion of improvisation in the concert band class.

Teacher-centered classroom.

A second theme that emerged was the appearance of a teacher-centered approach

to teaching (Knowlton, 2000). Classroom observations during the data collection period

revealed that instruction was predominately teacher-centered and that Dr. Edwards

provided the majority of feedback to the students (Reimer, 2000). This teacher-centered

approach is characteristic to the banking model described by Freire (1970, 1993, 2000;

Freire, 1994; Wink, 2011) and is consistent with the traditions of performance ensembles

described by Shuler, where directors make most of the musical decisions and students are

rarely asked to make decisions about repertoire (as cited in Sindberg, 2006). Conversely,

interview transcript data from Dr. Edwards indicated that he valued providing

opportunities for student engagement in the learning process. Dr. Edwards is a veteran

teacher with over 20 years of experience and his teaching style may have been influenced

by his previous teachers. This influence could have resulted in him teaching in a manner

that is consistent with the way he was taught (Blocher, Greenwood, & Shellehamer,

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1997; Labuta, 1976; Whaley, 1977; Wiggins, 2009). Linda, a student bass clarinetist,

explained that to help students learn musical concepts Dr. Edwards "kind of explains a

lot" (Linda, personal communication, November 13, 2013). This simple statement by

Linda further indicates what appears to be a teacher-centered approach to instruction by

Dr. Edwards (Knowlton, 2000).

Following one of the classroom observations at Mount Estes High School that

appeared to be teacher-centered, Dr. Edwards stated, "That's what I do," in reference to

how he approaches instruction in the concert band classroom (field-notes, September 18,

2012). This comment by Dr. Edwards is interesting because earlier during my

observation, I had noted that there appears to be "very few opportunities available for the

students to respond to the teacher and demonstrate their knowledge" (field-notes,

September 18, 2012). Dr. Edwards' statement, "That's what I do," suggests that this

appearance of a teacher-centered classroom setting may be a common occurrence.

Community and school culture.

A final theme which emerged from the data at Mount Estes High School was the

community and school culture. Throughout the data collection period, the community

had been impacted by recent acts of violence, and students in the school had been

involved in numerous fights (field-notes, October 2, 2012). In my initial interview with

Dr. Edwards, he indicated that "rehearsal behavior is often an issue that I have to deal

with" (J. Edwards, personal communication, August 21, 2012). At the time of the

interview, my thought was that Dr. Edwards may have been referring to students who were new to Mount Estes High School and how he needed to teach them about classroom procedures and expectations at the high school. Throughout my observations, however, it became apparent that he was also referring to the returning students in his concert band classes because of a frequent off task behaviors that were observed during the data collection period.

This theme of community and school climate reappeared on several observations and in my field-notes. During one of my observations, Dr. Edwards was making announcements to the class about the upcoming homecoming festivities at Mount Estes High School and stated, "You know we've had a little bit of high profile nonsense outside of school, fighting and stuff. This is becoming part of our community…. There's been some high profile fights" (class observation, September 25, 2012). This recurring theme regarding the community and the school is important because it may be a factor that has prevented Dr. Edwards from consistently achieving the outcomes he would like the students to learn because of a need to focus on student behavior.

In summary, Dr. Edwards challenges students to be better musicians on their instruments while providing valuable supplementary information to deepen their musical experience in band (MENC, 1994; WMEA, 1977). While his classroom appears to be primarily teacher-centered (Knowlton, 2000; Reimer, 2000), he frequently connects warm-up exercises to the music being rehearsed and studied (Sindberg, 2012). His teacher-centered approach to band may be influenced by his previous teachers, or due to

the many external factors that have potentially impacted and changed the school climate. Although his exposure to the CMP Model has only been through the Art of Wind Band Teaching Summer Symposium; it clearly has impacted and informed his teaching of the band at Mount Estes High School.

Cross-Case Analysis of Mr. Stevens, Mr. Williams, Ms. Hodge, and Dr. Edwards

Cross-case analysis provides an opportunity for generalizations within qualitative research (Miles & Huberman, 1994). Throughout the analysis of the four teacher cases, (Mr. Stevens, Mr. Williams, Dr. Edwards, and Ms. Hodge) five themes emerged. The first theme discussed is teacher planning because the CMP Model is a framework for planning instruction. The second theme, using language from Sindberg (2006), is an *alignment* and *misalignment* of teacher beliefs regarding the CMP Model and the reality of their individual implementation of learning outcomes. The use of alignment and misalignment in the present study differs from Sindberg (2006) in that she utilized the terms to describe the ways students perceive planned outcomes by the teachers. The third theme is Mr. Stevens', Mr. Williams', Dr. Edwards', and Ms. Hodge's *perception* and *attitude* toward external factors in the classroom. A fourth theme is the teachers' *implementation of student-centered instruction* to enhance the students' musical experience. A fifth theme was the unique ways that teacher-conductors describe CMP.

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Teacher planning.

I will begin with the teachers' approach to planning instruction. Because the CMP Model is a framework for planning instruction, understanding how teachers plan for instruction is an important part of this study. To learn how each of the participating teachers planned for instruction, a lengthy discussion occurred during the first interview with additional planning details revisited in subsequent discussions.

When asked about planning instruction, Mr. Stevens indicated," I do kind of operate in two different paradigms with the top band verses the young band" (R. Stevens, personal communication, September 6, 2012). Upon expanding this statement, Mr. Stevens discussed the educational and performance needs, differences, and performance demands of the two concert bands. With the Concert Band (the advanced ensemble), Mr. Stevens indicated that this year the band was preparing an international tour along with two "really high stakes competitive ensembles" (R. Stevens, personal communication, September 6, 2012). While the students in the Concert Band play at a high technical level, Mr. Stevens shared that the goal was to improve their musicianship level throughout the year by improving the expressive qualities of student performance. For the younger band, the goal was to get the students "all on the same page" since they come from different middle schools and to prepare them to advance into the Concert Band if they choose to do so. With the younger band, Mr. Stevens stated:

> Much of what I try to deliver in terms of curriculum, whether it be musical,
> technical, or buffing up their musical knowledge of music and their filter screen

for what's good and what's not good, and their historical knowledge, is planned. (R. Stevens, personal communication, September 6, 2012)

In addition to developing the students' knowledge of music, music selection for the younger band tends to focus on skills that will help them make a future transition into the Concert Band. According to Mr. Stevens, many of the skills being taught in the younger band, such as stopped muting, double tonguing, or alternate fingerings, he expects the students in the Concert Band to already know.

In a follow-up interview with Mr. Stevens, his commitment to developing musical understanding in the Concert Band became more apparent when discussing outcomes for *A Little Night and Day Music* by Samuel Adler:

> I think the stretch was probably more from an ear, a sonic aspect, than it was from a technical aspect. The goal for me to have them take away was to be really open to those sounds. And to not freak out about them or treat them as foreign but to just embrace them and be able to create these, you know, very liquid sound-scapes but then also be able to turn right around and give some of those hard edge dissonant sound-scapes, and understanding that language mostly through their instrument. (R. Stevens, personal communication, January 31, 2013)

Since this response focused on skill and knowledge outcomes, I asked if he could talk about his planning of affective outcomes, and Mr. Stevens indicated that:

> I don't always lay the cards on the table, but I'm not doing what I do insincerely. I'm doing it because I really love what I do, I really love the music, I love being able to share this with you, and I think that they feel that. (R. Stevens, personal communication, September 6, 2012)

When asked to elaborate on the affective outcome for *A Little Night and Day Music*, Mr. Stevens indicated that he included discussions about the affective qualities in the music as a regular part of the class conversation because "it doesn't matter how well you play if

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you're not going to say something with the music to the audience" (R. Stevens, personal

communication, January 31, 3013). In an attempt to help guide the students to the

understanding the affective quality in the music, he informed the students about what

Samuel Adler was trying to accomplish with *A Little Night and Day Music.* Mr. Stevens

stressed that he felt it was important for the students to know what Adler was thinking

about when composing *A Little Night and Day Music*; he also shared with the students his

interpretation of the piece. According to Mr. Stevens, providing the students with a

slightly different view of the music will help them develop their own mental image of the

piece. Mr. Stevens indicated that he was very careful about not telling the students how

he wants them to feel about a piece of music, but emphasized that "I think that at this age

level it very much is an exploration" (R. Stevens, personal communication, January, 31,

2013). In this instance, Mr. Stevens provided the students the opportunity to discover

their personal connection with this music. Rather than telling the students that he wants

them to think of the music in a specific way, he is providing them with similar but

differing interpretations of the music and allowing the students to discover their own

view. This statement by Mr. Stevens suggests his willingness to allow for student

exploration and discovery during the learning process that is consistent with student-

centered learning theories (Bruner, 1961; Dewey, 1933, 1966; Piaget, 1971). Mr.

Stevens' planning for and implementation of the affective outcome appears to be less

direct than his planning for skill and knowledge outcomes.

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Mr. Williams shared that he begins the planning process with the selection of music. In our discussion, he claimed that the "repertoire is our curriculum" (M. Williams, personal communication, August 17, 2012). This claim regarding repertoire is widely discussed in the literature (Baker, 1997; Colson, 2012; Cramer, 1997; Gilbert, 1993; Honas, 1996; Kirchhoff, 2004; McCallum, 2007; Ostling, 1978; O'Toole, 2003; Reynolds, 2000; Sindberg, 2012; Towner, 2011). In expanding on his approach to music selection he stated:

> I look for a particular band and for a particular concert sequence; do we have something that's sort of classics, like a *Flourish for Wind Band* or something. Something that is definitely a high quality of a project type of piece, and then do we have something that's maybe a march, which is very in line with the tradition of our band, and do we have something that teaches lyrical and slow music if you will. One or more of those things that definitely has potential to dive in a little deeper in terms of comprehensive musicianship, like the history of the music or the composer or that style of music. (M. Williams, personal communication, August 17, 2012)

Mr. Williams added that he included a lighter musical selection, such as a holiday tune, for the winter concert in an effort to keep the audience in mind. This awareness of his audience suggests that Mr. Williams not only selects repertoire for the educational needs of the students, but also may indicate a need to consider his supporters (family and community) during music selection. Following the music selection process, he creates daily and weekly lesson plans to determine how much "re-teaching needs to be done and how much pre-teaching needs to be done" (M. Williams, personal communication, August 17, 2012). According to Mr. Williams, pre-teaching is introducing new scales, rhythmic concepts, or harmonic concepts to students prior to encountering the idea in a

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new piece of music (M. Williams, personal communication, March 30, 2013). His idea

of pre-teaching may also include pre-testing the students to better understand what they

may know prior to introducing a concept. Re-teaching occurs when Mr. Williams revisits

various concepts in music to clarify confusing topics or ensure the students have a clear

understanding of elements of music being studied within the repertoire.

When asked about specific learning outcomes within the CMP Model (skills,

knowledge, affective), Mr. Williams discussed each of these points using *At Dawn They*

Slept by Jay Bocook. Starting with the skill outcome for *At Dawn They Slept*, he

indicated that one of the big goals for this piece was "confidence with playing exposed

parts" (M. Williams, personal communication, October 29, 2012). Upon expanding on

this statement, he described how the piece is not a tutti band piece and that there was "a

lot of solo work." Additional skill learning goals in this piece were "reinforcing rhythmic

independence, articulation differences, and what that means to the music" (M. Williams,

personal communication, October 29, 2012). This inclusion of many skill outcomes

contrasts the intent of the CMP Teaching Plan, which ideally includes one skill outcome

with several teaching strategies (O'Toole, 2003, Sindberg, 2006; Sindberg, 2009;

Sindberg, 2012; WMEA, n.d.).

The second outcome discussed with Mr. Williams was knowledge. He identified

that he wanted the students to understand how the composer utilized variants in tempo

and dynamics to portray and enhance the phrase at the climax of the music. Mr. Williams

described this by stating,

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> In *At Dawn They Slept* the high points are often caused by a slowing of tempo or suspending the audience's or the listener's expectations. And so a slowing of the tempo or a deceptive cadence when we don't expect it, or usually the slowing of a tempo, a ritardando, allargando, is paired with a crescendo. And so we talk a lot about that. Why are these moments expressive? We talk about high points and how all high points are not created equal. (M. Williams, personal communication, October 29, 2012)

This description of his knowledge outcome also shows how the line between learning outcomes may be blurred (O'Toole, 2003). He is trying to get the students to understand how tempo and dynamics are used as a compositional devices and how they can be used to help enhance the affective qualities of the music.

The affective outcome can be seen as a by-product of his knowledge outcome (Garofalo, 1976, 1983). When asked to describe how he planned to help the students understand the affective quality of the music, the explanation he provided came from a different piece the band was rehearsing at the time, *Tuscola Mountain Celebration* by Paul Murtha. According to Mr. Williams,

> [A]t the end of this tune called *Tuscola Mountain Celebration*, he [the composer] told us this needs to go toward the light. And we talked about why in a celebration would it be going toward the light? What are they talking about? And we got a variety of interesting ideas. And you know we didn't say one of them was right or wrong but kids came up with everything from there might be a death to even though it was a celebration and so it was a celebration of life. Or a kid said it might be a sunset at the end of a celebration, so we are going toward the light. (M. Williams, personal communication, October 29, 2012)

One of the interesting points of this discussion is Mr. Williams' identification of the affective outcome within a different piece of the repertoire being studied and rehearsed. This planning for the affective outcome is a deviation from the recommendations of

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O'Toole (2003) and Sindberg (2006; 2009b; 2012), where skill, knowledge, and affective

outcomes are crafted for a CMP Target Piece. In addition to these conversations with

Mr. Williams, he also provided me with a handwritten copy of a CMP Teaching Plan as

an artifact for my research. In his CMP Teaching Plan, many of the written outcomes are

consistent with the ones described in our conversations. On the written document, Mr.

Williams included that the students would identify major, minor, and diminished chords

by ear. Although this outcome was identified in Mr. Williams' written CMP Teaching

Plan, I did not observe him teaching for this learning. This may have been caused by

only being in the classroom six times for observations.

Similar to Mr. Stevens and Mr. Williams, Ms. Hodge has a personal approach to

planning. She described her approach to planning by stating,

> Well, when I was picking these songs, I was thinking about everyone of my
> students and what they're playing and how they did last year, and what they need
> to work on. So, I actually started with these three [*Acrostic Song, American Folk
> Rhapsody No. 3,* and *Rondeau*]. I knew I wanted to do some sort of boring song
> according to them, a slow piece that's really gonna be pretty meaningful and work
> on blending because I know that's something their pretty good at but can
> definitely improve on… This *American Rhapsody*, I know this is a pretty good
> piece. It's going to be hard, but it's going to be something that they enjoy. This
> one is more for the technical aspects, so some rhythms and some fingerings. I
> know my clarinets, my third clarinet and second clarinet really hate going high,
> and this one gives them a little bit of a stretch… This *Rondeau* I'm gonna talk a
> little bit about the form of a rondo and a little bit on history. (J. Hodge, personal
> communication, August 14, 2012)

This approach to planning aligned with her teaching philosophy which indicated a value

for teaching students about music, and it is clear that the students are at the center of her

approach to planning instruction. In selecting these three pieces as the core of her

curriculum for the first semester, she was also able to articulate learning outcomes that

are found within the CMP Model. In our initial conversation, she indicated skill

outcomes with *American Folk Rhapsody No. 3*, knowledge outcomes with *Rondeau*, and

suggested affective outcomes with *Acrostic Song*. Ms. Hodge's identification of skill,

knowledge, and affective outcomes is consistent with the CMP Model, but her selecting

one outcome for each piece of repertoire to be studied is inconsistent with planning

suggestions provided by O'Toole (2003), Sindberg (2006; 2009b; 2012), and WMEA

(n.d).

In a subsequent interview, and after learning more about the CMP Model, Ms.

Hodge selected *Acrostic Song* as a focal point for our discussion:

> As far as the learning outcomes, a lot of their issues come with listening. And so
> I wanted to make sure that they had a chance to play something that rhythmically
> and note wise was fairly simple, but that they can really get into listening to each
> other and the tuning of it… I'd like to hopefully, if they're not too resistant too it,
> talk about the key at the beginning up to measure 21. But then also how it
> changes at 21 into a totally different key and how that relates to the first key. As
> far as the affective stuff, they, again that's one of the biggest struggles is trying to
> actually communicate something to the audience, they just a lot of times just tend
> to play the notes on the page. (J. Hodge, personal communication, September 28,
> 2012)

These learning outcomes demonstrate that the teacher has a vision for what she would

like the students to know and to be able to do through their experiences with *Acrostic

Song*. As a newer teacher to this school, she has been working to establish a new culture

within the band classroom that includes teaching beyond the skills needed for

performance (MENC, 1994; Reimer, 2000; WMEA, 1977). During our conversations on

planning and the implementation of her learning outcomes, she acknowledged that the

identification and teaching of the affective were the most difficult to implement in her

current setting (Sindberg, 2012). As a way to begin to develop an affective

understanding of musical elements, she stated:

> I could tell them what I think of the piece, what I get out of it, and that could be a
> starting point. I haven't done that yet because I'm just not one of those, I don't
> like giving them the answers. I like for them to find out their own answer. But
> sometimes, maybe I do just need to give them an idea or tell them. I mean, we've
> read through the poem, we talked a little bit about Tredici's background, where he
> came from, what his thinking was, why he did it. Yea, one of those things I want
> to talk about is like the ending… why is it unresolved based on the text. (J.
> Hodge, personal communication, September 28, 2012)

While cognizant of the challenge of preparing and teaching the affective, this vignette

helps to illustrate her thought process regarding helping the students discover this

affective connection.

When asked about planning instruction, Dr. Edwards also began the discussion

with his approach to music selection. Dr. Edwards stated:

> I try to find some things that are interesting to me to play. Something that will
> hold my interest for the term and that I think, feel, I look for musical content, I
> look for variety. I like to program everything from, there's usually a piece of
> light music on my program as well as several pieces that are more complex. And
> family, parents have commented that they like the programming that they
> definitely know what the real kind of serious piece is for the program and they
> understand it. (J. Edwards, personal communication, August 21, 2012)

Later in the same discussion, he began to shift his thoughts from this music-centered

approach to explain how he programmed for the educational needs of the students:

> I know what my kids need, I know who is coming in, and I've taught in the
> district long enough so I know what my kids are coming into the program with,

the deficiencies they are coming in with. So, I know that compound meter is going to be an issue; I know that mixed meter is going to be an issue; I know that even simply being able to name the pitches is going to be a problem. They don't come in with some of those basic fundamental understandings of what's happening. I have a pretty good sense now what the review needs are gonna be for the kids that are in the program, and what I'm gonna have to do for the freshman to get them to the point where they can play. (J. Edwards, personal communication, August 21, 2012)

These vignettes by Dr. Edwards highlight the complexities that many music teachers may have when selecting repertoire for study within the performance ensemble setting (Kirchhoff, 2004; Reynolds, 2000). His mention of selecting music that maintains his interest throughout the semester demonstrates that he is choosing music with some level of sophistication, whether it be a piece of music that helps with development of specific techniques and musical concepts such as mixed meter, or that may have an affective quality that deepens the musical experience for the students.

In an effort to better understand his approach to planning instruction, Dr. Edwards discussed outcomes (skill and knowledge) for *Mosaic* by Stephen Paulus and discussed the affective outcome in relation to *an American Elegy* by Frank Ticheli. When talking about the skill outcome in *Mosaic* for his students, Dr. Edwards stated:

The piece is an eighth note driven piece and one of deficiencies my kids have, always seem to demonstrate an issue with pulse and subdivision, time and listening. And so interlocking with eighth notes, it really requires them to listen carefully to play it accurately. So what I'm working on with them right now in that particular piece is mixed meter to the eighth note subdivision. (J. Edwards, personal communication, August 21, 2012)

To help the students achieve this skill, Dr. Edwards explained several strategies he had implemented over the course of study with *Mosaic* to help the students accomplish the

outcome. Strategies included the use of rhythmic examples in SmartMusic® or having

sections maintain the eight note pulse while others performed excerpts of the piece (i.e.

snare drum playing an eight note ostinato or woodwind and brass players sizzle[14] the

eighth note). In addition to the performance consistency of the eighth notes, Dr. Edwards

shared that throughout the time study of this piece of music; he also showed pictures of

mosaics to the students to help them understand how their eighth note passage would pass

to another section in order to create a larger picture.

Evolving from our discussion of the skill outcome for the students, we

transitioned to the knowledge outcome for *Mosaic*. Frequently in the CMP Model there

is a close relationship between the skill and knowledge outcome, and being able to

differentiate between the two is an important aspect of the CMP Model (O'Toole, 2003).

In *Mosaic*, Dr. Edwards indicated that in addition to the rhythmic nature of the piece,

there were moments when the piece called for the students to shift from a crisp articulate

staccato style to a very lyric chorale style of playing (J. Edwards, personal

communication, November 9, 2012). This shift in style from staccato and legato playing

was the knowledge outcome that was identified by Dr. Edwards.

When I asked about the affective outcome for *Mosaic*, Dr. Edwards indicated, "I

don't think of anything specific when I listen to this" (J. Edwards, personal

communication, November 9, 2012). Although he did not have a specific affective

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[14] Sizzling is a technique frequently used by band teachers that has the students articulate rhythms while
exhaling air, resulting in a sound that resembles bacon frying on the stove.

outcome for *Mosaic*, my classroom observations had allowed me to visit class throughout

the semester as the teachers prepared numerous pieces of music (Table 4.1). During the

observations, I had the opportunity to see Dr. Edwards introduce and rehearse *an

American Elegy* by Frank Ticheli on several occasions. Through these observations I was

able to see that Dr. Edwards had a clear affective outcome with this piece, which was to

help the students realize that no matter how difficult something may be in life, there is

something to be hopeful for. To better understand his affective outcome for *an American

Elegy*, we shifted our conversation to this piece:

> Well, certainly *an American Elegy* does [have an affect]. You know the city here
> has just gone though a terrible workplace shooting; it's easy to connect to that.
> There are some really interesting gestures in that the whole piece is based on a
> rising fourth figure. I hear music like that in a hopeful manner. The affect is very
> hopeful, it's very positive; it's not dwelling on the negative. It's got very sad
> elements to the piece and they're thoughtful and reflective, but it also reflects a
> hopeful spirit, human spirit. And the lives, the short lives, were not [lost] in vain.
> (J. Edwards, personal communication, November 9, 2012)

To help the students understand this affective dimension of the music, he explained that

students need to be in the right frame of mind to play a piece like *an American Elegy*.

