

THE BAND CLASS AS A VEHICLE FOR THE DEVELOPMENT
OF
COMPREHENSIVE MUSICIANSHIP

by

EDWARD WILLIAM IRETON

B.Ed., University of Calgary, 1973

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

in the Faculty

of

Education

ACCEPTED
FACULTY OF GRADUATE STUDIES

DATE JUL 23 1979

We accept this thesis as conforming
to the required standard

Frank Churchley

Margery M. Vaughan

Phillip T. Young

© EDWARD WILLIAM IRETON, 1979

UNIVERSITY OF VICTORIA

April, 1979

All rights reserved. This thesis may not be reproduced in whole or in part, by mimeograph or other means, without the permission of the author.

Abstract

Supervisor: Dr. Frank Churchley

The purpose of this study was to develop a music curriculum for band from grade six to grade twelve for School District No. 63 that would encompass the music elements of the general music class and incorporate them into the band curriculum. With the band curriculum as a guide, it was planned for teachers in the band class to teach simultaneously the practical aspects of performance along with the elements of music. The goal of the curriculum is to teach band students to understand the form, harmony, timbre, and other elements of music through the music they perform.

The study of literature, related research and music curricula was undertaken to examine the trends and changes in music education. The proposed curriculum takes into account the rationale of music projects such as the "Manhattanville Music Curriculum Program" and the "Contemporary Music Project".

The curriculum could be used by school districts and band teachers where a six-year sequential band program is required. It may not be suitable where the band program has less than six years of study. The content to be covered in the curriculum is based on two to three hours of classes per week, so that the curriculum could be taught in less time if the hours of instruction were

increased. The curriculum could also be used as a guide for others who are contemplating designing a band curriculum that would include the teaching of comprehensive musicianship.

Signed:

[Redacted signature]

Frank Churchley

[Redacted signature]

Margery M. Vaughan

[Redacted signature]

Phillip T. Young

[Handwritten signature]

TABLE OF CONTENTS

	PAGE
Abstract	ii
CHAPTER	
I. INTRODUCTION OF THE STUDY	1
Purpose of the Study	6
Definition of Terms	7
II. REVIEW OF THE LITERATURE AND CURRICULA	8
Comprehensive Musicianship	8
Related Research Studies	11
Résumé of Selected Literature	15
Elementary Music Literature	15
Elementary and Secondary Literature	17
Secondary School Literature	19
Résumé of Certain Curricula	22
III. PROPOSED MUSIC CURRICULUM	28
Characteristics	28
Limitations	29
Rationale	29
Organization	32
Elements of Music	34
Objectives for Grade Six Band	35
Objectives for Grade Seven Band	38
Objectives for Grade Eight Band	40
Objectives for Grade Nine Band	42
Objectives for Grade Ten Band	45
Objectives for Grade Eleven Band	47

CHAPTER	PAGE
Objectives for Grade Twelve Band	49
IV. IMPLEMENTATION AND EVALUATION OF THE PROPOSED CURRICULUM	51
Implementation	51
Evaluation	53
V. IMPLICATIONS FOR FURTHER STUDY	56
Elementary Classroom Music	56
Choral Music	56
Stage Band	57
Summary	58
Bibliography	60
Appendix A	65
Appendix B	76
Appendix C	79

CHAPTER I

Introduction of the Study

In the early sixties music educators became aware of the limitations of the music program. Music courses were being divided into separate units such as theory or listening. The theory course might dwell on the harmony used by composers of the Classical period so that a student taking this class would not receive a comprehensive music course. To counteract this trend, the Contemporary Music Project was born. Thomson (1971), a project committee member, describes the need for re-assessment of the music program in the text Comprehensive Musicianship: An Anthology of Evolving Thought. He states:

Some rear-guard skirmishes may still be fought over the validity of "new math" and "new science" or any of the other "new" approaches to learning that have resulted from this awakening of the slumbering giant of American education. But no one will deny the refreshing exhilaration that comes from a re-appraisal of objectives and techniques. Whether nuclear physicists or automobile mechanics, doctors or lawyers, bankers or bakers, only the intellectually dead refuse to take stock of their professional bag of tricks in order to discard the useless and add the valuable. This is precisely what the recent revolution in the teaching of mathematics and some of the physical sciences has provided - a refreshing attempt at a clean sweep of our pedagogical houses. (p.38)

History has shown that once man has satisfied his basic needs he seeks a higher form of activity, such as the arts. Examples are found in paintings on the walls of caves, the carvings on wooden bowls or on weapons, and the shaping of animal horns to produce sounds, all

Music can be used to teach not only the specific objectives of musicianship but also be used to teach social skills within the affective domain. The following examples show how a student can benefit from a music program.

The choir, band and orchestra groups perform before audiences and gain the experience of stage presence. They learn how to behave when performing and meeting with other groupings of people. Pride is developed within groups and can have an impact on the whole school and the larger community to create a positive learning atmosphere.

Communications skills are learned in many areas of music. Non-verbal communication is carried out between instrumentalists and sections in bands and orchestras. There are many question-and-answer kinds of phrasing in music. The students learn to listen to other sections and then respond in a similar style. The director must explain the style of the selection of music under study to the students and, through the group leadership of the section leaders, eventually the correct style will emerge after rehearsal. This communication can be creative in nature. In a rhythm band the individuals may strike up a conversation through their instruments, similar to the African natives' method of sending messages by the drum. Verbal and non-verbal communication skills are increased through this type of organization.

There must be close relationships between students when learning and performing music in groups. Each section must work together for the good of the group. One person singing too loudly or out of tune can spoil the effect of a good choir. The choir members who perform together have the satisfaction of doing something

useful. The camaraderie created through trips and concerts strengthens the bonds between members. Performing and visiting other homes allows the students to meet a wider section of society and to see how others live.

The music teacher and student come to know each other well. It is not six weeks of putting up with one group and getting ready for the next, as might happen in semestered courses. If the senior secondary school has one band teacher, the students who take music have the same teacher throughout the school year and throughout their high school education. Added to the regular classes, extra rehearsals, performances and trips, are fund-raising endeavours when the teacher and students work together along with parents and friends. Little wonder students even turn to the music director for personal counselling when such a close relationship is developed.

Music develops many aural and psycho-motor skills; aural skills are taught to both the listener and the performer. In music appreciation, the class may listen for the repetition or contrast in the music to identify the form the composer is using. In a choir the student may learn the interval between two steps of the scale and be able to tell when he sings it correctly. Students playing wind instruments must be able to co-ordinate tongue and finger movements while brass players must also develop an embouchure which will allow the lips to buzz at the appropriate pitch. Facial muscles and aural skills are required for this to be correct. The musician's eye must transfer the printed note into the pitch and fingering required for the note to be played correctly. The student playing a wind instrument must be able to breathe with sufficient force to push the air out

with the diaphragm at the correct volume and speed. All this must be done simultaneously in a fraction of a second. The student must also play the notes at the correct time or rhythm. The percussionists develop hand, finger and foot skills. The music for the drum set often requires the student to play four different rhythms at the same time. The ability to tune timpani, play a roll and other drum skills with the correct dynamics requires aural and kinesthetic skills. These skills keep the music student mentally and often physically busy in order to accomplish the requirements of the music.

Music students, as noted above, who are in a group which performs successfully, gain a feeling of belonging. They recognize their success when other people, including the director, show their appreciation of what the group is doing, either by applause or comments, written or spoken. Music can and should be enjoyable to the students; it gives the student the opportunity to spend many pleasant hours out of class practising or listening to live music in performance. Students often do not think of practising as homework. Many play because they want to. They may sing on the bus as they travel, or sing to entertain themselves at home. They enjoy what they are doing and this helps to give them emotional stability.

Students all express their likes and dislikes of music. In order for their statements to be meaningful, the students must develop an understanding of the fundamentals of music, and also a suitable vocabulary to describe the music under discussion. In form, they must distinguish between binary and ternary; in instrumentation between the switching roles of the instruments in the band. In rhythm they must identify pulse, catching the nuances of any changing pace. An

aesthetic awareness and an ability to articulate this awareness to others does not come easily, nor to all at the same time - for various reasons. Those who have developed a critical faculty can make an intelligent judgement about the quality of a piece of music and cultivate a sense of the beautiful.

Purpose of the Study

Moewes (1964), the Curriculum Co-ordinator of the Powel Public Schools of Wyoming, states:

A curriculum guide is essential to definitely indicate to teachers and administrators the clearly defined outline of scope and sequence of the education program. Members of the music curriculum committee were in complete agreement that a guide insures better learning and avoids needless repetition. It also enlightens each teacher as to what is being taught at the various grade levels. (p. 1)

The purpose of the present study is to prepare a curriculum for band, beginning in the sixth grade and continuing through to the twelfth grade. The curriculum is planned so that many objectives from the general music class will be incorporated into the band program. This will provide the students with the benefits of both the general music class (understanding music) and the band class (performing music). This combination is a way of teaching so-called comprehensive musicianship, a concept that was fostered by music educators involved in the Contemporary Music Project and reported in the text Comprehensive Musicianship: An Anthology of Evolving Thought (1971).

The program goals of the proposed curriculum are:

1. To prepare a curriculum that will provide for comprehensive musicianship to be taught in the band program.

2. To provide a basic sequential and continuous program for each grade.
3. To provide instructional objectives for the content of the curriculum but allow the teacher flexibility in the method used to teach the objectives.
4. To evaluate the students' progress in the basic objectives through check lists, which will be provided to the teachers and the students.

Definition of Terms

The definitions of the following terms for the proposed curriculum are:

Comprehensive Musicianship: a "common elements" approach which views all music from all times as consisting of the same basic musical elements. (CMP 1971)

Concept: a basic generalized idea upon which one can build.

Creative activities: student involvement in composition, improvisation and the making of instruments.

Planned curriculum: "the set of experiences, based on theory and research and past professional practice, that are designed with and for learners with the purpose of achieving the objectives of the curriculum" (Hass, 1977, p.6).

CHAPTER II

Review of the Literature and Curricula

The literature and curricula have been selected to give a broad view of what is recommended by learned music educators, and what certain school districts are including in their music programs. The literature and curricula are presented under the following headings:

Comprehensive Musicianship

The term comprehensive musicianship is used in many music curriculum offerings. In the text Comprehensive Musicianship: An Anthology of Evolving Thought, Housewright (1971) defines comprehensive musicianship as follows:

The theory of basic education in music, which aims at producing the comprehensive musician, has as its foundation three self-evident premises. They are: (a) the proper object of the study of music is music, especially that from our own time; (b) the proper focus for the teacher is on the individual student; and (c) the proper aim of courses in music is to serve music and the student. (p.93)

Housewright lists four objectives as a framework to teach comprehensive musicianship. His first point is that students should become familiar with music. He suggests commencing the study of music with selections the students already know and enjoy; it is not necessary for the music to be taught in chronological order.

"The second consideration is the development of performance skills". Not all students will become proficient; however some degree of skill is possible for all. "The third part of the framework is the development of descriptive skills. Descriptions will truly be valuable if we recognize two aspects of music; as design in time and as a gesture of the human spirit". One involves the music "elements" and the other "regional human qualities". "The fourth objective is the growth of skill in making value judgements of both compositions and performances, using explicit norms". These skills would "depend on acquaintance with the repertoire in a stylistic context and an accurate, sensitive description". It is Housewright's "terminal objective" for all students to enjoy the aesthetic qualities of music. This framework is meant to cover "all students of music, and for all age levels" (pp. 78 - 80).

