

**READINESS FOR BAND:
WHAT DO BEGINNER BAND STUDENTS
NEED TO KNOW?**

by

Angela G. Cascione

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of
the requirements for the degree of Master in Music

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Angela G. Cascione

Approved: _____
Alden H Snell, II, Ph.D.
Professor in charge of thesis on behalf of the Advisory Committee

Approved: _____
Russell E. Murray, Jr., Ph.D.
Chair of the Department of Music

Approved: _____
George H. Watson, Ph.D.
Dean of the College of Arts and Science

Approved: _____
James G. Richards, Ph.D.
Vice Provost for Graduate and Professional Education

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ABSTRACT

There are certain things that students need to know before entering a beginner band class in order for them to have a successful experience learning a new instrument. However, there is little to no research documenting what concepts and skills teachers consider representative of readiness for band. It is important for teachers to understand what their students know and do not know before instrumental instruction. Researchers should discover if teachers want their students reading music notation or if they would prefer that their students enter band class with an ability to aurally understand music. Documentation of whether or not teachers feel singing is an important component of readiness for band is important for our profession.

The purpose of this study was to discover what band teachers expect students to know before entering a beginner band class. Surveys given to teachers in Delaware, Maryland, New Jersey, and Pennsylvania ($N=38$) indicated the priority of concepts and skills. I explored the musical characteristics, such as singing, composing, reading notation, and improvising, that the beginner band teachers felt were important to teach students before they begin to learn an instrument in a band classroom. Data analysis revealed that participants felt specific concepts and skills are important aspects of readiness for band: Participants identified singing, chanting, reading notation, and moving. Participants generally agreed with the National Core Arts Standards and appeared interested in providing their students with standards-based instruction.

Chapter 1

INTRODUCTION

When students enter a beginner band class, one expects them to have had some previous formal music education. According to Gordon (2012), students ideally apply previously learned musical concepts and skills when they begin learning a band instrument. While the primary focus of general music classes is not to prepare students for band, the curricular outcomes of these classes contribute to students' preparation for band classes.

Researchers and pedagogues recommended that instrumental music students receive a comprehensive instrumental music education, including engagement in a variety of concepts and skills such as improvising, composing, reading notation, and singing (Grunow, Gordon, & Azzara, 2001; Pearson, 1993; Sheldon, Balmages, Loest, & Sheldon, 2010). The goal of this study was to determine if beginner band teachers prioritized these comprehensive concepts and skills and which concepts and skills they expected their students to possess to be ready for beginner band instruction.

The National Core Arts Standards

The National Core Arts Standards guide “educators in providing a unified quality arts education for Pre-K through high school” (National Coalition for Core Arts Standards [NCCAS], 2014). Three artistic processes provided the foundation for

these new music standards: creating, performing, and responding. Unlike the previous National Standards (Consortium of National Arts Education Associations [CNAEA], 1994), the National Core Arts Standards consisted of strands: general music, harmonizing instruments, composition and theory, technology, and traditional and emerging ensembles. The strands outlined concepts and skills for each specific area of study, which could overlap depending on students' individual situations. These new standards provided a more thorough outline for what students should know at each level of their musical education. Similar to the achievement standards recommended by the previous National Standards, the National Core Arts Standards organized student learners into groups by age level: novice, intermediate, proficient, accomplished, and advanced. In the ensembles strand, novice refers to beginners who are new to instrumental music and advanced refers to music students preparing for college study.

One challenge faced by band teachers interested in providing a comprehensive, standards-based, instrumental music education is a lack of preparation and comfort teaching concepts such as singing, improvising, composing, and creativity in band instruction. For example, Riley (2009) found that 27% of preservice music educators ($N=53$) in an introductory music education course were not initially aware of the 1994 National Standards (CNAEA, 1994). Riley suggested that teachers might not be implementing standards-based instruction because they were not familiar with the standards.

Bell (2003) conducted a similar study to record reactions of teachers ($N=14$) to

the National Standards (CNAEA, 1994). The researchers collected data for this study through an open-ended questionnaire they gave to participants after 16 weeks of exposure to the National Standards in a professional development course. Bell found that after the course the teachers, though not comfortable with how to best apply all of the standards, felt that incorporating standards into their teaching would positively impact their students

What Happens in Band

To determine what elementary band teachers expected their students to know before beginning instruction, I examined what occurred in band classes by analyzing three music method books . Some of the outcomes of the beginner band courses I observed were (a) reading rhythmic notation, (b) reading melodic notation, (c) listening to and understanding music, and (d) playing an instrument. The National Core Arts Standards (NCCAS, 2014) outlined these outcomes. According to three teacher manuals for instrumental method books: *Standard of Excellence* (Pearson, 1993), *Measures of Success* (Sheldon et al., 2010), and *Jump Right In: The Instrumental Series* (Grunow, Gordon, & Azzara, 2001), some concepts and skills that teachers should prioritize for beginner band students include playing, listening, singing, moving, improvising, reading notation, evaluating, and composing. These method books included a framework for providing efficient instruction to large groups of students. Typically, the method books present music notation to be performed in unison (Grunow, Gordon, & Azzara, 2001; Pearson, 1993); for example, several student lesson books introduced notation for concert B-flat within the first few pages.

Some books included musical activities such as improvising and composing, but did not prioritize these activities.

Music education philosophers and researchers have questioned the prioritization of band outcomes, calling for providing students with a comprehensive music education including activities such as singing, composing, and improvisation. Allsup and Benedict (2008) found in a study of band directors that many band directors were primarily concerned with presenting a great concert; band directors were thus rarely eager to change their teaching methods or focus. They questioned the tradition of only reading notation and called for further development of student musicianship, challenging band teachers to expand beyond the method book. Method books provide tools and ideas to aid educators in scaffolding and sequencing classes; however, many teachers, according to Allsup and Benedict, relied solely on the method books to teach their students. Allsup and Benedict argued that some educators were too concerned with labeling themselves with a specific method instead of combining elements from different methods to find what worked best for their students.

Researchers in Spain discussed the importance of formal music education in an ensemble setting: Marin, Scheur, and Perez-Echeverria (2012) described how a group of woodwind students learned music and what the students thought about teaching and learning music. The study took place at 14 Spanish conservatories and involved 68 higher-education students. Results from the study helped highlight the importance of general music techniques, such as singing and moving, in band settings. Participants in

the study believed there would be a direct correlation between how long they had been studying music, how they were taught music, and their musical achievement. They also believed the way they learned music at the time of the study was most like how they learned to read music in band classes, not general music classes. In the study, the researchers gave the participants music and asked them to learn it. Students were able to see how they learned music as well as how that differed with what their prior conceptions were. The study showed that students used techniques commonly taught and practiced in general music classes to best learn music.

Fredrickson (2010) examined music taught in private instrumental lessons at the college level and argued that college studio teachers should incorporate the National Standards (CNAEA, 1994) into their daily lessons with their students. Fredrickson believed that if teachers at the college level began to think about the standards when they taught, they would see huge improvements from their students. As discussed by Fredrickson, the National Standards did not only apply to a specific music classroom; they were comprehensive, encompassing many classes, grades, and ensembles. Fredrickson argued that some teachers select individual standards that best suit their classes when they should be considering all of the standards regardless of the level of their teaching. Although Fredrickson focused on the National Standards, the same concept applied to the National Core Arts Standards (NCCAS, 2014): Both sets of standards documented concepts and skills important for beginning musicians to acquire.

Summary

Allsup and Benedict (2008) questioned the future of music ensembles in schools if there was no change in the way instructors taught ensembles. They believed that a change was necessary and would include aspects of a good general music classroom, such as singing and moving, and they understood the goal of beginner band classes was not to simply know how to read notes from a page and perform in a concert. Frederickson (2010) built upon this concept with the idea that music courses should overlap; each course is equally important and should complement the others to create the best musical environment for students.

Based on the outcomes outlined in the National Core Arts Standards (2014) and concepts and skills prioritized by method book authors, there appeared to be a disconnect between what pedagogues and scholars recommended and what teachers did. Knowledge of what beginning band teachers expect from new students could help to influence what and how general music teachers instruct their students.

Statement of the Problem

Since “there usually are no documented local or nationally standardized sequential music curriculums” (Gordon, 2012, p. 381), it is sometimes difficult to know students’ musical background when they enter a band class. Students may or may not know how to read musical notation, sing, audiate, chant, or comprehend rhythms. In addition, there is little to no research documenting what beginner band teachers view as important for their students to know. Understanding what concepts and skills beginner band teachers expect from students could help to improve the quality of beginner band instruction.

Purpose of the Study

The purpose of this study was to document musical concepts and skills beginner band teachers thought their students should possess before entering beginner band. Through this study, documentation of these concepts and skills added to our profession's understanding of musical readiness for beginning instrumental music instruction.

Research Questions

The research questions that framed this study were

1. What concepts do students need to understand to be prepared for participation in a beginning instrumental class?
2. What skills do students need to possess to be prepared for participation in a beginning instrumental class?
3. How do teachers rank order these concepts and skills?