When introducing the piece to the students, Dr. Edwards provided the students with a

broad description of the events that took place at Columbine High School in 1999.

During his overview, some of the students contributed to the discussion and spoke of a

current teacher at Mount Estes High School who had attended a school near Columbine

and had explained the events to the students (field-notes, October, 9, 2012).

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Although Dr. Edwards did not write a CMP Teaching Plan for *Mosaic* or *an American Elegy*, his descriptions of outcomes and strategies indicate that the CMP Model may have some impact on his instructional planning for the high school band classes. In addition to this influence, his passion for developing an all-inclusive music program that includes music courses such as guitar and world drumming indicate that Dr. Edwards strives to develop well-rounded student musicians.

Alignment and misalignment.

Through my interviews and class observations of Mr. Stevens, Mr. Williams, Ms. Hodge, and Dr. Edwards, it was clear that each teacher had a passion for music teaching and a desire to deepen the music experience for their students. Although each teacher shared similarities in their teaching philosophy and explanation of comprehensive musicianship, there were several observed instances and realizations by the teachers in follow-up interviews that revealed areas of *alignment* and *misalignment* in their teaching philosophy and the reality of the classroom. Alignment of teaching beliefs occurred when stated goals or outcomes repeatedly occurred within the ensemble setting. Misalignment is used to highlight differences between the teacher beliefs and the implementation of instruction as observed in their current teaching situation.

Alignment.

Each of the participating teachers outlined teaching goals for their students that included skill development, knowledge, and the affective (O'Toole, 2003; Sindberg,

2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977). In the areas of skill

development and musical knowledge, Mr. Stevens, Mr. Williams, Ms. Hodge, and Dr.

Edwards consistently demonstrated an alignment between their values and the

implementation of musical instruction. Mr. Stevens indicated that one of the goals for

instruction was the development of skill in an effort to meet the high expectations of

performance and to stretch the technical facility of the students within the Diamond Bluff

High School bands. Through classroom observations and weekly rehearsal schedules

provided by Mr. Stevens, this goal is clearly seen in the data. Each rehearsal began with

students performing long-tone exercises, scales, arpeggios, and various technical etudes

from method books, such as the *Exercises for Ensemble Drill* by Raymond C. Fussell

(1985). Frequently these exercises and scales are connected through key signature or

style of articulation to the music being studied and rehearsed during the day (Sindberg,

2012). According to Mr. Stevens,

> the warm-up is really geared towards generating a really mature sound and flexing
> musicality muscles, crescendos, decrescendos, balancing, things of that nature.
> The younger band, typically it's doing a lot of note chasing, working on speed,
> introducing single tonguing, double tonguing, a lot of those different elements.
> (R. Stevens, personal communication, September 6, 2012).

While in this statement his reference to technical development was regarding the younger

band and not the Concert Band, a continuous development of the students' technique is

employed in both concert band settings. The inclusion of musical concepts (development

of mature sound, crescendos, balancing) is designed to help the students understand that

technique alone is not enough.

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Mr. Stevens also demonstrated an alignment of his goal of teaching for musical understanding through performance in band (R. Stevens, personal communication, September 6, 2012). An example of this alignment was observed on November 6th as the students were engaged in a conversation where they were asked to view a YouTube video of another ensemble performing *Elegy* by John Barnes Chance. The students were not rehearsing and studying this piece; they were rehearsing *Incantation and Dance* by the same composer. Following the video, Mr. Stevens had the students discuss, in groups of two or three, similarities and differences between *Elegy* and other works they were currently studying (field-notes, November 6, 2012). Through this experience, the students discussed with peers and Mr. Stevens the harmonic language of composers and performance issues within their ensemble, and one student started a discussion on 12-tone compositional technique.

At Gooseberry High School, Mr. Williams indicated that the goal for technique development was to "improve something with articulation or to improve speed" (M. Williams, personal communication, August 17, 2012). To achieve this goal, the warm-up process frequently included scale passages where the students would perform a variety of articulations at varying tempos. This push for skill development was observed while rehearsing *At Dawn They Slept*. Daily warm-ups were designed to reinforce or teach elements from the piece (Sindberg, 2012). Mr. Williams also indicated that the goal of the warm-up was to help the students perform with a good tone and work on ensemble concepts such as balance and blend (M. Williams, personal communication, August 17,

2012). Classroom observations also revealed an alignment between Mr. Williams' goal

of developing students' tone production and understanding of ensemble balance and

blend (class observation, November 1, 2012).

Although an alignment of musical knowledge was not as evident at Gooseberry

High School as the connection of skill development, it was observed during the data

collection period. To help guide the students to a deeper musical understanding of

elements in music, Mr. Williams frequently engaged the students through questioning. In

my initial interview with Mr. Williams, he stated, "questioning techniques is a big thing"

(M. Williams, personal communication, August 17, 2012). Mr. Williams frequently

asked students about the composer's intent within the music and questioned the students

how they were achieving that perceived intent.

In a similar manner to Mr. Stevens, Ms. Hodge consistently aligned her beliefs of

skill development and musical knowledge into the band classroom. Each observed class

began with the students performing a variety of major, minor, and modal scales in various

rhythmic patterns with varied articulations. Consistent with Mr. Stevens, Mr. Williams,

and Dr. Edwards, Ms. Hodge selected a piece of repertoire to "stretch the band and not

have it be over their head" (J. Hodge, personal communication, August 15, 2012).

Frequently the warm-up techniques were connected to the music being studied in an

effort to help improve the students' performance of the selected pieces (Sindberg, 2012).

Utilizing the method book *Bach and Before for Band* by David Newell (2005),

Ms. Hodge helped the students achieve an understanding of their role within the

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ensemble by allowing students to select between soprano, alto, tenor, and bass parts during their warm-up. According to Ms. Hodge, the intent of this learning activity was to work on "listening in a different way" (J. Hodge, personal communication, August 15, 2012). As she described this learning objective, she indicated that by allowing the students to choose their part (soprano, alto, tenor, bass), it enabled players who typically don't play the melody (tubas) and those who traditionally don't play the bass line (flutes) the opportunity to do so and open their ears up to understand how their role changed while playing these parts. Interviews with the students confirmed this learning activity and explained how having the opportunity to choose various parts improved their understanding of music and how their role as a performer changed depending on the part selected (Bruner, 1961; Reimer, 2000).

When discussing the warm-up procedures at Mount Estes High School, Dr. Edwards indicated, "I generally have an introductory period which serves as a warm-up so there are some physical warm-ups that they do on their instruments.… I spend a lot of time on rhythmic skill development" (J. Edwards, personal communication, August 21, 2012). To accomplish this skill goal, Dr. Edwards typically included etudes from *Foundations for Superior Performance* by Richard Williams and Jeff King (1997) or rhythmic etudes from SmartMusic®. In addition, his selection of *New Mexico March* was used to "stretch their technique" (J. Edwards, personal communication, November 9, 2012). Throughout my observations, Dr. Edwards frequently connected these warm-up exercises to the music being studied (Sindberg, 2012). This connection was made

through key signatures and articulations, or to help the students better achieve rhythmic aspects of the music.

Dr. Edwards frequently engaged students in classroom activities that promoted skill development. Alignment with his belief of musical knowledge was present, but not to the extent to which skill development occurred. In the teaching of *Mosaic* by Stephen Paulus, Dr. Edwards had the students "look at mosaics in the teaching process" (J. Edwards, personal communication, November 9, 2012). The inclusion of the paintings was to help the students understand how their individual parts fit together in order to create the larger mosaic picture that Paulus created in composition. Observations of the band classes and student interviews revealed that Dr. Edwards would frequently teach about the music, but these teaching segments were often teacher led with limited student engagement (Knowlton, 2000; Reimer, 2000).

Misalignment.

Contrasting an alignment of teacher beliefs and implementation of instruction was a misalignment. For Mr. Stevens, he indicated a strong belief in teaching music through performance: he "really believes in the CMP stuff" (R. Stevens, personal communication, January 31, 2013). As I observed Mr. Stevens teach, this belief is very evident. Misalignment occurred because he believes that with the performance pressures of the Concert Band, the goal is solely on performance with no attention to knowledge or affect

(Hoffer, 2001; Kirchhoff, 1988). The data indicated that elements of the CMP Model were embedded within his daily teaching.

In Mr. Williams' classroom, misalignment emerged closer to the first concert of the year. Although Mr. Williams indicated a strong belief in teaching beyond the skills required for performance, several weeks prior to their first concert of the year, the dynamic of the room shifted toward a teacher-centered classroom which focused on performance. Hoffer (2001) indicated that one of the factors that may prohibit teachers from comprehensive music teaching was the pressures of performance. This pressure of performance became evident in my field-notes when I noted, "the entire class session is focused on skill and performance, and it appears that knowledge and affective are not important as the apparent pressures of performance have taken control of teacher planning" (field-notes, November 6, 2012).

At Mount Estes High School, an observed misalignment occurred between Dr. Edwards' beliefs in the students "having a thorough understanding of the form of the piece, understanding the background, where the composer is coming from in the piece" (J. Edwards, personal communication, August 21, 2012). Although observations revealed that Dr. Edwards did attempt to help the students understand the background of pieces, especially *an American Elegy*, there was no evidence to support that the students had the opportunity to develop an understanding of the form of the pieces or the composer's intent.

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A final misalignment occurred with affective qualities of the music and teacher

values. Each of the participating teachers indicated that teaching beyond the notes on the

page was an important part of their students' music education. With the exception of Mr.

Stevens, affective outcomes were seldom part of class discussions. In Mr. Stevens'

Concert Band, this conversation was a daily part of class. In Mr. Williams', Dr.

Edwards', and Ms. Hodge's classes, this conversation only occasionally occurred, if at

all. This observation of the affective outcome being absent from these classrooms brings

back a concern from Chapter One in which I talked about a perception that music

educators teach for skill development and conductors focus on the affective qualities of

the music.

When discussing learning outcomes and the pressures of upcoming performances,

Mr. Williams indicated:

> Conversations with the kids about the aesthetic experience, and any sort of
> individualization like that seem to be dropped. Some of the planning is more--I
> mean my plan's right here--it's more nuts and bolts, like, 'work on this section of
> the piece because it needs to be ready to go for this or that deadline.' (M.
> Williams, personal communication, October, 29, 2012)

This segment from Mr. Williams is potentially a factor that many high school teachers

may face when performances are near that may limit instructional time in areas which

support CMP. This need to focus on skill development and the performance of the

ensemble may also bring into question the difficulty level of the music being performed.

Each participating teacher indicated that they included a piece in their program to stretch

their technique: has the stretch piece extended beyond the capabilities of the students?

Each of the participating teacher-conductors articulated a belief about music education that extended beyond performance and aligned with the goals of CMP. Their beliefs all consisted of elements found in the CMP Model: skill, knowledge, and affective (O'Toole, 2003; Sindberg, 2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977). While they shared common values, there were varying degrees of alignment and a misalignment of their stated goals and the reality of their classroom. A wide range of factors contributed to the perceived misalignment: performance pressures, Q-Comp (Quality Compensation for Teachers, i.e., performance-based pay), standardized testing, a reduction in instructional and planning time, and the need to support school learning goals in reading and math. The next theme discussed is the participating teachers' perception and attitude toward these external factors.

Perception and attitude toward external factors.

Throughout data collection, teachers discussed several external factors that impacted their teaching situation and may limit their ability to consistently implement elements of CMP into the performance ensemble. Factors include performance pressures, Q-Comp, standardized testing, a reduction in instructional and planning time, and the need to support school learning goals in reading and math. While each case is unique in its setting, demographic, socio-economic status, and administrative support, many of the previously mentioned factors may contribute to the teachers' ability to consistently implement parts of the CMP Model. The following discussion will focus on

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the teachers' perception and observed attitude toward various external factors that were revealed in the data.

Mr. Stevens, Mr. Williams, and Dr. Edwards all identified Q-Comp as an external factor, while Ms. Hodge indicated that her school was not part of the program. Q-Comp is a voluntary program in Minnesota that serves as a financial incentive for teachers (MDOE, 2013). In each of the three schools where Q-Comp was enacted, the overall perception by the teachers appears to be positive. For example, Mr. Stevens stated that "it's a great thing" (R. Stevens, personal communication January, 31, 2013).

Although the teachers' perception of Q-Comp appears to be positive, they also identified several concerns that may impact instruction, specifically implementation of CMP. According to Mr. Williams, they have to attend staff development related to Q-Comp (M. Williams, personal communication, August 20, 2012). Attending professional development in order to complete parts of the Q-Comp goals results in a reduction of instructional planning time (Byo, 1999; Gerrity, 2009). According to Willoughby (1971), Whaley (1977), and Swearingen (1993), teachers do not have ample planning time for preparing to teach comprehensive units of instruction, so as a result of Q-Comp professional development, the planning time may be minimized even more than before.

Additional external factors emerged from discussions regarding the impact of recent reform efforts. The perception by the teachers regarding reform is mixed and may be accounted for by the differences among the school's demographics and socio-economic status. In Chapter Three of the present document, each school, community,

and band program was described in detail. It appears, through my discussions with Mr. Stevens, Mr. Williams, and Dr. Edwards, that each school's approach to Q-Comp is slightly different. Through this understanding, it appears that the teachers at Diamond Bluff High School have more flexibility in writing and planning for their Q-Comp goals than the teachers at Gooseberry and Mount Estes High Schools.

A final external factor was a reduction of instructional and planning time. This factor was indicated by Mr. Williams, Dr. Edwards, and Ms. Hodge. In the case of Dr. Edwards, his school required that teachers implement teaching strategies to support the school reading and math goals (J. Edwards, personal communication, November 9, 2012). This reduction of instructional time as a result of the need to support reading and math is consistent with the work of Gerrity (2009) and Byo (1999). In each of these previous studies, authors reported instructional time was lost in music due to the need to support learning in other academic areas.

For Mr. Williams, the reduction of planning time was caused by the fact that his teaching responsibilities were split among three different schools (M. Williams, personal communication, October 29, 2012). As a result of the travel between school sites, Mr. Williams appears to feel stress and indicates that it has reduced his planning time. According to Mr. Williams,

> I mean, I think it's common sense that they are definitely hampering my ability to
> be as good as I want to be, and to get the depth of the music and even approach
> comprehensive musicianship. It's very important to me ... often with my three
> schools I'm literally double booked. (M. Williams, personal communication,
> October, 29, 2012).

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In this excerpt it is easy to sense Mr. Williams' frustration with his reduction of planning time and how it is impacting his ability to implement elements of the CMP Model.

Ms. Hodge also alluded to the limited amount of instructional time for the high school as an important element that impacts her instruction. At Lone Lake High School, the high school band class is 30 minutes in length, which is much shorter than the 50 minutes allotted for other classes throughout the day at the school. As previously indicated, Ms. Hodge acknowledged that she had to be really prepared for class, and often times they move through learning activities so quickly in the high school band that it does not allow time for them to think about what they are learning. In Ms. Hodge's words, "I have to make sure I know exactly what I want to accomplish, which some days I don't" (J. Hodge, personal communication, September 29, 2012). Her self-identified lack of preparation could be a result of her many different teaching responsibilities throughout the school day, as well as the school's implementation of the standards-based curriculum. It is interesting to note that Mr. Williams and Ms. Hodge are the two teachers in the study who teach across multiple grade levels (elementary, middle, and high school), and both identified time as a issue that contributes to a lack of consistent implementation of the CMP Model (Council for Basic Education, 2004; Gerrity, 2009; Whaley, 1977; Willoughby, 1971; Swearingen, 1993).

Implementation of student-centered instruction.

Building on prior knowledge through student-centered approaches provides a powerful opportunity to increase student learning (Bransford, Derry, Berliner, & Hammerness, 2005). Mr. Stevens, Mr. Williams, Ms. Hodge, and Dr. Edwards all indicated a value of providing student-centered learning opportunities in their band classrooms. While all participating teachers indicated they valued the presence of student-centered learning, classroom observations revealed many variations. The literature suggests that musical concepts needed to be taught in the context of music and understood through student experiences with the music (performing, creating, and listening), and that students needed to engage in and interact with these experiences to deepen musical understanding (MENC, 1994; Reimer, 2000; Wiggins, 2001; Wiggins, 2009). This suggests that student engagement in music needs to extend further than the recreation of music through performance by engaging in conversations, conducting, critiquing, or the creation of music (Wersen, 1968).

In interviews with the teacher participants, I asked about the ways they approached student-centered instruction and engagement in music. Responses varied from teacher to teacher, but typically included conducting, questioning, and leading chamber ensembles in the conversations. Although participating teachers discussed creative aspects of music such as composition, it was an element of music that they did not do with their students, even though the students indicated an interest in composition.

I will talk about the student responses to composition in the emergent themes in the student cases later in the chapter.

When discussing student-centered instruction and engagement, Mr. Stevens indicated, "I want them to take ownership for the ensemble and for the process and for what we're doing. And I want the exchange, I want to know what they're thinking, I want to catch different things" (R. Stevens, personal communication, January 31, 2013). This desire to develop an exchange with the students is clearly identified throughout observations and is consistent with the goal for education described by Freire (1970, 1993, 2000; Freire, 1994). While this statement by Mr. Stevens may appear teacher-centered because of his frequent use of the phrase "I want," classroom observations and student statements suggest that Mr. Stevens values student-centered instruction and engagement. Also, Stacey responded that "he [Mr. Stevens] definitely doesn't want to be like the conductor who's in charge of everything, he's very engaged in what we think too" (Stacey, personal communication, December 17, 2012). This engagement mentioned by Stacey is consistent throughout the six observations at Diamond Bluff High School. Although Mr. Stevens indicated that the students are able to participate in student-led chamber music ensembles, this was not observed during data collection. According to the students and Mr. Stevens, chamber music ensembles normally start in the second semester, which explains why I was unable to observe this specific type of student engagement.

At Gooseberry High School, under the direction of Mr. Williams, similar means of student engagement occurred. Students were involved in student-centered learning primarily through Mr. Williams' asking questions about the intent of the composer or in an effort to critique the music that was recently rehearsed or performed. According to Mr. Williams,

> Questioning techniques is a big thing. I want to do more of this; my goal is to ask them questions. I am trying to be better. I can't say I've always been good at this, but I want to be, just simply asking them their opinions more about the music. (M. Williams, personal communication, August 20, 2012)

While Mr. Williams identified student-centered instruction as one thing he would like to do more of, engaging the students in conversations about the music is a frequent occurrence in his band classroom. In addition to having conversations about music, the students are able to conduct the ensemble during the warm-up, lead sectionals, and are provided an opportunity to create music through composition. These opportunities to engage in music beyond performance are important to student-centered musical engagement as described by Wiggins (2009). Similar to the situation at Diamond Bluff High School, I was unable to observe students composing or leading sectionals at Gooseberry High School. The inconsistent observation of student-centered learning activities may be attributed to the limited number of rehearsal observations, so I rely on the teacher and student descriptions to account for their presence or lack of presence during observations in the concert band setting.

At Mount Estes High School, Dr. Edwards' indicated that his primary means of student-centered engagement in the band classroom is experienced through conversations and interactions with the teacher about the music. Observations revealed that students are provided the opportunity to discuss elements of their performance in an effort to help improve the overall quality of the performance. When asked about additional ways students are involved in student-centered learning, Dr. Edwards indicated that he had students lead sectionals, but I did not observe this during the data collection period. When asked about what opportunities were provided for the students to engage in creative aspects of music such as improvisation or composition, Dr. Edwards indicated that the students do not get the opportunity at Mount Estes High School.

At Lone Lake High School, Ms. Hodge indicated:

With the high school it was still challenging to have them stop playing long enough for me to explain some of that stuff and to talk about that stuff, cause they're definitely still in the mind-set of I just wanna play. (J. Hodge, personal communication, November 16, 2012)

Even though she indicated in this interview that the students "just wanted to play" and that it was a challenge, student-centered learning activities were a frequent occurrence. Students at Lone Lake High School were engaged in conducting, critiquing, and group composition during the semester (MENC, 1994; Wersen, 1968; Wiggins, 2009; WMEA, 1977).

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Unique ways teachers describe CMP.

The final cross-case theme is the unique ways teachers describe CMP. Mr. Stevens, Mr. Williams, Ms. Hodge, and Dr. Edwards each indentified and discussed points of the CMP Model in multiple conversations during the data collection period. Mr. Stevens described CMP as "them [students] being able to better understand a piece through their performance of the piece, through their study of the piece, and through their ability to speak about the piece and critique the piece" (R. Stevens, personal communication, September 6, 2012). As our discussion of CMP continued, Mr. Stevens indicated that

> When I hear people talk about comprehensive musicianship, sometimes I feel like there's a jump to feel responsible for music history, all of music theory, a little bit of composing, a little bit of improvisation, and I think sometimes that diversification can leave an individual under-tooled to really be a comprehensive musician. (R. Stevens, personal communication, September 6, 2012)

These two statements by Mr. Stevens suggest that he values teaching students about music through performance, but that he is cognizant of the breadth of information regarding music, and rather than skimming topics, he would rather teach for deep musical understanding. Mr. Stevens' belief in teaching for musical depth was observed during numerous classroom observations. Although Mr. Stevens never clearly indicated an affective outcome for selected music during our interviews, his focus during class frequently centered on trying to have the students understand the affective qualities within the music and he worked to help the students perform in a way that was consistent with the composer's intent.

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When Mr. Williams described CMP his definition centered on teaching for musical understanding with an eye toward the National Standards for Music Education (MENC, 1994). Mr. Williams described CMP as "teaching all the standards, teaching musical skills that transfer. Not just teaching to the test" (M. Williams, personal communication, August 20, 2012). Unlike the description of CMP by Mr. Stevens, Mr. Williams' definition appears to be more about breadth of knowledge rather than the depth of musical understanding. While parts of their definitions are similar, teaching for student understanding, the difference between depth and breadth is interesting, and I will revisit it after highlighting the description of CMP by Ms. Hodge and Dr. Edwards.