Thomas (1971), one of the principal investigators of the Manhattanville Music Curriculum Project, prepared a curriculum designed for students from primary through high school which was based on sixteen cycles in a spiral form, one that was "open-ended" in the development of the concepts. The concepts of rhythm, form, pitch, dynamics and timbre are chosen as the basis of the curriculum and these are developed at each cycle in a sequential manner. The emphasis is placed on the discovery method of learning and the use of a music laboratory enables the students to become involved in the activities necessary for this type of learning to take place.

The School Music Program: Description and Standards was developed for the MENC by the National Commission on Instruction (1974)

and states that a comprehensive music program is one that includes "... performance of music, creation and organization of music, and ... perception, analysis, and description of music" (p. 7). These experiences should be present in music programs at all levels. The common elements are listed as "pitch, duration, loudness and timbre, and their organization into various forms of music" (p. 7). These elements are to be taught through musical experiences where "emphasis is not exclusively on performance but also on the intellectual, aesthetic, and emotional content of music" (p. 7).

Gary and Landis (1970) discussing the elementary music program say that "ideally, childhood is a time to experience music through singing, listening, playing instruments, moving and dancing, composing, and experimenting with musical patterns" (p. 3). They mention the book, The Study of Music in the Elementary School - a Conceptual Approach , prepared for the Music Educators National Conference "to help teachers bring about intellectual apprehension of music as a result of the students' participation in musical experiences. The concepts of musical content - of sound sources, pitch, rhythm, timbre and design - form the basis for the curriculum" (p. 3). Through this approach the elementary schools hope "that the benefits will be longer lasting" (p. 3).

For the band, orchestra and choir programs, performance - according to Gary and Landis (1970) - should be accompanied by:

General and historic setting of the composition; they should notice and understand the rhythmic, melodic, harmonic and design principles used by the composer; and they should relate the style of the composition to that of other works the class hears on recordings. In other words, even in "Band" or "Chorus" students should study "Music". (p. 5)

Performance should still be an important part of the course but not the only part.

Related Research Studies

One of the purposes of Anderson's (1973) study was to determine whether the concert band or stage band is best in the development of aesthetic sensitivity. His findings were that the concert band members scored higher on the Gaston "Test of Musicality" and the "California Test of Aesthetic Judgements in Music" and that they had developed aesthetic sensitivity to music through a performance group. Anderson states:

Curriculum planners in music education must make every effort to see that aesthetic education, developing the combination of two behaviors, perceiving and reacting make possible the aesthetic experience in each performance organization. All music programs, not just performance alone, should be directed towards developing these behaviors. (p.24)

Anderson's study has shown that aesthetic sensitivity can be taught using a performance group.

Elliott (1972) is concerned with the problem that band students do not develop their sense of pitch to the degree that pianists and string players achieve. The reasons for this problem seem to be:

1. Many band directors fail to teach band students to rely upon their hearing in playing the instrument. Instead, specific fingerings and slide positions are emphasized in most wind instrument classes.
2. Because of the nature of the wind instrument, the player is not forced to rely upon his hearing in the production of tones. Many wind players, then, fail to develop a keen sense of pitch. (p.38)

The study found that vocalization of the band parts was beneficial to wind players in reference to "pitch discrimination ...

ability to relate musical sounds to musical notation" and "the ability to mentally convert musical notation into musical sounds" (p. 39). Elliott concludes that vocalization is helpful to wind instrumentalists with pitch but that it is only one approach to the problem. He recommends the teaching of ear-training at the earliest stage of development.

Boyle (1970) designed this research to compare students' sight reading ability. The experimental group was given exercises and taught to sight read rhythm. The control group was not given this special training. Boyle wanted to find out the influence the rhythm training would have on the sight reading ability in junior high school bands.

The results showed a "high correlation between rhythm sight reading and music sight reading" (p. 15), but the research did not show one depends on the other. From the results it does suggest that band directors should teach their classes a system (counting and using body movements) for reading rhythms.

In his study Ramsey (1978) reviews research related to band, first dealing with studies involving achievement, and second those concerned with techniques. Ramsey lists seven features which would seem to provide for an ideal beginning band program according to the research he has reviewed:

1. An auxiliary program of pre-band melody instrument instruction would be provided for all elementary students prior to their entry into the beginning band program. Such a program would stress the development of notation reading skills in both pitch and rhythm dimensions.

2. Interest factors as well as physical maturation factors would be considered when choosing the appropriate time for beginning band instruction.
3. A battery of tests would be used to predict success and continued participation in the instrumental program. This battery should include an intelligence test, a test of academic achievement and a test of musicality. Results from these tests could help the teacher diagnose individual strengths and weaknesses.
4. By using the results obtained from the tests above, the teacher would determine the best means of instruction. A conceptual approach seems to be the best one but it may not work in all situations.
5. Private lessons during the academic year will yield greater increases in playing skills, but private lessons do not provide ensemble experience. Some class instruction would be provided.
6. Self-instructional materials would be utilized to teach fundamental fingerings and notation, and to provide daily drill.
7. Composition, vocalization, perception of the beat phenomenon, and pre-band instruments would be taught in order to enhance the musical training of the beginning band student. (p.23)

Ramsey feels that including the above into a band course would provide for an ideal program.

Cooper, Mackay and Smith (1977) sent a questionnaire to forty-seven schools in Iowa from grades one to twelve to find out how the school gave credit for music programs and the types of curricula which were used. Thirty schools replied.

On the questions "How do you go about planning your yearly curriculum?" and "Do you use instructional objectives in this planning process?" (p. 34) the schools' answers are not specific. However, it is clear that eighteen schools do use a music curriculum for their music programs. A teacher from one school mentioned it was "more

than a full-time job just to prepare for the performances as they come along" (p.34). It would appear instrumental students at that school are receiving less than a comprehensive music program.

The National Education Association's Research Division (1963) sent out questionnaires to principals of elementary and secondary schools asking for information about their music and art programs. The Music Educators' National Conference and the American Art Education Association helped with the planning of questions asked. Eighty two percent of the one thousand seven hundred and thirty eight questionnaires sent out were returned by the principals. The information shows the type of courses offered, the addition of new courses and the courses that have been dropped in the 1961-62 school year. On the music curriculum it was noted that less than half of the participating secondary schools followed a written curriculum. Approximately one-third of the schools had their curricula revised within the previous five years, and for State-adopted curricula, half had been changed in that same period. Even though only half the schools did use a written curriculum, there was enough interest for a large percentage of the schools and States to revise and update their curricula (p.38).

Bates (1972) undertook a study to determine the status of music education in Ontario. He chose schools in eleven school districts with populations of 100,000 or greater. This comprehensive study covered nine areas to be assessed. The schools were found lacking in having a philosophy of music education and only one school district had a written guide of aims and objectives for music. Not one administration mentioned the aesthetic benefits of a music program and the teachers did not have a good understanding of the term in

relation to music. Music programs were found to decline in areas where leadership was lacking, but with good leadership the programs were continually growing. The development of a philosophy of music along with aims and objectives would appear necessary for the school districts to improve their quality of music education.

Résumé of Selected Literature

Elementary Music Literature

Norman (1940) lists singing, eurythmics, listening, creating, and rhythm band as activities for the primary classes (pp. 39-40). He adds construction of primitive instruments, "melody orchestras" (rhythm band plus bells, recorder and perhaps ukulele), "piano classes or instruction on band and orchestral instruments" (p. 41) for the intermediate grades. He mentions that instrumental instruction is generally started in grades four or five and "we may consider it as activity beginning at this point" (p.39).

Hermann (1965) lists the "accepted approaches to musical training" for an elementary music program as "singing, moving in response to music, listening, playing classroom instruments, creating, and reading music" (p.74). He also believes that "mood, tone, melody, rhythm, form and harmony" have "special appropriateness and significance for the elementary program" (p.73). Hermann stresses that the above elements of music should be taught as being "complementary to each other and not compartmentalized" (p.81).

Churchley (1969) in his book Music Curriculum and Instruction discusses two approaches to curricula. The first approach is as follows:

Theoretical Approach: is one that is fully developed down to the lesson plan stage. The teacher does not

have a chance to use his own objectives unless they fit into the curriculum. Through this approach everyone will know what has been or should have been covered for each level; but the teacher's input into the course is very limited. (p. 134)

Problems with this approach, according to Churchley, are that students may not learn what has been taught, they may forget, and new students will undoubtedly move into the area from schools which do not use the same curriculum.

Churchley refers to the second approach as the "As Needed Approach". Songs are used as required with regard to what concept is being taught. This approach has not been very successful. This is in part due to the broad aspects of the curriculum. The teacher may have problems deciding what concepts should be taught (p. 135).

Churchley also mentions two psychologists who are now influencing curricula. The first is B.F. Skinner who developed programmed instruction through behavioral objectives. The other is Jerome Bruner who believed that through "thought forms" children can grasp difficult concepts. Bruner also supports the "spiral approach to the curriculum" (pp. 135-136). Early taught concepts are reviewed at a higher level. This may be repeated three or four times during a child's school year. The Manhattanville Music Project uses this approach.

Bazar (1970) who developed the Curriculum Guide for Beginners' Band focuses on "the development of correct playing habits, with emphasis on posture, holding position, embouchure, breathing, tonguing, good tone production and intonation" (p. 1). He adds other objectives such as the techniques of good playing and instilling good listening habits. He completes these objectives with the developing of "awareness of the aesthetic value of music" (p. 1).

Elementary and Secondary Literature

The broad objectives for the general music class outlined by Edelson (1972) include:

1. to provide listening experiences;
2. to provide opportunities for the student to "make music";
3. to develop an appreciation, through understanding of music;
4. to promote interest in music for leisure time. (p. 134)

Edelson also believes theory should be taught in the general music curriculum. The elements he believes should be covered are: "notes in treble and bass clef, notes in alto and tenor clef, note values, time signature, major and minor scales and key signatures, intervals and triad formation" (p. 142). According to Edelson the above objectives should be taught to the students with the use of instruments. The students can then take an "active" part in learning these objectives.

Leeder and Haynie (1958) write that "general music is not a chorus class but should consist of activities such as singing, listening, rhythms, playing of instruments (orchestral, band and social), and factual learning" (p. 56).

Dykema and Cundiff (1939) in the New School Music Handbook have an extensive chapter on the general music class. Included in their program is "discussion" of music, "singing, listening, studying music notation, and playing" (p. 268). There is a section on interrelations which shows how the above activities should be combined when taught to a class (pp. 268-280).

In The Thirty-Fifth Yearbook of the National Society for the Study of Education (1936) under "Musical Activities in the School"

there are listed the following headings: rhythm, singing, ear-training, instrumental activities, listening, reading music, music theory and creative activities. These activities were not meant to be taught in one class. For the general music class, singing, music reading and listening are the main concerns of the course (pp. 45-47).

Leonhard and House (1959) give five elements that should be covered in music education. They are:

1. Awareness (expressive values)
2. Initiative (in enjoying taking part, study)
3. Discrimination (the worth of music)
4. Insight (constructive creating)
5. Skill (in performing). (pp. 161-162)

House (1965) speaks of "Building Musicianship Through Instruments" (p. 47). He goes on to explain that the "varied experience with instruments is indispensable to balanced musical growth, although more exposure does not guarantee growth. It is necessary to seek the kinds of experiences in all instrumental activities that "will actually produce stronger musicianship" (p. 47). The varied experience may be gained through "musical knowledge and understanding, musical skills and appreciation, attitudes and habits" (pp. 47-49).

Expanding on appreciation, attitudes and habits, House feels that "unless the student develops these qualities of aesthetic enjoyment, positive reactions toward music, and independent pursuit of musical activity, his musicianship will be passive" (p. 49).

