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# Developing a Musically Educated Person Through the Secondary School Band Program

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Developing a Musically Educated Person  
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## CHAPTER I

### INTRODUCTION

#### Scope and Purpose of Study

The purpose of this study is to collect and formulate valid objectives, proper experiences, methods of teaching, materials, and evaluative tools to be used in the secondary school band program. Included in this paper are aids for validating the school band program. This study is concerned with the development of each band student toward the goal of a musically educated person. The above objectives, experiences, materials, and procedures have been derived from pertinent literature concerning the need for curriculum revision and development in the secondary school band program. Through the review of relevant professional literature valuable assumptions can be derived and used as a basis for developing the musically educated person in the secondary school band program.

#### Need for Study

Recently, professional music literature has been filled with statements and articles advocating a revision in the curriculum of the secondary school music program. The criticisms of present day practices center around the need for general music education to be included in the band program.



The music education scene includes several different kinds of programs which fail to take into account the nature of aesthetic experience and the importance of aesthetic experience in the life of the human being. These faulty programs include four general types. The first type of program is overly concerned with performance skills as an end rather than a means for the musical education of students. In this program, students who cannot or will not conform to the rigidly prescribed pattern are gradually lopped off and little attention is given to meeting their musical needs. The second type of program is aimed principally at the musical entertainment of students. In this type of program standards of performance and literature are of little concern as long as the students are happy. The third type consists of programs emphasizing music as a medium for achieving unmusical ends such as health and citizenship. They ignore the unique values inherent in musical experience. The fourth type of program is aimed at public approbation. Here the music program is viewed as a public relations arm of the school and students are often unjustly exploited.<sup>1</sup> The goals of the aforementioned programs are not concerned with the development of the music education of each student. These programs develop little else than fleeting satisfactions.

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<sup>1</sup>Charles Leonhard and Robert W. House, Foundations and Principles of Music Education, (New York: McGraw Hill Book Co., 1959), pp. 1-3.

Instead of continually criticizing the band program, there is a need to develop a specific curriculum aimed at developing a musically educated person. Secondary school band programs need a curriculum consisting of valid objectives to develop music skills, knowledge and understanding of music, good attitudes toward and appreciation of music and good music habits in each student. The objectives should give direction in teaching so that each student can develop musical independence. Proper student experiences need to be selected so goals may be achieved. Methods of teaching and proper materials must be presented in order to facilitate learning. Evaluative tools are necessary for the development and direction of any curriculum to determine if objectives are being realized. Certainly evaluative devices are needed in the band program.

The 1962-1963 Directory of Illinois Schools readily shows that most secondary schools have band and chorus but few schools have general music. The writer of this paper reviewed at random one hundred high schools from this directory and found that ninety-three have band programs, eighty-eight have vocal programs, eleven have general music programs, eight have orchestra programs, and seven have no music program of any kind.<sup>2</sup> Thus the need for this study is shown by the fact that most high schools do not have a general music class for students to learn about composers,

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<sup>2</sup>Directory Illinois Schools, 1962-63, Prepared by Department of Textbooks and Publications, State of Illinois.

style and periods of music, music values, or to develop their aesthetic responses. Not enough time in the school schedule, especially in small schools, or lack of interest and failure to justify such a class, means that the school band program, more than ever, needs a curriculum which includes broad musical goals. Even in schools that have a general music program, the band can develop a higher level of music education when the students can relate general music experiences to music they perform.

#### Statement of the Problem

Developing the musically educated person in the secondary school band program presents the problems of what to teach and how to teach. These related problems are divided further into the following sections:

1. To develop, formulate, and validate objectives for the secondary school band program
2. To select experiences suitable for developing student growth toward objectives
3. To show methods of teaching applicable to the development of a musically educated person
4. To present suggestions for pertinent teaching materials
5. To develop means of evaluating student progress to selected objectives
6. To provide a means of presenting to parents, parent-teacher organizations and school administrators the value of a musical education through the band program

#### Procedure for Investigating the Problem

The main procedure for investigating this problem was the collection of information from professional literature. Books in the field of music education, curriculum development, and psychology were read to obtain information

and professional attitudes that could be used in the development of a band curriculum. Recent music education periodicals as well as periodicals in the field of general education were reviewed. Suggestions, criticisms, and statements relating to the problem of curriculum revision in the secondary school music program were taken and used as a basis for developing many objectives and experiences. A similar study done in the field of general music education was valuable in forming evaluative tools as well as objectives, experiences and teaching methods. Other master's theses presented valuable assumptions and facts pertaining to materials used in this study.

## CHAPTER II

### Survey of Selected Literature

This chapter will discuss statements about the present band program in the secondary school, needed inclusions in the secondary school band curriculum and the musically educated person in reference to the band program. The statements to follow are a small portion of the total amount of literature representative of these three topics. The writer of this paper has employed statements that are typical and representative of the vast amount of literature presently appearing in professional periodicals, books, and dissertations.

### Criticisms of the Band Program

Many statements have appeared concerning the failure of band programs to develop meaningful experiences for students. Charles Leonhard's article, "The Place of Music," in the April, 1963 NEA Journal states the following:

Some school music programs provide just casual contact with music, and many fail to offer to pupils meaningful experiences with great music. Unless students have experience with music other than what they perform, youngsters have little opportunity to develop aesthetic insight beyond the level of their performance skills.<sup>3</sup>

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<sup>3</sup>Charles Leonhard, "The Place of Music," NEA Journal, LII, No. 4 (April, 1963), p. 40.

The words "casual contact with music" and lack of "meaningful experience with great music" are typical of performance-minded band programs. Real understanding and knowledge of the music performed is not experienced by the student playing the third part in a section unless he can hear on tape the performance of the whole piece. Certainly a student has only a casual contact with music if values of the music he performs are not stressed or meaning of the music he plays is not discussed. Why should a student not be familiar with great music or why should he not have an opportunity to develop his aesthetic insight just because he cannot perform it? A sound band curriculum should include meaningful experiences with music performed and heard in order that casual attitudes might be dispelled.

The following statement by Eugene Andrie is another valid criticism of today's band program.

Under the pressures of commercial interest, of community needs for "utility" music, and the lure of public approbation for entertainment (show business music), a curious mutation of educational objectives has taken place. The expediency of mustering up something to please the public does not allow the time and dedication which is required to explore areas of substance and to realize a mature performance. The quick, the easy, and the "flashy" have taken over the slower, more difficult study of music of cultural value. Paradoxically, and tragically, this condition is nurtured by some of our very well-trained teacher-musicians who, with the best of intentions (usually with the 'give them a bit of the light touch' attitude) find themselves catering to the medium-low level of public tastes as a comfortable retreat from the rigors of producing music of substance.<sup>4</sup>

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<sup>4</sup>Eugene Andrie, "Fine! Music Education," Music Educator's Journal, IL, No. 2 (Nov. - Dec., 1962), p. 111.

This statement by Andrie, Professor of Music, Montana State University, along with the attitudes of William E. Whybrew, Northern Illinois University, Dekalb, Illinois, relate that many high school bands serve principally as an entertainment feature of the community. When public approbation is the principle aim of the band program, the quality of musicianship and musical education of students descends to low levels. Usually public approbation is most sought after during football and basketball half-times. Whybrew contends that a great deal of time and effort spent in practicing maneuvers are greatly out of proportion to the musical values involved. Those who defend marching bands cite these values: training in co-operative enterprise, acceptance of responsibility, healthful exercise, and satisfaction of accomplishment. They do gain these values to some degree. However, the marching band does not make a significant contribution to education in the art of music. Whybrew states, "Even concert performances, in some schools, are marked by the use of various nonmusical devices and often the literature used is of doubtful nature. Programs justified through a means of 'selling the program to the public' reflect lack of belief in the band as a musical medium."<sup>5</sup> If the band program is pointed toward the goal of public approbation, certainly music education of students will not be realized. Leonhard, in a speech to the Kentucky Music

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<sup>5</sup>William E. Whybrew, "Bandmaster or Music Educator?", The Instrumentalist, XV, No. 3 (November, 1960), p. 36.

Educator's Association on January 12, 1962, believes that if properly viewed and sensibly conducted, the marching band has a place in the music program. It is important as a means but not considered an end in itself.<sup>6</sup>

Frank D'Andrea, Western Washington State College, recognizes the following aspects of secondary school music programs:

- a. Music is not a part of general education except for a very small percent of all youth.
- b. Planners for secondary music are not clear on the values of music that belong in general education.
- c. The secondary instructional and curricular programs in music are not designed systematically to bring about an increasing understanding, sensitivity and use of music structure, expressiveness, and literature.<sup>7</sup>

From these views, one can readily see the need for a curriculum to increase understanding, knowledge, and sensitivity of music in students. The curriculum must direct attention to the fact that music is an essential of life and that it must be a part of general education.

There are many articles written concerning the need for increased academic discipline in the sciences and mathematics areas. "In the eyes of many school administrators and many laymen, music remains an educational frill, an adjunct rather than an integral part of the general education

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<sup>6</sup>Charles Leonhard, From a speech at Kentucky Music Educator's Association, January 12, 1963.

<sup>7</sup>Frank D'Andrea, "A New Basis for Music in the Secondary School," Music Educator's Journal, IL, No. 4 (Feb. - March, 1963), p. 33



program. As a result, when the educational program must be cut, music seems to be a logical place in which to begin."<sup>8</sup>

D'Andrea views this problem by stating, "The infatuation with science and material dynamism has not only channeled society's effort and values away from human need, but has emptied life of intensity of thought and feeling. The persistent pursuit of technological advance and material gain have led to the neglect of abstract thought and the enfeeblement of man's human, creative, and aesthetic ingredient."<sup>9</sup> The need for creativity and development of aesthetic response will be discussed later in this chapter, but D'Andrea implies that in this time of scientific advances, music educators must be more organized than ever before as to the objectives of their field and its relationship to general education.

