

Exploring the Role of Affect in Beginning Band Instruction

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Abstract

The purpose of this study was to explore the role of affect in musical experience in the context of beginning band instruction. The research questions include: What does existing literature say about the meanings ascribed to affect in the context of musical experience? How do beginning band teachers describe affect in the context of music teaching and learning? How do beginning band teachers describe their strategies for teaching toward affect in beginning band instruction? In what ways do beginning band teachers' insights into the role of affect coincide or differ from the meanings of affect found in related scholarship? The first research question is addressed in Chapter Two through an in-depth synthesis of various aspects surrounding the topic of affect and learning, as well as affect and instrumental instruction. The second and third research questions are presented in Chapter Four, and are addressed through the descriptions provided by beginning band teachers regarding their views of affect in the context of musical experience as well as the strategies that they use to teach toward affect through instruction. The final research question is considered in Chapter Five, which synthesizes the literature and the views of beginning band teachers.

This study was a descriptive study with a basic qualitative approach. From a synthesis of related scholarship and literature on the topic of affect and instrumental instruction, as well as interviews with four current beginning band teachers, findings of this study revealed that the goals of beginning band teachers include student enjoyment of being in band and a focus on teaching toward emotional experiences through music. The instructional materials used by beginning band teachers in this study are key, as the level of technical difficulty for each band part must be balanced with the skill level of

each student in order to allow for a state of flow. In teaching musical expression, the teachers employ modeling (live or recorded performances), verbal instruction (explanation of terminology and use of analogy and metaphor) and a focus on felt emotion (emotional experiences when engaged with music). While each teacher in this study prioritize the role of emotion in musical experience differently, they draw on beginning band students' previous emotional experiences with music. Finding a balance of instructional focus between the development of performance skills and affective skills is essential when implementing a holistic approach to teaching beginning band students.

Keywords: affect, beginning band instruction, affective skills, expression

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Chapter I

Introduction and Rationale

Children experience music in a variety of ways, from singing songs on the playground to playing an instrument in beginning band, and the meanings created through these experiences can have long-lasting impacts on their musical lives. Dewey's (1934) idea of "an experience" became known as aesthetic experience. An aesthetic experience must be active, interactive and reciprocal, with the person and the environment acting on each other in a balanced way. It must also be seamless and complete, synthesizing everything that has come before it. Most importantly, it blends feeling and intellectuality together. Ordinary experiences are generally not fused with emotion, whereas special experiences have a unique balance between emotion and practicality.

Central to experiences with music are the meanings derived from them. Reimer (2003) says, "[Musical] meaning occurs within each individual who experiences music, of any sort, encountered in any way. Both the music and the person engaged with it contribute to the meaning. *What music means, then, is everything a person experiences when involved with it*" (p. 165) (emphasis original). This personal, inner world of musical experiences is integral to the meaning created for each individual. Campbell (2010) says that children in particular create special meanings through music because music can reveal the feelings and thoughts of children in ways no other medium can. She goes on to say, "Music in general has meaning because no other avenue allows quite these occasions for children's thinking and feeling aloud" (p. 226). When children engage in musical activities, these special meanings may result, regardless of context.

While music as a medium has the capacity of creating special meanings, it is the music educator's role to create experiences with music that will unlock these meanings for children. Reimer (2003) expands on this idea.

Music educators, in the “music” aspect of that term, help their students experience the meaning of music by immersing them directly and personally in its meanings—the felt sounds they are helped to experience. The music they make and respond to yields its mysteries—its immediately experienced ways to know—in the only ways that can happen: by direct musical experience within and how. So by taking our students into musical sounds, in all the ways our culture provides for, we allow music to speak its mystery. (p. 159)

Through my own beginning band teaching experience, as well as my pre-service teacher education, I have adopted a philosophy of instrumental music education that teaches to the “head, heart and foot” (Fonder, 2010). The head refers to the acquisition of musical knowledge, such as learning to read music notation, as well as conceptual understanding of music. The heart refers to engaging the student in the emotional aspects inherent in music, whether it is expressing emotions through musical performance or responding emotionally to a musical performance. The foot addresses the psychomotor opportunities in learning the performance skills of instrumental music, such as the physical aspects involved when a percussionist learns the flam-tap rudiment. While each aspect of the “head, heart and foot” approach involves specific elements of music teaching and learning, there is a considerable amount of overlap between them. For example, a clarinet student may learn the definition of a trill (head), followed by the

physical skill necessary to play a trill successfully (foot). There may also be an emotional response to the successful playing experience (heart). The “head, heart and foot” approach can be viewed as similar to Bloom’s *Taxonomies of Educational Objectives* (Bloom, 1956; Krathwohl et al, 1964) in which the cognitive, psychomotor and affective domains are accounted for with a hierarchy of processes and specific behavioral objectives. While these taxonomies were developed half a century ago, they have significantly influenced philosophical and pedagogical thinking in education, particularly the cognitive domain. Along the same lines, O’Toole (2003) describes the Comprehensive Musicianship through Performance instructional model, which focuses on learning outcomes including musical knowledge (head), affective outcomes (heart) and physical performance skill (foot). I believe that each of these avenues of learning music should be built into every music curriculum (instrumental, choral or general) and addressed in each class to create a holistic approach to learning.

When reflecting on my experience as an elementary instrumental music teacher, I recalled that there was usually no time spent on the affective aspects of instruction. The demands of a looming performance and limited instructional time always seemed to push the emotional aspect out of the pedagogical picture, leaving behind the intellectual processes of learning musical notation and the psychomotor aspects of forming the correct embouchure. After this realization, I was curious as to what scholars have to say about the inclusion of affect in the instrumental curriculum.

Rationale for the Study

Haack (1982) has addressed the performance-skill-centric approach in instrumental instruction and refers to it as “paint-by-numbers music” (p. 35). He

implores music educators to change the way they teach musical expression: instead of rigid structures of dynamics and tempo, we should teach the nuances in music by drawing parallels between music and life experiences. He says that normally we would not want to eat a pickle immediately after eating ice cream. Therefore, we generally do not enjoy sudden, drastic changes in tempo or dynamics in music. Haack says that if we can teach music as it represents life, we will be better able to teach the subtleties present in music.

Duke and Byo (2012) speak to the sonic products of music-making as being the catalyst for emotional experiences through music: “It’s not the physical skills of instrument performance that attract most young learners to begin studying an instrument; it’s the music, the sounds that have the capacity to convey emotion, to excite, to calm, to dazzle, to move” (p. 714). Abeles, Hoffer and Klotman (1994) speak of the common sequence of instrumental instruction that contains a focus on correctness and stifles musical expression. “Music teachers should not wait months (or years!) for the achievement of technical skills and then think about the musical qualities of the piece. Skill development and musical awareness should increase almost simultaneously” (p. 85). Here, the authors firmly believe that the development of the “head, heart and foot” (Fonder, 2010) aspects of instrumental instruction should occur in harmony from the beginning.