Snyder (1965) in defining the music curriculum takes a very broad view of what should be included:

It will include the songs sung at opening exercises in the morning, the songs sung on buses going on field trips, the songs sung at football rallies and games. It will include the jam sessions before and

after band rehearsal, the concerts, the assembly programs, and all other public appearances. It will include the music from the sound track of a social studies film, the school dances, the singing games at parties. It will also include the songs, dances, singing games, the quiet listening, and the songs made up by groups of children under the guidance of a wise, resourceful teacher in our elementary schools. In short, it will include all the musical experiences of the child under the auspices of the school. (p. 59)

Snyder also mentions "a well balanced diet" for a music curriculum. "Public appearances, jam sessions, songs, music appreciation and creative songs" (p. 59) would be part of the program.

Secondary School Literature

Andrews and Cockerille (1958) give an outline for the basis of a general music program for the secondary school through the following seven activities:

1. Songs of many countries and many moods
 2. Correlate with other subjects, interests and activities
 3. Include many listening experiences
 4. Use materials of current interest
 5. Include rhythmic activities in the music class
 6. ... establish a unifying thread
 7. ...learn about many technical matters relating to music, use visual materials and aids.
- (pp. 129-133)

While these objectives are general in nature, they do offer a wide variety of areas to be covered.

Hoffer (1969), in explaining what a performing class should have as objectives to be a worthwhile addition to the curriculum, lists four requirements. The student should gain some understanding of:

1. the total work, not only his own particular part;
2. the musical qualities and elements that go into the interpretation and over-all design of a piece - tone, dynamics, phrasing, rhythm, counterpoint, harmony;
3. the way in which the musical qualities and elements are used in the piece;
4. the historical significance of the work and its relationship to the other fine arts. (p.44)

Thomson (1971) in the text Comprehensive Musicianship: An Anthology of Evolving Thought would also like to see the music performance curriculum more diversified. He agrees that it is proper to have performance ensembles to the fore in secondary music, but he would have the teacher teach more than performance.

There is no valid reason however, for the performance orientation of our bands, orchestras and choirs to rule out the teaching of concepts about music, fundamental information about melody, harmony, form, texture, and even some historical perspectives which can be tied into the ensemble rehearsal. (p. 48)

Thomson is aware of the difficulty with "changing curriculum structure". He would like to have music educate students in "critical listening".

In summarizing this discussion of the secondary school instruction in music, one must stress the growing problem of curriculum structure. At present the cry from the college and university instructor is that an excessive emphasis is placed on performance in the public schools and that the emphasis has crowded out any opportunity to systematically educate students in critical listening, a technique that they can use with genuine pleasure for the remainder of their lives. (p.50)

House (1973) agrees with Thomson that the music program should be diversified, and expresses the need for "achievement of musicianship, expressive playing, sight reading ability, literature acquaintance and musical discrimination in a music program" (p.56).

The essential techniques Lasker (1971) selects for creative music in secondary schools are:

structural elements, forms, melodic treatment, rhythmic treatment, instrument and vocal treatment, procedure for rhythmic notation, compositional techniques, twentieth century idioms and development of stylistic individuality. (pp. 31-48)

These techniques are developed mainly for the purpose of writing musical compositions.

Lamb (1974) suggests developing a three year curriculum for senior choir. This would be accomplished by selecting "representative" music from the historical periods (Renaissance, Baroque, Classic, Romantic and twentieth century) (p. 109).

Weidensee (1969) states:

The teacher knows what is to be taught in most subject areas and in many case instances has a guide or course of study to follow which helps him teach the course. Contrast this to the situation of the high school instrumental music teacher who generally does not have a prescribed course of study to follow. In the band and orchestra what results in many cases is that the primary teaching emphasis is placed on the development of performance technique and little other information about music is stressed. (p. 1)

Weidensee goes on to organize objectives of subject content in instrumental music. They are:

- (i) the development of musical performance technique;
- (ii) the development of knowledge of music theory and terminology;
- (iii) the development of knowledge about cultural and historical facts as they apply to music. (p. 3)

Weidensee has a much broader view of instrumental teaching than just performance, as is shown by his suggested objectives. He adds theory and terminology to performance objectives and his third objective on

cultural and historical facts could be expanded. Weidensee would have the teacher decide what the content of each of these objectives would be.

A committee working for the Music Educators' National Conference in cooperation with the National Association of Secondary School Principals has developed a handbook for junior and senior high schools. Entitled The Music Curriculum in Secondary Schools (1959), it covers many areas of the curriculum. On planning a music curriculum it states:

In planning a well-balanced program, administrators and teachers must consider certain factors. What are the expectations of the community in the quality of musical experiences? How large will the planned music classes and groups be? How large and how well trained will the music staff be? Will class space, equipment and material be adequate? How well will the planned music activities fit into the over-all school program schedule? The answers to these questions will determine a specific program for a specific school. The program which is suitable for one school may not be suitable for another. (p.7)

Résumé of Certain Curricula

Moewes (1964), the curriculum coordinator for the Powel Public Schools of Wyoming, U.S.A., gives the following as general objectives for their grade six band curriculum:

Develop understanding and appreciation;
Develop the ability to work with others;
Develop co-ordination, rhythm and grace. (p.17)

The immediate objectives for grade seven and eight band are:

Tone quality;
Advance technique;
Reading;
Ensemble playing;
Knowledge of the type of music being played and the composers. (p.17)

These objectives are more specific and advanced than the general goals for grade six.

Sutton (1971) in his music curriculum for Dade County Public Schools of Miami, Florida, describes the instrumental techniques course as:

A laboratory approach in which pupils will develop skill in playing brass and woodwind instruments, sing, listen to, read and compose music with emphasis on elementary concepts of harmony. (p. 1)

The study objectives of the course are divided into musicianship and technique. In musicianship, students take ear training to be able to recognize which instrument is playing a familiar melody. They also learn to tell if the piece is in "major, minor, or chromatic mode" and what types of cadences are employed (p. 1).

In technique, the student will learn to use correct posture, "demonstrate the elements of style, ... breath control, ... recognition of musical symbols, ... and memory-playing of short phrases" (p. 2). These objectives are subdivided further into logistics (care of instruments), pitch and articulation. This is a detailed curriculum or guide encompassing many varied facets of instrumental music.

Comprehensive Musicianship Through Band Performance is the title of the band curriculum for Hawaii and was developed by Heisinger (1973). It was developed so that:

1. musical understanding evolve from actual performance;
 2. selected activities ensure the systematic introduction of a number of concepts, and
 3. students are placed in varied musicianly roles - performing (small and large ensembles), improvising, composing, transcribing, arranging, conducting, rehearsing, and analyzing (visually and aurally).
- In short, the object of this approach is to foster independent interest, values, and commitment through the development of comprehensive musicianship. (p. 1)

There are two books, one for junior high level and the other

for secondary levels. They are divided into units with each unit comprised of a single selection of music. From this selection all objectives are attained by using many techniques of instruction. Students require a "Students Text" for this course and the teacher must use the prescribed music selections.

The Oregon Department of Education (1977) lists ten suggested goals in its music education guide:

Students will know the elements and structure of music.
 Students will be able to use music notational systems.
 Students will be able to improvise and create music.
 Students will be able to demonstrate performing skills.
 Students will know the implications of music in our society - career and leisure uses.
 Students will value ethnic music and the American musical heritage.
 Students will value music as a means of communicating feelings and emotions.
 Students will be able to respond to the aesthetics of music.
 Students will develop musical auditory discrimination.
 Students will be able to apply consumer skills in relationship to musical products. (p.65)

For the elementary grades rhythm and melody are paramount. Harmony, form, timbre, musical signs and notation are added in the intermediate grades. In the middle and junior high school the elements of structure, expression and creation are introduced while listening and performance are continued and varied (pp. 65-66).

The Nova Scotia (1973) elementary music curriculum, part two for levels four, five and six, focuses on yearly goals. These goals are divided into "rhythmic, melodic, singing, form and learning goals" (p. 3). Creative activities are included for level four. There is one sample lesson plan for each level to show the teacher how to teach a lesson correctly, and the previous lesson is reviewed

when a new concept is introduced, allowing the student to build from previous knowledge.

The curriculum developed by Colledge, Cooke, Ganann and Gilmour for the Vancouver School Board is for use in the elementary band program. There is a philosophy for beginning band and objectives to be covered. These objectives are divided into fundamentals of instrumental technique and the fundamentals of musicianship. The instrumental techniques mentioned are "posture ... breath control ... instrument position and fingering ... embouchure ... tone production ... attack and release ... and care and cleaning of instruments" (p. 1). The fundamentals of musicianship are names of notes, "time signatures ... key signatures ... length of notes ... musical signs and symbols ... sight reading ... listening ... rhythm ... and group practice routine" (p.2). This guide gives teaching techniques for each band instrument and a checklist of problems which are likely to occur.

In the British Columbia Ministry of Education's Curriculum for Junior School Music 8 - 10 (1966) there is not a performance oriented curriculum for band in grades 8 or 9. Under "Instrumental Music" there is a section on the study of band and orchestral instruments which focuses on listening to the various instruments.

In the main outline of content for music 8 the curriculum states "it is not considered desirable to prescribe this content in specific terms for each grade " (p.9). This is due to differences in instrumental courses between districts and schools, although starting band in grades 6 or 7 is now quite prevalent.

Also in the "Outline of Content for Music 8" there is a part on "Organizing a Band or Orchestra" with a list of method books the teacher may use. This is "designed to aid the teacher who has some musical training but no previous experience in the field of band or orchestra" (p.17).

The Ministry's curriculum further states:

It will be the responsibility of the teacher to develop his own program, using this outline as a guide to a desirable minimum on content. Provision should be made for ensuring some progression in developing skills and standards of attainment. (p. 9)

In the course content for Grade 10 of the instrumental program, specific objectives are set down from which the teacher must develop his own program. These same objectives are repeated in the separate guide for the band and orchestra 11/12 courses.

The section of the curriculum on "Planning the Instrumental Music Program" mentions that "the courses that follow make provision for a progressive development in musical skill, knowledge and understanding. It is the responsibility of the teacher to plan a program that will ensure that development" (p. 31).

This program is divided into three categories: A. Literature; B. Performance; C. Theory. Scales to be learned are listed for each instrument. In the theory section the students are required to "know the common musical terms, signs and abbreviations" (p. 33), although there is not a listing of these items.

The Ministry of Education's Curriculum Guide for the Senior Secondary School (Grades 11, 12) follows the same objectives and course outline as the Grade 10 program. There is a continuation of the

literature, performance and theory with each division at a more advanced level. There are no musical notated examples or behavioural objectives listed. The secondary band curriculum also leaves it up to the teacher to develop his own music course using the curriculum as a guide.

CHAPTER III

Proposed Music Curriculum

Characteristics

Since this curriculum is designed for bands grades six to twelve in School District No. 63 (Saanich) there are a number of particular circumstances that exist.

The band program is already functioning at the grade six to grade twelve levels and open to all grade six students in the district. The band classes are part of the regular school curriculum and the students receive two to three hours of band instruction per week for the full school year.

Instruments are supplied by the school district for a rental charge to cover the cost of repairs; however, students are encouraged to purchase their own instruments after the first year of the program.

The band teachers in the school district are all band specialists. With reference to teaching strategies, the teachers select the method books to be used in their program and the school district purchases the books for the students. There is a district music library where teaching materials and music are kept. All band teachers have access to this library and may sign music out for the school year. The music is listed and graded by performance levels for the teachers' use and not included here because of its length.

