

LIBERTY UNIVERSITY

PREPARING THE STUDENT FOR HIGH SCHOOL BAND LEADERSHIP: A PRAXIAL  
AND FLIPPED-CLASSROOM METHOD BASED ON KOLB'S LEARNING THEORY

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## ABSTRACT

Today's educational climate is rapidly shifting. High stakes testing, both from the federal and state governments, have drastically altered the landscape of public education in America.

Although all subjects are feeling the impact of these new educational initiatives, music education is suffering uniquely during this time. With music education so drastically different in modern education compared to what it was before the year 2001, because of the implementation of sweeping federal changes, it is important that we take a new and fresh look at band director education. Students are entering the job field as first year band directors with very little to no hands-on training in how to deal with the daunting new world of public education in the testing era. While not a replacement for in-class student teaching and placement, this band leadership course will employ the experiential learning theory based on Kolb's (1984) learning cycle and methods of flipped classroom and praxial instructional methods to deliver students hands-on experiential learning and skills that are instantly applicable in modern public classrooms.

*Keywords:* Testing, Band Director Education, Experiential Learning, Kolb's Learning Theory, Flipped Classroom Method, Praxial Philosophy

## CHAPTER ONE: INTRODUCTION

The educational climate of 2017 has changed drastically over the past couple of decades. Schools have found themselves with significantly less autonomy due to governmental testing regulations. Starting in the early 2000's, the face of public education irrevocably shifted. This shift started primarily with the governmental legislation known as "No Child Left Behind (NCLB, 2001)." And the result of this legislation is that the entirety of the American public-school system finds itself in a completely different era of education.

The NCLB legislation reauthorized the Elementary and Secondary Education Act (ESEA) in a way that dramatically expanded the historically limited scope and scale of federal involvement in K-12 schooling. In particular, NCLB required states to introduce school accountability systems that applied to all public schools and students in the state. These accountability systems had to include annual testing of public school students in reading and mathematics in grades 3 through 8 (and at least once in grades 10 through 12) and ratings of school performance, both overall and for key subgroups, with regard to whether they are making adequate yearly progress (AYP) toward their state's proficiency goals. NCLB required that states introduce sanctions and rewards relevant to every school and based on their AYP status. NCLB mandated explicit and increasingly severe sanctions for persistently low-performing schools that receive Title I aid (e.g., public school choice, staff replacement, and school restructuring).<sup>1</sup>

This legislation was swift and far reaching, making sweeping changes that school systems struggled to keep up with and successfully implement. School systems found themselves bound by federal regulations in a way never experienced in public education, with little direction and even fewer resources to make these regulations happen successfully. The result of these changes has been an increase in the pressure on school systems to perform academically in light of the new and challenging testing requirements.

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<sup>1</sup>Dee, Thomas S., and Brian Jacob. "The Impact of No Child Left Behind on Student Achievement." *Journal of Policy Analysis and Management* 30, no. 3 (2011): 420.

The main problem resulting from NCLB is that it made school districts perilously desperate to perform well on modern standardized testing. In fact, the "testing" climate that resulted from the 2001 legislation has been heavily criticized as not being very effective in actually raising test scores, and being negative on the school environments. Helen F. Ladd, in the *Journal of Policy Analysis and Management*, argues that the positives are minimal and that NCLB has too narrow a scope, produces un-realistic and counter-productive expectations, and provides too little support to school systems.<sup>2</sup> After a decade and a half of NCLB, the testing environment and legislation for public schools underwent yet another sweeping federal and state level shift in 2015.

In December 2015, Congress finally managed to reauthorize the Elementary and Secondary Education Act and to replace its NCLB requirements with a new set of provisions, labeled the Every Student Succeeds Act (ESSA). Under this new law, states are still required to test all students in math and reading and to disaggregate results by subgroup (albeit a slightly different set of groups). The main change is that state governments will have primary responsibility for designing and enforcing their own accountability systems but will still be subject to some federal regulations. All states, for example, must include a non-test measure of school quality or student success. The transition to the new state plans is now in progress with full implementation occurring in the 2017/2018 school year.<sup>3</sup>

And although the federal government shifted the managing and requirements for testing scores and facilitation to the state level, the overarching and paralyzing emphasis to perform well at all costs on the standardized tests remained at the local level for individual school systems and schools. And although all subjects have felt the impact of these various legislations, music education has uniquely been impacted. All of the legislation and changes in educational policy

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<sup>2</sup>Ladd, Helen F. "No Child Left Behind: A Deeply Flawed Federal Policy." *Journal of Policy Analysis and Management* 36, no. 2 (Spring 2017): 465-467.

<sup>3</sup>Ibid., 467.

and climate have dramatically, and perhaps irrevocably, altered the state of music education in our country.

Music teachers now find themselves in a difficult environment for music education. In addition to the standardized testing requirements, students now have the ability to sign up for advanced placement (AP) courses and college courses, that count for college credit when a student passes the requisite testing.<sup>4</sup> These new course offerings, although a worthwhile addition to the public-school curriculum, presents yet another major scheduling and instructional time issue that music education must confront.

The result of all these legislative changes, is that music education has suffered significantly over the past couple of decades. Schools that are so deeply invested in bringing up test scores quickly relegate music programs to the side, so they can focus their time and resources on tested subjects. In the face of state regulations to meet their yearly goals, schools put all their effort into making sure their testing goals are met. The effect on music education is that music classes have started to become a non-priority for some school systems at an alarming rate.

Under such pressure to perform in the tested subjects of math and reading, schools have shifted all their time and resources towards these areas. In addition to most of the educational funding going towards the tested subjects, schools allocate a bigger portion of the instructional school day towards these classes as well. This results in a narrowing of the school's effective

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<sup>4</sup>Baker, Vickie D. "Scheduling Accommodations Among Students Who Persist in High School Music Ensembles." *Journal of Music Teacher Education* 18, no. 2 (April 2009): 7-8.



curriculum, due to the aggressive emphasis on the tested subjects.<sup>5</sup> School systems schedule music and instrumental band classes as "fine or related arts" classes against all the other classes of that designation: gym, art, music, and sometimes outside recreation time. What results is a school schedule where the student must choose between those subjects during the determined fine arts time. Therefore, a student who wants to do band often must sacrifice another fine arts class to do so.

Studies from several years after the implementation of NCLB (Mishook and Kornhaber 2006) showed that in a survey of schools from 4 different states, a quarter of the responders showed a decrease in arts instructional time in the classroom. In the same study, when taking just the high-minority schools into account, the decrease in arts instruction time jumps to 42 percent. This same study linked low amounts of arts instructional time or, integration into the curriculum, with low performing schools on the high stakes testing. This is due, in large part, to the lower performing schools focusing more time and attention on test preparation and, subsequently, arts instructional time getting cut.

The effects of high stakes testing on music education continues to show up in other studies. Diane Persellin (2007) cited a 2004 study that showed that 71 percent of the nation's fifteen thousand school districts showed reduced time in history, music, and other subjects to make more time for tested subjects. Persellin's (2007) research shows that in the mid-2000's early childhood education programs (pre-K) were expanding at a phenomenal rate of growth, but there were still very few early childhood music programs. This was found to be because of high stakes testing pressure being felt even in pre-k, and a push from these early childhood educators to

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<sup>5</sup>West, Chad. "Teaching Music in an Era of High-Stakes Testing and Budget Reductions." *Arts Education Policy Review* 113, no. 2 (March 30, 2012): 75.

begin getting kids ready as soon as possible for high stakes testing. This means that high stakes testing shows negative effects for music education from high school all the way down to the beginning grades of pre-k.

Another trend in education currently is the "AB" scheduling. While this mainly affects middle school and elementary school music programs, the effect on music education at all levels is significant. The A/B alternating schedule meets year long, and students take seven or eight classes that are attended every other day.<sup>6</sup> According to Allen Gill (2011), this method of scheduling has gained popularity due to its ability to allow the schools to have more flexibility in planning, classroom instruction, and course offerings. And although this system has shown benefits for the rest of the school, it reduces the time students get band or music classes by two to three days per week, thus hurting the quality of the music education in those classrooms and making the planning and implementation of the music curriculum more challenging on the classroom teacher. According to Kelly, he summarizes this unique problem in his article submitted to the Arts Education Policy Review:

Prior research suggests that the No Child Left Behind Act (NCLB) is having an adverse effect on school music programs, particularly in schools that have not made "adequate yearly progress." In many instances, music programs are being reduced or eliminated, music teachers are being required to assist with the teaching of other subjects, academically low-achieving students are being precluded from participating in music, and the overall time allotted for music is being reduced. Because the arts are excluded from NCLB's list of tested subjects—that is, subjects for which schools are held accountable—music has been relegated to a noncore status, even though the law identifies the arts as a core academic subject.<sup>7</sup>

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<sup>6</sup> Allen Gill, Willie Wallicia. "Middle School A/B Block and Traditional Scheduling: An Analysis of Math and Reading Performance by Race." *NASSP Bulletin* 95, no. 4 (2011): 289.

<sup>7</sup>West, Chad. "Teaching Music in an Era of High-Stakes Testing and Budget Reductions." *Arts Education Policy Review* 113, no. 2 (March 30, 2012): 75.

And although the legislation known as No Child Left Behind has been succeeded by the Every Child Succeeds Act, the crippling impact of testing is still felt all throughout all music education.

### Statement of Problem

The impact of all educational changes such as NCLB, and ESSA has negatively affected the educational landscape for the arts, making teaching more difficult for music educators and band directors. This is felt the most severely by first year high school band directors who are just out of college and in their first job. These challenges are felt most severely by first-year band directors, who are the most ill-prepared and at a significant disadvantage for the daunting, harsh, and turbulent world of education in the testing era. This means that a new approach to prepare band directors needs to be addressed.

The main problem is that a senior level curriculum in band leadership from a praxial, flipped classroom approach that follow's Kolb's learning cycle does not exist in most music education programs; and therefore, new music educators are not equipped to successfully handle their first-year teaching. David Kolb's learning cycle is a based on what is called experiential learning (EL). "It is perhaps easier to define EL by what it is *not*. Thus, learning from experience means not merely memorising [sic] a pre-defined set of abstract facts and figures, which are subsequently regurgitated in exams. In many ways, EL appears to be as much a movement as a theory (Reynolds, 2009), a practice whose adoption is often a matter of faith (Gosen and Washbush, 2004)."<sup>8</sup>

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<sup>8</sup> Tomkins, Leah, and Eda Ulus. "'Oh, was that 'experiential learning'?!' Spaces, synergies and surprises with Kolb's learning cycle." *Management Learning*47, no. 2 (2015): 159.

Kolb's learning theory, also called the learning cycle follows a four-step process where each level, or stage, is a different type of learning. These stages flow together and lead to a more holistic and complete learning experience for the student.

Kolb's Experiential Learning Theory (ELT) comprises a four-stage learning cycle, or spiral, that includes Concrete Experience (CE), Reflective Observation (RE), Abstract Conceptualisation [sic] (AC) and Active Experimentation (AE). Learning in this cycle can be entered at any point, but generally these stages are followed through in the above sequence...Learners will often repeat the cycle throughout the learning process.<sup>9</sup>

The primary reason that current undergraduate students are not equipped to handle their first-year teaching is because students enter student teaching only having experienced stage 1 of Kolb's learning cycle, and not progressing past this stage in their instrumental music education classes. According to the National Association of Schools of Music's 2016-2017 Handbook, instrumental students will have engaged and completed the NASM prescribed curricular path for their degree by the time they student teach. This primarily includes: Conducting and Musical leadership; arranging; functional performance; Analysis/History/Literature; Knowledge of and performance ability on wind, string, and percussion instruments sufficient to teach beginning students effectively in groups; Knowledge of content, methodologies, philosophies, materials, technologies, and curriculum development for instrumental music.<sup>10</sup>

Although undergraduate students who are about to enter student teaching have experienced this curriculum, they have very little to no actual experiential learning practice in these subjects. Therefore, undergraduate students who enter their student teaching have only

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<sup>9</sup> Russell-Bowie, Deirdre. "Mission Impossible or Possible Mission? Changing Confidence and attitudes of primary preservice music education students using Kolb's Experiential Learning Theory." *Australian Journal of Music Education*, no. 2 (February 2013): 48.

<sup>10</sup> NASM Handbook, Section 0.

experienced the first stage of Kolb's learning cycle in their undergraduate training due to the lack of time spent on each subject.

This intended curriculum's method of both the flipped classroom and the praxial emphasis to engage the student on each level of Kolb's learning cycle would provide a substantially better way to prepare young band directors for the modern classroom than the traditional method of band leadership preparation in which students attend lectures about the topics and skills related to band leadership, but receive little to no experience practicing these skills.

The use of a praxial approach will engage students with the material in ways traditional classrooms never achieve in terms of content delivery and student mastery of the learning objectives. David Elliot, a key figure in the praxial music education movement of the past several decades, expresses many thoughts on a praxial music curriculum that demonstrate why the praxial model works so well for this type of curriculum. Our [the curriculum proposed in this project's] praxial music curriculum is deliberately organized to engage learners in musical actions, transactions, and interactions with close approximations of real music cultures.<sup>11</sup>

This concept of engagement lies at the heart of the proposed band leadership curriculum, and will develop students who get to become "musical practitioners," as Elliot suggests.<sup>12</sup> By treating all music students as musical practitioners, and by teaching all students how to find and solve musical problems in "conversation" with specific musical praxes, music educators more thoroughly situate students' musical thinking and knowing. In doing so, the various kinds of

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<sup>11</sup> Elliott, David James., and Marissa Silverman. *Music matters: a philosophy of music education*. 2nd ed. New York, NY: Oxford University Press, 2015, 420.

<sup>12</sup> *Ibid.*, 421.

knowing involved in musical understanding develop and cohere.<sup>13</sup> This concept of praxes will engage the students in the band leadership curriculum through the primary use flipped classroom method to firmly employ Kolb's experiential learning theory.

#### Statement of Purpose

This thesis will identify the areas in which the senior music major is ill-equipped to serve as a band leader and will address the issues in a newly-created curriculum in band leadership. This curriculum will focus on concepts such as scheduling, planning, and budgeting that are currently not being practiced in higher education to prepare future band leaders. Although it is impossible to fully equip a college student for the rigors and surprises of a full-time teaching job, this course would give the student a new level of hands on experience that has not yet been available to them. This will include hands on practice with the students experiencing scheduling, budgeting, planning, and evaluating themselves for progress. This approach will give students practice performing and not just learning about, on an introductory level, the skills and abilities needed to be a successful band director upon completion of this course. This means they will receive tangible class time engaging in experiential learning through Kolb's learning theory, leading to more skill development and ability of the desired learning objectives for the curriculum.

#### Significance of the Study

The proposed curriculum is unique in its Kolb's based learning theory implementation and its praxial and flipped classroom format. This new format of instruction will provide

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<sup>13</sup> Elliott, David James., and Marissa Silverman. *Music matters: a philosophy of music education*. 2nd ed. New York, NY: Oxford University Press, 2015, 421.

students with the chance to develop skills and abilities relevant to successful band directing that they previously could not attain, and obtain a better understanding of the learning objectives.

This will allow the students to graduate their undergraduate music education programs with actual practice in leading a band program after gaining experience practicing the organizational skills to schedule music rehearsals and planning, deal with a challenging budget, and pace a semester worth of rehearsals. Music education programs in higher education may benefit from integrating the proposed curriculum to better prepare graduates for the high demand on music educators.

And although he was referencing praxial music education in specific, David Elliot speaks to the significance of quality music education of this type.

In this sense, music education indicates the professional practice of imparting knowledge in, about, for, or through music...At the heart of [praxial] music education is a focus on empowering people to develop the abilities and dispositions required to pursue many exceedingly important human life goals and life values for themselves *and* others. These goals and values include, but are not limited to: a life well lived, personal *and* community well-being (cognitive, emotional, etc.), self-fulfillment, interdependent relationships, and happiness for *oneself* and others-in short, a life of human *flourishing* through a combination of artistic, participatory, creative, intercultural, informal, and formal school and/or community music education<sup>14</sup>

If music education truly holds the kind of power that David Elliot suggests, the students deserve every attempt to better it in any way possible. The affective significance of the intended curriculum is that it will produce students who are better equipped to be successful music educators, and in turn, make a real difference in schools and communities by delivering teachers

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<sup>14</sup>Elliott, David James., and Marissa Silverman. *Music matters: a philosophy of music education*.

2nd ed. New York, NY: Oxford University Press, 2015, 18.

who are skilled enough and knowledgeable enough to find their own solutions to problems in their teaching positions and make a positive impact.

### Research Questions

Research Question 1:

In what ways is the graduating music major unprepared to lead a band program?

Research Question 2:

In what ways does the flipped classroom method facilitate the student learning through Kolb's learning theory?

### Hypothesis

Existing literature will show that music majors are unprepared to lead a band program in terms of scheduling, planning, and budgeting. The newly proposed curriculum will prepare the college graduate for band leadership by allowing the student to practice these skills while engaging Kolb's learning cycle in a flipped classroom approach before graduation. This should produce students who not only learn the materials, as they have in traditional courses, but will give students a chance to learn hands on techniques and skills that will be immediately applicable in the classroom. The proposed curriculum will increase the quality of instrumental music education graduates at universities, and the level of instruction from first year band directors in public schools as well.



### Definition of Terms

*Band Leadership* - The name of the curriculum that is the combination of research, praxial music education philosophies, Kolb's Learning Cycle, and a flipped classroom method.

*Flipped Classroom* - At face value, a flipped classroom is a method of instruction where students watch videos and lectures at home and then come to class to interact with the instructor, fellow classmates, and materials for that day's lesson. In the music classroom, and for the purposes of this curriculum the student will do the readings and watch any required lectures and videos at home, so they can engage in the course material praxially while working closely with the instructor in class.

*Praxial Music Education* - Praxial music education is a theory of music education pioneered primarily by David Elliot. It is an all-encompassing view on music education that focuses on all aspects of what Elliot refers to as "musicking" or the total activity of music learning, performing, consuming, and most importantly experiencing. The idea behind praxialism in music, is that students will engage music in all forms, not just listening or playing. This includes all ways music is social, in addition to being theoretical. It is based on a person having hands on engagement with music, and not simply just listening to it or sampling it. For this course, it is the act of "musicking" or experiencing the music curriculum that is primarily addressed. The curriculum is set up in a flipped classroom setting so that the students can work in groups and on projects that engage the students praxially in the process of band leadership.

*Kolb's Learning Theory* – In 1984, David Kolb created his theory on learning that has since been referred to as Kolb's Learning Theory, or Kolb's Learning Cycle. The learner moves through four stages: Stage One - Concrete Experience (CE); Stage Two – Reflective Observation (RO);

Stage Three - Abstract Conceptualization (AC); and Stage Four – Active Experimentation (AC). Stage one, or concrete experience, is where the student initially engages the material and gains experience with it. They usually encounter a tangible problem and struggle with it for the first time. Stage two, or Reflective Observation, gives the student a chance to genuinely reflect and observe and understand a problem or phenomenon. In Stage Three, Abstract Conceptualization, the student begins developing new ideas, or modifying prior ideas about the problem or phenomenon. In the final stage four, Active Experimentation, allows the student to develop a plan or solution to the original problem for a pragmatic, real world solution to get results. Kolb's overall view of the cycle was that learning happens most effectively when each stage mutually supports the other stages, and the learner progresses through each stage in the sequence. This leads to effective learning, and this is the intended result of Kolb's theory.

## CHAPTER TWO: LITERATURE REVIEW

To create a curriculum that is perfectly situated to make a difference in undergraduate music educator training, the literature review will account for the research question and curricular goals and objectives for my proposed course. This allows for a thorough and critical examination of the existing and active literature that is being used in the field of music education currently. Creswell suggests, in his book *Research Design*, that this type of literature review serves a very intended purpose. It relates a study to the larger, ongoing dialogue in the literature, filling in gaps and extending prior studies...It provides a framework for establishing the importance of the study as well as a benchmark for comparing the results with other findings.<sup>15</sup>

In designing a curriculum that uses Kolb's learning cycle and flipped classroom concepts to better train students in band leadership, a wide variety of sources must be addressed. This literature review will focus on several main topics of study from the band leadership curriculum and will delve into many sub-topics within each of these categories as well. The literature review will examine the topics of research that the literature indicates and reveals to enable this study to contribute to the literature and begin filling any gaps.

### Band Leadership

To create a band leadership curriculum, it is important to look at the existing similar curriculums that are already published. Although there are no extenuating examples of a band education class set up in the same format as the Kolb-centered and flipped classroom approach advocated here, there are attempts to get the same educational outcome of objectives mastered by

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<sup>15</sup> Creswell, John W. *Research design: qualitative, quantitative, and mixed methods approaches*. 4th ed. Los Angeles, CA: SAGE Publications, 2014, 28.

the students in other educational sources and textbooks. So, although they differ in approach, these sources are all textbooks designed for similar curricular goals as my proposed curriculum.

One of the older, but more popular texts used in music educator training is Lynn G. Cooper's, *Teaching Band & Orchestra: Methods and Materials*. This text, written originally in 2004 while Dr. Cooper was serving as the Chair of the Music Department of Asbury College in Wilmore, Kentucky, is intended to serve as a complete manual to band leadership. As with all the materials in this list, we know that no single source can completely prepare a student for the unforeseen rigors of actual teaching. Dr. Cooper echoes this concept in the introduction to this book.

College music educators are well aware that it is impossible to prepare students for every situation they may encounter as a teacher. Typically, methods course teachers compile lists of skills, understandings, and knowledge we consider essential for new teachers-and then we consider the reality of the semester schedule and decide what must be left out. Those are difficult decisions. We just hope we cover enough information and give enough reference materials to enable our college students to begin their teaching career with success.<sup>16</sup>

Whenever you assess a text to use with a curriculum that is intended to teach future music educators, this is the approach you must take. You must evaluate what concepts are most important, and therefore essential, and which ones could possibly be left out due to time constraints.

The rest of Cooper's book is laid out in a logical and sequential progression. Cooper, keenly aware that a college class and its requisite text will not answer all the questions of a young band director, covers all the major topics involved in instrumental music education. His

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<sup>16</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, IX.

book, with its length and depth provides a lot of viable and pertinent information to the upcoming band director. In fact, the book delves into areas that are not typically covered in other texts. He dedicates an entire chapter to job searching, which is almost universally absent from other texts. Completing a college instrumental music education program should prepare you for a successful job search.<sup>17</sup> This makes this text a unique and worthwhile addition to the literature.

Coopers text also presents an issue that this literature review hopes to examine as we move through other texts as well. He makes a fair amount of assumptions about the absolute nature and state of music education. One troubling assumption that he makes as fact and espouses as a rule to follow is regarding band budgets. “The local school board should pay the salary for all certified faculty and for all basic instruments, music, uniforms, fees, curriculum-related travel, etc. There may be brief periods of time, such as during a financial crisis in a school district, when the boosters must help...Those periods should be extremely rare, temporary, and of short duration.”<sup>18</sup>

Although he presents an ideal hypothetical situation, this is far from any reality facing current music educators today. It is important to remember this book was written in 2004, but even then, the No Child Left Behind legislation was in full effect, creating very real and very impactful issues in instrumental music education across the country, so this should have been addressed. This puts parts of the Cooper text into question for practical accessibility to modern band directors and students. One of the most common arguments about college level professors and their writings that are intended for public school audiences is the perceived notion that they

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<sup>17</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 317.

<sup>18</sup> *Ibid.*, 291.

are in their “Ivory Towers.”<sup>19</sup> This idea effectively means that the teachers are only involved in their personal and specific higher levels of intellectualism and are removed from everyday life and the practicalities that go with it.<sup>20</sup> Although Cooper occasionally makes this mistake and assumes too much at times in his writing, the majority of his book provides adequate and in-depth study of all the perceivable topics involved with band leadership. So, although some of his assumptions are off base, it is fair to say he is not writing from an “ivory tower,” as his background is in public education. This is an important idea to understand when reviewing literature, as it possibly could affect the information presented in a source.

As we survey the pool of band leadership texts, the topics of rehearsals, planning, budgeting, and marching band continue to show up. Sub-topics emerging from these main topics are also beginning to materialize, such as dealing with fundraising and band boosters as sub-topics of budgeting. Yet other, more unique topics, begin to show up in Estelle Ruth Jorgensen’s *The Art of Teaching*. Her approach to the topics and sub-topics of teaching music is unique, but her extra focus on the philosophical underpinnings to teaching and how to emotionally and mentally be successful as a band director are very fresh and welcome additions to the literature.

The mental and emotional stress and impact of being a high school band director is a topic that is perilously absent in most sources, much less college music education programs. Burnout is a very serious and real problem, with stress levels running high and band directors

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<sup>19</sup> Regelski, Thomas A. *Teaching general music in grades 4-8: a musicianship approach*. New York, NY: Oxford University Press, 2004, 7.

<sup>20</sup>Newcomer, James. "The Case for the Ivory Tower." *The Journal of Higher Education* 37, no. 9 (1966).

often using destructive coping methods.<sup>21</sup> Her book focuses less on the curriculum and instructional topics, and more on how to handle your emotions and stress as a pathway to being a successful band director. This makes her work a much-needed addition to the literature. She says about happiness in teaching, “In sum, we are happiest and most productive as teachers when we are true to ourselves, listen to our inner teachers, recognize our limitations, teach to our strengths, keep an open mind, and develop our art-craft.”<sup>22</sup> This type of rhetoric is a welcome in the field of band leadership and for young music educators who will certainly face these issues. She summarizes the beginning of a teaching career for the young student in chapter 14.