O’Toole (2003) argues for the importance of including affective, or aesthetic, learning outcomes in music instruction: “It is the humanity expressed through music that draws us to and sustains our relationship with this art form” (p. 27). Her view reaches deep into the fabric of our emotional experiences. Such experiences are significant on the personal level (as each person reacts to music in their own unique way) and also on

the social level (which places each of our unique responses to music within a larger context). Jordan (1999) discusses music education as a profession and how it has lost sight of the underlying elements that make music unique.

The profession has not remained focused on those basic, bottom-line elements which allow children and adults to make music that really have little, if anything, to do with the reading and replication of the right pitch and right rhythm. Music in the classroom and ensembles can be “made,” but it is created and generated from the very souls of those that produce it. Soulful human beings create profound music, regardless of their level of musical achievement. Such music is, at the same time, honest and direct, and speaks in the most direct way to all that hear it. (p. 9)

It is clear that the role of affect is important to consider when teaching music at any level.

After searching for literature regarding the role of affect in beginning band, I found that there has not been a significant amount of research in this important area of beginning band instruction. According to Duke and Byo (2012), “It is undoubtedly the case that there are teachers of beginning classes who successfully devote time and attention to the expressive aspects of music-making, though there are virtually no published observational data that describe the extent to which expressive music-making is addressed in beginning class instruction” (p. 713). The need for this study stems from the lack of research in the area of teaching toward affect in beginning band instruction as well as my own desire to learn more about this topic.

Purpose Statement and Research Questions

The purpose of this study is to explore the role of affect in musical experience in the context of beginning band instruction. The purpose will be developed through these research questions:

1. What does existing literature say about the meanings ascribed to affect in the context of musical experience?
2. How do beginning band teachers describe affect in the context of music teaching and learning?
3. How do beginning band teachers describe their strategies for teaching toward affect in beginning band instruction?
4. In what ways do beginning band teachers' insights into the role of affect coincide or differ from the meanings of affect found in related scholarship?

The first question will be examined in Chapter Two through an in-depth synthesis of various aspects surrounding the topic of affect and learning, as well as affect and instrumental instruction. The second and third questions will be pursued in Chapter Four through personal accounts of the role and implementation of affect in beginning band instruction from current beginning band teachers. The final question will be addressed in Chapter Five through a synthesis of literature and the views of beginning band teachers.

Scope of Study and Definition of Terms

The scope of the study will include the philosophical and pedagogical traditions in instrumental music education surrounding the issue of balancing the development of performance skills and affective skills through instruction. It will also include the psychological aspects involved in experiencing affect through music. Various beginning

band teachers' views and experiences with the development of affective skills in beginning band instruction, as well as their perceptions of students' preferences in relation to the repertoire materials chosen for use in beginning band instruction, will also be included as an integral part of this study. Student perceptions of affect and their personal experiences with emotional responses to and expression through instrumental music performance will not be included in this study. Instead, this study aims to find out to what extent affective aspects are addressed through beginning band instruction and how beginning band teachers view the importance of affect in their teaching.

In the context of this study, beginning band instruction is defined as the planned use of instructional time, including the learning outcomes and goals of instruction, in beginning band rehearsals and lessons, as well as the actions of beginning band teachers (as described by them) during instruction. This term also includes the materials that beginning band teachers use during their instructional time (method books, supplementary material and full band works).

For the purpose of this study, the term affect is defined as emotional, or aesthetic, experiences with a stimulus (including feelings or emotional responses to these experiences) and the development of meanings and skills resulting from these experiences (expression, preference, taste, appreciation and sensitivity). The stimulus, in the beginning band setting, may be the sounds performed on instruments, either by students in the classroom or through recordings, as well as the verbal explanations and visual representations of sound. As part of an aesthetic experience, the individual may respond emotionally. Rudocy and Boyle (2003) say that emotional responses to music

are mostly hidden from view, and have a dimension of feeling aroused by a stimulus. This definition is appropriate for this study as it describes the covert nature of feelings.

Following an emotional, or aesthetic, experience, affective skills may be developed. Within the parameters of this study, affective skills are defined as the abilities developed through meaningful emotional experiences. These abilities include expression, preference, taste, appreciation and sensitivity. The development of affective skills, specifically through beginning band instruction, is a focal point of this study.

It is clear that there is very little research on the topic of affect and beginning instrumental pedagogy (Duke & Byo, 2012). Through my own experiences as an instrumentalist and an elementary music educator, I have come to value the inclusion of affect in the beginning band curriculum. As a beginning band student, my impetus to continue playing an instrument was not the acquisition of technical skill but the sensation of creating harmonies in a duet, an aesthetic experience resulting in a special musical meaning. I want to help elicit these meanings for beginning instrumentalists so that they may develop their own unique appreciations for music. In studying the role that affect plays in beginning band instruction, I hope to uncover avenues of teaching toward affect in this setting and to help fill the void of research in this important dimension of learning.

In Chapter Two, I will present literature surrounding the role of affect in instrumental music instruction. This will be done through a discussion of the term affect, an examination of the difference between emotion and feeling, the place of expression and preference within affect, and how psychological and pedagogical threads in instrumental music education may connect to form a more complete picture of the meanings ascribed to affect in the context of musical experience.

Chapter II

Affect and Musical Experience: A Review of the Literature

Children create musical meanings through special, or aesthetic, experiences with music. The roles of music teachers are central to providing the opportunity for children to have these aesthetic experiences with music by teaching toward affect in music instruction. What meanings are ascribed to the term “affect,” and what does it mean to “teach toward affect”? This chapter will aim to answer the first research question of this study—What meanings are ascribed to affect in the context of musical experience? The question will be analyzed by discussing the history and descriptions of the term “affect,” the difference between “emotion” and “feeling” in relation to affect, theories involving emotion and music, and various views of musical expression and preference.

Next, the topic of teaching toward affect in general education will be investigated by considering the inclusion of affect in teaching and learning, specifically the affective domain outlined by Krathwohl et al. (1964) and Hauenstein (1998). Heron’s (1992) theory involving the human psyche and ways of knowing will also be addressed. This will lead to a discussion of teaching toward affect in instrumental music education, where writings by aesthetic education proponents, including Mursell (1948), Leonhard (1972, 1988), Tait and Haack (1984), and Reimer (2003), among others, will be presented. Finally, research studies on the topic of instrumental music education and teaching toward affect will be examined, the implications of which call for the need to expand the amount of research in this important area of musical experience. In exploring these topics, I hope to illuminate various meanings ascribed to affect in general, and in instrumental music education in particular.