Ms. Hodge described CMP as a way to give the students something about music that they can take with them throughout their life. For Ms. Hodge, "it's not just about playing the notes," but providing an experience in music that informs (J. Hodge, personal communication, August 14, 2012). In her description, there is no mention of National Standards or State Standards for Music Education; she wants the students to "appreciate music" (J. Hodge, personal communication, August 14, 2012). Although Ms. Hodge wants her students to perform, understand, and learn about the affective, the emphasis on the students developing an appreciation appears to be much different than the views of Mr. Stevens and Mr. Williams.

In a similar manner, Dr. Edwards wants his students to understand music from "a broad perspective" (J. Edwards, personal communication, August 21, 2012). This idea suggests that Dr. Edwards desires to cover a wide breadth of musical concepts and ideas

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rather than focusing on depth. Throughout his description of CMP, Dr. Edwards

continually focused on his students being able to know where to find music in the

community following graduation, understanding musical revues, and being able to

participate in music as a listener or performer (J. Edwards, personal communication,

August 21, 2012).

In each of the teacher cases, they identified specific learning outcomes for skill,

knowledge, and affective that they wanted their students to understand through their

experiences with the music being studied in the concert band setting. I found it

interesting that while each teacher identified the three learning outcomes in the CMP

Model (skill, knowledge, affective), their description of CMP (comprehensive

musicianship) is unique. For Mr. Stevens, the focus of his description appears to be

about the depth of the musical experience for the students, while Mr. Williams, Ms.

Hodge, and Dr. Edwards appear to focus on the breadth of the musical experience.

Introduction to Student Cases

The purpose of this study was to explore how teaching practices in the high

school band setting are informed by Comprehensive Musicianship through Performance

(CMP) and to explore external factors that may impact the planning process for high

school band directors. The intent was to discover how teachers respond to these

pressures and understand how their implementation of plans impact student learning. To

understand the effect of instruction to students, two of the research questions focused

directly on student learning. The next section of the analysis focuses on the participating students and their perception of the band directors' implementation of instruction. As discussed in Chapter Three, student participants were selected by the band director as being representative of the students in each concert ensemble. Similarly to the discussion on teachers, this section will introduce each student prior to delving into the emergent themes from the within-case analysis followed by a cross-case analysis of data. For the protection of each participating student, a pseudonym is used in place of his/her name.

Stacey (Diamond Bluff High School)

Stacey is a senior at Diamond Bluff High School and plays clarinet in the Concert Band. In addition to band, she is taking Advanced Placement (AP) World Literature, AP Environmental Science, AP Calculus AB, German IV, and choir during the school day. Extra-curricular activities include marching band and theater, and she has participated in after school athletic teams. Stacey is also involved in dance classes and Music Theater outside of school. Throughout our conversations, it becomes apparent that Stacey is passionate about music in and out of school (Stacey, personal communication, November 6, 2012).

Themes within Stacey's case.

During the data collection period, I interviewed Stacey twice. This first interview occurred approximately half way through the data collection period, and the final interview occurred two weeks after my final classroom observation. Analysis of

interview data revealed two emergent themes within Stacey's case: transfer of knowledge and connection to life experiences.

Transfer of knowledge.

The first theme to emerge from the data pertaining to Stacey was her consistent reference to the transfer of knowledge. In our discussions, she repeatedly referenced the ways new knowledge learned transferred to new pieces of repertoire (Sindberg, 2006). A compelling data bit that pertains to the transfer of knowledge emerged when Stacey discussed her experiences composing music outside of the band class. While composition is not part of the Concert Band curriculum, Stacey has written music as a way to demonstrate her creativity for college applications and for summer camp final presentations. According to Stacey,

> I don't know if it [composition] influences my clarinet playing per se, but I guess the fact that I'm putting my own emotions and musicality into a piece of music that I've written helps me to transfer that musicality to the other instruments that I play. (Stacey, personal communication, November 6, 2012)

Stacey raised an interesting idea, her ability to transfer her musicality to performing on piano or through her singing, but that it may not transfer to her clarinet playing. This separation of clarinet and piano may not have been intentional, but her initial exclusion of composition informing her clarinet playing may indicate that she did not think of a connection to the clarinet, or because when she does compose, it is for piano and voice rather than clarinet.

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In my second interview with Stacey, we were talking about what she had learned during the fall semester and how this new knowledge could transfer to new pieces of music. She indicated:

> This year I've been working really hard on practicing more of my band music. And Mr. Stevens has showed me a couple of practice techniques for the really fast runs and I will definitely be able to use those in the future. And they were really helpful for *Incantation and Dance*, especially with the big runs up and down, and so, I want to bring that into the future. And then the whole idea of balancing … he [Mr. Stevens] would talk to us about dynamics; it would say, like, mezzo forte, but if we have, like, the melody it should be, like, mezzo forte plus, plus, or mezzo forte minus or something like that. And so those are things that I can bring to any piece of music that I do. (Stacey, personal communication, December 17, 2012)

Stacey identified two distinct learning outcomes (skill and knowledge) and how they will transfer to new pieces. The first outcome, skill, is highlighted by her indication of how the practice techniques supported her technical skill development. The second element of transfer relates to a knowledge outcome, balance. Her mention of the subtleties in dynamics suggests that her experiences in Concert Band have helped her to better understand her role as a performer, and how she needed to adjust dynamic levels when playing different parts of the music. This understanding may also suggest that Stacey realizes this importance of listening to others while performing in an ensemble.

Connection to life experiences.

A second theme to emerge from the data was the connection of music to life experiences. As I briefly mentioned in the introduction to Stacey, she is an articulate student who has had many unique life experiences. Prior to living in the Diamond Bluff

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community, Stacey lived in Germany and visited other European countries (Stacey, personal communication, November 6, 2012). On two occasions, Stacey shared how these specific life events helped her not only develop an understanding of the affective qualities of the music, but also provided insight into the music being studied and rehearsed in class. The first instance was how her experiences from her middle school band in Germany helped her to relate better to the chamber music qualities found in *An American Tapestry* by Daniel Kallman. Because of her lived experience, Stacey was able to share with the students in the Concert Band what it was like to play in an ensemble with only 13 members (Stacey, personal communication, November 6, 2012). While chamber music ensembles are not a new concept to the students at Diamond Bluff High School, Stacey's experience allowed her to share what it is like to play in a small band on a regular basis, as opposed to the 80 member Concert Band at Diamond Bluff High School.

A second instance of Stacey's connection to her experiences living in Germany was indicated when we were talking about *A Little Night and Day Music* by Samuel Adler. In this piece Mr. Stevens had informed the students of Adler's vision of the piece, as well as Mr. Stevens' personal interpretation of the composition. When describing her thoughts about the piece, Stacey indicated:

> When I was playing it, I was thinking of the different story lines that were going in my head. And then, for me, it was bringing out the different elements of the song that made the story in my head…. I mean, he [Mr. Stevens] was talking about a city in the middle of the night. I just saw a guy and its dark, sort of like a European type city. There's a cobble stone [street] and it's a little bit misty, and

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then there's people following him and they get him into a dark alley and drug him in some sort of way. And then it's like all of this weirdness that's going on and all the weird things that he's seeing in his weird state. And then he falls asleep and wakes up and it's the morning again and the city is all busy and everything is going on and there are bikers going across the street and he's all disoriented and doesn't know where he is. (Stacey, personal communication, December 17, 2012)

As I listened to Stacey tell this story, I thought about our previous conversation where she indicated that she lived in Germany and wondered if this connection to the music had been influenced by this statement. I followed up by asking Stacey if her previous experiences had an impact on this vision about the music, and she replied:

I remember there was one time when I was in Dublin and it was really kind of dark and…there wasn't really anyone on the street and I was just like, 'oh this is really kind of creepy.' And so I guess thinking about it, like subconsciously, that sort of had an influence on that…. Yea, I guess it does have an influence. (Stacey, personal communication, December 17, 2012)

This segment suggests that her lived experience helped Stacey develop a personal connection to the music in order to help her interpret the music. Her statement also raises an interesting point, that while Stacey may have made a subconscious decision to relate the music to her previous experiences, she may not have realized this connection if we had not been talking about her experiences with *A Little Night and Day Music* (Sindberg, 2006).

In both of these instances with Stacey, data revealed that she developed a connection with the music being studied and rehearsed with previous life experiences. Looking through the lens of constructivist learning theories, Stacey has learned about music and developed connections with her experiences that may have resulted in an

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enhanced musical experience (Bruner, 1961; Dewey, 1933, 1966; Freire, 1970, 1993, 2000; Piaget, 1971; Vygotsky, 1978).

Mark (Diamond Bluff High School)

Mark is a senior at Diamond Bluff High School and is a bassoonist in the Concert Band. Along with the Concert Band, Mark is enrolled in a public speaking course, AP Psychology, AP Calculus BC, and enriched science. Mark described enriched classes as similar to advanced courses, but not as rigorous as advanced placement courses. In addition to the curricular involvements in school, Mark is active in the school's theater program, and he will play saxophone in one of the school jazz bands in the spring semester. The jazz band meets at a zero hour class prior to the start of the school day.

Themes within Mark's case.

Data analysis of my interview transcripts revealed two emergent themes within Mark's case: application of knowledge and learning about music. On several occasions Mark indicated how previous experiences with music enabled him to apply knowledge from one piece of repertoire to another and how learning about music helped inform his performance in the Concert Band.

Application of knowledge.

Mark revealed several interesting thoughts during our conversations. When we talked about what he learned during his study and performance of *An American Tapestry* by Daniel Kallman, Mark stated,

> Music theory wise I didn't learn anything new from the Kallman piece because it was pretty straight forward other than the fragmenting of the melody…. Mr. Stevens had to explain to us the fragments…. We played other Kallman pieces last year; *There was a composer of genius… (A Whimsical Celebration of Four American Composers)* was one of those pieces that we played. And, that also had that idea of fragmenting, so for me personally I didn't really gain too much insight into understanding because I already experienced a Kallman piece. However, that same understanding was definitely probably learned from a majority of the other concert band members who hadn't gone through a Kallman piece before. (Mark, personal communication, December 17, 2012)

Although Mark indicated that he did not learn anything new during his study of *An American Tapestry*, his comments suggest that information learned in a previous experience with the music of Daniel Kallman transferred into his performance of this new repertoire (Sindberg, 2006). It is also interesting that Mark shared that he believed his peers in the Concert Band, whom have not experienced the music of Kallman, learned about the compositional craft of Kallman and the ways that he fragments melodic lines. Mark's comments also may suggest that he has developed an understanding of the compositional style of Kallman, and this knowledge can be transferred to pieces of music that Mark may be unfamiliar with by the same composer (Sindberg, 2006).

Another example of Mark applying knowledge appeared during our first conversation. Mark was talking about the way that Mr. Stevens incorporated articles for the students to read during rehearsals. According to Mark,

> I was looking at that gold sheet that Mr. Stevens had given us from a guest conductor; I kind of saw a couple of things on there that suggest that you always think about, and so I was trying to be a little more proactive in thinking about dynamics and articulations, and noticing what other people are playing around me. This year I'm playing with another first bassoon and we play the same music, and I was trying to do really hard today was listen to him and see what he

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was playing so that we could blend more….because if I blend with him and he blends with me that gets rid of one small thing in the band that is a little bit wonky, but if everyone does that it will fix a giant issue. So I was really trying to be less focused on my part and a little bit more focused on everyone else's and trying to blend and listen to other people playing. (Mark, personal communication, November 15, 2012)

Mark's comment revealed how the inclusion of the article by Mr. Stevens has informed his understanding of his role as a performer in the Concert Band. This quote suggests that Mark can apply this new knowledge, the importance and awareness of listening to others in the band, and utilize it while learning new repertoire. It is also interesting that Mark discussed his awareness of articulations (skill) and balance (knowledge) within the same quote. This fact may imply that the inclusion of points in the CMP Model by Mr. Stevens is positively impacting student understanding about music through performance.

Learning about music.

A second theme that emerged from Mark's interview data was the value he placed on learning about music beyond performance. Mark's sentiment, "I personally love it when he [Mr. Stevens] talks about that kind of stuff because it really helps me actually play the music when I know a little bit of back story on the music," speaks loudly to this theme (Mark, personal communication, December 17, 2012). To illustrate his point, Mark discussed how learning about music helped him perform the music at a higher level:

Well, for the *A Little Night and Day Music*, for instance, he [Mr. Stevens] talked about how Mr. Adler used, I believe what he called it was like a 12 tone or a 12 note schematic, um, basically writing it without any thought of a major or minor

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key or any specific note key, rather than he wrote it in mind of the chromatic scale. Um, which helped me because I kept desperately trying to pinpoint what that piece was, whether it was major or minor, what key it actually was, cause I could not figure it out. Um, because it just sounded so wacky. But as soon as Mr. Stevens said to the class that it was supposed to be like that and it was supposed to be based off a chromatic scale and not supposed to really have any resounding final note, or any specific chord structures, it's just based off the chromatic scale, it helped me not try and listen for resolving chords and trying to think of the melody as any other piece because it's not like any other piece. (Mark, personal communication, December 17, 2012)

Not only does Mark indicate how learning about music enhanced his performance, the tone of his voice during the interview highlights the value he places on learning about the music (field-notes, December 17, 2012). While sharing this information in our interview, Mark's demeanor and vocal expression became animated and enthusiastic.

Another example of Mark's value of learning about music occurred when discussing *Incantation and Dance* by John Barnes Chance:

Mr. Chance had died early, actually from an electric shock. Um and that was his first major piece that he'd written…. So I feel like I understand the music a lot more when he [Mr. Stevens] talks about the stuff that's going on behind the scenes that isn't really written on the paper. (Mark, personal communication, December 17, 2012)

While Mark does not explicitly state that he valued this learning about music in this quote, his description of learning beyond skill development suggests an appreciation and value of learning about the music. Mark's value of learning *about* music is important, because this finding contradicts reasons why teachers may be reluctant to include elements of comprehensive musicianship into their rehearsal (Hoffer, 2001).

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Brittney (Gooseberry High School)

Brittney is in her junior year at Gooseberry High School and plays flute in the Wind Ensemble. In addition to band, she is enrolled in regular English 11, World History, Spanish I, pre-Calculus, and Chemistry. Her extra-curricular activities include playing in the pit orchestra, the school volleyball team, and the College Possible program. According to Brittney, the College Possible program helps students create resumes for the college admission process and assists with finding college scholarships (Brittney, personal communication, October, 9, 2012).

Themes within Brittney's case.

Brittney is a soft-spoken student. Throughout our conversations, it was very difficult to get her to elaborate on thoughts. Although this was a challenge, two themes emerged from the data pertaining to Brittney: emphasis on skill development and consonance and dissonance.

Emphasis on skill development.

On multiple occasions throughout my conversations with Brittney, she frequently returned to a discussion of skill development, specifically rhythm. In our first interview, we were discussing the class period that I had observed earlier in the week when Mr. Williams had the students sing. From this conversation, Brittney identified that she felt Mr. Williams had the students sing in order to

> help with the rhythm because sometimes it's really, really hard. And if we sing it, I'm like okay, oh that's how it's supposed to go. I didn't know that. So it

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[singing] helps with the rhythm and, like, the sound and just a lot of it in music. (Brittney, personal communication, October 9, 2012)

Brittney also indicated that singing also helped her to hear other parts within the ensemble setting. Brittney's focus on rhythm and casual reference to singing helping develop an understanding of her role within the ensemble may suggest that she is learning more about music than she realizes. This may be connected to what Sindberg (2006) identified as students not thinking deeply about their musical experiences.

A second compelling reference to skill occurred during my second interview with Brittney when she was discussing what she learned during the study of *At Dawn They Slept*:

It was a pretty challenging piece…. But like the piece itself, we didn't really look into it, but Friday we're watching a movie on it. We didn't have as much time this time to go to the computer and research it, but we all know that Pearl Harbor was a big thing in America. So we all know a little bit about it. And I felt like it was a challenge for everybody and I felt like we did it well. (Brittney, personal communication, December 3, 2012)

Although Brittney does not directly state that the challenges were related to skill development, my observations of the classroom suggested that the rehearsals of *At Dawn They Slept* frequently focused on performance issues, specifically rhythm (field-notes, November 6, 2012). The technical challenges that this piece presented to the students may have been the cause for them not to have time delve into activities to learn *about* the music.

Brittney's return to a discussion on skills may be a result of her technical development on the flute. Mr. Williams had indicated in a previous discussion that there

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were a few students in the Wind Ensemble who were supposed to be in the Symphonic

Band, but due to issues with the school schedule, the only band class that may have been

available for Brittney was the Wind Ensemble. The extent of the impact of the school

schedule on Brittney is unknown.

Consonance and dissonance.

A second theme that emerged from the data pertaining to Brittney was a

consonance and dissonance with her interest in being able to relate to the affective

qualities of the music. She stated,

> A lot of stuff goes on in, like, a teenager's life and it's not easy and sometimes it's
> hard and sometimes you just want to put yourself out into that music. You wanna
> just leave yourself on the stage and you just want everybody to feel what you felt.
> That's why you try and connect with the music. And then try to have others
> connect with the music. (Brittney, personal communication, October 9, 2012)

This statement highlights Brittney's desire to connect with the affective qualities of the

music to enhance her musical expression through her experiences as a teenager (Dewey,

1933). As I mentioned in the first theme within Brittney's case, she frequently focused

on skill development and how while studying *At Dawn They Slept* they were unable to

learn about the music because of the technical challenges in the piece. This focus on skill

development from the first theme created dissonance between Brittney's stated value of

learning about the affective quality of the music and being able to relate to the music

through her personal experiences.

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When I asked Brittney about the affective qualities of *At Dawn They Slept,* she indicated, "I think in ways we can connect but we can never fully be connected to the music" (Brittney, personal communication, October 9, 2012). This simple, yet profound, statement highlights the dissonance within this theme. Brittney indicated a desire to connect, but she acknowledged that even though you may be able to connect with the music, you may never fully relate to an experience in a way that will help you develop this connection. This realization by Brittney may be caused by the focus on skill that occurred during the rehearsal process of the piece which may have prevented Mr. Williams' opportunity to delve deeply into the affective qualities of the music, or it could possibly be associated with a lack of life experiences by Brittney that may inhibit her ability to deeply connect and relate to the affective qualities of the music (Dewey, 1966).

George (Gooseberry High School)

George is a sophomore percussionist in the Wind Ensemble at Gooseberry High School. He is enrolled in honors English, International Baccalaureate (IB) Chemistry, AP Chemistry, and AP European History. George participates in the school pit orchestra and choir after school. In addition to the extra-curricular activities connected to the school, George has participated in honor bands and a local youth orchestra program. Although he is a percussionist, he prefers to play mallet percussion and timpani and admits that snare drum is not his strongest or favorite instrument.

George appears to be a bright and talented student, but getting him to open up during our two interviews was a challenge. At times during our interviews, he appeared distracted or tired, and at one point stated, "It's early in the morning and I haven't gotten a lot of sleep" (George, personal communication, December 3, 2013). This apparent tiredness could be due to his heavy academic course work and the numerous musical activities in which he is participating.

Themes within George's case.

Two themes emerged from the data in George's case. A first theme was the appearance that George may not think deeply about his experiences in band. A second theme was a limitation of his experiences in band (Sindberg, 2006). In the next section, I will describe and provide evidence for these two themes.

May not think deeply.

George's rigorous schedule suggests that he may be a motivated student who seeks to challenge himself academically. While this may be true, comments made during our conversations suggest that he may not necessarily think deeply about his experiences in the Wind Ensemble. Conversely, this appears to be opposite of his experiences in the local youth orchestra program. One of the first indications that George may not think deeply about his experiences in the Wind Ensemble appeared while discussing what he learned while studying and rehearsing *At Dawn They Slept*:

George –   Personally I didn't learn anything because most of the things that
                happen in my part I already knew coming in to the first reading…

John –   What do you think Mr. Williams was trying to get the ensemble to
                learn from a skill standpoint by performing that piece [*At Dawn
                They Slept*]?

George –   Maybe to just play really well as a group and to listen to people
                that have your parts and, I don't really know to be honest.
                (George, personal communication, December 3, 2012)

This brief exchange is one example that indicates George may not think deeply about his

learning experiences at Gooseberry High School (Sindberg, 2006). This excerpt may also

suggest that the outcomes planned by Mr. Williams' may not have been completely clear

to all the students in the ensemble, suggesting misalignment.

        Later in our discussion, George described an experience with the local youth

orchestra program where he clearly articulated what he learned through engagement with

music. He commented,

        Well, because my snare skills are not where they need to be for me to be a good
        percussionist and in GTCYS [Greater Twin Cities Youth Orchestras], this
        semester we played Wagner's *Overture to Rienzi*, which is a phenomenal,
        phenomenal piece. I had the field drum part, which is a really deep sounding
        snare drum. So that really challenged me because it went from, 'okay I can sort
        of do this all right, to okay I need to do long sustained rolls which are one of the
        most challenging things to do on a snare drum.' So I learned that my snare skills
        need a lot more work than I thought they did and I got them to that point which
        made me proud of myself. (George, personal communication, December 3, 2012)

These two examples illustrate the ways George thinks about his experiences with music.

In the first example, a description of his experience in the Wind Ensemble indicates that

George may not consistently think deeply about what he is learning in the high school

band (Sindberg, 2006). The second excerpt illustrated that George is able to articulate

what he learned through participation in GTCYS. The contrast of these two scenarios

may also suggest that George may be challenged more through participation in GTCYS

than he is during his high school experience.

Limitation of experiences.

A second theme in George's case is a limitation of experiences. During my initial

interview with George, he indicated that he had perfect pitch (George, personal

communication, October 10, 2012). While George and I were discussing Mr. Williams'

inclusion of singing in the band rehearsal, George indicated:

> We sing tuning notes and that's a good way to just have a good inner ear.
> Because if your ear is good, then you'll be able to tune. And now our entire band
> can now sing a B flat pretty well in tune. So then they just have that inner
> knowledge of that pitch which will help them tune their instrument better. And
> for percussion, it's especially good to have a sense of tone and pitch for when
> tuning timpani. I don't need that myself because I have perfect pitch, but I'm not
> allowed to sing because then they'll be, like, 'listen to George.' (George,
> personal communication, October 10, 2012)

This statement reveals a couple of interesting bits of information. The first is the insight

shared by George regarding the importance of singing in band. Not only does George

describe the benefits of singing for woodwind and brass players, but he also

acknowledges the importance of it for the percussionists in the band, potentially

indicating his high level of understanding.