Limitations of the Study

Geographic location, sample size, and survey response rate limited the study. Additionally, it was difficult to directly contact the band teachers in the states of Maryland, Pennsylvania, and New Jersey, which limited survey distribution.

Role of the Researcher

I created and distributed a survey to beginner band teachers in Delaware, Maryland, New Jersey, and southeast Pennsylvania. To answer the research questions, I analyzed and interpreted the data.

Assumptions and Bias

I approached this study as a product of formal band instruction in the United States. I believed there were specific skills and concepts that were important for beginner band students to possess before learning to play an instrument. Gordon (2012) supported my opinion that singing is critical when learning to play an instrument; it is important to develop a strong aural vocabulary before introducing notation at the beginning of instrumental education. Musicians must be able to hear music before they play it and before they try to read notation (Bernhard, 2002; Green, 2008; Hopkins, 2005; Robinson, 1996).

In my experiences as a public school student, undergraduate music education student, and student teacher, band directors often prioritized reading notation over singing and audiating music. I was curious about the extent to which my assumptions and biases reflected the prioritization of a larger sample of instrumental music teachers.

Significance of the Study

There was little research documenting student readiness for band. Understanding what students know before entering a band class could help beginner band teachers provide a better, more focused musical education. In that respect, providing general music teachers who prepare students for band with an idea of what band teachers expect could enable them to better guide student learning. Mutual understanding between beginner band teachers and general music teachers could ensure that students successfully transition from general music into beginner band instruction.

Chapter 2

REVIEW OF THE LITERATURE

The purpose of this study was to document musical concepts and skills beginner band teachers thought their students should possess before entering beginner band class. In addition, this study provided insight into how beginner band teachers prioritized these concepts and skills. At the time of this study, there was little research directly related to this topic. Researchers have focused on benefits of specific concepts and skills, for example, improvisation in instrumental music education (Azzara, 1993). There was a need for research that merged these areas of inquiry into a holistic picture of what beginner band teachers believed to be important and what they should prioritize when teaching. In this literature review, I first documented the pedagogical priorities of several common instrumental music method books. I then highlighted research examining (a) singing in band, (b) early stages of instrumental learning, and (c) student–teacher–parent relationships while learning a musical instrument.

Method Books

Teachers used a variety of instrumental method books as a resource when teaching beginner band. Brittin and Sheldon (2004) analyzed the following method books published in the last decade and compared the contents: *21st Century*, *Yamaha Advantage*, *Standard of Excellence*, *Essential Elements*, *Accent on Achievement*, and

Universal Teacher. They examined the teacher books in each series and later cross-referenced them with the student clarinet book of each series. Brittin and Sheldon counted the number of melodies in each book and then calculated the percentage of songs of specific musical types. The number of melodies in each book ranged from 83 to 173. The following musical types comprised the melodies: band composed, Calypso, carol, classical, folk, Hanukah, hymn, lullaby, march, melodies, nursery rhyme, patriotic, popular, spiritual, and traditional. Results from the study revealed a general lack of diversity within the method books of any particular series; none of the books contained melodies from each category. *Universal Teacher* did not have explicit strategies for vocalizing and ear training, whereas modern method books provide clear, explicit strategies for these concepts.

To expand on Brittin and Sheldon's (2004) work, I reviewed the following three method books, focusing on identifying concepts and skills the authors prioritized: *Standard of Excellence* (Pearson, 1993), *Measures of Success* (Sheldon et al., 2010), and *Jump Right In: The Instrumental Series* (Grunow, Gordon, & Azzara, 2001). I chose to review these three method books in depth because of their variety of content, prioritization of concepts and skills, and variance in publication date.

Standard of Excellence (Pearson, 1993) consisted of many different books and levels, which align with several years of a child's early instrumental education. *The Standard of Excellence Conductor Score* featured a Band Director's Anthology. In the anthology, Pearson provided guidelines for motivating students to practice, recruiting, parent involvement, and dealing with administration. The anthology also featured a

chapter about developing a curriculum. The curriculum chapter included sections on basic skills such as identifying parts of the instrument; tone production and quality; pitch, tuning, and intonation; musical concepts such as rhythm, pitch, and melodic perception; symbols and terms; and notation and composition.

In *Standard of Excellence*, Pearson (1993) indicated that students should begin to learn music notation and to read music after they have a basic understanding of music and the instrument they are learning to play. After studying this book, I determined a student using *Standard of Excellence* would begin to play one note at a time without rhythmic context. Students would also learn to read music while playing their instrument. The sequencing of material within the book enabled students learning different instruments to play along with each other, simultaneously making it easier for teachers to teach various instruments to a class of beginners. Although Pearson prioritized singing and a holistic approach to music learning in the anthology, these priorities were not apparent in the student book. If a teacher did not utilize singing in his or her instruction, it would be unlikely for students to sing when using *Standard of Excellence*.

Sheldon et al. (2010) based *Measures of Success* on the principle of sound before sight. Sound before sight refers to hearing music and understanding it before seeing written notation. *Measures of Success* was similar to *Standard of Excellence* in that it initially introduced a few notes without rhythmic context and then gradually added more. While the authors suggested a sound before sight approach in the teacher guide, there were no recommendations for methodology. Further, instead of an aural

approach, the student books presented standard music notation immediately. Similar to *Standard of Excellence*, Sheldon et al. constructed *Measures of Success* so students could all play together, regardless of their instrument.

Jump Right In: The Instrumental Series (Grunow, Gordon, & Azzara, 2001) emphasized teaching students to audiate, or “hear and comprehend music for which the sound may or may not be physically present” (p. 19). Grunow, Gordon, and Azzara (2001) recommended teaching by rote and using a sound before sight approach. Comparable to the other books, *Jump Right In* provided a systematic approach to teaching a beginner a new instrument. The first section of the teacher guide introduced the rationale, organization, and content of the book. Instructions to teachers indicated notation begins after the students first learn the music by rote and have a clear aural understanding of the music they are playing.

The three method book series I reviewed presented similar priorities of instrumental music education, recommending that students learn to sing and play music before learning to read it. However, the student books did not always reflect the application of concepts and skills found in the teacher guides. Based on my review of these books, *Jump Right In: The Instrumental Series* most closely aligned pedagogical priorities and teacher application in the student books. *Standard of Excellence* and *Measures of Success* recommended a sound before sight approach but emphasized notation in student books.

Singing in Band

Robinson (1996) believed there were many benefits to singing in band.

According to Robinson, students who were able to sing and vocalize music and who were exposed to singing throughout their experiences in band scored higher when measured for musical achievement. Robinson found that singing in band could conserve time and help create independent thinkers who could solve their own problems: Participants in this study who were able to sing in tune could more quickly hear if their instrument was out of tune. Singing in band class helped students in this study learn music more quickly: Students who were able to sing through their music could more quickly identify and correct problems and mistakes while they were playing. For Robinson, singing in band represented a crucial aspect of learning to play an instrument. The researcher asserted that students should always be singing; they should not stop singing when they learn an instrument.

In 2008, Green conducted a study exploring why children take music classes. Through the course of the study, Green (2008) found that many students drop out of music classes because they do not think they are musical. The results of the study helped the researcher develop a system of informal learning and aural learning in music lessons. The study included 15 participants between the ages of 10 and 17. All participants were instrumentalists who played at approximately the same level. Green exposed the participants to music-learning techniques they had not previously studied. For example, Green taught students to play by ear and pick out specific pitches by listening to them. Green also exposed the students to a wide range of music genres to make music classes more accessible to them. Teachers then had the opportunity to observe the behaviors of the students when learning in a nontraditional environment.

Although this was a small-scale study, Green found that the students showed a great deal of improvement in several areas including intonation, which improved as a result of the aural learning, confidence in musicality, and independence as learners. Green made a compelling case for singing in band as well as learning by rote or by ear.

Hopkins (2005) studied tuning in elementary and middle school orchestra classes. He documented how much time teachers spent tuning, how teachers tuned, and the strategies teachers taught their students to help them tune independently. Teachers completed a questionnaire regarding their approaches to tuning in their classes. Hopkins found that teachers wanted to take as little time as possible tuning; teachers felt that sometimes tuning interfered with music making and that it was easier to tune the students' instruments themselves. The teachers who asked students to tune their own instruments sometimes used singing as a method for more accurate tuning. Many teachers stated their students did not have the aural capability to sing and tune their own instruments.

In a 2002 article, Bernhard described how a lack of singing in band classes could have a detrimental affect on the success rate of young musicians. Part of Bernhard's (2002) argument revolved around the National Standards (CNAEA, 1994). The National Standards stated that all students should be singing in music classes from kindergarten through 12th grade and did not specify in which music classes students should be singing. Bernhard argued that the standards did not specify which music classes to sing in because students should be singing in every music class, whether it is band, choir, or another music class.

