INSTRUMENTAL MUSIC EDUCATION

Feldman, Contzius
Two Models of Instructional Design

❖ Teacher-centered approach
❖ Direct Instruction
❖ Constructivism
❖ Discovery Learning
Teacher-centered approach ~ Direct Instruction

Hunter’s 7 principles (think of this in terms of a lesson plan)

1. Hook - relate to prior learning/students’ experience
2. Objectives - What students should know and be able to do
3. Plan for teaching the objectives
4. Demonstration of the process and product
5. Check for understanding - Formative assessment
6. Guided Practice
7. Independent Practice
Constructivism ~ Discovery Learning

Ed theorists argue that in order to learn students must respond to something - be actively engaged... teacher-centered instruction treats students passively

Students “construct” meaning by discovering new knowledge

Develop an “attitude of learning” - problem solving

The teacher sets up the tools needed for the discovery process
What are ways the band class can use both approaches?
Instrumental Music Education
Chapter 11
Large Ensemble Set-Up

❖ Physical Space

❖ Evaluate the Ensemble Needs and Characteristics
  ❖ Strengths and Weaknesses
  ❖ Numbers

❖ Set-Up Principles
  1. Volume of instruments for audience
  2. Volume for players (individual & by section)
  3. Spacing of chairs
  4. Blend
  5. Always be flexible
Instrumental Music Education
Chapter 11
Large Ensemble Set-Up

❖ Specifics

❖ Quiet instruments in front

❖ Similar parts together…or not…

❖ Timbre and Blend

❖ Bass instruments

❖ Percussion
Instrumental Music Education
Chapter 11
Large Ensemble Set-Up

❖ Percussion

❖ Need room for players to move
❖ Snare, Bass, Cymbals in middle
❖ Mallets closer to audience
❖ Auxiliary instruments up high
Let’s design the JSC Band Set-Up…

**JSC Band Design**
Intrinsic and Extrinsic Motivation:

★ *Ideally* - all rewards are intrinsic

- Students *want* to behave, focus, participate, practice, learn because music is its own reward

★ Extrinsic motivators

✓ Rely on external factors to be motivated
Instrumental Music Education
Chapter 15
Motivation

❖ Extrinsic motivators

✓ Grades, prizes, praise, privileges

✓ Competition

❖ Do extrinsic rewards undermine intrinsic motivation?

❖ Praise and Encouragement
Praise and Encouragement

Intrinsic or extrinsic?

Sincerity

Your best compliment...

Avoid competitive praise

Encouragement builds self-confidence and self-esteem

“Every misbehaving child is discouraged”
Instrumental Music Education
Chapter 15
Motivation

❖ The Challenge System

❖ *Pros and cons*...

❖ Success Breeds Success!

❖ For Motivation

❖ ...and for PR
“Feeder” program

Not only - important in own right

When to start

Caution: don’t just adopt what you are used to

Considerations

• Begin when developmentally correct
  • Drop-out rates, 6th graders “catch up” to younger beginners

• Lessons only or band class?

• Staffing - maintain jobs or “right size”
Instrumental Music Education
Chapter 16
Recruiting, Organizing, Beginning

❖ Frequency of rehearsals and lessons
❖ "Pull-outs"
❖ Competing with other activities
❖ What is educationally most effective?
Balanced Instrumentation

Does it matter?

Can you control it?

- Core beginner instruments:
  - Flute, clarinet, trumpet, trombone, (sax, percussion)
  - Transition to others (if interested, appropriate size & difficulty)
Recruiting

- Announcements, letters to parents, teachers, program info
- Teacher/student presentations
- Instrument preferences/aptitude/timbre prefs
- Instrument “petting zoo”
- Fitting, choices (top 1 or 3)
- Rental programs, donations, budget implications
- Cultural relevance of band program (vs. other ensembles)
Beginning Instruction

Scheduling

• Like-instrument groups preferable

• Consistent schedule - frequency (pull-outs, before school, etc.)

• Transition to larger groups if necessary

• First lesson (or 2) needs to be longer (intro, assembly/disassembly, cleaning, etc.)
Beginning Instruction

Choosing Method Book

- Reviewed in Instrumental Techniques
- SmartMusic
- Sound to Symbol method
- Jump Right In, Do It!
Beginning Instruction

Habits of Musicianship

- Method books and tunes are only the “vehicle”

- Goal: Play Musically

  - Can beginners do it?