Limitations

Although this curriculum is structured for one school district it may apply to others. Many school districts in British Columbia are now starting their band programs at the grade six level. This curriculum could also be compressed to a five-year program, especially if more than two hours per week of instruction is given at the grade six and seven levels.

Rationale

The Concept of Comprehensive Musicianship

Students starting band at the grade six level in School District No. 63 are unlikely to be able to take other music courses that may be available in the curriculum. In part, this problem is due to time-tabling (the band class is scheduled as a year long course) and the number of electives the students are allowed. The problem is compounded when the students move to the secondary school. Students taking band as an elective find it most difficult to include more than one music course in their programs. Since band is the only music course the majority of band students select, the goals for band should include the general music objectives, to give the students a comprehensive music program.

Performance is the obvious objective of a band class. To most people the word "band" signifies performing. But should the objective of the band class solely be a polished performance? It should not if the program is to be comprehensive. Many authorities on music education have stated that the band (or performance group) should have more

encompassing objectives. Gary and Landis (1971) give the definition of a comprehensive music program as one that is "challenging to all students" and recognizes a "diversity of musical behaviors and cultures" (p. 2). They go on to recommend that the band class should "understand the rhythmic, melodic, harmonic and design principles used by the composer ... " (p.94). The inclusion of the above objectives would greatly broaden the scope of a band class that had performance as its only objective. Other authors have made suggestions as to what should be included in the band course. Klotman (1973) in his discussion of performance groups in general, states that "within the context of each one there should be appropriate allocations of time to general music education ... " (p.42). Hoffer (1969) also mentions the need for performance groups to understand "the musical qualities and elements that go into the interpretation and over-all design of a piece ..." (p.94). Thomson (1971) in the text Comprehensive Musicianship: An Anthology of Evolving Thought sees no valid reason for performance groups "to rule out the teaching of concepts about music, fundamental information about melody, harmony, form, texture and some historical perspective" (p.48). These objectives and concepts are required to make a music program comprehensive.

The above concepts should not be antithetical to the performance-oriented class. A broader understanding of music can result in improved performance. When playing a selection by Handel, the rhythm of a dotted eighth followed by a sixteenth note would be played more like a double dotted eighth and a thirty-second note to be played in the correct style. The student who is familiar with this style will perform the piece in a more authentic fashion. The same dotted eighth-sixteenth note rhythm

in a "swing" style selection would be played with a "lazy" sixteenth. This would sound more like a triplet with the first two eighths tied and the last eighth representing the sixteenth. The rhythms appear identical on paper but performing the music in the style of the composer and/or period has changed the actual playing of the rhythm. The curriculum has included knowledge of the composers and the periods in which they lived. This addition will make the curriculum more comprehensive and once the knowledge has been assimilated by the students their performance of these composers' works will improve.

The addition of the elements of music to the band curriculum should not alter the band class from being performance-oriented. Performance remains the main objective. However, a more varied selection of objectives dealing with harmony, intonation, form, etc. has been added. The time consumed to introduce and teach these concepts should not use up much of the band period. Glen (1970) gives an example of two teachers explaining dynamics of a piece of music:

Teacher A: At this point the metronomic marking is 72 and the dynamic level is piano. At letter H, the marking *crescendo poco a poco* tells us to gradually increase the dynamics and the *accelerando* means that the tempo should be increased. At letter I, the metronomic marking is 108, and the dynamics level is *fortissimo*.

Teacher B: At this point in the composition the composer brings this section to a climax. This effect starts at Letter H and reaches its height at Letter I. It is important to make a gradual *crescendo* so that the peak of this phrase is reached at Letter I and no sooner. The mood of this climax is more effective if the tempo quickens to give a feeling of excitement. The *crescendo* and *accelerando* markings will guide you in achieving this effect. (p.178)

Both the teachers have explained the problem in correct technical terms but teacher "B" has built into his rehearsal knowledge of style and structure. This is accomplished with very little additional time and

it is taught within the band class. The proposed curriculum is designed to be used in this manner. The students are not given theory for one period and band with instruments the next; the music elements and performance should be taught coextensively in the class with one supporting the other and vice versa. An example would be a class learning a specific form in music. When the band rehearses music in this form the teacher can explain the structure of the piece as the rehearsal progresses. The actual playing of the form that is being studied can be helpful to the students in understanding the structure of music.

The student can benefit from a comprehensive music program. He will have a broader understanding of music through the study of music in all its various forms and styles. Rather than just hearing his own part or section, he will learn to listen to the total piece and realize how the composer has blended the instruments for a certain effect. Through the variety of composers and styles of music the student will cover, he will be better equipped to discriminate between the types of music. The student will be able to enjoy and appreciate the aesthetic qualities of music with a more meaningful understanding the rest of his life.

Organization

The following curriculum for band is designed as a six-year program from grade six to grade twelve. The beginning level takes into consideration that students in grade six may not have received any formal training in music in previous years. Therefore the program starts with the basics in the elements of music as well as in the actual instrumental playing. The six-year cycle can be compressed for

a shorter number of years but it is constructed in this form because School District No. 63, for which the curriculum is planned, has the band courses programmed in this cycle. Labuta (1972) suggests a three to four year cycle for band that would parallel the secondary school grades. He would have the band concentrate in one or two areas for each grade. In the proposed curriculum all main divisions have concepts to cover, each through yearly goals. One area is not highlighted but segments of each area are to be taught each year. One level develops a concept which is built upon and reviewed in progressing levels.

The curriculum is developed so that it is sequential. Many music educators are supportive of this in a program. Leonhard and House (1959), writing of the organization of a music program, state that a "well planned sequence and a natural division of musical activity are a necessity; instruction must be clearly outlined and yet remain inherently flexible" (p.184). Besson et, al.(1974) agree that sequencing is important. They mention that "a systematic and sequential development of the secondary school music curriculum throughout the middle school and senior high is imperative..." (p.44).

When there is a lack of an organized sequential list of objectives to follow, the goals of a band program may not be reached or fully developed. The need for sequencing is obvious in some band classes. The teacher may hand out a piece of music that is in a key signature which has not been taught in class. If the teacher has the band play the music without first teaching the new key signature, problems are created for both the teacher and the students. Had the teacher known in advance from his objectives that the key signature had not been previously taught, he could have arranged his lesson to include the new

concept. Sequencing can avoid such situations.

In order to have systematic progress of the curriculum through the year and from one year to another, the goals and objectives must be clear to the teacher. Sections of the curriculum that involve skill and theory development should also be available to the students. This will provide them with the opportunity to see what they are expected to learn during the school year. There is a sample check list of the grade six objectives provided in Appendix B which can be used for this information.

There are two main divisions in this curriculum. They are the elements of music and performance, which together make for comprehensive musicianship. These divisions are selected for the ease of presentation and teaching of the concepts to be covered and are not meant to be taught separately. The elements of music and the performance sections are further divided into sub-divisions of course concepts which are included in the curriculum.

Elements of Music

These divisions should be taught in the class using band music, where possible, to explain the concepts. Heisinger (1973) states that "musical understanding evolves from actual performance" (p.v). This curriculum allows the teacher to include the elements of music in the regular rehearsal of the band and to use the playing activities to reinforce the objectives being taught.

The sub-divisions of the Elements of Music including their content are:

Musical Expressiveness

This division includes dynamics, music vocabulary, creativity,

form and listening.

Rhythm

Note values, rest values, a counting system, notation of time and time signatures are covered under this heading.

Melody

Included in this section are intervals, intonation, singing, timbre, pitch, harmony, key signatures, scales and chords (notated).

History-Composers

The historical periods, the composers, music literature and musical styles are presented under this heading.

Performance

The sub-divisions for performance are:

Maintenance

This includes assembly, disassembly, proper handling, cleaning, oiling and minor repairs of the instruments.

Technical Skills

Holding positions, breathing, posture, embouchure, fingerings, articulation, scales, chords and intervals are covered in this sub-division.

Objectives for Grade Six Band

Elements of Music

1. Music Expressiveness

terms - the student will understand the following terms and be

able to express them in his playing:

accidental - #, b, ♯

piano - p

forte - f

repeat - ||: , ∕

first and second endings

crescendo -  (cresc.)

decrescendo -  (decresc.)

diminuendo - (dim.)

slur - 

creativity - the student will be able to improvise a two-measure rhythm (clap or play)

form - the student will recognize a phrase in music

listening - the student will listen in class to professional recordings of music that he has played (substitution may be necessary)

- the student will be able to match a given pitch on his instrument (eg. tuning note)

2. Rhythm - the student will be able to play correctly in the following durations and time signatures:

whole notes - whole note rests

half notes - half note rests

quarter notes - quarter note rests

bar lines (measures)

meters - 2/4, 4/4, C

conducting pattern of 2/4, 4/4

upbeat (anacrusis)

example of rhythm (degree of difficulty)



3. Melody - the student will be able to:

correctly notate the following scales and chords - B^b,
E^b major (transposed for instruments)

name the lines and spaces in the treble or bass clef

tune his instrument using the visual tuner

recognize the timbre of individual band instruments

4. History - Composers - the student will play the following
styles of music in class:

march style

rock style

Performance Skills

1. Maintenance - the student will be able to:

assemble his instrument

disassemble his instrument

2. Technical Skills - the student will demonstrate on his
instrument:

articulation - attack, release, legato

major scales - B^b, E^b, using quarter notes

(all scales ascending and descending)

correct holding positions of instrument

embouchure for own instrument

correct posture

diaphragmatic breathing

Objectives for Grade Seven Band

Elements of Music

1. Musical Expressiveness

terms - the student will understand the following terms and be able to express them in his playing:

mezzo piano - mp

mezzo forte - mf

dal segno - D.S.

da capo - D.C.

fermata -  (pause, hold)

moderato

rallentando - rall.

ritardando - rit.

legato

creativity - the student will be able to notate and play an original ostinato

form - the student will be able to recognize a musical sentence

listening - the student will be able to recognize and list the differences between a waltz, march and rock style

- the student will practice listening to himself in relation to other like instruments regarding balance and pitch

2. Rhythm - the student will be able to play correctly in the following durations and time signatures:

dotted half note - dotted half note rest

half note tied to a quarter note

an eighth note - eighth note rest

dotted quarter note - dotted quarter note rest

quarter note tied to an eighth note

meters - review 2/4, 4/4

- new 3/4, 6/8 (compound time)

example of rhythm (degree of difficulty)



3. Melody - the student will be able to:

correctly notate the following scales and chords - C,

F major (transposed for instruments) G, C minor

name the notes two ledger lines below or above the staff

(eg. tuba players below, flute players above)

adjust his instrument to match the beats of a fixed pitch

play using two measure phrases

sing and play a perfect fourth, minor third, octave

4. History - Composers - the student will play the following styles of music in class:

waltz style (review march and rock)

modern popular selections

simple arrangements of the Classics

Performance Skills

1. Maintenance - the student will be able to demonstrate:

cleaning of his instrument (oiling if necessary)

proper handling of his instrument

2. Technical Skills - the student will demonstrate on his instrument:

articulation - review legato playing

- introduce the accent

scales to be tongued using quarter notes

major scales and chords of C, F, B^b, E^b

minor scales and chords of C, G (harmonic form)

chromatic scale - one octave B^b

review breathing, posture, correct embouchure

Objectives for Grade Eight Band

Elements of Music

1. Music Expressiveness

terms - the student will understand the following terms and be able to express them in his playing:

pianissimo - pp

fortissimo - ff

accent - >

accelerando - accel.

alla breve - ϕ

allegro

andante

staccato

syncopation

creativity - the student will be able to compose a melody using

the four tones of a hexachord (one phrase in length)

form - the student will be able to understand a musical period (cadence), canon

listening - the student will be able to recognize a musical period from a recording