Affect

The first descriptions of affect in music can be traced back to the Doctrine of Ethos in ancient Greece. This doctrine stated that music is capable of eliciting emotional responses and affecting the character of listeners. The type of emotional responses relied upon the musical mode of the melody, and Greek music often consisted of improvisation accompanied by dance. Similar beliefs were still in place into the 17th century with the Doctrine of Affections (also called the Doctrine of Affects or Affektenlehre) (Plato). This theory of musical aesthetics, as discussed by Johann Mattheson in his work *Der vollkommene Capellmeister* (1739/1981), stated that composers could elicit involuntary emotional responses in listeners by using certain musical devices and procedures, such as wide leaps eliciting joy and small leaps eliciting sadness. These devices and procedures were rooted in the particular historical period of the 17th century, and were culturally determined. During the baroque era, many musicians were influenced by the focus on organization of knowledge (a tendency brought about by the Enlightenment) and tried to organize music into affective categories. The use of affective categories has been developed into the twentieth century, with Russell's (1980) circular order of affective concepts. These concepts are broad and include arousal, excitement, pleasure, contentment, sleepiness, depression, misery and distress. Within each concept exist a large number of more specific terms, such as "afraid" being a more specific term under the category of "distress."

The role of affect in musical meaning became a heated debate during the twentieth century with the descriptions of opposing philosophies of experiencing music: absolutism and referentialism. Meyer (1956) identified these dichotomous views in his

work entitled *Emotion and Meaning in Music*. According to Meyer, the absolutist belief implies that “musical meaning lies exclusively within the context of the work itself” whereas referentialists believe “music also communicates meanings which in some way refer to the extramusical world of concepts, actions, emotional states, and character” (Meyer, 1956, p. 1). Within the context of musical meaning, the discussion of affect can be presented through many opposing lenses, and these contrasting views have lived on into the twenty first century.

In examining the term “affect” specifically, Merriam-Webster’s *Collegiate Dictionary* (2003) provides the following definition: “the conscious subjective aspect of an emotion considered apart from bodily changes” (p. 21). This definition separates the internal from the external, or the inner world of felt emotions as compared to overt behaviors showcasing these feelings. The inclusion of the phrase “conscious subjective aspect of an emotion” makes the case for affect as realizing one’s internal and unique reaction to a stimulus. Casting a broader view, Juslin and Sloboda (2010) define affect as “... an umbrella term that covers all evaluative—or ‘valenced’ (positive/negative)—states (e.g. emotion, mood, preference)” (p. 10). Here, affect is a catchall term where emotion, mood and preference do not necessarily hold a distinctive role.

As stated in Chapter One, the term affect is defined, for the purposes of this study, as emotional, or aesthetic, experiences with a stimulus (including feelings or emotional responses to these experiences) and the development of meanings and skills resulting from these experiences (expression, preference, taste, appreciation and sensitivity). Within musical instruction, interacting with music (the stimulus) can lead to special, or aesthetic, experiences that may result in the creation of special meanings. After these

meanings are created, affective skills may be developed. This linear view of affect melds the Merriam-Webster (2003) and Juslin and Sloboda (2010) definitions together, forming a closer bond between musical experience, musical meaning and affect. Next, the differences between emotion and feeling will be discussed followed by an analysis of the affective skills “expression” and “preference.”

Emotion vs. Feeling

Damasio is a neuroscientist who has studied the physiology behind emotions. He makes explicit the difference between feelings and emotions: feelings are inward and private, a mental experience of emotion, whereas emotions are outward and public, a collection of responses. In his book *The Feeling of What Happens*, Damasio (1999) walks us through the process of experiencing emotion and feeling. First, we experience a state of emotion triggered by an inducer, which can be executed consciously or nonconsciously. Inducers include two types of circumstances: either the organism processes a situation or object through its senses, or it conjures up memories of the situation or object that are then represented as images in the thought process. Next, we experience a state of feeling, which can be represented nonconsciously. Finally, we have a state of feeling made conscious when the organism is aware that both the emotion and feeling are happening. Damasio goes on to say that consciousness is a necessity for experiencing the ultimate consequences of human emotion. According to Damasio (1999), “The fabric of our minds and of our behavior is woven around continuous cycles of emotions followed by feelings that become known and beget new emotions, a running polyphony that underscores and punctuates specific thoughts in our minds and actions in our behavior” (p. 43).

Reimer (2003) builds on Damasio's distinction between emotions and feelings. For purposes of clarity let us agree to call all the possible category words (every buoy floating on the turbulent ocean) "emotions." And let us call what takes place in our actual, subjective, conscious experience (the dynamic waters themselves) "feelings." Feelings themselves—experienced subjectivities—are incapable of being named, for every time we produce a name we are only producing a category, a buoy reminding us that underneath it lies a vast realm of possible ways to feel. (p. 83)

Discussing the role of feelings in music, Tait and Haack (1984) state, "If thinking may be defined as the operating skill with which intelligence acts upon experience, we might define feelings as the operating skill with which affective awareness, perception, and sensitivity act upon experience" (p. 109). It is clear that the authors link music inseparably with emotion, and that this aspect of music education must not be overlooked.

Clarifying the difference between the terms emotion and feeling is important as they each hold a specific place within the realm of affect: feelings that result from a special musical experience are nearly impossible to verbalize since they are unique to the individual. However, categorical terms must be applied in order for feelings to be translated and examined through instruction. By discussing the categorical buoys and how they relate to the feelings elicited through music, the development of affective skills may result. Affective skills such as expression and preference can lead to a deeper appreciation of musical meanings. The following sections will examine both of these affective skills.

Expression

One affective skill that may be developed through teaching toward affect is expression. This term encompasses the intent of artists in any medium, as is described by Langer (1957): “A work of art is an expressive form created for our perception through sense or imagination, and what it expresses is human feeling” (p. 15). The “human feeling” that Langer describes here must be experienced prior to the act of expression. How does one go about “expressing” human feeling? Langer equates expressing feeling to the use of verbal metaphor.

Even in the use of language, if we want to name something that is too new to have a name ... or want to express a relationship for which there is no verb or other connective word, we resort to metaphor; we mention it or describe it as something else, something analogous. The principle of metaphor is simply the principle of saying one thing and meaning another, and expecting to be understood to mean the other. A metaphor is not language, it is an idea expressed by language, an idea that in its turn functions as a symbol to express something. (p. 23)

The development of specific artistic skills needed to be able to clearly communicate a metaphor for feeling is the work of an artist.