Much of Bernhard's (2002) focus was on different approaches to implementing singing in band class, for example, whether to use moveable-do or fixed-do. However, regardless of the system students were using to sing, Bernhard asserted that they should all sing: They should sing in class to understand new music, tune their instrument, and understand the tonal and harmonic structure of what they will be playing. According to Bernhard, singing could only help improve the quality of the musical experience and would help develop more mature musicians.

Early Stages of Instrumental Learning

In 1999, Chappell distributed a survey to children aged 7 to 9 as part of a larger 3-year, longitudinal study. Students answered questions about how long they could see themselves playing their instrument, their motivation to practice, and what would make them want to continue playing their instrument in the future. Chappell (1999) then interviewed the students multiple times over a 9-month period. During these interviews, the students answered questions about their practice habits and their motivation for practicing. The results of the study indicated that the students who practiced most were more successful and more likely to stick with their instrument in the future. The children who practiced multiple times per week were happier with their musicianship and more confident in their abilities.

To develop skills such as improvisation, composition, and memorization, Chappell (1999) recommended beginners explore with all parts of their brain while learning the piano, a whole-brain approach. Chappell argued that beginner piano students typically work through series of method books until their teacher feels they

are ready to play repertoire. He believed that a whole-brain approach was vital to developing improvisation, memorization, and many other important skills for young piano players: Young musicians should spend time exploring their instrument and their brain to be successful. Chappell discussed how changing the way a student practices would help them use or explore different parts of their brain, and dismissed method books as a means of teaching beginners. He felt this limited the amount of independent thinking that students might do and would not help them develop independent musicianship.

Many band teachers utilize method books, according to Chappell (1999), because method books provide them with a systematic plan for what to do with their students. Chappell argued that while this may make it easier for the teacher, it limits a student's ability to be musical.

Relationships and Perspectives while Learning a Musical Instrument

The following two studies, conducted by Creech and Hallam (2009; 2010), focused on different personal interactions and how these interactions affected learning a new instrument.

In the first study, Creech and Hallam (2009) explored parent–student and parent–teacher interactions and how this affected the musical development of a student learning a new instrument from the perspective of teachers, parents, and the students themselves. The researchers conducted a survey, which measured “(1) children’s satisfaction with instrumental lessons; (2) parent involvement in children’s instrumental learning; and (3) interpersonal qualities of teachers. These each targeted

just one member of the teacher–pupil–parent triangle” (Creech & Hallam, 2009). Participants included 352 parents who completed this survey, which represented a completion rate of 44%. Most of the parents who completed the survey said they had little to no musical experience. The survey measured parents’ involvement with students’ musical learning, self-efficacy, and personal satisfaction. Survey results indicated the most important thing for parents was the leadership abilities of the music teacher. Parent participants wanted to see strong leadership qualities from the teachers in order to help their children grow and develop as musicians.

The second study by Creech and Hallam (2010) focused more on the perceptions of students while learning a musical instrument. The 2010 study differed from the 2009 study in that Creech and Hallam (2010) attempted to determine “(a) children’s satisfaction with instrumental lessons; and (b) interpersonal qualities of teachers.” Participants included 337 violin students who completed a survey. The survey was similar to the survey given to parents in the 2009 study, but Creech and Hallam (2010) focused these questions to get the students’ opinions. The results of the study showed that if there was a positive relationship between the students and the teacher, the students had higher satisfaction with their lessons. Many of the other findings showed that the parent and teacher relationships were very important to the students. If there were good relationships within the parent–teacher–student triangle, students were more confident and enjoyed learning their instrument more.

Through these two studies, Creech and Hallam (2009; 2010) explored parent, teacher, and student relationships while students were learning new instruments. They

found that positive relationships between teachers and parents made for a more successful learning environment for students. However, this research lacked an exploration of the perceptions and opinions of the teachers. The opinions of teachers could have provided an important juxtaposition to the existing data as well as more insight into what was important while students were learning a new instrument.

Summary

Method book authors recommended an outcomes-based, comprehensive curriculum for beginner band, and all authors prioritized a sound before sight approach to teaching band (Grunow, Gordon, & Azzara, 2001; Pearson, 1993; Sheldon et. al., 2010). Several student books, however, emphasized learning to read notation first (Pearson, 1993; Sheldon et. al., 2010). According to the Bernhard (2002), Hopkins (2005), and Robinson (1996), singing is a vital part of success in band. Their research indicated that singing helps create independent learners and allows students to be problem solvers in their own music learning. Chappell (1999) documented what happens at early stages of instrumental learning. Student perceptions were an important part of beginner instrumental instruction. Parent and teacher perceptions of child progress and learning were also crucial to the success of beginner band students (Creech & Hallam, 2009; Creech & Hallam, 2010). However, there was little research investigating teacher perspectives of beginner band. Based on the existing body of research, there appeared to be little to no information regarding what teachers felt students should know before entering beginner band. The current study built upon the work of Creech and Hallam (2009), exploring the learning process from the

perspective of teachers.

Chapter 3

METHODOLOGY

Purpose of the Study and Research Questions

The purpose of this study was to document musical concepts and skills that beginner band teachers desired their students possess before instruction. The following research questions framed this study:

1. What concepts do beginning instrumental music students need to have to be prepared for participation in a beginning instrumental class?
2. What skills do beginning instrumental music students need to begin instruction on a music instrument?
3. How do teachers prioritize the importance of these concepts and skills?

Institutional Review Board

The University of Delaware requires all research involving humans to be submitted to the Institutional Review Board for approval. The Institutional Review Board approved this study on November 25, 2014. Proof of my successful completion of the Collaborative Institutional Training Initiative is presented in Appendix A. Institutional Review Board approval is presented in Appendix B.

Research Design

To answer my research questions, I created, distributed, and analyzed a survey.

Creswell (2009) recommended using a survey to collect data and document trends within a particular population. In this study, the population was beginner band teachers. I distributed the survey using Qualtrics, an online software program. The survey consisted of questions about different concepts and skills identified in the literature review. Following distribution of the survey, I calculated descriptive statistics to answer the research questions (Fink, 2009). Conclusions from this study do not correlate to a larger population. Instead, findings described musical concepts and skills these participants prioritized as representative of readiness for beginner band instruction.

Theoretical and Conceptual Framework

Regarding instrumental music education, Gordon (2012) asked, are we teaching student musicians with instruments, or are we just teaching students to make a sound on instruments? Dewey (1916) wrote that the outcome of education for all students should be leaving school with both an understanding of many subjects and tools for life long learning. Instrumental music students should receive a comprehensive music education as recommended by the National Standards (CNAEA, 1994) and the National Core Arts Standards (NCCAS, 2014), which served as the foundation for music education in the United States. To achieve these outcomes, researchers suggested that students sing, move, and chant in class (Azzara, 1993; Bernhard, 2002; Green, 2008; Hopkins, 2005; Robinson, 1996). Teachers should also incorporate improvisation, history, and composition into their instruction. While teaching students to “tongue and blow” (Shewan, 2009) is a critical part of

instrumental instruction, a more comprehensive musical education is necessary to provide students with the skills for life-long music making. Therefore, teachers should prioritize concepts and skills called for by the National Core Arts Standards to help enable students to become life-long musicians.

Survey Instrument Development

I developed the survey used in this study after a thorough investigation of preexisting research. There was little research documenting the perspectives of beginner band teachers on the readiness of students for band, so I drew the concepts and skills presented in the survey from the National Core Arts Standards (NCCAS, 2014) and beginner band method books (Grunow, Gordon, & Azzara, 2001; Pearson, 1993; Sheldon et al., 2010). The concepts listed in the survey were broad ideas highlighted as important in method books and the National Core Arts Standards. Each concept then included several specific skills (Grunow, Gordon, & Azzara, 2001; NCCAS, 2014; Pearson, 1993; Sheldon et al., 2010).

I created the survey using Qualtrics. I present the survey instrument in Appendix C. At the beginning of the survey, participants provided demographic information including what courses they taught, how long they had been teaching, and how many students they taught in each ensemble. Next, the survey was divided into blocks organized by concept: chanting, composing, improvising, moving, reading notation, and singing. Each concept was listed and participants rated how important sets of skills relating to each concept were to them before beginning instruction. Singing skills included matching pitch while singing, singing songs by rote, singing

chords of a melody, singing melodic patterns, singing tonic and dominant patterns, singing using proper vocal techniques, singing in major tonality, and singing in minor tonality. Movement skills included keeping a steady beat, moving in duple meter, moving in triple meter, and moving with continuous fluid motion. Chanting skills included chanting rhythmic patterns; chanting macro beat, micro beat, and division rhythm patterns; chanting in duple meter; chanting in triple meter; and imitating rhythmic patterns. Notation reading skills included identifying dynamic markings, key signatures, tempo markings, time signatures, note names, and rhythmic notation and singing simple melodies. The instrument identification skills were visually identifying instrument families and aurally identifying the sounds of different instruments. Finally, the composition and improvisation skills included aurally identifying different musical styles, composing, improvising, and matching pitch on their instruments. Participants were asked to rank order each skill within each concept from most important to least important.