2. Rhythm - the student will be able to play correctly in the following durations and time signatures:

dotted whole note

whole note tied to a half note

sixteenth note - sixteenth note rest

dotted eighth note - dotted eighth note rest

dotted quarter followed by an eighth

eighth note tied to a sixteenth note

meters - review $3/4$, $6/8$

- new , $2/2$, $6/4$

syncopated rhythm

example of rhythm (degree of difficulty)



3. Melody - the student will be able to:

play and sing a major scale using correct intonation

correctly notate the following scales and chords - A^b ,

G major, D minor, review C, F, major - G, C, minor

sing and play the intervals of a minor 6th, major 6th,

review perfect fourth, minor third, octave

4. History - Composers - the student will play the following styles of music in class:

suite (review waltz, rock and modern popular selections)

compositions by Haydn and study his life and music

Performance Skills

1. Maintenance - the student will be able to make minor adjustments to his instrument

2. Technical Skills - the student will demonstrate on his instrument:

articulation - review legato, staccato, accent

- new marcato

review - breathing, posture, embouchure

scales and chords to be slurred and tongued in quarter

notes $\downarrow = 96$

major scales and chords - B^b, E^b, C, F, A^b, G

minor scales and chords - G, C, D (harmonic and melodic

form)

chromatic scale - B^b, E^b

Objectives for Grade Nine Band

Elements of Music

1. Musical Expressiveness

terms - the student will understand the following terms and be able to express them in his playing:

forte piano - fp

3. Melody - the student will be able to:

correctly notate the following scales and chords - D, A major, A minor - review A^b, G major, D minor

sing and play the intervals of a minor second, minor seventh

breathe in relation to the musical phrases

4. History - Composers - the student will:

play the following styles of music in class - minuet, review suite

play music in the Classical style and list the characteristics of music from the Classical period

play music in class written by Mozart, Beethoven and study their lives and music

Performance Skills

1. Maintenance - the student will be able to make minor repairs to his instrument (eg. replacing a pad or cork)

2. Technical Skills - the student will demonstrate on his instrument:

marcato accent

fingering for trills within the staff

scales and chords to be played in various articulations ♩ = 120

examples:



major scales and chords - B^b, E^b, C, F, A^b, G, D, A

minor scales and chords - G, C, D, A

chromatic scale - F, two octaves

Objectives for Grade Ten Band

Elements of Music

1. Musical Expressiveness

terms - the student will understand the following terms and be able to express them in his playing:

sforzando - sf or fz

dolce

piu mosso

expressivo

meno mosso

andantino

sostenuto

creativity - the student will be able to:

arrange single measures of music to form a composition

(students will be given the single measures taken from a complete piece of music)

play in class examples of the above piece

play in class the original piece (before separated)

form - the student will be able to:

identify rondo form in written music

list ways composers use contrast

listening - the student will be able to:

recognize rondo form when it is played

detect contrast in a selection of music

2. Rhythm - the student will be able to play correctly in the following durations and time signatures:

Objectives for Grade Ten Band

Elements of Music

1. Musical Expressiveness

terms - the student will understand the following terms and be able to express them in his playing:

sforzando - sf or fz

dolce

piu mosso

expressivo

meno mosso

andantino

sostenuto

creativity - the student will be able to:

arrange single measures of music to form a composition
(students will be given the single measures taken from a complete piece of music)

play in class examples of the above piece

play in class the original piece (before separated)

form - the student will be able to:

identify rondo form in written music


list ways composers use contrast

listening - the student will be able to:

recognize rondo form when it is played

detect contrast in a selection of music

2. Rhythm - the student will be able to play correctly in the following durations and time signatures:

triplet quarter notes -  in simple time

double dotted half note - double dotted half note rest

half note tied to a quarter, tied to an eighth

meters - review 9/8, 5/4

- add 3/8, 3/2

example of rhythm (degree of difficulty)



3. Melody - the student will be able to:

correctly notate the following scales and chords - E,

F#major, F, E, minor - review D, A, major, A minor

demonstrate the use of alternate fingerings for improved intonation
sing and play the intervals of a major seventh, diminished fourth, diminished fifth

4. History - Composers - the student will:

be able to play music in the Romantic style

be able to list the characteristics of music from the Romantic period

play music in class written by Berlioz, Brahms, Tchaikovsky, Wagner and study their lives and music

Performance Skills

Technical Skills - the student will demonstrate on his instrument:

trill fingering for notes above and below the staff

scales and chords to be played in various articulations

in eighth notes (♩ = 72)

major - B^b, E^b, A^b, D^b, C, G, D, A, E, F

minor - G, C, D, A, F

chromatic scale - F, G (two octaves)

Objectives for Grade Eleven Band

Elements of Music

1. Musical Expressiveness

terms - the student will understand the following terms and be able to express them in his playing:

allargando

agitato

tutti

lento

vivace

pesante

creativity - the student will be able to improvise a melody using the chord structure 1,V,1


form - the student will be able to:

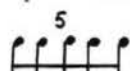
identify a fugue and list its characteristics

explain how repetition is used by composers

listening - the student will be able to identify the instruments and the number of voices in a fugue

2. Rhythm - the student will be able to play correctly in the following durations and time signatures:

triplet half notes -  in simple time

groups of five sixteenths - 

minor - G, C, D, A, F, E

chromatic - F, G, A^b (two octaves)

Objectives for Grade Twelve Band

Elements of Music

1. Musical Expressiveness

terms - the student will understand the following terms and be able to express them in his playing:

adagio

leggiero

presto

maestoso

morendo

creativity - the student will be able to improvise a melody using the chord structure I, IV, V, I

form - the student will be able to:

identify sonata form

list the characteristics of sonata form

explain how composers use variety and unity in their compositions

listening - the student will be able to recognize sonata form when it is played

2. Rhythm - the student will be able to play correctly in the following durations and time signatures:

meters - 5/8, 7/4

- review 12/8, 4/2

polyrhythms - eg. 9/8 and 3/4

CHAPTER IV

Implementation and Evaluation of the Proposed Curriculum

Implementation

1. Each band teacher in the district would be given a copy of the proposed curriculum so that he would be able to familiarize himself with the content. The purpose of the curriculum would be understood by these teachers because they would have already had the opportunity at meetings to voice their views and make suggestions regarding the content to be included in a band curriculum.

2. Several meetings and workshops would be convened to deal with the concerns of the band teachers with respect to the proposed curriculum. An assessment would be made and any proposed changes or revisions would be implemented before the beginning of the new school year.

3. Two in-service workshops would be set up for the band teachers early in the school year.

A. The first in-service workshop: this workshop would involve teachers from grade six to grade twelve, and the music co-ordinator would explain the function of the curriculum. Demonstrations of teaching strategies would show how comprehensive musicianship can be taught in a band class. Let us imagine a situation common in band rehearsal: a teacher stops the band during a rehearsal; there are

several approaches which can be taken to explain the changes required. This is the time when most of the teaching in respect to the comprehensive music program should take place. The first reason for stopping the band may have been for a dynamic marking incorrectly played. This may be an opportunity to teach the form or design of the music in relation to the dynamic markings made by the composer or arranger. Phrasing, form, history (if this reflects the dynamic change), and the possible reasons the composer had for making the change, can be taught through a brief explanation. The teacher can then immediately have the students play the section again with more understanding of the music. This first workshop would stress that the main objective of the class is performance and, should another area require more in-depth treatment, then a hand-out or out-of-class assignment should be given to the students. With more planning and attention to the objectives of the curriculum, the teachers can present an encompassing program. All of the areas of the curriculum should be included for the program to be successful.

B. The second in-service workshop: this workshop would divide the teachers into two groups. One group would include teachers of grades six to eight and the other group would be for teachers of grades nine to twelve. This would allow for the teachers to focus on particular areas and more specific content of the curriculum. Teachers would be asked to write behavioural objectives for a sample lesson plan which they might use in the classroom. There would be the opportunity to select music from the district library to meet the requirements of the curriculum. Teachers might also request new music, tapes and records that would be helpful when teaching the new curriculum.

Evaluation

Evaluation of Students

Evaluation should inform the teacher, the student's parents and the student of his abilities and how he is using them in class. Through evaluation a teacher is able to discover the strengths and weaknesses of a student. Since teaching an objective does not mean the students have grasped the meaning, a teacher should evaluate through an examination to see if students have mastered the objective. It is often difficult for a teacher to receive proper feed-back from students regarding the subject matter. For example, in a beginning band program the teacher will have students with a great variety of previous music experience. This can range from no experience to years of private tuition. The students with previous training are eager to show their ability to answer questions and the teacher may be given a false impression that the whole class understands the objective.

One method of finding the abilities of the class is to administer a mastery test. There is a sample test of this type in Appendix A. An examination can pinpoint problem areas that the class and/or the individual may have in learning certain concepts. When a large percentage of the students answers a question incorrectly, the teacher should check the teaching method used and review the teaching of this particular concept. If only one or two students are having certain difficulties, then the teacher should help these students in the problem area.

Evaluation does not always reflect a true picture of a student's progress, as this is relative to his starting point. A teacher should be conscious of what his evaluation is measuring, so it may become more valid. A test which does not measure the objectives which have been taught in class is not going to be a valid assessment of the course. The teacher should match the evaluation to the behavioural objectives he used, which in turn should reflect the objectives of the curriculum.

Through the use of the performance checklists in Appendix B, the teacher can keep a record of how the student is progressing in the performance objectives. Care must be taken that a student has mastered all the skills in the list before allowing him to advance to a new set of objectives. This record can also help other band teachers in identifying any weak areas the students may have.

Evaluation of the Curriculum

The co-ordinator of music would assist teachers with the implementation of the curriculum in his classroom. When he visits the teachers he would have the opportunity to observe the curriculum being taught. Teachers may be assisted if they are having difficulty teaching comprehensively in their class. A tape recording of an actual lesson might be helpful to let the teacher know of changes that should be made in his teaching. If the problem is one with the curriculum itself and not in the presentation, revision would have to be made. Any problems should be evident in the first year.

One of the difficulties may be that there is often not enough time in the elementary grades to test each student in performance. This difficulty might well lead to a revision of the curriculum.

Revision would take place at a band teachers' meeting and would allow input from all district teachers. The teachers would be asked to include suggestions made by their students regarding the curriculum. They would also be asked to compare students' progress charts with the curriculum objectives. Once the revision has been completed, the school board would be asked to make the revised curriculum district policy.

CHAPTER V

Implications for Further Study

Comprehensive musicianship, the "common elements" approach of the Contemporary Music Project, should be the basis for developing music curricula for other programs in School District No. 63. These other programs are: elementary classroom music (grade one has been developed), choral music and stage band.

Elementary Classroom Music

School District No. 63 has designed a curriculum for grade one music. When teaching musical concepts, singing, movement and listening are integral parts of each lesson. The program, which includes tapes and lesson plans, has been developed so that elementary teachers with limited experience in teaching music are able to use the materials provided. Plans are under way to develop a music curriculum for grades two to five which will be a continuation of grade one and be consistent with the objectives of comprehensive musicianship.

Choral Music

Singing is a very important element in the elementary school music program and a continuation of this type of music program in grades six to twelve needs to be developed for School District No. 63. Emphasis of this curriculum would be on improving breathing and voice production.

