

Exploring Musicianship Skills in Beginning Band

Christina Bonavita
1004 Beech Street
Annapolis, MD 21401

May 24, 2016

Micah Jones, Director of the School of Music
Elizabeth Sokolowski, Division Head of Music Education

The University of the Arts
College of Performing Arts
School of Music

Master of Music in Music Education

Exploring Musicianship Skills in Beginning Band

Christina Bonavita

Approved as to style and comment by:

Elizabeth Sokolowski, Division Head Music Education

Micah Jones, Director of the School of Music

James Savoie, Dean of Graduate Studies

ABSTRACT

Exploring Musicianship Skills in Beginning Band

Christina Bonavita, B.M. Moravian College
Research Project Supervisor: Elizabeth Sokolowski

Statement of Purpose

The purpose of this study is to investigate if instruction in rhythm, tonal ability, creativity, technique and notation helps develop musicianship skills in beginning band students. This investigation will focus on five areas of musicianship skills: rhythmic ability, tonal ability, creativity, technique and notation. This study will be conducted through an empirical mode of inquiry using activities, concert literature and warm-ups to develop musicianship skills. The goal of these activities is to develop musicianship skills in the categories above.

Rationale

Beginning band classes often are taught in a model that consists of teaching students the very basics of the instrument, such as hand position, sound production, fingerings and basic rhythms. In this study, I seek to use strategies that will reach my students on a higher musical level where they are creating music and not just playing an instrument. This study will explore musicianship skills that will allow students to elevate their achievement as young music makers.

This study will be put into action at Georgetown East Elementary School. Two beginning band classes will be grouped in the traditional track and will get limited exposure to musicianship skills that are not inherently a part of the current class structure. The other two beginning band classes will be grouped in the musicianship track and will receive targeted instruction on the topics of rhythm, tonal ability, creativity, technique and notation. The length of the study will be 23 lessons starting in early February 2016 and ending mid-May 2016. All students will be assessed using teacher created assessments and rubrics.

Table of Contents

Chapter 1: Introduction

Statement of Purpose.....	1
Rationale.....	1
Expected Findings.....	2

Chapter 2: Importance of Musicianship in the Beginning Band Classroom

Defining Musicianship.....	3
Musicianship Categories.....	4
<i>Rhythmic Skills</i>	4
<i>Notation</i>	7
<i>Tonal Study</i>	8
<i>Technique</i>	9
<i>Creativity</i>	11

Chapter 3: Musicianship Study & Background Information

Definition of Traditional and Musicianship Tracks.....	14
School Background Information.....	16
Class Background Information.....	16
Study Information & Procedures.....	16

Chapter 4: Discussion of Results & Conclusion

Discussion of Results: Rhythmic Skills.....	19
Discussion of Results: Notation Skills.....	20
Discussion of Results: Tonal Study Skills.....	20
Discussion of Results: Technique.....	21
Discussion of Results: Creativity.....	22

Conclusion.....	25
-----------------	----

Appendices

Appendix A: Musicianship Study Outline.....	30
Appendix B: Rhythm Assessment.....	36
Appendix C: Concert Bb Major Scale Worksheet.....	37
Appendix D: Circle of 4ths Worksheet.....	39
Appendix E: Basic Chord Progression I-IV-I.....	40
Appendix F: Scale Rubric.....	42
Appendix G: Final Performance Rubric.....	43
Appendix H: Circle of 4ths Rubric.....	44

Works Cited

Chapter 1: Introduction

Exploring Musicianship Skills in Beginning Band

Statement of Purpose

The purpose of this study is to investigate if instruction in rhythm, tonal ability, creativity, technique and notation helps develop musicianship skills in beginning band students. This investigation will focus on five areas of musicianship skills: rhythmic ability, tonal ability, creativity, technique and notation. This study will be conducted through an empirical mode of inquiry using activities, concert literature and warm-ups to develop musicianship skills. The goal of these activities is to develop musicianship skills in the categories above.

Rationale

Beginning band classes often are taught in a model that consists of teaching students the very basics of the instrument, such as hand position, sound production, fingerings and basic rhythms. In this study, I seek to use strategies that will reach my students on a higher musical level where they are creating music and not just playing an instrument. This study will explore musicianship skills that will allow students to elevate their achievement as young music makers.

This study will be put into action at Georgetown East Elementary School. Two beginning band classes will be grouped in the traditional track and will get limited exposure to musicianship skills that are not inherently a part of the current class structure. The other two beginning band classes will be grouped in the musicianship track and will receive targeted instruction on the topics of rhythm, tonal ability, creativity, technique and notation. The length of the study will be 23 lessons starting in early February 2016 and ending mid-May 2016. All students will be assessed using teacher created assessments and rubrics.

Expected Findings

Throughout this research, I hope to find ways of enhancing student performance in beginning band. By receiving direct instruction on the topics of rhythm, tonality, creativity, technique and notation, I hypothesize that the musicianship track students will perform more musically on the final performance assessment at the conclusion of the musicianship study than the traditional track students. I expect to find the most growth in the areas of tonality, creativity and technique in the musicianship track students. Although notation and rhythm will be presented in different ways to both the musicianship track and the traditional track, notation and rhythm will be embedded naturally in some of the activities the traditional track students will experience, such as method book exercises and concert literature. Therefore, I expect that the assessments in notation and rhythm will have similar scores in both the musicianship and traditional students. As a part of this research, I plan to gather data in the form of playing quizzes and student work. At the conclusion of the research, students in all groups will perform a selected piece of concert literature and be graded using a rubric that assesses the following areas: melody, rhythm, tempo, phrasing, expression, and tone quality. I anticipate that the musicianship groups will score higher in all areas on the final performance assessment than the non-musicianship groups.

Chapter 2: Importance of Musicianship in the Beginning Band Classroom

Defining Musicianship

Throughout my teaching experience, I have searched for ways to teach my students that playing an instrument is more than just reading notes and rhythm. Ed Lisk believes that “playing a musical instrument requires an intricate combination of intellectual, visual, physical, and auditory control coupled with a perceptive decision-making process-intelligence in action” (*Conductor, Teacher, Leader* 16). In order to take my students to this next level of higher-level thinking and playing, I have sought to research musicianship skills and how to teach such skills to beginning band students.

Firstly, I think it is important to define musicianship. According to Matt Robinson, musicianship is the “knowledge, skill, and artistic sensitivity in performing music” (Robinson 60). Judy Bowers, professor of choral music education at Florida State University, digs deeper into the explanation of musicianship by explaining that musicianship is “the ability to make decisions or judgments that require foundational knowledge and higher-order thinking skills, or critical thought” (Robinson 60).

As I seek to explore higher-level skills with my students, I think it is important to explain why musicianship skills are important. The topic of musicianship skills aligns naturally with the P21 Framework for 21st Century Learning. Musicianship skills can bridge the gap between musical tradition and 21st century skills. The Partnership for 21st Century learning describes the importance of 21st century skills by stating that “students must also learn the essential skills for success in today’s world, such as critical thinking, problem solving, communication and collaboration” (P21, *P21 Framework Definitions* 1). Studying rhythm, notation, tonality, technique and creativity will allow students to think critically when it comes to making musical choices and help them problem solve when they feel challenged. By studying musicianship skills, the students will be able to collaborate and communicate

more effectively as an ensemble when they are engaged in full band rehearsals and performances. Musicianship is the key to success across an ensemble.

Musicianship Categories

Chad West, assistant professor of music education at Ithaca College writes in his article *Developing Internal Musicianship in Beginning Band by Teaching the “Big 5”*, that his two goals as a teacher were to have his students play their instruments beautifully and to be able to correctly and independently interpret music notation. He realized that something major was missing: “It became apparent that many of my students were missing something perhaps more important-the internal musicianship skills that enable high-level music making” (West 101), he writes. Throughout my three years in the elementary instrumental classroom, I have struggled to teach deeper and more meaningful musicality to my students. In this next section, I strive to explain the research behind my decision of incorporating the following musicianship skills in my study.

Rhythmic Skills

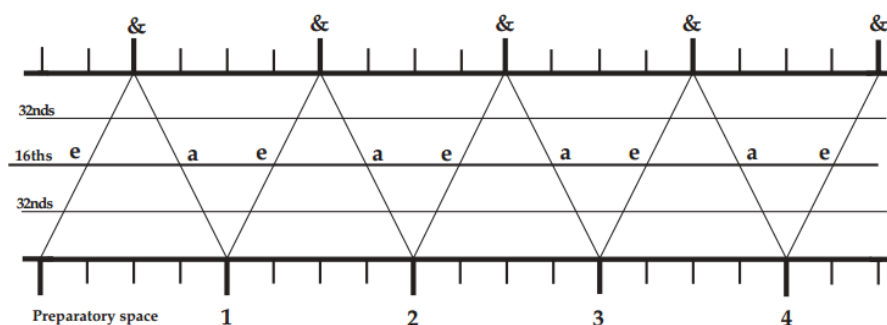
Many music education methodologies place great importance on the teaching of rhythmic skills. For example, the Orff-Schulwerk method places an importance on rhythm through speech and building blocks. In her book *Elementaria*, Gunild Keetman states that “the smallest rhythmic units in two-four time are derived from children’s rhymes, songs and names. They can be formed from crotchets, quavers, and minims, without up-beat. These will form our ‘rhythmic building brick’” (17). The way she introduces rhythm is very natural and effortless. She proposes that the most basic building blocks are present all around us. Throughout this study, I will seek to develop accurate rhythm reading skills in my beginning band students.