For this research, I chose to use a 5-point Likert-type scale. The 5-point scale allowed participants to have a neutral answer while taking the survey. I believed that an important aspect of my research was learning if teachers were indifferent or did not have strong opinions about the skills and concepts I was researching. I compared the Likert-type scale with the rank ordering to examine the differences in responses.

Graduate students at the University of Delaware piloted the survey to assess construct validity. I then invited five elementary music teachers uninvolved with this study to assess content validity. Three of the five music teachers responded with

written feedback. One commented that the survey “got me thinking about how and what I teach.” Another teacher noted that her priorities fluctuate but that she was still able to accurately respond to the survey questions. The third teacher affirmed that she answered the survey questions from the perspective of answering “questions based on what prior skills students have that I value most when they start playing an instrument in my program.”

Survey Sample Development

Using convenience sampling, I identified beginner band teachers within approximately 100 miles of my university in the states of Delaware, Maryland, New Jersey, and southeast Pennsylvania. I used several techniques to identify survey participants.

First, I obtained the names and email addresses of beginner band teachers from school websites. For the states of Delaware and Maryland, I searched school county websites as well as individual school websites. I was able to identify names and email addresses for some beginner band teachers in these two states. For the schools where I could not identify teacher emails directly, I contacted principals or music administrators and asked them to administer the survey.

To identify beginner band teachers in New Jersey, I emailed representatives from the New Jersey Music Educators Association (NJMEA) asking for their assistance in acquiring lists of elementary beginner band teachers. I did not receive responses from NJMEA representatives and had to manually find the names and contact information for the New Jersey teachers. Similar to my process for Maryland,

when unable to contact the beginner band teachers directly, I contacted principals and music administrators to help administer the survey.

I took a similar approach to identifying beginner band teachers in Pennsylvania. The Pennsylvania Music Educators Association (PMEA) divided Pennsylvania into 12 different regions and then each region into districts. I emailed the representatives from districts 11 (Bucks and Montgomery counties) and 12 (Chester, Delaware, and Philadelphia counties) asking for lists of beginner band teachers from their areas. Similar to New Jersey, PMEA representatives did not respond.

At the conclusion of this process, I identified a total sample of 334 participants: 117 teachers, 179 administrators, and 38 principals. This sample did not allow for generalization of results. The results of this study are only representative of the views and perceptions of this specific population of beginner band teachers.

Administration and Distribution of the Survey

Once I identified participants, I distributed the survey via e-mail on February 24, 2015. I sent a reminder on March 7, 2015, and then closed the survey on March 13, 2015. Participants received a hyperlink to the survey in an introductory email. The emails sent to principals and music administrators are presented in Appendices E and F, respectively.

Data Analysis

Following distribution of the survey, I calculated descriptive statistics to answer my research questions. I then interpreted the findings, drew conclusions, and suggested implications for beginner band instruction. I present results and

interpretations in Chapter 4 and conclusions and implications in Chapter 5.

Chapter 4

RESULTS

In this chapter, I present participant demographics and their responses to the researcher-designed survey instrument. I organized participant responses based on the following research questions:

1. What concepts do students need to have to be prepared for participation in a beginning instrumental class?
2. What skills do students need to possess to be prepared for participation in a beginning instrumental class?
3. How do teachers rank order these concepts and skills?

Participant Demographics

Thirty-eight teachers completed the survey, a response rate of 8.79% based on the number of e-mails I distributed. One administrator notified me that three teachers in their county received the survey. Two principals responded: One sent the survey to one teacher and the other did not have any beginner band teachers under their supervision. Of the 38 participants, 24 (63%) taught in the state of Maryland. Thirty-four percent of the participants ($n=13$) had 20 or more years of teaching experience. Over half of the participants (55%) had earned a Master's degree plus additional graduate credits.

All participants reported teaching at schools with an enrollment of fewer than 1,500 students. Most participants (53%) taught at a school with an enrollment between 501 and 1,000 students. Participants reported teaching all grade levels. The most common grade levels taught were 5th grade (89%) and 4th grade (84%).

Exactly half ($n=19$) of the participants taught general music as well as beginner band. Most of the ensembles that the participants taught had fewer than 50 students. I present complete demographic data in Table 4.1.

Table 4.1

Demographic Characteristics of Participants

Characteristic	<i>n</i>	%
State taught in		
Delaware	5	13
Maryland	24	63
New Jersey	7	18
Pennsylvania	2	5
Years of teaching experience		
0–4	6	16
5–9	4	11
10–14	9	24
15–19	6	16
20+	13	34

($N=38$)

Table 4.1 Continued

Demographic Characteristics of Participants

Characteristic	<i>n</i>	%
Education		
Bachelors Degree	4	11
Bachelors Degree plus graduate credits	5	13
Master's Degree	6	16
Master's Degree plus graduate credits	21	55
Doctorate	2	5
School Enrollment		
0-500	15	39
501-1000	20	53
1001-1500	3	8
1500+	0	0

(*N*=38)

Table 4.1 Continued

Demographic Characteristics of Participants

Characteristic	<i>n</i>	%
Grade Levels Taught		
Kindergarten	13	34
1 st Grade	12	32
2 nd Grade	12	32
3 rd Grade	13	34
4 th Grade	32	84
5 th Grade	34	89
6 th Grade	11	29
7 th Grade	7	18
8 th Grade	6	16
9 th Grade	3	8
10 th grade	3	8
11 th grade	3	8
12 th grade	3	8

(*N*=38)

Table 4.1 Continued

Demographic Characteristics of Participants

Characteristic	<i>n</i>	%
Courses Taught		
Elementary General Music	19	50
Beginner Band	4	11
Elementary Band	3	8
Middle School Band	28	74
High School Band	26	68
Orchestra	14	37
Chorus	13	34
Other	7	18

(*N*=38)

Table 4.1 Continued

Demographic Characteristics of Participants

Characteristic	<i>n</i>	%
Average Ensemble Size		
1–20	9	25
21–30	4	11
31–40	4	11
41–50	7	19
51–60	2	6
61–70	5	14
71–80	2	6
81–90	1	3
91–100	1	3
100+	1	3

(*N*=38)

Prioritization of Musical Concepts

Participant survey responses indicated the importance of students having previous experience singing, moving, reading notation, composing, improvising, and playing instruments. I present their responses in Tables 4.2, and 4.3. In the Likert-type responses, these participants identified singing as the most important concept ($M=3.89$); composing was rated the least important concept ($M=2.17$). Rank ordering of these concepts matched the mean ratings: Participants ranked singing highest in importance and composition lowest. Participants ranked composing and improvising lowest and least important. These two concepts were the only ones that received median responses of less than 3 in the survey.

Table 4.2

Importance of Musical Concepts

	<i>n</i>	<i>M</i> (SD)	Median	SD (1)	D (2)	N (3)	A (4)	SA (5)
Composing	36	2.17 (0.97)	2	11	11	11	3	0
Improvising	36	2.28 (1.03)	2	10	11	10	5	0
Playing another instrument	36	2.64 (1.05)	3	7	7	14	8	0
Playing a keyboard instrument	36	2.69 (1.14)	3	8	5	14	8	1
Playing a recorder	36	3.33 (1.15)	4	4	4	7	18	3
Chant	36	3.31 (1.14)	3	4	2	14	11	5
Move	35	3.69 (1.11)	4	3	0	10	14	8
Read Notation	36	3.47 (1.16)	4	3	4	8	15	6
Sing	36	3.89 (1.04)	4	2	1	6	17	10

Note. SD=Strongly Disagree; D=Disagree; N=Neither Agree nor Disagree; A=Agree;

SA=Strongly Agree

Table 4.3

Prioritization of Musical Concepts

	<i>n</i>	<i>M</i>	<i>SD</i>	1	2	3	4	5	6
Chant	36	2.61	1.46	8	13	7	4	1	3
Compose	36	4.94	1.29	2	0	2	4	14	14
Improvise	36	4.94	.98	0	0	4	6	14	12
Move	36	3.25	1.25	2	7	15	7	2	3
Read Notation	36	3.17	1.63	9	4	5	11	4	3
Sing	36	2.08	1.30	15	12	3	4	1	1

Note: 1 = Most Important; 6 = Least Important

Importance and Prioritization of Musical Skills

Singing. In the survey, participants indicated their level of agreement with a variety of musical skills related to singing. In Tables 4.4 and 4.5, I present the data corresponding to melodic singing skills.

Participants identified most of the singing skills as important: Matching pitch while singing was the highest ranked skill with a mean of 3.94. The teachers also identified singing melodic patterns and singing songs by rote as important. The lowest rated singing skill in the Likert-type scale was singing chords of a melody ($M=2.39$). However, in the rank order scale, the lowest ranked skill was singing in a minor tonality ($M=6.50$). Of the 36 participants, 29 ranked matching pitch while singing as the most important skill while 15 ranked singing in a minor tonality as least important.