  - Need to try to
Switching after the first year

Moving kids for balance

Switching to “harder” instruments

- Who switches (choice or need?)
- Depleting “best” players
- Parental support
Retention

Problems

- Time, Activity conflicts
- Difficulty, Fear of failure
- Academic problems
- Parental support
● Encouragement!

● Perform!

● Avoid conflicts, Communication with teachers, coaches, parents

● Involve Students & Teachers 4-12 (“Band Day”)

❖ Retention

❖ Solutions
Fundraising

Ethics, *Pros & Cons*

*Individual vs. Group* activities

*Individual vs. Group* sales

What to sell

- Products, Services
Parent Organizations

For Fundraising

Advocacy

General Support (Chaperones, “manpower”, transportation)

How formal should the organization be?
Promotion (PR)

For Concerts

- Press releases
- Email
- Calendars
- Newsletters, Flyers, Posters (Print & Digital)
- Social Media
Instrumental Music Education
Chapter 18
Promotion and Advocacy

❖ Advocacy

❖ Is there a need to justify music program’s existence?
❖ Is there a need to promote its success?
❖ Don’t ever complain!

• Identify problem and solutions

❖ Perform - Showcase the ensemble
Instrumental Music Education
Chapter 1
An Introduction to Sound-to-Symbol

<table>
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<th>Language</th>
<th>Music</th>
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<td>• Reading</td>
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Music Learning Approaches

Relate “General Music” to Instrumental

- Kodaly
- Suzuki
- Gordon
- Orff
Instrumental Music Education
Chapter 1
Sound-to-Symbol

❖ Kodaly

❖ Experience before notation

❖ Folk music

❖ Melodic & rhythmic patterns to teach musical language

❖ Singing and movement games

❖ Start early

❖ A cappella singing

❖ Musical literacy —> Musical independence

❖ Solfege and rhythm syllables

❖ Child centered
Sound-to-Symbol

❖ Suzuki

❖ Begin very early

❖ Listen to music being studied

❖ Private lessons

❖ Everything memorized (theory is that’s like language)

❖ Introduce notation after music is memorized
Music Learning Theory (Edwin Gordon)

Audiation ("hear" sound in the mind and give it meaning)
- Sound only becomes music through audiation

5 Stages
1. Aural (hear) & Oral (perform)
2. Association - connect patterns with syllables
3. Synthesis - connect sounds with meaning
4. Symbol - associate sounds with notation
5. Composite - audit and read or write simultaneously
Instrumental Music Education
Chapter 1
Sound-to-Symbol

❖ Orff

❖ Holistic (well-rounded) & natural
❖ Active music making —> Play!
❖ Use of instruments and singing/movement
❖ Exploration, Imitation, Improvisation, Composition
❖ Sound before symbol
❖ Solfege

❖ No prescribed specific approach or method
Adopting Sound-to-Symbol

*Very* different from “traditional” “band methods”

Resistance

- I didn’t learn that way
- Pressure from others

Lack of music reading skills
Adopting Sound-to-Symbol

Benefits

• Audiation creates better musicians overall
• Better hearing
• Is student-centered
• Student hears error and corrects
Adopting Sound-to-Symbol

Combine approaches

- Sequential learning is best but real life doesn’t work that way!
- Flexibility is key
- Always question & assess your decisions and methods
What are:

- Audiation  ○ Hearing music in your mind
- Pulse  ○ The “beat”
- Pattern  ○ Repeating sequence
- Meter  ○ Repeating sequence of beats
Instrumental Music Education
Chapter 2
Teaching Rhythm and Rhythm Reading

❖ Rhythm and movement

❖ Muscular system’s perception of rhythm

❖ Connection between musical motion and physical motion

❖ Part of the brain that guides movement also regulates timing and tracks the beat
Movement in Instrumental Classroom

- Upper body movement
- Conducting as movement
- Move to externalize musical expressiveness
Rhythm Syllables

- How it sounds not looks
- Each subdivision receives unique syllable
- Syllables are easy
- Works for simple and complex rhythms
- Suitable for all levels of education
Rhythm Syllables