“Focusing on the hopeful prospects and pleasant aspects of music teaching is encouraging and can give us heart as we face the future. Being frank and forthright about the things that may go wrong can help us reflect on what might be done to successfully negotiate difficult situations when they arise. And taking account of the positive and negative aspects of music teaching allows those who undertake its work to do so with eyes wide open.”<sup>23</sup>

These concepts, and this book, fit in perfect with the field of band leadership, as it is an aspect of the topic that is vitally important, but often not discussed.

The idea of a successful Band Leadership course is, at it’s very core, the demonstration of strong music education principles and philosophies in the band classroom. Although the band classroom, and likewise the collegiate level music education classroom, are very specific avenues of music education, they still must employ the overarching principles and philosophies of music education. In developing a band leadership curriculum that makes a difference in the

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<sup>21</sup>Heston, Melissa L., Charles Dedrick, Donna Raschke, and Jane Whitehead. "Job Satisfaction and Stress among Band Directors." *Journal of Research in Music Education* 44, no. 4 (1996).

<sup>22</sup> Jorgensen, Estelle Ruth. 2008. *The Art of Teaching Music*. Bloomington: Indiana University Press, 2008, 14.

<sup>23</sup> *Ibid.*, 255.

levels of preparation of a collegiate level student requires them to understand these foundational concepts in band leadership and music education.

Michael L. Mark's book *Music Education in Your Hands: An Introduction for Future Teachers* is aimed at the college level student, and is intended to give them a more foundational and well-rounded view of music education. "The authors recognize in this book that while teaching music is a dream job for many musicians, there are also negatives that must be recognized and challenges yet to be met. We discuss historical events that have informed music education practices as well as current political and demographic changes and advances in technology."<sup>24</sup> The topics of historical underpinnings of music education, curriculum, and all the professional competencies and traits music teachers need to possess to be successful are presented in this book in a way that college students can clearly understand the material. Most curriculums only account for the information and skills you need to teach music or band. Yet this book, like the Jorgensen text, helps better situate the band leadership curriculum for students by explaining more about how and why we teach music. This is such a big part of the band leadership curriculum for undergraduate music students to grasp in the bigger picture of music education.

To successfully facilitate the band leadership curriculum in the modern college education classroom by using Kolb's learning theory and a flipped-classroom approach requires changing the way things are taught now. "Transformation may be thought of as modification, the reorganization of some elements or properties short of changing a thing's central condition or

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<sup>24</sup>Mark, Michael L., and Patrice D. Madura. 2010. *Music Education in Your Hands: An Introduction for Future Teachers*. New York: Routledge, 2010, xii



function. After the change, the thing remains essentially the same; it is merely reshaped in certain respects to enable it to survive better in its environment."<sup>25</sup> In another one of Jorgensen's texts, *Transforming Music Education*, she advocates for change and modification to continue to move our discipline along.

Although she speaks to all of music education, her thoughts also coincide with praxial flipped-classroom modification to the band leadership curriculum. The band leadership curriculum is a collection of topics that undergraduate programs cover briefly at some point in a student's education. The big change is the way the material is taught and the philosophy behind the students learning. Although this constitutes an entirely new way of doing things, Jorgenson argues that this is what moves music education forward in modern education

Among the symptoms of transforming music education, music educators and those interested in their work need to break out of the little boxes of restrictive thought and practice and reach across the real and imagined borders of narrow and rigid concepts, classifications, theories, and paradigms to embrace a broad and inclusive view of diverse music educational perspectives and practices.<sup>26</sup>

Although this text speaks to the entirety of music education philosophy, it's goal lies at the heart of the intended transformative effect that the band leadership curriculum will have on the college student.

In a rather unique take on music education, Eric Booth advocates for teachers to be artists. One clunky definition of the term I use is an artist who chooses to include artfully educating others, beyond teaching the technique of the art form, as an active part of a career.<sup>27</sup> In

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<sup>25</sup> Jorgensen, Estelle Ruth. 2003. *Transforming Music Education*. Bloomington: Indiana University Press, 2003,48-49.

<sup>26</sup> *Ibid.*, 119.

<sup>27</sup> Booth, Eric. *The Music Teaching Artist's Bible : Becoming a Virtuoso Educator*. Oxford: Oxford University Press, 2009, 3.

developing a band leadership curriculum, it's important to find ways to develop the students as not just students, but as young teachers. The flipped-classroom praxis will get students engaged in hands-on exercises that allow students to practice being a band director.

If the band leadership curriculum can facilitate these young educators as teaching artists, and give them praxial experience in doing so, then our flipped-classroom approach will be successful. Booth advocates that teaching and developing music programs should not be restricted to the traditional ways of doing things. This concept would suggest that the implementation of Kolb's learning theory would be a great addition to a curriculum. Let's look at what education programs are and what common misconceptions about them tend to be. We speak of education programs that ensembles should develop; we don't usually speak about what we mean by education programs.<sup>28</sup> His thoughts on a progressive approach to what educational programs should look like mirror the approach found in the praxial band leadership curriculum.

Scott Rush, in the opening to his book *Habits of a Successful Band Director*, says that a couple of the objectives of his book are: To develop a how-to book for young teachers as a model for success, and to provide solutions, both in the form of information and probing questions, to allow the educator to adapt applicable concepts to his or her particular situation.<sup>29</sup> These concepts lie at the philosophical foundation of the proposed band leadership curriculum. In his bestselling and popular book, Rush has summarized the goal of the intended praxial curriculum.

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<sup>28</sup> Booth, Eric. *The Music Teaching Artist's Bible : Becoming a Virtuoso Educator*. Oxford: Oxford University Press, 2009, 125.

<sup>29</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, ix.

Rush's book, which contains information on many topics in band leadership, is designed to be a complete guide. Therefore, it is so important to the band leadership subject, and this curriculum. When the topics of the Rush book are taught in a praxial manner, students get hands on experience in being a successful band director. Although he tries to compile as much information into one textbook as possible, Rush himself advocates that a hands-on and personal learning experience is the best way to learn the material. Regardless of how much education preparation we embrace, there is no greater teacher than the University of Reality.<sup>30</sup>

The book, although not praxial or flipped classroom in substance or delivery, is very much intended to create the same educational result as the proposed band leadership curriculum. The problem of undergraduate students not having enough knowledge and experience when they enter their first job is immediately addressed. In chapter 10, Rush summarizes the book in a statement that captures the intent of the band leadership curriculum.

The title of this book could be *What They Never Taught You in College*. This is not a slam on any institution of higher learning, but let's face it, these fundamental aspects of our work are not always addressed. you would probably have to go to school for seven years to cover it all, anyway. The information in this book is only one model for success. The goal is to prompt you to search for the right formula for your program. All of the topics mentioned so far have dealt with those initial or continuing issues we have all faced in our teaching experiences. Unfortunately for some, the inability to handle the initial issues of communication, classroom management, leadership, dealing with parents, etc. has kept incredible musicians from the opportunity of being effective directors. In some cases, teachers with great potential have simply quit the profession altogether. This text sets out to dispel the myth that you have to be a natural-born teacher. Each of these steps can be learned and must be practiced. You can use these steps collectively or individually; these are the habits that will lead you down the road toward success. However, they are only a means to an end.<sup>31</sup>

This idea of learning to be a director, and a hands-on curriculum based upon this

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<sup>30</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, ix.

<sup>31</sup> *Ibid.*, 121.

outcome, is what the flipped classroom and Kolb's-based band leadership curriculum is all about.

### Praxial Philosophy in Musical Contexts

For a large portion of the twentieth century, Bennett Reimer's philosophy on music entitled "Music Education as Aesthetic Education (MEAE)," flourished. Starting in the 1950's, and up until the 1980's and 90's, the MEAE philosophy was almost universally accepted.<sup>32</sup> In 1987 David Elliot, a former student of Reimer's, argued for a new approach to music philosophy after realizing his MEAE philosophy was hard to apply to jazz education.<sup>33</sup>

This new philosophy eventually resulted in a landmark text for the field of music philosophy from Elliot in 1995 entitled *Music Matters A Philosophy of Music Education*. This text established a full explanation from Elliot of the Praxial music education philosophy. It is this praxial philosophy that will be used for the band leadership curriculum.

Elliot's definition of praxial music education is the guideline for the band leadership curriculum. "This book's praxial philosophy argues, first, that good work in the *musical* dimension of music education...should focus on assisting, teaching (formally or informally), and empowering people of all ages in as many dimension of musical engagement-participation- as possible to the extent of their abilities, desires, and dreams and for the human goods, virtues, and

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<sup>32</sup> Woodford, Paul. "On The Education Of Bennett Reimer" *Philosophy of Music Education Review* 23, no. 2 (Fall, 2015), 151.

<sup>33</sup> Spychiger, Maria B. "Aesthetic and Praxial Philosophies of Music Education Compared: A Semiotic Consideration." *Philosophy of Music Education Review* 5, no. 1 (1997): 33.

values they seek to gain from individual or group musicking and listening."<sup>34</sup> For a band leadership class to be successful in getting the students meaningful hands on experience with the skills and knowledge necessary to be successful high school band directors, the students must engage in Elliot's praxial form of "musicing." "The term musicing is a contraction of music making...By musicing we mean *all* forms of music making."<sup>35</sup>

In the band leadership curriculum, this definition is extended to all forms of planning and organization of band leadership, as it ultimately will produce musicing opportunities for both the college student and their future pupils. This philosophy of praxial education puts the student at the center of the learning experience. This book's praxial philosophy also argues that good work in the *educational* dimension of music education should be centrally concerned with *person-centered, ethically guided, and educative* teaching and learning.<sup>36</sup>

This idea of praxis, is all about the idea of practice in learning. It is an active engagement in the learning process and objectives, and not a passive and shallow survey of the curriculum and information. This band curriculum focuses not on the student just learning, but doing as well to reach a deeper, more praxial level of understanding. "In sum, praxis depends on technical kinds of instrumental knowledge and also engages various kinds of practical consequences of theoretical knowledge. In its applied form, such theoria is no longer to be contemplated for its

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<sup>34</sup> Elliott, David James., and Marissa Silverman. *Music matters: a philosophy of music education*. 2nd ed. New York, NY: Oxford University Press, 2015, 15-16.

<sup>35</sup> *Ibid.*, 16.

<sup>36</sup> *Ibid.*

own sake; its value results from being put into practice."<sup>37</sup> Another contemporary praxialist, Thomas Regelski, speaks about this type of learning and its outcome as well.

It is precisely *praxis* that is at stake when we say that a doctor, dentist, or lawyer sets up "practice." This is not the "practice" of students mastering a score; it is the praxis that results in the improved savvy of individual judgment informed by personal experience that, in turn, is given shape for the future by theoretical understanding. Accordingly, no status quo is ever good enough, no ethical standard of care is 'care-full' enough, no final or absolute, true or best solution is ever attained."<sup>38</sup>

When engaging the band leadership curriculum with this idea of praxis in mind, the intended outcome of college level students gaining not only knowledge, but experience in the field of band leadership becomes an educational reality.

### Curriculum Development for the University Level Classroom

In medieval times, *curriculum* meant the length of time needed to complete a program of learning...today, dictionaries define *curriculum* as it is most commonly used: the course of study in a school.<sup>39</sup> This basic level of understanding sets up the groundwork for the band curriculum. The course of study is intended to develop the college level senior in a praxial manner via Kolb's Learning cycle. This means that curriculum should not just be deciding what to teach, but how we are going to teach it. In the last 100 years, however, educators like Montessori and Dewey

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<sup>37</sup> Elliott, David J. *Praxial music education: reflections and dialogues*. New York, NY: Oxford Univ. Press, 2005, 231.

<sup>38</sup> Regelski, Thomas A. *Teaching general music in grades 4-8: a musicianship approach*. New York, NY: Oxford University Press, 2004, 33.

<sup>39</sup> Brummelen, Harro Van. *Steppingstones to curriculum: a biblical path*. Colorado Springs, CO, CO: Purposeful Design Publications, 2002, 13.

expanded this definition [of curriculum] by including not only course content but also teaching methods.<sup>40</sup>

In band leadership, the subject matter and the teaching method are delivered in tandem, they are not separated. The praxes of the flipped classroom method is as much a part of the band leadership course as the course content. Bennet Reimer, in his landmark work *A Philosophy of Music Education*, defines this combination of content and delivery. Given a philosophy—a set of values directing the educational endeavor—and given a conceptualization of what needs to be achieved, the learnings[sic] to be pursued need to be arranged in some order, some rationalized plan over time, allowing and promoting the ongoing accumulation of competencies.<sup>41</sup>

The curriculum of the high school band leadership course will follow Reimer's proposed example of a sequential curriculum. This gradual and ongoing accumulation of competencies will be structured based on Bloom's taxonomy. Bloom (1986) developed a useful taxonomy for constructing cognitive outcomes. His framework posits a hierarchy of six cognitive processes, moving from the most concrete, lowest-level process of recalling stored knowledge through several intermediate cognitive modes to the most abstract, highest level of evaluation.<sup>42</sup> This will lead the student to increasingly higher levels of cognitive skill acquisition. This leads the student to, “deeper learning and the transfer of knowledge and skills to a greater variety of tasks and

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<sup>40</sup> Brummelen, Harro Van. *Steppingstones to curriculum: a biblical path*. Colorado Springs, CO, CO: Purposeful Design Publications, 2002, 13.

<sup>41</sup> Reimer, Bennett. *A philosophy of music education: advancing the vision*. 3rd ed. Upper Saddle River, NJ: Prentice Hall, 2003, 243.

<sup>42</sup> Nilson, Linda B. *Teaching at its best: a research-based resource for college instructors*. 3rd ed. San Francisco, CA: Jossey-Bass, 2010, 21.

contexts.<sup>43</sup> This curriculum of content, delivery, and pacing will guide the student to the highest levels of achievement and mastery of the learning objectives.

### Flipped Classroom

To develop students praxially, the method of delivery must be changed to accommodate this hands on and personal style of learning and praxis. There also needs to be a method of instruction in place to take students properly through Kolb's Learning cycle. To achieve this, A teacher can maximize the level of praxial student learning through the flipped classroom method of classroom instruction.

Recent efforts to improve student engagement in higher education classrooms have resulted in the flipped classroom phenomenon. Ojalvo and Doyne (2011) describe the flipped classroom as an inverted teaching structure in which instructional content is delivered outside class, and engagement with the content – skill development and practice, projects and the like – is done in class, under teacher guidance and in collaboration with peers.<sup>44</sup>

This model of instruction effectively frees up the instructional time during class to be used differently than what has traditionally been done in the lecture format. "Class becomes the place to work through problems, advance concepts, and engage in collaborative learning. Most importantly, all aspects of instruction can be rethought to best maximize the scarcest learning resource-time."<sup>45</sup> This creates a classroom environment that is perfect for experiential learning.

Higher education is recognizing the worth of this flipped-classroom method. In light of studies that show that students attention declines after the first 10 minutes of a traditional lecture

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<sup>43</sup> Adams, Nancy E. "Bloom's Taxonomy of Cognitive Learning Objectives." *Journal of the Medical Library Association* 103, no. 3 (07, 2015): 152.

<sup>44</sup> Blair, Erik, Chris Maharaj, and Simone Primus. "Performance and perception in the flipped classroom." *Education and Information Technologies* 21, no. 6 (April 10, 2015): 1466.

<sup>45</sup> Tucker, Bill. "The Flipped Classroom: online instruction at home frees class time for learning." *Education Next* 12, no. 1 (Winter, 2012): 82.



based class, and that students typically remember only 20% of the material, universities see that time is being wasted that could be spent on challenging student thinking and application of materials through active learning.<sup>46</sup> Universities, in the light of research, are turning to flipped-classroom to increase their educational effectiveness over traditional methods. This flipped-classroom phenomenon is facilitated and propelled to popularity by the rise of technology and online education in higher education.<sup>47</sup>

The advantages to using the flipped-classroom approach in the music classroom are well-documented. Studies show that there are improved attendance rates, increased student learning outcomes, and higher retention rates.<sup>48</sup> The most advantageous outcome of a flipped-classroom learning environment for the band leadership curriculum is the time it frees up during class. This instructional time will be utilized to engage the students in praxial assignments that develop skills and knowledge concurrently while employing Kolb's learning theory during the course of the curriculum.

#### Experiential Learning and Kolb's Learning Theory

A curriculum based around a learning theory should fully examine the relationship of the learning theory to our current educational system. Michael Reynolds and Russ Vince recognize the merits of experiential learning in their 2007 *Handbook on Experimental Learning and Management Education*. "Experiential learning is having a revival. We have been aware for some time of a new interest in the potential of experiential learning, particularly as a way of

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<sup>46</sup> Gilboy, Mary Beth, Scott Heinerichs, and Gina Pazzaglia. "Enhancing Student Engagement Using the Flipped Classroom." *Journal of Nutrition Education and Behavior* 47, no. 1 (September 26, 2014): 109.

<sup>47</sup> Ozdamli, Fezile, and Gulsum Asiksoy. "Flipped Classroom Approach." *World Journal on Educational Technology* 8, no. 2 (July 30, 2016).

<sup>48</sup> Grant, Catherine. "First Inversion: A Rationale for Implementing the 'Flipped Approach' in Tertiary Music Courses." *Australian Journal of Music Education*, no. 1 (2013): 6.

developing the practice of critical management.”<sup>49</sup> Their book, which is actually aimed at management education, is written to promote the use of experimental learning in the field. Kolb’s theory is a learning theory that is, at its core, an experiential learning experience. This means learning by immersion and experience in the classroom.

Reynolds and Vince advocate for experiential learning by saying...” We wanted to demonstrate the depth and creativity that experiential methods and approaches can bring to management learning.”<sup>50</sup> Their book goes through an array of examples of experiential learning examples in the management classrooms, all the way from undergraduate classrooms up to doctoral classroom examples.

The underlying message from their text, and what helps an educator trying to adopt the experiential learning method, is that there is still some resistance in all levels of education to the experiential learning model.

After I had been teaching in my first full-time faculty position for only a week, the Dean’s office called and asked me to stop by. The Dean’s assistant simply asked that I kindly place the chairs in the classroom back into rows after my classes were complete. This, she assured me, was only being considerate of the other faculty members who used the room. The request of the assistant wasn’t earth shattering. I simply said ‘okay’ and left the encounter at that. Confusion set in as I returned to my office. I may have engaged in what Chris Argyris calls defensive routines, or my counter-institutional orientation in general may have led to my confusion. I kept asking myself: Why was it inconsiderate for me not to put the chairs back into rows after my class, when other professors failed to put the chairs back into a circle after finance, accounting, or marketing? Why were rows the standard and circles or clusters or pairs or complete disarray considered deviant? In retrospect, this was my first encounter with the institutional barriers to experiential learning-based education. I don’t think I can describe my experience any better than the

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<sup>49</sup> Reynolds, Michael, and Russ Vince. *The handbook of experiential learning and management education*. Oxford UK: Oxford University Press, 2007, 15.

<sup>50</sup> *Ibid.*, 14.

student described in Kiran Trehan and Clare Rigg's chapter when she said of her experience, 'It was like a great jolt!'<sup>51</sup>

As an educator starts to build around an experiential learning theory, it is important to understand not only the benefits, but the arguments against it so that one can speak to the validity of their methods and theory. The authors also make a great point about being flexible, and staying on course with what we, as educators, think will provide the best education for our students. In the later revision of the book, the author revisited the story quoted above and relayed another similar situation that happened later in their career. They found themselves in a more modern classroom, with technology built in, and a classroom structure that prevented him from changing the classroom setup. The author states that this new classroom presented some unique surprises.

As I walked up the aisles of the multitiered classroom to move the chairs of the new lecture hall into a more experiential friendly arrangement, I noticed something both odd and expected. Here, in the brand new, technology-enhanced classroom, the chairs were bolted to the floor. No matter what configuration I wanted, I was trapped by institutional barriers from moving things out of order. And so I continued along with my exercises that semester, without so much as moving a chair. Working around institutional barriers may be the only way to survive.<sup>52</sup>

This text, and the narratives provided speaks to not only the positive benefits of experiential learning, but some of the issues that might arise. The overall narrative of experiential learning being a valid learning theory and the emphasis on being flexible are great additions to the literature, as is the idea that we should be prepared for some resistance to incorporating this learning theory.

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<sup>51</sup> Reynolds, Michael, and Russ Vince. *The handbook of experiential learning and management education*. Oxford UK: Oxford University Press, 2007, 418.

<sup>52</sup> *Ibid.*, 430.

In another article from management education from 2015, Tomkins and Ulus reinforce similar viewpoints that experiential learning is gaining more precedence in education. They argue that the model is the result of a dissatisfaction with the traditional transfer of knowledge where a teacher lectures as the primary method of information conveyance.<sup>53</sup> They go on to say, “In our university work, EL is now considered a mainstream approach to management education. It is also a core component in teacher training for the Postgraduate Certificate in High Education (PGCHE) – both our own and that of colleagues in other UK universities – in which it is positioned as something akin to ‘best practice’.”<sup>54</sup> So, they challenge the notion that EL is not equally as valid as the traditional styles of learning, and champion it based on the idea it is possibly the best learning approach to use in a classroom.

This article adds to the discussion about experiential learning due to the nature of the survey taken by the researchers. The authors surveyed the participants in the study and asked them to describe how it felt like being in the EL class, and to even close their eyes and try to imagine themselves there to get a more accurate response.<sup>55</sup> The results were interesting, and varied, but gave us some insight into an actual EL classroom. They discussed the nature of the room set-up and how the students felt like different set-up’s aided or hindered the thought process during the EL.

The teacher in the article created an EL exercise that forced the students to move around the room to keep the ideas moving and flowing among the students in a type of kinesthetic EL.

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<sup>53</sup> Tomkins, Leah, and Eda Ulus. "Oh, was that "experiential learning"?! Spaces, synergies and surprises with Kolb's learning cycle." *Management Learning* 47, no. 2 (2015): 159.

<sup>54</sup> *Ibid.*, 160.

<sup>55</sup> *Ibid.*, 161.

While the students were enjoying moving, I was struggling not to move. I found it exceptionally difficult to hold back from jumping in to help or guide while the students were engaged in their group discussions and planning their role-play. In one of the seminars, I found myself talking to my co-researcher simply to ensure that I held back from joining in with the students' discussions. My desire to intervene was strong, and I experienced it as a straining, a physical reaching-towards the students and their work. This felt like an instinct to move with the students, not just to shape or direct, but also to be part of the dynamic.<sup>56</sup>

Although the teacher's excitement is understandable, this quote helps us understand the nature of EL in the classroom. The concept of an EL is that the students will experiment and learn, and they must be allowed to experiment and to do this on their own. This process of experimentation to ultimately learn the material lies at the heart of EL. This article helps this proposed curriculum better situate itself in that it shows the need for a flipped classroom approach where students are guided but not dictated by the teacher in the classroom to experience experiential learning.

In an article from the *Journal of Engineering Education*, author's Mahmoud Abdulwahed and Zoltan K. Nagy argue that Kolb's learning theory is the best form of experiential learning. What makes this article relevant to the existing literature on EL and Kolb's is that it comes from a field that has used EL for a long time. The use of labs in engineering programs as experiential learning facilities is a fundamental feature in engineering schools. The authors argue that these labs are not achieving their educational goals though.

However, constructing knowledge is a complex process which is often out of the time frame of the planned laboratory session. Knowledge construction has four main phases according to Kolb's experiential learning theory (1984), including stimulation, reflection, abstraction, and experimentation....These practices are generally missing in the classical hands-on taught laboratories.<sup>57</sup>

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<sup>56</sup> Tomkins, Leah, and Eda Ulus. "Oh, was that "experiential learning"?! Spaces, synergies and surprises with Kolb's learning cycle." *Management Learning* 47, no. 2 (2015): 163.

<sup>57</sup> Abdulwahed, Mahmoud and Zoltan K. Nagy. "Applying Kolb's Experiential Learning Cycle for Laboratory Education." *Journal of Engineering Education* 98, no. 3 (07, 2009): 283.

This is an interesting concept to think about and positions this article uniquely in the literature. The authors argue that EL by itself is not enough for successful learning among students, and that the only way to achieve this is through an implementation of Kolb's model. The results show that significant enhancement of the laboratory learning process can be achieved by designing and applying a combination of in-class remote, virtual pre-lab, and hands-on laboratory sessions according to Kolb's experiential learning model.<sup>58</sup> These ideas of incorporating Kolb's theory to increase student learning are the same principles behind this intended band leadership curriculum and demonstrates that other fields of education are incorporating the same approach. In their study, the result of the implementation was that laboratory education based on well-developed pedagogical theory (Kolb's) can lead to better learning outcomes.<sup>59</sup>

Devi Akella, in her article from the *Journal of Management and Organization* argues for the use of Kolb's to explain the intricacies and complexities of classroom teaching.<sup>60</sup> Her paper is a qualitative recount of her experiences teaching a management class at her university. She taught the class twice, and used different forms of EL, following Kolb's method. Her article adds a well-needed narrative in the literature in how it shows actual classroom use of Kolb's and some of the issues that arise in EL.

One of the main issues that Akella found was that students were not doing the work at home to correspond with the classroom activities. During one of her units she assigned a case study for the students to read and come to class prepared to discuss.

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<sup>58</sup> Abdulwahed, Mahmoud and Zoltan K. Nagy. "Applying Kolb's Experiential Learning Cycle for Laboratory Education." *Journal of Engineering Education* 98, no. 3 (07, 2009): 284.

<sup>59</sup> *Ibid.*, 291.