Table 4.4

Importance of Musical Skills: Singing

	<i>n</i>	<i>M</i> (SD)	Median	SD (1)	D (2)	N (3)	A (4)	SA (5)
Match pitch while singing	36	3.94 (1.09)	4	2	2	4	16	12
Sing songs by rote	36	3.69 (0.98)	4	1	4	6	19	6
Sing chords of a melody	36	2.39 (1.05)	2.5	9	9	14	3	1
Sing melodic patterns	36	3.83 (0.88)	4	1	1	8	19	7
Sing tonic and dominant patterns	36	2.75 (1.08)	3	6	7	14	8	1
Sing using proper vocal technique	36	2.97 (1.11)	3	4	8	11	11	2
Sing in major tonality	36	3.36 (1.10)	4	4	2	10	17	3
Sing in minor tonality	36	2.86 (1.05)	3	7	4	13	11	1

Note. SD=Strongly Disagree; D=Disagree; N=Neither Agree nor Disagree; A=Agree; SA=Strongly Agree

Table 4.5

Prioritization of Musical Skills: Singing

	<i>n</i>	<i>M</i>	SD	1	2	3	4	5	6	7	8
Match pitch while singing	36	1.53	1.48	29	4	0	1	0	1	0	1
Sing songs by rote	36	2.92	1.68	3	18	8	1	0	4	2	0
Sing chord roots of a melody	36	5.57	1.59	0	0	3	4	13	2	7	7
Sing melodic patterns	36	3.14	1.42	1	10	18	3	1	1	1	1
Sing tonic and dominant patterns	36	5.53	1.44	0	1	1	8	6	11	6	3
Sing using proper vocal technique	36	5.61	2.03	2	1	1	7	6	5	5	9
Sing in major tonality	36	5.03	1.56	0	2	4	9	6	6	9	0
Sing in minor tonality	36	6.50	1.75	1	0	1	3	4	6	6	15

Note: 1 = Most Important; 8 = Least Important

Movement. Participants indicated their level of agreement with a set of movement skills. In Tables 4.6 and 4.7, I present the data corresponding to movement and rhythmic skills.

All participants agreed that this set of skills is important; each skill received a

mean rating higher than 3.5. The highest rated skill was keeping a steady beat, with a mean of 4.61. The lowest was moving with continuous fluid motion, which had a mean of 3.56. In the rank order scale, keeping a steady beat was the most important with a mean of 1.22 and 16 participants ranking it most important.

Table 4.6

Importance of Musical Skills: Movement

	<i>n</i>	<i>M</i> (SD)	Median	SD (1)	D (2)	N (3)	A (4)	SA (5)
Keep a steady beat	36	4.61 (0.87)	5	1	1	0	7	27
Move in duple meter	36	4.06 (1.01)	4	1	2	5	14	14
Move in triple meter	36	3.58 (1.00)	4	2	1	13	14	6
Move with continuous fluid motion	36	3.56 (0.97)	4	2	1	13	15	5

Note. SD=Strongly Disagree; D=Disagree; N=Neither Agree nor Disagree; A=Agree; SA=Strongly Agree

Table 4.7

Prioritization of Musical Skills: Movement

	<i>n</i>	<i>M</i>	SD	1	2	3	4
Move in duple meter	18	2.44	0.62	1	8	9	0
Move in triple meter	18	3.67	0.59	0	1	4	13
Move with continuous fluid motion	18	2.64	0.91	1	8	5	4

Note: 1 = Most Important; 4 = Least Important

Chanting. Participants also demonstrated their level of agreement with a set of chanting skills. In Tables 4.8 and 4.9, I present the data corresponding to chanting skills.

Similar to the movement skills, participants believed that each of these skills were important. Each skill received a mean rating higher than 3.5. The highest rated chanting skill was imitating rhythm patters, with a mean of 4.45, while the lowest was chanting in triple meter, with a mean of 3.55. Rank ordering results were the same.

Table 4.8

Importance of Musical Skills: Chanting

	<i>n</i>	<i>M</i> (SD)	Median	SD (1)	D (2)	N (3)	A (4)	SA (5)
Chant rhythm patterns	33	4.06 (1.06)	4	2	0	5	13	13
Chant macro beat, micro beat, and division rhythm patterns	33	3.70 (0.98)	4	1	2	10	13	7
Chant in duple meter	33	3.85 (0.97)	4	1	2	6	16	8
Chant in triple meter	33	3.55 (1.03)	4	2	2	10	14	5
Imitate rhythm patterns	33	4.45 (0.71)	5	0	0	4	10	19

Note. SD=Strongly Disagree; D=Disagree; N=Neither Agree nor Disagree; A=Agree;

SA=Strongly Agree

Table 4.9

Prioritization of Musical Skills: Chanting

	<i>n</i>	<i>M</i>	<i>SD</i>	1	2	3	4	5
Chant rhythm patterns	32	1.66	0.65	13	18	0	1	0
Chant macro beat, micro beat, and division rhythm patterns	32	3.34	1.12	2	3	16	4	7
Chant in duple meter	32	3.47	0.67	0	3	11	18	0
Chant in triple meter	32	4.75	0.44	0	0	0	8	24
Imitate rhythm patterns	32	1.78	1.04	17	8	5	1	1

Note: 1 = Most Important; 5 = Least Important

Reading notation. In Tables 4.10 and 4.11, I present the data corresponding to reading notation skills. Participants rated reading rhythmic notation as the most important skill with a mean of 4.21. However, the rank ordering showed that reading note names was the most important skill with a mean of 1.85. Identifying tempo markings was consistently the least important skill, which received a mean of 2.94 in the Likert-type scale and a mean of 5.48 in the rank ordering scale.

Table 4.10

Importance of Musical Skills: Notation Reading

	<i>n</i>	<i>M</i> (SD)	Median	SD (1)	D (2)	N (3)	A (4)	SA (5)
Identify dynamic markings	34	3.21 (1.12)	3	3	6	9	13	3
Identify key signatures	34	3.00 (1.07)	3	4	5	14	9	2
Identify tempo markings	34	2.94 (0.98)	3	3	8	11	12	0
Identify time signatures	34	3.65 (1.04)	4	2	2	8	16	6
Identify note names (e.g., lines and spaces)	34	4.18 (0.94)	4	1	1	3	15	14
Identify rhythmic notation (e.g., eight notes vs. quarter notes)	34	4.21 (1.01)	4	1	2	2	13	16
Sight sing simple melodies	34	3.24 (1.16)	3	3	6	9	12	4

Note. SD=Strongly Disagree; D=Disagree; N=Neither Agree nor Disagree; A=Agree; SA=Strongly Agree

Table 4.11

Prioritization of Musical Skills: Notation Reading

	<i>n</i>	<i>M</i>	<i>SD</i>	1	2	3	4	5	6	7
Identify dynamic markings	33	4.30	1.38	0	3	7	9	7	5	2
Identify key signatures	33	4.58	1.44	1	2	4	7	10	7	2
Identify tempo markings	33	5.48	1.18	0	0	1	7	8	9	8
Identify time signatures	33	4.00	1.46	1	3	11	5	7	5	1
Identify note names (e.g., lines and spaces)	33	1.85	1.30	17	11	2	1	0	2	0
Identify rhythmic notation (e.g., eight notes vs. quarter notes)	33	2.58	1.97	12	11	3	1	1	2	3
Sight sing simple notated melodies	33	5.21	2.18	2	3	5	3	0	3	17

Note: 1 = Most Important; 7 = Least Important

Instrument identification. In Tables 4.12 and 4.13, I present data corresponding to instrument identification skills. Participants agreed that both aurally and visually identifying instrument families were important. Both received a mean of 4 in the Likert-type scale.

Table 4.12

Importance of Musical Skills: Instrument Identification

	<i>n</i>	<i>M</i> (SD)	Median	SD (1)	D (2)	N (3)	A (4)	SA (5)
Visually identify different instrument families	34	3.88 (0.81)	4	0	1	10	15	8
Aurally identify the sounds of different instruments	34	3.85 (0.70)	4	0	0	11	17	6

Note. SD=Strongly Disagree; D=Disagree; N=Neither Agree nor Disagree; A=Agree; SA=Strongly Agreed

Table 4.13

Prioritization of Musical Skills: Instrument Identification

	<i>n</i>	<i>M</i>	SD	1	2
Visually identify different instrument families	12	1.67	0.49	4	8
Aurally identify the sounds of different instruments	12	1.33	0.49	8	4

Note: 1 = Most Important; 2 = Least Important

Composition and improvisation. The last question asked participants to identify their level of agreement with a set of composition and improvisation skills. In Tables 4.14 and 4.15, I present the data corresponding to instrument identification skills. Participants agreed that matching pitch on an instrument was the most important skill in this set. This was reflected in both the Likert-type scale as well as the rank ordering scale. The least important skill was improvising which had a mean of 2.61 in the Likert-type scale and a mean of 3.28 in the rank ordering scale.