Many sources propose that movement is the key to accurate rhythm reading. In her article “Kodaly Strategies for Instrumental Teachers,” Priscilla Howard states that rhythm is the most essential of the elements of music and can be tapped and spoken first” (28). My students have previously been exposed to the Kodaly rhythm syllables ta and ti-ti to express rhythmic patterns, and are successful in reading rhythms using this method. Rhythmic accuracy dwindles when pitches are added to rhythms. Howard suggests separating the rhythm from the melody in her rhythm to note method. In this method she suggests writing out the rhythm first on one open pitch that is easy for the students to play. When they have mastered playing the rhythm on that one pitch, she suggests the students slowly play the passage with the correct pitches (29). In activities 3 and 4 of the musicianship study, (see Appendix A), I will use Howard’s idea of separating the rhythm from the melody to focus on accurate rhythm reading.

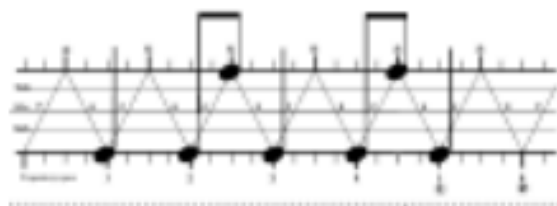
Chad West states that he conceives “rhythmic ability as one’s skills at performing rhythms in the context of study time. One’s rhythmic ability is independent of one’s notation ability. A student may have a well-developed internal sense of rhythm without the ability to read rhythmic notation, and vice versa “(102). This is also aligned with Ed Lisk’s idea of internal pulse. Lisk states that “if there is one simple secret to playing an instrument successfully, it is the development of a timed, thinking process, perhaps better stated as an internal pulse...The priority is to develop habits of error-free thought that propel the physical actions needed to play an instrument. Musical growth and excellence come from intelligent, thoughtful actions based on effective instructional techniques” (*Conductor, Teacher, Leader* 35). Activity number two of the musicianship study will focus on building a timed, thinking process in terms of internal pulse. In the past, my students struggled to follow a tempo. They are often in their own silos of thought and pulse. I believe the internal pulse activity will help build my students’ understanding of steady tempo, and help them to collectively play in sync with each other. Activity one of the musicianship study will also support the building of internal pulse. In activity one, as outlined by Chad West in his article *Developing Internal Musicianship in Beginning Band by Teaching the “Big 5”*

“The teacher could model the tune while students keep the macro beat (pulse) in their heels and the micro beat (division of the pulse) in the fingertips, allowing students to experience the tune in the context of steady time” (103).

In Activity three and four, the musicianship track students will work with Ed Lisk’s Ruler of Time. Lisk states that the ruler of time “may be the most significant graphic and learning experience that a young student will have to determine the accuracy and precision of note values, and the division of beats with all rhythmic patterns” (*Conductor, Teacher, Leader* 53). Below is the ruler of time graphic:



Students are able to notate different rhythmic patterns on the graphic to show the precise location of sound and silence. For example, a quarter note, eighth note, eighth note, quarter note, eighth note, eighth note pattern would be notated like this:



The Ruler of Time activity is a natural segue from the internal pulse activity because it “provides a mental boundary for exactness with time and rhythm patterns” (Lisk, *Conductor, Teacher, Leader* 54). From my experience, my students often struggle with rhythmic patterns that involve any type of silent beat. Many of my students are unable to consistently demonstrate an accurately timed rest. The use of the ruler of time will help eliminate this problem by allowing students to “better perceive silence before

and after the beat, the Ruler of Time accurately represents the measurement of silence or the invisible space between pulses and beats” (Lisk, *Conductor, Teacher, Leader* 54).

Notation

Reading music effectively can be a challenge for many beginning band students. While a student may know how to play a given pitch on their instrument, reading and notating that pitch can often be frustrating. It is widely accepted that many beginning band students should not begin their instrumental music experience by reading notated music. In my beginning band classroom, I start by teaching my students the first three notes of the concert Bb Major Scale. The students are introduced to these notes without notation, and the first few tunes we learn are taught entirely by rote. In a 2009 study, Michael Worthy, and B.Lane Thompson studied and analyzed expert teaching in beginning band classes. One of the teachers in this study understood the need for learning how to play a pitch before reading a pitch. This study noted that “one class worked exclusively with traditional folk songs notated in solfege and rhythmic notation on the blackboard. The teacher indicated that a method book would be incorporated after students had developed a limited range of pitches with characteristic tones on their instruments” (Worth & Thompson 33). In the musicianship study, the first notation activity the musicianship students will experience is discovering the notes approach to reading notated music following Ed Lisk’s process of Discovering Notes by Moving Fingers. In this process the students will experience playing pitches in ascending and descending order. The students will be instructed to hear the note, feel the note, and recite the note, which hits on auditory and kinesthetic modes of learning. (Lisk *Beginner and Intermediate Levels* 419-435). After this activity, the students will dive into more traditional notation techniques, including working with technology and identifying letter names of notes using various note reading strategies.

Tonal Study

Chad West explains tonal ability in the following way:

Think of tonal ability as the ability to differentiate pitch in the context of tonality...When a student has a well-developed tonal ability, correct notes become the fruit of audiation rather than the fluke of technique. We want our students to play the correct pitches because they hear that they are correct, not simply because they know the corresponding fingering for each notated symbol (103).

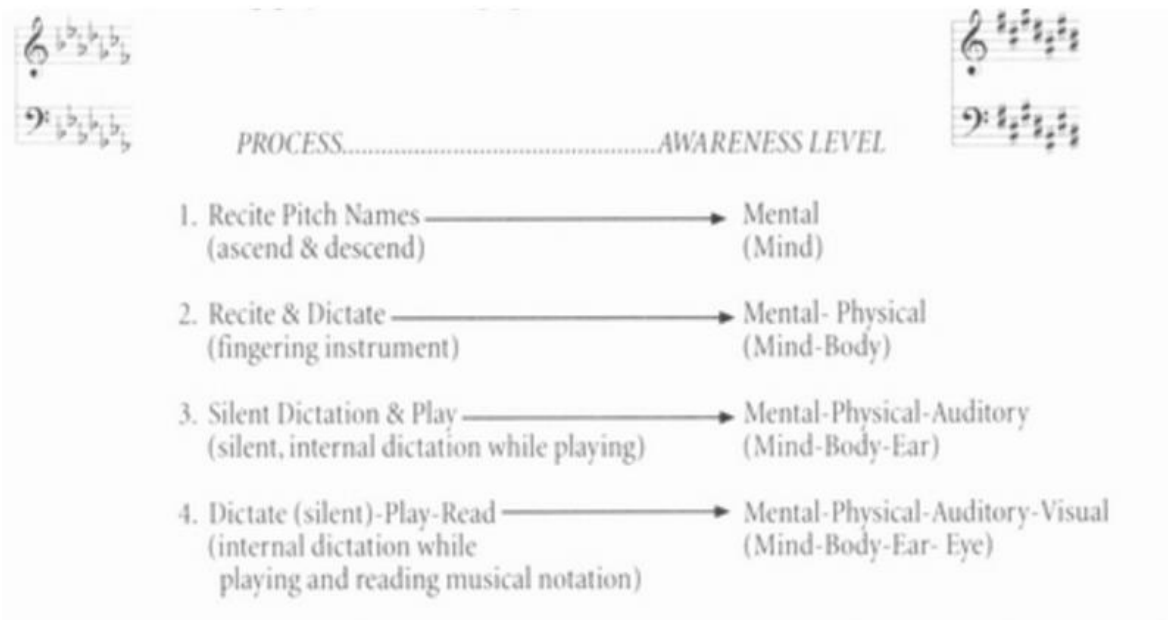
This explanation of tonal ability lends itself naturally to Ed Lisk's interpretation and execution of the Circle of 4ths. For this reason, the tonal study portion of my research will focus on activities relating to the Circle of 4ths. In his book *Creative Director: Beginner and Intermediate Levels*, Ed Lisk states that the Circle of 4ths "is the most effective way to develop a technically and musically proficient band program" (1017). Lisk promises that using the Circle of 4ths will allow students access to "playing and hearing all chord qualities (major, minor, dominant, augmented, and diminished) through four-part grouping assignments" (*Beginner and Intermediate Levels* 1011). The musicianship track students will experience playing a four-part I-IV-I chord progression in Musicianship Study Activity Twelve. Lisk goes on to explain that using the Circle of 4ths allows students to "play scales, rhythm patterns, dynamics, and articulation patterns in the order that they appear related to chord progression. For instance, C7 resolves to F major....The Circle of 4ths is a simple means of placing musical learning in a usable setting" (*Beginner and Intermediate Levels* 1010). Typically, in my beginning band classes, I have focused primarily on the Bb Major Scale in different patterns with my students. I made the decision to use only the Concert Bb Major Scale so as to not overwhelm my students. However, in his book *Creative Director: Conductor, Teacher, Leader*, Ed Lisk explains why just teaching the Bb Major Scale isn't enough. "By teaching students using the Circle of 4ths, you will develop their command of all keys-and I cannot impress enough the importance of scale and key knowledge. I believe that the lack of scale knowledge is at the

heart of two fundamental problems among young instrumentalists: poor sight reading and intonation” (22).