A second part of the segment is the limitation of experiences being provided to

George due to Mr. Williams not allowing him to sing in class because he has perfect

pitch (George, personal communication, October 10, 2012). Vygotsky (1978) claimed

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that the presence of a more knowledgeable other can assist in the learning process, and

McLeod (2007) added that the more knowledgeable is frequently the teacher, but can also

be another student. These claims by Vygotsky and McLeod suggest that by limiting

George's participation and not allowing him to sing removes a more knowledgeable other

from the learning environment and may result in a reduction of learning by other students

within the Gooseberry High School Wind Ensemble. While George did not indicate that

this limitation in class reduced his ability to learn, it may impede and limit the learning

process of others within the band classroom.

Ashley (Lone Lake High School)

Ashley is a junior who plays the oboe, clarinet, and percussion in the Lone Lake

High School Band. Due to the small size of the high school band, Ms. Hodge

occasionally needs her to play percussion more than the oboe, and she plays clarinet in

the pep band and jazz band. She is currently enrolled in AP Psychology, trigonometry,

advanced English composition, and world geography. After school she is involved with

the school dance team, Drama club, choir, and she also plays softball and helps manage

the football team.

Themes within Ashley's case.

The next section addresses two emergent themes from the data related to Ashley's

case. The first theme is the diversity of experiences for Ashley at Lone Lake High

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School. A second theme is the value Ashley places on the relevance of knowledge learned during her high school experience to her participation in music outside of school.

Diversity of experiences.

The first theme which emerged from the data is Ashley's diversity of experiences in the Lone Lake High School Band. Ashley plays the oboe and percussion in the concert band, clarinet in the marching and pep bands, piano at home, and sings in the school choir. While it may not be uncommon for high school students to play multiple instruments, especially when engaged in concert bands and marching bands, her multitude of experiences appear to inform and enhance her musical learning.

Not only is Ashley afforded the opportunity to engage with music through a variety of performance outlets, she has also been able to serve as a mentor to younger students in Lone Lake Schools since the K-12 schools share the same building. According to Ashley,

> [s]he [Ms. Hodge] invites us to come to the fifth grade flutes and we will all have a lesson together and sometimes she'll invite a high school flute to sit in with the lesson or tell them some tricks. There's a younger oboe player that I've worked with a couple of times just sitting with her and talking with her about… how hard it is to play and talking about tricks that we've figured out and sharing information. There was a time earlier this year that she invited us to stay late and work with junior high band or that she invites the junior high kids to come play with the high school band and the interaction is just good. (Ashley, personal communication, November 21, 2012)

Through this experience Ashley was able to reinforce her musical skills by demonstrating

for younger students, but also serve as the more knowledgeable other within this learning

environment (McLeod, 2007; Vygotsky, 1978).

Ashley's diversity of experiences was highlighted on several occasions during our

two interviews. When talking about these experiences, she indicated:

> Just having been around music for so long and having worked in more than one
> way with it, I think that will help with just everything because, like, playing
> percussion these last two years has really helped with my, like, syncopation. And,
> like even in choir, like being able to keep the beat steady instead of rushing with
> my whole section, I can kind of hold us back more…. So being able to lock into
> notes because I know what they sound like and being able to stay steady on the
> beat and not rush, not push it, and hitting the right pitches all the time. I think that
> kind of thing is gonna be able to take me farther than anything else really.
> (Ashley, personal communication, October 5, 2012)

This segment reveals the connectedness of Ashley's musical life and the ways one part

informs another. She explained how her experiences as a percussionist in the concert

band have impacted her performance in the choral setting. This statement also hints at

the value Ashley places on the relevance of knowledge, the second theme which emerged

from the data.

Relevance of knowledge.

A second theme to emerge was the value Ashley placed on the relevance of

knowledge. This value became clear throughout our conversations and appeared in

unique ways. Although Ashley is not planning to continue playing the oboe following

high school, the knowledge gained through her performance in band is informing her

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musical activities outside of school (personal communication, October 5, 2012). The importance of relevance became clear during my two interviews with Ashley. In our first meeting, she discussed how the singing in band class helped her sing with the radio, sing in harmony with her mom, and allowed her to be able to figure out melodies and harmonies to familiar songs on the piano (Ashley, personal communication, October 5, 2012).

Although Ashley did not explicitly state that she valued this transfer from band to singing (Sindberg, 2006), listening to the excitement in her voice when describing the ways she applies musical knowledge to music activities outside of the band room was clear (field-notes, October 5, 2012). According to Ashley,

> [m]y mom will be playing [piano] downstairs and I'll go down and sing a harmony with her, and then she'll leave and I'll just mess around for a long time. Some days I just go downstairs and try and figure out songs on the piano, like without music first. And just see if I can, like radio songs, I'll just do it one hand, the melody, and I'll figure out the notes and I'll just sing it to myself over and over again…. Or like playing the harmonies instead of the melody, things like that I do all the time. (Ashley, personal communication, October 5, 2012)

Ashley's engagement with music through the performance (instrumental and vocal) appears to have provided her with an understanding of music which enables her to transfer and apply knowledge to new settings outside of the music classroom (Sindberg, 2006). This data bit raises the idea that Ashley may have acquired the skills to experiment and discover new musical understandings through her engagement in music (Bruner, 1961).

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Zachary (Lone Lake High School)

Zachary is a senior and plays principal trumpet in the high school band. He has participated in the Minnesota All State Band and other honor bands in the Midwest. Zachary is enrolled in advanced and AP courses, and is involved in the school drama program and choir after school. Outside of school he studies the piano, an instrument he has played since the third grade. He appears to be a well-articulated student who thoroughly enjoys performing and learning about music.

Themes within Zachary's case.

Analysis of data revealed two themes related to Zachary's case. A first theme was learning about music through performance which was indicated by Zachary in his band experiences and his private study of the piano. A second theme was Zachary's appreciation for the individualization of instruction that occurred at Lone Lake High School.

Learning about music through performance.

During our first meeting Zachary discussed how the study of *Acrostic Song* by David Del Tredici helped enhance his understanding of music in multiple ways. Zachary discussed how learning about Tredici's compositional style helped him understand the use of consonance and dissonance within the music and how when "notes sound wrong that I'm playing, keep bringing them out because it's supposed to sound that way" (Zachary, personal communication, October 5, 2012). Zachary was talking specifically

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about how Ms. Hodge explained the music theory in *Acrostic Song* and the influence of

Arnold Schoenberg on the compositional style of Tredici (field-notes, October 5, 2012).

Through this experience with the inclusion of music theory in rehearsal, Zachary now

"understands where the composer is coming from" (personal communication, October 5,

2012).

Zachary indicated that he also learned about phrasing during his study and

performance of *Acrostic Song*:

> There are always skills that are learned or emphasized in certain pieces, and in
> Acrostic Song I'd say it's phrasing because it's very melodic. And phrasing is
> huge in a lot of pieces so you can use your breathing and phrasing skills that you
> learn in Acrostic Song and apply it to other melodic pieces. (Zachary, personal
> communication, October 5, 2012)

This comment from Zachary provides insight into the value he places on learning about

music through performance. His recognition that there are different skills to be learned

and transferred to other pieces of music suggests he values acquiring new knowledge and

applying it to other pieces in the repertoire (Sindberg, 2006). This sentiment about

learning new skills through performance was also revealed by Zachary when he discussed

his All State Audition music and his study of the piano (Zachary, personal

communication, October 5, 2012). In our second interview, Zachary returned to the

discussion of *Acrostic Song* and reemphasized his understanding of dissonance and

phrasing that he learned during the study of the piece (Zachary, personal communication,

November 16, 2012). This reiteration of learning by Zachary may suggest that he values

learning about music through performance and that being able to transfer knowledge

gained from one piece to another is important.

Individualization of instruction.

A second theme that emerged in the data was an appreciation for the

individualization of instruction at Lone Lake High School. One of the unique features of

Lone Lake High School is the number of students who are in the high school band.

When discussing his varied musical experiences, Zachary indicated that there are good

and bad things in small, and big, bands (personal communication, October 5, 2012). This

comment emerged from a discussion on the length of the band class at Lone Lake which

is 30 minutes. Zachary shared that the limited amount of rehearsal time was frustrating,

especially after he had the opportunity to meet and interact with other students in various

honor bands. Although the limited class time was frustrating to Zachary, the benefits of

the individualization of instruction at Lone Lake appeared to outweigh any negative

aspects of being in a small band program.

When asked about the benefit of the small band program, Zachary stated the

"individual attention is nice" (personal communication, October 5, 2012). Zachary also

indicated that the individualization helped "keep you on your toes" and be responsible for

your individual parts (personal communication, October 5, 2012). Throughout the data

collection period, I was able to observe instances when individualization of instruction

occurred when students were afforded the opportunity to serve as student conductors, not

only during band warm-ups but also for individual pieces of music (field-notes, November 16, 2012). Zachary indicated that these student conducting experiences helped him to develop an understanding of the intricate workings of the band and that it also helped him to better know his role within the band (Zachary, personal communication, November 16, 2012). This individual conducting experience may help the students discover a new level of understanding (Bruner, 1961; Dewey 1933, 1966; Vygotsky, 1978). Additionally, the limited number of students in the high school band at Lone Lake High School may better allow Ms. Hodge to individualize instruction and provide different learning opportunities than may be observed in band programs with larger numbers of students (Hollas, 2005; Northey, 2005).

Linda (Mount Estes High School)

Linda is a senior who plays bass clarinet in the Mount Estes High School Concert Band. She is a member of the National Honor Society, is enrolled in AP and enriched classes, and is on the school tennis team. She has been a participant in the district conference band, a select group of performers from local high school bands, and has been a member of the school district's summer marching band for the past three years. Additionally, she is actively involved in student leadership organizations on campus. Linda appears to be an articulate student and one of the learners in the band program at Mount Estes High School.

Themes within Linda's case.

Data revealed two interesting themes in Linda's case. During our conversation, Linda frequently referenced issues that related to the school and community climate and the impact the culture may have on the band classes. Interview transcripts also indicated frequent occurrence of a traditional, teacher-centered classroom (Knowlton, 2000; Reimer, 2000).

School and community climate.

Early in my conversation with Linda she revealed information that hinted at what may be perceived as concerns with the school and community climate. When describing a typical day in band she stated:

> Well, it's usually a very hectic start from what you've seen. People talk quite a bit. And I think I've noticed as I get older and the younger kids come in and talk a lot more than when I was younger. Because when I was younger the older kids set a better example and I'm thinking maybe my grade and the kids that are a year younger don't set as good of an example. So we don't keep them in line as best we should. But Dr. Edwards definitely [gets] aggravated with us a lot because we talk and I don't think people try as hard as they should. (Linda, personal communication, November 13, 2013)

This vignette indicates that the culture of the band classroom may have changed during the past several years. Linda is in her senior year and her remark about her class not setting a positive example similar to the seniors when she was younger highlights this perceived change in the culture of the band class. This apparent lack of focus in the rehearsal as indicated by Linda was also noted in during my observations (field-notes, October 2, 2012).

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Another example provided by Linda regarding a concern with the climate of the

band rehearsal occurred when talking about student engagement in the band class:

> Another way the students contribute is a couple of the older kids, like me … we
> try and make sure the class is settling down and Dr. Edwards is trying to tell us
> something important. So I think that's the main reason we contribute, is we're
> just trying to keep the band, the younger kids paying attention to him. (Linda,
> personal communication, November 13, 2013)

I find it interesting that in this statement Linda talked about how the older students

contribute by helping maintain a positive learning environment by attempting to keep

other students focused in class, but the latter statement appears to be a contradiction to

the first data segment where Linda indicated that they did not do as good of a job helping

as previous senior classes. Although this appears as a contradiction, it may point to the

bigger issue that the school and community climate may have changed during her time at

Mount Estes High School, or even to her level of maturation. This apparent change in the

school and community climate was also discussed by Dr. Edwards (J. Edwards, personal

communication, November 9, 2012).

Teacher-centered classroom.

A second theme that emerged from the data pertaining to Linda was her consistent

reference to a teacher-centered classroom. A teacher-centered classroom may be similar

to a banking model (Freire, 1970, 1993, 2000; Freire, 1994; Wink, 2011)) or an autocratic

classroom (Kratus, 2007; Williams, 2012) where the teacher is often the one making all

musical decisions (Reimer, 2000). On numerous occasions during my conversation with

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Linda, she frequently acknowledged that Dr. Edwards engaged in activities that may be associated with traditional means of instruction in the band setting. Linda indicated that Dr. Edwards "explains a lot" and isolates issues in the music with the approach that "we're gonna play this until you get it" (Linda, personal communication, November 13, 2012).

In the first instance where Linda indicated Dr. Edwards "explains a lot," she also added that he would frequently say, "you're doing it this way, I want you to do it this way" (Linda, personal communication, November 13, 2012). In the context of Linda's statement, this situation may be perceived as rote teaching or direct instruction by Dr. Edwards. While rote teaching may appear as direct instruction, the literature indicates that direct instruction should not be avoided when working toward a student-centered learning environment (Bransford, Derry, Berliner, & Hammerness 2005; National Research Council, 2000; Schwartz & Bransford, 1998). Reimer (2000) cautions that "rote instruction, while producing results quickly, leaves students dependent of the teacher" (p. 12). Although the direct teaching episodes described by Linda were also noted during my observations, this approach to teaching may be needed due to student attention issues that may be attributed to the school and community culture.

The second data bit, "we're gonna play this until you get it," was also elaborated on later in our discussion when Linda indicated that "we just sit and rehearse that for about 15 minutes so we can get it to a point where it's better than where we started the day" (Linda, personal communication, November 13, 2012). This segment reminded me

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of Dr. Edwards' remark about his struggle getting the students in the band to practice their instruments outside of class (J. Edwards, personal communication, August 21, 2012). This apparent need to focus on performance skills for Dr. Edwards may be a contributing factor to this perceived teacher-centered classroom.

Frances (Mount Estes High School)

Frances is a junior in the Mount Estes High School Concert Band. Prior to this year, she played flute and switched to the French horn to help fill an instrumentation gap in the ensemble. She is enrolled in AP Literature and Composition (English) and accelerated math, and her other courses are described as general. After school she is engaged in sports teams throughout the academic year. Frances appears to be a student with a positive outlook who is willing to do extra work for the benefit of the band (field-notes, November 13, 2012).

> **Themes within Frances' case.**

Two themes emerged from the data within Frances' case. The first theme was the appearance of what may be considered a traditional approach to band instruction, or a teacher-centered classroom. A second emergent theme highlights what may be considered a focus on self within the band setting. While Frances appears to be a smart and articulate student, interview data revealed several instances where she appears to focus on her individual performance in band.

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Traditional approach to band.

Throughout my conversation with Frances, she made consistent references to what may appear as a traditional band or teacher-centered classroom (Knowlton, 2000). Her comments regarding the way Dr. Edwards leads instruction indicate that the band classroom at Mount Estes is frequently driven by the teacher with few opportunities for student-centered instruction (Reimer, 2000). For example, Frances stated,

> We go to our pieces and just play through them and work on certain stuff. And sometimes he [Dr. Edwards] takes a couple, or one instrument, and just drills on something. Like, he takes the trombones and he drills on a specific part to make it sound better. (Frances, personal communication, November 13, 2012)

This apparent focus on skill may be as a result of the common assessments that weigh on Dr. Edwards' ability to implement instruction. While this may be the cause for a focus on skills, my classroom observations also revealed that the band classroom provided limited opportunities for student engagement.

Another indicator that suggests that musical instruction at Mount Estes High School is teacher-centered was Frances' repeated use of phrases similar to "he reads to us" or "he told us," when addressing the ways Dr. Edwards implemented instruction (Frances, personal communication, November 13, 2012). Although direct instruction should not be avoided (Bransford, Derry, Berliner, & Hammerness 2005; National Research Council, 2000; Schwartz & Bransford, 1998), Frances indicated that there are few opportunities for the students to discuss and discover new ways to think about music during her band class.

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When talking about the affective in *an American Elegy*, Frances indicated that Dr. Edwards told the students about the tragic school shooting at Columbine High School in 1999 and informed them of the emotional response they should have when performing the piece. During this discussion, I asked if the students were ever provided the opportunity to discuss how they learn about the affective qualities in the music, and she responded, "Well, we don't really talk about that" (Frances, personal communication, November 13, 2012). Although Frances acknowledged that Dr. Edwards told the students about the tragic event that was the motivation of the piece and informed the students how they should feel, his not providing the students with the opportunity to discuss suggests that the classroom may be teacher-centered (Knowlton, 2000). By not providing opportunities for students to participate in interactive discussions with peers, the teacher may lead the students to become reliant on the teacher (Reimer, 2000) or result in the students becoming aesthetically bankrupt (Kirchhoff, 1988).

Focus on self.

A second theme to emerge revealed that Frances may focus on her musical needs. Although Frances is beginning to learn the French horn, her comments made during our interview suggest that she may not think deeply about her musical experiences or that learning segments may inform or help her transfer knowledge to new pieces of repertoire (Sindberg, 2006). The first indication occurred as Frances was describing the warm-up procedures in the band. While playing the flute, Frances indicated, "Well, I kind of

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found it [the warm-up] boring because it was kind of easy, but I guess it still helps with intonation …with other instruments too, and just listening to what the whole group should sound like" (Frances, personal communication, November 13, 2012). Frances' initial response about the warm-up being boring may suggest that she does not think about what Dr. Edwards is trying to achieve during the first part of musical instruction. The latter half of her statement suggests that as she talks about the process, she begins to understand the purpose of the warm-up.

Another statement which suggests Frances focuses on herself occurred while discussing learning segments that include music theory or history. According to Frances,

> [w]ell, for example, in *New Mexico March* my part is the same thing throughout the whole thing basically. It's pretty boring. But I don't know, the part that changes the culture I don't play there, I rest the whole time, so I don't really have to listen to what he's saying that much, or like think about it, because I don't have to play that or get the emotion into it. So it's doesn't really help me that much. (Frances, personal communication, November 13, 2012)

Similar to her statement regarding the warm-up, Frances indicated that she is bored during parts of the band class. While she indicated that she really enjoys band during our interview, this comment may suggest that her boredom is a result of not making musical connections, a need to focus on herself as a result of learning a new instrument this year, or considering how this new knowledge acquired may transfer to new pieces of repertoire (Sindberg, 2006).

Cross-Case Analysis of Student Cases

Cross-case analysis is provided to deepen the understanding of the student cases (Miles &Huberman, 1994). As I read, organized, and analyzed the student data collected through interviews, three themes emerged. The first theme was that students in this study valued student-centered instruction in music, and they felt that being able to share experiences with peers would help enhance the musical experience. A second theme resulted from a conversation regarding creativity in music, specifically composition. The participating students expressed an interest and desire to engage in music composition. A third theme was the way that CMP impacts student learning in the high school band.

Students value student-centered instruction in music.

Throughout the analysis of student cases, (Stacey, Mark, Brittney, George, Linda, Frances, Ashley, and Zachary) data revealed that the participating students valued student-centered instruction. In these cases, students had opportunities to conduct, compose, critique, and share lived experiences within their unique school settings. These musical opportunities are consistent with the goals of the National Standards for Music Education and the ideals of forms of comprehensive musicianship (Garofalo, 1976, 1983; Labuta, 1972, 1996, 2000; MENC, 1995; O'Toole, 2003; Sindberg, 2006; Sindberg, 2012; Wersen, 1968; WMEA, 1977). Furthermore, Wiggins (2009) claimed that concepts of music needed to be taught in the context of music and understood through

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performing, creating, and listening. Although student participants were provided these opportunities, each school did not provide each student the same musical opportunities.

At each of the participating schools, students indicated that they had the opportunity to engage in student-led chamber music ensembles. Through student-centered engagement in music, the students were enabled to develop musical interpretations and better understand their role in music. This opportunity for learning breaks away from traditional teacher-centered models where the students rely on the teacher for all musical decisions (Reimer, 2000).   Although the students indicated they were given the opportunity to lead chamber music ensembles, I wanted to better understand how the teachers approached these student-centered learning activities. According to Ms. Hodge,

> I'll get them kind of going, and I'll give them some tips of how to start. We work a little bit on breathing, I kind of coach them through that kind of stuff, but then when we have time, they are out in the hallway somewhere for the most part, they are working. (J. Hodge, personal communication, August, 14, 2012)

This teacher segment confirms that the students were provided the opportunity to make the musical decisions.

Student-centered instruction allows for students to develop an understanding through their individual experiences when provided the opportunity to discuss, discover, and build on current knowledge (Dewey, 1933, 1966; Freire, 1970, 1993, 2000; Piaget, 1971; Vygotsky, 1978). When talking with Mark, he indicated that sharing lived experiences

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[u]sually does not happen. I don't think it's discouraged from Mr. Stevens, but I believe that none of us [students] either have had a life experience to connect to a band piece or have shared it. I do believe that could be helpful, though, because Mr. Stevens has talked about a piece and related it to himself [and] it's helped me figure out some stuff on the music, so I feel like if other people did share something, if they had some sort of connection to the piece, that would be very helpful. (Mark, personal communication, December 17, 2012)

While Mark started this statement by indicating that the students did not have the opportunity to share, my classroom observations revealed that students in the Diamond Bluff High School Concert Band often do have the opportunity to contribute to the class discussions. An interesting point in Mark's discussion is his recognition that through connecting to the music, either due to examples provided by Mr. Stevens or by others, it helped him better relate to the music, resulting in a more informed performance.

Brittney, at Gooseberry High School, indicated a similar feeling regarding the importance of being able to connect with her life experiences through the performance of music:

I think if I connect with a song, I can feel it, and I feel like some can be sad. And a lot of stuff goes on in a teenager's life, and it's not easy and sometimes it's hard, and sometimes you just want to put yourself into the music…That's why you try and connect with the music, and then try to have others connect with the music. (Brittney, personal communication, October 9, 2012)

The focus of Brittney's comments relates directly to her experiences with the music, but also suggests the importance of others being able to connect through experiences (Dewey, 1966). For Brittney, the ability to engage in conversation about their lived experiences is less frequent than in Mark's case. Although Brittney feels that the students and audience need to connect with the music, the students seldom have the

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opportunity to discuss experiences and are more frequently given the time in class to

think about their experience. Brittney indicated that "if we do get a chance to think about

it, I think it would help us for a bond with the music" (Brittney, personal communication,

October 9, 2012).