Table 4.14

Importance of Musical Skills: Composition and Improvisation

	<i>n</i>	<i>M</i> (<i>SD</i>)	Median	<i>SD</i> (1)	<i>D</i> (2)	<i>N</i> (3)	<i>A</i> (4)	<i>SA</i> (5)
Aurally identify different musical styles	34	3.09 (0.79)	3	1	5	19	8	1
Compose	34	2.74 (0.79)	3	1	13	14	6	0
Improvise	34	2.68 (0.81)	3	2	12	15	5	0
Match pitch on their instrument	34	4.09 (0.90)	4	1	1	3	18	11

Note. *SD*=Strongly Disagree; *D*=Disagree; *N*=Neither Agree nor Disagree; *A*=Agree; *SA*=Strongly Agree

Table 4.15

Prioritization of Musical Skills: Composition and Improvisation

	<i>n</i>	<i>M</i>	SD	1	2	3	4
Aurally identify different musical styles	32	2.41	0.84	2	20	5	5
Compose	32	3.06	0.80	2	3	18	9
Improvise	32	3.28	0.81	0	7	9	16
Match pitch on their instrument	32	1.25	0.76	28	2	0	2

Note: 1 = Most Important; 4 = Least Important

Interpretation of the Results

Results from this study suggested that the participants believed singing, chanting, and moving were important concepts for their students to possess before beginning instrumental instruction. Notably, participants identified singing as the most important concept. This result was consistent with much of the literature I reviewed. Method book authors as well as some scholars stated that singing is an important step in a child's early musical development and that it supports sound before sight pedagogy (Bernhard, 2002; Green, 2008; Grunow, Gordon, & Azzara, 2001; Hopkins, 2005; Robinson, 1996; Pearson, 1993; Sheldon et al., 2010).

Although participants highly rated and ranked singing skills, they rated and ranked notation-reading skills highest. All singing skills received a median rating of at least 3 with the exception of singing chords of a melody, which received a median rating of 2.5. It was not surprising that participants rated and ranked notation-reading

skills highest because according to the literature, band directors emphasize performance of repertoire (Allsup & Benedict, 2008). However, this contradicts the sound before sight approach prioritized by method book authors in their teacher manuals (Grunow, Gordon, & Azzara, 2001; Pearson, 1993; Sheldon et al., 2010).

Beyond singing and notation-reading, participants ranked all other skills highly. The only skill that received a mean of less than 3 was singing chords of a melody ($M=2.5$). Composing and improvising skills received a median rating of 3. Participants may have viewed these skills as outcomes of band courses rather than expectations for new beginner band students.

I drew the concepts and skills addressed in the survey from the National Standards (CNAEA, 1994), the National Core Arts Standards (NCCAS, 2014), and the method books I reviewed (Grunow, Gordon, & Azzara, 2001; Pearson, 1993; Sheldon et al., 2010). With few exceptions—notably, composition and improvisation—participants identified all concepts and skills as important components of readiness for band. Upon reexamination of the method books, I noted that concepts and skills not prioritized in the method books were the same as those that participants did not prioritize. It is possible these participants focused instruction only on the student books instead of using the teachers guide to help frame their instruction. Consistent with Gordon's (2012) musical ideas and Dewey's (1916) belief in an outcomes-based curriculum, an outcomes-based education should be comprehensive and cover multiple facets of music education. Therefore, if schools implement outcomes-based education, beginner band teachers should consider ways to include teaching all

concepts and skills.

Participant agreement with the concepts and skills presented in the survey affirmed that this group of teachers appeared to prioritize an outcomes-based education. This information begins to fill a gap in extant music education research. More research is needed to further examine prioritization of outcomes of beginner band. For example, does teacher prioritization of concepts and skills match the outcomes of their daily instruction?

Chapter 5

CONCLUSIONS AND RECOMMENDATIONS FOR FUTURE RESEARCH

Purpose and Research Questions

The purpose of this study was to document musical concepts and skills beginner band teachers desired their students possess before entering beginner band. Documentation of these concepts and skills contributed to the understanding of musical readiness for beginner band. The following research questions framed this study:

1. What concepts do students need to have to be prepared for participation in a beginning instrumental class?
2. What skills do students need to possess to be prepared for participation in a beginning instrumental class?
3. How do teachers rank order these concepts and skills?

Methodology

To answer the research questions, I created, distributed, and analyzed a survey. The researcher-designed survey was based on my review of literature related to beginner band instruction. I administered the survey via Qualtrics, an online survey software program, to beginner band teachers in the states of Delaware, Maryland, and New Jersey, and southeast Pennsylvania; these teachers were located within a radius

of approximately 100 miles of my university. Three hundred thirty-four people received the survey: 117 teachers, 179 music administrators, and 38 principals. I contacted music administrators and principals when unable to locate email addresses for individual teachers, inviting them to share the survey link with their beginner band teachers. Following distribution of the survey, to answer my research questions, I calculated descriptive statistics.

Results and Interpretation

The results of the study suggested that participants believed most of the concepts and skills listed in the survey were important indications of readiness for band. The concepts that were most important to teachers were singing and movement; composing and improvising were ranked lowest. This suggested that concepts such as singing, chanting, and moving were important components of readiness for band.

Participants believed singing, chanting, moving, and reading notation were the most important indications of readiness for band. Participants rated and ranked reading and identifying notation, matching pitch while singing, and moving in a variety of meters as important skills, representative of readiness for band. The literature supported these results. Method books and the National Standards (CNAEA, 1994) also supported these concepts. The participants' agreement with the standards and the method books showed that the teachers and the method book authors generally agree on what is important in a band classroom. The concepts and skills that were not prioritized in the method books were the same concepts and skills music teachers did not prioritize. An increased prioritization of concepts and skills such as composing

and improvising in the method books could increase teacher prioritization of these same skills.

Participating teachers prioritized reading notation as the most important skill students should know before beginning instruction in a beginner band class. This is consistent with Allsup and Benedict's (2008) claim that band teachers prioritize reading notation to produce a great concert. Other skills participants saw as important were matching pitch while singing, matching pitch on one's instrument, and moving to a steady beat. The most important skill was imitating rhythmic patterns, which had a median of 5 on the 5-point Likert-type scale. There were two skills about which participants had no strong opinion: singing tonic and dominant patterns and singing in minor tonality.

Conclusions

Because of a small sample size and low response rate, conclusions from this study may not be generalized to another population. Conclusions were based on responses of the 38 participants who completed the survey. Based on results from this study, two conclusions were warranted: First, participants agreed that all of the concepts listed in the survey have some level of importance in a child's musical experience prior to instrumental instruction. Indications of readiness for band included prior knowledge and experience with a variety of musical concepts and skills. Results also showed an interest in both policy and practice. Knowing that the teachers found these concepts and skills important is important to the field of music education because it helps bridge the gap between what researchers suggest and what teachers do

in their classrooms.

Second, results showed general agreement with content identified in the National Standards (CNAEA, 1994) and the National Core Arts Standards (NCCAS, 2014). This suggested that these teachers agreed with standards-based outcomes. Although participants did not see improvisation and composition as important indications of readiness for band, they did see them as important outcomes of beginner band. The National Core Arts Standards placed an importance on musical creativity. If teachers were to implement an outcomes-based curriculum, improvisation and composition would ideally be included.

Implications for Music Education

A comprehensive music education is important for all students. All concepts and skills should be outcomes prioritized by teachers. A comprehensive music curriculum would help ensure that students are both learning how to play an instrument and how to become musicians.

Based on data in this study, these participants appeared to prioritize the same concepts and skills identified by researchers and pedagogues as indications of readiness for beginner band instruction. These participants desired their students receive a comprehensive music education including singing, chanting, moving, reading notation, improvising, and composing (Azzara, 1993; Bernhard, 2002; Green, 2008; Hopkins, 2005; Robinson, 1996). Reading notation was identified as the most important readiness skill for beginner band. However, the creating and performing processes embedded in the new National Core Arts Standards (NCCAS, 2014)

required students to read notation while thinking creatively and critically.

Results from this study suggested these teachers were interested in concepts and skills defined by research as important. The participants valued all of the concepts and skills prioritized in the method books (Grunow, Gordon, & Azzara, 2001; Pearson, 1993; Sheldon et al., 2010). However, there was a divide between which concepts and skills teachers prioritized: Participants identified chanting, singing, moving, and reading notation as more important than composing, improvising, and playing other instruments before beginning instruction. It is important to know why participants viewed improvisation and composition as less important and to determine if it is necessary to place a higher prioritization on these concepts.

Findings from this study may help teachers at the collegiate level better prepare preservice music teachers. Results may provide collegiate level teachers with insight into what other teachers are teaching as well as what other teachers value. College level professors may also be able to use this research to guide curriculum development.

Knowing that the teachers found these concepts and skills important, however, is not enough. It is vital to continue researching teachers' prioritization of concepts and skills in their teaching to help better document and define what indicates readiness for band.