- **Kodaly** - Ta-ta-ti-ti
  - Suitable for lower levels - no complex rhythms
- **Takadimi** - Ta-ka-di-mi
  - Beat oriented - patterns that sound the same but look differently use the same syllables
Rhythm Syllables

- Counting system - 1 & 2 e + a
  - Beat oriented also - keep track of meter - suitable for older students
  - Difficulty with triplet subdivisions
- Gordon - du-du-de-du-da
  - Like Takadimi but all subdivisions receive different syllables
Rhythm Words

- Learn words not individual letters
  - Learn by ear not reading
  - See a pattern and know it
  - No need for individual “spelling”
Instrumental Music Education
Chapter 2
Teaching Rhythm and Rhythm Reading

❖ Flashcards

• Rhythm Words
  • Externalize pulse and meter (tap/clap)
  • Hear and repeat on neutral syllable
  • Hear and repeat with syllables
  • Hear neutral syllable - repeat with syllables
• Reading the flashcards
Instrumental Music Education
Chapter 2
Teaching Rhythm and Rhythm Reading

❖ Beaming

- To make patterns easier to read
- The cow jumped over the fence
Rhythm theory

The pattern continues with the thirty second note (demi-semi-quaver), and the sixtyfourth note (the hemi-demi-semi-quaver).
Rhythm theory

• Whole note receives - any number of counts
• Half note receives - half the number of whole
• Quarter note receives - quarter the number of whole
• Etc…
Rhythm theory

- Time signatures are rhythm rulers
Rhythm theory

- Subdivisions
  - Externalize the subdivision
    - 1 e + a 2 e + a *or* ta-ka-di-mi ta-ka-di-mi
  - Internalize the subdivision
    - 1(e + a) 2(e)+ a, etc...
Tonal Understanding

- Can play an instrument without it
- Need to hear (audiate) sounds in relation to tonality
  - Same as hearing rhythm in relation to pulse and meter
- Hear groups of notes (melodic “words”)
Instrumental Music Education
Chapter 3
Tonality, Melody and Singing

❖ Tonal Understanding

• Teaching melodic words

• Establish tonality

  • I-V-I progression, scale degrees 1-5-1-7-1

  • Sing tonic before playing

  • s-m-s-m…s-l-s-m, s-ml-s-m, etc…
Tonal Understanding

- Singing in rehearsal
  - stronger connection to intervals
  - Improved intonation
  - Voice is flexible & expressive
  - Involve entire ensemble
Improvisation

- The ultimate sound before symbol
  - Same as language
- Start with musical words
- Musical sentence
  - Repetition - Tempo & rhythmic variation - Dynamic changes - Modify musical words (major to minor) - Ornamentation - Note emphasis - Dissonance (tension/release)
- Other musical fundamentals
  - Form (ABA, etc.)
Composition

- Invent limits (parameters)
  - Form
  - Limits
    - Rhythmic complexity
  - Melodic content
- Collaboration
Repertoire is like an ensemble’s textbook

- Music replaces textbooks
- Same music/different music?
- Concepts (curriculum) stay the same
- Lincoln:
  - “If I had 8 hours to chop down a tree I’d spend 6 sharpening my ax.”
Appropriate repertoire:

- Provides means to learn essential concepts
- Keeps ensemble engaged
- Enables successful performances
- Vehicle to perform ART
  - But this requires quality literature
Concert programming

- Balance
- Difficulty level
- Audience presentation (appeal)
- Technical considerations (beyond difficulty)
Instrumental Music Education
Chapter 9
Repertoire

❖ CMP (Comprehensive Musicianship through Performance)

• History & Style
  • Historical periods
  • Cultural styles
  • Compositional techniques

• Form, Structure & Theory

• Interdisciplinary Topics (Humanities, Science, Language)

• Connection to other arts
Evaluating Difficulty Level

- Rating Scales
  - 1-6
  - B-VE-E-ME-M-MA-A

- Ranges
  - Lead parts, lower parts
  - Brass (especially trumpets), Woodwinds (especially clarinets)
Evaluating Difficulty Level

- Part interest
- Part Independence
  - Contrapuntal density
  - Voicing density
- Doubling
Evaluating Difficulty Level

- Adjusting Scores
  - Re-score for other instrument
  - Simplify
  - Use ringers…?
- Double parts
Pop Music?