When talking to Frances at Mount Estes High school about how conversations

about lived experiences could help inform her performance, she indicated, "If you think

of *an American Elegy*, I would think a certain emotional trait and then tell others about it,

they might think about it the same way and then play it the same way" (Frances, personal

communication, November 13, 2012). At the time of this interview, Frances reported

that the students had not been able to discuss the affective qualities of the music. An

interesting point Frances raised was the connection the students may be able to make

when sharing these experiences.

Student participants also discussed the opportunities they were given to conduct

the band and how that shaped and changed their way of thinking about music when they

returned to their seats within the ensemble. Zachary indicated that conducting

experiences at Lone Lake High School helped him learn:

> If you are running a piece of machinery in a factory, it's good to know how it
> works just in case it breaks down, how to fix it. So, if you're part of a band, you
> should know how it works and how it operates, and so that way you can fix
> problems that are ongoing. (Zachary, personal communication, November 16,
> 2012)

This insight by Zachary demonstrates an understanding of the importance of all

instrumental parts in the band. His ability to compare and relate his band experience to

his current knowledge of machinery is consistent with the goals of constructivist learning theories (Bruner, 1961; Dewey; 1933, 1966; Piaget, 1971; Vygotsky, 1978).

As I previously discussed, George also had an insightful conducting experience at Gooseberry High School which informed his performance as a percussionist. For George, he learned the importance of breathing while performing in the percussion section. He acknowledged that if he and the rest of the percussion did not breathe with the band, they may end up playing early or late at key moments in the music. This experience allowed George to discover the importance of the breath rather than Mr. Williams simply telling the percussionists to breathe with the band (Bruner 1961).

Although all of the students did not receive the same learning opportunities in their unique band settings, the students indicated positive attitudes toward musical instruction where they were provided the chance to explore, discover, or engage in conversations about the music (Bruner, 1961; Dewey; 1933, 1966; Freire, 1970, 1993, 2000; Piaget, 1971). These informative insights by Stacey, Mark, Brittney, George, Linda, Frances, Ashley, and Zachary indicate a need for teacher-conductors to think, plan, and engage students in the learning process. Freire (1970, 1993, 2000) believed that a traditional model of education where a teacher deposited information into the minds of students mirrored the characteristics of an oppressed society. Freire argued that students must be engaged in conversations which enable students to construct new knowledge through their lived experiences. Through student-centered learning, teacher-conductors can include composition, conducting, and critiquing (MENC, 1994; Wersen, 1968;

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Wiggins, 2009; WMEA, 1977) into the ensemble setting to break a trend of teachers

teaching the way they were taught (Blocher, Greenwood, & Shellehamer, 1997; Labuta,

1976; Whaley, 1997; Wiggins, 2009).

Interest in composition.

Linda, Frances, Stacey, and Mark indicated that composition was not included as

part of their musical opportunities at Mount Estes or Diamond Bluff High Schools, and

they indicated an interest in composition. While Stacey and Mark indicated that

composition was not part of the curriculum, it was not discouraged to compose outside of

class. For example, Mark stated:

> I've been trying to compose music myself and I've been coming in before band
> and talking with Mr. Stevens about how I can make it better. And Mr. Stevens
> has often said that he wants people to actually write music…So while he suggests
> it, he doesn't really initiate it. (Mark, personal communication, December 17,
> 2012)

While Mark's interest in composition is supported by Mr. Stevens, his statement indicates

that composition is not an opportunity the students have within the band classes at

Diamond Bluff High School. However, the fact that Mark is trying to compose music

indicates an educational need which warrants support and the implementation of

scaffolds (Brush & Saye, 2000; Freer, 2008; Freer, 2009).

In an interview with Stacey, she also indicated a couple of instances where she

engaged in composition outside of the music classroom:

> Well, my composing is sporadic and kind of random, but I do it sometimes. The
> last time I composed a piece was, I'm applying early decision to a university in

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> Boston and one of our essay questions, an option was that you could be creative, like write a poem or do a video, and I decided that one of the best ways for me to express myself was to write a piece of music. So I wrote a song. I started just, like, on piano and so it had my vocals. And I got all the chords down and my friend helped me and put the chords to guitar. She could because she plays guitar. And then I have this little tin whistle and I wrote a little part for that and then I just kind of recoded it and put it together and submitted it for my application. So that was the last time I wrote something. (Stacey, personal communication, November 6, 2012)

Along with this instance, Stacey discussed other times when she had composed outside of class for various purposes, including for her own personal expression. When I asked Stacey how composition informed her performance on clarinet, she indicated:

> I don't really know. I mean, I would say I don't know if it influences my clarinet playing per se but I guess maybe the fact that I'm putting my own emotions and musicality into a piece of music that I've written helps me to sort of transfer that musicality to the other instruments that I play probably. (Stacey, personal communication, November 6, 2012)

In each of these exchanges with Stacey, she brought up several interesting points. In both quotes she discussed personal expression. This suggests that, for Stacey, learning about music, especially the affective qualities, is very important. In the first quote she solicited the assistance of a peer to add a guitar part to her piano, vocals, and tin whistle music. This addition of a "more knowledgeable other" is consistent with constructivist learning theory of Vygotsky (McLeod, 2007; Vygotsky, 1978). Even though Stacey did not explicitly state that she hoped that composition was included in her band experience, her repeated attempts at composition suggests an interest in this type of musical engagement in the school setting.

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At Gooseberry High School, Mr. Williams, Brittney, and George all indicated that an element of composition was included within the band curriculum. According to Mr. Williams, the only way he teaches composition is through "an end of year project" (M. Williams, personal communication, August 20, 2012). When talking about this end of year project, Brittney described it as "a video project and we get to compose the music and we get to kind of choose our videos and we get to show it to the class…it's a big project" (Brittney, personal communication, December 3, 2012). When I asked Brittney about the purpose of the composition project, she indicated:

> It kind of shows us how hard it is to compose sometimes. And how great our music actually is, cause some of them [student compositions] are not that great, some of them are kind of bad, it takes a lot to make good music. (Brittney, personal communication, December 3, 2012)

Although Brittney indicates the challenges with composition, she was smiling while describing the project and her voice inflection made it appear as though she enjoyed this opportunity to create and engage with music through this final project (field-notes, December 3, 2012).

George expressed a similar reaction to the composition project as Brittney. The difference between the two students is that George is currently working on transcribing an orchestral piece for band (George, personal communication, October 10 2012). When talking about this transcription, George indicated:

> That was my choice to arrange it because I saw this piece, and I'm like, 'Oh my gosh, that'd be really, really cool if we could play it for band but they don't have a band score.' And I was like, 'okay, I'll arrange it then.' (George, personal communication, October 10, 2012)

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The excitement of being able to create this transcription is evident in this short quote by

George. This example is one of the moments in our conversations where he showed a

genuine interest in talking about his experiences in band.

Similar to Diamond Bluff High School, the students at Mount Estes High School

do not have the opportunity to engage with music through composition. My conversation

with Frances revealed several interesting bits of information:

Frances -   I think it would be cool to be able to compose a piece, just a little blurb
            of it. And then, like, have the band play it or something. I think that
            would be fun.

John -   Why do you think it would be fun?

Frances -   Because it would be like you're creating something new and just
            trying to get all the notes to fit, it would be a challenge.

John -   Do you think if you had that opportunity to compose on your own and
            play it in band, do you think that would help you understand or
            perform other people's music better?

Frances -   I think so, yea.

John -   Could you talk about why?

Frances -   Well, you'd get to know more about other instruments and what notes
            sound good together, or if you want to create dissonance, what notes,
            like, would show that the most and make it more obvious that you're
            trying to show dissonance and not just a note error. And it just, you'd
            figure out how to like blend stuff or make it more different with the
            melody and the backup stuff. (Frances, personal communication,
            November 13, 2012)

First, Frances' interest in composition is clearly apparent in the conversation. Secondly,

when thinking about her comments through the eyes of student-centered instruction, there

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are elements of discovery learning and experimental learning, and developing

connections through the lived experience are present (Bruner, 1961; Dewey, 1933; 1966;

Kolb, 1984; Piaget, 1971; Vygotsky, 1978). Additionally, Frances included the transfer

of knowledge from one piece to another (Sindberg, 2006).

At Lone Lake High School, composition is a minor part of the band curriculum at

the present time. According to Ms. Hodge, the previous year she introduced composition

to the students (J. Hodge, personal communication, August 14, 2012). Unlike my

conversations with the students at other schools regarding composition, the students at

Lone Lake were not as verbal about their desires to compose. However, Ashley did hint

at her desire to compose:

> I mess around on the piano sometimes…I haven't ever composed my own melody
> or anything like that. But throwing in little oopsies [mistakes] in there, like things
> that aren't written that I know will sound okay. Or like doing the harmonies,
> playing the harmonies instead of the melody, things like that I do all the time.
> (Ashley, personal communication, October 5, 2012)

While not a direct statement regarding her desire to compose, the fact that Ashley

experiments and improvises at the piano suggests that there may be an ambition to

compose her own music. This may also be seen as an opportunity for Ms. Hodge to

implement scaffolds to support students' aspirations to compose (Brush & Saye, 2000;

Freer, 2008; Freer, 2009).

The minimal inclusion of composition within these high school bands is not a new

finding in music education (Byo, 1999; Orman, 2002). Previous research indicated that

the least amount of musical instruction consisted of teaching composition to students. An

interesting part of this theme from student data is the interest by the students and how they see composition as a way to help them understand music and enhance their musical experience. Through their comments, one can see the ways that composition clearly promotes student-centered instruction and the ways students can discover a deeper understanding and work in collaborative settings (Bruner, 1961; Dewey, 1933; 1966; Kolb, 1984; Piaget, 1971; Vygotsky, 1978).

CMP impacts student learning.

The CMP Model allows for teachers to plan strategies that engage students in a variety of learning activities (O'Toole, 2003; Sindberg, 2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977). During the data collection period, I was able to observe students engaged with music as conductors, composers, and in conversations about the music with peers and teachers. A third theme that emerged from my interviews with the students was how CMP impacts student learning in the high school band.

Following an observation at Diamond Bluff High School, Stacey talked about what she learned in class and how it helped to inform her performance. During class, one of the students started a discussion regarding music theory, specifically the 12-tone row (McLeod, 2007; Vygotsky, 1978). Stacey explained how this conversation about *A Little Night and Day Music* helped enhance her musical experience in band. She indicated, "That's more complex than I've studied before, but I think definitely knowing that sort of stuff helps with his music [Adler] and being able to identify the piece and the kind of

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style that it should be played in" (Stacey, personal communication, November 6, 2012).

While the intent of this class segment was not to discuss the 12-tone row, the organic

nature of the class discussion allowed for a student to contribute to the class in a

meaningful way that helped enhance Stacey's musical experience through developing a

better understanding of *A Little Night and Day Music*.

In another conversation at Diamond Bluff High School, Mark indicated that Mr.

Stevens incorporated articles to read during class:

> He [Mr. Stevens] usually tries to incorporate an idea or an article. Right now
> we're working on an article and the whole idea is productively thinking while you
> play, being in a band of thinkers as opposed to a band of players. (Mark, personal
> communication, November 15, 2012)

After reading the article, Mark stated, "I was trying to be a little bit more proactive in

thinking about dynamics especially" (Mark, personal communication, November 15,

2012). He discovered the importance of listening to others around the band and

developed a better sense of how his individual part fit within the context of the ensemble

through the inclusion of this article.

On multiple occasions, I observed the students at Gooseberry High School

engaged in learning activities where they served as music critics (Reimer, 2000; Wiggins,

2009). When describing the listening activity, Brittney indicated,

> So the first time we had articulation, so we were solely listening to that. But the
> second time when we had more room to listen to other, like, things, like, oh I
> didn't notice that before, maybe we should, like they should play that louder and
> we should be a little bit quieter, it just opened up a lot more like ideas and it kind
> of helped us shape our music better. (Brittney, personal communication, October
> 9, 2012)

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Following this critique, the students were engaged in a brief discussion about the music (observation transcript, October 4, 2012). Mr. Williams facilitated the discussion and clarified any student responses. Brittney also indicated that this exercise helped her be aware of the importance of listening to others while playing. While this was not a highly student-centered task in that there was not an opportunity to build on their current knowledge, it did allow students the opportunity to engage in a conversation about the music with Mr. Williams (Freire, 1970, 1993, 2000).

Also at Gooseberry High School, the students were provided the opportunity to participate as a student conductor:

> For the warm-up today, Mr. Williams asks for a student volunteer to continue working on the power of the breath that was introduced in a previously taught class. A percussionist is selected from the volunteers to warm-up the band and only allowed to use his breath to start the ensemble. (field-notes, September, 20, 2012)

The student in the description above was George, the student with whom I would eventually have the opportunity to talk about his musical experiences. When asked about what he learned from this conducting experience, he remarked,

> Because percussionists generally don't need to breathe, they don't breathe to play their instruments unless they are playing the slide whistle or something like that. And the entirety of the band has to breathe, and when they breathe together, they'll play together. And with percussion if you don't breathe, you probably will come in late or early because you didn't breathe, but if you breathe with the band, then you'll play as more of an ensemble and you'll come in right on time with the rest of the band. And just if you get up and conduct and lead the breathing, it helps start that process of, like, being able to breathe with the band. It's kind of like that. (George, personal communication, October 10, 2012)

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His experiences as a conductor, although brief, demonstrate the importance of providing

opportunities for students to participate with music beyond performance alone (Reimer,

2000; Wiggins, 2009). For George, this experience helped him realize the importance for

the percussionists to breathe with the band as they play, and the performance issues that

may result if they do not breathe with the woodwind and brass players.

At Mount Estes High School, Dr. Edwards frequently connected the daily warm-

ups to the music being studied and rehearsed (Sindberg, 2012). According to Linda, the

warm-up helped to

> Linda -   [g]et us warmed up and make sure we have a basic knowledge of the
> type of music we're playing. Cause most of the time the exercises we
> warm-up on will be the same key as what we're playing. So I think it's
> just to get us warmed up and make sure we understand our keys we're
> learning for our pieces.
>
> John -   How does that information from the warm-up help you learn those
> pieces?
>
> Linda -   It helps me if I have a question about a fingering. I can look back to my
> book and be, 'okay it was like this.' And then it just helps you get
> rhythms down, too, because you know we'll have exercises with eighth
> notes and quarter notes and sixteenth notes and really going though
> those rhythms can help when you go into the harder rhythms of the
> pieces. (Linda, personal communication, November 13, 2012)

This segment illustrates that the intention of the warm-up designed by Dr. Edwards may

be understood and impact the learning of the students.

Like Linda, Frances recognized Dr. Edwards's connection of the warm-up

exercises to the music being studied and rehearsed (Sindberg, 2012). For Frances the

warm-up is potentially more valuable at this stage in her development as she learns the

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French horn. According to Frances, "right now being a new French horn player, I don't remember all the fingerings, so when we're doing the warm-up stuff in the book it helps me remember the fingerings and, like, I have time to figure them out" (Frances, personal communication, November 13, 2012).

Similar to the students at Diamond Bluff, Gooseberry, and Mount Estes High Schools, the students at Lone Lake were engaged as conductors, composers, chamber musicians, and critiques (Wersen, 1968; Wiggins, 2009). Through this multitude of experiences, student learning in music may be enhanced through Ms. Hodge's implementation of instruction informed by the CMP Model (O'Toole, 2003; Sindberg, 2006; Sindberg, 2012; WMEA, 1977).

When I asked Ashley about chamber music experiences and what she learned, she talked about how Ms. Hodge provided support to guide learning in her chamber ensemble:

> Well, when she came to our group today, we had played a couple of tunes and we hadn't really taken the time to warm-up with each other. We just kind of started playing, and we had heard a few of the other groups playing, one being sophomore freshman group, that were struggling because they haven't had as much experience as us. My group was all juniors, um, and we could hear the group of senior boys that was playing upstairs in the cafeteria. And we were kind of not feeling like we weren't doing very well because we compared ourselves to the senior boys. And she kind of made a point to say that we weren't doing bad, it just sounded not as good because we didn't take the time to tune and we hadn't warmed up together. And we weren't really listening to each other; we were just focusing on our own parts. And I think the emphasis of the small groups is to listen to each other play and really focus on what the other instruments are doing instead of just having to focus on ourselves. (Ashley, personal communication, November 21, 2012)

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In this excerpt, Ashley is developing an understanding of her role within the ensemble

through the realization that she needs to listen to others while performing. Also, this

segment demonstrates how Ms. Hodge utilized scaffolds to help the students attain a

higher level of musical understanding (Brush & Saye, 2000; Freer, 2008; Freer, 2009).

Observations at Lone Lake High School frequently indicated that elements of

CMP are incorporated into the band classroom. According to Zachary,

> [s]he [Ms. Hodge] gave us a little background on how it [*Acrostic Song*] was
> based on Alice, the play *Alice in Wonderland* by Lewis Carroll. And that really
> helped me relate to the piece because we did the play in eighth grade, I was in part
> of the Alice in Wonderland play, so I was able to go back to the play and get the
> whole feel of what Alice was doing and all of the things that she experienced.
> And I was able to relate back to that and the feeling of being in Alice's world and
> what she's seeing and all the crazy things like that. That helped me I guess.
> (Zachary, personal communication, November 16, 2012)

In this vignette, Zachary indicated that the inclusion of the background into *Acrostic Song*

helped him build on his previous knowledge and experiences with the play *Alice in*

Wonderland (Bruner, 1961; Dewey, 1933). Not only was Zachary able to understand this

music through his previous experiences with *Alice in Wonderland*, he also raised an

interesting point about an affective connection. Through Zachary's experience, he was

able to connect with and relate to the feelings that the character Alice may have felt

during the play.

Chapter Summary

This chapter included the presentation and analysis of data collected through

teacher and student interviews, classroom observations, field-notes, and artifacts provided

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by the teachers. Teacher data showed that although the participating teachers had varied

levels of exposure to the CMP Model, elements of this model are included in their

planning and implementation of instruction. Influential points of the CMP Model were

identified as musical selection, outcomes (skill, knowledge, affective), and the frequent

connection of warm-up to the repertoire being studied and rehearsed (O'Toole, 2003;

Sindberg, 2006; Sindberg, 2012; WMEA, 1977). While each participating teacher

acknowledged and identified three learning outcomes (skill, knowledge, affective), data

revealed inconsistent implementation of outcomes. The inconsistent implementation of

outcomes may be attributed to a lack of time to prepare comprehensive units of

instruction (Swearingen, 1993; Whaley, 1977; Willoughby, 1971).

Data revealed that, while teachers recognize student-centered engagement

(Bruner, 1961; Dewey 1933, 1966; Freire, 1970, 1993, 2000; Piaget, 1971; Vygotsky,

1978), there are varying levels of implementation of student-centered learning between

school sites. Teacher-conductors frequently engage students through questioning and

conversations about the music (Freire, 1970, 1993, 2000) and, to a lesser extent, through

conducting and composing (MENC, 1994; Reimer, 2000; Wersen, 1968; Wiggins, 2009).

External factors that may contribute to these varying levels of student-centered learning

may be attributed to teacher-conductors' perceived pressures of performance or that each

band director may be teaching in a manner that is consistent with the way they were

taught (Blocher, Greenwood, & Shellehamer, 1997; Labuta, 1976; Whaley, 1977;

Wiggins, 2009).

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Analysis of student data indicated that participating students value learning about music through performance (Garofalo, 1976, 1983; Labuta 1972, 1996, 2000; O' Toole, 2003; MENC, 1994; Sindberg, 2006; Sindberg, 2012; WMEA, 1977), have an interest in composition, and desire to be engaged in the learning process as conductors and critiques and through interactive conversations with peers and teachers (Bruner, 1961; Freire, 1970, 1993, 2000; Piaget, 1971; Reimer, 2000; Wersen, 1968; Wiggins, 2001; Wiggins, 2009; Vgyotsky,1978). Data also highlighted the unique ways that the participating students described their experiences in the band setting. It is interesting to hear the many ways that students describe their experiences in the high school band and to understand what they learn through these experiences. Students appreciate when teachers provide them the opportunity to interact and engage in conversations about the music. The following excerpt from Stacey illustrates the views of the participating students:

> I really like the way that he directs because I do think that it's [music] a lot more than just the technical aspects of it. You need to get the notes, but you need to get the music, the thing that makes the line swell or do something. That's important to me. And so the way that he directs, I really like that because I also like to get past the technique. Like, of course, I have to do the whole practicing scales first and all that jazz to get the notes down, but as soon as we can get past that and get to the actual meat and deepness of the music, I like that. (Stacey, personal communication, November 6, 2012)

This statement suggests that teacher-conductors need to be cognizant of the importance of teaching about music through performance.

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Chapter 5

Summary and Conclusions

Review of Rational for the Study

  As described in Chapter One, I came to the present study with 15 years of experience as a teacher-conductor of high school bands. Through this experience, my beliefs about music education, especially in the high school band setting, transformed from a teacher-centered approach to a student-centered classroom. Throughout data collection and analysis, I have come to understand that while teacher-conductors value and have both a passion for and a desire to teach for musical understanding, many factors contribute to an inconsistent implementation of their learning outcomes. As I interviewed students, I was reminded how much they appreciate and value learning about the music they are performing, they have a desire to express themselves through composition, and their learning is enhanced through the implementation of CMP. As the study evolved, I now have a deeper understanding of the impact that the teacher-conductor has on students' musical experiences and the importance of providing opportunities for the students to participate in a multitude of musical activities such as performing, composing, and listening (Wersen, 1968; Wiggins, 2001; Wiggins, 2009; WMEA, 1977).

  In Chapter Five, I revisit the purpose and intent of the study and my rationale for this research. I address each research question and provide a summary of findings.

Finally, I discuss implications that this research has for music education and forward suggestions for possible future research.