<sup>60</sup> Akella, Devi. "Learning together: Kolbs experiential theory and its application." *Journal of Management & Organization* 16, no. 1 (2010): 100.

But in spite of all instructions, I discovered that the students had not read the case and were not prepared for any form of discussion. When I asked them to read it briefly during class time, some of the students proceeded to leave the class to print a hard copy of the case study. The entire class schedule was disrupted, students started complaining, there were loud protests with a refusal to cooperate or engage in any form of class discussion. And to make matters worse, the class also performed badly on the class test on the topic of single and double loop learning processes.<sup>61</sup>

To combat this issue, Akella argues for teachers to incorporate a knowledge management system of some sort when using Kolb's. "Knowledge management is an important aspect of organizational learning. Hierarchy of knowledge, types of knowledge, the entire systems of knowledge management consisting of knowledge acquisition, creation, storage, data mining, transfer and dissemination and validation happened to be important topics of discussion within this class session."<sup>62</sup> This mirrors the intended curricular goals of this project, as this will be accomplished with Bloom's taxonomy (1956) and Nilson's (2010) Classroom assessment techniques.

Akella continues by suggesting that she had trouble connecting with her students during the duration of the two semesters. A great deal of the feedback she got from the students was that they felt she didn't understand them. She advocates for Kolb's, but does give voice to some of the criticism facing contemporary use of Kolb's and EL. There is concern among critiques [sic] about the effectiveness of matching teaching methods to learning styles...further research supported with empirical data could examine the types of pedagogies used, non-traditional teaching methods and aids and their relevance and the role of technology in modern classrooms

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<sup>61</sup> Akella, Devi. "Learning together: Kolbs experiential theory and its application." *Journal of Management & Organization* 16, no. 1 (2010): 106.

<sup>62</sup> Ibid.

and its impact on students and their learning styles.<sup>63</sup> She, and rightfully so, advocates for more study into the use of experiential learning.

Deirdre Russell-Bowie crafted an article about the unique situation in Australian primary schools, the equivalent to American elementary schools. In Australian primary schools, general teachers teach music to the students, and studies show they have very little competence or education in music.<sup>64</sup> So, what makes this study an meaningful contribution to the literature is that Russell-Bowie advocates for a pre-service (our version of undergraduate education) music education for generalist teachers in Australia, to develop teachers who had confidence in teaching music, based on a system of instruction using Kolb's experiential learning theory.<sup>65</sup>

The author's argument is that general teachers who are tasked with teaching music have the biggest trouble with motivation. In the study she presents, the biggest problem is that not only are teachers trying to motivate their students, but they are trying to motivate themselves to be interested in music as well, which was not their core discipline. So, in addition to the usual problems found when a teacher tries to motivate their students, the Australian music education system for primary school faces a unique, and severe hurdle in that the teachers have no real interest in the subject of music.

Motivating students to be involved in the learning experiences offered them in their preservice education, especially in the area of arts education where many students lack confidence and background, can be a challenge, however it is vital to the development of their confidence and attitudes. Experiential and reflective aspects of learning are key to motivating and involving students in this learning process, and changing their attitudes

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<sup>63</sup> Akella, Devi. "Learning together: Kolbs experiential theory and its application." *Journal of Management & Organization* 16, no. 1 (2010): 111.

<sup>64</sup> Russell-Bowie, Deirdre. "Mission Impossible or Possible Mission? Changing Confidence and attitudes of primary preservice music education students using Kolb's Experiential Learning Theory." *Australian Journal of Music Education*, no. 2 (February 2013): 47.

<sup>65</sup> *Ibid.*, 48.



and confidence in the subject, and have given rise to Kolb's Experiential Learning Theory (1984) that explains the challenges and complexities of classroom teaching.<sup>66</sup>

The author then proceeds to set up an experiential learning class based upon Kolb's learning theory. She created a fine arts class that comprised of six individual classes over six weeks that took the teachers themselves through all four stages of Kolb's learning cycle. This was her attempt to fix the problem of Australian general teachers not having enough competency or confidence in teaching music, so she taught music education and pedagogy to the adult students with Kolb's theory.

Statistically, her results showed that the students showed a gain in both confidence and competency in music after the course. The highest two activities that the participants reported as helping their understanding of music were the experiential tutorials and the textbook readings from the concrete learning experience stage. The third highest reported positive activity was the creating of a program in music, which was from stage four, or active experimentation.

These results are interesting, as almost every activity shows growth, mainly because the participants were wanting to grow in the content area (music) and had a very low starting point as far as competency goes. This is a standard test score trend found across most of education is that the lower you set the "baseline" of expectation, the easier it is to surpass these expectations and show growth. Standardized testing in American schools with the ESSA shows this same trend in that schools must show growth as part of their requirements and it's easier to show growth when the starting point is lower as it always yields greater results. One of the participants of her class stated, "All aspects of this learning experience had outstanding and priceless

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<sup>66</sup> Russell-Bowie, Deirdre. "Mission Impossible or Possible Mission? Changing Confidence and attitudes of primary preservice music education students using Kolb's Experiential Learning Theory." *Australian Journal of Music Education*, no. 2 (February 2013): 48.

information and ideas.”<sup>67</sup> This reiterates the fact that the participants in the survey were destined to show growth in this type of setup, due to her successfully motivating her students, as she spoke about earlier. Regardless, this study presents a unique and positive view of how Kolb’s learning cycle can be applied to education, and specifically music education.

### Educational Policies and Program Developments

Any curriculum must consider the educational environment it is created for. In the case of a new praxial band leadership curriculum based of Kolb’s learning cycle, it is created to produce quality music educators who must enter today’s public schools and find ways to be successful. With today’s modern classrooms and school systems being burdened by high stakes testing, that endeavor has never been more difficult.

The first wave of educational policies and programs came in the form of the 2001 "No Child Left Behind (NCLB)" initiative. According to Helen Ladd, the only positive and meaningful changes to NCLB were in 2011 when the focus of the school systems accountability was shifted from student test scores, to the data showing growth in test scores or achievement gaps.<sup>68</sup> And, although this eased up the pressure slightly for public education, it also revealed other, more serious problems in modern educational policies. In making the shift in accountability to NCLB [to the ESSA], the Obama administration had to work outside of

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<sup>67</sup> Russell-Bowie, Deirdre. "Mission Impossible or Possible Mission? Changing Confidence and attitudes of primary preservice music education students using Kolb's Experiential Learning Theory." *Australian Journal of Music Education*, no. 2 (February 2013): 59.

<sup>68</sup> Ladd, Helen F. "No Child Left Behind: A Deeply Flawed Federal Policy." *Journal of Policy Analysis and Management* 36, no. 2 (Spring 2017): 466.

Congress to make this happen.<sup>69</sup> This shows that positive educational change and policies are easily deadlocked at the federal level, and extremely hard to resolve. To compound this issue, studies show that other than 4th grade math scores, there were no major gains in test scores as a result of NCLB.<sup>70</sup>

In a 2006 study of music educators by MENC, 55% of respondents reported that they had experienced changes in scheduling, and 38% of those were negative changes.<sup>71</sup> In December 2015, the ESSA effectively replaced the NCLB requirements and shifted the burden of testing towards the states. Although this is a slightly better system, the literature and research show that music education is still showing negative effects from high stakes testing. In a 2006 study from Chad West, he reveals that teachers perceived decreasing support for their subject of music when the school's fail to meet their annual yearly testing progress goals, with reports of teachers feeling like "second class citizens" due to testing.<sup>72</sup>

The literature also shows that modern music education programs deal with major scheduling issues. In a 2009 study by Vickie Baker of 155 student surveys, 123 students reported schedule issues with other classes.<sup>73</sup> Among the other issues presented in the study were Advanced Placement courses interfering with band scheduling, and block scheduling of classes not leaving enough room in student's schedules to sign up for band classes. These issues all

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<sup>69</sup> Ladd, Helen F. "No Child Left Behind: A Deeply Flawed Federal Policy." *Journal of Policy Analysis and Management* 36, no. 2 (Spring 2017): 466.

<sup>70</sup> Dee, Thomas S., and Brian Jacob. "The Impact of No Child Left Behind on Student Achievement." *Journal of Policy Analysis and Management* 30, no. 3 (2011): 442.

<sup>71</sup> Fehr, Rosalind C. "Online Survey: Music Educators Discuss Scheduling." *Teaching Music* 14, no. 3 (12, 2006).

<sup>72</sup> West, Chad. "Teaching Music in an Era of High-Stakes Testing and Budget Reductions." *Arts Education Policy Review* 113, no. 2 (March 30, 2012): 76.

<sup>73</sup> Baker, Vickie D. "Scheduling Accommodations Among Students Who Persist in High School Music Ensembles." *Journal of Music Teacher Education* 18, no. 2 (April 2009).

combine to leave us with an education system that has some inherent problems with the scheduling of band classes.

### Marching Band

The high school band leadership curriculum must focus on what high school band directors do for the first half of the year: marching band. Marching band, which takes up a good portion of the summer and fall for most programs is a significant financial and time investment for band programs. High school marching band is easily the most visible ensemble for a high school band program. The marching bands exposure during the fall semester makes it what the community and school see the most of and make it a prominent and important part of high school band.

In addition to the prominence of marching band in public school programs, the marching world is shifting rapidly due to influences from Drum Corps ensembles. In Andrew Berman's interview 2014 interview with Eastern Kentucky University professor of music Joseph Allison states, "Styles were changing [speaking of his high school band teaching experience], influenced by the popularity of drum corps. The drills he'd learned in college just weren't relevant anymore. The music world is dynamic, and will always be shifting. Hence, the director must always have an ear to the ground and be ready to adapt to emerging forms<sup>74</sup>. This makes the marching band and important, but complex component of high school band programs.

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<sup>74</sup> Berman, Andrew S. "Marching band: what you didn't learn in college: from logistics to preparation, organization, and more, there is a busload of useful information that fresh-out-of-school recruits can learn from the veterans in the field." *Teaching Music* 22, no. 1 (August 2014): 38.

In talking about marching bands, the natural result of the marching band season and ensemble is to compete in end of the season competitions. In his article on the value of competition in marching bands, Paul Buyer argues that, "Band competitions offer several positive and education benefits, such as establishing goals, instilling motivation, and providing feedback."<sup>75</sup> A study by George Rogers of both school principals and band directors statistically showed that the most favorable aspect of marching band competitions of both groups questioned was that competitions provided "positive public relations value."<sup>76</sup> The literature shows that marching band is a very popular activity with both band directors and administrations alike.

The concept of whether marching band is an educational and pedagogically sound activity and is a proper use of time is often debated. In an article in the *Music Educators Journal* that consists of contributions of 15 different authors, this very idea of the worth of marching band is discussed. Out of the 15 authors, this literature contains 5 authors arguing against marching band. They cite their idea that students do not learn quality literature, and that marching is destructive on a young person's embouchure and ability to make high level music.<sup>77</sup> It is important to understand in today's world that there are critics of marching band, and they think the problem is not necessarily with budgets, but with pedagogical and foundational music education reasons. But, like this survey shows, the clear majority of modern education is firmly behind the idea of marching band.

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<sup>75</sup> Buyer, Paul. "Band: Teaching the Values of Competition." *Teaching Music* 13, no. 1 (08, 2005): 29-30.

<sup>76</sup> Rogers, George L. "Attitudes of High School Band Directors and Principals toward Marching Band Contests." *Journal of Research in Music Education* 33, no. 4 (1985): 263.

<sup>77</sup> Mason, Theresa L. et al. "Point of View: Is Marching Band in Step with Music Education?" *Music Educators Journal* 71, no. 9 (1985): 30.

With the idea that marching band is overwhelmingly positive endeavor, the literature shows that a great number of authors have tried to develop tools to teach and instruct marching band. In his article on creativity in marching band planning and design, Stephen Peterson suggests two things to be successful: Incubation, where we work on the design of a marching band show and Illumination, where we find the inspiration to solve our creative problems.<sup>78</sup> This is a welcome addition to the marching band literature, and one that is relevant to the band leadership curriculum.

Dan Ryder's *Techniques of Marching Band Show Design* is one of the older, but more popular examples of literature on marching band. Although the book was updated with a fifth edition in 2005, it was originally written in 1995. This means that some of the information contained in the book is dated. When the book was released Pyware, the main computer program that drill writers use to create drill, had just come out. The references to anything involving technology are quite obviously dated. Ryder references the current, at the time, version of Pyware. The version he references has been outdated for years. But, the emphasis on drill writing, how to plan marching band shows, and how to become a drill designer are timeless. The overall "nuts and bolts" of how to write effective drill are very well explained and demonstrated in the text.

Another great example from the literature is Gary Smith's *The System*. This text is a complete system designed to aid in developing a band program. Although it's intended use is for marching band, it coincides with the band leadership curriculum quite well. The most important

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<sup>78</sup> Peterson, Stephen G. "Creativity and the Marching Band." *Music Educators Journal* 80, no. 3 (1993): 31-32.

and unique characteristic about this text, is that there are visual demonstrations of everything. In the chapter about marching technique there are pictures of people demonstrating the moves correctly. Oftentimes, there are pictures showing the wrong things as well to aid in teaching to know what to look for. The overabundance of visuals makes this text a go-to resource in planning and teaching marching band. It would greatly aid a young student and teacher in assessing their young marching band program.

A unique entry to the literature on marching band is Wayne Markworth's *The Dynamic Marching Band*. With a forward from legendary music educator Tim Lautzenheiser, this book is written to give students, teachers, and band directors as complete a resource as possible in the topic of marching band methods. Markworth describes the totality of his book as, "...a challenge to band directors to make the marching band a dynamic activity both in terms of musical and visual performance and as a vital and meaningful experience for the students."<sup>79</sup> The emphasis of his text, is that the result of a good music program is that it is all about the students.

His book is set up with a different chapter on each conceivable topic of marching band, set up in a very intelligent and sequential manner. He includes chapters on: Foundations of marching band, the wind section, the percussion section, color guard, the marching program, rehearsal techniques, show planning, drill design, attitude, student leadership, marching band recruiting, band camp, band boosters, marching band evaluation, the band director band/life balance, and methods class materials. This breadth and depth of content puts his text at the top of

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<sup>79</sup> Markworth, Wayne, and Tim Lautzenheiser. *The dynamic marching band*. Three Rivers, MI: Accent Publications, 2008, Preface.

the list as far as a complete manual to marching band is concerned. The extra materials even support using the book as a college methods course.

*The Complete Marching Band Resource Manual* is one of the more thorough texts on marching band methods in the literature. The breadth of the topics covered is limited compared to other texts, but what it does cover, it does so with an incredible amount of fine detail. Its focus is clearly on the concept of marching band, and how to design marching drill and music, and how to teach it. It focuses very little on program development, instead focusing on a deep consideration of the development of a marching band show from the teacher's role.

The purpose of the text is stated in the preface and helps our understanding of its place in the literature. "The contemporary marching band in the United State has developed into an ensemble separate from the athletic contests and military shows that fostered it. Although it still uses sporting events as a stage for performance, the marching band has developed an audience and purpose all its own."<sup>80</sup> This helps us understand why we study the literature on marching band, and why texts like this are so helpful in a band leadership curriculum.

### Rehearsal Planning and Score Marking

In teaching band, the skill of rehearsal planning and score evaluation is crucial for success. This is the ability to understand not only what to teach from the score, but how to properly plan that instruction as well. In most traditional classes, these skills are talked about but

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<sup>80</sup> Bailey, Wayne, Cormac Cannon, and Brandt Payne. *The complete marching band resource manual: techniques and materials for teaching, drill design, and music arranging*. 3rd ed. Philadelphia, PA: Univ. of Pennsylvania Press, 2015, Preface.



not truly cultivated. But by looking at the literature and practicing the concepts of rehearsal planning and score marking praxially in the flipped classroom, a student can develop these skills.

Denise Grant, in her article "The Nuts and Bolts of Score Study," equates the entirety of score study to one technique. "There is really only one rehearsal technique: to teach your students what to listen for. This encompasses so much - balance, blend, intonation, phrasing, breathing. I tell my students, 'you learn your part at home, and everyone else's part when you come to rehearsal.' They have to understand that responsibility."<sup>81</sup> Grant's definition of score study and rehearsal is exactly what we do as conductors and teachers.

Being prepared and knowing the score are some of the most important things we do as teachers. A reason that planning is such a large part of the band leadership curriculum is to foster this very skill.

We are all busy, and we all have a choice to spend time (or not) learning the music before it gets handed out to our students. If you choose to spend the time *before* (rather than during) rehearsals, you will find your ensembles progressing more quickly, and rehearsal time being used more effectively because you have worked out issues and made musical decisions ahead of time. You aren't learning the piece *with* your students; you are leading them more effectively because you know what you want. Find the time, and notice the huge difference it makes in the music-creating process.<sup>82</sup>

When we study and plan in our score preparations, we create more musically viable ensembles and lead our students to greater success. A 2015 study by Daniel Henry and Nancy Barry of a sampling of established and successful conductors and band directors yielded several traits or behaviors that they all had in common. All the participants were efficient and effective

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<sup>81</sup> Grant, Denise. "The Art of Conducting: The Nuts and Bolts of Score Study." *Canadian Winds: The Journal of the Canadian Band Association* 4, no. 2 (Spring, 2006): 68.

<sup>82</sup> Grant, Denise. "The Art of Conducting: The Art of Programming." *Canadian Winds: The Journal of the Canadian Band Association* 6, no. 1 (Fall, 2007): 11-12.

communicators, they were all extremely good at motivating students, and they had all showed professional development of their teaching abilities over time.<sup>83</sup> These are all traits that students can cultivate in class work while they proceed through Kolb's learning cycle in the flipped classroom.

In another Denise Grant article, "The Art of Conducting: The Art of Programming," she advocates that the music we select to study and plan for serves as our curriculum. This is certainly true in any ensemble, whether it be marching or concert band.

As Wendy McCallum pointed out in her recent article, "Repertoire as Curriculum" (*Canadian Winds* 4/2), "selecting repertoire is one of the most challenging and rewarding roles of an instrumental music educator." There are so many factors to consider. Does the music have substance and educational value? Does it have musical and emotional value? Will the students enjoy rehearsing it for two months? Will the audience enjoy listening to it (and should this be a consideration)? Will I enjoy spending time studying it and then rehearsing it for two months? Is the programme sufficiently varied (i.e., does it include a good balance of musical styles, tempos, and energy levels)? I especially liked Wendy's parting thought: "The music in an ensemble's folder is a direct reflection of what we believe is musically valuable."<sup>84</sup>

This concept of developing a musical curriculum by choosing effective and worthwhile pieces is just as important as how to plan to teach it. Your plan and study needs to be predicated upon the fact that there is quality and educative literature to focus our educational efforts around.

In the introduction to Frank Battisti and Robert Garofalo's *Guide to Score Study for the Wind Band*, the introduction summarizes the first role of the conductor and teacher. "To communicate the expressive potential of a musical composition to an ensemble in an effective and efficient manner, a conductor must first acquire an understanding of the score. Interpretive

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<sup>83</sup> Barry, Nancy and Daniel Henry. "The Connoisseurship of Conducting: A Qualitative Study of Exemplary Wind Band Conductors." *Contributions to Music Education* 40 (14, 2015): 117-119.

<sup>84</sup> Grant, Denise. "The Art of Conducting: The Art of Programming." *Canadian Winds: The Journal of the Canadian Band Association* 6, no. 1 (Fall, 2007): 9.

decisions are based on insight and knowledge gained through thoughtful and imaginative study of the score. Hence the conductor's first task is score study."<sup>85</sup> Score study is defined, therefore, as the systematic study of the music and the planning of the instruction of what and how to teach.

Battisti and Garofalo present a four-step process to successful score study in their text: Score orientation, score reading, score analysis, and score interpretation. The book spends the next four chapters, one on each step, explaining how to master these four domains while critically examining and analyzing the score to *Irish Tune from County Derry* by Percy Grainger. This text serves as a great addition to the literature due to the depth and specificity on score study and marking. Although it would serve any ensemble director or teacher, it is included here to strengthen the band leadership curriculum.

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<sup>85</sup> Battisti, Frank L., and Robert Joseph. Garofalo. *Guide to score study for the wind band conductor*. Delray Beach, FL: Meredith Music Publications, 1990, 1.

## CHAPTER THREE: METHODOLOGIES

### Introduction and Design

The primary research design that is used will be Descriptive Research. The goal of this research is to take the findings and emphasize them in the curriculum with a praxial and flipped classroom approach that follows Kolb's (1984) learning cycle. The curriculum built from this research will take the student through the content on each level of Kolb's learning cycle. "ELT (Experiential Learning Theory/Kolb's) constitutes of a four-stage learning cycle: concrete experience (CE), reflective observation(RO), abstract conceptualization (AC) and active experimentation (AE). The learning cycle can be entered at any point, but the stages are followed in sequence."<sup>86</sup> It is important to note that all stages are crucial to the effectiveness of Kolb's learning cycle.

The curriculum will be set up with the student entering each stage of Kolb's learning cycle during each portion of the unit. Although the student will engage stage 1 (concrete experience) in this curriculum, it will be a working assumption that due to the NASM requirements for students, as previously listed in chapter 1, that they have already experienced stage 1 of Kolb's learning cycle in previous classes and educational experiences. They will very briefly pass through this stage in this curriculum as it is developed to more adequately, and in some case for the first time, get the student to engage the material on stages two, three, and four of Kolb's learning cycle.

The research will be based on two texts from the literature review. Lynn Cooper's *Teaching Band and Orchestra* and Scott Rush's *Habits of a Successful Band Director*. In a 2013

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<sup>86</sup> Akella, Devi. "Learning together: Kolbs experiential theory and its application." *Journal of Management & Organization* 16, no. 1 (2010): 101.

study (Hewitt 2013) of 282 college professors who taught undergraduate instrumental methods courses, these two texts were found to be statistically prominent among the texts that the surveyed professors required for their students to purchase for their classes. The Cooper text was the number one most requested text at the collegiate level according to this survey. These two books are bestsellers and are shown to be statistically prominent at many institutions of higher education.

### Research Questions

Research Question 1:

The research question for this project is:

In what ways is the graduating music major unprepared to lead a band program?

Research Question 2:

In what ways can Kolb's learning theory be used with the flipped classroom method to better student learning?

### Hypothesis

After evaluating the sources for narrative content, if I can incorporate the most pertinent and educationally topics in high school band leadership with a praxial flipped classroom method of instruction based around Kolb's 4 stages of learning, then this will strengthen college level music education students in not only their knowledge of band leadership but their hands-on skill with it as well. This will prepare them for student teaching, and their eventual first jobs after graduation.

## CHAPTER FOUR: RESEARCH FINDINGS

### Habits of a Successful Band Director

Scott Rush's *Habits of a Successful Band Director* is one of the most comprehensive band leadership texts available today. What makes it an extremely valuable resource to the current band field is that it is a modern text, published in just 2003, and revised in 2006. The author, Scott Rush, is currently the band director of Wando High School in Mount Pleasant, South Carolina. In addition to being a best-selling author, Mr. Rush is also known for his work as the band director at Wando High School. The school is a perennial competitor for the Bands of America marching band competition, the highest level of marching band competition for high school bands in the United States. His concert bands at Wando, and at his previous schools have been just as successful. Wando high school, and Mr. Rush, are well known names in the band world across the United States for their excellence with music education.

With all his success and experience, Rush decided to put together a band leadership book that he subtitled "Pitfalls and Solutions." In the foreword, penned by Tim Lautzenheiser, one of the notable composers of the Essential Elements beginning band method books, he makes an opening statement about the book that sums up the scope of the text.

Regardless of how much education preparation we embrace, there is no greater teacher than the University of Reality...Scott Rush has created a blueprint of success adaptable to any and every facet of band directing. This valuable text is a working toolbox of tried-and-true techniques guaranteed to bring a new level of excellence to band rehearsal, performances, and daily activities.<sup>87</sup>

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<sup>87</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, xi.

Rush mentions the scope and intent of his text in his introduction by saying the book was written, “To develop a how-to book for young teachers as a model for success; to develop a book to be used as supplemental material in a college methods class.<sup>88</sup> It is with these objectives in mind, and the content of the text, that make Scott Rush’s text such a valuable addition to not only a curriculum project, but to any prospective or current band teacher.

### Step One: Be Organized and Communicate

The first chapter of Rush’s text is dedicated to organization and planning. He lays out several different issues that successful band directors must organize and plan for if they will be successful. He stresses that although our primary goal is music making, getting organized and planning for things is the basic skill that makes all the other aspects of band leadership possible. “Most band directors will tell you they had no idea when they first started teaching how many non-pedagogical things they would be asked to do. It can be truly overwhelming. This doesn’t mean everything in this text is non-pedagogical-quite the contrary. The premise is that you must have your ducks in a row before you can arrive at that nirvana we call music-making.”<sup>89</sup> This idea and concept lies at the heart of the intended band leadership curriculum: Before music making is ever made, you must organize and plan well to create an opportunity for music making to be possible.

He proposes several things to help in this regard, especially for new directors at the beginning of a year. He proposes that one of the foundational aspects of any good band program is a band handbook. The communicative document that mirrors the program and its director is

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<sup>88</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, ix.

<sup>89</sup> *Ibid.*, 1.

the handbook.<sup>90</sup> The handbook is suggested with several ideas on how to plan for them, and how to finance printing them. He also advocates for the importance of the handbook in organizing and planning for a successful band program.