Technique

“Edwin Gordon makes a distinction between executive skills and audiation skills. Executive skills are the skills involved in physically manipulating the instrument (posture, hand position, range, facility, breath support, embouchure, tone production, etc.) often referred to as technique” (West 101). In the technique portion of my musicianship study, I will use scales to help support concepts such as posture, hand position, facility, breath support, embouchure and tone production. Ed Lisk believes that “when students have scale knowledge, this expands their musical options for technique development, melodic and harmonic understanding, intonation, and improvisation based upon the Circle of 4ths. Along with technique, scales develop the ear to hear key tonality and maintain a pitch center within a particular key” (*Conductor, Teacher, Leader* 29). Lisk also writes that he “cannot stress enough the importance of playing scales as the single essential skill that can determine the success and future of young student musicians” (*Beginner and Intermediate Levels* 1044). The technique section of the musicianship research will begin with Ed Lisk’s Scale Alphabet for Scale Mastery. This technique takes notation out of the equation. This technique has several steps which include reciting the musical alphabet A to G, ascending and descending, reciting the alphabet starting on the first scale pitch without accidentals, and then reciting the alphabet starting on the first scale pitch with accidentals. This all occurs before any playing of the scale begins. Lisk explains that “the suggested learning process for scale mastery is based on the natural learning process (similar to the way we learn to speak, read, and write)” (*Beginner and Intermediate Levels* 1053). He also explains that “the scale alphabet instructional process establishes an important mind/body connection that mentally processes the signal (note to order) to produce error-free scale performance immediately and without mindless repetition” (Lisk *Beginner and Intermediate*

Levels 1069). The musicianship study activities fourteen and fifteen will prepare the students to play the Grand Master Scale. Students will learn to play the C, F and Bb Major Scales using the scale mastery approach. The following process is taken from Ed Lisk's book *Creative Director: Beginner and Intermediate Levels* pg. 1071.



This process will prepare the students for playing the grand master scale. In my musicianship study, the students will perform the first three keys of the grand master scale, with hopes that they will continue learning the rest of the grand master scale following the end of the study. The following are eight reasons why learning the grandmaster scale is important:

1. Establishes new musical value for scale knowledge
2. Establishes a spontaneous reaction to all keys
3. Significantly improves technique throughout all sections of the band
4. Eliminates mindless repetition of technical passages
5. Provides a meaningful approach to sight reading

6. Provides a foundation for harmonic understanding, analysis of band literature, and a foundation for improvisation
7. Provides a foundation for solo and ensemble intonation (playing in a “pitch” center)
8. Provides access to a full range of band literature (Lisk 31-33)

Creativity

Throughout my elementary band teaching experience, I have observed that the least developed skills fall into the category of creativity. Why is that, when performing music is a creative experience? With most of our band time consisting of activities and strategies for executive skills and music notation, the creative elements of music are often left out. Creativity is not just a musicianship skill, it is an important skill across all content areas. In a 2004 study by Plucker, Beghetto, and Dow titled *What We Know About Creativity* published by the Partnership for 21st Century Learning, the authors define creativity: “Creativity is the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context (pg. 90)” (1). The Partnership for 21st Century Learning (P21) breaks creativity into three categories: think creatively, work creatively with others, and implement innovations.

Included in the think creativity category the P21 says students should “elaborate, refine, analyze, and evaluate their own ideas in order to improve and maximize creative efforts” (3). The creative activities in the musicianship study will allow the students to experience a variety of creative elements including improvisation and composition. These skills will allow the students to elaborate, refine, analyze and evaluate their own ideas in a creative outlet. Creativity and quality performance are interconnected. “The symbiotic relationship between creating and playing quality music that exemplifies the many patterns that constitute musical sound can ensure that our schools afford a comprehensive and standards-based music education for all students. The possibilities are limitless” (Norris 62). “Music

educator and improvisation specialist Chris Azzara found that students who receive music instruction that includes opportunities for improvisation performed notated music more accurately than did students whose musical instruction did not include improvisation opportunities” (West 104). The improvisation activities in the study will be guided to allow maximum success and opportunities for creativity. For instance in Activity 19 the students will be given a pitch set to choose from and they will create their own rhythms and melody. Chris Azzara also states that “incorporating improvisation exercises into early instruction also signals to students that musical creativity is a tenet of basic musicianship rather than an advanced skills to be developed later” (West 104).

Creating is such an essential part of music that the new 2014 Music Core Standards lists creating as a main standard next to performing, responding, and connecting. The following is an example of a creating standard: MU: Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal (Nafme 1). Previously, the 1994 National Standards for Music Education specified standards for both composition and improvisation. Content Standard #3 says that students should spend instructional time “Improvising melodies, variations, and accompaniments in grades 5-8” and Content Standard #4 indicates that all students should learn by “Composing and arranging music within specified guidelines (MENC, 1994) in grades 5-8.” (Watkins 13-14). For three of the activities in the creative portion of the musicianship study, the students will engage in activities that are outlined in the Accent on Achievement method book. On page twenty six of the Accent on Achievement method book, which is the chosen method book for my beginning band classroom, the students are given “opportunities to improvise embellishments of a melody, both rhythmically and melodically...they are given five pitches for use in improving a short melody” (Watkins 42). This exercise reflects standard #3 in the 1994 National Standards for Music Education and also 2014 Core Standard MU: Cr1.1.E.5a. In addition, on page thirty of the Accent on

Achievement method book, the students will “compose a melody within a pre-defined framework” (Watkins 43).

Chapter 3: Musicianship Study & Background Information

Definitions of Traditional and Musicianship Tracks

The purpose of this study is to evaluate the impact of incorporating activities in the areas of rhythmic study, notation, tonal study, technique and creativity to build musicianship skills in beginning band students. Four beginning band classes at Georgetown East Elementary School, a part of Anne Arundel County Public Schools in Annapolis, MD, were chosen to participate in this study. The beginning clarinet and beginning percussion groups will participate in the musicianship track, and the beginning brass and beginning flute groups will participate in the traditional track. The musicianship track will participate in the following activities:


1. Hot Cross Buns in 2/4- Macro & Micro Beats
2. Internal Pulse Exercise
3. Introduction to the Ruler of Time
4. Ruler of Time Activity 2
5. Discovering Notes by Moving Fingers
6. Lines and Spaces (Separate)
7. Lines and Spaces (Together)
8. Concert Bb Scale Notation
9. Introduction of the Circle of 4ths (Beginners Row)
10. Circle of 4ths Activity #2
11. Circle of 4th Activity #3
12. Basic Chord Progression #1
13. The Scale Alphabet
14. Scale Mastery (Concert C)
15. Scale Mastery (Concert F)
16. Grand Master Scale
17. Improvise the Ending
18. Rhythmic Improvisation
19. Free Improvisation
20. Create Your Own Composition

The traditional track will participate in the following activities:

1. Concert Bb Scale Notation
2. Introduction of the Circle of 4ths (Beginners Row)
3. Modified Scale Mastery (Concert C)
4. Modified Scale Mastery (Concert F)

5. Grand Master Scale
6. Create Your Own Composition

All four groups will be evaluated on the following assessments and checks for understanding:

Topic	Rehearsal	Assessment																																																																								
Rhythm	Rehearsal 5	<ul style="list-style-type: none">● Rhythm Assessment: Students will vocalize, tap or clap the rhythmic patterns in the Rhythm Assessment. See Appendix A B.																																																																								
Notation	Rehearsal 8	<ul style="list-style-type: none">● Graded Activity: Concert Bb Major Scale Worksheet																																																																								
Tonal Study	Rehearsal 12	<ul style="list-style-type: none">● Playing Quiz: Students will perform the Circle of 4th Beginners row in the following pattern: <div><div>D</div><div>G</div><div>C</div><div></div><div>1 2& 3 4& 1 2 3 4 1 2& 3 4& 1 2 3 4 1 2& 3 4& 1 2</div></div> <ul style="list-style-type: none">● Graded using the rubric in Appendix H																																																																								
Technique	Rehearsal 15	<ul style="list-style-type: none">● Playing Quiz: Students will perform the Concert C Major Scale in quarter note pattern● Graded using the Scale Rubric in Appendix F																																																																								
	Rehearsal 16	<ul style="list-style-type: none">● Playing Quiz: Students will perform the Concert F Major Scale in quarter note pattern● Graded using the scale rubric in Appendix F																																																																								
Creative	Rehearsal 20	<ul style="list-style-type: none">● Graded Activity: Create Your Own Composition																																																																								
Final Assessment	Rehearsal 21	<ul style="list-style-type: none">● Final Performance: Students will perform a selected piece of Concert Literature, and will be graded using the rubric below: <div><div>Final Assessment Performance Rubric</div><div><table><tr><td>Melody</td><td>10</td><td>9</td><td>8</td><td>7</td><td>6</td><td>5</td><td>4</td><td>3</td><td>2</td><td>1</td><td>0</td></tr><tr><td>Rhythm</td><td>10</td><td>9</td><td>8</td><td>7</td><td>6</td><td>5</td><td>4</td><td>3</td><td>2</td><td>1</td><td>0</td></tr><tr><td>Tempo</td><td>10</td><td>9</td><td>8</td><td>7</td><td>6</td><td>5</td><td>4</td><td>3</td><td>2</td><td>1</td><td>0</td></tr><tr><td>Phrasing</td><td>10</td><td>9</td><td>8</td><td>7</td><td>6</td><td>5</td><td>4</td><td>3</td><td>2</td><td>1</td><td>0</td></tr><tr><td>Expression</td><td>10</td><td>9</td><td>8</td><td>7</td><td>6</td><td>5</td><td>4</td><td>3</td><td>2</td><td>1</td><td>0</td></tr><tr><td>Tone Quality</td><td>10</td><td>9</td><td>8</td><td>7</td><td>6</td><td>5</td><td>4</td><td>3</td><td>2</td><td>1</td><td>0</td></tr></table></div></div>	Melody	10	9	8	7	6	5	4	3	2	1	0	Rhythm	10	9	8	7	6	5	4	3	2	1	0	Tempo	10	9	8	7	6	5	4	3	2	1	0	Phrasing	10	9	8	7	6	5	4	3	2	1	0	Expression	10	9	8	7	6	5	4	3	2	1	0	Tone Quality	10	9	8	7	6	5	4	3	2	1	0
Melody	10	9	8	7	6	5	4	3	2	1	0																																																															
Rhythm	10	9	8	7	6	5	4	3	2	1	0																																																															
Tempo	10	9	8	7	6	5	4	3	2	1	0																																																															
Phrasing	10	9	8	7	6	5	4	3	2	1	0																																																															
Expression	10	9	8	7	6	5	4	3	2	1	0																																																															
Tone Quality	10	9	8	7	6	5	4	3	2	1	0																																																															

School Background Information

This study will be conducted using four beginning band classes at Georgetown East Elementary School. The beginning band classes consist of first year players in fourth and fifth grade. Georgetown East Elementary School is a title one school which services 372 students in grade ECI (Early Childhood Intervention- 3 year olds) to grade five. Georgetown East is considered a highest poverty school with 88.3% of students receiving free and reduced meals. 14.6% of students receive special education services. 12.3 % of students are classified as English Language Learners.

Class Background Information

At Georgetown East Elementary, band classes meet twice a week for 30 minutes. Each group varies in size and contains both fourth and fifth grade beginning band students. The clarinet group consists of 12 students (one of the students was removed from band after the second assessment, resulting in 11 total students at the end of the study), 10 fourth grade students and 2 fifth grade students. The percussion group consists of 9 students, 3 fourth grade students and 6 fifth grade students. In the flute group there are 5 students, 4 fourth graders and 1 fifth grader. Finally, the brass group contains 11 students, 6 fourth grade students, and 5 fifth grade students. While the class is mixed in grade level, they are evenly matched in performance level.

Study Information and Procedures

The musicianship study will begin in February 2016 and will consist of 23 lessons. The study is broken into 5 mini-units consisting of activities in the areas of rhythm, notation, tonality, technique, and creativity. Each mini-unit will have four activities and will include a form of assessment. A full outline of these activities can be found in Appendix A.

During the rhythm unit, the musicianship track students will experience the following activities: Macro and micro beat in Hot Cross Buns in 2/4, internal pulse exercise, identifying and performing rhythms found in “Surprise Symphony” and “Rock Attack” using Ed Lisk’s Ruler of Time. The traditional track students will work on identifying and performing rhythms as found in “Surprise Symphony” and “Rock Attack.” These students will identify rhythms by using the Kodaly rhythm syllables ta, ti-ti, etc. They will perform the rhythms by speaking the rhythm syllables aloud and perform them on their instruments. All students will be assessed using the Rhythm Assessment found in Appendix B at the conclusion of the unit.

The next mini-unit will consist of notation activities. The musicianship track students will experience the following activities: discovering notes by moving fingers, musictheory.net note identification practice and will identify and notate the notes of the Bb Major Scale using the worksheet listed in Appendix C. The traditional track students will participate in the Concert Bb Major Scale activity. Both groups will be assessed using the second part of the Concert Bb Major Scale worksheet where they will notate the Concert Bb Major scale individually and without teacher guidance.

Following the notation unit is the tonal study unit. The musicianship track will focus primarily on Ed Lisk’s interpretation of the Circle of 4ths. The traditional track will be introduced to the Circle of 4ths, however they will not receive any of the enrichment activities such as playing the Circle of 4ths in different patterns or playing the Circle of 4th chord progressions. See Appendix D and E for more information regarding the Circle of 4ths activities. In this unit, there will be an informal assessment, where all the students will perform the Circle of 4ths in the following pattern:



The tonal unit is a segue to the technique unit where scales will be explored in detail, therefore no formal assessment will be given in this unit.

In the technique unit, the Concert C Major, Concert F Major, Concert Bb Major, and the Grand Master Scale will be explored. The musicianship track will begin by exploring the Scale Alphabet activity. This activity is based on Ed Lisk's idea that before scales can be played effectively, students must be able to manipulate the musical alphabet in ascending and descending order. Following this activity, the musicianship track students will use the scale mastery technique to learn the Concert C Major and Concert F Major scales. The scale mastery approach is as follows:

- Students will recite pitch names (without notation)
- Students will recite pitch names and place fingers on instrument (without notation)
- Students will silently dictate pitch (in head) and play scale in quarter note pattern (without notation)
- Students will play and read scale in quarter notes using notation
- The last note of the scale will be held for 4 beats

The students in the traditional track will learn to play the Concert C Major and Concert F Major Scales as well, but will not follow the scale mastery approach. Using their prior and learned knowledge of the Concert C Major Scale, the Concert F Major scale, and the Concert Bb Major scale, the students in both tracks will explore the Grand Master Scale. Due to the amount of content in this unit, there will be two playing quizzes. All students will have a playing quiz on the Concert C Major Scale and the Concert F Major Scale. The rubric used to evaluate these playing quizzes can be found in Appendix F.

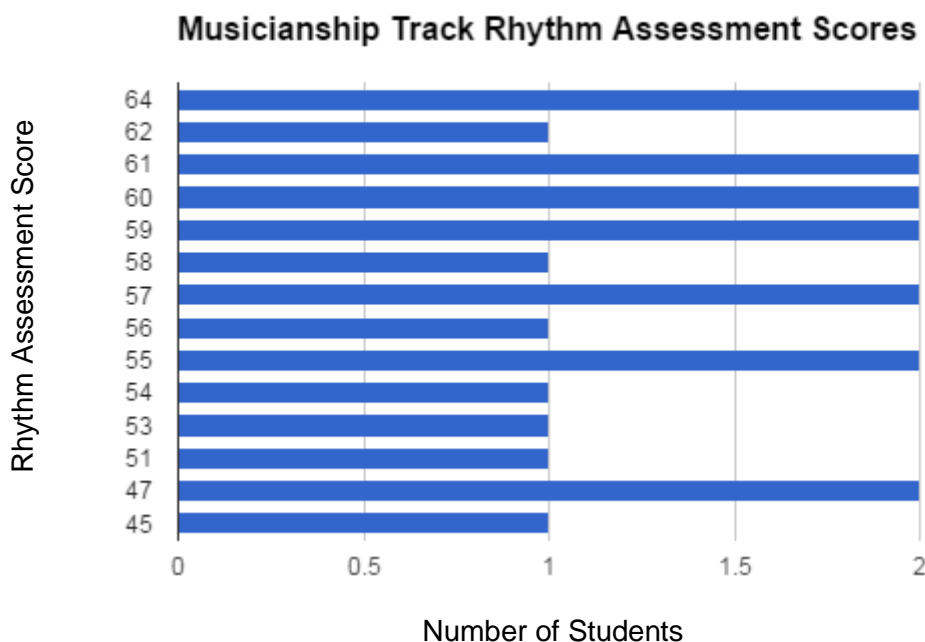
The final unit will focus on creativity. In this unit the musicianship track students will explore improvisation and composition. The traditional track students will only explore one activity in composition. The compositions from the musicianship track and the traditional track will be compared to look for any similarities in musical elements.