In Chapter Four, I described each case in detail and discussed the themes that emerged in both the teacher and student data. The within-case teacher themes were as follows: developing a connection point with students, teaching music through performance, investment and interference, improving student engagement, complexities of schedule, planning time, student-centered learning, building a culture, dissonance between value of improvisation and implementation, teacher-centered classroom, and community and school culture. A cross-case analysis of teacher data revealed five themes: teacher planning, alignment and misalignment of teacher values and implementation, perception and attitude toward external factors, implementation of student-centered instruction, and unique ways teachers describe CMP. I found that Mr. Stevens, Mr. Williams, Dr. Edwards, and Ms. Hodge all face similar challenges within their unique settings. Each teacher indicated concerns regarding performance expectations, a value of and desire to teach comprehensively within the ensemble setting, as well as a commitment to engage students in learning. Through my observations it became evident that elements of the CMP Model were present in their instructional practice.

The within-case student themes were: transfer of knowledge, connection to life experiences, application of knowledge, learning about music, emphasis on skill development, consonance and dissonance, think deeply, limitation of experiences,

diversity of experiences, relevance of knowledge, learning about music through performance, individualization of instruction, school and community climate, teacher-centered classroom, focus on self, and traditional approach to band. A cross-case analysis of student data revealed three themes: a value of student-centered instruction, the students' interest in composition, and the ways that teacher implementation of CMP impacts student learning.

Rationale

There is a limited body of research related to the CMP Model as it is enacted in the high school band setting, and also a limited body of research on the impact that the inclusion of elements of the CMP Model may have on student learning, especially with an eye towards student-centered instruction. This study was driven by my experience as a high school teacher-conductor and my interest in the CMP Model. Also, as a researcher the desire to better understand the ways teachers implement points of the CMP Model while considering external factors that may impact teachers' ability to consistently implement CMP into the high school band setting served as a motivating factor for this study.

The purpose of this study was to explore how teaching practices in the high school band setting are informed by Comprehensive Musicianship through Performance (CMP) and to examine external factors that may impact the planning process for high school band directors. The intent of this study was to examine the use of CMP in the

high school band setting, uncover how teachers respond to external factors, and understand how implementation of their CMP Teaching Plans impact student-centered instruction, learning, and performance in the high school band.

This study emerged from my experience as a high school teacher-conductor and my exposure and interest in the CMP Model. This study builds on the work of Sindberg (2006), but differs in that this study focused specifically on the high school band and participating teachers who had varying levels of exposure to the CMP Model. Sindberg (2006) studied two teachers who were members of the CMP Project and six students of those teachers.

The research questions led to the use of case study, ethnography, and phenomenology methods. Case study methodology allowed me to develop a rich understanding of the intricate workings and specific peculiarities of each high school band setting (Bodgan & Biklen, 2007; Creswell, 2013; Flyvbjerg, 2011; Glesne, 2011; Stake, 1995). The flexibility of case study method facilitated the use of ethnography and phenomenology to better answer the research questions. Ethnography allowed me to spend time in the high school band, build rapport with participants, and develop a thorough description of each case (Bresler, 1995; Geertz, 1973; Glesne, 2011). Phenomenology provided the means to develop an understanding of the lived experience of the students (Bresler, 1995; Creswell, 2013; Husserl, 1931, 2012). The 12 participants, four teachers and eight students, of this collective case study helped to understand the influence of the CMP Model on teacher planning and implementation of

instruction, learn about external factors, and discover how the students value learning about music through performance in band.

Revisiting the Research Questions

In this section, I review and discuss the findings for each of the research questions. The main research question was: To what extent are teaching practices influenced by elements of Comprehensive Musicianship through Performance (CMP) within in the high school band? I will begin the review with the four sub-questions and then return to the main research question. This will lead to a summary of findings for the primary research question.

In what ways do teachers implement CMP in the high school band setting to facilitate student learning beyond performance skills and engage students in the learning process?

The CMP Model is a framework for planning instruction that includes music selection, analysis, outcomes, strategies, and assessment (O'Toole, 2003; Sindberg, 2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977). Planning instruction using the CMP Model can provide teacher-conductors with the ability to articulate strategies that broaden and deepen the musical experiences for students. Data analysis indicated that teachers engage in a variety of strategies that are consistent with the CMP Model, such as music selection, analysis, planning outcomes, strategies, and assessment, and that teachers provide opportunities for students to engage in musicianly roles as performers, critics,

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conductors, and composers (Hanley & Goolsby, 2002; Reimer, 2000; Wersen, 1968; Wiggins, 2001; Wiggins, 2009; WMEA, 1977).

Participating teachers frequently connected ensemble warm-ups to the repertoire being rehearsed and studied (Sindberg, 2012). This action served as a way for teachers to introduce, reinforce, and develop students' performance skills and understanding of the music. Teachers also utilized method books such as *Exercises for Ensemble Drill* by Raymond C. Fussell (1985), *Symphonic Techniques for Band* by Claude T. Smith (1987), and *Bach and Before for Band* by David Newell (2005) to support technique development and introduce articulations, keys, scales, concepts of balance, and phrasing. Sindberg (2012) indicated that connecting the warm-ups to the repertoire being studied and rehearsed is an effective way to "infuse a CMP Teaching Plan into a rehearsal" (p. 44).

Although the teachers engaged students in musical activities beyond performance, including conducting, composition, and critiquing, the extent to which these activities were observed and included within the curriculum varied between schools. In the cases of Mount Estes and Gooseberry High School, the learning environment frequently resembled a traditional teacher-centered model of instruction (Knowlton, 2000). In these classrooms, observational data indicated the teacher made the majority of musical decisions which may cause students to be dependent on the teacher (Reimer, 2000). While this teacher-centered approach appeared to dominate instructional practice, there were times when student-centered learning activities occurred. At Diamond Bluff and

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Lone Lake High School, observations indicated a balance between a teacher-centered classroom and student-centered instruction. The students at Diamond Bluff and Lone Lake High Schools were frequently engaged in interactive conversations with the teachers and their peers about the music, especially with regard to the affective qualities of the music (Freire, 1970, 1993, 2000). While Mr. Stevens and Ms. Hodge did not explicitly tell their students how to feel about the music being performed, the conversations and interactions allowed for the students to express differing views of the music to facilitate an understanding of the affective.

Students were in charge of the musical decisions, including repertoire selection, and the teacher served as a support structure for the students when needed (Brush & Saye, 2000; Freer, 2008; Freer, 2009; Linn, 1995). Teachers indicated chamber music opportunities were provided as a way to enable students to make musical decisions and develop as independent musicians. Mr. Stevens indicated that chamber music ensembles were a way "to just help break the barriers down and allow them to have the opportunity to talk back and forth" (R. Stevens, personal communication, September 6, 2012). This statement is consistent with the ideals of social constructivism and student-centered instruction (Vygotsky, 1978). Teachers indicated that chamber music ensembles were part of the spring semester music curriculum where data collection occurred during the fall semester.

What external factors play a role in the decision-making process of the high school band director with regard to their inclusion or exclusion of CMP?

Teacher participants revealed numerous external factors that may contribute to an inconsistent implementation of points of the CMP Model. External factors included: Q-Comp, reduction of school budget, reduction of planning and instruction time due to testing as a result of *NCLB*, supporting the school's reading and math instructional goals, performance pressures, community and school climates, administrative support, and teacher schedules. While many of these factors were mentioned at each participating school, analysis indicated that some of these external pressures were compounded not only by the individual teacher's perception, but also their attitude toward the factors. For example, Dr. Edwards spoke several times during our interviews about that emphasis on testing in reading and math in his school. During these conversations, Dr. Edwards appeared agitated and frustrated with having to support school goals in reading and math, while losing music instructional time.

In the schools where the music teachers are responsible for teaching a wider range of grade levels, Gooseberry High School and Lone Lake High School, the reduction of planning and instructional time appear to have the greatest limiting impact on the teacher's ability to consistently implement CMP into the performance ensemble (Byo, 1999; Gerrity, 2009). In the case of Gooseberry High School, this reduction of planning time may be compounded by Mr. Williams' need to travel between three schools. Ms. Hodge's (Lone Lake High School) planning time may be limited because of the wide

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range of teaching responsibilities within the K-12 setting; including the high school band, fifth and sixth grade band, and two classes of kindergarten music. Ms. Hodge's comments such as "some days I don't [know what I want to accomplish]" and "when I'm actually well prepared" were in response to the challenges in relation to her limited planning time and the way that this reduction of time has impacted planning (Whaley, 1977; Willoughby, 1971; Swearingen, 1993). At Mount Estes High School, the need to support the school's reading and math learning goals as a result of *NCLB* appeared to be the greatest impediment which prevented Dr. Edwards from consistent implementation of the CMP Model. At Diamond Bluff High School the leading external factor appeared to be a lack of time for Mr. Stevens to devote to music analysis due to high performance demands. Mr. Stevens indicated that due to the large amount of repertoire being performed throughout the year, he was unable to study the music to the depth that it required. This concern regarding the limited planning time is consistent with Willoughby (1971), Whaley (1977) and Swearingen (1993).

In each of the teacher cases, they indicated a pressure of high performance expectations by the school, community, and parents. Interview data indicated that this performance pressure may vary between schools, but also may contribute to an inconsistent implementation of the comprehensive musicianship (Hoffer, 2001). Mr. Williams indicated in a conversation following an observation that "many of the CMP ideas he would like to achieve are often let go due to performance demands" (field-notes, November 1, 2012). In the case of Mr. Williams, the performance demands appear to be

the number of performances rather than level of the performance expectations

experienced by Mr. Stevens. This sentiment may suggest that performance pressures

may result in teacher-conductors focusing instructional time on developing skills and

learning piece of music rather that teaching about the music (Hoffer, 2001). This

statement regarding performance pressures may also be an excuse for teachers who

potentially teach in a way that is consistent with the way they were taught (Labuta, 1976;

Whaley, 1977).

How has teacher implementation of the CMP Model impacted student learning beyond performance skills and encouraged student-centered instruction?

Data revealed that students value learning about music. The students indicated

that when they better understand elements within the music, it helps them perform at a

higher level. Student-centered learning that was observed in the high school band setting

involved conducting, conversations and interactions about the music with peers and the

teacher, and the students being able to share lived experiences with peers to help them

connect with the affective qualities in the music and enhance the musical experience.

While the degree of student-centered engagement varied between participating

schools, each student indicated an instance when he/she was encouraged to contribute to

the learning process by the band teacher. The most frequently observed form of student

engagement was through teachers' questioning students about the music or providing the

students the opportunity to engage in and interact through conversations about the music

(Freire, 1970, 1993, 2000). An example of interactions between the student and teacher

is illustrated in the following vignette:

> Jack -   The 12-tone scale is the thing that the composer named Arnold
>   Schoenberg kind of invented, and it's basically a concept in music
>   where instead of having a major scale or a minor scale, where
>   you're going by these prescribed pitch sets to make certain moods.
>   They try to use all 12 chromatic tones equally to make it sound kind
>   of weird. That's the general mindset.
>
> Mr. Stevens - How about a little shuffle for Mr. Jack? It's 12 pitches used in
>   order from one to 12, but they're random, they don't have to adhere
>   to any scale or mode. Alright, good, thank you for your thoughts,
>   good thoughts. (class observation, November 6, 2012)

This brief exchange between Mr. Stevens and Jack is one example of class conversations

that engaged students in the learning process. Not only does this example demonstrate

how the students can contribute to the learning, it also shows how Mr. Stevens values

student experiences and uses their prior knowledge to help build the musical knowledge

of the students (Bruner, 1961; Dewey, 1933; Vygotsky, 1978).

Observations indicated that students at Gooseberry High School and Lone Lake

High School were provided the opportunity to discover about music through their

experiences as a conductor (Bruner, 1961). Additionally, Mr. Stevens indicated during

one of the daily announcements that Mark was going to be conducting a couple of

fanfares during the school musical, indicating that students at Diamond Bluff High

School may also be provided the opportunity to conduct. Student conductors at

Gooseberry High and Lone Lake High School indicated how their conducting

experiences helped them to discover a deeper understanding of music. George

(Gooseberry High School) shared he learned about the importance of breathing with the band. According to George, if he did not breathe with the band it could negatively impact his performance as a percussionist and may result entrances being early or late (George, personal communication, November 15, 2012). Ashley and Zachary (Lone Lake High) discussed how being a conductor helped them understand the workings of the band and how it helped them discover the importance of listening to others while playing in the ensemble (Bruner, 1961). Prior to their conducting experience, Ashley and Zachary indicated they focused on their performance and were not really aware of what the others sections in the band were doing. Although student-centered learning was observed in each of the four participating teachers' classrooms, the number of opportunities varied among schools. The inclusion of student-centered learning in each setting aligned with the teacher's beliefs regarding student-centered learning.

In what ways do students in high school band value learning about music beyond the necessary skills required for performance?

Student participants indicated a desire to learn about music through their performance in band. Each student expressed the importance of understanding music and explained how they appreciated and valued when their teachers incorporated elements of music theory, history, or any supplemental material into the classroom. Stacey and Mark (Diamond Bluff High School) both shared how learning about theory, interpretative ideas, and history helped them to better know what to listen for and how to develop a mental picture of the music being performed. Stacey indicated how these additional facts

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and views on musical interpretation helped her relate the music to personal experiences which then enabled her to connect with the music from an affective standpoint.

Brittney and George discussed the benefits of learning about the intent of the composer and how developing this understanding enhanced their performance in band. At Mount Estes High School, Linda shared a similar view regarding the importance of understanding the intent of the composer. Conversely, while Frances alluded to the importance of learning about the music, she indicated that it did not help her when she was not playing in the specific sections of the piece being discussed. For Frances, this may be caused by the fact that she is learning a new instrument and is worried about the basics of tone production and fingerings, and is not ready to learn about the music.

The students at Lone Lake High School, Ashley and Zachary, valued the ability to transfer what they learned to a variety of settings (Sindberg, 2006). Ashley frequently spoke of incorporating knowledge gained in band to her personal enjoyment of singing and playing the piano at home with her mother. Zachary indicated how learning about music helped him recall previous experiences in order to enhance his musical performance.

In each of my student interviews, the students indicated an interest in composition. This theme emerged from a discussion regarding the opportunities that were provided in their school bands to engage in creative aspects of music such as improvisation or composition. Students indicated they felt composition would help them be able to better understand how the band works; it would help them understand the ways

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composers "get all the notes to fit" and also provide the students an opportunity to express themselves through music (Frances, personal communication, November 13, 2012).

To what extent are teaching practices influenced by elements of Comprehensive Musicianship through Performance within the high school band?

Mr. Stevens, Mr. Williams, Dr. Edwards, and Ms. Hodge were exposed to the CMP Model through their participation in the Art of Wind Band Teaching Summer Symposium at the University of Minnesota School of Music. Through this experience, the teachers attended an hour session (class) which demonstrated the implementation of part of a CMP Teaching Plan. Each participating teacher believes in the value and importance of teaching students beyond the necessary skills for performance, including developing a cognitive understanding of the music, as well as affective, which is consistent with the goals of the CMP Model (O'Toole, 2003; Sindberg, 2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977).

Analysis revealed varying levels of implementation of outcomes in practice. In the cases of Ms. Hodge's and Mr. Stevens' classrooms, each of the learning outcomes was clearly seen through class observations. In the cases of Mr. Williams and Dr. Edwards, the level of implementation of learning outcomes tended to focus primarily on skill development with an occasional inclusion of teaching for musical understanding. During data collection, Ms. Hodge and Mr. Williams revealed a desire to learn more

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about the CMP Model and sought to learn more about the Model through our conversations and visiting the Wisconsin CMP website.

During my class observations, skill outcomes were clearly evident in the classroom. Cognitive outcomes were also present in each of the participating school rehearsals, but not always as frequently observed as skill outcomes. The affective outcome appeared to be illusive in many of my observations. The students indicated that being able to connect with the music through their lived experiences helped inform their performance, and the teachers indicated a desire to include the affective outcome into their instruction.

Situatedness of the Researcher

In Chapter One, I identified myself as teacher-conductor with 15 years experience teaching high school bands. As an insider, I feel comfortable within the high school, while I also understand that each high school is a unique setting. My knowledge of the CMP Model has evolved over recent years since discovering it while working on a master's degree.

In Chapter Three, I included an epoche to frame my perspective as a teacher-conductor and researcher, suspend judgment, and reflect on my experiences creating and implementing a CMP Teaching Plan into practice with a local university Wind Ensemble (Creswell, 2013; Husserl, 1931, 2012). During data collection, I created a CMP Teaching Plan for *Dum Spiro Spero* by Chris Pilsner and implemented the plan into my teaching

practice as the Interim Director of a local university Wind Ensemble. The process of creating, implementing, and reflecting on my experiences with the CMP Teaching Plan informed my thoughts during this research and helped me to understand the challenges teacher-conductors may face while writing and implementing CMP Teaching Plans.

During my implementation of the CMP Teaching Plan of *Dum Spiro Spero,* I was reminded of the challenges I encountered in my high school teaching when I shifted from a teacher-centered classroom toward a more student-centered learning environment. One of the challenges was shifting the power from the teacher to the students (Freire, 1970, 1993, 2000; Freire, 1994; Wink, 2011). In the university setting, I was astonished by the lack of responses the students offered the first time I asked for their input regarding the affective of the music. My first attempt with the college students was not successful; it appeared the students did not want to contribute to the class discussion, potentially because the students may not have experienced a rehearsal setting where their views were valued. In a subsequent class, I provided the students with a 3x5 index card to write down their thoughts for me to read following the class. This strategy allowed for the students to remain anonymous while allowing them to open up about how they understand and relate personal experiences to the affective, or expressive, qualities of the music. Although this is only one example from my experience with the implementation of my CMP Teaching Plan, it served as a reminder to keep striving to involve the students in the rehearsal to enhance the musical experience and the need to transform what students may have come to know as expectations for the ensemble setting through

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their own past experiences in teacher-centered contexts. As a researcher, this experience reminded me of the challenges teacher-conductors may encounter when teaching for musical understanding, particularly the affective quality of the music. Encouraging students to participate in classroom situations where they may not be comfortable or used to being asked to contribute to the learning process can be an arduous task for teachers.

The process of implementing the CMP Teaching Plan while conducting this research has informed my own teaching practice. The impact that teacher-conductors have on student learning through music performance is immense. While I was previously cognizant of the influence I had on students, this reminder of the impact that I may have on future teacher-conductors is a huge responsibility. Through this realization, I am reminded that my approach to teaching in the concert band setting must provide a model of artistry for students to develop as musicians, but I must also be an exemplary model of what a teacher-conductor could be in the performance ensemble. As a researcher, I am reminded of the challenges teachers may face on a daily basis when striving to provide student-centered instruction, meet the needs of diverse learners within the classroom, and balance a need to teach about music within the performance ensemble. My experience in carrying out this research project has also raised questions about teacher preparation at the undergraduate level.

Challenge of Inconsistent Language

One challenge I discovered during this research was the varying description and acronyms used to describe comprehensive musicianship and CMP. A challenge in reviewing the literature on comprehensive musicianship appeared in the variety of ways this approach to learning is referenced by different authors. Acronyms such as CM, CMP, and WCMP as well as variations on the theme, CMP Focus Piece, CMP Target Piece, CMP Unit Study, or simply Unit Study add to the challenges of understanding the CMP Model.

Throughout this study, my use of the acronym CMP was used in reference to the Comprehensive Musicianship through Performance Project that was developed in Wisconsin in 1977 (WMEA, 1977). My decision to use CMP in reference to the Wisconsin Model of comprehensive musicianship was in an effort to align this work with O'Toole (2003), Sindberg (2006), Sindberg, (2009b), Sindberg (2012), WMEA (1977), and contribute to the growing body of literature on the CMP Model. Additionally, I chose to focus on the Wisconsin CMP Model because it resonates with my values and beliefs regarding music teaching and learning within the performance ensemble, as described in Chapter One.

When talking with the participating teachers, each of these pedagogues articulated a similar but slightly varied definition of comprehensive musicianship. Additionally, the teachers possessed a different understanding and level of exposure and interest in the CMP Model. Throughout this study, two of the teachers, Mr. Williams and Ms. Hodge,

demonstrated an interest in learning more about the CMP Model and discovering how to create and implement a CMP Teaching Plan. This varying level of interest and definition are consistent with the varied designations of CMP.

Recommendations for Future Research

Methodological implications.

In this section I address the methodological implications for this research. The intent of the study was to examine the use of CMP in the high school band setting, uncover how teachers respond to external factors, and to understand how implementation of their CMP teaching plans impact student-centered instruction, learning, and performance in the high school band. It was difficult to examine each teacher's use of the CMP Model because the teachers did not create a CMP Teaching Plan for a specific piece of repertoire, and there was limited evidence of their planning process in relation to the CMP Model. Although the teachers identified and articulated learning outcomes for skill, knowledge, and affective quality of the music, the additional documentation of a CMP Teaching Plan might have helped me to understand how each teacher planned to implement points of the CMP Model. While the teachers identified learning outcomes, they tended to identify outcomes with a variety of pieces rather than a skill, knowledge, and affective outcomes for one specific piece of music to be studied. In the CMP Teaching Plan, it is typical for each outcome to come from one specific piece of repertoire to be studied and rehearsed (O'Toole, 2003; Sindberg, 2006; Sindberg, 2009;

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Sindberg, 2012; WMEA, n.d.). An action research study could help answer the question: How do novice teachers to the CMP Model describe their experiences learning about, creating and implementing CMP Teaching Plans under the guidance of a mentor teacher?

Secondly, the amount of time I spent in the field limited the extent to which I was able to observe some of the student-centered activities that were described by the teachers and students. This limitation inhibited the extent that I was able to observe student-centered activities that were described by the teachers and students. Prolonged engagement in field work may have resulted in being able to observe the student-led chamber ensembles and composition projects described by the teachers. Because I did not have the opportunity to observe these interactions, I was not able to talk with the students about how these specific student-centered activities helped them learn about music. Rather than discussing these events as current topics with students, I had to rely on their previous experiences to develop an understanding of how they promote music learning. And so, through the use of ethnographic research with additional time in the field, it would be possible not only to spend additional time in the band setting; researchers may develop a better understanding of the ways teacher-conductors provide student-centered learning within performance ensembles.

Future research.