There have been many definitions of expression specifically in relation to musical performance since Langer’s writings. Scruton (1980) defines musical expression as “those elements of a musical performance that depend on personal response and which vary between different interpretations” (p. 327). The “personal response” comes from the listener while the performer develops the “interpretations.” Similarly, Jackendoff (1987)

says, "expressive musical performance is ... the communication of one's musical understanding ... [through] the manipulation ... of the musical surface" (p. 235). Here, "musical understanding" is analogous to "interpretation" as both involve an absolutist approach to communicating musical meaning by manipulating the musical work. The affective skills needed for the communication of this type of "interpretation" or "understanding" involve working within the musical structures themselves. A "musical understanding" does not draw on meanings outside of music. Instead, the focus is placed on the various musical elements geared toward expression, such as dynamics, articulations and phrasing.

Through a different lens, Kendall and Carterette (1990) state, "expressiveness is the intended message generated by the performer and directed at the listener" (p. 135). In this definition, "musical understanding" changes to "intended message," which has more referential implications. Along the same lines, Duke and Byo (2012) define musical expression as "conveying ideas and emotions to listeners" (p. 713). The inclusion of the term "emotions" creates connections to meanings outside of music. When developing the meaning of the "intended message" or the "emotions" to be conveyed, musicians may draw on extra-musical examples, such as life experiences and the emotional responses to these experiences. Here, the musical meanings become referential. This type of approach to musical expression meshes well with Langer's (1957) notion of using metaphor to communicate human feeling as well as Haack's (1982) description of relating music to life experiences.

Swanwick (1996) describes musical expression as having the potential to exist in both absolutist and referentialist realms: "It can range from a generalized mood through

musical scene painting ('Snow,' 'Machines,' 'Darkness') through to common musical devices that embody conventional expressive meaning (shaped phrases, dance rhythms, syncopation and sequences)" (p. 6). From expressing extra musical meaning, such as mood, to manipulating musical elements in order to make a musical statement, Swanwick bridges the gap between absolutist and referentialist thought in his view of musical expression.

Expression holds a unique place under affect as it involves building upon feelings and emotions generated from experiences. Reflecting on feelings and working to create clear sonic metaphors for these feelings are involved in developing the affective skill of expression. Expressive performances may result in special, or aesthetic, experiences in listeners or performers, which are followed by feelings and emotions. The next section will discuss the development and implications of preference.

Preference

There is a wealth of literature on the topic of musical preference. The term preference is defined as "a person's liking for one piece of music as compared with another at a given point in time" (Hargreaves, North & Tarrant, 2006, p. 135). This definition brings into account the fact that preferences are constantly changing as people develop. The term "taste" can be defined as "the overall patterning of an individual's preferences over longer time periods" (Hargreaves et al, 2006, p. 135). Over time, individual musical preferences create larger patterns of liking and disliking various styles of music.

Since the 1980's, there have been two competing theories regarding preference. The first theory, based on arousal, was developed by Berlyne (1971) and stated that the

arousal potential of a piece is influenced by the listener's familiarity with the piece as well as the intricacies of the piece itself. The arousal response indicated in this theory involves observing actions of the autonomic nervous system, making this theory align with a behaviorist approach. According to Berlyne, there is an optimal point of preference when the complexity and the listener's familiarity with that piece of music are appropriate for the listener. If a piece is not familiar at all, or if it is too familiar, the listener may not be aroused by the piece. Also, if the piece of music is not complex enough or too complex, there may not be an arousal response.

The competing theory, based on cognitive properties, was developed in part by Martindale, Moore and West (1988), cognitive psychologists who led the charge against Berlyne's theory. This theory asserts that prototypicality (the level at which a piece of music is typical of a particular style or genre) is the most important aspect as it activates various cognitive processes and categories of the listener's brain. North and Hargreaves (2000) challenge the dominance of either theory, citing that preferences may be developed from both arousal responses and cognitive processes, and that the variables contributing to the prototypicality of a piece may include complexity and familiarity.

In terms of the development of preference, Hargreaves and North (1999) assert that there is a mixture of cognitive and affective aspects of responses to various musical styles. The level of knowledge regarding a particular style of music may be similar between children of the same age, while their affective responses to each piece, including likes and dislikes, may be quite different. The authors explain that social and cultural factors influence each aspect, although the acquisition of stylistic knowledge through social and cultural experiences may be more standardized when compared to affective

aspects. The concept of “open-earedness” was used by Hargreaves (1982) in explaining that younger children were more capable of listening to unfamiliar musical forms and that they may “show less evidence of acculturation to normative standards of ‘good taste’ than older children” (p. 51). LeBlanc (1991) created four generalizations based on the open-earedness concept: “Younger children are more open-eared ... open-earedness declines as the child enters adolescence ... there is a partial rebound of open-earedness as the listener matures from adolescence to young adulthood ... open-earedness declines as the listener matures to old age” (pp. 36-38).

From this research on preference, the act of exposing students to a variety of musical styles should be considered a priority of instruction. While there are competing theories regarding how people process music and create preferences, balancing the complexity, familiarity and prototypicality of musical examples for students is important in creating positive experiences with music. As the generalizations of open-earedness show, younger students may be more prone to accept and find enjoyment in unfamiliar musical styles. These factors have implications in beginning band instruction, which will be discussed in the final chapter. In the following section, theories regarding the intersection between music and emotion will be discussed.

Music and Emotion

According to Thompson (2009), there are seven theories on the relationships and connections between music and emotion. The first theory is referred to as *Melodic Cues* stating there are different melodic intervals and patterns that contain their own distinctive emotional quality, and that composers use these in order to express specific emotions through music (Cooke, 1959). This theory aligns with the writings of Mattheson

(1732/1981) in that composers can manipulate specific musical elements to elicit emotional responses in listeners. The next theory, *Contour and Convention*, originated with Kivy (1980), who believed, like Cooke, that music can be expressive of specific emotions, but on a much broader scale musically. In contour, the natural connections between music and emotion are made, such that slow music may be connected with sad emotions. Convention refers to the customary associations of specific musical aspects with specific emotions, although the association may only be by custom alone, such as the plagal cadence being religious by convention.

Langer (1957) argued that according to the *Morphology of Feeling*, it is only possible for music to represent an undifferentiated quality of emotion, and that there is no specific language connecting patterns of music to specific emotions. Here, music represents emotion ambiguously, and there is not necessarily one emotion connected with the music. Similar to Langer, Meyer (1956) agrees that music cannot refer to specific emotions. Meyer states that it is possible for anything to acquire meaning as long as it refers to something beyond itself. He also asserts that music is *Embodied Meaning*, in that one musical event makes us expect the next musical event. The more unexpected the musical event, the more aesthetically powerful the event becomes.