Chapter 4: Discussion of Results & Conclusion

Discussion of Results: Rhythmic Skills

The students of the musicianship study were assessed on a Rhythm Assessment, where students performed four rhythms that contained quarter notes, eighth notes, half notes, quarter rests and half rests. The assessment was worth 64 points. The two musicianship track groups scored as follows on the assessment: the clarinet group scored a group average of 92.7% on the assessment and the percussion group had a group average of 82%. The traditional track groups scored as follows: the flute group scored a group average of 93%, and the brass group scored a group average of 89%. When breaking down the data further, the musicianship track students had a group average of 88% and the traditional track students had a group average of 90%.

18 out of the 21 Musicianship track students (86%) scored above a 73% which according to the Anne Arundel County Public Schools grading guidelines is a proficient score. The chart below illustrates the Rhythm Assessment data.



In the traditional track, 15 out of the 16 (94%) students scored a proficient level of 73% or higher. Overall on an individual level the data supports that the traditional track students had a slightly increased understanding of rhythm than the musicianship track students. However because the group averages were only two percentage points different, I conclude that the specialized rhythm lessons did not increase the musicianship track students ability to perform rhythms accurately.

Discussion of Results: Notation

In order to assess the student's knowledge of notation, each student in the study completed the Concert Bb Major Scale Worksheet found in Appendix C. The worksheet was graded out of 8 points (1 point per correctly notated note in the scale). The musicianship group received specialized instruction in note reading; however the traditional group's only instruction in note reading came from performing method book exercises and concert literature as well as previous experiences in general and instrumental music classes. The musicianship group scored a group average of 7.11/8 (88%), whereas the traditional group scored a group average of 5.875/8 (73%). The significant difference of the averages shows that the specialized instruction the musicianship group received in notation skills gave them the skills to successfully notate the Concert Bb Major Scale.

Discussion of Results: Tonal Ability

Throughout the tonal ability unit both the musicianship and traditional students were exposed to the Circle of 4ths. To assess the students grasp of the Circle of 4ths, an informal playing quiz was given to all the students. The playing quiz was worth 4 points. The students were assessed on their ability to play the beginners row of the Circle of 4ths using the following pattern:



A rubric, which can be found in Appendix H was used to assess the students. The results of the assessment concluded that by receiving extra instruction on the Circle of 4ths, the musicianship group scored higher on the assessment than the traditional group. The group average for the musicianship group was a 2.84 (out of 4) whereas the traditional group average was a 2.1 (out of 4).

As addressed earlier, the tonal unit is a stepping stone to the technique unit where the students will explore scales and different techniques for learning scales. The effectiveness of the tonal unit will be expressed more clearly following the results of the technique assessments.

Discussion of Results: Technique

During the Technique unit all of the students in both the musicianship and traditional groups were assessed twice. The following assessments occurred: Concert C major scale playing quiz and Concert F major scale playing quiz. All of the scale playing quizzes were assessed using the Scale Rubric found in Appendix F. The students could receive a total of 4 points for each area of the rubric: accuracy, intonation, technique, tempo, tone and rhythm, resulting in a possible 24 points.

During the Technique unit, it became apparent that following the musicianship study outline would not allow the students to be successful in playing the scales, therefore I decided to provide two lessons per scale rather than just one. The outline in Appendix A was updated to reflect this change. As a result the study will consist of 23 lessons rather than the originally scheduled 20 lessons. The musicianship group used the Ed Lisk Scale Mastery technique to learn the scales, whereas the traditional group went right to reading the music notation.

Through analyzing the results of the Concert C Major Scale playing quiz, the group average for the musicianship group was a 20 (out of 24) and the group average for the traditional group was an 18.8 (out of 24). Digging deeper into the data, the majority of all of the students were able to play the scale with accurate pitches, however not always with a full supported tone, proper embouchure or accurate intonation. The students in the musicianship group scored higher on the tempo category of the rubric than did the students in the traditional group and were able to play the scale more fluently than the traditional track students.

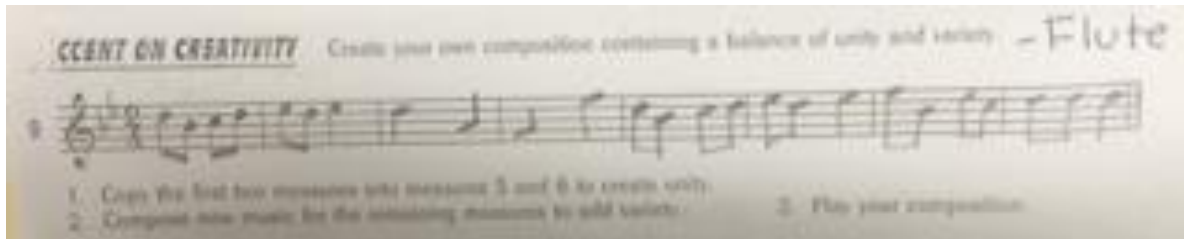
In analyzing the data for the Concert F Major Scale playing quiz, I found that the highest group average occurred in the clarinet group, with a group average of 15/24 points. When talking specifically about the clarinet group, I feel that the Ed Lisk scale mastery approach has been beneficial. I believe that the scale mastery approach worked well for the musicianship students, especially the clarinet group because it helped connect the kinesthetic to the visual, what Ed Lisk calls the mind-body connection. I think that the most important and beneficial step in the scale mastery approach was experiencing the scale kinesthetically by placing fingers on the instrument and speaking letter names. It allowed the students to experience the scale without the added pressure of reading music.

As addressed in the previous section, the purpose of the tonality unit was to set the students up for success in the technique unit. Through data analyzation, I believe that the tonality unit served its purpose well, and allowed the musicianship group to be successful in the technique unit.

Discussion of Results: Creativity

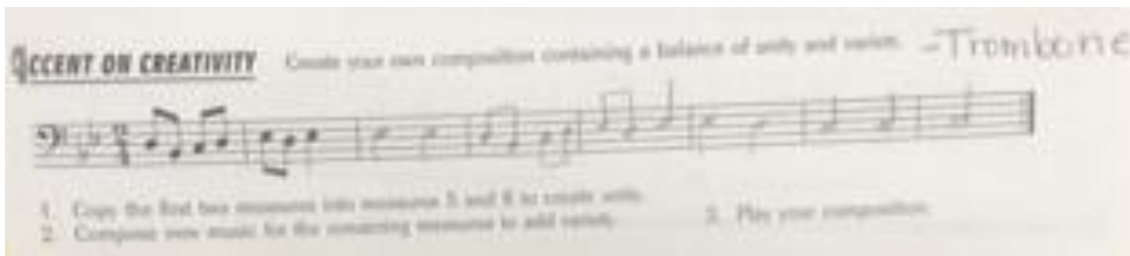
During the creativity unit, each student created their own composition using the Composition activity outlined on page 30 of the Accent on Achievement lesson book. Below I have included a sample from each group that I feel represents the group as a whole. Following the sample, I have outlined several musical components of the each selection.

Flute Group (Traditional Track)



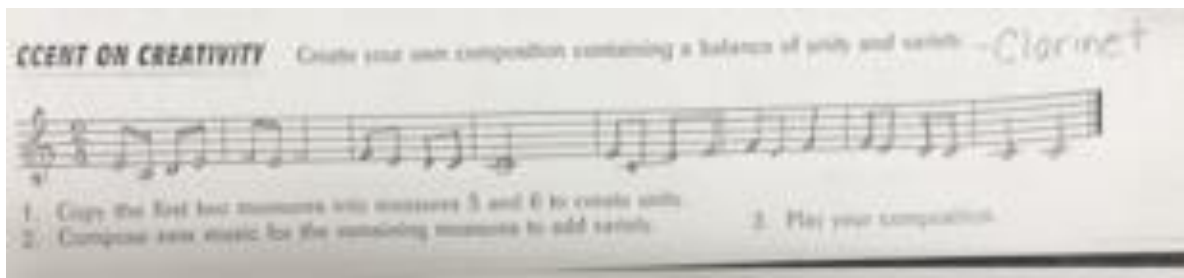
- Mostly moves by leaps
- The only part that moves by step is the part that was created for the student
- Ends on a D, which is not the tonic of the piece and it sounds unresolved

Brass Group (Traditional Track)



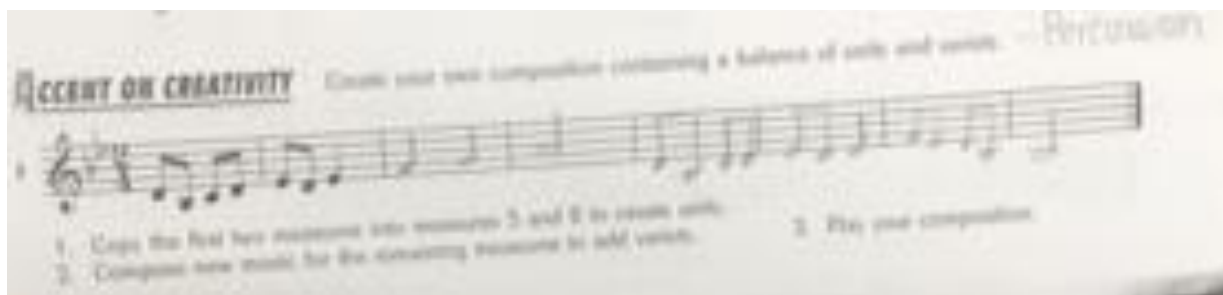
- This student did not follow directions, and put the repeated section in measures 4-5 instead of 5-6
- End on C, which is not the tonic, and sounds unresolved
- Moves mostly by step

Clarinet Group (Musicianship Track)



- The repetition throughout the piece creates a sense of unit
- Moves mostly by steps
- Ends on tonic pitch

Percussion Group (Musicianship Track)



- Moves mostly by step
- Ends on the tonic pitch
- The leaps are not dramatic, mostly moving only by 3rds.