There are three primary reasons to have a handbook. First, it effectively communicates to parents and students who you are, what you expect, and the virtues of band. Second, it provides an organization framework for your students, parents, and administration. This may include a master calendar for the year and how you do things in the program. The handbook also allows the director and principal to unite concerning the philosophy of the program, which ultimately results in clarity.<sup>91</sup>

In addition to the handbook, he also advocates for several things for new directors to do. He advocates that a director should get a letter out quickly at the beginning of the year stating who they are and their excitement for the upcoming band year. This will be the first communication that the parents get with the band director. He then advocates several things you should cover in writing with the parents, preferably in the handbook.

One of the most important points is the master schedule. He states, "One of the greatest favors you can do for the parents at the beginning of the school year is to provide a master schedule for the entire year."<sup>92</sup> The idea of planning and communicating with others is the entire point of the first chapter. It is reassuring to parents that you (the band director) are on the ball, not flying by the seat of your pants. The master schedule should include all concerts, rehearsal, contests, and any state or national events you plan to attend.<sup>93</sup> He calls for several methods of communicating these plans that include: phone trees, newsletters, websites, and parent's meetings.

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<sup>90</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 4.

<sup>91</sup> *Ibid.*, 4-5.

<sup>92</sup> *Ibid.*, 8.

<sup>93</sup> *Ibid.*



### Step Two: Work with Parents and Colleagues

He starts this chapter by saying, “Dealing with parents and school personnel in an effective manner is key to your success within the total band program.”<sup>94</sup> He continues by discussing the process of organizing and managing band booster programs. His point about booster groups is that they are for the very same things that you, the band director, are for. This makes booster groups crucial to your success, and therefore they are an incredibly important facet of a successful band program. His point with booster groups is that they need to be involved in the band program as much as possible, because they make so many things possible from a logistical standpoint.

He segues from the information on booster groups and spends a significant portion of time in Chapter 2 on budgeting. He does this by discussing that parent involvement in fundraising is important, but the most important part of finances is budgeting. Rush advocates for planning a year-long budget, that considers four main parts: Concert band, Marching band, miscellaneous expenses, and administrative expenses. “Plan your yearly budget well before the start of school. Include line items for everything not covered within the district budget. The band director should make all crucial budget decisions.”<sup>95</sup>

He discusses some important aspects of budgeting, in that all budgets are different in scope and size, but they are all important. “Because every situation is different, it is impossible to present a model that will meet the needs of everyone. It is, however, not impossible to discuss planning a budget under this premise: *most band programs must fund-raise in some form or*

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<sup>94</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 15.

<sup>95</sup> *Ibid.*, 20.

*fashion to meet the needs of the program.*”<sup>96</sup> Budgeting is not practiced in the collegiate music classroom, and this is a particular skill that this curriculum will practice. He spends some time closing the chapter discussing relationships that are important to the director, like parents, administration, and other faculty members.

### Step Three: Manage the Classroom

Rush shares a story of a friend of his becoming a band director, and due to his inability to manage his classroom and student behavior, had a miserable and nonmusical experience. “I’m sure most of could share a similar story. Therefore, step Three is so critical to our success and longevity as band directors. Classroom management can make or break our careers.”<sup>97</sup>

He states that the most important part of the year is focusing on what he calls the “first two days of school.” We have summer rehearsals, and an initial first day of meeting the students. But then we have the more important and consequential first day of the school year. “No time is wasted by beginning with the end in mind. This involves policies and procedures, consequences, how to rehearse, and the vital information needed to start the year.”<sup>98</sup> Starting with the end in mind is a huge component of successful planning, both in curriculum, classroom management, and in all parts of band directing.

This idea of planning to help classroom (and program) management be successful is a huge aspect of Rush’s text. He also encourages in chapter three to plan for: rules and consequences, expectations and procedures, and to work hard to make this crystal clear to the

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<sup>96</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 20.

<sup>97</sup> *Ibid.*, 31.

<sup>98</sup> *Ibid.*, 32.

students. He states that there must be rules in all successful classrooms and defines the consequences for these rules. “Remember: A consequence is something the student chooses. If you clearly state ‘If this-then this,’ your students know what will happen if they break a rule. Be consistent!”<sup>99</sup> An important point the chapter on behavior and classroom management is his emphasis on staying consistent in how we handle student behavior.

He also states that planning for rehearsal set-up and schedules are also paramount to our success as educators.

One of the most important factors in establishing a great program is answering the question “How do you rehearse?” Effective classroom and rehearsal management starts with an environment designed for success. Our students need to see that we are ready for instruction to begin. It is a matter of efficiency and pride. In addition to the act of being organized, our visible written plan should also reflect what we intend to accomplish, not just for a particular rehearsal, but in subsequent rehearsals. Are your goals a microcosm of the big picture of success? The rehearsal plan and set-up should reflect this.<sup>100</sup>

This is an extremely important point Rush is making in this chapter. Our planning and organization of our goals over the course of time is one of the most important things that successful band directors need to do. He relates this level of planning to the everyday rehearsal success.

Before posting the rehearsal schedule on the board, ask yourself this question: does this clearly reflect what I want my students to learn and what I want them to accomplish? In evaluating this question, the specific terms of tone quality, balance, or techniques are your guides. Then ask what you want your students to learn by the end of the year, and evaluate whether your daily goals take steps toward that end. As previously mentioned, beginning with the end in mind is not just a cliché, it is the force that keeps us organized and on track every day. A well-run rehearsal may be the greatest single factor in effective classroom management.<sup>101</sup>

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<sup>99</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 34.

<sup>100</sup> Ibid., 37.

<sup>101</sup> Ibid., 38.

To Rush, the successful educator must be a master of planning and organization. These skills should pervade the classroom and curriculum of a good educator, right down to their daily rehearsal plans and procedures.

#### Stage Four: Understand the Importance of the Warm-up

Serious musicians understand that warming-up is critical to musical success. Anyone who has seriously studied music understands that physically, the body needs time to warm-up to produce the sound on any instrument. Musicians also know that the brain and mind need to be warmed-up, so that we can properly approach our musical goals for the day. This two-fold goal must be addressed in any successful musician's warm-up procedures.

Rush states that there are two major reasons for the warm-up for our band programs in high school. First, the warm-up should serve as a means of warming up the ears, fingers, chops, and mind of the player.<sup>102</sup> This is a basic and generally agreed upon definition of warming up that most musicians and band directors agree with. He advocates for a second reason, that is specific to high school band students. Second, the warm-up should duplicate any concept the player may face onstage as a performer.<sup>103</sup> This is a great way to view and teach the warm-up, as it goes with the old idea of "every practice is a performance." Rush continues to define the warm-up this way by paralleling how professional musicians approach the warm-up.

For the most part, unlike a typical high school or middle school student, the professional player's chops stay on much more of an even keel from day to day. Because of this, professionals seem to take this second approach. Young players, on the other hand, tend to deal with stiffness and basic inconsistency when it comes to how their faces feel and

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<sup>102</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 42.

<sup>103</sup> Ibid.

don't necessarily produce consistent sounds on their instruments. Because of this, the director must serve as the facilitator in prompting students to play with a mature sound.<sup>104</sup>

Rush's concept of the warm-up approaching their entire range of playing is foundational to a good band sound. Varying the things covered each day in the warm up and making sure you are covering the types of personal and ensemble technique skills that each student needs is the goal of the warm up. He advocates for the whole-tone scale in warm-ups, and does this with his personal high school band program. He does this because of the reasoning his college horn professor gave him when he was required to play the whole-tone scale in college. "The whole tone scale is a perfect way to begin development of consistent tone quality in all registers because it starts on a middle-register note for all instruments and moves up and down in equal increments. This allows for good development of the muscles that form the basic embouchure."<sup>105</sup> This is a unique, and not widely incorporated practice in the instrumental high school band world, but is advocated here in Rush's text.

He also advocates for breathing exercises in high school ensembles. "Breathing exercises are vital in developing the proper technique needed for extended wind playing. Whether you teach beginning band, concert band, or marching band, some form of these exercises should be part of your routine."<sup>106</sup> Anyone that has taught or played a wind instrument understands the fundamental process of producing a pitch is moving the air, and this should be reflected in the music educator's classroom. He also makes a pertinent point to close chapter four that percussionists should not be ignored either. He addresses the fact that percussion should not be ignored in both the warm up, and the planning of curriculum for the year. "The goal is not to

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<sup>104</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 42.

<sup>105</sup> *Ibid.*, 44.

<sup>106</sup> *Ibid.*, 47.

create specialists but well-rounded percussionists(musicians). This means they receive a comprehensive education on ALL of the percussion instruments.”<sup>107</sup>

#### Stage Five: Incorporate Effective Rehearsal Strategies

In stage five, Rush advocates that we need to teach our students not only what to play, but how to listen for the right thing. “Much of what you teach involves some type of listening, but make sure you are clear with students about what to listen for. This is one example of a rehearsal strategy. Effective rehearsal strategies keep us from having to deal with the typical classroom management issues because students are actively engaged in learning.”<sup>108</sup> When we plan for success with our ensembles we have a far greater chance of achieving musical mastery. If you are prepared to teach effective musical concepts, the end product should be musical mastery.<sup>109</sup>

He states that we should work in some probing question into our rehearsals so that we can involve the students and increase how well they listen. By constantly involving students in the listening process and challenging them to analyze performance problems, they stay engaged.<sup>110</sup> Rush also says that there are 7 categories of skills and topics that we should be planning for in our rehearsals: Attacks, Timing, Tuning, Balance, Blend, B-M-E (Beginning, Middle, and End of notes, and Playing “in tone.” Most of these are self-explanatory, except for his concept of playing in tone. He explains that although two players might both play the same note in tune,

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<sup>107</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 50.

<sup>108</sup> Ibid., 53.

<sup>109</sup> Ibid.

<sup>110</sup> Ibid., 54.

they don't sound the same, thus playing out of "tone" with one another. This allows him to discuss the concept of sound timbre and develop it in his students.

He summarizes this chapter with his thoughts on all the different things he believes it takes to produce a good band program and a successful classroom environment.

Directors would really be missing the point if they did not realize that classroom management, rehearsal set-up and pacing, and teaching strategies go hand in hand. An effective teacher can use each of these concepts in rehearsal much as a coach changes strategies during a game. Sometimes it's necessary to adapt or even abandon your game plan to ensure the most success. The classroom environment should be a laboratory for a total musical experience. I hope the above suggestions help you to be a more effective classroom teacher.<sup>111</sup>

These ideas all culminate in Rush advocating not only what to plan, but that planning is paramount in importance. Through the first 5 chapters, all his suggestions for young directors are aimed at developing their longitudinal planning skills, and their ability to take those plans and develop their goals further in their daily classroom environment.

### Stage Six: Making High-Quality Literature Your Curriculum

When planning an instrumental ensembles activity for an entire year, it all eventually revolves around the musical literature. Experienced teachers know that your musical selections are your curriculum to a large degree for the year. Rush argues that no matter what literature you select, make sure that you have an educational goal when you plan with this literature in mind.

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<sup>111</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 61.

You must address both what you play and how you play what you play. It is not enough to simply put a certain list of pieces in front of your students and go at it. The director is responsible for developing the fundamentals necessary to negotiate through the literature. On the other hand, you should choose the finest literature available. The lesson is that regardless of the grade level of music, high-quality literature is the key, and how you play what you play is absolutely critical.<sup>112</sup>

Rush argues that we should pick appropriate music for our ensembles based on our educational goals. If we want our groups to play well, we need to pick appropriate music and teach the fundamental concepts of playing. This includes not only the difficulty level of the music selected but working on the foundational concepts that are important to a good band sound, such as: rhythm, intonation, balance, and blend. Rush then proceeds to spend eleven pages giving an extremely detailed and lengthy list of literature selections for different ability level high school ensembles as a reference.

#### Step Seven: Assess for Success

Assessment in band can take many forms. The one that Rush argues not to do is the participation grade system where everyone gets an “A.” Appropriate, authentic assessment can be the very tool that keeps the students moving forward, that keeps you, the director, fresh.<sup>113</sup> Rush proposes two different modes of assessment. “The first model of assessment in this chapter is based on teaching to an objective. We must be able to articulate what concepts we are teaching...The second model in this chapter is based on teaching to the correct level of difficulty.”<sup>114</sup> He argues that without proper assessment that the teaching process is vague and

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<sup>112</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 63.

<sup>113</sup> Ibid., 75

<sup>114</sup> Ibid., 76.



loosely defined, not only to ourselves and students, but to administrators who are evaluating our programs.

His first model of assessment is called “The Four T’s.” The first “T” is playing in time. Playing in time is directly related to two topics, pulse and rhythm.<sup>115</sup> Rush’s concept of time is an important thing for young directors to understand. He argues that we need to use variety in teaching rhythm and time because a lot of students will just imitate what they hear rather than subdivide for themselves. One of his fixes to the problem of students understanding more complex rhythms is to make sure students can define what goes into a beat, and can delineate the subsequent levels (8<sup>th</sup>, 16<sup>th</sup> note, etc.) of subdivisions before counting or performing the rhythms. The second “t” is playing in Tune. Intonation is an important concept for any ensemble. Rush states, “The ability to play in tune means knowing your instrument, its pitch tendencies, and the relationship of certain notes to each other to be able to play them in tune.”<sup>116</sup> His method begins in a pedagogically sound manner by emphasizing that students must use a consistent airstream, reinforcing his thoughts on breathing from previous chapters. He also states that we must start students early with a tuner and get them used to seeing and listening for changes in pitch. He also includes a chart that explains how to handle being sharp and flat on all the different instruments.<sup>117</sup> He finishes by reiterating that tuning must be an important aspect of our ensembles performance that needs to always be monitor and assessed.

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<sup>115</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 77.

<sup>116</sup> *Ibid.*, 80.

<sup>117</sup> *Ibid.*, 82.

The third “T” is playing in tone. Playing in tone is an extremely crucial aspect to making a band sound more mature. The more mature a sound your individual players produce, the better and more mature your overall band sound will be. Rush calls attention to the fact that we must make sure our students hear great sounds on their instruments so that they know what to mimic. He defines playing in tone as “using a characteristic sound with resonance.”<sup>118</sup> This is a combination of proper use of air and embouchure according to Rush.

The Fourth “T” is playing with technique. Rush argues that the most important thing regarding technique to teach is scales. “Scales are the basis for building technique. All music students should be proficient in scales, arpeggios, and interval studies within any given key...In addition, students should be able to play the chromatic range of their instrument and be able to spell and perform the three forms of minor for any given key.”<sup>119</sup> According to Rush, there are seven sequential steps to take to teach and learn scales in the high school band classroom. “The following is a logical scale study progression: 1. Teach the order of sharps and flats. 2. Teach enharmonic notes for mastery. 3. Teach rules about determining the key from the key signature. 4. Teach proper spelling of major scales. 5. Teach the chromatic scale enharmonically correct. 6. Be aware of appropriate ranges for beginners. 7. Use the circle of fifths.”<sup>120</sup>

His second model is the idea of teaching to the correct level of difficulty. This idea of teaching to different students on different levels of difficulty is what is more commonly known

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<sup>118</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 86.

<sup>119</sup> *Ibid.*, 84.

<sup>120</sup> *Ibid.*, 87.

as differentiation. This is the attempt, by the teacher, to vary the level of instruction within a class to assure all students are getting the best learning experience possible.

One of the questions that has swirled around education circles for the past thirty years is the issue of assessing all students the same way. It is easy to compose a syllabus for every class you teach, but what about within the same class? Do All students learn the same way? Are all students on the same level, or do their levels differ drastically within a given ensemble? The answers have to be determined by the teacher, and it really comes down to this – are all students being challenged on some level?<sup>121</sup>

Differentiation presents some more involved issues in the high school band classroom. Most high schools in the United States are grades 9 – 12, with a few larger schools that separate their 9<sup>th</sup> grades. So, we are usually dealing with four grades of students in the same class at the same time. This means that differentiation should be a concern when planning our curriculum and our daily lesson plans, because we have four different years of students present in our bands.

Rush promotes a method of achieving differentiation that does not interrupt the daily class rehearsal, and should be achievable by most, if not all, programs. He advocates for more individual work from the students that can be more fine-tuned and tailored to their individual playing abilities. The main method of this individual playing exercise will be taped performances. In today's modern classroom, technology is rapidly being embraced and supported. With the prevalence of cell phones in our modern world, it has never been easier to make audio and video recordings. Rush points out that assessment still needs to happen, there needs to be a grading rubric for these playing test recordings, but this will let you fine tune your approach to teaching each kid and what they are playing.

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<sup>121</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 91.

### Step Eight: Build Student Leadership

Student leadership is a very common practice in band programs. All instrumental ensembles have principal chairs imbedded into each section that serves as a leadership position. In high school band, your leaders are your students, and they must be trained to lead correctly if they are to have a positive impact on your band program. “The same qualities of effective teachers are the qualities we look for in our student leaders. However, we must treat the idea of students leading students in a very careful manner...As directors, we need to be able to speak directly to students about specific expectations, pitfalls, and risks associated with leadership in our programs.”<sup>122</sup> Rush advocates that to develop great leaders in our band programs, we need to hold leadership workshops and teach the students what we expect out of them as leaders.

Good student leaders benefit from the teacher defining the difference between power and ownership, and where their authority stops. Your ability to lead and to teach others to lead is sometimes the very factor that determines the success or failure of the program.<sup>123</sup> If we can develop student leaders, our whole band program will be better off, as students can help regulate activities and keep rehearsals and logistics progressing smoothly. Rush states that we should use the leadership training as team building to help get those student leaders to fully commit to the idea of the band being a family and to take ownership

### Step Nine: Beg, Borrow, Steal, and Hone Your Skills

The idea of teaching should always involve practice. Much like those in the medical field, we are actively practicing our craft of teaching, and trying to get better at it each year. “We

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<sup>122</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 101.

<sup>123</sup> *Ibid.*, 102.

should learn from others on so many levels. Whether it is bringing in guest clinicians or composers, taking a conducting workshop, attending a summer symposium, or reading a book, we should never stop learning. Sometimes we even learn what not to do, but this in itself is a facet of learning.”<sup>124</sup> This must be a continual goal for teachers personally as we continue in our careers.

Rush says that this emphasis on personal growth is what makes great teachers truly great. “Those teachers who have truly made a difference in our lives taught with passion and communicated a desire for us to succeed. Words like encouraging, compassionate, enthusiastic, and caring accurately describe these icons of success.”<sup>125</sup> He even incorporates an “effectiveness checklist” to help us self-assess whether we are progressing as teachers on page 111. Rush strongly advocates for mentor learning and collaboration in this chapter. He suggests combing bands, hosting workshops, and spending time around other great directors to continue to learn and grow.

### Step Ten: Make Music

In what might be the most influential chapter in his book, Rush advocates that in light of all that we must do as high school band directors that we keep our focus on making music. He addresses the fact that no college institution can completely prepare you for teaching, as there is too much material to cover, but realizes that we can do a better job and his text is part of that solution. Even with all this in mind, he reminds us that we must keep why we do what we do at the forefront of our daily lives as teachers. “The truth is, what we do is about making music and

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<sup>124</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 109.

<sup>125</sup> *Ibid.*, 110.

using music to affect young lives. This is music education.”<sup>126</sup> He ends this final chapter with words of wisdom only an experienced teacher could share with younger teachers. “Each week set goals in several areas of your life, and do something for you and the people around you. Keep it in perspective and take care of yourself.”<sup>127</sup> He, in an idea that is rarely discussed in band texts, advocates for a healthy work/life balance.

### Appendices

At the end of his text, he includes 8 appendices with supplementary materials for use with the text book. Appendix A is entitled “The Life of a Band Director Outline.” What follows is a seven-page organized list of all the different things Rush does with his band program throughout the year. The idea is not to overwhelm the young director but put things in perspective how much directors do throughout the year as band directors. Appendix B is a copy of his Band handbook for use as a reference in future teacher’s band programs.

Appendix C is his “Parent Profile Form.” He advocates using this to get parents interested in joining the band booster’s organization and getting them to volunteer to work in different areas of the band program. Appendix D contains blank copies of his personal medical forms, field trip permission forms. These are included to give young teachers something to build on in their own programs.

Appendix E is his expectation sheet of rules. This is something a teacher could copy and assimilate into their programs handbook. It is especially helpful because it contains a student

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<sup>126</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 122.

<sup>127</sup> *Ibid.*, 123.

signature page, which will allow us to prove that students understand the rules. Appendix F is Rush's personal rubric to assess the "Four T's" as mentioned in chapter seven.

Appendix G is a pitch tendency chart for photocopy use with students. The pitch tendency chart is unique in that it is a worksheet filled out by two students simultaneously. The students play the requested pitches with a tuner, and the other student marks what notes are sharp or flat from the other student, thus finding their tendency tones. Appendix H is his personal assessment model used in his band program called "the three-tiered assessment model."

#### Habits of A Successful Band Director and the Proposed Curriculum Project

*Habits of a Successful Band Director* is a complete method book for young and experienced band directors alike. It is presented in a very straightforward manner, and intended to be as accessible as possible. Rush says about his text in the preface, "To use a nuts-and-bolts approach to the everyday issues a band director faces and stay away from foundations and psycho-babble.... [and] to provide a text for the contemporary band director relevant to today's issues."<sup>128</sup> The book succeeds in this intended scope, it is a wealth of pertinent information, but is so easily accessible can be picked up and within minutes the information can be located and used at the students or teachers desire.

It is this accessibility that makes the Rush text so desirable for this curriculum project. The book is packed with incredible information that provides wisdom, experience, and answers to many problems facing new band directors. Yet it is also so accessible that a college student that does not have the experience or wisdom to pick through a text and pull out the necessary

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<sup>128</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, ix.

information can simply read the text and obtain their information. Even if the student lacks the experience to know exactly what they are looking for, the book is written to take this into account, and should aid them in answering any questions.

It is for these reasons that the Rush text is at the center of this curriculum project. It's accessibility and straight-forward design will be of great benefit to college students who are about to student teach. It also presents problems, and solutions in a very systematic manner. This will allow a teacher to tailor the material in the flipped classroom environment to follow Kolb's learning cycle. The text is also very readable and will easily produce questions and assignments that mirror Bloom's taxonomy, not only in the learning objectives, but on tests and assignments. This text accomplishes the entire curricular goal of this intended curriculum project, and this is the reason it is the main hub of the curriculum.

Teaching Band and Orchestra – methods and materials by Lynn G. Cooper.

Lynn G. Cooper's *Teaching Band and Orchestra* is another popular band method text used in college classrooms today. Lynn G. Cooper wrote this text partly based on his dissertation research, and partly based on his extensive experience as a band director. Part of the preparation for this book came from my dissertation research, which included lengthy questionnaires to school music teachers and college methods teachers designed to identify the topics they believe are essential (and those that are unessential) for the college instrumental music methods course.<sup>129</sup> Like Rush's book, Cooper begins the text by making it clear that this text cannot possibly cover everything.

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<sup>129</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, IX.



College music educators are well aware that it is impossible to prepare students for every situation they may encounter as a teacher. Typically, methods course teachers compile lists of skills, understandings, and knowledge we consider essential or new teachers – and then we consider the reality of the semester schedule and decide what must be left out. Those are difficult decisions. We just hope we cover enough information and give reference materials to enable our college students to begin their teaching career with success.<sup>130</sup>

This problem of students not being prepared is exactly why this curriculum project exists.

The fact that Cooper recognizes this problem and wrote a text based around it, and the fact that he did research for his dissertation makes this text an invaluable source of material for future teachers. Cooper set up the text to be a complete reference to future teachers, and that is why the research showed from the literature review that it was the most used text when a large sampling of college professors were surveyed. It is important to note that the book is a little dated, originally published in the early 2000's, which is why this text is a secondary source to the Rush text.

#### Part One: The Beginning Program: Chapter One: Laying the Foundation

Cooper organizes his book into three sections: Part One: The Beginning program; Part Two: The Secondary Program; and Part Three: The Big Picture. The first chapter centers around how to successfully start a beginning (or middle school) band program, and how important this level of instruction is. “What you do at the beginning level affects your instrumental music program for the next six or more years as those students move through the schools. More important, the beginning class experience will help determine whether instrumental music will become a lifetime activity for your students.”<sup>131</sup> This elevates middle school instrumental

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<sup>130</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, IX.

<sup>131</sup> *Ibid.*, 3.

teaching and places it at an extremely high level of importance. Cooper goes on to state, “This [developing a love for instrumental music] is a trust and responsibility that should not be taken lightly.”<sup>132</sup> Middle school programs do not always get the same level of exposure that high school programs do, but they are just as important if not more so.

Like the Rush text before, Cooper starts out by promoting the primary skill of planning and organizing goals and objectives. Goals usually refer to long-term, general, or “big picture” items or ideas, with objectives being the short-term or more specific items that support or accomplish goals.<sup>133</sup> Cooper suggests creating checklists and referencing the MENC national standards to build our goals upon. It is worth mentioning that the dated nature of the book shows through, as of 2017 MENC is now NAFME (National Association for Music Education). So, we see that the first chapter of his text is all based around long term and short term planning in the music classroom.

He advocates for staying principled and working according to a method or learning theory. He also speaks to the composition of the beginning band class, in that private lessons seem like a great idea for beginners, but the optimal format is still full beginning band rehearsal with an ensemble. Another big point he makes is that successful beginning band directors must seriously plan the instrumentation of their group. He points out something that all young directors might struggle to understand initially about moving kids around on instruments.

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<sup>132</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 3.

<sup>133</sup> *Ibid.*, 5.