The change in the boys' voices in grades seven and eight and the fact that the students become very self-conscious at this age when performing in the class in front of their peers, creates problems for a choral program. The curriculum must be designed to take into account these peculiarities. The use of guitars or ukuleles within the choir class may help to keep the students interested in singing and not quite so self-conscious. The addition of a rock group for accompaniment of the choir in appropriate music might also have the effect of creating interest in this program. Care must be taken so that singing remains the first objective of this class. A sincere, dedicated choral teacher is of the utmost importance for a quality program to be developed and a curriculum which coordinates the teacher's classroom activities with the total school and district program can be very beneficial to the choral program.

Stage Band

Extra-curricular

The stage band is very popular with senior high school students, partially because this band can play the rock music the students listen to on the radio and television. If the stage band plays only this type of music it is little more than a glorified rock group. As strictly an extra-curricular activity, this may be permissible for the students to play for their own enjoyment.

Curricular

For the stage band to be offered in school time it must be educational for the students. The course could start with rock music but the history of jazz with its various styles such as dixieland, swing, Latin, and bebop should be included to give the students a better understanding of how jazz has developed. The students should also be

able to play in these various styles.

There are several outlets for the students to be creative in the stage band. Many opportunities exist for soloing and the students may improvise a new melody within a chord progression or perhaps alter a given melody. The students can also compose their own solos based on the chords given and then play them in class. This can be developed further and the students can arrange or compose music for the stage band.

The stage band is limited in the music literature it can play. For this reason the students taking stage band should take another music course as well. The curriculum to be developed for the stage band should begin with the students' enthusiasm for this class (by starting with music they know) and then lead to a comprehensive program.

Summary

In the book Comprehensive Musicianship: An Anthology of Evolving Thought, Housewright (1971) explains the concepts of comprehensive musicianship:

... the concepts of comprehensive musicianship do not aim at curricular reform but rather, and emphatically, at an invigoration of course content by means of intensified cross-pollination. It is hoped that the product - a true hybrid of a student - will learn more vividly and usefully how his various studies are relevant to music and to himself. History and literature courses should not linger on periods, dates and bibliographies but more importantly on performance practice, style, and the role that music has played under varying conditions. Theory should show not only that there are major thirds or Roman numerals but that these are factors of only limited and surface significance in the mainstream of music. Performance instructions should be concerned not only with studies and solos, with fingering, phrasing, and breathing, but also with the exploration of a broad literature, solo and ensemble, old and modern, with editions, styles, and the history of the instrument. Ensemble studies, whether band, orchestra, chorus or chamber group,

should relate their programs to the total curriculum of music, to the future as well as the present well-being of the performers. (p.96)

Teaching the common elements of music in all music courses would allow students to receive a comprehensive understanding of the music they perform or study. Students who learn music selections in class without learning about the composer, style, form or other aspects of the music are limited in their music studies. To alleviate this situation the concept of comprehensive musicianship has been applied in the development of the proposed band curriculum so that students have the opportunity to learn about the music as well as learning the performance skills. Through this "common elements" approach in teaching music students are able to receive a thorough education in music from the band course.

Bibliography

- Anderson, L. Do bands really contribute to aesthetic sensitivity? Journal of Band Research, 1973, 9, 22-24.
- Andrews, F.M., and Cockerille, C.E. Your school music program. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1958.
- Bates, D.A. The status of music education during the school year 1969-70 in cities of southern Ontario having a population in excess of 100,000. Queen's University, Kingston, Ont.: Research Report, 1972.
- Bazar, W.G. Curriculum guide for beginners band. U.S. Educational Resources Information Centre, ERIC document ED 084 194, 1970.
- Besson, M.E., Tatarunis, A.M., Forcucci, S.L. Teaching music in today's secondary schools. New York: Holt, Rinehart and Winston, 1974.
- Boyden, D.D. An introduction to music. New York: Alfred A. Knopf, 1963.
- Boyle, D. The effect of a program for teaching sight reading in junior high school training bands. Journal of Band Research, 1970, 7, 7-15.
- Boyle, D. Instructional objectives in music. Vienna, Virginia: Music Educators National Conference, 1974.
- British Columbia, Department of Education, Division of Curriculum. Junior Secondary School Music 8 - 10. Victoria, B.C.: 1966.
- British Columbia, Department of Education, Division of Curriculum. Senior Secondary School Curriculum Guide, Music. Victoria, B.C.: 1965.
- Churchley, F. Music curriculum and instruction. Toronto: McGraw-Hill, 1969.
- Colledge, E., Cooke, L., Ganann, G. and Gilmour, G. The elementary school band program. Vancouver School Board.
- Colwell, R. The evaluation of music teaching and learning. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

- Comprehensive musicianship: An anthology of evolving thought.
Contemporary music project. Washington, D.C.: Music Educators National Conference, 1971.
- Cooper, C., Mackey, B., and Smith, D. Credit and curriculum in the instrumental program. Journal of Band Research, 1977, 13, 27-39.
- Dykema, P.W. and Cundiff, H.M. New school music handbook. Boston: C.C. Birchard and Company, 1939.
- Dykema, P.W. and Gehrkins, K.W. High school music. Boston: C.C. Birchard and Company, 1941.
- Edelson, E. The secondary school music program from classroom to concert hall. West Nyack, N.Y.: Parker Publishing Company, 1972.
- Elliott, C.A. The effectiveness of singing in the beginning band class. Journal of Band Research, 1972, 9, 38-39.
- Franklin, E. Music education. High Holborn, London: George G. Harrap and Company Limited, 1972.
- Garofalo, R. Blueprint for band. Portland, Maine: J. Weston Walch, 1976.
- Gary, C.L. and Landis, B. The comprehensive music program. Washington, D.C.: Music Educators National Conference, 1970.
- Gilpin, W. Planning for school music. Waterloo: Waterloo Music Company, 1976.
- Glen, N.E., McBride, W.B. and Wilson, G.H. Secondary school music. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.
- Glenn, N.E. and Turrentine, E.M. Introduction to advanced study in music education. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1968.
- Haas, G. Curriculum planning a new approach. Boston: Allyn and Bacon, 1977.
- Heisinger, B. Comprehensive musicianship through band performance. Zone 4, Book A. Menlo Park, California: Addison-Wesley Publishing Company, 1973.
- Hermann, E.J. Supervising music in the elementary school. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965.
- Hoffer, C.R. Teaching music in the secondary schools. Belmont, California: Wadsworth, 1969.

- Holz, E.A. and Jacobi, R.E. Teaching band instruments to beginners. Englewood Cliffs, New Jersey: Prentice-Hall, Inc. 1966.
- Horwood, F.J. The basis of music. Toronto: G.V. Thompson, 1944.
- House, R.W. Administration in music education. Englewood Cliffs, New Jersey: Prentice-Hall, 1973.
- House, R.W. Instrumental music for today's schools. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1965.
- Hughes, R. Music lovers' encyclopedia. New York: Garden City Books, 1903.
- Inlow, G.M. The emergent in curriculum. New York: John Wiley and Sons, 1966.
- Klotman, R.H. The school music administrator and supervisor. Englewood Cliffs, New Jersey: Prentice-Hall, 1973.
- Labuta, J.A. Guide to accountability in music instruction. West Nyack, N.Y.: Parker Publishing Company, 1974.
- Labuta, J.A. Teaching musicianship in the high school band. West Nyack, New York: Parker Publishing Company, 1972.
- Lamb, G.H. Choral techniques. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1974.
- Lasker, H. Teaching of creative music in secondary schools. Boston: Allyn and Bacon, Inc., 1971.
- Leeder, J.A. and Haynie, W.S. Music education in the high school. Englewood Cliffs, M.J.: Prentice-Hall, Inc., 1958.
- Leonhard, C. and House, R.W. Foundations and principles of music education. New York: McGraw-Hill, 1959.
- Machlis, J. The enjoyment of music. New York: W.W. Norton, 1963.
- Madsen, C.R. and Madsen, C.A. Experimental research in music. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.
- McCabe, D. The A.S.B.D.A. course study and curriculum guide for school bands (a synopsis). Journal of Band Research, 1971, 7, 10-17.
- Moewes, H.R. Music curriculum guide. U.S. Educational Resources Information Center, ERIC document ED 077 911, 1964.
- Morgan, R. and Morgan H.N. Music education in action. Chicago, Illinois: Neil A. Kjos Music Co., Publishers, 1954.

- The music curriculum in secondary schools. Washington, D.C.: Music Educators National Conference, 1959.
- Music in the senior high school. Washington, D.C.: Music Educators National Conference, 1959.
- National education association. Music and art in the public schools. Washington, D.C.: Research monograph, 1963.
- National society for the study of education. Music education. Thirty-fifth yearbook, Part II. Bloomington: Public School Publishing Company, 1936.
- Norman, T.F. Instrumental music in the public schools. Bryn Mawr, Pennsylvania: Oliver Ditson Company, 1940.
- Nova Scotia, Department of Education. Music in the elementary school. Part 2: levels four, five, six. Halifax, 1973.
- Oregon Department of Education. Elementary-secondary guide for Oregon schools, Part II. Salem, Oregon: 1977.
- Otto, R.A. Effective methods for building the high school band. West Nyack, New York: Parker Publishing Company, Inc., 1971.
- Parrish, C. and Ohl, J. Masterpieces of music before 1750. New York: W.W. Norton and Company, 1951.
- Ramsey, D.S. A review of research related to the teaching of the beginning band. Journal of Band Research, 1978, 13, 15-24.
- Reid, R. Understanding music. Portland, Maine: J. Weston Walch, 1972.
- Rudolf, M. The grammar of conducting. New York: G. Schirmer, Inc., 1950.
- Singleton, I.C. and Anderson, S.V. Music in secondary schools. Boston: Allyn and Bacon, 1969.
- Snyder, K.D. School music administration and supervision. Boston: Allyn and Bacon, Inc. 1965.
- Sutton, M. Instrumental techniques. U.S. Educational Resources Information Center, ERIC document ED 0612 246, 1971.
- The School music program: description and standards. Reston, Virginia: Music Educators National Conference, 1974.
- Thomas, R.B. MMCP Synthesis: A structure for music education. Elnora, New York: Media, Inc., 1971.

- Weber, F. First division band method. Rockville Centre, New York: Belwin, Inc., 1964.
- Weidensee, V.J. Instrumental music in the public schools. Boston: Crescendo Publishing Company, 1969.
- Zais, R.S. Curriculum principles and foundations. New York: Thomas Y. Crowell, 1976.

APPENDIX ASAMPLE MUSIC THEORY EXAMDirections:

There are 40 multiple choice items of four responses each. Mark your answers on the separate answer sheet. Select the best response to each question. Record your choice by circling the appropriate letter. You will not be penalized for incorrect responses.

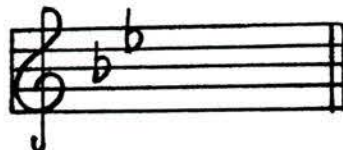
Do not write on this test.

Be sure to print your name on the answer sheet.

Here is a sample question:

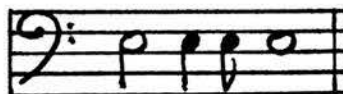
The following key signature indicates the key of:

- a. C
- b. E^b
- c. B^b
- d. F



1. Which of the following answers gives the value of the notes in the example in the correct order.

- a. quarter, half, eighth, whole.
- b. halfnote, quarter, eighth, whole.
- c. whole, eighth, half, quarter.
- d. halfnote, eighth, quarter, whole.

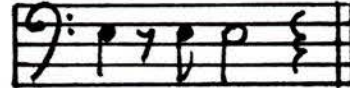


2. This example of rests is reproduced correctly in the order given in answer:



- a. quarter, eighth, whole, half.
 b. half, quarter, eighth, whole.
 c. quarter, eighth, half, whole.
 d. eighth, quarter, whole, half.
3. The placing of a dot after a note:
- a. increases the note value by one-half.
 b. increases the note value by one beat.
 c. increases the note value by its own length.
 d. decreases the note value by one-half.