• “Why can’t we play…?”
  • Quality!

• Pop music as a gateway to learning
  • Student choice
Macro-Micro-Macro

- Like studying a screenplay

- Macro (Phase 1)
  - Composer’s notes
  - “Architecture”
    - Form, themes, changes (tempo, key, etc.)
    - Melody, accompaniment, counterpoint, etc.
Instrumental Music Education
Chapter 10
Score Study

❖ Macro-Micro-Macro

- Micro (Phase 2)
  - Deconstruction of the piece
  - Harmonic analysis
  - “Lead sheet” version
  - Realize the sound of the score
  - Realize the orchestration
Macro-Micro-Macro

- Micro (Phase 2)
  - Conductor/teacher:
    - Is composer’s advocate
    - Makes connections for students
    - Uses information to rehearse effectively & efficiently
Macro-Micro-Macro

- Macro (Phase 3)
  - Interpret the music
  - Develop “conductor ears”
  - Conducting gestures (interpretive dance!)
- Be careful about listening to recordings
Marking the Score

- Pencil, colors...
  - Cues
  - Meters
  - Transitions
  - Phrasing
  - Rhythmic patterns (2’s and 3’s)
Marking the Score
- Colored pencils to color code dynamics e.g. a. Blue -pp or p
  - Red -for ff
  - Brown -mf
  - Green -mp
- Felt-tip or "highlighter" for thematic materials
- Pink -primary themes
- Blue -secondary themes
- Highlighting soloists
- Inverted L-shape marks for entrances
Marking the Score

- Abbreviations for instrumentation
- Percussion symbols/icons
  - Notation of equipment changes
- Triangles and vertical lines for 3's and 2's
- Brackets to indicate new sections
- Phrasal analysis by measure in bottom margin
- Editorial markings and corrections in Black, Bold felt-tip
- Use of margins and empty space -to reinforce meter changes, marking new sections, marking additional editorial, interpretive, and programmatic notes, illustrating chords and clusters, etc.
- Be careful not to turn score into a "roadmap" or "graffiti billboard"
EXPRESSIVE MARKINGS

Find a good *mezzo forté* sound and then gradually work towards the others.

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<thead>
<tr>
<th><strong>ppp</strong></th>
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<th><strong>p</strong></th>
<th><strong>mp</strong></th>
<th><strong>mf</strong></th>
<th><strong>f</strong></th>
<th><strong>ff</strong></th>
<th><strong>fff</strong></th>
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Marking the Music

- \( \cdot \) end of a phrase
- \( * \) peak note(s) within a phrase
- \( - \) sustain full value
- \( \cdot \) detached, shorter note
- \( > \) accent
- \( \langle\Arrow\rangle\) rise or fall of the melodic line
- \( \langle(\rangle\rangle\) legato
- \( >\wedge\) heavy detached style
- \) definite release

Based on material from Nilo Hovey, *Efficient Rehearsal Procedures*, Selmer Co.
Macro-Micro-Macro (again)

Repairing a car

- Run engine - find problems & diagnose
- Stop engine - examine, repair/replace parts
- Restart engine - Assess engine performance
Macro-Micro-Macro (again)

Isolate problems (try to anticipate)

Deconstruct to show how it is put together
  • Then put back together
❖ Communicating

❖ Who—Where—What?

• Who are you addressing

• Where in the music

• What do you want them to do

  • “Trumpets - Letter A - Staccato”
Communicating

- Large group
  - “Everybody-Letter A”
- Smaller group
  - “Saxes-Measure 1,005”
- Individuals
  - “Bassoon-Louder, please”
  - “Henrietta-great job!”
Communicating

- I vs. We — or the composer/arranger
  - I want it to be quieter (adversarial, teacher centered)
  - We need to play quieter (inclusive, collaborative)
- Hazo calls for *ppp*
Instrumental Music Education
Chapter 12
Rehearsals

❖ Engagement

❖ Whole ensemble
- Questions about specifics to entire group
- Answer with hand symbols (fingers, thumbs up, etc.)