When comparing the musicianship track examples and the traditional track examples, the most interesting difference is that the musicianship track examples end on the tonic pitch, and the traditional track examples do not. The students were not instructed to end on the tonic pitch, however the musicianship track students chose to do so instinctively. I think that the tonality and scale activities helped the musicianship students make this choice. The flute example, like many of the other traditional track pieces, has many leaps throughout that are not resolved by a step. The musicianship track

compositions moved mostly by step, and when they did incorporate leaps the leaps were either not dramatic, or were resolved by a step.

Conclusion

Throughout this study, I have experienced many challenges and triumphs with my students, both of which have affected the study data. The main challenge of collecting data was inconsistent band lesson attendance. With a rotating schedule, changing schedules due to PARCC testing, snow days, assemblies and many other disruptions, attendance has been a challenge throughout this school year. Attendance has affected the study in the following ways: when students are not present for their lessons they are not receiving the necessary instruction that will allow them to succeed on assessments. If students are not present for their assessment than the assessment will need to be made up the next time they are in attendance for their lesson, thus limiting the time allotted for instruction of the next activity/topic.

As a whole, the data shows that the musicianship groups did not perform significantly higher on the assessments even though they received extra enrichment musicianship activities. However, throughout the study, I have seen major growth in my musicianship track students using the musicianship techniques that were deployed through the study. I believe that if we were able to direct all of our attention on each activity, instead of splitting our attention between the musicianship activities and concert preparation, I would have seen more significant measurable growth in the musicianship track students. Unfortunately, there is no way to 100% control the data and the groups. The ongoing disruptions of county and state testing, snow days, assemblies, attendance issues both from school and from band lessons creates an environment that is less than ideal. In a perfect environment, I would see my band students twice a week for 30 minutes, however this is rarely the case with what seems like more and more distractions and disruptions each week.

A major triumph of the study was that individuals in the musicianship track responded well to the musicianship activities and scored proficient on all of their assessments. Per AACPS guidelines, a proficient score is 73% or higher. The chart below shows the student's performance on all of the assessments throughout the study. Boxes that are shaded green show that the student achieved a proficient level on that particular assessment. In the musicianship groups students 3, 6, 9, 11, 14, & 18 (29% of students in the musicianship group) scored proficient on all of the assessments. In the traditional groups students 26, 31, 32, 33, 36 (31% of traditional track students) scored proficient on all of the assessments. The two percent difference between the groups, shows that the difference between the groups is insignificant.

Student Performance on Assessments throughout Study

	Rhythm Assessment (out of 64 points)	Concert Bb Major Scale Written Assessment (out of 8 points)	Circle of Fourths Assessment (out of 4 points)	Concert C Major Scale Playing Quiz (out of 24 points)	Concert F Major Scale Playing Quiz (out of 24 points)	Final Performance (out of 60 points)
Clarinet Group (Musicianship Track)						
Student 1	53	8	2	19	22	53
Student 2	57	7	*excused due to a broken instrument	17	0	44
Student 3	59	8	4	22	23	52
Student 4	59	8	0	21	24	41
Student 5	60	8	2	14	12	42
Student 6	61	8	4	23	*excused due to absence*	56
Student 7	64	8	3	21	0	52
Student 8	57	0	3	0	22	37
Student 9	62	8	4	24	24	60
Student 10	55	4	*student no longer participating in band	*student no longer participating in band	*student no longer participating in band	*student no longer participating in band

Student 11	61	8	4	21	23	52
Student 12	64	4	0	0	0	0
Group Average	59.3	6.6	2.6	16.55	15	44.5
Percussion Group (Musicianship Track)						
Student 13	56	7.5	3	22	0	53
Student 14	58	7	3	24	24	60
Student 15	45	8	4	24	0	50
Student 16	47	8	4	24	0	51
Student 17	55	8	3	22	0	59
Student 18	51	8	3	21	21	44
Student 19	60	8	3	24	0	59
Student 20	47	8	3	15	22	46
Student 21	54	8	2	21	0	0
Group Average	52.6	7.8	3.1	21.9	7.4	46.9
Flute Group (Traditional Track)						
Student 22	52	8	3	20	0	38
Student 23	64	8	4	22	0	38
Student 24	61	8	4	23	0	44
Student 25	57	0	1	0	*excused to due hand injury	30
Student 26	64	8	4	24	24	59
Group Average	59.6	6.4	3.2	17.8	6	41.8
Brass Group (Traditional Track)						
Student 27	61	2	2	24	0	40
Student 28	46	8	0	20	0	38
Student 29	63	1	1	20	17	35

Student 30	52	7	0	16	0	43
Student 31	61	8	3	21	19	49
Student 32	61	8	4	23	21	51
Student 33	56	7	3	22	22	50
Student 34	53	5	0	21	20	40
Student 35	54	0	0	0	0	30
Student 36	62	8	3	22	20	53
Student 37	58	8	2	23	22	51
Group Average	57	5.6	1.6	19.3	12.8	43.6

The Percussion group responded especially well to the musicianship techniques that were deployed throughout the study. Seven out of the nine percussion students scored proficient on 4 or more assessments. Other than the rhythm unit, most of the activities were deployed on mallet percussion instruments. For the percussion students, this was the first experience they had with mallet percussion in an instrumental music setting. Throughout the study, I saw a dramatic improvement in note reading skills. I also saw an improvement in mallet grip throughout the technique unit, and I believe learning to play scales had a great effect on the student's mallet technique.

Prior to the study, I hypothesized that the musicianship track students will perform more musically on the final performance assessment at the conclusion of the musicianship study than the traditional track students. My expectation was to find the most growth in the areas of tonality, creativity and technique in the musicianship track students. I also expected that the areas of notation and rhythm would have the most similar assessment scores between the musicianship and traditional tracks. In the areas of rhythm, my hypothesis was correct, however the study did not prove that there was significant differences between the musicianship and the traditional group. However in the area of notation, the musicianship group scored higher on the notation activity, therefore proving my hypothesis incorrect. In the areas of creativity, technique and creativity the finding were inconclusive. I believe that there was not enough of a difference between the musicianship and traditional groups to

note any significant gains in the musicianship group. Like many of the other findings throughout this study, the musicianship track did not score dramatically higher on the final performances than the traditional track. In the musicianship track, the clarinet group average was a 44.5 (all performances out of 60 points), and the percussion group's average was a 46.9, with a musicianship track total average of 45.5. In the traditional track, the brass group average was a 43.6, and the flute group average was a 41.8, with a traditional track total average of 43.1. The musicianship track's total average was 2.4 points greater than the traditional track's total average.


Overall, I feel that the musicianship study has been a worthwhile experience for myself and my band students. As a teacher, this study allowed me to explore new techniques and plan new and challenging activities for my students. For the students in the musicianship track, the skills and the techniques they have learned throughout the study helped them learn to be independent music-makers or has put them on a track leading to independence. This study has brought my students alive, deepened their understanding of music, and helped grow the teacher-student relationship.

Appendix A: Musicianship Study Outline

Rehearsal	Topic	Activity	Did the Non-Musicianship group participate in this activity? If so what were the modification?
1	Rhythm Study	<p>Hot Cross Buns in 2/4- Macro & Micro Beats Source: Developing Internal Musicianship in Beginning Band by Teaching the “Big 5” (West) pg. 103</p> <ul style="list-style-type: none"> Students will demonstrate macro beats in their toes, and micro beats with their fingertips tapping gently on knees Students will “move” the macro and micro beats as described above while teacher plays with metronome Students will “move” the macro and micro beats as described above while teacher plays without metronome Students will “move” and audiate tune on neutral syllable while “moving” the macro and micro beats with metronome Students will “move” and audiate tune on neutral syllable without metronome. 	No
2	Rhythm Study	<p>Internal Pulse Exercise Source: Conductor, Teacher, Leader (Lisk) pg. 37-38</p> <ul style="list-style-type: none"> Step 1: Students will count from 1 to 8 (repeating) in a tempo of quarter note=60 Step 2: Student will count out loud when teachers palms are turned up, count silently when teacher palms are turned down Step 3: Teacher will increase the amounts of silence 	No
3	Rhythm Study	<p>Introduction to the Ruler of Time Source: Conductor, Teacher, Leader (Lisk) pg. 53-58</p> <ul style="list-style-type: none"> Students will be introduced to the ruler of time graphic As a class, the teacher will guide the students through notating Rock Attack Measures 1-8 (Composer: Carol Brittin Chambers) Students will demonstrate their knowledge of the rhythm by playing the rhythm of one pitch on his or her instrument 	No