Transfers to other instruments not taught in the beginning class may be made after a few years of instruction. By waiting to transfer students to other instruments, you have time to evaluate students and determine who might find greater success on another instrument. Another advantage in delaying instruction on what are sometimes called the “color” or “background” instruments is that any problems of dropout and balance will be more apparent. Plan ahead for instrument transfers. That is, if you start a large number of cornet and trumpet players, for example, there will be enough students to transfer to euphonium, French horn, and tuba at the appropriate time.<sup>134</sup>

This is an incredibly important point to make to young band directors. Eventually they will figure this out, but it will take them some time. Again, Cooper is advocating that planning is still the single greatest pathway to success in all aspects of band leadership.

#### Part One: Chapter Two: Recruiting and Retaining Beginning Students

Recruiting and retention of beginning band students is one of the most consuming parts of a middle school band directors job. Cooper advocates for a system where the incoming student is evaluated for musical aptitude before joining band. The information gathered [from the aptitude tests] is used only to provide a professional evaluation of the opportunity for success in music-never used to eliminate students from the instrumental music program.<sup>135</sup>

He argues that the single most important factor in recruiting is communication. As with all human endeavors, communication is a key to successful recruiting, and indeed to a successful total instrumental music education program.<sup>136</sup> Another important aspect that takes experience to understand is how important the other teachers in the school are to the process of developing a band program. Although Cooper is speaking to beginning band students, this is true to all levels of band classes. Classroom teachers have an important impact on the instrumental music

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<sup>134</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 15.

<sup>135</sup> *Ibid.*, 19.

<sup>136</sup> *Ibid.*, 20.

program, because their attitude toward you and the program will affect the attitudes of their students.<sup>137</sup> He give several examples of letters to pass out to teachers and parents to keep them informed of the schedule and timeline of beginning band. Again, he makes it apparent that you should be scheduling well in advance and know what you are planning on doing with your band program.

His advice on retention is also incredibly valuable to the future teacher and might be the best information presented in chapter two. “Every program will experience some dropout throughout the school years. It is not the end of the world—either for the student, or for the band or orchestra program. Choices are a natural and necessary part of life.”<sup>138</sup> Dealing with students dropping out of band is an extremely difficult and emotional subject with young directors, and it is important young teachers understand that it is part of the process and being dealing with this issue.

### Part One: Chapter Three: Planning for Success

In a chapter designed to get the young teacher to think about planning for success, Cooper starts by talking about picking materials for the class. The teacher of beginning instrumental music classes must undertake a thoughtful search for the best method book series to use in class.<sup>139</sup> He spends some time talking about criteria found in methods books and suggests that young directors should evaluate the book to make sure it encapsulates their curricular goals

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<sup>137</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 20.

<sup>138</sup> *Ibid.*, 35.

<sup>139</sup> *Ibid.*, 41.

and plans. He does not advocate using the book to plan for the year, rather, he says the book should fit your criteria that you, the band director, have planned to teach for the year.

He transitions from this discussion into how important the first few days of instruction are to a classroom. “The importance of the first few lessons cannot be overemphasized, as they can greatly affect the future musical endeavors of students. Students are never more receptive to teaching and learning than at this time, so your very best effort should go into preparation for these crucial lessons.”<sup>140</sup> The idea of preparation, according to Cooper, is that you have planned for the entirety of the class instruction for the first few days. This include written rules, seating arrangements, classroom setup, and other logistical plans in addition to lesson planning.

Of course, lesson planning is an incredibly important aspect to planning a successful classroom. Thorough preparation and planning will pave the way for a class that flows smoothly from activity to activity, and in which active learning is taking place.<sup>141</sup> In addition to planning our lessons, he also says we should prepare for student assessment, as this will help retention in our programs as well. Parents appreciate a teacher who can help them guide the educational needs of their child by providing an honest evaluation of the performance and potential of that child.<sup>142</sup> These areas of emphasis from Cooper are educational situations that he argues we must plan for ahead of time. This entire chapter is directed at the young teacher who needs to learn that the most important skill in keeping their programs successful is intelligent and thoughtful planning.

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<sup>140</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 43.

<sup>141</sup> *Ibid.*, 47.

<sup>142</sup> *Ibid.*, 57.

## Part Two: The Secondary Program: Chapter Four: Building A Curriculum

In Chapter four, we move into the second part of Coopers book, and it centers around the high school band ensemble. He begins by speaking about our high school programs sense of balance and curricular offerings. “The instrumental music program should offer a range of musical activates and ensembles to meet the musical needs of the students and the performance responsibilities of the program. At the center of those various ensembles should be the concert band and the orchestra.”<sup>143</sup> This idea of the concert band being the most important part of the curriculum is the main topic of this chapter.

Marching band is as popular now as it ever has been in American schools. With the rise of Drum Corps, and its unparalleled popularity in the marching arts, marching band has become a popular activity. It is easy for young directors to get caught up in what they see on TV and the internet. But, as Cooper points out, the concert band is still the most important ensemble in the band program.

A fine instrumental music program is like an old wooden wagon wheel. In a band program the rim of the wheel represents the total, comprehensive program; the spokes represent the marching band, the jazz ensemble, chamber ensembles, solo program, private lessons, pep band, etc.; and the hub of the wheel is the concert band. A wheel *must* have a strong, stable hub if it is to work at all-and the more spokes in the wheel, the strong the wheel.<sup>144</sup>

The idea Cooper argues is that the highest level of musical instruction can only happen in a large concert band, and that is why these ensembles are so important. Another unique point that he makes is that we should advocate for a strong and complete secondary

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<sup>143</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 63.

<sup>144</sup> Ibid.

music program. This means we should support the vocal music ensembles at our schools as well, as it strengthens the entire field of music education.

He also advocates for classes other than performance ensembles. Whenever possible, high schools should offer courses in music theory and composition and in music history.<sup>145</sup> He also strictly defines a large ensemble as 100 members or less. He suggests that any ensembles over this need to be split into multiple ensembles. He directly speaks to the benefit of marching band in our programs, as young teachers need to understand the importance of this highly visible ensemble. “Marching band is a vital part of any band program. Typically, the marching band will be seen and heard by more people in one major parade than the concert band in all its performances during a school year. Some in the community will evaluate the quality of the entire program by the quality of a single marching band performance.”<sup>146</sup> It is very important that young band directors understand how important that the marching band is to their program’s community relations.

Like his previous suggestion, Cooper suggests several important ensembles to the band program if there is time in the schedule to fit them in. He suggests starting a jazz band, or a pep band, or starting small homogenous instrumental ensembles. He even suggests that the band director spend time conducting a community band, or start one themselves if one does not exist, to build community relations and keep working on their conducting skills.

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<sup>145</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 67.

<sup>146</sup> *Ibid.*, 69.

He ends the chapter discussing two very important aspects of program development and planning. “Teachers have always recognized the importance of determining the appropriate sequence of instruction. The sequence of content is vitally important if students are to learn most effectively and efficiently.”<sup>147</sup> This type of longitudinal planning of instruction is vitally important to the students and the program’s success. “One factor to consider when choosing literature for ensembles is how that literature will contribute to the sequential development of your student musicians...Sequential development of musical skills, techniques, and understandings must not be left to chance.”<sup>148</sup> Cooper is arguing that we must think through what we are going to teach so that everything we do is educational, and we waste no instructional time.

The last thing he mentions in this chapter is scheduling. Scheduling is something that is very difficult to deal with for young teachers who have no experience working in a school system. “It is essential to talk with all people involved in developing the master schedule at your school, and clearly explain the *needs of your students*. Administrators should be shown that these issues concern the needs of your *students*- not your needs or the needs of your program.”<sup>149</sup> This is a common-sense and experience driven answer to the problem of scheduling that will work with a variety of scheduling issues. This is incredibly valuable information and advice for the college student about to graduate and enter the workplace for the first time.

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<sup>147</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 78.

<sup>148</sup> *Ibid.*, 79.

<sup>149</sup> *Ibid.*, 79.



Part Two: Chapter Five: Selecting Literature and Organizing the Music Library

In chapter five, Cooper discusses the issues arising with building a music library and selecting quality literature. Selection of appropriate materials to use in middle school and high school bands and orchestras is one of the primary responsibilities of instrumental music teachers.<sup>150</sup> This ability to select appropriate literature can make or break a band director's curricular goals for the year and is one of the most important decisions a director must make.

Cooper suggests that you approach your task of selecting music with a few basic premises in mind.

Most of the literature you select should be sight-readable. This will allow you to spend less rehearsal time overcoming technical problems and more time developing tone, intonation, balance, phrasing, and musical expression. Choose challenging pieces also, but be careful not to over-estimate your ensemble's potential for growth. You will only frustrate yourself and your students if you burden the ensemble with unreasonable musical and technical demands.<sup>151</sup>

The entire idea of picking good music, is that you are making sure that your curriculum, which has the musical selections you choose as its foundation, is strong enough to achieve your educational goals. "Because the literature played by your ensembles is the core of the curriculum, wise selection will also help you achieve your goal of offering well-reasoned and high-quality curriculum. In sum, you will select literature that enables students to enjoy outstanding musical performance and learn about music (music theory, music history, listening

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<sup>150</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 87.

<sup>151</sup> *Ibid.*, 88.

skills, etc.).”<sup>152</sup> Again, you must put the needs of the student’s educational growth and care at the center of your planning and decision-making process.

Cooper also advocates for a core repertoire to be used for band programs. “I recommend that school band and orchestra directors establish a core repertoire of the best literature available for their particular ensemble. A rotation schedule of this core over a three or four-year period will allow all ensemble members the opportunity to rehearse and perform that literature during their school career.”<sup>153</sup> Cooper also makes mention of the fact that most educational bodies require teachers to fill out purchase orders, and gives some examples of these. This is important information to a future music educator, because they have not had to deal with these things yet.

The whole point of chapter five is to stress to the future educator how important musical selection is to their band programs success. We have so little time available to rehearse and perform—we should fill our time with the very finest literature written for our ensembles.<sup>154</sup> Planning your musical selections, and therefore your curriculum for the year, is a crucial skill for new band directors to develop. Being successful in these steps will make your students grow as musicians, which makes your program more successful.

#### Part Two: Chapter Six: Running Effective Rehearsals

In Chapter six, Cooper starts off by comparing the idea of rehearsal time versus performance time in school ensembles. While public performances of high quality are certainly one of the goals of any music program, the quality and content of the teaching that occurs daily

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<sup>152</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 91.

<sup>153</sup> *Ibid.*, 92.

<sup>154</sup> *Ibid.*, 113.

in the rehearsal room is of greater importance.<sup>155</sup> For a future band director, this concept is extremely important to understand, as they will feel the pressure of public performances as soon as they step into their classroom. Cooper suggests that while public performances are important, we must focus on running great rehearsals and engaging our students in an educative manner.

I believe that the true measure of quality in any instrumental music program is the quality of its rehearsals. The total time you have with students in rehearsal far exceeds the time you devote to performance. Are you students becoming more musical in the time they spend with you in rehearsal? Are they learning about music history, literature, and theory? Are they developing new technical skills? Are they having a genuine aesthetic experience-learning to understand, appreciate, and love music through your rehearsals? Are you exhibiting to them a love for music, a wide knowledge of music, and a genuine desire to impart those things to your students? All these considerations, particularly the attitude and seriousness of purpose you display to your students every day, will determine the quality of the experience they take from their years in band or orchestra.<sup>156</sup>

One of the reasons that this is such a pertinent topic is that when a new teacher gets a band job, they are immediately engaged with the marching band ensemble. That means that public performances at ball games on Friday nights are coming up incredibly quickly, and it can be easy to get consumed by the thought of performing and rush through fundamental teaching just to get a product on the field. Cooper, a band director himself who knows this reality, addresses this early in the chapter on rehearsal to aid young directors.

Cooper begins by talking about time management, and the reality that we never have enough time in rehearsals. “You will soon discover that there is never enough time to accomplish all that you hope for in a rehearsal. All you can do is learn to manage time well.”<sup>157</sup> Cooper’s thoughts on time management are pertinent words to the future band director with no experience

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<sup>155</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 117.

<sup>156</sup> *Ibid.*, 117

<sup>157</sup> *Ibid.*, 118.

running their own rehearsals. He encourages directors to develop habits that lead to excellence in rehearsal, but running effective rehearsals starts from the very beginning of the year from planning.

In another example of Cooper espousing the need to be a master planner, he explains that to run good rehearsal you must plan to run good rehearsals. “To be an effective teacher you must plan thoroughly by making long-range, weekly, and daily lesson plans. The long-range plans may be for a full year, semester, or the block of time scheduled before the next concert.”<sup>158</sup> He says the best version of this type of planning is where you do full year plans, and break them down by semester, then by week, and then into daily plans that detail what will happen in class.

Cooper spends a large amount of chapter six discussing the individual daily rehearsal plans. “There are almost as many approaches to rehearsal design as there are teachers. One widely accepted model, however, is to begin with a warm-up and tuning time, followed by a technique-building time, and then a time when the major problems of the day are addressed.”<sup>159</sup> Cooper suggests that during the initial part of the period, you should devote that completely to warm up. The younger the student, the more that this needs to be directed by the teacher. He even suggests working in a listening segment during this time as well, so students hear great sounds before they even play their first note.

The warm-up is more than just a time at the beginning of class for students to get their instruments out and find their seats and play a few notes according to Cooper. “Effective ensemble warm-up is critical for the success of a rehearsal for two reasons. Students and their

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<sup>158</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 118.

<sup>159</sup> *Ibid.*, 119.

instruments literally become ‘warm’ and ready to function well, but the second reason for a warm-up period may be even more important: Now is a time to establish a seriousness of purpose about what is to follow.”<sup>160</sup> This idea that the warm-up gets your students ready for your rehearsal is a major concept for band directors to understand and espouse in their students to better their rehearsals. He says that after the warm-up, the band should spend some time tuning to the concertmaster, principal clarinetist, or oboist.

After the warm-up and tuning section of a rehearsal, Cooper suggests investing quality time in technique building of your band students. He argues that method books at the high school level are lacking in appropriate material for the high school student, and a teacher should supplement this time with materials that they find or create for their students. After this, the rehearsal moves into the “problem-solving” period, where a director works on the selected literature and attempts to achieve their daily lesson objectives. According to Cooper, this should be the largest segment of time in a rehearsal.

He closes this chapter by discussing the last two steps of what constitutes a great rehearsal. First, he advocates for sight-reading in every rehearsal. If you are going to teach your students to become truly independent musicians—a most worthy goal for any music teacher—then you must teach them to sight-read.<sup>161</sup> He also makes some very important points about how we close a rehearsal, which come from his years of experience. Every rehearsal of school ensembles should end with a large-scale complete, musical experience...The importance of providing this feeling of completion and success for your ensemble at the end of the rehearsal cannot be

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<sup>160</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 121.

<sup>161</sup> *Ibid.*, 126.

overstated.<sup>162</sup> Although he is suggesting steps to achieve educational success in rehearsal, he still espouses the need to plan for these activities. To Cooper, your ability to plan these in-class exercises so that you can run a rehearsal and be well-prepared is the most important skill for musical success.

### Part Two: Chapter Seven: Performances and Programming

In Chapter Seven, Cooper talks about how many performances to schedule with your band programs. He suggests making a master schedule of the years plans so that way you can evaluate what the appropriate number of performances are. “It is important you consider whether the number of performance responsibilities you require of students is appropriate. You should decide-from an educational point of view-if all the activities and performances that you’d like to schedule are actually related to your curriculum.”<sup>163</sup> Cooper suggest that you should start your planning early to account for all the school related activities that students will have throughout the year as well. Experienced teachers know these conflicts are always hard to resolve.

He also talks about concert logistics and equipment. He advocates that planning be made before the day of the concert for all things that will be involved in the concert itself. This includes how the members and director will dress, how they will enter and exit the stage, and how percussionists will shift around on instruments during the performance. He also talks about program notes and suggests that well written program notes help connect the audience to the performance better, and give several examples of his programs from previous concerts in his career.

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<sup>162</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 127.

<sup>163</sup> *Ibid.*, 136.

He uses the summary in this chapter to again advocate for planning skills on the part of the director. “The key to success in ensemble performance is careful and thoughtful planning on the part of the director, and effective and productive rehearsals. Each aspect of the performance—from scheduling through appropriate literature selection and careful preparation of the ensemble to producing the concert program—is important.”<sup>164</sup> Coopers thoughts on planning the concert are important for young directors to understand, and an important part of his narrative in chapter seven. The more we plan as directors, the smoother and more successful we are in our endeavors.

### Part Two: Chapter Eight: Considering Some Core Issues

In chapter eight, Cooper transitions to discussing motivation and discipline in the classroom. The single greatest reason that promising young teachers leave the field of education is the frustration of dealing with discipline problems.<sup>165</sup> Keeping a classroom under control is the first step to successful teaching. If a teacher can control the student’s behavior and pace the rehearsal according to their terms, there is far greater chance of students obtaining the desired educational outcome for the class. This mirrors the same thoughts Rush had on classroom management in his text as well.

Yet, we know discipline in a band classroom is much more difficult. “Your discipline problems will be different from those of classroom teachers, who may have only 20 to 25 students. The theories, strategies, and techniques taught in classroom management course may not apply to a musical ensemble rehearsal with 30 to 100 students of different grade levels

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<sup>164</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 154.

<sup>165</sup> *Ibid.*, 157.

holding ‘noise makers’ in their hands.”<sup>166</sup> This is an important concept to expose the college-aged music education student who has not experience this yet.

College-aged students will have discussed classroom management and discipline in their education classes, but it will be different when they get into a band position. What Cooper talks about in this chapter is an attempt to provide a working solution to the problems they are going to encounter when they get their first job and have no real experience managing a classroom themselves. You will need to understand basic theories of discipline and motivation, but know also that you will have to modify much of what you learn to fit your teaching circumstance-not to mention your personality, level of confidence, preparedness, and other variables.<sup>167</sup> Cooper suggests that the best way for a new teacher to overcome these issues is to plan accordingly for your classes. One way you can stack the deck in your favor is to be well prepared and task-oriented.<sup>168</sup> Again, Cooper suggests that the new band director must plan well and be meticulously prepared to find any sort of success in this aspect of band directing.

Motivating students is also an important part of a band directors job. As an activity that kids elect to do, it is important for retention that they are motivated to participate and commit to our band programs. Motivation consists of whatever causes a student to want to take part in an activity: motivation is a matter of desire.<sup>169</sup> Cooper suggests that motivation and discipline are dependent on one another, and that students who are motivated to do well in band will usually not be discipline problems. He also argues that kids who are discipline problems usually do so

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<sup>166</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 157.

<sup>167</sup> *Ibid.*, 158.

<sup>168</sup> *Ibid.*

<sup>169</sup> *Ibid.*



because they are not motivated to do well and usually do not want to be in our classes. He suggests that we, the teachers, are the final solution to the problem of motivation and discipline through our teaching. “To spur students to be motivated you will need to keep the bar high but reachable, and remind them periodically of your expectations, but that is only one side of the equation. You also will need to be attuned to the students’ expectations.”<sup>170</sup> He suggests that the perfect situation is where both the students and our expectations are the same, and we can progress together towards the student’s musical success.

Cooper also offers some solutions to common discipline problems in the band room. He offers a three-step solution to this: Plan what you want to do; Plan what could go wrong; Plan how to fix what could go wrong.<sup>171</sup> Again, Cooper’s solution to problems for band directors is to get out ahead of them by planning. Anticipating problems-and their solutions-helps prevent most discipline problems in the rehearsals.<sup>172</sup> By planning in the manner Cooper suggests, you are not just planning what to do, you are prepared with solutions to problems before they arise. This a crucial skill new that directors need to develop.

Another suggestion from Cooper in chapter eight, is to plan for major events ahead of time. Participation in music festivals or contests should not be a matter of blindly following tradition, but rather should relate to your personal philosophy of music education and whether it is in the best interest of your band or orchestra students.<sup>173</sup> Cooper argues that these festival

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<sup>170</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 159.

<sup>171</sup> *Ibid.*, 160.

<sup>172</sup> *Ibid.*

<sup>173</sup> *Ibid.*, 163.

experiences can have a decidedly positive impact on a band program, and not just because your ensembles are playing in them.

Do not forget to plan for enough time during your festival experience to plan for enough time during your festival experience to have all your students listen to other ensembles. This is a valuable opportunity to compare performance standards, hear fine ensemble models, hear new literature, and develop listening skills. Too many directors overlook this opportunity for musical development.<sup>174</sup>

In addition to performing at festivals, he also suggests other positive experiences for your kids exist if you just plan for them. He suggests that hosting a festival is musically rewarding experience for your program as well. He also recommends planning a tour for your concert ensemble of some local performance venues to give you kids more opportunities to perform.

#### Part Two: Chapter Nine: Organizing and Administering the Program

With all the different facets of band directing for the new director to grasp hold of, Cooper's chapter nine is solely about how to organize and administer the program and what success looks like that area.

A well-organized, well-administered program has a much greater chance of becoming a successful program. Organization will save you a great amount of time. While it may take considerable effort to *get* organized and *stay* organized, efficiency is enhanced when "everything has a place" and you do not have to waste time searching through unorganized files looking for a report or a score. You will do better to spend that time on educational and musical matters with students.<sup>175</sup>

The point Cooper is making in his opening to this chapter is that band directors are more productive and can focus on music when they have all the logistical issues planned for and handled.

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<sup>174</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 165.

<sup>175</sup> *Ibid.*, 199.

The ability to be organized and prepared for the administration of a band program has other side effects as well, according to Cooper. “Organization also includes establishing program goals, policies, and procedures under which your band or orchestra operates. When students, parents, and administrators are aware of these goals, policies, and procedures, they will better understand your expectations.”<sup>176</sup> The effects of proper organization and administration cannot be overlooked, as they are directly correlational to a director’s impact on their program. Cooper writes this chapter knowing that the music education student will be overwhelmed with the myriad of different responsibilities he or she will encounter upon their first day on the job. But he argues that to combat this and be successful, the young director should plan and organize immediately, even though it will be a lot of work. At the outset you may wonder if all such planning is too much busy-work, but experience will prove that organization is the fine-tuned (no pun intended), timesaving machinery that keeps the program (and you) humming along smoothly-yielding more time for music education.<sup>177</sup>

One of the primary methods of organization that Cooper suggests is creating a band handbook. Many band and orchestra directors have found that publishing a handbook is an effective way to present students and parents with the basic requirements and procedures of band or orchestra.<sup>178</sup> Cooper suggests finding a method that works for you for all the paperwork you hand home. This includes creating a template for how you write letters, and a storage system for all the paperwork as well.

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<sup>176</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 199.

<sup>177</sup> *Ibid.*, 199-200.

<sup>178</sup> *Ibid.*, 200.

He then transitions to the organization of equipment, facilities and materials. He argues that our facilities should be attractive and conducive to music education. The quality of music facilities has a major impact on the educational program that is taking place in those facilities.<sup>179</sup> Cooper defines this concept as involving everything being in order from percussion equipment to band uniforms, the band facility must be in presentable order. This is a concept in band leadership that even veteran teachers struggle with.

He finishes chapter nine by talking about the director defined leadership structure of the program. He begins by explaining what student leadership is and why it is so beneficial. The student leadership of your ensembles will include elected officers, students in appointed staff positions, section leaders, seniors, and other members of the ensemble who have gained the respect of their peers.<sup>180</sup> He argues that this student leadership will really give you a chance to develop students as leaders in ways that normal band and orchestra class cannot. The end result is that not only do your students grow tremendously, but they are a positive addition to the band program.

The last thing that Cooper mentions, and this is an incredibly important part of the chapter and entire book, is the band booster parent leadership. “An organized band and/or orchestra booster club is extremely important to an active program. You cannot be an effective and organized teacher when you are also busy planning and administering fundraising events, issuing uniforms, maintaining an instrument inventory, etc.”<sup>181</sup> Cooper suggests a lot of standard practice things such as creating by-laws for your booster program, and making sure that you raise

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<sup>179</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 218.

<sup>180</sup> *Ibid.*, 235.

<sup>181</sup> *Ibid.*, 236.

money to support the band or orchestra. It is important to note that his views on budgets are not in keeping with most of the realities of modern day band budgets, and he suggests a rule on budgeting that is incongruent with modern high school band education. As a general rule, the money raised by the booster club should not be used to purchase those things that ought to be in the school board budget.<sup>182</sup> Education has changed so drastically since Cooper originally wrote this book, and school districts do not always pay for band programs funding in today's modern world. Many young teachers reading this chapter would find this information confusing and not the least bit applicable to their teaching situation.

#### Part Two: Chapter Ten: Organizing and Administering your Teaching

In chapter ten, Cooper stressed the importance of being organized for your rehearsals. This starts with an adequate and appropriate seating plan. The way you seat the ensemble directly affects the balance and quality of the full ensemble tone.<sup>183</sup> He give several examples as to what a good ensemble set-up should be, but is quick to point out that it is based upon the individual ensembles make-up, and that varies from year to year.

Another great idea he suggests is to hold auditions and challenges in band. "The assessment of student performance is an important diagnostic and planning tool...Understanding the strengths and weaknesses of the individuals in your ensemble helps you design instruction (including planning how to address any discovered performance deficiencies) and choose appropriate literature."<sup>184</sup> This system, where you get to assess the kids playing levels, lets you

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<sup>182</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 241.

<sup>183</sup> *Ibid.*, 247.

<sup>184</sup> *Ibid.*, 253.

make the most accurate plans possible based upon the actual realities of your teaching situation. Also, this performance assessment lets you continually assess what is going on with your students as the year progresses, and differentiate instruction. “Most instrumental music teachers use performance assessments to assign grades and playing positions (part and chair) for their students. This is an important kind of ‘accountability’ check to make sure that students are practicing regularly and are making musical progress on all assigned literature.”<sup>185</sup> This system allows the band director to monitor students, and keep their kids progressing on their instruments.