In music education an undue emphasis on the organization of performances has grave dangers. Britten states, "Sometimes I was almost certain that the desire and need for individual technical skill and for collectively flawless ensembles was not matched by a deeper understanding of what the music was all about. We are quite likely to become obsessed with 'trouble-free' organizations and to lose the beauties and

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<sup>8</sup>Leonhard and House, Foundations and Principles, p. 4  
<sup>9</sup>D'Andrea, Music Educator's Journal, p. 33.

excitements of the journey itself. 'It went through without a hitch' is no criterion at all of a musical performance."<sup>10</sup> In the secondary school band program, performance is many times overly stressed and as Britten testified, real understanding and sensitivity are lacking in performance groups. Experiences should be included in a curriculum that will lead to a deeper understanding of music.

Another product of performance-minded programs that are not aimed at developing the musical independence of students is recognized by August Heckscher, White House Special Consultant on the Arts. He comments that millions of Americans own musical instruments, but wonders how many of these are actually played, to say nothing of played well. He also recognizes the fact that many households have an unused instrument in the closet or a piano which stands more as an impressive object rather than an actual source of music.<sup>11</sup>

Fredric Fay Swift writes that many administrators and guidance counselors believe that taking band for four years is a waste of time. Questionnaires revealed that the school band spends too much time in football parades and maneuvers that are similar from year to year. The annual concert often includes recent numbers from previous years. An administrator remarked that a student would not take English I four years

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<sup>10</sup>Philip G. Britten, "What America Taught Me About Music," Music Educator's Journal, XV, No. 4 (April-May, 1963), pp. 79-80.

<sup>11</sup>Benjamin C. Willis, "The Nation's Culture: New Age for the Arts," Music Educator's Journal, IL, No. 4 (Feb.-March, 1963), p. 26

in a row and receive credit for it. Why then should students take band four years in a row and repeat what was done in previous years. One registrar in a New England college stated, "We shall be glad to accept music as an entrance requirement when we are convinced that it represents academic achievement."<sup>12</sup>

Leonhard and House sum up the present music program by saying, "Unless music educators can assay the students' needs and interests and set up the musical activities so that students will become actively engaged in musical learnings, the positive outcomes of schooling will be negligible."<sup>13</sup>

#### Statements of Revision

Included in most articles of criticism were suggestions for revision of the band program. Statements as to what the band program should accomplish and what materials should be used as well as general objectives for the course were prolific.

In an article entitled, "The Arts in the Comprehensive Secondary School," a position paper adopted by the National Association of Secondary School Principals, a look at how the fine art courses are incorporated into the general education program was done. It gives the attitudes of secondary school principals and therefore is valuable in setting up a curriculum for the fine arts. The two general ways of incorporating

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<sup>12</sup>Fredric Fay Swift, "Is Music Study A Credit-Able Experience," The Instrumentalist, XV, No. 2 (October, 1960), pp. 62-63.

<sup>13</sup>Leonhard and House, Foundations and Principles, p. 17<sup>4</sup>.

fine art courses into the program are as follows.

1. Recognize each art as an important subject discipline with an adequate program of course offering to meet diverse needs of a comprehensive student body.
2. Arrange for experiences in performance and creative enterprise through curricular and extra-class opportunities in the school and community. Illustrative of such organizations are band, chorus, and small ensembles. Whether organized as extra-class or school subjects, careful planning is essential to attain sound educational goals.<sup>14</sup>

From this statement we can derive the following: the band curriculum in the eyes of an administrator must meet the needs of students, arrange for experiences in performance and creative enterprise, and have sound educational goals.

The N.A.S.S.P. also outlined various general goals for the music program.

1. Develop skills in music so he may participate in some kind of musical performance either as an individual or as a member of a group; listen to music with understanding and enjoyment; associate the musical score with what is heard or performed; improvise and create music of his own.
2. Become an intelligent critic of jazz, folk music, popular music, parade music, and the major types of serious music.
3. Develop a sense of responsibility for exercising his critical judgement for the improvement of the musical environment of his community, including radio and television as well as live performance.
4. Acquire such knowledge about music as: history of music, form and design of music, symbolism of the music score, the quality of tone and other characteristics of the various musical instruments, the different combination of instruments, and the role of composers in various historical periods.

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<sup>14</sup>"The Arts in the Comprehensive Secondary School," Music Educator's Journal, IL, No. 2 (Nov.-Dec., 1962), p. 61.

5. Understand how emotional expression as a part of normal, healthy, happy living can be enhanced by music.
6. Desire to continue some form of musical experience both in school and following graduation, for example, select and use recordings and tapes, engage in small vocal and instrumental ensemble work, and participate as performers and listeners in community activities.<sup>15</sup>

Certainly these would be worthy objectives in any band curriculum. The N.A.S.S.P. showed the importance of music education in the band curriculum along with sound performance goals.

Frank D'Andrea believes that in the music which students perform, instructional content based on music's structural and formal elements would be limitless. Included would be melody, rhythm, harmony-counterpoint, dynamics, timbre and musical forms. Vast amounts of literature and history would be included. He states, "Ideally, it would mean including everything which is appropriate for the student to learn about musical work, about the composer and the history of which he is a part and which he also creates."<sup>16</sup> He continues, saying that high school students cannot perceive aesthetically at a high level because of underdevelopment in that area. Performing groups could provide a most exciting, conducive, and effective atmosphere for musical learnings in history, literature, music structure and development of the aesthetic response. Members of the band, or ensembles and soloists within it, can be used to

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<sup>15</sup>Ibid., p. 62.

<sup>16</sup>D'Andrea, "A New Basis for Music in the Secondary School," p. 35.

discuss and illustrate music's structure and literature for nonperformance classes as well as for others in the performing groups.

A senior methods class in college, after studying the problems in the band curriculum made the following suggestions:

1. Teach literature for band as a part of the course. Give a variety of types of compositions, periods of compositions, and composers from various countries. Include literature of music.
2. Use the organizations as a 'lab' for the application of theory, harmony, and ear training.
3. Have individual recitations. Expect individual players to perform their part. Do not always have ensemble rehearsal.
4. Have class evaluation and criticism. Use recordings as well as students for this item.
5. Have appreciation and understanding a major objective of the course as well as public performance in concerts.
6. Do not consider high school organizations as preparation for professional music. Serve community needs. Have members of organizations active in community and religious music groups outside of school.
7. Give simple instructions in care of instruments as a part of the course.
8. Have solo-chair players demonstrate instruments, tell brief history of the instrument, its place in the ensemble, technique and skills necessary to perform on it.
9. Require solo work.
10. Have students serve as officers (Democratic Method.)
11. Have students provide program notes on music studied.
12. Teach conducting to all seniors. Have seniors lead the organizations.

This list of goals and experiences will be helpful in developing a band curriculum. They are not, however, arranged systematically nor do they meet the criterion of valid objectives.

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<sup>17</sup>Fredric Swift, "Is Music Study A Credit-Able Experience?", p. 63.

These objectives as well as others taken from the literature surveyed will be combined and used in the development of a sound band program.

The NEA Journal published an article by Charles Leonhard in which he asserted that performance groups should develop understanding of music values and music skills so that a student could control his musical life intelligently and make its aesthetic quality a matter not of chance but of choice.<sup>18</sup>

Philip G. Britten says, "The teacher's job is to open as many pages as possible of the amazing book of music in the time at his disposal."<sup>19</sup>

With this statement in mind plus the suggestions for revision, one could form a curriculum in which students will progress towards a higher level of musicianship.

#### The Musically Educated Person

All of the criticisms and statements for revision of the band program can be summed up in the following way. The music education of each student is the principle aim of the band program. To develop musical independence, knowledge and understanding of music, and performance skills is a great part of that music education. Teachers must consider the needs and interests of students and from these, gear the program to higher levels of musicianship. Lindgren defines need as a tension or imbalance which demands some kind of satisfying

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<sup>18</sup>Leonhard, "The Place of Music," pp. 40-42.

<sup>19</sup>Britten, "What America Taught Me About Music," p. 82.

activity. He shows in his book, Psychology of Personal and Social Adjustment, a modified version of A. H. Maslow's system of basic needs. They are arranged from the most essential body needs to those needs one has as he matures. The highest level of needs are those that relate to achievement, self-expression and creativity.<sup>20</sup> Music obviously serves the purpose of providing people with an outlet for self-expression, creativity and also achievement.

It must be recognized that musical responsiveness is universally present in the human species. This aesthetic potential can be developed to a higher degree through proper experiences. The primary overriding objective of music education must be to develop the innate musical responsiveness to the highest possible level.<sup>21</sup> This substantiates the point that the band program should not satisfy the needs of directors, but meet the needs of students.

As the literature for this study was reviewed, certain areas for development became apparent. Those areas were music skills and knowledge and understandings of music. In a similar study, Robertson observed that objectives in literature seem to neglect the development of attitudes and appreciation of music and how progress toward these behaviors might be measured. In the same study he outlined the behavior of the musically educated person into four basic areas:

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<sup>20</sup>Henry Lindgren, Psychology of Personal and Social Adjustment, (New York: American Book Co., 1959), pp. 30-31.

<sup>21</sup>Leonhard and House, Foundations and Principles, p. 88.



musical attitudes and appreciations, musical knowledges and understandings, musical skills, and musical habits.<sup>22</sup>

In suggestions for revision, statements were made with the musically educated person in mind. Teachers should develop students toward the goal of being a musically educated person. By setting up a curriculum with the behavior of a musically educated person as the main objective, the program can provide the student with the needed education stated by professionals in general education and music education.