❖ Percussion
- Create alternate parts
- Doubling (quietly or on pads)
- Rotate players
- Have them help others with rhythms
Instrumental Music Education
Chapter 12
Rehearsals

❖ Rehearsal planning
  ❖ Warm-up
  ❖ New concepts
  ❖ Review
  ❖ Refinement
❖ Flexibility
  ❖ Listen and react
Instrumental Music Education
Chapter 12
Rehearsals

❖ Rehearsal planning

❖ Warm-ups, tuning, sight-reading

❖ Notes & Rhythms

❖ Dynamics & Articulation

❖ Balance & Intonation

❖ Musicality
Effective rehearsing

Pacing, intensity, detail

• Be efficient
  • Know what you want to accomplish
  • Be able to make decisions on the spot
• Listen for common problems
Differentiated instruction

- Large ensembles = variety of students
  - Small group instruction (sectionals)
  - Spiral curricula
    - Concepts can be taught at all levels
Instrumental Music Education
Chapter 12
Rehearsals

❖ Rehearsal Thesaurus

❖ Successful tactics
❖ Observe others
❖ Exchange ideas
❖ Experiment
❖ Be proactive
Analogies and Metaphors

“Tidal wave of sound”

“Play like dancing ballerinas”

But... avoid if “play louder” will work

Yours:
- Crescendo
- Play lightly
- Play smoothly
Marking the music

Students need to mark theirs like you mark the score

• Much to mark from circling to counting, to looking up, to who to listen for, to tuning…

Listen to recording and make marks

Practice time should mirror ensemble rehearsal
Mix it up!

- Student conductor
- No conductor
- Silent rehearsal
- Change seating
- Sections or individuals play for the group
Instrumental Music Education
Chapter 13
Intonation

❖ If you know you are out of tune why not fix it?
❖ If “tuning note” is in tune what about the rest?
❖ How to play in tune?
  ❖ Awareness of pitch discrepancy
  ❖ Physical skills (ability to adjust instrument)
  ❖ Theoretical understanding
  ❖ Instrumental pitch tendencies
Awareness of pitch discrepancy

- Less experience (and attention to) intonation than melodic and rhythmic accuracy

Experiment:

- 2 tuners: 440—441—442, etc…

Defining sound of sharp and flat

- Analogy of color (dark-dull, bright…)
Acoustics

Tuning & Temperament

Making adjustments

- Equal temperament—700 cents per 5th
- Just temperament—702 cents per 5th
- Not a temperament...pure intervals
Drones

- Audiate pitch centers
- Use to practice tuning intervals

Tone

- “Fix tone before intonation”
- Compensate for dynamics and articulation
Tuning the ensemble

- Using a tuning note only tunes one note!
  - Provides a “ballpark”
  - Use a couple —Bb, F, (A for strings)

- Tuner for one person—others use ears

- Which instrument to tune to:
  - Oboe (very clear tone and pitch)
  - Tuba (from the bottom up)
Tuning the ensemble

- Hard for individuals to hear in group - “on/off”
- Humming/singing
- Amplified pitch (drone)
- Re-tune mid rehearsal
- Isolate sections
Instrumental Music Education
Chapter 13
Intonation

❖ Tuning the ensemble

❖ Hard for individuals to hear in group - “on/off”

❖ Humming/singing

❖ Amplified pitch (drone)

❖ Re-tune mid rehearsal

❖ Isolate sections
Curriculum

What is “a” curriculum?

- Guidelines for what we want kids to know and be able to do.
- Semester, year, multi-year, school-wide, district-wide…
- Does not constrict how & what to teach!
- Benchmarks - what kids should know, when
Assessment

NOT grading

Answers the question:

• How do we know if kids know and can do what we want them to?

Formative assessment

Summative assessment
Assessment

Instrumental assessment - when & how?

- Individually
  - Smartmusic
  - Recorded playing
  - In lessons
- In pairs or small groups
Assessment

Rubrics!

- Elements of performance
  - Note accuracy, rhythmic accuracy, intonation, markings, articulation, dynamics, tempo & beat, tone quality, expression
Assessment

Practice charts

- Pros and Cons

Self-assessment

- What is the value?

What about behavior, attendance and participation?
Instrumental Music Education
Chapter 8
Curriculum, Assessment and Grading

❖ Grading

❖ What is the difference between assessment and grading?
  • What is the value of grading?

❖ Merit/Demerit grading systems
  • Additive or subtractive points

❖ Competency grading
  • Comparing to a standard

❖ Progress grading
  • Individual growth