In addition to the worth of student assessment, Cooper argues that assigning grades in band class is equally important. He argues that the lack of a solid plan in grading can cause huge problems. Any ambiguity in your plan to assign grades invites conflict and dissension in your classes.<sup>186</sup> He goes on to define what a giving a grade means in the band room, contrary to what he believes happens commonly in most band programs.

First a basic premise: It is a grade, not a guess. Too many music teachers assign grades solely on the basis of daily attendance, class behavior, and performance attendance. While all of these items are essential for an orderly classroom and acceptable performances, they do not provide a means for measuring individual student achievement in music or for raising the level of student achievement.<sup>187</sup>

Cooper argues that our assessment must do something of educational value, not just something to put in a gradebook. That means our method of assessment and measurement must be educationally sound, and student focused. One way to accurately measure student progress, according to Cooper, is practice logs. The students fill out the time they spent practicing, and

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<sup>185</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 253.

<sup>186</sup> *Ibid.*, 257.

<sup>187</sup> *Ibid.*, 258.

what they practiced, and then turn in the forms to the teacher. This allows the teacher to measure the amount of time they practiced throughout the week, and whether they worked on the assigned material.

Cooper ends by talking about three realities facing music educators. The first being the impact of private lessons on band programs. The “secret” reason for the success of many school music programs is a strong private lessons program.<sup>188</sup> This is important for young teachers to understand, as student involvement in lessons can change their programs for the better very quickly. He also talks about the advent of technology. Unfortunately, he spends time talking about the advent of the CD-ROM, which is almost a completely obsolete piece of technology in 2017. This is another place where the text shows its age. He also makes it a point to mention that some teachers must teach out of their area of expertise, as in a band director teaching choir or orchestra. He stresses to not fake it through these situations, but to study and get help so that you can be educationally sound and effective.

#### Part Two: Chapter Eleven: Handling Business Issues

Cooper begins chapter eleven discussing how important it is to have a successful public relations program. In all facets of life, two keys to success are organization and communication.<sup>189</sup> As he has already discussed organization at length in the previous chapters, he focuses on the communication side of program leadership in chapter 10, which he references as public relations. Public relations can be defined as a continuing, long-term effort to inform your community (students, parents, teachers, administrators, school board members, alumni, all

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<sup>188</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 267.

<sup>189</sup> *Ibid.*, 273.

area residents, etc.) about the continuing activities and accomplishments of your instrumental music program.<sup>190</sup> Cooper suggests contacting newspapers, and have parents help with public relations. He also suggests that a long-term solution to this would be to publish a booster newsletter.

In the end, the idea that the program will stay in the public eye is the result of public relations. The most effective person in promoting public relations, as Cooper argues, is still the band director.

An effective long-term public relations program will include an active effort to demonstrate your credibility and your education and musical authority in the community. This authority or credibility is not *given* to you simply by virtue of your employment in the local school district. You must earn it by your actions. Treat people well -students, parents, other teachers, secretaries, custodians, administrators, etc. – and show a genuine interest in them and their needs. If possible, join and be active in a local civic club. Be an active member of your local church, synagogue, temple, or mosque. Volunteer to chaperone school dances and other activities. Be supportive of the rest of the faculty and be involved in their social and professional activities. Your active and good-natured involvement in the total community will *earn* you credibility and authority. It will establish your position as a leader in your school and the community, a position from which you will be able to do your job with good will and great ease.<sup>191</sup>

If a director can achieve this level of public relations and good-will with their band program, they will find much more success in their program development and activities.

Another important aspect of directing that Cooper talks about is appropriate budget practices. “Budgeting practices and requirements vary greatly from school to school and state to state. Become familiar with the policies and procedures in your school district and follow them carefully.”<sup>192</sup> This is procedural advice, but still very important to a new band director. He also

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<sup>190</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 273.

<sup>191</sup> *Ibid.*, 276.

<sup>192</sup> *Ibid.*, 288.



suggests that in any budget decisions and actions that you take a couple steps. Two suggestions for any program in any school: Plan ahead and document.<sup>193</sup> This is some incredibly important advice to future band directors who have no experience in budgeting at all. He finishes the chapter discussing the importance of fundraising. Again, his views on what the school system should pay for are rather gross assumptions from him, and do not hold up as well against the realities our band programs are facing in 2017.

### Part Three: The Big Picture: Chapter Twelve: Knowing the Profession Today

In the beginning of chapter twelve, Cooper discusses the idea of education reform as it pertained to schools in the 1990's. "We deal with such things as block scheduling, flexible scheduling, year-round schools, Quality Schools, Charter Schools, Objectives-Based Education, character education, school-based councils, portfolios, authentic assessment, and many other programs and issues under that much-used category of 'education reform.'" <sup>194</sup> It is important to note that, although some of these issues are still alive and well, the educational system is almost unrecognizable now than when Cooper originally penned this text. The advent of No Child Left Behind, and Every Student Succeeds Act has changed education so drastically, that Cooper's writings in education changes are almost obsolete. Any current music education student reading this text should be aware of these issues and how they currently affect the classroom.

He then transitions to discussing program goals. He argues for several different components of program goals, the first of which he calls "broad aims." "Broad *aims* are 'big picture' items linked to the development of your personal philosophy of music education. *Goals*

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<sup>193</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 288.

<sup>194</sup> *Ibid.*, 301.

might be more specific accomplishments or understandings that we want students to attain in a specified time period.”<sup>195</sup> This is an important distinction because it is easy to understand the skill development and teaching process of goals, but maybe less so with broad aims. He then goes on to define the last two components of overall program goals. “Objectives are the relatively specific, and usually short-term, means that enable us to achieve our goals...After setting broad aims consider the major goals you want to establish for your music education program. These major goals become real ‘lighthouse statements’ that lead you to thoughtful education decision-making.”<sup>196</sup> He goes on to advocate that all the concept of program goals, can and should be based around the National Standards for The Arts. This is also interesting, because as of 2014, the standards have been updated rendering Cooper’s information on the standards outdated. He ends the chapter though with a call to directors to keep researching and reading publications such as the “Journal of Research in Music Education.”

### Part Three: Chapter Thirteen: Exploring Personal Issues for the Music Educator

In this section of the text, Cooper shifts his focus not to those who are studying music and about to graduate, but to those who have just graduated and have not found a job yet. He starts by suggesting that jobs are out there for the taking if we will just look for them. “Every area of the country needs teachers every year. In fact, some parts of the country will experience a significant teacher shortage. An important part of a successful job search is to decide where you would like to teach.”<sup>197</sup> This is an important point to make to the new graduate, that the jobs are there, but you might have to move to get them. He also gives the most pertinent advice to a

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<sup>195</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 305.

<sup>196</sup> Ibid.

<sup>197</sup> Ibid., 317.

young graduate, that probably has not learned this yet: Most jobs are obtained through networking.<sup>198</sup> Any experienced teacher knows that public school jobs are easiest found through other teachers and people involved with the local music educational scene.

He also states some other aspects of job hunting preparation that a new graduate needs to be thinking about. You will need a well-written and professional looking résumé.<sup>199</sup> He suggests getting professional help from a college career center in writing an appropriate résumé. This is important in today's day and age, as the advent of technology has changed the way we can market ourselves to potential employers. It is a good practice to take Cooper's advice and contact a college writing center who will possess up to date information on this process, and help you stay relevant and current in your approach. Again, with the advent of newer technology, the job application process has changed greatly as well. So, current readers of this text would be well served to keep that fact in mind when reading Cooper's thoughts on the job application process.

Cooper then discusses the potential interview situation with the new graduate. Prepare thoroughly for the interview. Know as much as possible about the school district and community...It also helps, of course, if you know someone familiar with the community who can give you insight into the school district and community."<sup>200</sup> Cooper gives a list of things to be prepared for, and possible questions to anticipate. These are great references for a newly graduated music educator that has little to no experience in interviews.

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<sup>198</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 318.

<sup>199</sup> *Ibid.*, 318.

<sup>200</sup> *Ibid.*, 325.

The discussion in chapter thirteen then shifts to the idea of ethics. Cooper suggests that band directors, due to the large amount of time we spend with the kids, have an incredible impact on their lives. “They [students] will see you, and you will see them, under the best and worst conditions-and you will see how each other responds to those conditions. And rest assured-your students *are* watching and evaluating!”<sup>201</sup> The idea presented here is that everything we do matters, and we should take our jobs seriously with a large amount of pride and respect for the position. Cooper suggest that our dress, behavior, and conduct should be as professional as possible.

This concept of professionalism bleeds into what Cooper calls “Moral Choices.” These choices include: Music selection, music copying and copyright issues, performing at political events, and schedule conflicts with church.<sup>202</sup> He also talks about appropriate relationships with students.

Be aware that you exert considerable influence on your students and attract great loyalty from them. All the while, you need to be vigilant about your responsibility to maintain a professional, adult role-to set and maintain boundaries appropriate to a teacher/student relationship. Teachers lose reputations and even jobs because of student accusations, some false, so live above reproach.<sup>203</sup>

He finishes the chapter by discussing professional development and developing successful professional habits. He advocates for teachers to continue to learn and grow, as the entire profession changes quickly. He also advocates developing good habits early, which a young teacher will need to hear. “Develop personal and musical discipline. Keep promises, meet deadlines, commit to always doing your best, set meaningful priorities, schedule your priorities,

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<sup>201</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 333.

<sup>202</sup> *Ibid.*, 334.

<sup>203</sup> *Ibid.*, 335.

be prepared for lessons and rehearsals, and treat people with respect. These habits will serve you well as a teacher, as an employee, as a spouse, and as a friend.”<sup>204</sup> This is an incredible model of integrity to follow, and maybe Coopers greatest suggestion in the whole text. This is an ideal way to model our professional and personal lives and is a great way for a young director to find success and happiness.

### Part Three: Chapter Fourteen: Contemplating Then, Now, and Why In Music Education

Coopers last major chapter is a historical narrative of music education in America. Knowing our past helps us understand why we do what we now do, and it helps us avoid repeating mistakes.<sup>205</sup> He suggests that we ask ourselves several questions when we make decisions as modern music educators. “Where have we been? Why were we there? What did we learn? Where are we now? Where do we go from here?” In this historical reflection on American music history, he suggests that we can strengthen music education now by looking to the past.

He starts by talking about the first music schools found in the America’s, which were founded in Mexico.

After Cortez had conquered Mexico in the early 1500’s, he requested that schools be established to educate the sons of the Aztec tribal chieftains. Pedro de Gante established a school in Vera Cruz in 1523 that was run by Franciscan monks. Its main purpose was to win converts to the Catholic Church. The school was patterned after the cathedral schools of Europe. Students were taught reading, writing, singing, instrument construction, how to play musical instruments, and how to copy music. In 1542 the Spanish developed schools for the Indian population in what is now New Mexico.<sup>206</sup>

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<sup>204</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 340.

<sup>205</sup> *Ibid.*, 340.

<sup>206</sup> *Ibid.*, 344.

According to Cooper, this was the first documented evidence of music education in the America's.

He then moves to discussing the settling of the America's from European settlers in the early 1700's. The Pilgrims, Puritans, and Calvinists, who settled in America in 1620-1630 were thrust into a completely new environment in this country.<sup>207</sup> He argues that the primary concern for this initial group of settlers was on survival, and therefore, their music was almost primarily sacred as they did not have a lot of time or resources to spend on social music making. He also speaks to the fact of why instrumental music was so rare in the early colonial times.

The Pilgrims, who might have supported instrumental music in their communities, did not have room on their ships to bring large instruments to America. The Puritan movement, being a reform of what members considered the excesses of the Church (which included instrumental music in the services), rejected the use of instruments in their churches.<sup>208</sup>

So, the lack of instrumental music was a result of several factors, primarily religious and logistical issues. But we see that even in early colonial America, music existed and was a part of everyday life for our young country.

Although instrumental music was not prevalent, there was some semblance of vocal music alive and active in colonial America. "The *Ainsworth Psalter*, which contained 39 notated melodies, was brought to the colonies by the Pilgrims. The *Bay Psalm Book*, the first book printed in the colonies, was published in the colonies in 1650, but contained no melodies (for lack of typographical capabilities) until the ninth edition, published in 1698."<sup>209</sup> Not only is the

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<sup>207</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 345.

<sup>208</sup> Ibid.

<sup>209</sup> Ibid., 345.

first book printing an important milestone but these two books were integral to the propagating of music and music reading across the colonies.

As time went on, the practice of “lining out” where a leader sings a hymn, and in call and response fashion, the congregation repeats it became prevalent in hymn singing. “As time went by fewer people could read music and singing became more improvisatory. Some of the younger Puritan minister wanted a return to note reading and sing by “rule and art.” In an effort to teach note reading, the Reverend John Tufts published *An Introduction to the Singing of Psalm Tunes* in 1721.”<sup>210</sup> This was the first music textbook published in America. “A desire to reform the indigenous style of psalm singing prompted the development of ‘singing schools.’ This singing schools-begun as early as 1712-exerted an influence on music teaching and learning for almost 150 years.”<sup>211</sup> Out of the hymn singing and sacred music of colonial America, the birth of music education was slowly but surely formulating.

Cooper argues that the next big influence on music education was the work of Lowell Mason. Lowell Mason, according to Cooper, came along at a time in American history where the country was expanding west at an unbelievable rate and those in the East had more leisure time than they ever had before. Lowell Mason (1792-1872) was a music educator from the South, who ended up in Boston, Massachusetts.

He began his quest to have music introduced into the Boston schools in 1830. After an eight-year struggle, which included Masson supplying both his services and the materials free for one year at the Hawes School, music was placed in the Boston schools in 1838

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<sup>210</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 346.

<sup>211</sup> Ibid.

and paid for by the city. This marks the beginning of music in the schools of the United States.<sup>212</sup>

As America continued to grow, Cooper argues that a landmark event in the countries musical history was World War I. “Still, the effect of World War I on instrumental music in schools, especially bands, was very important. The use of bands for patriotic purposes helped gain widespread public support for bands in the armed services and in the schools.”<sup>213</sup> This helped the cause of music education in a significant way, by seriously promoting instrumental music for the first time in our public-school systems.

Cooper states that another one of the most important figures in music education is John Dewey.

John Dewey, one of the founders of the Laboratory School and the University of Chicago, is credited with beginning the Progressive Education movement in 1917. That movement was to have a profound effect on education, one effect being the inclusion of orchestras and bands in the schools. The development of junior high schools (with more time for exploratory courses) and the effects of World War I (bands were needed for morale purposes) also helped establish instrumental music in the schools-even though it was and after-school, extra-curricular activity taught by whomever was available and had an interest in the band or orchestra.<sup>214</sup>

And although music educators wanted music fully endorsed into the curriculum, this is where current music education got its start. It is impossible to talk about the American music education system without a discussion of John Dewey, and his profound effect on the educational system.

Cooper transitions to current music education, and the need for philosophy in music education. “We all make decisions every day-and those decisions are based on what we know

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<sup>212</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 347.

<sup>213</sup> *Ibid.*, 350.

<sup>214</sup> *Ibid.*, 351.



and believe. In other words, our daily decisions are based on our philosophy.”<sup>215</sup> He goes on to state that we should develop our own philosophy of music education and be able to articulate it.

He also identifies that the music education world primarily follows one of two major music philosophical viewpoints. Much of the field of music education philosophy is dominated by two groups: those who espouse an aesthetic experience through listening activities and those who favor a performance-oriented philosophy.<sup>216</sup> The aesthetic experience is founded in the philosophy of Bennett Reimer (1970), and the second major philosophy is David J. Elliot’s (1995) music as praxis, or praxialism. As you study the various philosophies you will discover that you agree primarily with one, but you still may value some aspects of others.<sup>217</sup> Cooper argues that combining theories and thinking creatively is a good thing for music education. This ability to adapt is critical for our modern and changing educational climate.

### Appendices

In Appendix A, Cooper spends the first 10 pages giving countless examples of literature from each grade level. This music is primarily aimed at Concert and Festival selections for each individual grade, and is listed by title, composer, and publisher. He then spends three pages giving march literature examples for concert band.

In appendix B, he gives examples of Orchestral literature. He spends six pages giving the exact same style of table as he presented in Appendix A for band, but with orchestral literature.

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<sup>215</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 358.

<sup>216</sup> *Ibid.*, 360.

<sup>217</sup> *Ibid.*, 363.

These lists are thorough and very lengthy, giving the reader a large list of possible selections to choose from.

Appendix C is a large list of recommended reading for music educators. Set up like a large bibliography, this list contains two pages of titles that Cooper suggests are worthy reading material for teachers. In Appendix D, Cooper attempts to create a list of internet sites for instrumental music education. The last two appendices are loaded with information and are a great resource for music educators.

#### Teaching Band and Orchestra and the Proposed Curriculum project

In addition to being a popular book for undergraduate music education, the Cooper text is very substantial at 408 pages. It is packed with pertinent information and examples to help the future band director survive and thrive in their new job. Cooper himself admits that even with the wealth of information, it still will not be enough by itself.

We have covered an enormous amount of information in this book. The goal has been to prepare you as thoroughly as possible to begin teaching and learning. It is impossible to anticipate every situation you will encounter when you begin teaching, but I hope you have gained enough skills, knowledge, and understand to solve each new problem-and enough desire and enthusiasm to continue to learn new skills and techniques on your own.<sup>218</sup>

Cooper understands that the book must serve as a reference, because new teachers have no experience in teaching yet, and will need to problem solve in order to grow and be successful as new educators.

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<sup>218</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 379.

This is where the text is perfectly situated to serve the intended curriculum project. The text so thoroughly treats each topic and issue in band leadership that it provides examples and solutions for everything as well. This in-depth look at what causes issues, and how to solve it gives great reference material to build a classroom that is established on Kolb's learning theory. With this much material the music education student can be exposed the issues mentioned in Cooper's text and take them through each stage of Kolb's learning cycle in a flipped classroom setting.

Although this book makes some questionable assumptions at times, and is not nearly as accessible as the Rush text, it is a great addition to the undergraduate music educator band leadership curriculum. Coincidentally, the book's primary aim, from cover to cover, is to develop the young teacher's ability to plan for different things. The overwhelming emphasis on all forms of planning (long term, short term, ongoing, etc.) is in keeping with the Rush text. This concept that has risen to the forefront of topics from the research will be factored heavily into the curriculum.

## CHAPTER FIVE: RESULTS

The literature review and research uncovered a vast wealth of information about band leadership. This research covered a vast array of topics, and each of these topics was covered in differing amounts of depth. They ranged from every conceivable aspect of running a band program, during all parts of the school year. But it was clear that the texts were almost unanimously focused on one major idea: The graduation music student is unprepared to lead a band program in terms of planning. Organization is the development of a plan of action prior to leading any activity in a band program. Quite often the sources cited planning appropriate music and rehearsal strategies before engaging in a rehearsal for example. Regardless of the actual activity in a band program, both texts cited a strong need to plan for any activities to be successful and thus lead a band program.

The Cooper text, which was shown to be a popular text among undergraduate music training programs, promoted planning as the key to success in thirteen out of the fourteen chapters of the book. All the chapters are designed to speak to a vital and unique aspect of successful band leadership. In each of these chapters, on each of the different subjects, Cooper suggests that a smart director who wants to be successful must spend the time planning for success. He says, “A well-organized, well-administered program has much greater chance of becoming a successful program.”<sup>219</sup> This idea that a well-prepared band director who has successfully planned for what they are going to do will be successful permeates his entire text. He continually reinforces the concept that graduating music student needs to learn the crucial skill of planning to be successful. He mentions that, “At the outset you may wonder if all such

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<sup>219</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 199.

planning is too much busy-work, but experience will prove that organization is the fine-tuned (no pun intended), timesaving machinery that keeps the program (and you) humming along smoothly – yielding more time for music education.”<sup>220</sup> At some point in almost every chapter, Cooper mentions that planning is crucial to mastering that chapter’s specific concept for band directors to show great leadership in their programs and make them successful.

The research also yielded the identical answer to the research question with the Scott Rush text. Every chapter of the Rush text deals with the same concept of planning for success as the Cooper text. In fact, he starts this discussion on the first page of chapter one summarizing the basic task of a successful band director who is showing great leadership.

A few years ago, a colleague of mine, Gary Gribble, made an outline of everything he was responsible for within the framework of his band program. He had a principal who needed some convincing about the long hours band directors keep. His endeavor inspired me to create my own list. At that moment I realized for the first time all of the responsibilities that have nothing to do with making music. I was amazed at how many tasks on the outline involve basic organization and planning. Think about it; everything from lesson plans to setting up auditions requires some organizational skills, and that’s the just the tip of the iceberg.<sup>221</sup>

This idea of planning for everything is expanded upon in every chapter of his book. Both the Cooper and Rush texts are aimed at the undergraduate music student about to start teaching. They both strongly advocate that music education students must master planning if their leadership is to be successful.

Both texts, in addition to the overwhelming emphasis on planning, seemed to agree that four main areas were crucial in band leadership planning: concert band,

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<sup>220</sup> Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago, IL: GIA Publications, Inc., 2015, 199-200.

<sup>221</sup> Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago, IL: GIA Publications, 2006, 4.

marching band, scheduling, and budgeting. Most of the chapters in both books focused on planning for concert band. This included choosing what music to play, how you would rehearse it, and how you would schedule or pace the semester. The research showed that both sources placed concert band at the top of the band director leadership hierarchy as far as planning is concerned, as they felt this was the most important aspect of a band program. The literature review also yielded similar results.

Marching band was also another notable topic within the concept of planning. Both planning for drill-writing and music rehearsal were common themes in the two major texts and the sources from the literature review. With these two ensembles mentioned, scheduling over time for an entire semester or a portion of one was a specific planning concern regarding these ensembles success. Both sources also mentioned how to plan a school band budget as an important feature in planning.

These concepts are what help shape and drive the curriculum project's make-up and requirements for the students. The curriculum project is designed to employ the flipped classroom instructional method with Kolb's learning theory for a higher level of student learning and mastery of the course material. With that in mind, the flipped classroom method facilitates the concepts of Kolb's learning theory by planning and scheduling for Concert band, marching band, and budgeting. When a curriculum is set up so that the students engage planning and scheduling for concert band, marching band, and budgeting, they will be immersed in the material identified as most important by the research. Of course, this approach follows the research results that planning is the key ability that students need to master. So, students will get the chance to plan for concert band scheduling and planning of music and rehearsal plans. They will also get a chance

to plan and schedule marching band drill and music rehearsal plans. The students will also plan and schedule a mock band budget, another topic identified by the research as important from both texts. These concepts together should identify and give the student practice, via the flipped classroom and Kolb's learning theory, and result in the student being in a more prepared position to successfully lead a high school band program.

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**APPENDIX A: CURRICULUM PROJECT*****COURSE SYLLABUS***

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***NAME OF COURSE: BAND LEADERSHIP*****COURSE DESCRIPTION**

This course is aimed at Senior level college undergraduate music majors. It is designed to provide a much-needed curriculum on Band Leadership. More specifically it provides the practical skills and knowledge needed to produce a successful band program when they get their first job after graduating college. College-aged undergraduates have no tangible skills or knowledge of how a real-life band program functions. This course is aimed to provide the student with the skills, knowledge, and materials to enter a first-year high school band teaching situation and be successful.

The class will be a combination of lecture, discussion, and written assignments/projects with a few observations required. All students will be expected to participate readily in the discussions and coursework, and be prepared every class as we employ a "flipped-classroom" setting for a portion of this course. The course will combine the flipped-classroom approach with Kolb's Learning theory. It will also make use of Bloom's Taxonomy for learning objectives.

**RATIONALE**

This course is specifically designed to meet the needs of college juniors and seniors who are about to graduate with their music education degrees and enter public education to become band directors. The idea behind this course is that it provides our graduates with better skills and abilities to cope with the rigors and stresses of being a first-year band director. After completion of this course students will have a thorough method for leading a band program that will allow them to successfully adapt to their unique positions in their new schools.

**I. PREREQUISITES**

MUSC 510 Percussion Methods

MUSC 520 Woodwind Methods

MUSC 530 Brass Methods

MUSC 540 & 550 Intro/Advanced Conducting

MUSC 560 Marching Band Methods

-Student must be a senior music education major at Jury Level 3 of 3.

**II. REQUIRED RESOURCE PURCHASE(S)**

Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago: GIA Publications, Inc., 2006.

Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago: GIA Publications, Inc., 2004.

*Disclaimer: The above resources provide information consistent with the latest research regarding the subject area. This university does not necessarily endorse specific personal, religious, philosophical, or political positions found in these resources.*

**III. ADDITIONAL MATERIALS FOR LEARNING**

A. Computer with audio/video output equipment

B. Internet Access (Broadband Required)

C. Microsoft Office

D. Computer with audio/video output equipment

E. Student Individual Subscription to the "Instrumentalist Magazine."

**IV. MEASURABLE LEARNING OUTCOMES**

Upon successful completion of this course, the student will be able to:

- A.** List the attributes of Planning/Scheduling for a band program
- B.** Identify the primary budget concerns for a band program.
- C.** Schedule a comprehensive marching band semester master teaching calendar
- D.** Analyze a grade III (Based on the Tennessee Band Masters Association Ratings) concert band score and mark it up for direction and teaching.
- E.** Design an entire year master calendar and budget for a band program.