4. Indicate which answer corresponds to the example of notes and rests:



- a. quarter, quarter, eighth, half, eighth.
 b. half, eighth, quarter, whole, half.
 c. eighth, quarter, quarter, half, quarter.
 d. quarter, eighth, eighth, half, quarter.

5. One complete measure with a time signature of $\frac{6}{4}$ would receive:
- a. 3 beats.
 - b. 4 beats.
 - c. 5 beats.
 - d. 6 beats.

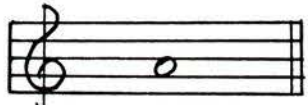
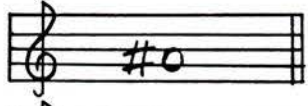
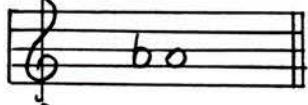
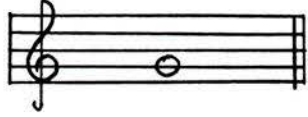
6. With a time signature of $\frac{2}{2}$ which of the following single notes would receive one count?

- a. P
- b. $\text{P} \cdot$
- c. P
- d. \circ

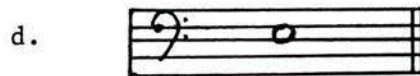
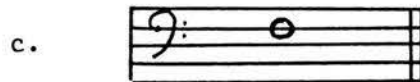
7. What alternate time signature would be equal to the one $\frac{4}{4}$?

- a. $\frac{3}{2}$
- b. $\frac{2}{2}$
- c. C
- d. C

8. Select the item with the highest pitch:

- a. 
- b. 
- c. 
- d. 

9. Select the item with the lowest pitch:



10. Which item gives the correct letter names and order as the example?



- a. F, A, C, E.
 b. A, F, B, D.
 c. G, E, A, C.
 d. A, E, B, F.

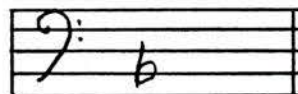
11. A scale is:

- a. the notes ascending and descending with flats and sharps.
 b. the notes ascending and descending on the staff.
 c. the notes with a time signature ascending and descending in order.
 d. the notes of a key ascending or descending in alphabetical order.

12. The first, third, and fifth degrees of a scale make up its:





- a. key signature.
 b. chord.
 c. pitch.
 d. time signature.

13. The half steps in a major scale are between the:
- a. third and fourth, and seventh and eighth steps.
 - b. second and third, and sixth and seventh steps.
 - c. fourth and fifth, and seventh and eighth steps.
 - d. fifth and sixth, and seventh and eighth steps.
14. The first note of a scale is called:
- a. the tonic or sharp note.
 - b. the tonic or flat note.
 - c. the tonic or key-note.
 - d. the tonic or time-note.
15. The following musically notated key signature indicates the key of:
- a. E^b major.
 - b. B^b major.
 - c. G major.
 - d. F Major.



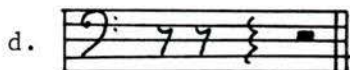
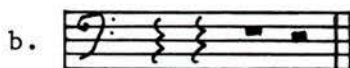
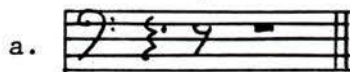
17. Which of the following musical terms would signify the quickest tempo?
- a. Allegro.
 - b. Allegretto.
 - c. Andante.
 - d. Moderato.
18. The Italian word "ritenuto", or "rit." means to:
- a. go faster.
 - b. hold back the time.
 - c. become softer.
 - d. become louder.
19. The sign D.C. means:
- a. to go back to the sign.
 - b. to take the second ending.
 - c. to go back to the beginning.
 - d. to repeat the phrase.
20. Indicate the item which would complete the following measure:



- a. 
- b. 
- c. 
- d. 

21. The rests corresponding in value to the notes in the

example are:



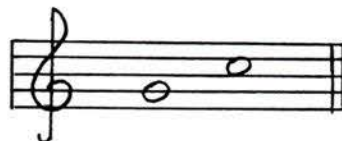
22. The following interval is:

a. a 2nd.

b. a 3rd.

c. a 4th.

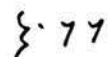
d. a 5th.

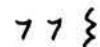


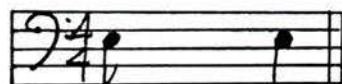
23. Indicate which of the following rests would complete the given example:

a. 

b. 

c. 

d. 



24. A time signature of $\frac{6}{8}$ would normally stress the:

a. first and fourth beats.

b. second and fifth beats.

c. first and third beats.

d. third and sixth beats.

25. The correct time signature for the example is:

- a. 1
4
- b. 2
4
- c. 3
4
- d. 4
4

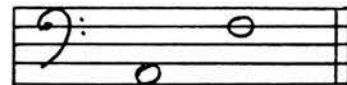


26. Two notes with different names but similar pitch are called:

- a. chromatic
- b. enharmonic.
- c. dissonant.
- d. inversions.

27. When the given example is inverted, it forms an interval of:

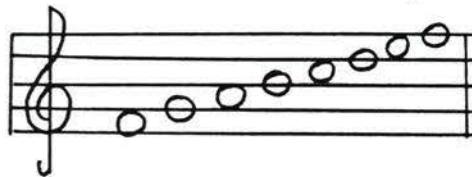
- a. + 4th
- b. - 3rd
- c. - 4th
- d. + 3rd



28. The notes affected by the flats in the key of E^b are:

- a. B.
- b. B E.
- c. B E A.
- d. B E A D.

29. Which accidental in front of the fourth note of this example would make the scale major?

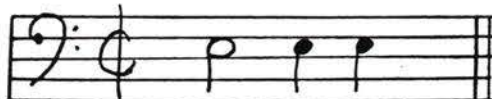


- a. x
b. ♭
c. #
d. b

30. Which of the following signs would indicate a pause or hold of a note?

- a. \$
b. ∩
c. ||:
d. ⊕

31. Which item, if played, would sound similar in rhythm to the example?



- a.
- b.
- c.
- d.

32. A march written in $\frac{6}{8}$ rhythm would receive:





- a. 2 beats per measure.
b. 4 beats per measure.
c. 6 beats per measure.
d. 8 beats per measure.

33. The given measure of music would have a time signature of:

- a. 4
4
- b. C
- c. 2
4
- d. 3
4



34. Select the item which sounds one octave lower than the example:

- a. 
- b. 
- c. 
- d. 



35. The key of the following passage is:

- a. F
- b. B^b
- c. E^b
- d. A^b











36. Which sign would you use to change a note affected by the key signature back to natural pitch?

- a. bb
- b. b
- c. #
- d. ♮

37. Which of the following terms would restore the original tempo after a fermata or hold?
- a. poco a poco.
 - b. accelerando.
 - c. ritenuto.
 - d. a tempo.
38. The Italian term "allegro" would most likely occur before:
- a. a bright merry melody.
 - b. a sad sorrowful melody.
 - c. a forceful melody.
 - d. a majestic melody.
39. If a composer wanted his music to go very fast he would use the term:
- a. allegro.
 - b. allegretto.
 - c. presto.
 - d. andante.
40. The sign > above or below a note indicates the note should be:
- a. accented.
 - b. played short.
 - c. played long.
 - d. loud.

APPENDIX BEVALUATION OF SPECIFIC OBJECTIVES

Grade Six Checklist	Student is Able to:	
<p data-bbox="289 680 643 709"><u>Musical Expressiveness</u></p> <p data-bbox="194 743 274 772"><u>Terms</u></p> <p data-bbox="304 810 465 835">accidental</p> <p data-bbox="304 877 449 907">piano - p</p> <p data-bbox="304 940 449 970">forte - f</p> <p data-bbox="304 1003 465 1033">repeat - \parallel:</p> <p data-bbox="412 1075 465 1104">- $\%$</p> <p data-bbox="304 1138 689 1167">first and second endings</p> <p data-bbox="304 1201 597 1230">crescendo </p> <p data-bbox="304 1264 628 1293">decrescendo </p> <p data-bbox="304 1327 572 1356">diminuendo - dim.</p> <p data-bbox="304 1390 486 1419">slur - </p> <p data-bbox="194 1461 351 1491"><u>Creativity</u></p> <p data-bbox="304 1524 733 1554">improvise rhythm (two bars)</p> <p data-bbox="194 1587 258 1617"><u>Form</u></p> <p data-bbox="304 1650 733 1680">recognize a phrase in music</p> <p data-bbox="194 1713 335 1743"><u>Listening</u></p> <p data-bbox="304 1776 656 1806">listen to music played</p> <p data-bbox="304 1839 609 1869">match a given pitch</p>	Perform	Understand

Grade Six Checklist	Student is Able to:	
	Perform	Understand
<u>Rhythm</u>		
whole note - o		
whole note rest 		
half note - 		
half note rest 		
quarter note 		
quarter note rest 		
bar line (measure)		
Meters - 2/4		
- 4/4		
- C		
upbeat (anacrusis)		
<u>Melody</u>		
notate scales and chords		
- B ^b		
- E ^b		
name lines and spaces		
tune using visual tuner		
recognize timbre of instruments		
<u>History - Composers</u>		
play music in march style		
play music in rock style		

Grade Six Checklist	Student is Able to:	
<u>Performance</u>	Perform	Understand
<u>Maintenance</u> assemble instrument disassemble instrument <u>Technical Skills</u> articulation - attack - release - legato major scales - B ^b - E ^b correct holding position correct embouchure correct posture diaphragmatic breathing		

APPENDIX C

TEACHING STRATEGIES

Suggestions for Teaching Rhythm

Pulse

To understand rhythm the student must be able to keep a steady beat. The methods used to establish this sense of beat or pulse are varied but some form of body movement is usually used. The tapping of a foot at a concert would not be tolerated but as a tool for feeling the beat it can be helpful. This method properly developed serves the purpose of sub-dividing the beat.

Techniques for Sub-dividing Beat in 4/4 Time

Have the student tap his foot so that the foot is down for the beginning of a quarter note in 4/4 time. Once a steady beat is going have the student count out loud one to four, in time, with the foot tapping. (The student could clap the beat or conduct as well.) Once a steady beat is achieved have the student think of a quarter note receiving a down and an up beat of the foot.

Sub-dividing a Quarter Note into Two

The student can count this as one, and, two, and, etc. Give him a group of eighth notes (on the board) and have him clap the rhythm as he taps the floor in time with his foot. An eighth note is clapped once as the foot strikes the floor and another eighth note is clapped

as the foot reaches its highest point before returning to the floor. Once this exercise becomes natural to the student, the tempo can be increased before going on to more complicated rhythms.

Sub-dividing a Quarter Note into Four

For sub-dividing the quarter note in four, four syllables should be used. Having a different syllable for each part of the beat has merit in that the division is easily divided by the eye and the ear. The syllables, one, e an da to count four sixteenth notes in simple time, give a specific name and place for each part of the group. The tapping of the foot can be used again this time, having two syllables on the down beat and two on the up beat of the foot. The student should clap and count the rhythm. Then have him clap, count and/or play dotted eighth and sixteenth rhythm. This exercise can first be written as four sixteenths with the first three tied and then progress to the more common form of a dotted eighth note followed by a sixteenth.



Compound Metre

For compound metres such as $6/4$, $6/8$, $9/8$ and $12/8$, the beat is usually divided into three, making a dotted note equal to one beat. In a slow tempo the beat may be equal to an eighth or in $6/4$ time, a quarter note. The normal accents will be on one and four in $6/8$ metre.