4	Rhythm Study	<p align="center">Ruler of Time Activity 2</p> <p>Source: Conductor, Teacher, Leader (Lisk) pg. 53-58</p> <ul style="list-style-type: none"> Students will be given a blank ruler of time, and will individually notate a different part of a piece of concert literature <ul style="list-style-type: none"> Group 1: Surprise Symphony Measures 1-4 (#35 Accent on Achievement) Group 2: Surprise Symphony Measures 5-8 (#35 Accent on Achievement) Group 3: Surprise Symphony Measures 9-12 (#35 Accent on Achievement) Group 4: Surprise Symphony Measures 13-16 (#35 Accent on Achievement) Students will demonstrate their knowledge of the rhythm by playing the rhythm of one pitch on his or her instrument The students will put the individual rhythms together to demonstrate a larger part of the piece. 	No
5	Notation	<p align="center">Discovering Notes by Moving Fingers</p> <p>Source: Creative Director: Beginner and Intermediate Levels (Lisk) Location 430-439</p> <ul style="list-style-type: none"> Starting on Concert Bb students will play pitches ascending Starting on Concert Bb students will play pitches descending Students will recite the letter names of the pitches they play Process: Hear the note, feel the note, recite the note 	No
6	Notation	<p align="center">Lines and Spaces (Separate)</p> <ul style="list-style-type: none"> musictheory.net Note identification exercises Students will complete the note identification exercises-spaces only, no accidentals Students will complete the note identification exercises-lines only, no accidentals The exercises will be set ranging from middle C to A above the staff for treble class, and A on the first space to Bb above the staff for bass clef 	No
7	Notation	<p align="center">Lines and Spaces (Together)</p> <ul style="list-style-type: none"> musictheory.net Note identification exercises Students will complete the note identification exercises- 	No

		<p>lines and spaces without accidentals</p> <ul style="list-style-type: none"> Students will complete the note identification exercises- lines and spaces with accidentals The exercises will be set ranging from middle C to A above the staff for treble class, and A on the first space to Bb above the staff for bass clef 	
8	Notation	<p>Concert Bb Scale Notation</p> <ul style="list-style-type: none"> Students will write out the concert Bb Major scale (a known scale) in quarter notes 	Yes, however the non-musicianship group did not have the guided practice from Activities 5, 6 & 7 to help them
9	Tonal Study	<p>Introduction of the Circle of 4ths (Beginners Row)</p> <p>Source: Creative Director Beginner & Intermediate Levels (Lisk) pg. loc 1016-1033</p> <ul style="list-style-type: none"> Students will play the row of pitches in the middle range of their instruments for 5 counts Bb Instruments: E-A-D-G-C-F-Bb Eb Instruments: B-E-A-D-G-C-F F Instruments: A-D-G-C-F-Bb-Eb C Instruments: D-G-C-F-Bb-Eb-Ab 	Yes
10	Tonal Study	<p>Circle of 4ths Activity #2</p> <p>Source: Creative Director Beginner & Intermediate Levels (Lisk) pg. loc 1016-1033</p> <ul style="list-style-type: none"> Students will play the row of pitches in the middle range of their instruments in the following pattern: 5 counts decrescendo- 3 counts silence. Bb Instruments: E-A-D-G-C-F-Bb Eb Instruments: B-E-A-D-G-C-F F Instruments: A-D-G-C-F-Bb-Eb C Instruments: D-G-C-F-Bb-Eb-Ab 	No
11	Tonal Study	<p>Circle of 4ths Activity #3</p> <p>Source: Creative Director Beginner & Intermediate Levels (Lisk) pg. loc 1016-1040</p> <ul style="list-style-type: none"> Students will play the row of pitches in the middle range of their instruments in the following pattern: 	No

		 <ul style="list-style-type: none"> ● Bb Instruments: E-A-D-G-C-F-Bb ● Eb Instruments: B-E-A-D-G-C-F ● F Instruments: A-D-G-C-F-Bb-Eb ● C Instruments: D-G-C-F-Bb-Eb-Ab 	
12	Tonal Study	<p align="center">Basic Chord Progression #1</p> <p align="center">Source: Conductor, Teacher, Leader (Lisk) pg. 26</p> <ul style="list-style-type: none"> ● In 4 groups, students will perform the Basic Chord Progression #1 in the keys of concert C, F, Bb 	No
13	Technique	<p align="center">The Scale Alphabet</p> <p align="center">Source: Creative Director Beginner & Intermediate Levels (Lisk) pg. loc 1061</p> <ul style="list-style-type: none"> ● Students will recite the musical alphabet A-B-C-D-E-F-G... ● Students will be recite the musical alphabet ascending and descending ● Students will recite the musical alphabet starting on the first scale pitch (Concert C) without accidentals ● Students will recite the scale alphabet using accidentals 	No
14 & 15	Technique	<p align="center">Scale Mastery (Concert C)</p> <p align="center">Source: Creative Director Beginner & Intermediate Levels (Lisk) pg. loc 1082</p> <ul style="list-style-type: none"> ● Students will recite pitch names (without notation) ● Students will recite pitch names and place fingers on instrument (without notation) ● Students will silently dictate pitch (in head) and play scale in quarter note pattern (without notation) ● Students will play and read scale in quarter notes using notation ● The last note of the scale will be held for four beats 	Yes, however the non-musicianship group will not follow steps 1-3, but rather start at step 4
16& 17	Technique	<p align="center">Scale Mastery (Concert F)</p> <p align="center">Source: Creative Director Beginner & Intermediate Levels (Lisk) pg. loc 1082</p> <ul style="list-style-type: none"> ● Students will recite pitch names (without notation) 	Yes, however the non-musicianship group will not follow steps 1-3, but rather start at

		<ul style="list-style-type: none"> Students will recite pitch names and place fingers on instrument (without notation) Students will silently dictate pitch (in head) and play scale in quarter note pattern (without notation) Students will play and read scale in quarter notes using notation The last note of the scale will be held for 4 beats 	step 4
18 & 19	Technique	<p style="text-align: center;">Grand Master Scale</p> <p>Source: Conductor, Teacher, Leader (Lisk) pg. 33-34</p> <ul style="list-style-type: none"> Students will begin to learn the Grand Master Scale Students will perform the follow scales in succession Concert C, Concert F, Concert Bb 	Yes
20	Creative	<p style="text-align: center;">Improvise the Ending</p> <p>Source: Developing Internal Musicianship in Beginning Band by Teaching the “Big 5” (West) pg. 105</p> <ul style="list-style-type: none"> Students will play the first 2 bars of “Au Claire de la Lune” a known piece of music Each student will get an opportunity to improvise a new 2 bar ending to the piece. 	No
21	Creative	<p style="text-align: center;">Rhythmic Improvisation</p> <p>Source: Accent on Achievement (O'Reily & Williams) pg. 22</p> <ul style="list-style-type: none"> Using the pitches given, the students will improvise their own 4 beat rhythms Students will do both a full group, and individual performance of their improvisation 	No
22	Creative	<p style="text-align: center;">Free Improvisation</p> <p>Source: Accent on Achievement (O'Reily & Williams) pg. 26</p> <ul style="list-style-type: none"> Using the five pitches shown in exercise 102 the students will improvise their own melody using any known rhythms. Students will each take turns improvising his or her melody 	No
23	Creative	<p style="text-align: center;">Create Your Own Composition</p> <p>Source: Accent on Achievement (O'Reily & Williams) pg. 30</p> <ul style="list-style-type: none"> Following the activity outlined in exercise 119 the 	Yes

		<p>students will create their own composition within the given guidelines</p> <ul style="list-style-type: none"> • After completion, the students will perform their compositions for the class. 	
--	--	---	--

Rhythm Assessment

Perform the following rhythms by vocalizing (ta, ti-ti or number counting) or clapping/tapping

1.



____/16 pts

2.



____/16pts

3.



____/16 pts

4.