**V. COURSE REQUIREMENTS AND ASSIGNMENTS**

- A.** Textbook readings and Lecture Presentations
- B.** Course Requirements Checklist (Points: 10)
- C.** Online Quizzes over readings (4) (Points: 80)
- D.** Notebook Check (Participation grade) (12) (Points: 120)

**E. Unit 1 - Planning Unit**

- Week 1 - Final Planning Project (Points: 60)

**F. Unit 2 - Budget Unit**

- Week 2 - First Draft Budget Plan (Points: 60)
- Week 3 - Final Draft Budget Plan (Points: 60)

**F. Unit 3 - Marching Band Schedule Unit**

- Week 4 - 3-Month Drill Teaching Schedule (Points: 60)
- Week 5 - Music Rehearsal Pacing Chart (Points: 60)
- Week 6 - Final Marching Band Unit Schedule (Points: 60)

**G. Unit 4 - Concert Band Unit**

- Week 7 - Test (Rehearsal Markings and Methods) (Points: 60)
- Week 8 - First 1/3 of Score Marked up with Rehearsal plan (Points: 60)
- Week 9 - Second 1/3 of Score Marked up with Rehearsal plan (Points: 60)
- Week 10 - Written Critique of online video (band rehearsal) (Points: 60)
- Week 10 - Final submission of concert band score (with markings and written rehearsal plan). (Points: 60)



### H. Unit 5 - Master Calendar Planning Unit

- Week 11 - First Semester of Completed master schedule (First half of final assignment) (Points: 60)
- Week 12 - Final Master schedule (Points: 140)

## VI. COURSE GRADING AND POLICIES

### A. Points

Course Requirements Checklist

10

Online Quizzes (4 at 20 pts. each)

80

Notebook Checks (12 at 10 pts. each)

120

Week 2 - First Draft Budget Plan

60

Week 3 - Final Draft Budget Plan

60

Week 4 - 3 Month Drill Teaching Schedule

60

Week 5 - Music Rehearsal Pacing Chart

60

Week 6 - Final Marching Band Unit Schedule

60

Week 7 - Rehearsal markings and Methods Test

60

Week 8 - First 1/3 of Score marked up with rehearsal plan

60

Week 9 - Second 1/3 of Score marked up with rehearsal plan

60

Week 10 - Final Submission of score with markings and rehearsal plan

60

Week 10 - Written Critique Essay of online video

60

Week 11 - First semester completed master schedule  
60

Week 12 - Final master Schedule  
140

B. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859

C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739

D- = 680–699 F = 0–679

C. Late Assignment Policy

If unable to complete an assignment on time, the student must contact the instructor immediately by email or in person.

Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:

1. Late assignments submitted within one week of the due date will receive a 10% deduction.
2. Assignments submitted more than one week late will receive a 20% deduction.
3. Assignments submitted two weeks late or after the final date of the course will not be accepted.
4. Late quizzes will not be accepted.

Special circumstances (e.g. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

Please note: I am always willing to work with you, the student, if something has come up. My goal is for you to learn and grow from this class. If there is a legitimate problem you need time to deal with - please come talk to me. I would rather us arrange a way for you to complete the assignment with extra time given than to just to not do it. Communication is the most important skill for you to use in these situations!

## CURRICULUM PROJECT – ANALYSIS CHART

<b>Student: Brandon Woods</b>	<b>Course for which you are creating curriculum: Band Leadership</b>
Required Textbook for Class:	
Rush, Scott, and Tim Lautzenheiser. <i>Habits of a successful band director: pitfalls and solutions</i> . Chicago: GIA Publications, Inc., 2006	
Cooper, Lynn G. <i>Teaching band &amp; orchestra: methods and materials</i> . Chicago: GIA Publications, Inc., 2015. <i>Teaching Band and Orchestra - methods and materials</i>	
<i>Students Individual Subscription to the "Instrumentalist Magazine."</i>	
<b>Identify the problem:</b> <i>(What does the student not know how to do? What is the student's gap in the training or experience?)</i>	
This course is aimed at Junior and Senior level college undergraduate music majors. It is designed to provide a much-needed curriculum on Band Leadership. More specifically it provides the practical skills and knowledge needed to produce a successful band program when they get their first job after graduating college. College-aged undergraduates have no tangible skills or knowledge of how a real-life band program functions. This course is aimed to provide the student with the skills, knowledge, and materials to enter a first-year high school band teaching situation and be successful by employing a Flipped classroom style of instruction that is based upon Kolb's Learning theory.	
<b>Who are the learners and what are their characteristics?</b> <i>(Age, major, pre-requisites, residential, online, or a hybrid of the two)</i>	
Learners are Junior and Senior level music majors. The pre-requisites will be all their instrumental methods classes (Woodwind, Brass, and Percussion methods). Students will take this course in their senior year, or very late in their junior year. It will be a hybrid class, with residential class sessions preferably MWF for at least an hour each session, and some online assignment requirements as well. *Also, if university scheduling would permit, this class could be expanded to two semesters (1 full year) and substitute for other education classes in the degree path. This would allow for more time with the curriculum.	
<b>What is the new desired behavior?</b> <i>(Overall, what is the main change or new addition to the student's demonstrated ability?)</i>	
"A course is a learning process of advancing through a logical succession of outcomes. This sequencing of outcomes serves as scaffolding for the entire course design." <sup>222</sup> Therefore in this class we will begin to develop the skills and abilities of Knowledge, Comprehension, Application, Analysis, Synthesis, and Evaluation as they pertain to being a band director and leading a band program. With the result being that the student will grasp the idea of band	

<sup>222</sup> Nilson, Linda. *Teaching at its best: A research-based resource for College Instructors*. San Francisco, CA: Jossey-Bass, 2010, pg. 24.

leadership, planning, and directing skills commiserate to the skills one would find in a first-year teacher who has roughly a half year of experience.

**What are the delivery options?** *(Explain the materials you will develop for the course.)*

The two main course textbooks will provide a bulk of the reading/content materials for this class.

Subsequent materials from online articles, and articles from "*The Instrumentalist*." will provide the reading materials for the class. Videos of local area high school band teachers delivering instruction will be provided online and, in a flipped classroom and praxial setting, will be analyzed in class after students have watched the videos and filled out the appropriate worksheets or produced research papers about them. Students will also have observation requirements.

**What are the pedagogical considerations?** *(Describe your general content and methodology for the course.)*

This course is a capstone style course for music education majors designed to give students the tools and abilities so that they have a solid chance at being successful in a public school educational setting upon graduation. It is designed to meet the obvious shortcomings in undergraduate musical education of how to successfully lead and direct a high school band program. It takes the theoretical concepts learned in undergraduate classes and turns them into real world skills for new band directors.

The class also is founded and built upon Kolb's Learning Theory. Each unit will progress through each of the four stages of Kolb's Experiential learning theory. This is the primary goal of the flipped-classroom and praxial approach.

**What adult learning theory considerations apply? Why?**

**Constructivism** - Jean Piaget's theory of Constructivism is how many beginning teachers learn to be successful, and this course will employ this method of instruction and learning. Piaget proposed that people develop knowledge and meaning based on their experiences.

He also believed that two components to an individual's successful acquisition of new information are accommodation and assimilation. Assimilation is taking the new experiences and knowledge and merging them into the older or prior experiences and knowledge. This is a **crucial** skill for beginning teachers, as they must construct, via assimilation, new ways to approach the tasks set before them in their teaching jobs based on only their prior knowledge (undergraduate classes).

The students must then take this new information and accommodate it into what they already know to be successful. Yet another crucial skill as a beginning teacher. Each teaching situation a student finds them self in will be different, and being able to construct the path forward will serve the students well.

A constructivist classroom also thrives best when the teacher is a facilitator to the students active and personal learning, which would be easily done in small sections of flipped classroom instruction. This would serve as an ideal model to engage a praxial approach to teaching band leadership to undergraduate students.

<b>Learning Outcomes</b> <b>At the end of the course, the student will be able to:</b>
1. List the attributes of Planning/Scheduling for a band program.
2. Identify the primary budget concerns for a band program.
3. Schedule a comprehensive marching band semester master teaching calendar.
4. Analyze a grade III (Based on the Tennessee Band Masters Association Ratings) concert band score and mark it up for direction and teaching.
5. Design an entire year master calendar and budget for a band program.

## ***COURSE SYLLABUS***

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### ***NAME OF COURSE: BAND LEADERSHIP***

#### **COURSE DESCRIPTION**

This course is aimed at Senior level college undergraduate music majors. It is designed to provide a much-needed curriculum on Band Leadership. More specifically it provides the practical skills and knowledge needed to produce a successful band program when they get their first job after graduating college. College-aged undergraduates have no tangible skills or knowledge of how a real-life band program functions. This course is aimed to provide the student with the skills, knowledge, and materials to enter a first-year high school band teaching situation and be successful.

The class will be a combination of lecture, discussion, and written assignments/projects with a few observations required. All students will be expected to participate readily in the discussions and coursework, and be prepared every class as we employ a "flipped-classroom" setting for a portion of this course. The course will combine the flipped-classroom approach with Kolb's Learning theory. It will also make use of Bloom's Taxonomy for learning objectives.

#### **RATIONALE**

This course is specifically designed to meet the needs of college juniors and seniors who are about to graduate with their music education degrees and enter public education to become band directors. The idea behind this course is that it provides our graduates with better skills and abilities to cope with the rigors and stresses of being a first-year band director. After completion of this course students will have a thorough method for leading a band program that will allow them to successfully adapt to their unique positions in their new schools.

**VII. PREREQUISITES**

MUSC 510 Percussion Methods

MUSC 520 Woodwind Methods

MUSC 530 Brass Methods

MUSC 540 & 550 Intro/Advanced Conducting

MUSC 560 Marching Band Methods

-Student must be a senior music education major at Jury Level 3 of 3.

**VIII. REQUIRED RESOURCE PURCHASE(S)**

Rush, Scott, and Tim Lautzenheiser. *Habits of a successful band director: pitfalls and solutions*. Chicago: GIA Publications, Inc., 2006.

Cooper, Lynn G. *Teaching band & orchestra: methods and materials*. Chicago: GIA Publications, Inc., 2004.

*Disclaimer: The above resources provide information consistent with the latest research regarding the subject area. This university does not necessarily endorse specific personal, religious, philosophical, or political positions found in these resources.*

**IX. ADDITIONAL MATERIALS FOR LEARNING**

A. Computer with audio/video output equipment

B. Internet Access (Broadband Required)

C. Microsoft Office

D. Computer with audio/video output equipment

E. Student Individual Subscription to the "Instrumentalist Magazine."

**X. MEASURABLE LEARNING OUTCOMES**

Upon successful completion of this course, the student will be able to:

- A. List the attributes of Planning/Scheduling for a band program
- B. Identify the primary budget concerns for a band program.
- C. Schedule a comprehensive marching band semester master teaching calendar
- D. Analyze a grade III (Based on the Tennessee Band Masters Association Ratings) concert band score and mark it up for direction and teaching.
- E. Design an entire year master calendar and budget for a band program.

**XI. COURSE REQUIREMENTS AND ASSIGNMENTS**

- A. Textbook readings and Lecture Presentations
- B. Course Requirements Checklist (Points: 10)
- C. Online Quizzes over readings (4) (Points: 80)
- D. Notebook Check (Participation grade) (12) (Points: 120)

**E. Unit 1 - Planning Unit**

- Week 1 - Final Planning Project (Points: 60)

**F. Unit 2 - Budget Unit**

- Week 2 - First Draft Budget Plan (Points: 60)
- Week 3 - Final Draft Budget Plan (Points: 60)

**F. Unit 3 - Marching Band Schedule Unit**

- Week 4 - 3-Month Drill Teaching Schedule (Points: 60)
- Week 5 - Music Rehearsal Pacing Chart (Points: 60)
- Week 6 - Final Marching Band Unit Schedule (Points: 60)

**G. Unit 4 - Concert Band Unit**

- Week 7 - Test (Rehearsal Markings and Methods) (Points: 60)
- Week 8 - First 1/3 of Score Marked up with Rehearsal plan (Points: 60)
- Week 9 - Second 1/3 of Score Marked up with Rehearsal plan (Points: 60)
- Week 10 - Written Critique of online video (band rehearsal) (Points: 60)
- Week 10 - Final submission of concert band score (with markings and written rehearsal plan). (Points: 60)



### H. Unit 5 - Master Calendar Planning Unit

- Week 11 - First Semester of Completed master schedule (First half of final assignment) (Points: 60)
- Week 12 - Final Master schedule (Points: 140)

## XII. COURSE GRADING AND POLICIES

### D. Points

Course Requirements Checklist

10

Online Quizzes (4 at 20 pts. each)

80

Notebook Checks (12 at 10 pts. each)

120

Week 2 - First Draft Budget Plan

60

Week 3 - Final Draft Budget Plan

60

Week 4 - 3 Month Drill Teaching Schedule

60

Week 5 - Music Rehearsal Pacing Chart

60

Week 6 - Final Marching Band Unit Schedule

60

Week 7 - Rehearsal markings and Methods Test

60

Week 8 - First 1/3 of Score marked up with rehearsal plan

60

Week 9 - Second 1/3 of Score marked up with rehearsal plan

60

Week 10 - Final Submission of score with markings and rehearsal plan

60

Week 10 - Written Critique Essay of online video

60

Week 11 - First semester completed master schedule  
60

Week 12 - Final master Schedule  
140

E. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859

C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739

D- = 680–699 F = 0–679

F. Late Assignment Policy

If unable to complete an assignment on time, the student must contact the instructor immediately by email or in person.

Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:

1. Late assignments submitted within one week of the due date will receive a 10% deduction.
2. Assignments submitted more than one week late will receive a 20% deduction.
3. Assignments submitted two weeks late or after the final date of the course will not be accepted.
4. Late quizzes will not be accepted.

Special circumstances (e.g. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

Please note: I am always willing to work with you, the student, if something has come up. My goal is for you to learn and grow from this class. If there is a legitimate problem you need time to deal with - please come talk to me. I would rather us arrange a way for you to complete the assignment with extra time given than to just to not do it. Communication is the most important skill for you to use in these situations!

## CURRICULUM PROJECT – DESIGN CHART

### First: Evaluate the Analysis Chart and Learning Outcomes

<b>Student: Brandon Woods</b>		<b>Course for which you are creating curriculum: Band Leadership (Residential, with online components and content)</b>	
<b>Concept Statement:</b> This unit is designed to prepare the upper level music education undergraduate student with the skills, knowledge, and tools necessary to be successful in their first job. A praxial approach is taken in this class by employing a "flipped-classroom" setting and taking the students through each level of Kolb's Learning Cycle. This makes the student "do/work" and "think" on their own, then in class they will collaborate with each other and the teacher to "do/work" and "think" together to achieve the desired learning outcomes.			
<b>Learning Outcomes</b> <i>(List in the order you plan to address in 12 weeks)</i>	<b>Content</b> <i>(What must be learned to reach this objective?)</i>	<b>Learning/Training Activity</b> <i>(How will you teach the content?)</i>	<b>Assessment</b> <i>(How will you know that the student has met the objective?)</i>
1. List the attributes of Planning/Scheduling for a band program.	Week 1 <ul style="list-style-type: none"> <li>Main Points of Band scheduling (curriculum, music, events, school requirements)</li> </ul>	Week 1 <ul style="list-style-type: none"> <li>Readings: <ul style="list-style-type: none"> <li>Rush: Chs. 1 &amp; appendix A</li> <li>Cooper: Ch.1 &amp; 3</li> </ul> </li> <li>In-Class Discussion on what successful planning (goals) looks like in public school.</li> <li>Students will "Pair and compare" notes.</li> <li>Student will create mock year schedule.</li> </ul>	Week 1 <ul style="list-style-type: none"> <li>Test (online) over week 1 readings and content</li> <li>Turn in preliminary yearly plans and goals outline.</li> <li>Participation grade for in class work (notebook check on notes)</li> <li>Student turns in mock schedule</li> </ul>
2. Identify the primary budget concerns for a band program.	Week 2 <ul style="list-style-type: none"> <li>Identify the major function and salient features of</li> </ul>	Week 2 <ul style="list-style-type: none"> <li>Readings: <ul style="list-style-type: none"> <li>Rush: Chs. 2 &amp;</li> </ul> </li> </ul>	Week 2 <ul style="list-style-type: none"> <li>Test (online) over week 2 readings and materials</li> </ul>

	<p>successful band budgets (income vs. expenditures, upkeep, capital purchases).</p> <p>Week 3 Identify the scheduling and budgeting issues while creating a master schedule/project for the year.</p>	<p>appendix B</p> <ul style="list-style-type: none"> <li>○ Cooper: Ch. 11</li> <li>• In-Class Discussion</li> <li>• Flipped-Class - Take student yearly plans and goals completed from last week and share them with class. Have students "group and discuss" to identify 5 essential scheduling goals for their programs together, with the teacher facilitating and directing the discussions, in class. Each group will share with the class in a form of "linking questions," where students are asked to respond to the other groups identified 5 essential goals.</li> <li>• Student will identify preliminary budgeting goals and plans for the year for a mock program. (Written assignment)</li> </ul>	<ul style="list-style-type: none"> <li>• Participation grade for in class (praxial) work</li> <li>• Turn in preliminary budget plans/goals outline.</li> </ul> <p>Week 3</p> <ul style="list-style-type: none"> <li>• Final Planning Project: Turn in mock yearly list of planning and goals for a band program. This project must include</li> </ul>
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		<p>Week 3</p> <ul style="list-style-type: none"> <li>• In-Class discussion over final project for this unit.</li> <li>• Flipped-Class - Take student budgeting plans and goals completed from last week and share them with class. Have students identify (together in a praxial setting) a list of 5 essential budgeting goals, with the teacher facilitating and directing the discussions, for their programs together in class.</li> </ul>	<p>both personal contributions and the top 3 goals from the class participation.</p> <ul style="list-style-type: none"> <li>• Participation grade for in class (praxial) work</li> </ul>
<p>3. Schedule a comprehensive marching band semester master teaching calendar.</p>	<p>Week 4</p> <ul style="list-style-type: none"> <li>• Create a marching drill teaching schedule with teaching techniques</li> </ul>	<p>Week 4</p> <ul style="list-style-type: none"> <li>• Readings: <ul style="list-style-type: none"> <li>○ Rush: Chs. 3 &amp; 8</li> <li>○ Cooper: Ch. 11</li> </ul> </li> <li>• In-Class discussion (Drill teaching visual vs. musical "chunks," and pacing) (Students will be given teacher-provided handout with "first order and second order" headings created)</li> <li>• Student will take notes on class discussion on teacher provided note-taking</li> </ul>	<p>Week 4</p> <ul style="list-style-type: none"> <li>• Test (online) over week 4 readings and materials</li> <li>• Turn in finished 3-month drill teaching schedule.</li> <li>• Participation grade for in class (praxial) work</li> </ul>

	<p>Week 5</p> <ul style="list-style-type: none"> <li>• Create music teaching schedule</li> </ul> <p>Week 6</p> <ul style="list-style-type: none"> <li>• Finish overall marching semester scheduling</li> </ul>	<p>system (Nilson 123).</p> <ul style="list-style-type: none"> <li>• Student creates a 3-month drill teaching schedule and brings the finished product into class. Students work collaboratively (group and discuss), with the teacher facilitating and directing the discussions, to evaluate and pace their drill outlines with their classmates.</li> </ul> <p>Week 5</p> <ul style="list-style-type: none"> <li>• Readings: <ul style="list-style-type: none"> <li>○ Rush: Chs. 4</li> <li>○ Cooper: Ch.4 (pgs. 63-70)</li> </ul> </li> <li>• In-Class discussion(pacing)</li> <li>• Student creates a music teaching schedule and brings in their outline to class. Students work collaboratively, with the teacher facilitating and directing the discussions, to evaluate, pace, and revise their music rehearsal outlines/schedules with their</li> </ul>	<p>Week 5</p> <ul style="list-style-type: none"> <li>• Test (online) over week 5 readings and materials</li> <li>• Music rehearsal pacing chart due</li> <li>• Participation grade for in class (praxial) work</li> </ul> <p>Week 6</p> <ul style="list-style-type: none"> <li>• Final Marching band unit schedule (drill and music) due</li> </ul>
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		<p>classmates. Final paper is due Friday.</p> <p>Week 6</p> <ul style="list-style-type: none"> <li>• In-Class discussion</li> <li>• Students will bring in both schedules so far and discuss and analyze other student's schedules in class (pair and discuss).</li> </ul>	<ul style="list-style-type: none"> <li>• Participation grade for in class (praxial) work</li> <li>• Written Critique of "Marching Band Rehearsal Video" due - Writing assignment (Nilson 290-291)</li> </ul>
<p>4. Analyze a grade III (Based on the Tennessee Band Masters Association Ratings) concert band score and mark it up for direction and teaching.</p>	<p>Week 7</p> <ul style="list-style-type: none"> <li>• Score reading and marking techniques (what to look for and how to mark scores)</li> </ul>	<p>Week 7</p> <ul style="list-style-type: none"> <li>• Readings: <ul style="list-style-type: none"> <li>○ Rush: Chs. 4 &amp; 5</li> <li>○ Cooper: Ch. 5</li> </ul> </li> <li>• In class discussion</li> <li>• Look at teacher-provided marked up score as example and "rehearsal action plan."</li> <li>• Hand out and go over score marking handout and rules.</li> <li>• Hand out and go over rehearsal techniques materials</li> <li>• Online instructions posted for Observation assignment (student must go and physically observe a local</li> </ul>	<p>Week 7</p> <ul style="list-style-type: none"> <li>• Test over score marking and rehearsal techniques methods</li> </ul>

	<p>Week 8</p> <ul style="list-style-type: none"> <li>• Rehearsal Techniques</li> <li>• How to create a score study and Rehearsal action plan - Phase 1 of 3</li> </ul> <p>Week 9</p> <ul style="list-style-type: none"> <li>• How to create a score study and Rehearsal action plan - Phase 2 of 3</li> </ul>	<p>area school band rehearsal and complete a written critique).</p> <ul style="list-style-type: none"> <li>• The students will complete a "Memory matrix" to graphically organize the material from this unit. (Nilson pg.275)</li> </ul> <p>Week 8</p> <ul style="list-style-type: none"> <li>• Readings: <ul style="list-style-type: none"> <li>○ Rush: Ch. 6</li> <li>○ Cooper: Ch. 6</li> </ul> </li> <li>• Flipped Classroom - Students mark up the first 1/3 of the score and make preliminary rehearsal action plans - They bring the preliminary sketches into class and in pairs of two evaluate and adjust each other's plans for strengths and weaknesses and complete the full rehearsal plan (first 1/3 finished cleanly). Students will compare their plans and discuss/defend their choices in their analysis in class by</li> </ul>	<p>Week 8</p> <ul style="list-style-type: none"> <li>• Formative Assessment: The student will turn in marked up score with written rehearsal plan for first 1/3 of the piece.</li> </ul> <p>Week 9</p> <ul style="list-style-type: none"> <li>• Formative Assessment: The student will turn in final marked up score for second 1/3 of the piece.</li> </ul>
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	<p>Week 10 How to create a score study and Rehearsal action plan - Phase 3 of 3</p>	<p>responding to the teacher provided focal questions.</p> <p>Week 9</p> <ul style="list-style-type: none"> <li>• Readings: <ul style="list-style-type: none"> <li>○ Rush: Ch. 7</li> <li>○ Cooper: Ch. 7</li> </ul> </li> <li>• Flipped Classroom - Students mark up the middle 1/3 of the score and make preliminary rehearsal action plans - They bring the preliminary sketches into class and in pairs of two evaluate and adjust each other's plans for strengths and weaknesses and complete the full rehearsal plan.</li> <li>• Watch video of local band director running a rehearsal (online video) on their own time, and in class discuss and complete critique of video.</li> </ul> <p>Week 10</p>	<ul style="list-style-type: none"> <li>• Student turns in written critique of rehearsal video online (3 pros and 3 cons of the video)</li> </ul> <p>Week 10</p> <ul style="list-style-type: none"> <li>• Formative Assessment: The student will turn in final marked up score for second 1/3 of the piece.</li> </ul>
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		<ul style="list-style-type: none"> <li>• Flipped Classroom - Students mark up the middle 1/3 of the score and make preliminary rehearsal action plans - They bring the preliminary sketches into class and in pairs of two evaluate and adjust each other's plans for strengths and weaknesses and complete the full rehearsal plan.</li> <li>• Watch video of local band director running a rehearsal (online) on their own time, and in class discuss and complete critique of video.</li> </ul>	
5. Design an entire year master calendar and budget for a band program.	<p>Week 11</p> <ul style="list-style-type: none"> <li>• Understanding of previous learning objectives culminating in designing a final project</li> </ul>	<p>Week 11</p> <ul style="list-style-type: none"> <li>• Readings: <ul style="list-style-type: none"> <li>○ Rush: Chs. 9 &amp; 10</li> <li>○ Cooper: Ch. 13</li> </ul> </li> <li>• Student receives new marching band and concert band scores (short pieces of music or excerpts of larger pieces), along with the "mock" parameters for the band program they are basing the final project from.</li> <li>• Explanation of assignment and class lecture is</li> </ul>	<p>Week 11</p> <ul style="list-style-type: none"> <li>• Progress Grade - Student should have first semester plan (with action rehearsal plan) completed - completion grade taken</li> <li>• Test (online) over week 11 readings and materials. (Nilson pg. 220)</li> </ul>

	<p>Week 12</p> <ul style="list-style-type: none"> <li>• Understanding of previous learning objectives culminating in designing a final project</li> </ul>	<p>online for student to watch. PDF of instructions and requirements online.</p> <ul style="list-style-type: none"> <li>• Students pair up in groups and work on the final project during class, under teacher direction.</li> </ul> <p>Week 12</p> <ul style="list-style-type: none"> <li>• Students pair up in groups and work on the final project during class, under teacher direction.</li> </ul>	<p>Week 12</p> <ul style="list-style-type: none"> <li>• Final Project due for final grade (will take place of in class written final) - Entire Year master calendar project (with action rehearsal plans).</li> <li>• Written Critique of in class observation of a band rehearsal due as well.</li> </ul>
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<b>Learning Outcomes</b> <i>(List them in the order you plan to address during the 12 weeks of curriculum.)</i>	<b>Rational for Sequence</b> <i>(Describe why you believe this sequence is the most effective.)</i>
1. List the attributes of Planning/Scheduling for a band program	The preliminary and foundation skills needed to run a band program successfully all hinge on organization, planning, and scheduling. This learning objective provides the foundational knowledge all the subsequent learning objectives require. This class starts by making sure students can list the attributes of successful planning and scheduling. This is a primary and foundation learning outcome for the students before moving onto other more advance levels of learning and content that builds successively on this outcome.
2. Identify the primary budget concerns for a band program.	The natural progression of learning outcome one is for the students to learn how to also identify the primary budget concerns and planning considerations in conjunction with learning outcome one's content.
3. Schedule a comprehensive marching band semester master teaching calendar.	Building upon the previous two learning objectives, learning objective three is also an incredibly important "early" learning objective. This will be a topic that the young undergraduate students will have to address immediately in their teaching careers, and need to be prepared for first.
4. Analyze a grade III (Based on the Tennessee Band Masters Association Ratings) concert band score and mark it up for direction and teaching	Learning Objective four is a sequential and chronological continuation of learning objective three in the music education field. The path of the last four learning objectives are laid out chronologically so the student does and creates in this class to the same timeline and progression that he or she would in an actual band job. Learning objective four is the most difficult and involved of the learning objectives, depending on demonstrating working understanding of the previous three learning objectives to complete.
5. Design an entire year master calendar for a band program.	The final learning objective is a culmination of the entire class, and all the previous learning objectives. It involves praxis as much as any of the previous objectives in that the student must create a master schedule involving and demonstrating all the previous learning objectives not only to show mastery but to get the student working with all the learning objectives simultaneously - which is exactly what they will be doing (praxially) in their jobs as band directors.