Recommendations for Future Research

Based on conclusions from this study, further research must be done in this area of inquiry. There was little previous research documenting what beginner band

teachers think about student readiness for band, so this study requires replication and further explication.

Extensive method book analysis could be a vital information source. Further research could deeply explore a variety of method books and examine how teachers are using these books in their classrooms. It is important to know if teachers are using the method books as a foundation for their curricula or as a supplement for their classes. Insight into this would help researchers more deeply explore the outcomes of music education.

Because of the small sample size in this study, generalization of findings is not appropriate. A larger, randomized sample may allow future researchers to propose generalized findings.

Results from this study did not show substantial differences in participant views based on demographics (years of teaching experience, courses taught, and level of education). However, the small sample size and lack of equitable distribution of demographic data may have contributed to differences not emerging. Future researchers should continue to consider demographic differences when examining prioritization of musical concepts and skills in beginner band instruction.

Future researchers should strive to directly contact all participants. I was hopeful that by sending the survey to administrators and principals, I would increase the sample size for this study. Unfortunately, this was not successful. Cutting this extra distribution step may increase the response rate.

Replication of this study at state and national levels may provide a broader

data set. I chose a convenience sample of teachers within a 100-mile radius of my university. This sample encompassed four states. Because of differences in state policy, future researchers could focus on state level results to make comparisons between policy and practice. With adoption of the National Core Arts Standards (NCCAS, 2014), future researchers could also consider surveying a random sample of beginner band teachers throughout the United States.

Qualitative teacher interviews and observations could be conducted in future studies to determine if concepts and skills reported in this study are taught and prioritized in beginner band classes. Individual or multiple case studies could provide thick descriptions of beginner band instruction. These results could be compared to concepts and skills beginner band teachers identify as indications of readiness for beginner band, leading to a more robust understanding of readiness for beginner band instruction.

Mixed methods research could also enhance the understanding of this topic. For example, this study could be replicated as the quantitative phase of an explanatory sequential mixed method design (Creswell, 2009). Then, the researcher could observe teachers in their classroom to determine if the concepts and skills they state are important are reflected through their teaching. This would help researchers determine if there is a gap between what teachers prioritize and their practice.

Beyond beginner band, future research could replicate this study with general music teachers. Documentation of general music teachers' outcomes could be compared to beginner band teachers' expectation of musical readiness to identify

similarities and differences. While preparation for band is not a primary outcome of general music instruction, it may be a child's only formal music instruction prior to beginner band instruction. Therefore, general music could be the base of a child's musical experience. Understanding the transition from general music to beginner band could be a valuable contribution to our profession's research literature.

Participants noted that singing, moving, and reading notation were important concepts for children to know and are key indications of readiness for band. Teachers ranked these skills highest as well as rated them highest on a Likert-type scale.

Participants did not see improvisation and composition as important components of readiness for band and therefore ranked and rated them lowest. Ultimately, further research in this topic could help to answer the following questions: What are the outcomes of beginner band? What are the outcomes of instrumental music in grades 4 through 12? Based on answers to those questions, what indicates readiness for band?

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Appendix A

CITI COMPLETION REPORT

**COLLABORATIVE INSTITUTIONAL TRAINING INITIATIVE (CITI)
COURSE IN THE PROTECTION HUMAN SUBJECTS CURRICULUM COMPLETION REPORT**
Printed on 05/15/2014

LEARNER	Angela Cascione (ID: 3867217) 120 Harrison Street Garden City NY 11530 US
PHONE	5165783202
EMAIL	cascione@udel.edu
INSTITUTION	University of Delaware
EXPIRATION DATE	11/24/2016

HUMAN SUBJECTS PROTECTIONS FOR GRADUATE STUDENTS

COURSE/STAGE:	Basic Course/1
PASSED ON:	11/25/2013
REFERENCE ID:	11748799

REQUIRED MODULES	DATE COMPLETED	SCORE
Belmont Report and CITI Course Introduction	11/25/13	3/3 (100%)
Students in Research	11/25/13	10/10 (100%)
History and Ethics of Human Subjects Research	11/25/13	6/6 (100%)
Defining Research with Human Subjects - SBE	11/25/13	5/5 (100%)
The Regulations - SBE	11/25/13	5/5 (100%)
Basic Institutional Review Board (IRB) Regulations and Review Process	11/25/13	5/5 (100%)
Informed Consent	11/25/13	4/4 (100%)
Privacy and Confidentiality - SBE	11/25/13	5/5 (100%)
Records-Based Research	11/25/13	2/2 (100%)
Research With Protected Populations - Vulnerable Subjects: An Overview	11/25/13	4/4 (100%)
Vulnerable Subjects - Research Involving Prisoners	11/25/13	4/4 (100%)
Vulnerable Subjects - Research Involving Children	11/25/13	3/3 (100%)
Vulnerable Subjects - Research Involving Pregnant Women, Human Fetuses, and Neonates	11/25/13	3/3 (100%)
International Research - SBE	11/25/13	3/3 (100%)
Internet Research - SBE	11/25/13	5/5 (100%)
FDA-Regulated Research	11/25/13	5/5 (100%)
Research and HIPAA Privacy Protections	11/25/13	5/5 (100%)
Conflicts of Interest in Research Involving Human Subjects	11/25/13	5/5 (100%)
University of Delaware	11/25/13	5/5 (100%)
ELECTIVE MODULES	DATE COMPLETED	SCORE
Unanticipated Problems and Reporting Requirements in Social and Behavioral Research	11/25/13	1/3 (33%)

For this Completion Report to be valid, the learner listed above must be affiliated with a CITI Program participating institution or be a paid Independent Learner. Falsified information and unauthorized use of the CITI Program course site is unethical, and may be considered research misconduct by your institution.

Paul Braunschweiger Ph.D.
Professor, University of Miami
Director, Office of Research Education
CITI Program Course Coordinator

Appendix B
IRB APPROVAL



RESEARCH OFFICE

210 Hullihen Hall
University of Delaware
Newark, Delaware 19716-1551
Ph: 302/831-2136
Fax: 302/831-2828

DATE: March 12, 2015

TO: Angela Cascione
FROM: University of Delaware IRB

STUDY TITLE: [688836-2] Readiness for band: What do beginner band students need to know?

SUBMISSION TYPE: Amendment/Modification

ACTION: DETERMINATION OF EXEMPT STATUS
DECISION DATE: March 15, 2015

REVIEW CATEGORY: Exemption category # (2)

Thank you for your submission of Amendment/Modification materials for this research study. The University of Delaware IRB has determined this project is EXEMPT FROM IRB REVIEW according to federal regulations.

We will put a copy of this correspondence on file in our office. Please remember to notify us if you make any substantial changes to the project.

If you have any questions, please contact Nicole Farnese-McFarlane at (302) 831-1119 or nicolefm@udel.edu. Please include your study title and reference number in all correspondence with this office.

Appendix C

SURVEY INSTRUMENT

Readiness for Band: What do Beginner Band Students Need to Know

Survey introduction:

This study is being conducted by Angela Cascione, graduate candidate at the University of Delaware. The purpose of this study is to document musical concepts and skills that beginner band teachers desire their students possess prior to instruction. Through this study, documentation of these concepts and skills should improve our profession's understanding of musical readiness for beginning instrumental music instruction. Survey results will be available only to Angela Cascione. The questionnaire will take approximately 10 minutes to complete. Individual responses will be collected on a secure web server. The data from the survey will remain confidential and be viewed only by the researcher. To protect confidentiality, personally identifiable information will not be collected in the downloaded data files. The data will be destroyed after 3 years. Your participation is entirely voluntary. You give your consent to participate in this research study by taking the survey. To leave the study at any time, close the web browser before you press the final submission button at the end of the survey. Any responses you previously made will not be saved. If you have any questions concerning the study, please contact the principal investigator, Angela Cascione, at cascione@udel.edu. For questions about your rights as a subject or about any issues concerning the use of human subjects in research, please contact the University of Delaware Research Office at (302) 831-2137 or udresearch@udel.edu. Thank you for participating in this study.

In which state do you teach?

- Delaware (1)
- Maryland (2)
- New Jersey (3)
- New York (4)
- Pennsylvania (5)

How many years of teaching experience do you have?

- 0-4 (1)
- 5-9 (2)
- 10-14 (3)
- 15-19 (4)
- 20+ (5)

What is the highest level of education you have achieved?

- Bachelor's Degree (1)
- Bachelor's Degree plus Graduate Credits (2)
- Master's Degree (3)
- Master's Degree plus Additional Graduate Credits (4)
- Doctorate (5)

What is your school's approximate enrollment? If you teach in more than one building, answer this question based on the school where you spend the most time teaching.)