Mandler (1984) built on Meyer's theory in that incongruities between expected and actual musical events create arousal response and cognitive revelations of the stimuli. His *Adaptive Arousal* theory says that composers can manipulate the arousal responses in the listeners by altering expectations in subtle ways. Huron (2006) broke down emotional responses to music into five steps, which make up his *ITPRA Theory*. The pre-outcome section consists of imagination where the listener or performer contemplates

future states of being, either during the musical performance or afterwards. This is followed by tension, or the immediate psychological preparation just before arousal. In the post-outcome section, Huron lists prediction, or the transient states of reward or punishment in response to the accuracy of the expectation, as well as reaction, or the activation of bodily actions and visceral responses to the music. Finally, appraisal occurs when there is conscious assessment of the outcome of the arousal. Huron believes that these experiences as a whole are saved in a person's schema, which influence arousal responses later in life.

The final theory is the *Multiple Mechanisms Theory* by Juslin and Västfjäll (2008), in which there are six mechanisms that contribute to an emotional response to music. They include the following: brain stem reflex (a primitive response to fundamental acoustics), evaluative conditioning (repeated associations between music and emotion to induce future emotion through classical conditioning), emotional contagion (perceiving an emotion in another person which induces that emotion in the perceiver), visual imagery (aural cues stimulating the visual imagination), episodic memory (personally meaningful music arousing similar emotions linked to the music) and musical expectancy (expectations that are either met or violated). It appears that music is inextricably linked with emotional responses, both in the performer and listener. Each of these theories provide different explanations for how students may experience emotion through music, which calls to attention the importance of explicitly addressing affect in the instrumental music setting.

Emotional Development

There has been a significant amount of research into emotional development from birth to late childhood, both in general and in specific emotional connections with music. By three years of age, children's understanding of the causes and consequences of their emotions progresses towards being able to integrate perceptions and cues learned by observing others in order to form a more complete understanding of their own emotional reactions as well as reactions made by others (Shaffer, 1999). By four years, children can explain emotional states of others verbally, especially as consequences of external events, and by seven years, these explanations are very accurate. After the age of four years, children develop the ability to decode complex emotions accurately. An example of this is their ability to decipher the emotional information in a sentence even if it is paralinguistic, which means making a statement such as "What a beautiful day" when it is cold and raining outside (Lagattuta et al., 1997). Children that are six years old may confuse the thoughts and feelings of different people whereas children over the age of seven years are able to successfully interpret more than one emotion simultaneously and are able to hide emotions that may be socially undesirable if made explicit. From seven years to twelve years, children have the ability to empathize and take the perspective of other people in a self-reflective manner (Schubert & McPherson, 2006). The improvements of the ability of children to perceive complex emotions result from their experiences in social situations containing increased levels of sophistication (Selman, 1977; Gurucharri & Selman, 1982).

Schubert and McPherson (2006) have developed a spiral theory of emotional development in music, consisting of changes between veridical and schematic processes

(see Figure 1). Veridical expectations are defined as one to one relationships, such that the listener of a specific well-known melody will use their veridical memory to expect what the next note will be. Referentialism, described earlier in this chapter, is connected with veridical processes in that the extra-musical factors help the listener create associations between specific melodies and specific situations or contexts. In schematic expectation, the listener has already learned (possibly unknowingly) the rules of a particular style of music and can predict the next note of an unknown melody that is within the known musical style. Schematic processes are seen to be linked to absolutism, where music exists for music's sake and the meaning of music comes from within the music itself, with no outside meanings connected with it (Schubert & McPherson, 2006).

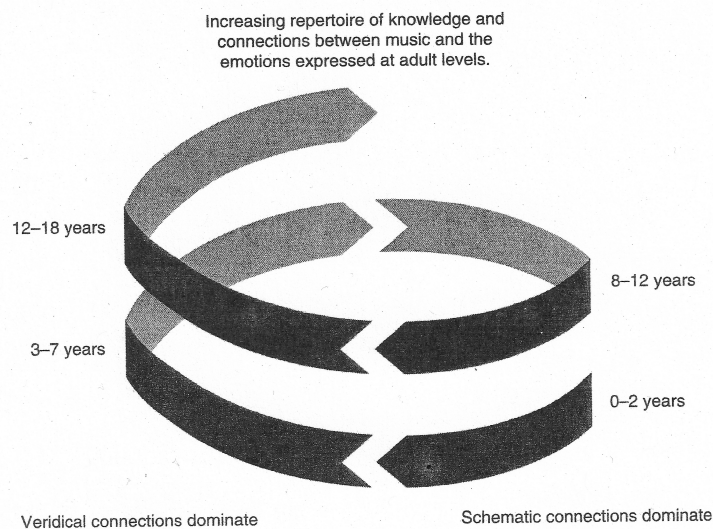


Figure 1: Schubert and McPherson's (2006) "Spiral Theory of Emotional Development in Music" (p. 202). The veridical (left) and schematic (right) processes of experiencing emotions in music are dominant based on age range (0-2 years: Schematic; 3-7 years: Veridical; etc.).

The spiral theory begins with schematic processes from birth to approximately three years old. Aspects of the music such as loudness, tempo and pitch may be connected with an emotion in a schematic, possibly innate or hard-wired, way (Schubert

& McPherson, 2006). Between the ages of three and seven years, the veridical mechanism is in place. The schematic processing of the previous stage has been firmly established and the one to one relationships within music may be formed (Gregory et al., 1996; Dalla Bella et al., 2001). Gardner (1973) believes that seven year olds are able to participate in the artistic process and perceive emotions in music at an adult level because their connections between emotion and music have been established through their experiences within their culture.

By eight years of age, schematic processing of emotions has returned and will build on the complex feelings and emotions acquired from the previous veridical stage. Children at this age have acquired significant emotional experiences in music and have absorbed the connections between music and emotion such that identification of emotion in music becomes more natural and consistent with adult responses. This schematic processing is a result of the child being more open to different styles of music between the ages of six and nine, which relates to the concept of “open-earedness” discussed earlier in the chapter (LeBlanc, 1991; Hargreaves, 1982). After the age of twelve years until approximately eighteen years, the emotional processing of music swings back to veridical, building on the schematic processes learned between eight and twelve years of age. This spiral theory takes into account the accumulation of musical and emotional information by children at each stage. Schubert and McPherson (2006) understand that emotional connections with music occur over a significant length of time, are cumulative, and are built on schematic as well as veridical processes and that acquiring emotional meaning in music can occur many different ways. Next, the topics of teaching toward

affect will be discussed through two avenues: education in general and music education, namely instrumental music education, in particular.