## CURRICULUM PROJECT – DEVELOPMENT CHART

Student: Brandon Woods	Course for which you are creating curriculum: Band Leadership
<p><i>Consider the 3 advance organizer methods below. You must create an advance organizer for <b>each</b> method below to use as a pre-instructional strategy (to prepare the student to link what they <b>do</b> know to what they <b>do not</b> know).</i></p>	
<p><b>Expository</b> <i>(You are verbally describing the new content you are about to cover; enter below what you will say. This can be done in a script or YouTube video)</i></p>	
<p>Hey guys! Okay, this week we are in week 7 as per our syllabus. I want you guys to start this unit by listening to something. (Play the students a professional recording of the concert band piece "Earthdance" by Michael Sweeney. When the recording is over, hand out copies of the score to them) Okay, now that you have the scores, listen again but this time follow along closely in the score. (Play the recording again). (Ask a question:) "So Guys, how do we take what we just heard, and the music we just read and realize it in a real-life high school band program?" (Take questions, see if you can direct the discussion towards the learning objective for this lesson.) "Okay guys, great thoughts. At this point in the semester, we have spent 6 weeks building our knowledge and skills, and that culminates this week when we accurately learn to analyze concert band scores. When you become a teacher, you will progress through the year just like the past 6 weeks of this course has. You will go through the initial planning and marching band stages, and find yourself at this point in the year with concert band. This is where you must really have a game plan on how to analyze and prepare a concert band score for teaching, and then know what and how to teach it. These next 3 weeks will be some of the most important three weeks of the semester, so make sure you are making great notes and asking as many questions as you can!</p> <p>In this particular lesson, we will be discussion the overall pacing of how to evaluate concert band music, how to create a "rehearsal action plan," score marking rules, and begin discussion rehearsal techniques.</p>	

**Narrative** *(You are presenting the new information in a story format; enter below what you will do or say.)*

Okay guys, when I student taught for my undergraduate, I had the extreme privilege of studying with one of the best high school band directors in my area. My mentor teacher was a living legend, not just for his band results, but for his crazy and sometimes drill-sergeant demeanor. Being a college student, I had no experience actually teaching a band program, but my mentor teacher was determined to make sure I learned. I'll never forget walking into his office on day one and he looked me dead in the eye and said, "You already have an A in student teaching." I was dumbfounded as I had no idea what he was talking about, but he clarified. "You already have an A in student teaching. Whether you learn something or not is not up to me, it is up to you. I will teach you however much you want to learn. If you don't want to work or learn anything...well that is your problem, you can take your A and go on." He wanted me to quit thinking about school and college, and learn how to actually be a band director.

This teacher was a firebrand, but he was a living legend and his bands were incredible. He spent the next few months lighting me on fire in front of the ensembles. He asked me way more questions than I asked him, but he directed me towards being a better teacher. He was constantly firing at me and stopping rehearsal in front of the entire room to question what I was teaching and why. Even when he was directing, he would turn and call me out in front of the whole class and say, "why am I working on this line in m.56-58?"

I say all this to say this, I learned exactly what to teach and how to teach it from him. He not only made me a better director, he made me a more efficient and intelligent rehearsaler. I left student teaching with the skills and knowledge to be able to be successful - and that is what I want to see you guys become, and that is truly what this week's learning objective is all about. Great directors make intelligent choices and efficiently and effectively rehearse them with their bands.

With that mindset or "perspective" in mind, let's look at all the handouts for this week - and how they all fit into the overall "action rehearsal plan."

**Graphical Organizers** *(You are presenting an original visual pictograph, chart, or concept pattern.)*

*Describe the visual below and then copy and paste your original graphic.*

### **Create own pictograph**

The pictograph is a visual representation of the "Action Rehearsal Plan." This allows the students to see the plan in a more visual and chronologically linear format. Not only does this include different learning styles(visual), students will benefit from seeing their plan spaced out over the entire semester in this format and can more readily plan for success, and identify weakness in their rehearsal action plans.

**Copy and paste your original visual pictograph, chart, or concept pattern below: (Next page)**

## Action Rehearsal Plan (example for 12 weeks)



### Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective.
1. Gain attention	I will start the class with an audio recording of the piece we are going to be focusing on this week. I will hand out the score to them afterwards and play it again, so they can follow along



	more critically, as I will now tell them this is our piece for this week's project. This will serve as an attention grabber for the new material. (Nilson 114)
2. Inform learners of objectives	Segueing off the audio clip I played, I will tell a story and reflect on my student teaching process. The story will serve to set up the learning objectives, as it is about the learning objective for this week, and I will make it clear that is our current objective. This will serve to "hype" the lesson or prime the intentionality of what we are doing. (Regelski 55)
3. Stimulate recall of prior learning	As this will be week 6 of the class, the students are ready for this stage of the curriculum. We will review the syllabus and topics, and remind the students that each week before this one has consecutively built in knowledge and skill to prepare them for week 7. They will need these all these prior tools of evaluation, planning, and band leadership for this week's learning objective. (Nilson 114)
4. Present the content	After issuing the hand-outs (packets) for this week's material we will begin a lecture. Lesson will consist of lecture, note-taking, discussion question, and writing.
5. Guide learning	Students will take notes on the lecture notes handouts, and it will have white space for student notes and be a skeletal outline of headings and subheadings. (Nilson 124). Students will be given "brainy breaks" (Nilson 117), and will be grouped in pairs to "Pair and compare" their notes. (Nilson 118).
6. Elicit performance (practice)	Students pair up in groups (no more than 4) and will be provided two key questions pertaining to the learning objectives covered in the notes and lecture so far to answer in short, one or two sentence answers. The questions will pertain to the "Rehearsal Action Model" and the notes and discussion we've had thus far in class. These questions will be modeled in the Brookfield and Preskill's "Open Question" form of their "momentum" questions. (Nilson 141).
7. Provide feedback	While students are still grouped, have them create "memory matrices," on the material covered in class thus far. Work with students to provide feedback and direct their graphical organization of the material.
8. Assess performance	At the end of class students will label their own diagram (pictogram example) with measure numbers for the rehearsal action chart to complete a quick project in class (Nilson 106). This project transfers their knowledge to useful, and realistic applications. (Nilson 277)
9. Enhance retention and transfer	We will end class by having the students complete a "muddiest point" free writing exercise. This will not only help me assess the classes understanding of the material (and what was retained), it will allow me to reference the muddiest points at the beginning of the next class which will help with

	retention of previous material and flow into the new classes material.
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## CURRICULUM PROJECT – IMPLEMENTATION CHART

Part I: Evaluate and revise the analysis, design, and development charts and the learning objectives

For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson

List at least 6 necessary, physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

<b>Student: Brandon Woods</b>	Course for which you are creating curriculum: Band Leadership
Physical Item	Rationale for Use Cite a reference from your text for each item indicating its effectiveness
Initial Classroom - Set up	To take advantage of cooperative learning (Regelski 80), students will be grouped into "small groups" (2-4 students) at the beginning of class. This will happen when they come in to minimize the impact on pacing of the lesson once it has begun.
Music Recording - A/V Equipment	Recordings - Listening to different groups performing "Earthdance." Using technology to create the only way to realistically produce a wind band in the classroom performing the work (Nilson 256), we can listen to several different versions of "Earthdance" being performed to get different interpretations and show the students that there are multiple ways to successfully rehearse a band (and complete their action rehearsal plans).
<b>PowerPoint - Computer and Projector</b>	PowerPoint will be employed for the entirety of the lesson. (Nilson 261). Each point in the lesson (Priming, connecting prior knowledge, introduction of new material) will have a corresponding slide. The PowerPoint serves as, among many other things, as an advance organizer in the first few slides to connect prior knowledge to this lesson. (Regelski 63).

Lecture Notes (Skeletal)	The class will be provided with skeletal lecture notes that correspond to the PowerPoint and allow students ample "white space" to take detailed and effective notes on the lecture and class discussions. (Nilson 124)
Group Questions - Worksheet	In groups, students will be presented with a written question (on handout/worksheet) that forces them to use the material from class and problem solve in their groups (Nilson pg.118). This is a great formative assessment step before they complete the next requirement, the action rehearsal plan. This should increase the mastery of the objective and flow of the instructional period.
Quiz - Action Rehearsal Plan	The students will work together to complete the action rehearsal plan, which is a praxially designed activity in which they have to "be" and actively "act" as a band director and make decisions, assessments, and evaluations of a musical score. This serves as authentic learning assessment. (Regelski 19). It also is a step along the path of Piaget's assimilation and accommodation in my student's abilities and knowledge. (Regelski 25).

**Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).**

Task	Rationale for Task Cite a reference from your text for each task indicating its effectiveness
Arrange Desks in groups of 2-4	An important step in the lesson, the students will begin the class grouped in preparation for different levels or stages of the lesson. This allows for proper management staging of all subsequent steps of the management staging of the lesson as the students are completely ready to engage in the lesson upon grouping up. (Regelski 53)
Prepare musical recording with A/V Equipment	In this lesson the recording will be used twice, once for priming, and then the students will be given the score and they will listen to the recording again. The purpose of the second listen is to go beyond "just listening" and force students to understand the "situated particulars" of our praxial lesson. (Regelski 138). Playing the recording twice will take up a significant amount of time in the lesson, it is important to have the a/v equipment already cued up and ready to play immediately after grouping students into seats.
Prepare the PowerPoint	The PowerPoint will need to be prepared in advance of class, and cued up on a computer (or other similar device) ready to display at the very beginning of class. The preparation of the slides will facilitate all stages in the lesson, but the prior preparation will specifically ready the presentation to immediately begin the readiness staging of the lesson and the transfer of prior material

	into this lesson (Regleski 144) - all by having the first few slides ready to go upon class start.
Create Skeletal Lecture Notes and make copies for the class	Prior to class, I will create skeletal lecture notes for the students based off of my personal teacher lecture notes. These notes will allow the students to learn and develop a strong note taking system (Nilson 123).
Create Group Activities Worksheet and make copies for the class	<p>Pre-planning out the questions and formulating them to further the understanding, clarification, and mastery of the lesson objectives is crucial to this lessons success. (Nilson 137) These questions will be mixed with group work to maximize mastery of the lesson objective.</p> <p>These questions will be prepared in advance to maximize class time and get students working on these higher-order questions and group activities immediately.</p> <p>These questions will take the form of Brookfield and Preskill's "linking or extension questions." (Nilson pg. 141). This should generate not only greater, more meaningful class discussion but hopefully prompt higher order thinking</p>
Prepare blank "Action Rehearsal Plans" and make copies for the class	At the end of class, the students will construct, in groups, a quick Action Rehearsal plan. This plan will serve as a mode of assessment to see if students not only absorbed the material, but can praxially work with it that will culminate with this assignment. (Regelski 60).

**Part III: Describe in 4–6 sentences 1 type of Formative Assessment that you would choose to implement and detail its effectiveness for your course.**

<b>Formative Assessment Type</b>	<b>Assessment Details</b>
<b>Final Project - Master Rehearsal Calendar with Action Rehearsal Plan</b>	Using formative feedback (Nilson 277), I would guide the student to create the master concert band rehearsal calendar and final action rehearsal plan. This week's initial "action rehearsal plan" would allow me to provide feedback and hand back to the students. We can discuss this in class, and students will group together to work together and offer feedback and critique. This method of formative feedback and assessment will allow the student to continue to work praxially in completing and revising their project over the course of the 3 week's this specific unit takes place during.

## CURRICULUM PROJECT – EVALUATION CHART

### Your Evaluation Plan

In the chart below, describe your plan for a formative assessment for each learning outcome in this unit

(This is something you would do before a summative assessment or exam to gauge the learner's grasp of the learning objective)

Student:	Course for which you are creating curriculum:	
Learning Outcomes	Your Formative Assessment Plan	Rationale for Formative Assessment Type <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i>
1. List the attributes of Planning/Scheduling for a band program	Dialectical Notes - In a flipped classroom format, students will take dialectical notes on the readings for this unit at home. Dialectical notes will be created, and groups will work together, in class, on the second part of the dialect notes (reactions to the reactions) in class as guided by the teacher.	The dialectic notes help to see if students are grasping the materials, and encourages them to analyze difficult texts. (Nilson 170) This would allow me to see if they are gleaming the correct things from the assigned readings, and serve to get the students immediately invested into the texts at the beginning of the semester.
2. Identify the primary budget concerns for a band program.	Concept Map - The student will compose concept maps, diagramming the flow of a band budget throughout the year.	The concept map will allow students to trace the concept of budgeting (which is a longitudinal and chronological concept) better than the original action cards. This also incorporates visual learners better as well. (Nilson pg. 276).
3. Schedule a comprehensive marching band semester master teaching calendar	Concept Map - Students will created a graphic "concept map" over the unit objective and material.	The concept map will be a basic graphic organizer that allows the student to lay out the material in a sequential and visual manner. This should allow them to better

		understand all the salient components of the scheduling objective for this lesson and see how they all fit together and flow from one to another. (Nilson pg.276, 243-244)
4. Analyze a grade III (Based on the Tennessee Band Masters Association Ratings) concert band score and mark it up for direction and teaching.	Concept Map - Student will create a categorical concept map over the material for this unit (what and how to teach from a concert band score).	The concept map will help the student see the connections between the material we have already covered and this week's unit. It also will allow us to identify key concepts, and further define the main points of the learning outcome. (Nilson 243) It should allow us to connect several concepts in rehearsing concert band music together, and for them to better understand the process of planning and rehearsing music.
5. Design an entire year master calendar and budget for a band program.	Project Prospectus - Students will create a detailed plan for their final project	The students will create a project prospectus, which will be a detailed plan in how to complete their final project/exam in this class. (Nilson 276) This summative exercises allows the student to focus on the final exam and see how all prior learning will fit into the final product. This will allow me to give the students feedback, and guide the students into praxially creating a substantial and worthwhile final product that will eventually be a summative evaluation.

## Evaluation and Reflection

Consider all the charts and stages of development to create your syllabus. List at least 6 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

Issue/Strategy	Rationale for Changing
Flipped Classroom Technique	It will be very tempting, as I am a band director teaching a course about band leadership, to slip away from the flipped classroom technique and get into nothing but traditional lecturing and teaching lots of rules from "my experience." The change to flipped classroom technique is implemented solely to engage students praxially in the course, to produce more educationally-viable outcomes in the students learning. So, lectures will be limited and used as intelligently as possible, to prepare or facilitate the more praxial aspects of the course.
Pacing	The pacing of units 3 and 4 were originally switched when the course was first created. Unit 3 now precedes unit 4 because it was deemed that the pacing would flow more naturally this way, and student learning would be bolstered instead of hindered in this sequence.
Group Work	As the semester goes along, I will have to change up the group formats and techniques to keep students not only engaged but firmly committed to the praxial group work in class. This is one of the unique aspects of this course that I believe sets it apart in a positive way from other more traditional styles of class instructional methods.
Discussions	The praxial nature of the class is based on discussions between students, that are directed by the teacher. These discussions deal with questions that help students master the learning outcomes. (Nilson 137). One thing that needs to continually be refined, is getting all the questions involved in a unit to proceed up the cognitive levels of Bloom's taxonomy. Extra preparation time for each unit in the class will be needed to ensure that the questions are modified to proceeded logically and lineally up the taxonomy to ensure higher levels of learning and mastery. (Nilson 138-129). Originally the questions were there just to "facilitate good discussion," but after further review, modifying them to intelligently make use of Bloom's taxonomy should increase student achievement and mastery of the learning objectives.
Class-Name	Originally the class was entitled "Band organization and Administration." It was changed to "Band Leadership" to help facilitate the idea and project the image of each student/band director as a "leader" of their programs, classrooms, and



	<p>curriculums. It is hoped that this mental image of band directors as leaders and guiders will develop a better sense of what it means to be an effective band director than simply talking about "organization and administration," which are only parts of good band leadership.</p>
Readings and Tests	<p>The written tests at the end of each unit were originally going to be rather lengthy (25-50 questions). This was done to get students to dig into the readings. After finishing the construction of the class, it has been deemed the tests over the reading should not exceed 25 questions maximum. It will be easy to formatively assess whether the students are reading the material during the course of the unit and other formative assessments.</p> <p>The 25-question tests will be multiple-choice format. This will allow me to better assess the student's weaknesses and strengths. (Nilson pg. 288)</p>

Using the Nilson text as a guide, create one 10-item formative assessment and one 25-item summative assessment that could be used for a selected week during your curriculum. Utilize at least 3 types of test items (e.g. true/false, completion, multiple-choice, multiple-answer, etc.). Beside each test item, designate the point value. Provide the correct answer for each item designated by an (\*).

Student Name:
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Date:
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### **Formative Assessment**

#### **Background Knowledge Probe (Nilson pg. 275) - Administered first day of classes**

True/False Questions (Nilson pg. 284-285), Multiple Choice (Nilson pg.286-289), Fill in the blank (Nilson pg. 283)

1. Band directors don't have to be very organized, our only job is just to teach band and music. [10 Points]  
a. True  
**b. False\***
2. Due to the busy nature of marching band in the fall, \_\_\_\_\_ is the most important thing a band director can do during this time of year. (Fill in the blank) [10 Points] (**\*Scheduling**)
3. \_\_\_\_\_ and \_\_\_\_\_ are the two most important things to teach and plan for during marching band. [10 Points] (**\*Drill and Music**)
4. \_\_\_\_\_ is the most important skill to have as a band director to be successful. [10 Points] (**\*Organization**)
5. When dealing with a new band program and learning the budget the band director must work primarily with the \_\_\_\_\_ to ensure the budget will be successful for the upcoming year. [10 Points] (**\*Band Boosters**)
6. A new band director, when first entering a program, should take total control and change absolutely everything about the program to fit his or her needs and desires. [10 Points]

- a. True
  - b. False\***
7. What character trait is most desirable to produce a great band program? [10 Points]
- a. Humor
  - b. Wit
  - c. Consistency\***
  - d. Charm
8. A lot of younger band directors find themselves struggling (or failing altogether) with their band program in the early years because they can't properly manage what two things? [10 Points]
- (\*time and money)**
- a. \_\_\_\_\_ and \_\_\_\_\_.
9. The number one rule with parents is to always \_\_\_\_\_ with them. [10 Points]
- (\*communicate)**
10. If you don't know and employ sound rehearsal \_\_\_\_\_, you will not be able to successfully rehearse the band. [10 Points] **(\*techniques and/or strategies)**

**Final Grade = 100 Points (10 questions at 10 points each)**

Student Name:  Date:
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### Summative Assessment

#### Week 2 Unit: Online test over assigned readings

True/False Questions (Nilson pg. 284-285), Multiple Choice (Nilson pg.286-289), Fill in the blank (Nilson pg. 283)

1. According to Cooper, in all facets of life, what are the two keys to success? [.8 points]
  - a. \_\_\_\_\_ and \_\_\_\_\_ (**\*organization and communication**)
  
2. Cooper defines \_\_\_\_\_ as a continuing, long-term effort to inform your community (students, parents, teachers, administrators, school board members, alumni, all area residents, etc.) about the continuing activities and accomplishments of your instrumental music program. (**\*Public Relations**) [.8 points]
  
3. According to Cooper effective press releases answer the questions of: [.8 points]
  - a. Money, Date, time, duration, and budget
  - b. Who, what, when, where, and why\***
  - c. How much, how long, how early to show up, and how late to state.
  - d. The music, the ensemble, the names of the performers, and the size of the ensemble
  
4. Most press releases should be \_\_\_\_\_ page long. (**\*one**) [.8 points]
  
5. \_\_\_\_\_ can also be considered as an important part of a total public relations program. They not only inform the audience of the order of the music to be performed and the names of all ensemble members, but also lists the school administration, the booster club

officers, the names of all concert ushers, and the names of anyone else who has helped in preparing the concert. (**\*concert program**) [.8 points]

6. \_\_\_\_\_ are requirements that vary from school to school and have been developed to ensure taxpayer money is spent wisely. [4 points]
- Dress Codes
  - Code of Ethics
  - Tenure laws
  - Budgeting practices \***
7. Budget proposals to the school board and administration should be unreasonably high in an attempt to possibly get more money. [.8 points]
- True
  - False\***
8. Two suggestions for any program [regarding budgeting], in any school: \_\_\_\_\_ and \_\_\_\_\_. (**\*Plan ahead and document**) [.8 points]
9. \_\_\_\_\_ has become a regular part of most programs in schools. It has become an increasingly important part of instrumental music programs as band and orchestra programs try to supplement sometimes shrinking school district budgets. (**\*Fundraising**) [.8 points]
10. Dealing with \_\_\_\_\_ and \_\_\_\_\_ in an effective manner is key to your success within the total band program. (**\*Parents and school personnel**) [.8 points]
11. Communicating your \_\_\_\_\_ to parents and the administration is vital to the health and progress of the program. (**\*Philosophy**) [.8 points]
12. If a great support system is in place, it will free the director to be primarily involved in making \_\_\_\_\_. (**\*music**) [.8 points]

13. The band director should handle the music and band director issues, and the band boosters should handle the band booster issues. [.8 points]
- True \***
  - False
14. Effective \_\_\_\_\_ serve as the bible by which decisions are made and harmony is kept. [.8 points]
- Fundraising\***
  - Booster meetings
  - By-laws
  - After-school rehearsals
15. It is not possible to dodge all of the administrative duties, but it is possible to \_\_\_\_\_ certain responsibilities so much of our time is spent on music-making. [.8 points]
- Delegate\***
  - Avoid
  - Ignore
  - Cancel
16. One of the biggest problems within booster clubs is people \_\_\_\_\_ at others who are unwilling to do the work. (**\*pointing fingers**) [.8 points]
17. Establish a \_\_\_\_\_ to select candidates who are most in line with your philosophy. (**\*nominating committee**) [.8 points]
18. You best manage parents by coming up with \_\_\_\_\_ and \_\_\_\_\_ that are fair and treat everyone in the program equally. (**\*policies and procedures**) [.8 points]
19. One of the best ways to deal with missed rehearsals is: *If the \_\_\_\_\_ will excuse it, I will excuse it.* [.8 points]

- a. Government
  - b. School\***
  - c. Student
  - d. Grandparents
20. If you must deal with a truly unreasonable parent, the most important thing you can do is: [.8 points]
- a. Yell at them
  - b. Try to embarrass them
  - c. Document all contact\***
  - d. Make sure to talk to other parents to "win" them over to your side.
21. Always establish policies that are \_\_\_\_\_ and \_\_\_\_\_. (**\*clear and enforceable**) [.8 points]
22. Include ALL policies in the \_\_\_\_\_. (**\*Handbook**) [.8 points]
23. Administrators want to know you are willing to do your fair share as a member of the faculty, that you're a \_\_\_\_\_, and that you have gone out of your way to adhere to school and district policies. [.8 points]
- a. free-thinker
  - b. easy-going teacher
  - c. straight-laced
  - d. team player\***
24. Go out of your way to educate your principal on the \_\_\_\_\_ of the program. (**\*philosophy**) [.8 points]
25. Your music/band philosophy should be well grounded in \_\_\_\_\_. (**\*Music education**) [.8 points]

Online Quizzes = 20 Points each as per the syllabus - 25 questions at .8 points per question.