The succeeding chapters will develop the band curriculum as it applies to the musically educated person.

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<sup>22</sup>James Robertson, Principles for General Music in Secondary Schools (unpublished Ph.D. dissertation, Department of Music Education, University of Illinois, 1957), pp. 31-34.

## CHAPTER III

### Selection and Validation of Objectives

#### Objectives of Education

"Objectives are defined as precise, clear statements of values, goals or directions of education. Definite statements of objectives are essential in the educational process, for in their absence, educational experiences lack focus, meaning, and motivation and are likely to be chosen at random on the basis of tradition or at the whim of teachers or students."<sup>23</sup>

Sound curriculum building consists of the following processes:

1. Formulate and validate objectives
2. Select experiences to achieve objectives
3. Devise methods of teaching
4. Collect materials to be used
5. Develop evaluation procedures

This chapter will be concerned with formulating objectives taken from professional literature and validating them through criteria established by professional educators. Some of the objectives were revised and rephrased. Others, because they were stated so precisely, were used just as they were stated. In the past, the music industry has published

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<sup>23</sup>Leonhard and House, Foundations and Principles, p. 6

the Seven Cardinal Principles of Education as the main goals of the music program. Health, Command of Fundamental Processes, Attainment of Worthy Home Membership, Preparation for a Vocation, and Ethical Character are supported by the music program. These objectives are general in nature and can be applied to all areas of general education. They are too general to be used as objectives to a specific area of knowledge and therefore are not unique to the field of music education. Objectives for the music program must define the desirable traits of musical behavior to the specific area of music education.

#### Validation of Objectives

Most curriculum books use similar criteria for validation of educational objectives. Smith, Stanley, and Shores submit that the following criteria will embrace the conditions that worth-while objectives must satisfy. If proposed educational objectives are to be considered sound, they must:

1. Be conceived in terms of the demands of the social circumstances
2. Lead toward the fulfillment of basic human needs
3. Be consistent with democratic ideals
4. Be either consistent or noncontradictory in their relationship with one another.
5. Be capable of reduction to behavioristic terms<sup>24</sup>

The first criterion suggests that objectives must be relevant to social circumstances. In music, objectives

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<sup>24</sup>Othanel Smith, William Stanley, and Harlan Shores, Fundamentals of Curriculum Development, (New York: Harcour, Brace & World, Inc.), p. 108

should be set up to develop musical independence of the student, apart from school organizations, so that he may use music in his environment. Popular music is a considerable force in our society, yet few schools consider objectives in that area. Skilled musical amateurs as well as professional musicians and music teachers should be developed through a program meeting this criterion.

The second criterion is fulfilled if the objectives lead toward the development of creativity and sensitivity in music. As stated in the preceding chapter, Lindgren outlined the levels of basic human needs. He placed the need for accomplishment, creativity and self-expression at the highest level of human needs. Objectives in the music curriculum should be formulated to meet these needs in order to be valid.

The criterion, to be consistent with democratic ideals, means that every child is entitled to a music education. Whether he is a child prodigy or a student who develops slowly, the opportunity to share and understand the common musical heritage and the right to develop his music potential must be present. This criterion in a performance-minded program would cause some problems but in a program where the development of each student is of utmost importance, that criterion can be satisfied.

The fourth criterion, compatible objectives, is very important in the development of a musically educated person. Formulating objectives so that all of them can be used to develop the musically educated person requires that those

objectives be consistent or noncontradictory with one another.

The fifth criterion, that of stating the objective behavioristically, is easily confirmed by the program objectives which follow. Each objective will be stated in terms of the behavior of the musically educated person.

In addition to the criteria offered by Smith, Stanley, and Shores, Leonhard and House suggest the following:

1. Objectives should promote desirable social change.
2. Objectives should permit the utmost development of individual capacity.
3. Objectives should be attainable by the means available.<sup>25</sup>

The criterion of promoting desirable social change is met by the objectives for the band program in this study. To raise the level of musical understanding and musical independence and to develop desirable attitudes and habits in music will enhance and enlarge music's function in society.

The second criterion, development of individual capacity to the utmost, is in direct agreement with the program objectives outlined in this chapter. These objectives picture the ideal graduate or the musically educated person, a person who is developed in the four areas previously mentioned. It should be remembered that the standard of the musically educated person is ideal and provides for each student a goal toward which to strive. As a student approaches the level of a musically educated person, he may study in greater detail, the facets of the four major areas of development and thus provide opportunity for the most advanced

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<sup>25</sup>Leonhard and House, Foundations and Principles, pp.156-160.

student to develop his capacity to the utmost. Even the slow learner can develop his capacity to the highest degree by striving toward the goal of a musically educated person. Although he may not develop in all four areas to a high degree, he can still develop his own capacity to the utmost.

The third criterion, **attaining objectives by the means available**, means that the music program is limited to those ends which can be achieved by its particular students, staff, and facilities. The following list of objectives may not be attainable to the highest degree in every circumstance. Factors of student ability, room and equipment available and staff cooperation enter into each situation. The writer believes that the succeeding objectives are applicable to most situations even though levels of attainment will vary.

### **Band Program Objectives**

#### **I. Music Skills**

The musically educated person:

- A. Perfects his playing technique on a specific instrument
- B. Plays with good tone quality and intonation
- C. Performs music from the score accurately with musical understanding
- D. Plays other instruments
- E. Conducts
- F. Plays by ear
- G. Follows the score of music he hears

#### **II. Knowledge and Understanding of Music**

The musically educated person:

- A. Knows the characteristics of each instrument and its relationship to the total band.

- B. Is familiar with music of all types and styles and recognizes stylistic characteristics of important composers and historical periods
- C. Knows the structure of music
- D. Has criteria for value judgements of music
- E. Knows where music is being performed
- F. Is aware of the relationships between music, performer, and listener
- G. Knows where and how to purchase music and music equipment wisely
- H. Knows how to care and make minor repairs for his instrument and others
- I. Knows where to find information about music

### III. Attitudes and Appreciation of Music

The musically educated person:

- A. Appreciates instrumental music of all types
- B. Enjoys the performance of instrumental music
- C. Seeks to attain maximum performance ability
- D. Continues his music education
- E. Realizes the satisfaction which results from aesthetic experience with music
- F. Expresses wholesome feelings toward musical attainments and interests of other people; is not narrow or prejudiced

### IV. Music Habits

The musically educated person:

- A. Makes good use of rehearsal time
- B. Uses his instrumental talents and interests in and outside of school activities
- C. Has regular practice procedures
- D. Listens to good music at concerts and on recordings, radio, and television
- E. Uses talent for everyday self-enjoyment and seeks opportunity to perform music with others
- F. Reads widely about music
- G. Collects records
- H. Buys music on his own initiative

The formulation of the above objectives completes the first step in developing a curriculum for the band program. The next step, that of selecting experiences to reach the objectives, will be considered in Chapter Four. It must be kept in mind that the writer does not claim these objectives to be beyond improvement. They are not meant to be a rigid, unalterable list but a flexible pattern to fit any secondary school band program.



## CHAPTER IV

### Selecting Experiences

#### The Nature of Experience

Leonhard and House state that an experience consists of the interaction between an individual and his environment. Every moment of one's life is occupied with this process of noting the circumstances in which he is placed and reacting accordingly.<sup>26</sup>

Robertson contends that personal experience is hidden, personal and subjective. Experience develops from activities and through activities experience can be observed and subjected to outside control.<sup>27</sup> Therefore by controlling activities the outcomes or experiences of students are indirectly controlled. The music program then is the assemblage of activities and through these activities experience results from student participation. Student experience can be directed so that desired behavior will be produced. Only when objectives are known can proper activities be arranged for desired behavioral outcomes. It is necessary that student experiences be supported by subsequent like experiences to reinforce the desired behavior.

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<sup>26</sup>Leonhard and House, Foundations and Principles, pp. 157-159.  
<sup>27</sup>Robertson, p. 36

Robertson lists five criteria for selecting experiences. They are as follows:

1. The experience must lead to stated objectives.
2. The experience must have meaning.
3. The experience must build upon and have continuity with the individual's past experience.
4. The experience should lead to other experiences.
5. The experience must exhibit efficiency.<sup>28</sup>

From this list we realize that experiences should lead to the desired behavioral objective and must have meaning to the student. If an experience does not have meaning to the student he will feel it is of little value. As stated before, experiences should be reinforced by being based upon past experiences. Sometimes it is difficult to know what past experience each student has had and therefore arduous to provide subsequent experiences. A single questionnaire would help the teacher to realize many of the past experiences of each student and would give direction as to where an activity should begin. Certainly if one experience leads to another experience, the music education of the student will broaden and offer new areas of music to him. Experiences that do not lead to another experience, or terminate in themselves, end the educative process and a new process must be started. The last criterion is of value because experiences that are long and drawn out, or do not exhibit efficiency, many times lose meaning and the student's interest. Activities should be provided in an efficient manner for best results. The following

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<sup>28</sup>Ibid., pp. 37-44.

experiences have been collected from various professional sources and are believed to meet the criteria stated by Robertson. These experiences can be provided many times from music performed, if the teacher has previously outlined the experiences he wants the students to have. This list is not necessarily exhaustive in itself and experiences may be added or deleted as the situation demands.