Teaching Toward Affect—Psychological Perspectives

A focus on affect influenced thinking within education during the mid-twentieth century, as evidenced by the introduction of the *Taxonomies of Educational Objectives* (Bloom, 1956; Krathwohl et al, 1964). The three domains of learning within the taxonomies include the cognitive domain, affective domain and the psychomotor domain. Throughout the latter half of the twentieth century, educators placed the greatest importance on the cognitive domain. However, the discussion of the affective domain in learning called for the emotional aspects of learning to hold a similar role as the cognitive and psychomotor domains. The affective domain contains a hierarchy of objectives: “receiving” (being aware of stimuli), “responding” (interacting with stimuli), “valuing” (attaching worth to stimuli), “organization” (organizing a value system) and “characterization” (consistency in behavior) (Krathwohl et al, 1964). Abeles et al (1994) echoed this description by saying that affective objectives include “the interests, appreciations, attitudes and values of the student” (p. 237). The hierarchy of these objectives makes it clear that, in order for a student to develop a genuine appreciation for something, they must first have an internal response (“receiving” and “responding”) followed by overt valuing (“valuing” and “organization”), which leads to observable behaviors (“characterization”) (Abeles et al, 1994). Radocy and Boyle (1979) define affective behaviors as “those which have a significant *feeling* component” (emphasis original) (p. 182). Originally developed to improve communication between educators regarding curriculum building and organizing educational objectives, these taxonomies,

especially the cognitive domain, have influenced pedagogical approaches to education in general. By addressing the various ways of learning in each domain, many teachers have adopted a holistic approach to teaching to the whole child, similar to the “head, heart and foot” approach (Fonder, 2010).

Decades later, Hauenstein (1998) revisited the cognitive, psychomotor and affective domains in hopes to simplify the number of objectives and create more unity between the three domains. He even went as far as creating a fourth domain, the behavioral domain, which is a hierarchical composite of the other three domains. Specifically within the redefined affective domain, Hauenstein lists five categories of objectives: receiving, responding, valuing, believing and behaving. The first three categories are the same as the 1964 version, while the final two categories have changed. The believing category includes the “disposition to trust and commit to a value as a guiding principle” (Hauenstein, 1998, p. 77). This alters the focus from the original organization category (simply organizing values according to how they relate to previously held values) to a deeper level of adhering to a value as a principle. The behaving category includes demonstrating and modifying behavior according to a value or belief (Hauenstein, 1998). This adjusts the original characterization category by placing a focus on showcasing a value or belief through behavior as opposed to demonstrating consistency of a behavior. Hauenstein’s redefinition of the domains has a behaviorist approach to assessing the objectives; that is, a focus on students showing what they know through observable actions.

Taking a different approach to psychological aspects related to learning, Heron (1992) presents a theory in which the human psyche interacts with experiences that result

in knowing. He conceptualizes the human psyche as having four hierarchical modes: affective, imaginal, conceptual and practical, where each mode is built on the previous one. According to Heron, these modes of psyche “are all in play to some degree at all times in waking life” (Heron, 1992, p. 14). He goes on to explain how the modes lead to four ways of knowing: experiential (meeting a presence or energy that we can feel), presentational (grasping imaginal patterns such as those expressed through music, graphics and art), propositional (communicating intellectual statements) and practical (exercising a learned skill). For Heron, the affective aspects of the human psyche and the experiences of everyday life are the foundation for which all learning and knowing are based. This places much more emphasis on the affective dimension of learning when compared to the writings of Krathwohl et al (1964) and Hauenstein (1998).

As the end of the twentieth century approached, the educational and psychological focus began looking toward the internal structures of learning. One such focus is the concept of flow, a term coined by Csikszentmihalyi (1990), meaning the complete immersion in an activity resulting from an appropriate match between the skill of an individual and the challenge of the activity. According to this theory, a student’s likelihood of being optimally motivated in a classroom depends a great deal on the teacher’s choice of content, activities and learning goals, as well as their knowledge of various students’ level of abilities (reading, math, music, etc.). Elliott (1995) links Csikszentmihalyi’s theory with music education, explaining that a student can experience a state of flow when the level of their musicianship matches the musical challenge. If the musical challenge is too high in comparison to the level of musicianship, the student may experience anxiety or frustration. Conversely, if the musical challenge is too low for the

level of musicianship, the student may experience boredom. Elliott (1995) asserts that a state of flow can be experienced from the beginning of music instruction. “Musical enjoyment and self-knowledge can be attained even at the earliest stages of musical learning” (p. 132).

Another area of psychological inquiry is motivation, which can be approached through a discussion of goal theory. Austin, Renwick and McPherson (2006) define goal theory as a dichotomy between learning goals and performance goals. Learning goals consist of students wanting to learn for the sake of learning; in other words, an intrinsic motivational approach. Performance goals are egocentric and are adopted when students would like to outperform others, or when they would like to avoid failure. Closely tied to extrinsic motivation, performance goals generally do not have the same lasting impact on student learning as other goals that are intrinsic. According to Austin, Renwick and McPherson, younger children (under the age of eleven) are better suited to adopt learning goals.

A third avenue of psychological exploration through learning includes curiosity. Litman (2005) discusses the topic of curiosity and its role in the learning process by defining two major theories. The *curiosity-drive* theory, the earlier of the two theories, has to do with the unpleasant feelings of uncertainty, and the feeling of reward when uncertainty has been quenched by the thirst of curiosity. In other words, we are motivated to remove, or reduce, our intellectual discrepancies. The *optimal arousal* theory states that humans and animals have the natural need to maintain a certain pleasant level of arousal, neither over-aroused (i.e. something very new and unusual) nor under-aroused (i.e. bored). This second theory deals with an organism craving positive feelings

of interest through induction. Litman created a fusion of the two theories called the “*interest/deprivation*” *model of curiosity*, which says that curiosity can be aroused when someone would like to eliminate ignorance, or when they would simply like to learn something new. By incorporating both feelings of interest and deprivation, this new model is “hypothesized to reflect qualitative differences in both the affective experience and general nature of desired information, as well as quantitative differences in the degree of exploration that each type of curiosity motivates” (Litman, 2005, p. 799).