____/16 pts

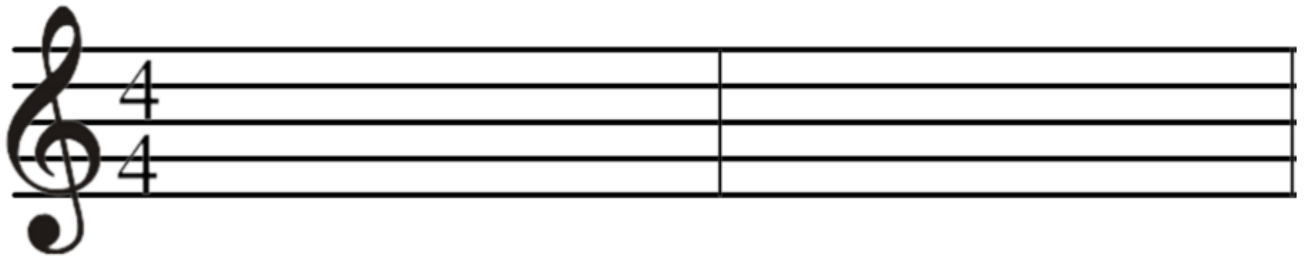
Total Score: ____/64

Appendix C: Concert Bb Major Scale Worksheet

Concert Bb Major Scale

1. Write out the letters of the Concert Bb Major Scale

2. Notate the Concert Bb Major scale on the staff in quarter notes

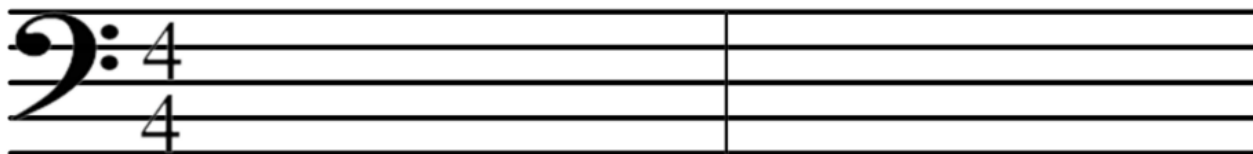


3. Perform Concert Bb Major Scale on instrument

Concert Bb Major Scale

1. Write out the letters of the Concert Bb Major Scale

2. Notate the Concert Bb Major scale on the staff in quarter notes



3. Perform Concert Bb Major Scale on instrument

Circle of 4ths

Beginners Row

Bb Instruments (Clarinets & Trumpets)

E A D G C F Bb

C Instruments (Flute, Trombone, Bells)

D G C F Bb Eb Ab

Eb Instruments (Alto Saxophone)

B E A D G C F

Basic Chord Progression

I-IV-1

C Instruments (Treble Clef)

The image shows a musical score for four groups, labeled Group 1, Group 2, Group 3, and Group 4. The music is written in 4/4 time. The score is organized into three measures, each corresponding to a chord: C, F, and Bb. Each group has a single melodic line. The notes for each group across the three measures are as follows:

Group	Measure 1 (C)	Measure 2 (F)	Measure 3 (Bb)
Group 1	C4 (quarter), D4 (quarter), E4 (half)	F4 (quarter), G4 (quarter), A4 (half)	Bb4 (quarter), A4 (quarter), G4 (half)
Group 2	C4 (quarter), D4 (quarter), E4 (half)	F4 (quarter), Gb4 (quarter), A4 (half)	Bb4 (quarter), Ab4 (quarter), G4 (half)
Group 3	C4 (quarter), D4 (quarter), E4 (half)	F4 (quarter), G4 (quarter), A4 (half)	Bb4 (quarter), Ab4 (quarter), G4 (half)
Group 4	C4 (quarter), D4 (quarter), E4 (half)	F4 (quarter), Gb4 (quarter), A4 (half)	Bb4 (quarter), Ab4 (quarter), G4 (half)

Bb Instruments

Group 1

Group 2

Group 3

Group 4

D G C

This musical score is for Bb Instruments, Groups 1 through 4, in 4/4 time. The key signature has one flat (Bb). The score consists of six measures. Above the staves, the notes D, G, and C are written above the first, second, and third measures respectively. A vertical red line is placed at the end of the sixth measure. The notes for each group are as follows:

Group	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
Group 1	D4	D4	D4	D4	D4	D4
Group 2	D4	D4	D4	D4	D4	D4
Group 3	D4	D4	D4	D4	D4	D4
Group 4	D4	D4	D4	D4	D4	D4

Eb Instruments

Group 1

Group 2

Group 3

Group 4

A D G

This musical score is for Eb Instruments, Groups 1 through 4, in 4/4 time. The key signature has three flats (Eb). The score consists of six measures. Above the staves, the notes A, D, and G are written above the first, second, and third measures respectively. The notes for each group are as follows:

Group	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
Group 1	A3	A3	A3	A3	A3	A3
Group 2	A3	A3	A3	A3	A3	A3
Group 3	A3	A3	A3	A3	A3	A3
Group 4	A3	A3	A3	A3	A3	A3

Appendix F: Scale Rubric

Scale Rubric

Scale: _____

	4	3	2	1
Accuracy	Notes are all correct	Most of the notes are correct	Some of the notes are correct	Most of the notes are incorrect
Intonation	Uses Proper Embouchure And Is In Tune All Of The Time.	Uses Proper Embouchure And Is In Tune Most Of The Time.	Uses Proper Embouchure And Is In Tune Some Of The Time.	Uses Improper Embouchure And Is Out Of Tune Most Of The Time
Technique	Uses Correct Posture. Holds Instrument Correctly With Good Hand Position.	Uses Good Posture Most Of The Time. Holds Instrument Correctly With Good Hand Position.	Posture Is A Bit Sloppy. Hand Position Is Correct Some Of The Time.	Posture Needs Improvement. Hand Position Is Incorrect Most Of The Time.
Tempo	An Appropriate Tempo Is Chosen. Tempo Is Consistent Throughout.	An Appropriate Tempo Is Chosen. Tempo Is Consistent Most Of The Time	Tempo Is Slow And Consistent Some Of The Time.	Tempo Is Slow And Inconsistent Most Of The Time.
Tone	Well Supported Sound With A Full Tone All Of The Time	Well Supported Sound With A Full Tone Most Of The Time.	Basic Tone That Is Supported Some Of The Time.	Weak And Unsupported Tone
Rhythm	Rhythm Is Accurate Throughout.	Rhythm Is Accurate Most Of The Time	Rhythm Is Accurate Some Of The Time.	Rhythm Is Inaccurate Most Of The Time.

Comments: _____

Total _____/24

Appendix G: Final Performance Rubric

Name: _____

Final Assessment Performance Rubric

Title of Piece: _____

Section of Piece Played: _____

Melody	10	9	8	7	6	5	4	3	2	1	0
Rhythm	10	9	8	7	6	5	4	3	2	1	0
Tempo	10	9	8	7	6	5	4	3	2	1	0
Phrasing	10	9	8	7	6	5	4	3	2	1	0
Expression	10	9	8	7	6	5	4	3	2	1	0
Tone Quality	10	9	8	7	6	5	4	3	2	1	0

Total: _____/60

Appendix H: Circle of 4ths Rubric

Name: _____

Circle of 4ths Playing Rubric

<u>4</u>	<u>3</u>	<u>2</u>	<u>1</u>	<u>0</u>
You have mastered the skill and showed that you remember it!	You definitely understand this skill, you just made a few small mistakes	You have an idea of what to do, but it still needs more work.	You tried the skill, but it wasn't on the right track. Ask for help!	You were not prepared to perform

Comments:

Works Cited

- Howard, Priscilla M. "Kodály Strategies for Instrumental Teachers." *Music Educators Journal* 82.5 (1996): 27-33. *MEJ*. Web. 28 Jan. 2016.
- Keetman, Gunild. *Elementaria: First Acquaintance with Orff-Schulwerk*. London: Schott, 1974. Print.
- Lisk, Edward S. *The Creative Director: Conductor, Teacher, Leader*. Galesville, MD: Meredith Music Publ., 2007. Print.
- Lisk, Edward S. *The Creative Director: Beginner and Intermediate Levels*. Galesville: Meredith Music Publications, MD. 2001. Web. 28 Jan. 2016.
- O'Reilly, John, and Mark Williams. *Accent on Achievement*. Van Nuys, CA: Alfred, 1997. Print.
- Nafme. "2014 Music Standards (Ensemble)." *National Association for Music Education (NAfME)*. N.p., 2014. Web. 09 Feb. 2016.
- <<http://www.nafme.org/my-classroom/standards/core-music-standards/>>.
- Norris, C. E. "Introducing Creativity in the Ensemble Setting: National Standards Meet Comprehensive Musicianship." *Music Educators Journal* 97.2 (2010): 57-62. *Ebscohost*. Web. 28 Jan. 2016.
- Partnership for 21st Century Learning. "P21 Framework Definitions." *P21*. Partnership for 21st Century Learning, 2009. Web. 28 Jan. 2016.
- Partnership for 21st Century Learning. "What We Know About Creativity." *P21*. Partnership for 21st Century Learning, n.d. Web. 28 Jan. 2016.
- Robinson, Matt. "Musicianship: Defining a Key Term for Future Teachers." *Teaching Music* 17.5 (2010): 60. Academic Search Elite. Web. 9 Dec 2015
- Watkins, Kie. "An Analysis of Select Beginning Band Method Books and the Level to Which They Address the National Standards for Music Education." Diss. The Ohio State U, 2011. *OHIOLink*. 2011. Web. 28 Jan. 2016.
- West, C. "Developing Internal Musicianship in Beginning Band by Teaching the "Big 5"" *Music Educators*

Journal 101.3 (2015): 101-06. Web. 28 Jan. 2016.

Worthy, Michael D. "Observation and Analysis of Expert Teaching in Beginning Band." *Bulletin of the Council for Research in Music Education* No. 180 (2009): 29-41. *JSTOR*. Web. 28 Jan. 2016.