## I. Music Skills

The musically educated person:

### A. Perfects his playing technique on a specific instrument

It is likely that this objective will not be reached unless the student:

1. Has a specific home practice time
2. Has class or sectional instruction
3. Receives private lessons
4. Plays solos and in ensembles
5. Plays in the band
6. Learns alternate fingerings or positions in addition to standard fingerings or positions

### B. Plays with good tone quality and intonation

It is likely that this objective will not be reached unless the student:

1. Hears and views demonstrations by the teacher and students on proper embouchure and breathing
2. Hears gradations in tone quality of other students
3. Listens to and compares recordings of good and bad tone quality
4. Views films or film strips on proper playing techniques
5. Listens to tape recordings of himself
6. Hears and notes proper tuning procedures and techniques with a strobetuner or tuning instruments

- C. Performs music from the score accurately with musical understanding

It is likely that this objective will not be reached unless the student:

1. Plays music in many keys
2. Devotes time to sightreading music
3. Hears demonstrations and explanations by the teacher of phrasing and musical lines
4. Watches the score as music is played on recordings by professionals and tapes of himself noting phrasing, musical line, and technique.
5. Observes expression marks as he plays

- D. Plays other instruments

It is likely that this objective will not be reached unless the student:

1. Compares the playing system of his specific instrument to that of related instruments
2. Experiments by playing other instruments
3. Hears and notes demonstrations by teacher or students of the various instruments playing characteristics
4. Realizes the quality peculiar to the different instruments

- E. Conducts

It is likely that this objective will not be reached unless the student:

1. Hears and views demonstrations by the teacher on conducting techniques
2. Conducts from scores while music is played on tape or recordings
3. Conducts the band and/or ensembles
4. Observes the role of the conductor in the performance of his band and other musical groups

## F. Plays by ear

It is likely that this objective will not be reached unless the student:

1. Plays in informal situations without music
  2. Hears explanation about techniques of playing by ear
  3. Plays various rhythmic patterns
  4. Discusses the form and key of pieces he is playing
  5. Hears and discusses chord progressions
  6. Relates the sounds he wants to play with notes playable on his instrument
- G. Follows the score of music he hears

It is likely that this objective will not be reached unless the student:

1. Practices watching a score as he listens to recordings
2. Takes scores of music to be performed to concerts
3. Watches his music as tape recordings of the band are played

## II. Knowledge and Understanding of Music

The musically educated person:

- A. Knows the characteristics of each instrument and its relationship to the total band

It is likely that this objective will not be reached unless the student:

1. Listens to the various sections play alone and together
2. Views films that explain and demonstrate instruments and their part
3. Reads about the various instruments and their characteristics
4. Hears explanations by the teacher of the importance of each part and each instrument
5. Hears and plays in various combinations of instrumental ensemble

- B. Is familiar with music of all types and styles and recognizes stylistic characteristics of important composers and historical periods

It is likely that this objective will not be reached unless the student:

1. Plays a wide variety of musical styles and types
2. Listens to recordings of various types and styles
3. Gives reports on composers, styles, and characteristics specific to different periods of music
4. Attends band concerts and notes styles, periods and composers represented
5. Related styles to composers
6. Provides program notes for music to be played by the band at concerts or program notes for solos and ensembles at any performance
7. Reads about the composer's life and hears lectures on composers by the teacher or students

- C. Knows the structure of music

It is likely that this objective will not be reached unless the student:

1. Hears explanations of form by teacher and pupils
2. Notices form on recordings or at concerts
3. Seeks to find answers to problems assigned to him that arise in band class concerning structure of music
4. Analyzes the music he plays
5. Writes simple compositions
6. Plays music with this objective in mind
7. Hears explanations about theory and prepares outside work in this area

**D. Has criteria for value judgements of music**

It is likely that this objective will not be reached unless the student:

1. Receives information of different criterion from the teacher
2. Develops his own criteria through class discussion and conclusions
3. Compares recordings of the same composition by different performers
4. Compares music groups he hears to the one in which he plays

**E. Knows where music is being performed**

It is likely that this objective will not be reached unless the student:

1. Reads announcements of concerts in newspapers, magazines and pamphlets and hears announcements on radio and television
2. Keeps a school bulletin board on music activities
3. Hears announcements by teacher of music events

**F. Is aware of the relationships between music, performer and listener**

It is likely that this objective will not be reached unless the student:

1. Hears explanations by the teacher of these relationships
2. Writes simple compositions to be performed by students
3. Plays solos and in ensembles as well as full band
4. Develops criteria for listening to music

**G. Knows where and how to purchase music and music equipment wisely**

It is likely that this objective will not be reached unless the student:

1. Is aware of locations of music stores and browses through them
2. Uses school catalogues of music and music equipment

3. Hears of different quality of equipment through teacher explanations and local salesmen
4. Selects solo and ensemble music from school files to play in order to develop an awareness of music purchasing procedures

H. Knows how to care for and make minor repairs for his instrument and others

It is likely that this objective will not be reached unless the student:

1. Hears explanations by the teacher about care and minor repairs
2. Reads handbooks on this subject
3. Goes to a repair or instrument factory
4. Purchases tools for minor repairs or uses the school repair kit
5. Makes simple repairs under teacher supervision

I. Knows where to find information about music

It is likely that this objective will not be reached unless the student:

1. Hears explanations by teacher of music sources
2. Browses through music section of school and local library
3. Receives information about library techniques

### III. Attitudes and Appreciation of Music

The musically educated person:

A. Appreciates instrumental music of all types

It is likely that this objective will not be reached unless the student:

1. Plays and listens to music of different gradations in quality
2. Attends concerts or recitals
3. Compares and contrasts high and low level music
4. Discusses his own and others responses to music



**B. Enjoys the performance of instrumental music**

It is likely that this objective will not be reached unless the student:

1. Plays good music
2. Finds satisfaction in rehearsal and performance of music

**C. Seeks to attain maximum performance ability**

It is likely that this objective will not be reached unless the student:

1. Finds satisfaction through good performance
2. Realizes problems involved in achieving good performance
3. Hears performances of artists on a like instrument through recordings or concerts

**D. Continues his music education**

It is likely that this objective will not be reached unless the student:

1. Found satisfaction from past music experience
2. Listens to performances of artists
3. Realizes that the more one develops in music the more one can appreciate, understand, and perform music

**E. Realizes the satisfaction which results from aesthetic experiences in music**

It is likely that this objective will not be reached unless the student:

1. Finds satisfaction from playing music
2. Has satisfaction from listening to music
3. Discusses aesthetic experience
4. Reads about music as an art

**F. Expresses wholesome feelings toward musical attainments and interests of other people; is not narrow or prejudiced**

It is likely that this objective will not be reached unless the student:

1. Discusses musical performance with others
2. Writes critiques on the band performances as well as student recitals
3. Notices the teacher's wholesome attitudes toward musical attainments and interests of other people

#### IV. Music Habits

The musically educated person:

A. Makes good use of rehearsal time

It is likely that this objective will not be reached unless the student:

1. Discusses the importance of promptness, attentiveness and cooperation at rehearsals
2. Realizes how the above lead to better performance of music
3. Follows rehearsal outline on the chalk board for each day

B. Uses his instrumental talents and interests in and outside of school activities

1. Plays in civic bands
2. Takes the lead in music activities
3. Plays solos and in ensembles at church and civic clubs
4. Plays in extra-curricular groups
5. Plays in contests and festivals

C. Has regular practice procedures

It is likely that this objective will not be reached unless the student:

1. Sets up regular home time practice sessions so parents and friends will not disturb him
2. Practices in a room that is well-lighted, quiet and well-ventilated
3. Develops whole-part-whole or similar procedures for practicing
4. Realizes what difficulties he is trying to solve by practicing

D. Listens to good music at concerts and on recordings, radio and television

It is likely that this objective will not be reached unless the student:

1. Goes to concerts
2. Collects records or tapes
3. Listens to radio and television programs of good music

- E. Uses talent for everyday self-enjoyment and seeks opportunity to perform with others**

**It is likely that this objective will not be reached unless the student:**

1. Plays for personal enjoyment
2. Plays in various instrumental organizations
3. Plays in ensemble groups
4. Plays for the enjoyment of others
5. Finds other people in the community wishing to play music

- F. Reads widely about music**

**It is likely that this objective will not be reached unless the student:**

1. Sees bulletin boards in the band room as well as the school library concerning worthy music items
2. Hears recommendations by the teacher about reading material
3. Develops a personal library of music books
4. Subscribes to music magazines
5. Looks for articles about music in newspapers, magazines, and books

- G. Collects records**

**It is likely that this objective will not be reached unless the student:**

1. Hears recommendations by the teacher of good records one should have in a collection
2. Hears recordings of music he likes and purchases that record
3. Joins a commercial record club that provides monthly reviews of records
4. Reads about records in school catalogues of records

#### H. Buys music on his own initiative

It is likely that this objective will not be reached unless the student:

1. Plays in small dance combinations, apart from school, requiring a library or new music
2. Selects music within his ability and interest
3. Practices selecting music by looking through school files
4. Knows where music stores are located and browses through music
5. Purchases music that he performs at contest or publicly in order to build a repertoire

The completion of the second step of curriculum development is realized by this list of selected student experiences. The next chapter will deal with methods of teaching and materials to be used in the band program.

## CHAPTER V

### Methods of Teaching and Materials

#### Teaching and Teaching Methods Defined

"The importance of methods of teaching cannot be overemphasized. It is at the point of method, when teachers and pupils are working together, that education really comes to life. Objectives can be well-chosen, and careful planning for teaching carried out, but if the methods are not appropriate, the learning objectives will not be reached."<sup>29</sup>

Teaching can be defined as the organizing and conducting of experiences so that learning may occur. In previous chapters, the organization of experiences and program objectives completed the first steps of the teaching process. Even though these steps are completed one must be concerned about appropriate methods of teaching if the objectives are to be realized. Teaching methods can be defined as the procedures used by a teacher to organize learning experiences for students. This chapter will be concerned with the procedures for organizing learning experiences and the formulation of a list of suggested materials to be used in the band program.