Rosenberg (1998) asserts the important distinction between affective traits and affective states in the learning experiences of students. Affective states refer to affective responses in the here-and-now sense, and include moods and emotions. Affective traits are the generally unchanging dispositions that “exert an organizational influence on affective states” (Rosenberg, 1998, p. 250). Ainley (2006) cites this trait and state distinction in her study of affect in relation to motivation and interest. She asserts that the role of interest is a key factor in the development of motivation: “Interest as the immediate reaction to a new learning task is an affective state that involves feelings of arousal, alertness, attention and concentration and is a key variable in the motivation of learning” (Ainley, 2006, p. 402). Research in the areas of interest as well as curiosity can be drawn on to develop a more complete picture of the role of affect in teaching and learning. Ainley goes on to say that more research is needed to find out how and why students become disengaged in learning activities, and what can be done to remedy those situations.

Demetriou and Wilson (2009) interviewed eleven science teachers regarding their views on teaching toward affect when faced with students who are not engaged in the

subject matter. They found that when the teachers focused on their own felt emotions and their affective experiences there was a better level of communication between teacher and student. The teachers discussed the importance of establishing and maintaining a rapport with students as well as affective communication (an open dialogue of emotions and affective experiences). By creating a safe and supportive learning environment, these science teachers were able to teach toward the affective dimensions in learning to engage students in the learning process. From these studies, it is clear that affect holds an integral role in the processes of teaching and learning. The following section will discuss the topic of teaching toward affect specifically in instrumental music education.

Teaching Toward Affect—Instrumental Music Education

Central to teaching toward affect in music education is the role of aesthetic education as it revolves around the experiences and the resultant musical meanings for students. Reimer (2003) describes characteristics of aesthetic education and how they relate to these aesthetic experiences.

Aesthetic education in music attempts to enhance learnings related to the distinctive capacity of musical sounds (as various cultures construe what these consist of) to create and share meanings only sounds structured to do so can yield. Creating such meanings, and partaking of them, requires an amalgam of mind, body, and feeling. Musical meanings involve a variety of individual/cultural meanings transformed by musical sounds. Gaining its special meanings requires direct experience with music in any of the ways cultures provide, supported by skills, knowledge, understandings, and sensitivities education can cultivate. (p. 11)

In this description, Reimer makes a clear case for including affective dimensions of teaching and learning in any level of music instruction, leading to the goal of creating musical meanings. The following authors—Mursell (1948), Leonhard (1972, 1988), Tait and Haack (1984)—along with Reimer (2003), have influenced the inclusion of aesthetic education in American music education throughout the twentieth century.

Aesthetic education.

James Mursell was an American music educator who became known as the scholar behind the omnibus, or holistic, theory. He was a contemporary of Dewey and a proponent of aesthetic education. In his view, affective skills should be taught in conjunction with performance and listening skills. In other words, music should be taught to the student from a holistic perspective. “The tendency has been to place the whole emphasis upon problems of pattern, organization, skill, technique and intellectual understanding. These matters ... are without a doubt of importance. But they are the branches, not the main trunk” (Mursell, 1948, p. 31). From this discussion, it is clear that Mursell focused on affect as the foundation, or the core, of musical responsiveness and believed that it the reason behind creating music as an art.

Mursell recognized two main problems in the development of performance skills: problems of control and problems of action pattern. According to Mursell, students and teachers alike are focused only on the action pattern problems, or the physical movement patterns needed to create the desired result. He provides an example of a pianist having trouble with a specific passage of Schumann’s *Papillons*, spending a wealth of time on the action pattern problems. The pianist finally conquered the passage after realizing the underlying musical gesture of a crescendo followed by a decrescendo, forcing the

performer to think in simple, musical terms. This is what Mursell calls a problem of control, or, more precisely, a lack of understanding of the dominating musical conception. “That conception cannot usually be clear at the start, but it should always be present and emerging into clarity. If this is not so, technical practice cannot be rightly orientated...*Always go back to the music*” (emphasis original) (Mursell, 1948, p. 221).

Charles Leonhard (1988), a student of Mursell, believed that aesthetic education would help to save the field of music education and the society as a whole. He recognized that humans were becoming more mechanistic throughout the twentieth century. Imagination and creativity were being neglected while standardized tests and predictable outcomes were favored. In Leonhard’s eyes, this held true for the profession of music education at large. During the first years of life children see music as a delight, and when they enter school music programs music becomes merely another subject to learn, often deprived of its original enchantment. Focus is placed on the recognition of concepts instead of the natural enjoyment of music. Leonhard believed that the basis for music education should be the music itself, and should start with the expressive qualities within the music being studied. “The primary role of the music program is to stimulate feelingful thought and thoughtful feeling, processes in which the imagination is freed, is stimulated, and takes flight” (p. 190).

According to Leonhard, students must begin with an aural concept of an expressive performance, which can be obtained by listening to live performances or recordings by teachers or professionals. After this is accomplished, students can work to solve their movement issues by mastering the technique present in the music and using their aural concept as their ultimate goal. Leonhard puts faith in his pedagogy for

beginners: “His [the student] early playing is inevitably crude and inaccurate, but he reflects on each trial to discover what the difficulty is. ... He constantly goes back to the music to clarify his expressive intentions, and, with his ear and his musical intentions serving as a guide, he gradually achieves accuracy, fluency of movement, and expressive results” (Leonhard, 1972, p. 138). Similar to Mursell’s notion of having a clear musical conception from the start, Leonhard believes in the importance of making the artistic aspects of musical performance a main priority.

The lineage of aesthetic education continues with Bennett Reimer, a student of Charles Leonhard, and one of the most influential music education philosophers to date. He understood aesthetic education as being flexible and changeable by incorporating multiculturalism, combining mind, body and feeling, and resulting in special meanings on the personal and cultural levels. This line of thinking effected the creation of the nine National Standards for Arts Education in the early 1990’s as Reimer was appointed to the task force that developed the standards. With the emergence of postmodernist thought in the late twentieth century, Reimer explains how this new way of thinking can serve philosophy: “One might say, then, that postmodernism is not so much a distinct philosophical viewpoint as an approach to thinking with a characteristic spirit—a spirit of debunking inflated certainties, of looking for injustices masquerading as truths, and of being willing to abandon convictions that now seem doubtful even if no substitutions are available” (Reimer, 2003, p. 24). While many may see postmodernism as a threat to aesthetic education by challenging the meaning of beauty and aesthetics, I believe this definition can apply to the hierarchical thinking in instrumental music education, which places a great deal of emphasis on performance skills. We can change this way of

thinking and “debunk” the sole importance of performance skills and work to include affective skills in a balanced way in these instrumental educational settings.

Tait and Haack (1984) discuss emotion and feeling as it relates to musical performance. They propose the notion that music encompasses memories and images of feelings rather than specific feelings in the here-and-now, creating a space that we can utilize to teach artistic structures. They go on to say that music teachers must be verbally effective and view music as an opportunity for growth. Metaphors are an excellent way to describe emotions in music, particularly vocabularies that pertain to both movement and feeling as music moves through space and time.