- 0-500 (1)
- 501-1000 (2)
- 1001-1500 (3)
- 1500+ (4)

What grade levels do you currently teach? (Select all that apply)

- Kindergarten (1)
- 1st Grade (2)
- 2nd Grade (3)
- 3rd Grade (4)
- 4th Grade (5)
- 5th Grade (6)
- 6th Grade (7)
- 7th Grade (8)
- 8th Grade (9)
- 9th Grade (10)
- 10th Grade (11)
- 11th Grade (12)
- 12th Grade (13)

What courses do you currently teach? (Select all that apply)

- Elementary General Music (9)
- Beginner Band (12)
- Elementary Band (13)
- Middle School Band (10)
- High School Bad (11)
- Orchestra (14)
- Chorus (15)
- Other (16)

Answer If What courses do you currently teach? (Select all that apply) Other Is Selected

If you selected Other in the previous question, please write what other courses you teach.

On average, approximately how many students are in each of the instrumental music ensembles you teach?

- 1-20 (1)
- 21-30 (2)
- 31-40 (3)
- 41-50 (4)
- 51-60 (5)
- 61-70 (6)
- 71-80 (7)
- 81-90 (8)
- 91-100 (9)
- >100 (10)

It is important that my beginning instrumental music students have previous experience:

	Strongly Disagree (1)	Disagree (2)	Neither Agree nor Disagree (3)	Agree (4)	Strongly Agree (5)
Composing (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improvising (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing another instrument (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing a keyboard instrument (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Playing recorder (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

When beginning instrumental music instruction, it is important that my students be able to:

	Strongly Disagree (1)	Disagree (2)	Neither Agree nor Disagree (3)	Agree (4)	Strongly Agree (5)
Chant (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Move (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Read Notation (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sing (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

When beginning instrumental music instruction, it is important that my students have knowledge of:

	Strongly Disagree (1)	Disagree (2)	Neither Agree nor Disagree (3)	Agree (4)	Strongly Agree (5)
Dynamics (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Musical Form (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Phrasing (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rank order the following concepts from most important (1) to least important (6) for beginning instrumental music students to know and/or be able to do. Click and drag concepts until they appear in your preferred order.

- _____ Chant (1)
- _____ Compose (2)
- _____ Improvise (3)
- _____ Move (4)
- _____ Read Notation (5)
- _____ Sing (6)

When beginning instrumental music instruction, it is important that my students be able to:

	Strongly Disagree (1)	Disagree (2)	Neither Agree nor Disagree (3)	Agree (4)	Strongly Agree (5)
Match pitch while singing (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sing songs by rote (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sing chord roots of a melody (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sing melodic patterns (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sing tonic and dominant patterns (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sing using proper vocal technique (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sing in major tonality (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sing in minor tonality (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rank order the following skills from most important (1) to least important (8) for beginning instrumental music students to know and/or be able to do. Click and drag skills until they appear in your preferred order.

- _____ Match pitch while singing (1)
- _____ Sing songs by rote (2)
- _____ Sing chord roots of a melody (3)
- _____ Sing melodic patterns (4)
- _____ Sing tonic and dominant patterns (5)
- _____ Sing using proper vocal technique (6)
- _____ Sing in major tonality (7)
- _____ Sing in minor tonality (8)

When beginning instrumental music instruction, it is important that my students be able to:

	Strongly Disagree (1)	Disagree (2)	Neither Agree nor Disagree (3)	Agree (4)	Strongly Agree (5)
Keep a steady beat (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Move in duple meter (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Move in triple meter (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Move with continuous fluid motion (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rank order the following skills from most important (1) to least important (4) for beginning instrumental music students to know and/or be able to do. Click and drag skills until they appear in your preferred order.

- _____ Keep a steady beat (1)
- _____ Move in duple meter (2)
- _____ Move in triple meter (3)
- _____ Move with continuous fluid motion (4)

When beginning instrumental music instruction, it is important that my students be able to:

	Strongly Disagree (1)	Disagree (2)	Neither Agree nor Disagree (3)	Agree (4)	Strongly Agree (5)
Chant rhythm patterns (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Chant macro beat, micro beat, and division rhythm patterns (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Chant in duple meter (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Chant in triple meter (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Imitate rhythm patterns (5)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rank order the following skills from most important (1) to least important (5) for beginning instrumental music students to know and/or be able to do. Click and drag skills until they appear in your preferred order.

- _____ Chant rhythmic patterns (1)
- _____ Chant macro beat, micro beat, and division rhythm patterns (2)
- _____ Chant in duple meter (3)
- _____ Chant in triple meter (4)
- _____ Imitate rhythm patterns (5)

When beginning instrumental music instruction, it is important that my students be able to:

	Strongly Disagree (1)	Disagree (2)	Neither Agree nor Disagree (3)	Agree (4)	Strongly Agree (5)
Identify dynamic markings (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify key signatures (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify note names (e.g., lines and spaces) (6)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify rhythmic notation (e.g., eight notes vs. quarter notes) (7)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sight sing simple melodies (8)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify tempo markings (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify time signatures (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rank order the following skills from most important (1) to least important (8) for beginning instrumental music students to know and/or be able to do. Click and drag skills until they appear in your preferred order.

- _____ Identify dynamic markings (1)
- _____ Identify key signatures (2)
- _____ Identify tempo markings (3)
- _____ Identify time signatures (4)
- _____ Identify note names (e.g., lines and spaces) (6)
- _____ Identify rhythmic notation (e.g., eighth notes vs. quarter notes) (7)
- _____ Sight sing simple notated melodies (8)

When beginning instrumental music instruction, it is important that my students be able to:

	Strongly Disagree (1)	Disagree (2)	Neither Agree nor Disagree (3)	Agree (4)	Strongly Agree (5)
Visually identify different instrument families (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Aurally identify the sounds of different instruments (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rank order the following skills from most important (1) to least important (2) for beginning instrumental music students to know and/or be able to do. Click and drag skills until they appear in your preferred order.

- _____ Visually identify different instrument families (1)
- _____ Aurally identify the sounds of different instruments (2)

When beginning instrumental music instruction, it is important that my students be able to:

	Strongly Disagree (1)	Disagree (2)	Neither Agree nor Disagree (3)	Agree (4)	Strongly Agree (5)
Aurally identify different musical styles (1)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Compose (2)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Improvise (3)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Match pitch on their instrument (4)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please rank order the following skills from most important (1) to least important (4) for beginning instrumental music students to know and/or be able to do. Click and drag skills until they appear in your preferred order.

- _____ Aurally identify different musical styles (1)
- _____ Compose (2)
- _____ Improvise (3)
- _____ Match pitch on their instrument (4)

Appendix D

E-MAIL TO TEACHERS

Dear Band Teacher,

My name is Angela Cascione and I am a graduate student at the University of Delaware. In partial fulfillment of my Master's Degree, I am examining teacher perception of readiness for band.

I am writing to request that you consider participating in this study by completing an online survey; the survey will take approximately 10 minutes to complete. I have attached the link to the survey below. The survey link will be active until March 6, 2015.

If you have any questions, feel free to contact me at cascione@udel.edu. I appreciate your assistance with this research study.

Sincerely,
Angela Cascione

Appendix E

E-MAIL TO PRINCIPALS

Dear Principal,

My name is Angela Cascione and I am a graduate student at the University of Delaware. In partial fulfillment of my Master's Degree, I am examining teacher perception of readiness for band.

I am writing to request that you forward a survey I designed to the beginner band teacher(s) in your school. I have attached the link to the survey below.

So I may document distribution of the survey, would you please let me know how many teachers to whom you forward this request? The survey will be active until March 6, 2015.

If you have any questions, feel free to contact me at cascione@udel.edu. Thank you for your assistance with this research study.

Sincerely,
Angela Cascione

Appendix F

E-MAIL TO MUSIC ADMINISTRATORS

Dear Administrator,

My name is Angela Cascione and I am a graduate student at the University of Delaware. In partial fulfillment of my Master's Degree, I am examining teacher perception of readiness for band.

I am writing to request that you forward a survey I designed to the beginner band teacher(s) in your district or county. I have attached the link to the survey below.

So I may document distribution of the survey, would you please let me know how many teachers to whom you forward this request? The survey will be active until March 6, 2015.

If you have any questions, feel free to contact me at cascione@udel.edu. Thank you for your assistance with this research study.

Sincerely,
Angela Cascione

Appendix G

FOLLOW UP E-MAIL TO TEACHERS

Dear Band Teacher,

Thank you if you have already participated in my research study. If you have not, I would like to invite you to consider participating in the study. The original invitation is below.

I will be collecting data through Friday March 13, 2015.

Thank you,
Angela Cascione

Appendix H

FOLLOW UP E-MAIL TO PRINCIPALS

Dear Principal,

Thank you if you have already forwarded my research study to your band teachers. If you have not, I would like to invite you to consider forwarding the study. The original invitation is below.

I will be collecting data through Friday March 13, 2015.

Thank you,
Angela Cascione

Appendix I

FOLLOW UP E-MAIL TO MUSIC ADMINISTRATORS

Dear Administrator,

Thank you if you have already forwarded my research study to your band teachers. If you have not, I would like to invite you to consider forwarding the study. The original invitation is below.

I will be collecting data through Friday March 13, 2015.

Thank you,
Angela Cascione