There are two general approaches to the organization of method. The Logical approach is concerned with the most

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<sup>29</sup>Philip W. Perdue, The American Secondary School in Action, (Boston: Allyn and Bacon, Inc., 1959), pp. 139-140.

logical and orderly presentation of subject matter. The psychological approach is concerned with the student's past experiences and needs and therefore bases the organization of subject matter on this belief. It seems logical that a method should employ both approaches to the organization of teaching methods rather than stressing only one. Therefore, teaching methods for the high school band program should be concerned with a logical and orderly presentation of subject matter in the light of the students' needs and past experiences.

Since the objectives for the band program are wide and varied in nature, it seems right to assume that the teaching methods should be flexible enough to fit each situation. A flexible method would include a variety of teaching techniques. Perdeu outlined the following teaching techniques.

1. Demonstration
2. Lecture
3. Discussion
4. Group work
5. Resource persons
6. Field trips
7. Audio visual aids<sup>30</sup>

All of these techniques can be used valuably in the band program and provide a variety of student experiences. A teacher-dominated program can be dispelled by using as many different teaching techniques as possible plus the use of student leadership.

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<sup>30</sup>Ibid., pp. 131-136.

## Principles of Method

The writer of this paper found certain similarities in the lists of principles of method prevalent in professional literature. They are as follows:

1. Formulate sound teaching objectives in terms of student behavior
2. Select subject matter and learning experiences that will lead to desired behavior
3. Vary the learning experiences
4. Use synthesis-analysis-synthesis
5. Recognize and utilize individual experience
6. Provide opportunities for exploration and discovery of music
7. Emphasize creativity in music instruction
8. Provide for active participation by the students
9. Use problem solving methods
10. Move from the concrete to the abstract
11. Build a favorable social climate conducive to learning
12. Establish a means of evaluation

The formulation of objectives and selection of learning experiences has been discussed in previous chapters and therefore do not warrant further discussion. The selection of proper subject matter will be discussed later in this chapter. The chapter on experiences in this study provided a variety of student experiences for each objective, thus fulfilling the third principle of method.

It is important that the teacher recognize and utilize the individual experiences of students. Demonstrations may be enhanced if a student is used in the demonstrations whose past experience or talent may be used. Likewise, a student should not be placed in a position in which he does not have

the proper experience or talent required to succeed.

Records, solos and ensembles, practice areas, and other music materials should be accessible to students in order that exploration and discovery of music might be fostered. Teaching methods providing for the active participation of students, whether it be in an informal situation such as playing ensembles after school or in band class such as student reports, are likely to maintain a high level of motivation and interest. Deeper understanding of music as well as a higher degree of aesthetic response is likely to occur when creativity of the student or composer is emphasized. A favorable social climate that is conducive to learning is produced by student-teacher planning, the establishment of free and friendly discussion between pupils and teacher, the use of positive motivation, and realization by students that the teacher is interested and understands their problems.

The use of the problem solving method in band is valuable because the student is motivated to find solutions to the problem. This method is most impelling and intrinsic and responses are most intelligent and insightful.<sup>31</sup> Moving from what the students know to more abstract areas is a good teaching procedure to follow. There are many abstract concepts in music. In order for abstract concepts to have meaning to the student the teacher must proceed from what the student knows to the abstract area. For example, in teaching

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<sup>31</sup>Robertson, Principles for General Music, p. 89



phrasing the teacher must begin the explanation and demonstration with information about dynamic markings, accents, breath markings and phrase markings in a piece of music that has been played by the students. Through the demonstration, the teacher plays various phrases showing correct and incorrect ways to play the phrase. The teacher and students discuss the movement of the line or phrase and then the students perform the music again. This is an example of a learning process starting with what the student is familiar with and moving to more abstract areas. This example also shows the method of synthesis-analysis-synthesis. The music was played, then broken into parts and explained, and then played as a whole piece again. This procedure is good to emphasize to students for use in home practice of solos, ensembles, and private lesson studies.

The last principle of method, evaluation, will be discussed in greater detail in the next chapter. However, it should be realized that an effective means of evaluation is necessary for good teaching procedures.

Perdew says that each teacher will develop his own guidelines for successful teaching and that these will be based on his personality and view of the teaching-learning process. The objectives which he understands and values will likewise affect his methods of teaching.<sup>32</sup> This statement implies that it would be very difficult to set up a curriculum

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<sup>32</sup>Perdew, American Secondary School, pp. 139-140.

in which the methods of teaching would be adequate for all teachers and situations. Because teachers are individuals with different personalities and have varied values concerning teaching, it would be impossible to develop teaching procedures to conform to all teachers and situations. The thoughtful teacher should take into account teaching methods that have been successful for others. The list of methods of teaching in this chapter are a composite of successful methods of many teachers. They are meant to be a guide because they were found successful by other teachers. It would be wise for music teachers to weigh each of these suggested methods and employ those that are best suited to the specific situation.

### A Teaching Guide

A previous discussion in this chapter was concerned with the logical and psychological approach to the organization of subject matter. Assuming that a combination of the two approaches is feasible, the writer of this paper developed a form to guide the teacher in the practical organization of subject matter. When situations call for a departure from the guide such as a change in the interest or mood of the students or some physical conflict, a notation should be made stating what material or subjects were covered. This notation will help the teacher in evaluating class sessions. From it the teacher will know if the method of teaching, learning experiences, and subject matter covered helped to achieve the goals.

The author fears that some band instructors feel that they can formulate objectives, learning experiences, rehearsal routine or procedure and make assignments and effective evaluations all in their head because they have had many years of experience. It seems logical that all of this plus the many other problems that arise in the band class would be difficult to keep in mind from day to day or week to week so that one can determine the progress toward objectives. Also, when evaluations are made this type of record will be of great help.

This form (see figure 1) will be filled in as an example. The form is a weekly rather than a daily guide to allow for needed flexibility in the band program. Even though the guide is general in nature, it still provides the band director with an overall look at his teaching procedure and helps him to organize learning experiences.

The desired objectives and experiences to be used in the guide are taken from those submitted in this study. The section on student assignments is important because it includes student participation in activities that are usually teacher dominated. By having students give reports and demonstrations as well as comparisons and analysis of music, interest in music will be stimulated. Materials to be used in the band curriculum will be discussed later in this chapter but space is provided on the guide so the teacher can know at a glance if all the materials needed are on hand and what materials would be most effective. A space for method of evaluation is provided so daily or weekly evaluation

Teacher's Guide

Week of May 10, 1963

**Desired Objectives:**

1. Is familiar with music of all types and styles and recognizes stylistic characteristics of important composers and historical periods
2. Appreciates instrumental music of all types
3. Knows the structure of music

**Experiences:**

1. Gives reports on composers and styles
2. Listens to recordings of various types and styles
3. Plays a variety of musical types and styles
4. Hears explanations of form
5. Notices form on recordings

**Student Assignments**

| Mon.                                   | Tues.  | Wed.                                   | Thurs.                                      | Fri.  |
|--|--|--|---|---|
| Joe Smith:<br>Report on<br>G.F. Handel | Judy Jones:<br>Report on<br>Baroque<br>music | Tom Brown:<br>Report on<br>Tchaikovsky | Jane Doe:<br>Report on<br>Romantic<br>music | Summary<br>Student and<br>Teacher<br>Discussion |

**Materials:**

- Music for "Chanson Triste" - Tchaikovsky
- Music for "Air" from Rinaldo - Handel
- Hi-fi and record on Baroque and Romantic music
- Tape recorder

**Rehearsal Outline:**

| min. | Mon.                                     | min. | Tues.                               | min.                  | Wed.   | min.          | Thurs.   | min. | Fri.                                  |
|------|--|------|-------------------------------------|-----------------------|--|---------------|--|------|---------------------------------------|
| 5    | Warm-up                                  | 5    | Warm-up                             | 5                     | Warm-up  | 5             | Warm-up  | 5    | Warm-up                               |
| 10   | Play both numbers                        | 5    | Play "Air"                          | 15                    | Play other band music                                  | 5             | Report: Jane   | 20   | Play other band music                 |
| 5    | Report: Joe                              | 5    | Record it                           | 5                     | Report: Tom  | 5             | Listen to record of Rom. music                         | 10   | Play "Air" & "Chanson"                |
| 15   | Play, illust. parts and correct mistakes | 5    | Report: Judy                        | 5                     | Play "Chanson"   | 5             | Record "Chanson"                                       | 10   | Question-Answer time                  |
| 5    | Discuss terms & values of music          | 5    | Listen to tape discuss style & form | 5                     | Discuss its form and style                             | 10            | Listen to tapes of "Air" & "Chanson" & contrast styles |      | Discussion on Baroque & Romant. music |
| 10   | Repeat both numbers                      | 15   | Listen to records of Baroque music  | 10                    | Play parts to illust. & correct & discuss music values | 15            | Play other music                                       |      |                                       |
|      |  |      | 5                                   | Play other band music | 5  | Play it again |  |      |                                       |

**Method of Evaluation:**

|  |   |                    |  |  |   |                 |   |           |
|--|---|--------------------|--|--|---|-----------------|---|-----------|
|  | 5 | Informal questions |  |  | 5 | Music questions | 5 | Questions |
|--|---|--------------------|--|--|---|-----------------|---|-----------|

**Comments:**

Need to stress meaning of canon and counterpoint

techniques can be used. The next chapter will deal more specifically with suggested means of evaluation. Also, a space for comments is provided so that the instructor can note the needs of students, weaknesses of procedures, and suggestions.