Throughout this study, I constantly reflected on the research process and additional work that is needed to better understand the CMP Model and how students

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perceive, explain, and learn about music through performance. As I contemplated the data, classroom observations, and interviews with the students and teachers, I have limited my recommendations for future research to five different needs. The following paragraphs delineate specific research ideas that will help music educators better understand issues from both the teacher and student perspectives.

In the present study, I spent six days in each of the participating high school band rooms over the duration of a 15-week period. Through this engagement in the field, I was able to observe various aspects of musical instruction, from the introduction of new repertoire through the first concert band performance of the year. Although I was able to observe many different teaching segments, prolonged engagement in the field conducting ethnographic research would provide more detailed insights into the high school band setting. For example, this prolonged engagement in the field could be a year-long case study of an individual high school band director who teaches multiple levels of band classes. The majority of extant research on the CMP Model focuses on implementation within middle and high school band settings (Brame, 2011; Gustafson-Hinds, 2010; Sindberg, 2006). As indicated in the present study, each individual case is unique, and a study that considers how teachers who teach across multiple grade levels which extend beyond traditional settings (elementary, middle, and high school) can provide more complete insight into the ways teachers implement the CMP Model.

Another possibility for additional research is the implementation of an action research study in which a teacher experienced with the development and implementation

of the CMP Model mentors a teacher that may be new to the ideals of comprehensive musicianship and the CMP Teaching Plan (Bresler, 1995). Action research may lead to a better understanding of the complexities of designing a comprehensive unit of study. Past research has indicated that the development of a comprehensive unit of instruction is time intensive, and this lack of time may prevent teachers from researching and planning the units (Swearingen, 1993; Whaley 1977; Willoughby, 1971). Action research such as this may also lead to a better understanding of the ways teacher-conductors approach music selection and analysis for the preparation of a CMP Teaching Plan and the implementation of instruction.

Additionally, a national survey would help to better understand teacher-conductors' beliefs about comprehensive musicianship and the factors that may influence teachers' decisions to teach comprehensively. Results from this type of survey could be used to inform undergraduate music education instruction and provide insight into how music teachers developed their personal philosophy of music education as a result of their undergraduate experiences. Music education faculty could use the results regarding factors that may influence teachers' ability to include CMP into the rehearsal setting to better inform and prepare future teachers. For example, the present study found that teachers are faced with the challenges of Q-Comp, and this information could be used to help future teachers understand ways to connect Q-Comp goals with their goals for teaching for musical understanding.

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More research is needed that seeks to understand how students engage in music learning beyond performance in high school band ensembles. I found that teachers included conducting, composition, and provided opportunities for student-led chamber music ensembles, but the extent to which students are engaged in these activities is not clear. Through the use of phenomenology, a researcher could better understand the ways students perceive and understand music through composition or through a student-led chamber ensemble experience (Bresler, 1995).

Research is needed to understand the ways teachers strive to help students connect with and understand the affective qualities of the music. In Chapter One, I indicated that it appeared that music teachers in high school frequently focused on the skill development and conductors of college ensembles tended to focus on the emotional aspects of music. Although participating teachers indicated that developing an affective understanding of the music was important, this aspect of the CMP Model was not observed frequently in the classroom throughout the present study, and teachers even indicated that due to the demands of performance expectations, this element of musical understanding takes a "backseat" to the development of skill (M. Williams, personal communication, November 21, 2012). Are teacher-conductors programming repertoire that over-extends students' skill development resulting in this perceived need to focus more on skill development in the rehearsal?

Implications for Music Education

In this next section I will address the implications that the results of the present research study presents for music education, specifically addressing CMP and the Teacher, CMP and the Student, and CMP and Education Reform.

CMP and the teacher.

The CMP Model is designed as a framework for planning instruction for the performance ensemble that includes music selection, analysis, outcomes, strategies, and assessment (O' Toole, 2003; Sindberg, 2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977). Data revealed that participating teachers believe in the importance of teaching for musical understanding beyond the skill necessary for performance. Although the teachers indicated they all valued the importance of skill development, cognitive, and affective outcomes, observations highlighted inconsistencies between teacher values and implementation into the high school band setting. Mr. Stevens, Mr. Williams, Dr. Edwards, and Ms. Hodge all specifically identified skill, knowledge, and affective outcomes for their students during the fall semester, even though they did not complete a CMP Teaching Plan. A completed CMP Teaching Plan by the participating teachers would have greatly assisted in the analysis and served as an important artifact to this study. Table 5.1 highlights learning outcomes described by the teachers.

Teacher	Skill Outcome	Knowledge Outcome	Affective Outcome
Mr. Stevens Diamond Bluff High School	The Dan Kallman *American Tapestry* was a little bit more paving the way for the premier of a new work by Kallman.	To create very liquid sound-scapes and be able to turn around and play some hard edged dissonance sound-scapes. *A Little Night and Day Music* – Adler	It doesn't matter how well you play if you're not going to say something with the music to the audience.
Mr. Williams Gooseberry High School	Accuracy with subdivision and rhythmic independence in *At Dawn They Slept*.	Bi-tonality and diminished 9th chords in *At Dawn they Slept*.	Emotional experience with the music.
Ms. Hodge Lone Lake High School	That they can really get into listening to each other, tuning, and different harmonies in *Acrostic Song*.	An understanding of the influence of Schoenberg on the compositional style of Tredici.	Trying to actually communicate something to the audience.
Dr. Edwards Mount Estes High School	Mixed meter to the eighth note subdivision in *Mosaic*.	They have to know what they're about to play and how it fits into the overall piece. *Mosaic* – Stephen Paulus	The affect is very hopeful, very positive, not dwelling on the negative. There are very sad elements *an American Elegy* and they're thoughtful and reflective but it also reflects a hopeful spirit, human spirit.

Table 5.1 - Teacher Outcomes

In many instances, the outcomes in Table 5.1were described by the participating teachers

in response to questions about skill, knowledge, and affective outcomes, over several

discussions and cover a variety of pieces in the repertoire. Looking down each column

(skill, knowledge, affective) it is easy to see the unique ways teachers describe learning

outcomes. The similarities in the ways the teachers describe each outcome is interesting, especially the affective. It appears that the teachers wanted the students to communicate with the audience or have an emotional experience with the music, but there is no mention of a connection to the students' personal knowledge in relation to the music being studied (Sindberg, 2012).

Their ability to identify these learning goals provided evidence for the present researcher to develop an understanding of the research question: To what extent are teaching practices influenced by elements of Comprehensive Musicianship through Performance within the high school band? While I was able to understand that teachers implement elements of the CMP Model, the lack of a CMP Teaching Plan raises the question, how important is the development of a CMP Teaching Plan if teachers are able to articulate and describe what they want their students to learn through their engagement with a piece of music? I will return to this question when I discuss the implications for CMP and Educational Reform below.

CMP and the student.

The CMP Model facilitates teacher-conductors planning of instruction that engages students in a variety of ways (Hanley & Goolsby, 2002; Wersen, 1968; Wiggins, 2009; WMEA; 1977). The CMP Model promotes the development of musical understanding that enhances the musical experience and includes developing a musical understanding and an understanding of the affective qualities of the music (O'Toole,

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2003; Reimer, 2000; Sindberg, 2006; Sindberg, 2009b; Sindberg, 2012; WMEA, 1977).

Through planning and creating a CMP Teaching Plan, teacher-conductors are able to

articulate a variety of ways to engage students in the learning process (Benner, 1972;

Sindberg, 2012; WMEA, 1977). Analysis of student data revealed that students' value

learning about music beyond the skills needed for the performance, that they have an

interest in composition, and that the implementation of CMP positively impacts student

learning. Students in the present study expressed that, through their engagement as

critics, composers, and conductors and with teachers and peers, they were able to

discover and learn about music in a manner that enriched their musical experience in the

high school band (Wersen, 1968; Wiggins, 2009; WMEA, 1977; Zenker, 2002).

Specifically, students indicated that they learned about the importance of listening to

others within the ensemble, discovered a better understanding of their role within the

ensemble, learned music theory, and discovered the importance of connecting the

affective qualities of the music to their personal experiences. This learning about music,

as indicated by the students, may facilitate student composition, improvisation, and

develop life-long learners of music.

CMP and education reform.

In an era of high stakes testing in reading, math, and science, and teacher

accountability, teacher-conductors are called to do a thorough job of planning instruction

and providing evidence of musical instruction that extends beyond the performance. The

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literature suggested that principals valued music education but that it remained low on their priorities due to the pressures of high stakes testing (Abril & Gault , 2006; Abril & Gault, 2008). Through Abril and Gault's finding, the documentation of outcomes in a CMP Teaching Plan may serve as a way for teacher-conductors to demonstrate that performance ensembles are supporting the academic needs of students in the areas of reading and math (Byo, 1999; Gerrity, 2009).

It is hypothesized that to achieve this type of planning, undergraduate institutions may need to do a more thorough job of connecting learning between classes. Music theory, history, studio (applied lessons), ensemble, and music education faculty at the collegiate level need not only collaborate to develop artistry and knowledge, but also to promote "the integration of all aspects of music study" (Willoughby, 1977, p. vii). Ensemble directors need to be aware of the influence that they have on the future of music education majors and to teach in a way that provides a model of artistry as well as a that of an exemplary teacher, because undergraduate students tend to replicate the collegiate musical experience for their students and often model future teaching jobs after their collegiate ensemble experience (Bauer & Berg, 2001).

Conclusion

Teachers who participated in this study believe in the value and importance of musical instruction that deepens the musical experience beyond skills for performance. Although these teachers may share beliefs, the implementation and realization of this

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goal is often slowed or inconsistently observed due to a variety of external factors. In the cases of Mr. Stevens, Mr. Williams, Dr. Edwards, and Ms. Hodge, the pressures of high quality performances, Q-Comp, school and community cultures, the amount of time for planning, the need to support school reading and math learning goals, and a push for common assessments are some of the variables that may have contributed to inconsistent implementation of teacher goals.

Despite these external challenges, I observed comprehensive music teaching through performance in Mr. Stevens', Mr. Williams', Dr. Edwards', and Ms. Hodge's high school band classrooms. Students were engaged in music-making as performers, conductors, critics, and composers, while contributing to discussions about the music with their teachers. Through the application of phenomenological methods, I was able to understand the value that students place on learning about music through performance. Through ethnography, I was able to observe the interactions between the teachers and students in each unique setting in order to see how teachers guide students to develop their musical understanding.

As a result of this study, I am reminded of the influence that teacher-conductors have on the musical experience and education of students within the performance ensemble. The participating students repeatedly discussed the value they placed on learning about music through performance and indicated an interest in learning about and engaging in composition. The student data documents a desire of the students for teacher-conductors to facilitate learning about music that extends beyond performance.

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The impact the teacher-conductor has on the student experience in music is immense. The influence of undergraduate music education programs and the responsibilities of the teacher-conductor to reinforce, invigorate, and inspire the next generation of music educators, especially towards the aesthetic experience.

Data indicated that the participating band directors in Minnesota who attended the Art of Wind Band Teaching Symposium have incorporated parts of the CMP Model into their daily teaching practice, even though external factors have contributed to an inconsistent implementation of all parts of the model. This study revealed numerous external factors that can be used to inform music teacher education programs and assist future teacher-conductors successfully plan and implement instruction using the CMP Model, while being cognizant of the many factors that may impede consistent implementation. Student participants indicated a value in learning about music through performance, especially when provided the opportunity to engage in student-centered learning. The CMP Model is a powerful framework for planning instruction that facilitates music instruction that enhances and deepens the musical experience for students, and enables teacher-conductors to teach for musical understanding through performance, improvisation, composition, arranging, conducting, rehearsing, and analyzing music within the performance ensemble.

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Appendix A

CMP Original Proposal[15]

COMPREHENSIVE MUSICIANSHIP THROUGH PERFORMANCE

The attached materials are in support of a proposal for a three year "comprehensive musicianship" project which I am presenting as a cooperative project of the Wisconsin Music Educators Conference, the Wisconsin School of Music Association, and the Wisconsin Department of Public Instruction. The primary purposes of the project include the following:

- To draw attention on a statewide level to the need and potential for developing comprehensive musicianship through performance in our school music programs.
- To provide teachers with guidelines for the development of instructional programs at the local level.
- To provide teachers and administrators with information concerning exemplary programs of 'comprehensive musicianship through performance" in Wisconsin schools.
- To involve the Wisconsin Music Educators' Conference, the Wisconsin School Music Association, and the Wisconsin Department of Public Instruction in a cooperative project of music education leadership.

COMPREHENSIVE MUSICIANSHIP: RATIONALE

For the purposes of this proposal, "comprehensive musicianship" is defined as a program of instruction which emphasizes the interdependence of musical knowledge and musical performance. It is a program of instruction which seeks, through performance, to develop an understanding of basic musical concepts such as tone, melody, harmony, texture, tonality and form by involving students in a variety of roles including performing, improvising, composing, transcribing, arranging, conducting, rehearsing, and analyzing (visually and aurally).

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[15] Although the original author is not included in this document, it was written by Michael G. George.

In spite of philosophical statements by music educators that "general music" is the core of the school music program, the fact is that throughout our state performing groups at all levels continue to be the foundation of the music program. The quality of performance, community support, school district support and student involvement in musical performance is at its highest level ever in Wisconsin in my opinion. At the same time, the variety of musical performance groups and opportunities has also increased.

Research into performing group curricula and instructional procedures makes it quite clear that the development or performance skills and the actual performance of music do not necessarily lead to meaningful understanding of the concepts mentioned above. While the quality of musical literature has an important effect on the aesthetic responses by students, "high quality" musical literature does not guarantee a higher level of musical understanding. Quoting from a research study done by Charles H. Benner in 1972:

> It can be concluded that performing group participation has little effect of musical behavior other than the acquisition of performance skills unless there is a planned effort by the teacher to enrich the performing experience with additional kinds of musical understanding.

My examination of dozens of music curricula from schools throughout Wisconsin during the last three years leads me to conclude that there is a minimum of "planned effort by the teacher to enrich the performing experience with additional kinds of musical understanding" (Benner, 1972). Or at least if there is such an effort, music educators in Wisconsin are unable to describe it is writing (or verbally) to other people in their school district.

It is important for the further development of music education in Wisconsin that statewide leadership be provided to assist music educators in professional growth and program changes which will move toward the kind of music program which indeed develops "comprehensive musicianship."

COMPREHSNSIVE MUSICIANSHIP THROUGH PERFORMANCE
Implications for Curriculum & Instruction

I. Curriculum Philosophy
   a. Music performance is viewed in the context of aesthetic education where music study has value in and for itself.
   b. In performing groups, emphasis is placed on developing "in-depth" experiences through the performance and study of music.
   c. The band and choral curriculum is planned, organized, implemented and evaluated on the basis of clearly stated objectives for the program and instruction.

     d. Rehearsals become laboratory experiences in musical performance and understanding.

     e. Musical independence as a performer and listened is an important goal of the program.

     f. Instruction utilizes a variety of educational strategies and environments.

II. Possible Teaching / Learning Strategies
   a. Listening and reading assignments
   b. Projects emphasizing creativity
   c. Conducting experiences (leadership roles)
   d. Group discussion, demonstrations and short lectures
   e. Chamber music study and performance
   f. Field trips
   g. Guest musicians
   h. Workshops, clinics and festivals

III. Choosing music and other materials

PROJECT ACTIVITIES

Year one

I. Establish a steering committee of one representative from each of the sponsoring agencies (DPI music supervisor, WMEC president-elect, and WSMA executive secretary).
   Responsibilities: (August – December 1977)
   a. Develop specific details of project.
   b. Develop criteria for selection of schools and teachers to participate.
   c. Promote attendance at comprehensive musicianship sessions at state convention.
   d. Identify means of recruiting local teachers for involvement in project.
   e. Plan summer workshop format.
   f. Hire outside consultant for workshop.

II. Select and involve 6-8 teachers from local school districts to participate in project as possible model programs.
   Responsibilities: (January – July 1978) (with steering committee)
   a. Develop format for instruction at local level including instructional objectives, instructional resources, instructional procedures, and evaluation process (primarily during summer workshop).
   b. Plan details of five-day summer workshop.
   c. Plan orientation meetings to enlist support and understanding of local school boards and administrators.

<u>Year Two</u>

     a. Selected educators implement instructional program in their schools.
     b. Steering committee monitors progress of local programs.
     c. Steering committee plans for evaluation of local programs.
     d. Steering committee recruits and selects additional schools and teachers for involvement in the project representing areas of levels of performance not yet involved.
     e. Steering committee and teachers develop sessions for state music conference.
     f. Steering committee and teachers provide orientation of new school staff.
     g. Develop instructional format and plan for teachers new to project.

Appendix B

Recruitment Letter to High School Band Directors

Dear High School Band Director:

I am conducting a research project on Comprehensive Musicianship through Performance in High School Bands in Minnesota for my dissertation project. The purpose of this study is to explore how teaching practices in the high school band setting are informed (influenced) by comprehensive musicianship through performance (CMP), and to examine those factors that may impact the planning process for high school band directors. You have been selected as a potential participant because of your participation in the Summer Symposium held at the University of Minnesota School of Music and because you are a high school band director in Minnesota.

As a participant in this study, you will be asked to agree to the following:

- 3 semi-structured interviews throughout the data collection period (July-November). Each interview will last approximately 45-60 minutes.
- Allow the researcher to observe and video record select band classes between September and November. (approximately 6 observations)
- Participate in two stimulated recall sessions (watching class videos) to explain elements of the class to the researcher.
- Provide the researcher with copies of daily lesson plans or unit plans.
- Provide access to two student participants (1 male, 1 female) that will participate in two semi-structured interviews of approximately 45 minutes. (Parent assent pending)

Students will be asked to participate in the following way:

- Participate in two semi structured interviews with the researcher at a time that is convenient to the students and teachers. Interviews will be approximately 45 minutes in length. (Parent assent needed)

If you have any additional questions regarding this project, please contact John R. Stewart at stewa681@umn.edu or by calling 407-257-2803 (cell). If you would like to talk to Dr. Laura K. Sindberg, Assistant Professor, you may reach her at lsindber@umn.edu or by calling 612-624-0093.

Sincerely,

John R. Stewart
PhD Candidate
University of Minnesota, School of Music

Appendix C

Authorization to Conduct Research

Dear Principal,

I am a doctoral candidate in music education at the University of Minnesota, Twin-Cities, and I am conducting a research project on Comprehensive Musicianship through Performance in High School Bands in Minnesota. This research is being conducted as part of my dissertation project. I am writing you to request authorization to interview and observe your band director and students in order to collect data for this study. This study is sponsored by the University of Minnesota School of Music.

As per the University of Minnesota's Institutional Review Board protocols, I will maintain the data in confidentiality and all identifying information will be removed from transcripts, final reports, and publications. Pseudonyms will be used to protect the identity of the participants.

By signing the form below, you are authorizing me to visit your school and observe students in rehearsals and interview self-selected students and their teacher, [insert teacher name]. If further information is required, please feel free to contact me. Sincerely,

John R. Stewart
University of Minnesota School of Music
Ferguson Hall M168
2106 4th Street South
Minneapolis, MN 55343

Please complete this form and return it to [teacher name].
Please keep a copy for your records.

I authorize John R. Stewart to interview and observe student participants in my school.

Principal's name (please print):

Principal's signature:

School Name:
Date:

Appendix D

Twin Cities Campus	*Human Research Protection Program*	*D528 Mayo Memorial Building*
	Office of the Vice President for Research	*420 Delaware Street S.E.*
		MMC 820
		Minneapolis, MN 55455

Office: 612-626-5654
Fax: 612-626-6061
E-mail: irb@umn.edu or ibc@umn.edu
Website: http://research.umn.edu/subjects/

08/01/2012

John R Stewart
School of Music
Room 100   FergH
2106 4th St S
Minneapolis, MN 55455

RE: "Comprehensive Musicianship through Performance (CMP) in high school bands: A
Case Study."
IRB Code Number: **1206P15461**

Dear Dr. Stewart:

The Institutional Review Board (IRB) received your response to its stipulations. Since this
information satisfies the federal criteria for approval at 45CFR46.111 and the requirements set
by the IRB, final approval for the project is noted in our files. Upon receipt of this letter, you
may begin your research.

IRB approval of this study includes the consent form and assent form, both received July 30,
2012.

The IRB would like to stress that subjects who go through the consent process are considered
enrolled participants and are counted toward the total number of subjects, even if they have no
further participation in the study. Please keep this in mind when calculating the number of
subjects you request. This study is currently approved for 12 subjects. If you desire an increase in
the number of approved subjects, you will need to make a formal request to the IRB.

For your records and for grant certification purposes, the approval date for the referenced project
is June 19, 2012 and the Assurance of Compliance number is FWA00000312 (Fairview Health
Systems Research FWA00000325, Gillette Children's Specialty Healthcare FWA00004003).
Research projects are subject to continuing review and renewal; approval will expire one year
from that date. You will receive a report form two months before the expiration date. If you
would like us to send certification of approval to a funding agency, please tell us the name and
address of your contact person at the agency.

As Principal Investigator of this project, you are required by federal regulations to inform the IRB of any proposed changes in your research that will affect human subjects. Changes should not be initiated until written IRB approval is received. Unanticipated problems or serious unexpected adverse events should be reported to the IRB as they occur.

The IRB wishes you success with this research. If you have questions, please call the IRB office at 612-626-5654.

Sincerely,

Christina Dobrovolny, CIP
Research Compliance Supervisor
CD/ks

CC: Laura Sindberg

Appendix E

Interview Protocol: Teacher

Date of Interview:

Interviewee:
Interviewer: John R. Stewart

Preliminary Statements/Questions:

I would like to begin by thanking you for agreeing to participate in my dissertation study. In an effort to help with keeping accurate notes and records of this interview, I would like to create an audio recording which I will use to transcribe the interview. Is it okay that I record this interview?

As a valued participant in this study on Comprehensive Musicianship through Performance, your honest input is extremely valuable during this process. Over the next 45 minutes, I have some open ended questions I would like to ask. I would like for this experience to be a relaxed as possible, so if we deviate from these questions that is okay.