The dot placed beside a note increases its value by half. Writing a quarter note tied to an eighth and showing this as equal to a dotted quarter note will help the student associate something he knows to something new. This method of writing music (adding dots to a note) tends to create many problems with rhythms unless the student understands the basic concepts and subdivisions of music.

Polyrhythms are used by some composers writing band music. When one section of the band is playing in 6/8 metre and another is playing in 3/4, there are going to be different accents coming from each group. The 6/8 players will be accenting two pulses per measure and the second group will have one or three depending on the tempo and style. The conductor must not favour one group (by conducting one metre) and likely will end up beating one to a measure and have the students sub-divide their parts. The students should be shown how the two rhythms inter-act and the effect it has upon the performer and the listener.

Syncopation

When the pulse or accent of the music is placed on beats that are normally unaccented, the rhythm is syncopated. To teach this concept, the teacher can start with a selection of music that has syncopated rhythm. The student can then be shown the syncopated part in the music. Another method is to start with a quarter note, half note, quarter note, in a measure and have the student accent the half note. The student should feel the pulse change. As the tempo is accelerated, the student can play the first note shorter. The conductor should now change to a two pattern beat (instead of four) so that the student is playing eighth note, quarter note, eighth note. This should be indicated on the board with the count under the notes. The quarter notes in the two pattern beat can be shown first as eighths tied together,  and then as eighth note, quarter note, eighth note,  . The student should be able to count as well as feel the syncopated rhythms.

Improving Intonation of the Band

Problems in this Area

Intonation is one of the main problems facing a band teacher. There are many factors involved in the deterioration of listening of the students. Here is a brief description of three:

1. Our society is becoming noisier (eg. we now have anti-noise laws in many cities as there are a number of noises around we do not wish to hear)
2. We tend to tune out noise (due in part to 1. above - eg. lawn mower, dishwasher, etc.)
3. Medical research has shown our hearing deteriorates with constant loud noises (eg. rock bands, stereo).

This all points to a problem in listening. Since society is forcing people to not listen to many sounds, the teacher must be aware and change this trend as it pertains to music.

Another problem involving intonation is that few beginners understand the concept of intonation. Merely saying "you are out of tune" or "your intonation is poor" does not solve the problem. These phrases are not meaningful unless the player knows what the terms mean and has a discriminating ear. Many students cannot tell if they are in tune or not. This ability is not only for those gifted with good pitch sense, but it can be developed to an acceptable level in a very high percentage of students.

Then there are the physical and mental limitations of the students. The most important factor involved in playing a band instrument (except percussion) is an ample supply of air; the amount

needed varies from instrument to instrument. A person with small air capacity will have difficulty filling and maintaining the sound on a large instrument. The intonation suffers when players do not "fill" their instruments, or have the air support to hold a note at a level pitch. Poor breathing tends to produce flatness, affecting the intonation of the band. Also, there is the problem of over-blowing, causing intonation difficulties, although this is less prevalent. The teacher should know how to correct these problems.

Students who are struggling to play the correct fingering or a note are unlikely to think of correct pitch and intonation. The mind can only concentrate on a small number of items at one time. If the student has to stop and think of the next note, and also what fingering he should use, the chances that he will try to play the note in tune are remote. There are too many problems to solve at once. A thorough knowledge of the notes and fingerings to be played are essential before good intonation can proceed. (If only one note is used, an understanding of good intonation can begin immediately, and should.)

The physical properties of a student can effect intonation. The student who plays the trombone requires arms long enough for at least 6th position. The use of the 7th position can be prolonged but the 6th is needed, especially in low range. The student unable to reach the 6th position will be unable to play these notes in tune. A small person matched up with a tuba may have the physical problem of reaching the mouthpiece and just holding the instrument. A less obvious problem is for students with small hands who may have trouble covering the holes of a clarinet (or bass clarinet). If the fingers do not cover the

clarinet holes properly, then intonation will suffer. The teacher and the individual can correct these problems when deciding on what instrument each student should play.

To produce a constant pitch, breath control and a good embouchure are needed. People learning to play will have weak embouchures. After just a very few minutes their tone and tuning begin to suffer because the embouchure muscles are not yet developed for playing. The teacher should be aware of this problem, especially among brass players. An incorrect embouchure can lead to poor tone production and intonation. A student may shift his embouchure on a brass instrument to play higher tones. He may feel successful if he produces the notes with greater ease, and not realise the problems he will encounter later on because of this incorrect procedure.

Along with all the other player-oriented problems with intonation there is the problem that the instruments are not built in tune. Many students believe if they push the right buttons or keys, the note is automatically in tune. They must be made conscious that the instrument must be humoured on many notes.

Methods to Improve Intonation in the Band

The teacher must make the player aware of good listening habits. Have the students write on a piece of paper all the sounds they hear around them. In a room that should be quiet, they may hear the air-conditioning unit, fluorescent lights, their watches, the wind outside, shuffling of feet, creaking of desks and someone practising an instrument as well as other sounds. By having the students pick out and listen for sounds they might have tuned out, they will become more

conscious of the sounds around them and begin to listen more intensively. This consciousness of sound is important in the building of good intonation into the band. The teacher must reverse the trend students have of tuning out sounds, to one that intensifies listening which will be valuable to the students in their playing.

A progressive program that teaches the player to listen to himself, his neighbours, the section and then the band as a whole can be very valuable. This should be taught during practice sessions. The players should learn to listen to what is happening in other sections of the band as well as their own. When the director has sections of the band play certain passages, he should ask the remainder of the students to listen to the melodic motive or rhythm, so that they will be able to hear this part when the full band plays. Intonation has to involve every member of the band to be successful. The players should be taught to realise that good intonation is an important part of band playing.

A good example of demonstrating intonation to a class involves the participation of the students. Have two trombone players play a note that is in tune; next, one player plays a bit flat. The students can see one slide move lower, and the instructor should point out the beats, or waves, caused by the one instrument being out of tune with the other. As the player goes flatter, the speed of the beats increases. Each student should hear the difference of a note played in tune (no beats), and when one player is flat or sharp (beats). The elimination of beats occurs when one plays the notes in tune. Once the players can hear and distinguish when a note is in tune or not, they can correct this problem. This method of dealing with the concept of intonation is

a start.

At the beginning of the band rehearsal (after the players have warmed up), the band should be tuned. A visual tuner can be helpful as an aid, but players should be reminded it is only an aid and does not replace a trained ear. The teacher may quickly tune each individual and then sections, starting with the bass, then work up through the sections in octaves. He must be careful not to continue the practice of telling players they are sharp or flat, because this knowledge must be developed in the players. Also tuning a band to one note does not mean they will have good intonation. As soon as a different note is played, new intonation problems arise. Intonation is something that must be constantly employed throughout the practice by the individuals.

Out of tune players should be checked and corrected in band practice, a procedure that need not be time consuming. Let the student try to correct the pitch to see if he knows if he is sharp or flat. The whole band can gain from this. The teacher should have students concentrate on tuning as they play. The First Division Band Method by Weber (1964) has several good exercises for beginners which can be used in this regard. He has one section, or one player, play a measure or phrase, and then the full band either repeats this phrase or one similar. Weber starts with like tones and progresses to other intervals. This is an excellent way to check individuals and sections, and to let the players listen to their playing and others. They have time to concentrate on their own tuning and the tuning of others. As the abilities of the players progress, the use of chorals can be of value. Taken in slow tempo the band members have time to listen and humour notes which cause problems.

Students should realise that instruments are not built perfectly in tune. The use of the visual tuner can be of great help in a demonstration to show this fact. With the tuner, students can see and discover the notes that are problematical on their instruments. They can also alter the pitch (by one of many methods) and find out how far to vary the note to put it in tune. Then the players (one operating the tuner and one playing) can try playing the note in tune without seeing the meter. I believe this can help an individual learn about his instrument. I have not recommended the visual tuner as the answer to intonation for the band, because I do not believe it is. Someone might play an A perfectly at 440/vibrations per minute, but if the band is sharp or flat, then this individual is out of tune with the band. Good intonation must come from good listening, and a give and take attitude of the players.

Students should be made aware of intonation problems that derive from the way the instruments are constructed. Brass instruments with valves have difficulty playing in tune in their low register using valve combinations of 1 - 3, and 1 - 2 - 3. Movement of the third valve slide can correct this if it can be moved - otherwise it will have to be lipped down. Each player should practice until they can play these notes in tune in slow passages. In the woodwinds, the clarinets generally play sharp in the lower register. Meanwhile the flute and oboe are often flat in this low range. In the highregister this problem is reversed. The clarinets tend to play flat and the flute and oboe sharp. The teacher should have the players compensate. The flute can alter the angle of air to blow-hole (roll away to sharpen, in to flatten) and

the clarinets can vary their pitch with the tension or squeeze of lips and jaw on the reed (more tension sharpens, less flattens). Individuals should always go with the group. A player should not hold a note out of tune with the others because he believes it to be right.

Alternate fingerings may help some instruments play better in tune. Also the adjustment of finger positions over the holes of the clarinet and open hole flute alter the pitch. These are things players can become involved in as their technical ability increases.

All instruments must be clean and free of physical defects. If a pad is leaking or a spring does not work on a clarinet, the player is at a great disadvantage. The teacher should have a routine check of the instruments for cleanliness every two months.

When buying or recommending instruments, think of ones that are built fairly well in tune. Cheap instruments usually involve intonation problems (as well as other possible defects). It is better to buy proven, standard lines of instruments. These will give the players a fair chance to play in tune, and should give longer and better service.

Perfect intonation is not within the grasp of a band; however, while the ultimate may never be reached, we should still do our utmost to teach good intonation within the band. Once the players are able to play a full constant pitch, they should be considering the sound they produce and how it matches the other instruments in the band. Good intonation does not just happen, it has to be developed.

Although each individual in the band must be responsible for good intonation, the teacher's role is important. He must teach

the importance of intonation and see that the players are knowledgeable about the problems and methods that will improve it.

Diaphragmatic Breathing

For deep breathing the diaphragm drops so that one can fill the lower chest cavity in all directions (front, back, sides and up and down) with air. A common error is shallow breathing, often accompanied with lifting of the shoulders. This can be checked by having the student practice breathing. One method is to have the student place the palm of his hand on his stomach. He should then try to push his hand outward by breathing in. Then have the student place his hands on each side of his body, just below the rib cage. When he breathes in he should try to push his hands apart. If a string or belt is available the student can measure the expansion of the lungs. He should hold the belt around the stomach and exhale. He should mark the belt in that position; next he should inhale as much air as possible to expand the belt and this point should also be marked; the student can then see the expansion from the one mark to the next. This experiment gives an idea of deep breathing and also gives the student a measurement upon which to improve.

Once the air is inside the lungs, there is the problem of blowing it out with the desired force. The diaphragm pushes the air out of the lungs and the control of this muscle is necessary to control the air. The student should practice this control by blowing a steady column of air into the palm of his hand, placed at a distance of approximately twelve inches from the face. He should also practice blowing at an object such as a piece of paper which has been folded

over and placed on a coat hanger. Have the paper level with the embouchure (a music stand can be used to hold the hanger) then the student should step back one, two, three and more feet distant from the paper and attempt to move the paper with his air stream. To make the paper move the student must use greater force from the diaphragm to push the air further from the body.

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis or dissertation (the title of which is shown below) to users of the University of Victoria Library, and to make *single copies only* for such users or in response to a request from the library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis/Dissertation

The Band Class as a Vehicle for the Development

of Comprehensive Musicianship

Author



Signature

Edward William Ireton

Name

April 26th '79

Date