Even though specific amounts of time are given in the rehearsal outline, the band director should forego the schedule when student problems or questions arise that could provide the group with interesting and valuable experiences. Another advantage of this form is that the director can develop a variety in the band rehearsals by planning for the week. Directors can become involved in a routine that does not promote high levels of motivation, interest, and attitudes by spur-of-the-moment planning.

Specific teaching methods and the guide sheet should be used to develop musically educated students. Music should be the greatest source of material used and from it should come the musical problems comprising the band curriculum.

### Materials

Since the band curriculum is concerned with the development of the musically educated person through learning experiences, a variety of materials will be needed. It is important that proper materials be used in specific learning situations. For example, it would be difficult to develop appreciation for good instrumental music by playing music of poor quality. Therefore care must be taken in selecting materials. Materials fall into four general categories.

They are as follows:

1. Music
2. Audio-visual aids
3. Books and periodicals
4. Music supplies

All music played in rehearsal or on performances should be selected with great care. Each should have specific reasons for being played. Style, form, melody, harmony, rhythm, or technical development serve as a good basis for purchasing music because in the music these values can be stressed. Marching band music should also be chosen to develop the student's musicianship rather than merely for public approbation. It seems reasonable that band shows developing themes such as "John Phillip Sousa and His Music," "Latin American Music and Rhythm," and "History of American Jazz" could be entertaining as well as educational to the audience and students. Leonhard believes that it is important in the selection of music to provide an avenue for students to explore and discover musical meaning and to develop musical insights. Limiting them to music that is immediately appealing binds both teacher and youngsters to the obvious and trite with which they are already surfeited.<sup>33</sup>

Music materials should include:

- A. A variety of types and styles of music from many periods of music for band
- B. Marching band music of high quality
- C. A variety of ensemble music for various instrumental combinations
- D. A variety of good instrumental solos for all band instruments

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<sup>33</sup>Leonhard, "The Place of Music," p. 41.

- E. Music to be used for informal music experiences such as stage band music
- F. Miniature scores for students to follow while records or tapes are being played

Audio-visual aids should include:

- A. Tape recorder
- B. Hi-Fidelity phonograph
- C. Records demonstrating band instruments tone quality and technique
- D. Records of various types and styles from many periods of music
- E. Opaque projectors, filmstrip projectors, motion picture projectors and screens are usually owned by the school and are valuable to the band curriculum

F. Filmstrips

Examples:

1. Great Composers (6 filmstrips)  
EEF, 1953, color (approx. 51 frames each)
2. Instrumental Instructional Filmstrips (14 filmstrips)  
Nebraska, Conn., 1948, b/w (approx. 50 frames each)

G. Films

Examples:

1. "Forms of Music: Instrumental"  
Coronet, 1960, b/w or color  
16 min.
2. "Here Comes the Band" McGraw-Hill, 1953, b/w, 19 min.

- H. Bulletin boards to display announcements of concerts and interesting articles of music

Books and periodicals should include:

A. Music History books

Examples:

1. How Music Grew, Bauer, Marion, and Peyser, G.F. Putnam Sons, New York, 1939.
2. Music Through the Ages, Bauer, Marion Peyser, G.F. Putnam Sons, New York, 1946

## B. General Music Books

## Examples:

1. Home Book of Musical Knowledge, Ewen, David, Prentice Hall, New York, 1954.
2. What is Music? Erskine, John J. B. Lippincott Co. New York, 1944.
3. The Book of Musical Knowledge, Houghton Mifflin Co., New York, 1927.

## C. Dictionaries and Encyclopedias

## Examples:

1. Groves Dictionary of Music and Musicians St. Martins Pub. Co. New York, 1954.
2. The Well-Tempered Listener, Simon and Schuster, New York, 1945.

## D. Dramatic music books

## Examples:

1. Complete Stories of the Great Operas, Doubleday and Co., Inc., New York, 1947.

## E. Bands

## Examples:

1. Great Bands of America, Graham, Alberta, Nelson Pub. Co., 1951.

## F. Recording Collection

## Examples:

1. How to Build a Record Library, Affelder, Paul, Dutton Pub. Co., New York, 1947.

## G. Biographies

## Examples:

1. Story Lives of Great Composers, Babeless, Katherine, J.B. Lippencott Co., New York, 1940.
2. Men and Women Who Make Music, David Ewen, Merlin Pub. Co., New York, 1949.
3. Men of Popular Music, Ewen, David, Ziff-Davis, New York, 1952.<sup>34</sup>

## H. Periodicals

## Examples:

1. The School Musician
2. The Instrumentalist
3. The Music Journal

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<sup>34</sup>Neve Buckley, "Music in the High School Library," (unpublished Master's thesis, Eastern Illinois University, 1958), excerpts from entire work.



## I. Repair Manuals

Music Supplies should include:

- A. Repair kits
- B. Strobotuner
- C. Extra instruments

The list of suggested books was taken from Neva Buckley's Master's Thesis, Eastern Illinois University, 1958, which reviews and suggests music books for the high school library. The list given in this study is to be used only as a suggestion to build a good reference library of music. The writer has suggested three periodicals that he has found to be appealing to high school students, knowing that additions can be made to these suggestions. Films and Filmstrips are outlined and rated in "Film Guide for Music Educators" published by the M.E.N.C. This guide would be valuable in any music educator's personal library. There are countless record catalogs on the market and from them descriptions and uses of records can be obtained.

Descriptions of music to be selected for band as well as solos, ensembles and stage band music are given in the suggested periodicals, advertising from publishing companies, and books such as The Band's Music by Goldman, from which the music titles on the guide sheet were taken.<sup>35</sup>

Music supplies consist of numerous articles such as reeds and music stands, but the suggestions made in this

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<sup>35</sup>Richard F. Goldman, The Band's Music, (New York: Pitman Pub. Co., 1938), pp. 224, 225, & 345.

study advocate the three suggestions as necessary above the standard equipment. The writer of this paper assumes that band directors know the general materials needed for the administration of the band program.

## CHAPTER VI

### Evaluation

#### Evaluation Defined

Wiggins defines evaluation as a process of putting a value on something, determining its worth, its quality. He believes that evaluation consists of measurements plus the teacher's personal judgement.<sup>36</sup>

Leonhard and House define evaluation as the process of determining the extent to which the objectives of an educational enterprise have been attained. This process involves three steps.

1. Identification, formulation, and validation of objectives
2. Collection of data revelant to status in relation to these objectives
3. Interpretation of the data collected<sup>37</sup>

Alexander states that evaluation has three principal phases. They are: the evaluation of pupil achievement toward whatever goals or values set up, the evaluation of class sessions and the learning experiences, and thirdly, the evaluation of teacher actions.<sup>38</sup>

With these definitions in mind, this chapter will present suggested evaluation procedures to be used in the

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<sup>36</sup>Sam P. Wiggins, Successful High School Teaching, (Boston: Houghton Mifflin Co., 1958), pp. 245-246.

<sup>37</sup>Leonhard and House, Foundations and Principles, p. 333.

<sup>38</sup>William M. Alexander, Modern Secondary Education, (New York: Rinehart & Co., 1959), p. 579.

secondary school band program. Richard Colwell sums up the feelings of many articles written in evaluation by saying, "Few texts offer specific examples of ways to evaluate all facets of the music program and ways to lead the student to objective self-evaluation. The mere fact that most books put evaluation at or near the end seems to convey the age-old idea that measurement is something we do after we have taught rather than an integral part of every day's work. One recent text lists nearly forty questions which may be used to evaluate the music program, out of which not a single question inquires what the pupils have learned, whatever habits and attitudes have changed, or skills and appreciation developed."<sup>39</sup>

From these statements we can make the following assumptions. Evaluation must be a continuous process, daily, weekly, monthly, and yearly. The formulation of valid objectives are necessary in the evaluation process and unless the evaluation takes place, objectives are worthless. Students must be the first concern in the evaluation process so they can know how they are improving and the teacher may know if attitudes and appreciation, skills, knowledge and understandings, and habits of music are developing. The teacher's valued judgement is an important part of the evaluation process as well as a measuring device.

The use of evaluation can be summed up in six general ways. It helps the student as well as the teacher to determine

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<sup>39</sup>Richard Colwell, "Evaluation: Its Use and Significance," Music Educator's Journal, IL, No. 4 (Feb-March, 1963), p. 45.

amount of progress being made. The guidance of pupils can best be motivated after learning about their progress. The improvement of instruction and the maintenance of high standards can be realized through evaluation processes. The last use of evaluation shows the need for further study in music areas.

### Evaluation Procedures

Many different evaluative tools have been suggested by professional educators as well as music educators. Some of these tools are: standardized tests, teacher-made tests, score cards, achievement scales, logs, personal interviews, case histories, anecdotal records, check lists and inventories.

Choosing evaluative tools must be done by the individual teacher for only he knows the situation in which they will be used. The writer of this paper suggests certain evaluative tools to be used in the band program. These suggestions were formed from the review on professional literature concerning evaluation.

Informal evaluation serves a vital function as a continuing, on-going occurrence; it helps shape objectives and keeps teaching flexible enough to include unexpected needs and interests. Informal evaluation consists of personal observation during rehearsals and outside rehearsal time and informal individual conferences or informal group discussions.

Tests should be administered with great care as an evaluative tool. There is much controversy and disagreement about the ways tests should be validated, the nature of musical capacity, and the use of tests in the music program.