Questions:

1. Tell me about your current teaching position? How long have you been in your current position? How many years have you taught? About the band, school, community, etc.
2. Could you talk to me about your beliefs on music teaching and learning?
3. Could you describe the typical band class setting in your school?
    a. How are the students engaged in learning?
    b. How is student learning assessed?
    c. How are lessons implemented?
4. Tell me about how you plan instruction for your students?
5. When you hear people talk about comprehensive musicianship, what comes to mind?
6. Could you talk to me a little bit about current (external) factors that influence your program?
    a. Are these local factors or large scale factors?
7. Tell me about the expectations that administrators have for student assessment, faculty meetings, PLC's, professional development, etc.?
8. During class today, you talked to the students about [history, theory, or aesthetics] why did you choose to teach that material?

a. In what ways do you think it helps the students understand the music and be able to perform at a higher level?
9. In what ways do you engage students in creating music?
10. Can you talk to me about how you encourage students to learn from each other?

Second Interview Protocol: Teacher

Date of Interview:

Interviewee:

Interviewer: John R. Stewart

Preliminary Statements/Questions:

I would like to begin by thanking you for agreeing to participate in my dissertation study. In an effort to help with keeping accurate notes and records of this interview, I would like to create an audio recording which I will use to transcribe the interview. Is it okay that I record this interview?

As a valued participant in this study on Comprehensive Musicianship through Performance, your honest input is extremely valuable during this process. Over the next 45 minutes, I have some open ended questions I would like to ask. I would like for this experience to be a relaxed as possible, so if we deviate from these questions that is okay.

Questions:

1. The last couple of weeks I have observed you teaching [title of piece and composer]. Could you talk about the learning outcomes you would like for your students to take away by performing this piece?
   a. Skills – What specific skills do you want them to achieve by performing this piece?
   b. Cognitive – What do you want the students to know or understand about this piece?
   c. Affective – What is the affective goal for the piece?
2. During the past several classes you talked to the students about [history, theory, or aesthetics]. Can you talk a little bit about how this helps you achieve your learning goals for your students?
   a. In what ways do you think it helps the students understand the music and be able to perform at a higher level?
3. Can you talk a little bit about how you introduced [insert title of work] to the students?
   a. Can you talk a little bit about what you wanted the students to take away from this introduction?
4. Over the past several weeks there have been students absent for various reasons (testing, PSEO, etc). Can you talk about how student attendance impacts your

instructional planning? Can you talk about how this impacts implementation of you lessons?

5. One of the elements of CMP helps us to plan to facilitate student engagement. Can you talk about the ways you engage students in the learning process?
6. In our first interview you talked a little about the long term planning goals that you have for your students. Could you talk about how you transform your long term goals into your daily plans or learning outcomes for students?
7. In our first meeting you talked a little bit about the school schedule. Could you talk about how changes in the schedule impact your planning process?
8. The CMP Planning Model allows you the opportunity to articulate specific learning outcomes. During the semester you have included elements of the CMP Model in your teaching. Can you talk about how the CMP Plan impacted your teaching?

Interview Protocol: Student

Date of Interview:

Interviewee:

Interviewer: John R. Stewart

Preliminary Statements/Questions:

I would like to begin by thanking you for agreeing to participate in my dissertation study. In an effort to help with keeping accurate notes and records of this interview, I would like to create an audio recording which I will use to transcribe the interview. Is it okay that I record this interview?

As a valued participant in this study, your honest input is extremely valuable during this process. Over the next 45 minutes, I have some open ended questions I would like to ask. I would like for this experience to be a relaxed as possible, so if we deviate from these questions that is okay.

Questions:

1. Can you tell me a little bit about yourself? What is your current grade, what instrument you play, how long have you been in band, etc?
   a. Tell me a little about your school schedule. What classes are you in?
2. Tell me about what you did in class today.
   a. Was this a typical day in band?
3. What do you think [insert teacher's name] was trying to get you to learn today?
   a. Talk about a specific piece that was used in class
4. What did you learn today?
5. In what ways did you get to demonstrate what you learned today?
   a. How can you apply this new knowledge to a difference piece of music?
6. When [insert teacher's name] includes information on music theory, history, the composer, etc. [cater category to lesson], how does this help you understand the music better or perform the music better?
7. Why do you think [insert teacher's name] includes elements of music history, theory, etc. into your band rehearsal?

8. In what ways do you get the opportunity to create music during your high school experience?
    a. Do you have the opportunity to compose or improvise?
9. In what ways do you have the opportunity to use your life experiences to help others learn about music?
10. Is there anything else about your band experience that you would like to tell me about that we have not already discussed?
11. The CMP Model helps teachers plan for instruction that extends beyond the skills required for performance. This semester [insert teacher name] has taught you several pieces of music [insert titles]. Could you talk a little bit about the skills you learned during your time with [select title of pieces].
    a. Could you talk about what new musical understanding you learned through these pieces?
    b. Could you talk about the affective connections you made through your experiences with these pieces?
12. Could you talk a little bit about how you might take the knowledge learned from these pieces and transfer them to new music?
13. Another element of the CMP Model helps teachers plan for student engagement. Could you talk about the ways that [insert teacher name] has engaged you in the learning process and enabled you to contribute to the learning process?
14. This semester you have had numerous guests in your class. Can you talk about how these experiences with composers and college teachers have affected your learning during the semester?

Consent Form

Comprehensive Musicianship through Performance (CMP) in High School Bands: A
Case Study

Dear High School Band Director:

You are invited to be in a research study on Comprehensive Musicianship through
Performance (CMP) in the High School Band. You were selected as a possible
participant because you are a high school music teacher in Minnesota. I ask that you read
this form and ask any questions you may have before agreeing to be in the study.

This study is being conducted by: John R. Stewart, PhD candidate, School of Music,
University of Minnesota – Twin Cities

Background Information

The purpose of this study is: to explore how teaching practices are informed (influenced)
by Comprehensive Musicianship through Performance (CMP), and to examine those
factors that may impact the planning process for high school band directors.

Procedures:

If you agree to be in this study, we would ask you to do the following things:
Teachers will be asked to participate in the following ways:
- 3 semi-structured interviews throughout the data collection period (July-
  November). Each interview will last approximately 45-60 minutes.
- Allow the researcher to observe and video record select band classes between
  September and November. (approximately 6 observations)
- Participate in two stimulated recall sessions (watching class videos) to explain
  elements of the class to the researcher.
- Provide the researcher with copies of daily lesson plans or unit plans.
- Provide access to two student participants (1 male, 1 female) that will participate
  in two semi-structured interviews of approximately 45 minutes. (Parent assent
  pending)

Students will be asked to participate in the following way:
- Participate in two semi structured interviews with the researcher at a time that is convenient to the students and teachers. Interviews will be approximately 45 minutes in length. (Parent assent needed)

Risks and Benefits of being in the Study

The study has several minimal risks: First, you may experience mental fatigue during the interview process; Second, you may experience a feeling of embarrassment, although unintended, if unable to answer a question during interviews.

There is no direct benefit to subjects who participate in this study. The benefits to participation are: you will assist in assisting with the completion on my doctoral degree in music education. Results from this study may be able to inform future instruction in music education through professional development programs and changes to teacher education.

Confidentiality:

The records of this study will be kept private. In any sort of report I might publish, I will not include any information that will make it possible to identify a subject. Research records will be stored securely and only the present researcher will have access to the records. Study data will be encrypted according to current University policy for protection of confidentiality. All audio and video recordings on interviews and classes will be backed-up on CD or DVD for the duration of the research and will be kept locked in a secure location that is only accessible to the researcher. Upon completion of the research, all recordings and back-up disks will be disposed of in accordance to the policies for protection and confidentiality.

Voluntary Nature of the Study:

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with the University of Minnesota, the School of Music, or John R. Stewart. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

Contacts and Questions:

The researcher conducting this study is: John R. Stewart. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him via phone

407-257-2803 (cell) or E-mail: stewa681@umn.edu. Or you may contact Dr. Laura K. Sindberg, Assistant Professor, School of Music, University of Minnesota via phone 612-624-0093 or E-mail: lsindber@umn.edu

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Research Subjects' Advocate Line, D528 Mayo, 420 Delaware St. Southeast, Minneapolis, Minnesota 55455; (612) 625-1650.

You will be given a copy of this information to keep for your records.

Statement of Consent:

I have read the above information. I have asked questions and have received answers. I consent to participate in the study.

Name (please print)	Date
Signature	Date
Name of Principal Investigator (please print)	Date
Principal Investigator's Signature	Date

Parent Consent

University of Minnesota
School of Music

Comprehensive Musicianship through Performance (CMP) in High School Bands: A
Case Study

Principal Investigator: John R. Stewart
Advisor: Dr. Laura K. Sindberg

CONSENT FOR PARTICIPATION IN A RESEACH STUDY

Dear Parent or Guardian:
Your son/daughter has been asked to participate in a research study entitled.
Comprehensive Musicianship through Performance (CMP) in High School Bands: A
Case Study. She/he is being asked to participate in the study because they are a student
in the [insert participating school name] band program. The purpose of this study is to
explore how teaching practices in the high school band setting are informed by
comprehensive musicianship through performance (CMP), and to examine external
factors, such as school reform or critical pedagogy, that may impact the planning process
for high school band directors. The intent of this study is to uncover how teachers
respond to these external factors, and understand how implementation of their plans
effect student learning and performance in the high school band.

The procedures for this study include the observation of students in band rehearsals and
semi-structured interviews of self-selected student participants. Participation in this
study may assist in the understanding of the ways students in band describe their musical
experience, and there is no direct benefit to subjects who participate. The research will
take place between July and December of 2012.

The potential risks for participation in this study are minimal. For students, participation
may result in mental fatigue during the semi-structured interviews, and potential
embarrassment if unable to answer an interview question to the best of their ability.
Results of this study may be used for teaching, additional research, or publications. If
individual results of your son/daughter are discussed, his/her identity will be protected

through the use of a pseudonym. All identifying information will be secured away from audio or video recordings, and only the present researcher will have access.

I acknowledge that I have had the opportunity to obtain additional information regarding the study and any questions I have raised have been answered to my full satisfaction. Furthermore, I understand that my son/daughter may discontinue participation in the study at any time and will not affect your current or future relations with the University of Minnesota, the School of Music, or John R. Stewart.

John R. Stewart has explained the purpose of the study in writing, the procedures that will be followed, and the expected duration of my son/daughter's participation. Your son/daughter has the alternative not to participate in this research study. Possible benefits of the study include a greater understanding of the ways students learn music through participation in band.

I have read this form and the research has been explained to me in writing. I have been given the opportunity to ask questions and my questions have been answered. If I have additional questions, I have been informed of who to contact. I agree that my son/daughter may participate in the research study described above and will receive a copy of this consent form.

Parent or Guardian's Name (please print)	Date
Parent or Guardian's Signature	Date
Student's Name (please print)	Date
Name of Principal Investigator (please print)	Date
Principal Investigator's Signature	Date

The researcher conducting this study is: John R. Stewart. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him via phone 407-257-2803 (cell) or E-mail: stewa681@umn.edu. Or you may contact Dr. Laura K. Sindberg, Assistant Professor, School of Music, University of Minnesota via phone 612-624-0093 or E-mail: lsindber@umn.edu

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Research Subjects' Advocate Line, D528 Mayo, 420 Delaware St. Southeast, Minneapolis, Minnesota 55455; (612) 625-1650.

Appendix I

Student Assent

University of Minnesota
School of Music

Comprehensive Musicianship through Performance (CMP) in High School Bands: A
Case Study

Principal Investigator: John R. Stewart
Advisor: Dr. Laura K. Sindberg

CONSENT FOR PARTICIPATION IN A RESEACH STUDY

Dear Student Participant:
You have been asked to participate in a research study entitled: Comprehensive
Musicianship through Performance (CMP) in High School Bands: A Case Study. You
are being asked to participate in the study because you are a student in the [insert
participating school name] band program. Part of the purpose of this study is to
understand how students learn music in the high school band when band directors
implement elements of comprehensive musicianship, teaching beyond performance skills.
The intent of this study is to understand how implementation of their plans effect student
learning and performance in the high school band.

The procedures for this study include the observation of students in band rehearsals and
semi-structured interviews of self-selected student participants. Participation in this
study may assist in the understanding of the ways students in band describe their musical
experience, and there is no direct benefit to subjects who participate. The research will
take place between July and December of 2012.

The potential risks for participation in this study are minimal. For students, participation
may result in mental fatigue during the semi-structured interviews, and potential
embarrassment if unable to answer an interview question to the best of their ability.
Results of this study may be used for teaching, additional research, or publications. If
individual results of your interview are discussed, your identity will be protected through
the use of a pseudonym. All identifying information will be secured away from audio or
video recordings, and only the present researcher will have access.

I acknowledge that I have had the opportunity to obtain additional information regarding the study and any questions I have raised have been answered to my full satisfaction. Furthermore, I understand that I may discontinue participation in the study at any time and will not affect my current or future relations with the University of Minnesota, the School of Music, or John R. Stewart.

John R. Stewart has explained the purpose of the study in writing, the procedures that will be followed, and the expected duration of my participation. I have the alternative not to participate in this research study. Possible benefits of the study include a greater understanding of the ways students learn music through participation in band.
I have read this form and the research has been explained to me in writing. I have been given the opportunity to ask questions and my questions have been answered. If I have additional questions, I have been informed of who to contact. I agree to participate in the research study described above and will receive a copy of this assent form.

Student's Name (please print)	Date
Student's Signature	Date
Name of Principal Investigator (please print)	Date
Principal Investigator's Signature	Date

The researcher conducting this study is: John R. Stewart. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him via phone 407-257-2803 (cell) or E-mail: stewa681@umn.edu. Or you may contact Dr. Laura K. Sindberg, Assistant Professor, School of Music, University of Minnesota via phone 612-624-0093 or E-mail: lsindber@umn.edu

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the Research Subjects' Advocate Line, D528 Mayo, 420 Delaware St. Southeast, Minneapolis, Minnesota 55455; (612) 625-1650.

CMP Teaching Plan

Dum Spiro Spero (**2009**)
Chris Pilsner (b. 1986)
Grade 3/Nox Tenebrae Music/c. 8:00

Music Selection – Broad Description

Dum Spiro Spero has been called "powerful, beautiful, and wonderfully orchestrated."
While technically simple, the work is deeply emotional.

- This is a wonderful piece to introduce how life experiences can inform
  performance.
- Unique use of Euphonium solo with the ensemble singing
- Allows the students to perform music using tertian and quintal harmonies.
- Challenges the students to play long musical phrases.
- A great piece to teach students to understand how composers create tension
  though suspensions.

Composer

Chris Pilsner was born in 1986 and composed *Dum Spiro Spero* when only 22 years of
age. He holds a Bachelor of Music in Composition and a Bachelor of Music Education
from the University of Northern Colorado. He is currently studying composition with
David R. Gillingham at Central Michigan University where he is working towards a
Masters of Music in Composition.
Pilsner's works have been performed by the University of Utah, University of Northern
Colorado, Brigham Young University, University of Minnesota, St. Cloud State
University, Southwest Oklahoma BDA Honor Band, and the West Virginia University
Honor Band.

Background Information/Program Notes

Dum Spiro Spero was commissioned by Casey Cropp and the Rocky Mountain High School Winds Ensemble in 2009. The piece was premiered on January 28, 2010 at the Colorado Music Educators' Association Conference in Colorado Spring, CO with the composer conducting.

Dum Spiro Spero takes its title from a Latin phrase meaning "While I breathe, I hope." When I read that phrase for the first time I was taken back by the incredible amount of power it held and immediately knew it would be the basis for a new piece. When I started writing, my goal was to write something as deeply emotional and human as the title was. The result was a series of simple melodies supported by some of the most colorful orchestration and harmonies I've ever written. From the lush opening, the gentle singing, and ultimately the triumphal climax, the human quality to the music is what I think gives *Dum Spiro Spero* a powerful sense of grace and splendor. It is dedicated to Casey Cropp, the man who has served as a mentor and friend for music of my musical career.

-program notes by the composer

Musical Elements

Form

Introduction ABC Recapitulation Codetta
Introduction – 1-10
A - 11-35
B – 36- 76
C – 77-92
Recapitulation – 93 – 115
Codetta – 116-end

Measures   What is happening?

Measures	What is happening?
1-10	Introduction
11-18	A theme; F Major
19-25	B theme; E flat quintal harmony
26-31	First arrival point; B flat major; Feeling of hope
32-35	Transition to B section; oboe solo
36-52	B section: D flat major

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53-65	Transition/transformation of B section melodic material
66-76	Final statement of B section theme; transition to C section
77-93	C section; Euphonium solo; harmonic support in clarinets; others sing in unison with Euphonium solo
94-101	Recapitulation; restatement of opening and A theme
102-115	Transition to emotional and musical climax of the work
116-end	Final melodic statement from measure 26; G major

Rhythm

Dum Spero Spiro is primarily composed using eighth notes, quarter notes, half notes, dotted half notes, and whole notes. It also includes eighth notes that are primarily used in scalar patterns in order to create momentum within the music. Two sixteenth notes are utilized in the oboe solo in measure 34.

Melody

The work is built around four lyric melodies. Each melodic idea is primarily diatonic with occasional skips. The lengths of melodic ideas vary throughout the piece. Many of the phrases are four measures long, but Pilsner frequently adds phrasal extensions to add variety to the piece.

Harmony

Dum Spero Spiro uses a variety of harmonic elements. It includes quintal harmony as well as tertian harmonic structures. Pilsner uses a variety of keys including: F Major; B flat Major; D flat Major; E flat Major; G Major; and quintal harmony. Pilsner frequently uses suspensions in *Dum Spero Spiro*.

Texture

The work explores a variety of musical textures. Pilsner utilizes a wide pitch range throughout the work. In addition to providing a variety of instrumental colors, the work requires the players to sing with a Euphonium Solo that is supported harmonically by the clarinet section, string bass, and timpani. This first phrase is supported through quintal harmony, and changes in measure 84 to tertian harmony.

Expression

The piece contains a wide dynamic range from piano to fortissimo. There are multiple high dynamic points within the piece that will provide the opportunity to students to discuss which moment is the climax of the work.

The translation of the title text (While I breathe, I hope) provides the musicians with an insight into the expressive capabilities of the composition. Using the translation will enable the musicians to discuss points in their life where they have hoped for something, struggled, and accomplished a goal. While a profound thought, the meaning is enhanced through the varying use of harmonic elements in the work. Pilsner constantly varies the emotional attributes within the piece through colorful orchestration and varied dynamics. While there are several musical arrivals in the piece, Pilsner shifts back to the feeling of hope through his use of suspensions. The final arrival point, or feeling of accomplishment, occurs at measure 116. Following this musical climax, Pilsner once again takes the musicians on a journey of hope as the work winds down to a subtle piano conclusion.

The Heart

The heart of the piece lies in the interpretational opportunities within the music. Pilsner takes the musicians on an emotional journey throughout the work that resembles hope and struggle. As the work moves from one melodic idea to the next, the sense of emotional struggle and the joy of success (hope) are ever present.

Introducing the Piece

Many of the students may not know the translation of the title *Dum Spiro Spero*. To begin to understand the intent of the music, it is important for the students to understand the translation as "While I breathe, I hope." This phrase carries an opportunity to open the door to the affective qualities of music.

After explaining the translation of the title to the students, have them write on a 3 X 5 card their interpretation of the phrase "While I breathe, I hope." Ask the students to share their thoughts with the ensemble.

Skill Outcome

The students will be able to sustain long musical lines with expressive qualities.

Strategies

1. Utilize chorale warm-ups to promote the importance of sustained playing.
2. Engage the students in singing to understand the connection of the breath to lyric performance.
3. Have the students select and read passages of literature that inspire them aloud in class. Relate the reading of sentences to the idea of musical phrases and expression.
4. Engage the students in breathing exercises during warm-ups that vary the duration of the inhalation and exhale (4 beats, 8 beats, 12, beats, 16 beats). Also have the students demonstrate sustain through sizzling the air during the exhale.

Assessment

1. Have the students sing and perform on their instruments several melodic excerpts with varying articulations (legato, slur, no markings, staccato, etc). The students will be graded on their ability to perform each excerpt with the appropriate style of articulation.
2. Using the literary excerpts the students read during class. Have them select a sentence and compose a melody that captures the essence of the text. The melody and text will be performed for the ensemble.

Cognitive Outcome

The students will identify and describe the different harmonic elements within the music. (Tertian and Quintal harmony)

Strategies

1. Engage the students in warm-ups that provide tertian and quintal harmonic accompaniments.
2. The students will listen to musical examples that utilize tertian and quintal harmonies and describe the differences that they hear.

3. The students will compose a short eight measure melody and harmonize the melody using different harmonic techniques (tertian and quintal).
4. The students will be asked to find a musical example that utilizes different harmonic functions (tertian and quintal).

Assessment

1. Students will be given several musical excerpts to analyze the harmonic support of melodies. The students will be graded on their ability to visually analyze the harmonic functions used in the excerpts.
2. Students will listen to several musical examples that employ tertian and quintal harmonies. The students will be graded on their ability to aurally discern between the two different harmonic functions.
3. The students will compose an eight measure melodic phrase in common time and create two different harmonic accompaniments. One accompaniment will utilize tertian harmony, and the other will use quintal harmony.

Affective Outcome

The students will explore the significance of the phrase "While I breathe, I hope," and relate it to their individual personal experiences.

Strategies

1. On a 3 X 5 card, have the students describe what the phrase "While I breathe, I hope" means to them. Have a few students volunteer to share their description with the ensemble.
2. As we spend more time with the piece, have the students think about and share with the ensemble something that they have really wanted and had to work to achieve.
3. Engage the students in a discussion regarding how each member of the ensemble brings a unique set of life experiences to the music. Have the students talk about how they may have set the phrase "While I breathe, I hope" to music.
4. Have the students explain ways in which the composer attempts to connect musical elements in the composition to life experiences.

Assessment

1. Over time are the students able to shift from a "shallow" connection to the affective to more sophisticated responses? (Ex. Shallow - While I breathe there is a chance I will pass this test in math. Sophisticated – As I grow as a person, I hope I am able to achieve my dreams, but make the world a better place for the next generation.)
2. Have individual students share a time in their life where they really wanted to achieve something, struggled, and succeeded. Using several of the students stories, have the ensemble perform the music with that mindset. Are the students able to perform the music with these different images in order to represent different interpretations or experiences?