Disagreement over whether musical capacity is composed of several specific abilities or a unified coordinated phenomenon and whether musical capacity results principally from native endowment or musical experience can not be settled definitely with present available knowledge.<sup>40</sup>

Since there is so much disagreement about tests, the writer of this paper believes that testing in the band program should be limited. Standardized music tests are good if used as a basis from which to organize subject matter. However, standardized tests do not indicate if program objectives were attained. Tests developed by the teacher could indicate progress toward specific program objectives and therefore are more acceptable as an evaluative tool. Since it is difficult to test attitudes and appreciation as well as skills and habits of music by paper and pencil methods, an evaluative tool that is not test-like in nature would seem more effective. Such an evaluative tool has been developed by Robertson for the secondary school general music class. This tool is in the form of an inventory and helps the teacher to understand the attitudes of the students. From the inventory, the teacher as well as the students may know if

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<sup>40</sup>Leonhard and House, Principles and Foundations, p. 343.

progress has been made toward the objectives of the program.

The writer of the study has used the inventory as a guide in forming such an evaluative tool for the secondary school band program. This inventory may be given to the class periodically and then compared to previous inventories.

An example of questions used on the inventory is as follows:

Do you play solos for audiences?  
 I do regularly \_\_\_\_\_ I do, but not often \_\_\_\_\_<sup>41</sup>  
 I seldom do \_\_\_\_\_ I never do \_\_\_\_\_

Each teacher can develop an inventory with similar questions for all areas and phases of the band program such as listening to records, knowledge of the structure of music and music skills.

A similar inventory should be given to the students concerning the class procedure or a check on the teacher.

An example of this type of question is as follows:

How important or useful did the class seem  
 to you in your musical development:  
 Most important \_\_\_\_\_ Very important \_\_\_\_\_  
 Of some importance \_\_\_\_\_ Of little importance \_\_\_\_\_  
 Of no importance \_\_\_\_\_<sup>42</sup>

Student evaluation of the class and of the teacher, as well as an inventory of his music skills, knowledge and understanding of music, attitudes and appreciation of music, and music habits, will help the teacher and student progress toward the desired behavior of the musically educated person.

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<sup>41</sup>Robertson, Principles for General Music, p. 190.

<sup>42</sup>Ibid., p. 184.

## CHAPTER VII

### Your School Band Program (A Visual Aid for Directors)

The writer of this study developed a visual aid used to inform the band parents, parent-teacher associations, administrators, and music students of the value of a music education through the band program. It also reveals the aim of the band curriculum in developing students. It consists of slides and a tape-recorded dialogue.

During the process of taking slide pictures of band students for this visual aid interest was at an optimum. All band students were included in some scenes of the pictures and they felt they were a part of this total visual aid effort. Not only was interest raised in the band program, but the students themselves learned the value of the band program in their lives.

This visual aid was shown at a meeting for recruiting band students at which parents were present. Comments from parents after its showing were favorable and indicated that the information presented was understood.

Pictures for such a visual aid can be taken with a 35 mm slide camera or a camera that takes slides using 127 color transparencies. A tone bell, tape recorder, a record



of a march, a record player, twelve 2 x 2 glass slides, on which to write titles, and two posters (20" x 30") are all the materials needed for producing a similar visual aid. The glass slides can be purchased at most photographic stores. Colored pencils can be used to print titles on the glass slides. The two posters should be done as artfully and legibly as possible. The first poster should include the following information:

#### Four Basic Responses to Life

Intellectual Response  
 Physical Response  
 Ethical Response  
 Aesthetic Response

The second poster should include:

#### The Musically Educated Person

Skills  
 Knowledge and Understanding  
 Attitudes and Appreciation  
 Habits

The following slides will be described and numbered so the reader can tell what slide fits into the dialogue.

- Slide #1 - A picture of the school for which the visual aid is made.
- Slide #2 - A glass slide with "Your School Band Program" penciled in color
- Slide #3 - A glass slide with "Narrated By . . ." and the name of the narrator
- Slide #4 - A picture of the band director behind a desk
- Slide #5 - A picture of the band director in another pose, possibly sitting on the edge of his desk
- Slide #6 - A picture of one band student in uniform. This student should be used as the main character throughout the visual aid

- Slide #7 - A picture of the band director by the first poster entitled "Four Basic Responses to Life"
- Slide #8 - A glass slide with "Intellectual Response" printed in color
- Slide #9 - A picture of the main band student in mathematics class. He should be in school clothes and other band students could pose as the rest of the class. A few hands raised provide a little more visual action.
- Slide #10 - A glass slide with "Physical Response" printed in color
- Slide #11 - A picture of the band student in physical education class doing callisthenics or playing badminton, etc.
- Slide #12 - A glass slide with "Ethical Response" printed in color
- Slide #13 - The particular band student in a church worship service
- Slide #14 - A glass slide with "Aesthetic Response" printed in color
- Slide #15 - A picture of the concert band playing a concert in uniform
- Slide #16 - A picture of a dead plant. It is best if this and the next plant are of the same type
- Slide #17 - A picture of a plant in bloom. The writer of this paper got permission from a local florist to take a picture of a full-bloomed azalea.
- Slide #18 - A picture of the band director by the second poster entitled, "The Musically Educated Person"
- Slide #19 - A glass slide with "The Musically Educated Person" printed in color
- Slide #20 - A glass slide with "Music Skills" printed in color
- Slide #21 - A picture of the particular band student playing his instrument
- Slide #22 - A glass slide with "Knowledge and Understanding" printed in color
- Slide #23 - A picture taken from over the shoulder of the particular band student while playing his instrument. The music being played is the subject of this picture.
- Slide #24 - A glass slide with "Attitudes and Appreciation" printed in color
- Slide #25 - A picture of an ensemble, of which the particular band student is a member, playing at church or a civic club
- Slide #26 - A glass slide with "Music Habits" printed in color
- Slide #27 - A picture of band students playing their instruments in an informal group. Some band students could be standing around clapping and smiling.
- Slide #28 - A picture of the band director in a different pose, possibly standing near his desk
- Slide #29 - A picture of the marching band in uniform on the football field

Each slide will be inserted into the dialogue by number. A tone bell can be struck to inform the projectionist that the next slide is to be viewed. Each slide needs to be viewed a certain length of time, therefore pauses will be designated thus, "Pause 5 seconds." The narrator should speak slowly, distinctly, and with normal conversational tones. Four people other than the narrator are needed to enact parts during the dialogue. Three adults, preferably two men and one woman, and one student will be designated on the script as to their speaking part. The record should be used at the beginning and at the end of the script. The school name and student names used in the script are taken from the original visual aid developed by the author.

## Visual Aid

### Your School Band Program

**Music starts**

(pause 10 seconds - tone bell - slide #1)

**Narrator:** The Oakland High School Music Department  
presents . . . slide #2 . . .

(tone bell - slide #2 - pause 5 seconds)

**Narrator:** . . . Your School Band Program

(pause 5 seconds - tone bell - slide #3)

(pause 5 seconds - music fades away - tone  
bell - slide #4)

**Narrator:** Hello, I represent your school music program. It is good to see parents who are interested in a well-rounded education for their children and students who are interested in learning more about music. Parents and students who are interested in music will find that our music program has a lot to offer. When we mention a music program, many people think only about the marching band, parades, concerts by the band and chorus and music contests. Actually, there is much more to a music education than these activities. Let's see if we can get a clearer picture of the music program of our school. We will be mainly concerned with the instrumental department, the band.

(tone bell - Slide #5 - 5 seconds)

**Narrator:** Some people believe music in the schools to be just a frill, an extra we can get along without if we must. We would like to show the real importance of a music education in the lives of students. It is our desire that students will develop their academic potential as well as their potential to appreciate the beauty found in the finer arts.

When parents start their children in the band program, questions arise in their minds.

**1st Adult:** Is it worth the money spent on an instrument, music, and lessons?

**2nd Adult:** What good will my child receive from musical instruction?

3rd Adult: Exactly why should we have a music program in our schools?

Narrator: Let us try to answer these questions and show the value of a music education for all children.

(tone bell - slide #6 - pause 5 seconds)

Narrator: If sometime you would ask a band student why he is in the band, he might reply . . .

Student: Because I like to play music.

Narrator: This is a simple yet honest answer. However, the reason why he likes to play music is not so easy to understand. Let us see why he enjoys playing music.

(tone bell - slide #7 - pause 5 seconds)

Narrator: Man has four basic responses to life as indicated on this chart. In other words, man reacts to his environment or things around him in four basic ways.

The First - Intellectual - the response of the mind  
 Second - Physical - the response of the body  
 Third - Ethical - the response to good and evil  
 Fourth - Aesthetic - the response to beauty

(tone bell - slide #8 - pause 5 seconds)

Narrator: The school is an institution dedicated to teaching children. It is one of the main agencies for developing the intellectual response to life. By intellectual response, we mean that man reacts to life or his environment through understanding, through reasoning, and by making judgements or decisions. Through academic courses in the school, the intellectual powers of the student are increased.

(tone bell - slide #9 - pause 5 seconds)

Narrator: Here we find Dave, an average student, in Mathematics class. He also takes Science, English, and History. As he continues through school he will take more academic courses that develop his reasoning habits, broaden his understanding, help him to gather facts, and help him to make proper judgements. After graduation the school hopes that he will be able to live an intelligent life in our society.

(tone bell - slide #10 - pause 5 seconds)

**Narrator:** The physical response to life is also developed in our schools through physical education and health programs. Physical response to life means that the body reacts to various happenings in our daily lives. For example, as we work our body muscles get tired. By developing the body through such activities as exercises and eating proper foods, our reactions to life become stronger and healthier.

(tone bell - slide #11 - pause 5 seconds)

**Narrator:** Dave is in this physical education class learning to play badminton. Physical education includes such things as callisthenics, basketball, volleyball, baseball, weight lifting and other sports. The physical response to life develops in P.E. classes through physical exercise and instruction in principles of health

(tone bell - slide #12 - pause 5 seconds)

**Narrator:** The ethical response to life is our third area to be considered. Ethical response to life means that man can react in a right or wrong way to a situation. His behavior or conduct in life is viewed as above or below good standards. Man needs to have his ethical response developed to high standards.

(tone bell - slide #13 - pause 5 seconds)

**Narrator:** Here Dave is at a worship service in his own church. The ethical response to life, what is right or wrong, good or evil, is left primarily to the home and the church for its development. Dave's parents and his church guide him in the ways they want him to grow. They want him to develop his moral and ethical standards to the highest degree.

(tone bell - slide #14 - pause 5 seconds)

**Narrator:** Our last area is the aesthetic response. Aesthetic response means that man reacts to beautiful sights and sounds. Beautiful sunsets, paintings, flowers, and buildings, as well as the sound of a good singer, the sound of a lively march, a symphony orchestra or a church choir are some of the things of beauty that man reacts to. Some of the ways man reacts to beauty are: physically, such as tapping the foot to the rhythm of a march, the feeling of chills running up and down the back while the Star-Spangled Banner is being played. Responding intellectually develops from understanding the make-up of music, harmony, theory

form and rhythm as well as knowing different styles of music. Reacting emotionally is another way. Feeling the mood of a piece of music is a good example of this type of reaction.

The task of developing these reactions to beauty is left up to the school. We believe that a person is not fully educated if he is academically enriched and aesthetically impoverished.

(tone bell - slide #15 - pause 5 seconds)

**Narrator:** Students in the band program develop their aesthetic responses to beauty by playing and listening to music. By being a member of the band, Dave develops his aesthetic response to life. It has been said that everyone has an aesthetic potential to be trained just as everyone has an intellect to be trained. Just as there are differences in I.Q.'s there are also differences in aesthetic potentials. The band program in your school is set up to develop the aesthetic potential of each student.

(tone bell - slide #16 - pause 5 seconds)

**Narrator:** What do we mean by aesthetic potential? Let us illustrate. Suppose we plant a flower seed and do not pay a great deal of attention to it. Because we do not care for it, water it, and pull the weeds out from around it, the seed does not grow properly and in a short time it withers away. The potential to be a beautiful flower was in the seed but it was uncared for and died.

(tone bell - slide #17 - pause 5 seconds)

**Narrator:** If we care for the development of the flower seed, in time we will have a beautiful flower. The two seeds had the same potential to be a beautiful flower but only the one that was looked after developed properly.

Thus we see that the aesthetic potential of each student must be cared for and developed or else it will not grow properly. The band program is open to all students so that a more rounded and full education might be available to them by developing their aesthetic potential.

The school, the church, and the home together develop the four basic responses to life in each person.

(tone bell - slide #18 - pause 5 seconds)

**Narrator:** The question arises, "How can the band develop the aesthetic potential of the student?"

We have set up one primary objective towards which we develop our students and in so doing the aesthetic potential is raised to a higher degree. That objective is to develop a musically educated person. The musically educated person is developed in four major areas:

1. Music skills
2. Knowledge and understanding of music
3. Attitudes and appreciation of music
4. Music habits

It would take too much time to discuss all the objectives under these four areas, but some examples of each area will help us to understand each a little better.

(tone bell - slide #19 - pause 5 seconds)

**Narrator:** Again let me say, our primary purpose in the band program is to develop the musically educated person. By doing this the aesthetic potential and aesthetic response to life are raised to a higher level.

(tone bell - slide #20 - pause 5 seconds)

**Narrator:** Our first area of the musically educated person is music skills. A skill is a technical proficiency developed through various learning experiences. For example, a student develops skill in playing a trumpet by receiving instructions from his teacher and practicing.

(tone bell - slide #21 - pause 5 seconds)

**Narrator:** Here Dave is perfecting his skill or playing technique on a specific instrument. Playing with good tone quality and intonation are a part of music skills. Also reading, music notation and conducting are a part of music skills.

(tone bell - slide #22 - pause 5 seconds)

**Narrator:** Our next area is knowledge and understanding of music. We believe students should know and understand something about forms of music, harmony, rhythm, melody and many other values contained in music. To know and understand more about the make-up of music is to appreciate and respond to it on a higher level.

(tone bell - slide #23 - pause 5 seconds)

**Narrator:** The musically educated person is familiar with music of all types and styles and their composers. He



is able to make judgements of music. Here Dave is playing solos written by different composers. He notes the composer's style, the form of the music, dynamics, accents, rhythm, and expression markings. The musically educated person knows the importance and characteristics of each instrument and its part in the total band.

(tone bell - slide #24 - pause 5 seconds)

**Narrator:** Attitudes and appreciation of music make up the the third area of a musically educated person. Attitudes and appreciation encompass the feelings and likes or dislikes of the individual. We try to develop in students an appreciation for all types and styles of music. It is hoped that his attitude will not be narrow or prejudiced concerning music.

(tone bell - slide #25 - pause 5 seconds)

**Narrator:** The musically educated person, in addition to appreciating all types and styles of music, desires to improve his music education through continued study of music. Here Dave is playing in a cornet trio at church because he enjoys the practice and performance of good music. He also desires to attain maximum performance ability. He wants to be a skilled musical performer.

(tone bell - slide #26 - pause 5 seconds)

**Narrator:** The last of the four areas of a musically educated person is music habits. Habits are behaviors of people that have developed from repetition of those behaviors. The musically educated person has developed certain behaviors that distinguish him as being musically educated. A musically educated person strives to develop good music habits.

(tone bell - slide #28 - pause 5 seconds)

**Narrator:** The musically educated person uses his instrumental talents in and outside of school activities, such as playing in a community band or at church. Here Dave is playing with other band students just for group enjoyment. Other habits the musically educated person develops are: regular practice habits, listens to good music on records or at concerts, reads about music, and uses his talents for everyday self-enjoyment.

(tone bell - slide #28 - pause 5 seconds)

**Narrator:** All of these objectives, plus many more, help to develop the aesthetic potential of each student so that the goal of a musically educated person can be attained. Unless the aesthetic response to life is developed the individual will lack full development of his basic responses to life.

In addition to developing the aesthetic response to life, the music program also develops the individual in areas of the intellectual, the physical and the ethical responses. Even though it helps in the development of other responses its primary function is to develop the aesthetic response to life.

Thus we can see the value and necessity of a music education in the lives of students. The cost of a music education can be answered by the band director, but as an investment, music yields large dividends.

(tone bell - slide #29 - pause 2 seconds)  
(music starts to increase in sound)

**Narrator:** . . . . Possibly a vocation, but primarily enjoyment, satisfaction, pleasure, and a fuller and richer education.

\* \* \* \* \*

The record to be used in this visual aid should be a march by a good organization. The sound should decrescendo as the narrator speaks at the beginning and make a gradual crescendo where designated toward the end of the visual aid.

Since this visual aid was received well by the parents and students who viewed it, it is suggested that other such visual aids could be made by the band director and students. Such topics covered by future aids could include, "Producing Good Tone Quality on Band Instruments," "Characteristics of the Different Band Instruments," or "The Structure of Music." Not only can students learn from making such visual aids, but motivation and interest are definitely raised.

## CHAPTER VIII

### Summary and Conclusions

In order for this study to be completed, a summary of the study should be made. From the study, certain conclusions can be drawn and used for the improvement of the band curriculum.

The stated purpose of this study was to collect and formulate valid objectives, proper experiences, methods of teaching, materials, and evaluative tools to be used in the secondary school band program. A visual aid was developed for informing students, teachers and parents of the value of the band program.

The need for the study has been advocated by statements and articles concerning the revision of the music program curriculum. These statements and articles have appeared in professional literature of music education and general education of recent date. Criticisms of present day practices in the secondary school band program center around the need for more music education in the band curriculum.

The procedure for investigation was the collection of information from professional literature that was pertinent to this study. From the literature the writer formulated objectives to be used in the band curriculum. These objectives are validated by criteria developed by professional educators

and reduced to the behavioristic terms of a musically educated person. The writer also selected learning experiences that would lead to the desired objectives.

From the literature surveyed, twelve principles of method were gathered and discussed. A teaching guide was developed to help band directors improve their teaching procedure. Suggested materials and sources were gathered together for use in the band program.

Suggestions for evaluative procedures were formulated from the professional literature reviewed.

The author of this study developed a visual aid of twenty-nine slide pictures and a tape recorded dialogue that is described in this study. This visual aid was used and found very useful for informing students, parents, and teachers of the value of a band program. Developing the aesthetic response to life is the main theme of the visual aid.

From this study we can make the following conclusions. Since the objectives have been validated according to valid criteria and proper experiences have been outlined and if the principles of method stated in this study are followed, using the suggested materials, it seems reasonable to assume that this band curriculum could develop students closer to the behavior of a musically educated person. This is in contrast to the present programs criticized in the literature surveyed.

By following this type of curriculum in his band program, the writer had the following experiences. A freshman

girl, who is average in school work, found satisfaction that she knew the composer and period of music of a piece that was played on the radio. She had never heard that particular composition previously. Identification was made from the knowledge received in band class concerning Baroque music and composers. She could relate it to the music she had played in band rehearsal.

A letter was received by the author from a lady in the community who had no connection with the band. She attended a band concert and commented about the program. She said she enjoyed the quality of performance and the variety of types and styles of music performed. "It showed that you are teaching music appreciation along with techniques. You are to be commended for your fine work and for making this type of music available to this community."

Even though these two experiences cannot be used as a valid proof of this curriculum, the writer feels the students did progress toward the goal of being musically educated persons.

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