Tait and Haack take aesthetic education a step further by stating that the characteristics of an aesthetic performance include a fusion of thought and feeling within the parameters of musical style and cultural context. A performance dominated by feeling lacks the stylistic traditions and subtleties available in the art of music. Conversely, a performance dominated by thinking is sterile and concerned about athletics, not aesthetics. When learning a piece of music, the performance skills and expressiveness must be learned together or it will spread the gap between thought and feeling. “We may say, ‘Get the notes right first and then add the expression.’ The danger in so doing is that we accentuate the differences between thought and feeling, sometimes to such an extent that they never come together to make a convincing musical whole” (Tait & Haack, 1984, p. 115). The authors state their belief in teaching performance skills and affective skills in conjunction. While this is a logical goal, how does an instrumental music teacher go about teaching these skills in harmony? The following pedagogues provide potential avenues for this process.

Pedagogues.

Arnold Jacobs held the chair of Principal Tuba in the Chicago Symphony Orchestra from 1944 to 1988 and became known as one of the world's most influential brass performers and pedagogues to date. While he educated himself extensively on the human anatomy and the physiological processes involved in playing a brass instrument, the essence of his pedagogy can be captured in two inseparable points: song and wind. He stressed the importance of having a clear, precise aural concept of sound and finding the straightest route to get there when practicing and performing. When discussing the role of imitation, Jacobs stated, "You must have a story of sound to tell to your audience; so imitate the great storytellers of sound, and soon you'll begin to sound great. ... Imitation, recall, or creation, it all comes from the brain, not the body. ... The conceived imitation of great playing will control the body for you" (Nelson, 2006, p. 14).

Daniel Kohut, a student of Arnold Jacobs, bases his pedagogy on that of his teacher. Kohut (1985) endorses the Natural Learning Process, stating that "children should learn to perform music in essentially the same way they learn to talk: by developing musical conception (mental imagery) through listening, followed by imitation and trial-and-error practice" (p. 5). Much like Jacobs' pedagogy, Kohut places a great deal of emphasis on the product (sound), not the process (physical processes needed to create sound).

Kohut synthesizes all instrumental pedagogies into three broad methods, whose titles were created by Kohut himself. First, the physiological-analysis-conscious-control method is based on the following assumptions: the proper physiological function can be reduced to one muscle; we can easily control the complex involuntary functions of our

body; conscious control can be achieved by concentrating on an individual muscle; and we must have the verbal-intellectual knowledge and understanding of the physiological functions in order to succeed. According to Kohut, these assumptions are blatantly false, and teachers who subscribe to this method often focus on aspects that are overly analytical, creating student performances that are stilted and contain no elegance. The second method is called the recipe-cookbook approach, which involves using rigid rule structures to guide instrumental instruction. This is an example of “paint-by-numbers music” as described by Haack (1982). Kohut refutes this method as no two humans are built exactly the same, and that the individual must be considered when making artistic decisions. Finally, the imitation method is the one that Kohut believes is the most appropriate. This method includes listening to superior musical performances and using imitation and trial-and-error performance practice until the goal is achieved. He also provides ways to break down specific parts of the music that the student may be finding difficult to perform properly, including slowing down the tempo, isolating one note or interval that is troublesome, demonstrating the right way and the wrong way to play and experimenting until the appropriate sound is achieved. The pedagogies of Jacobs and Kohut offer a fascinating insight into the world of concentration and focus in musical performance. By bringing the student’s attention away from the physical processes involved in playing and toward simple, musical solutions, the teacher will set the student up for a greater chance of expressive performance.

Hallam (2010) discusses the implications of teaching toward affect in music by describing how focusing on the affective aspects of music (such as emotion and feeling) can lead to students developing a greater commitment and motivation to learn music. In

her view, the musical skills developed by the student (including expression, creativity, technical mastery and aural skills), along with the teacher's emphasis on the enjoyment of music and the possibilities of experiencing emotion in music, can lead to an understanding of the emotional potential within music and the ability to develop self-expression through music. This will likely lead to the student adopting a greater self-concept, intrinsic motivation and interest in continuing to learn music. Finally, increased motivation and commitment will result in an increase in quality and amount of engagement with music. This linear approach (see Figure 2) is similar to the definition of affect in the context of this study, although Hallam takes the process a step further in describing the development of increased motivation, interest and engagement with music.

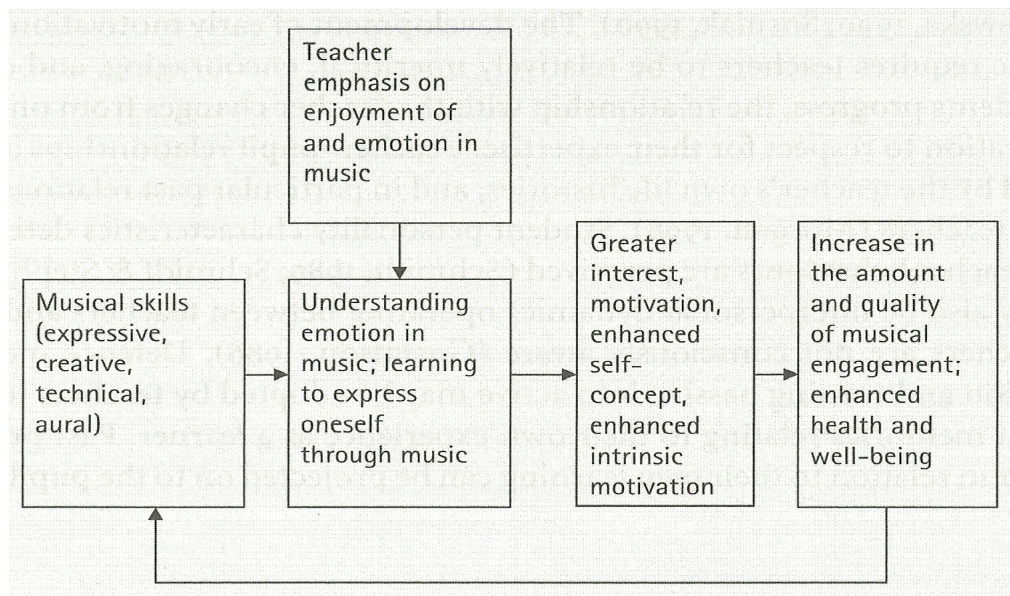


Figure 2: Hallam's (2010) model, "How a focus on emotion could enhance commitment to and attainment in music" (p. 808). The musical skills of the student, combined with the teacher's emphasis on enjoyment of music and the emotional potential of music, result in a deeper understanding of emotion and music, a greater motivation and an increase in the amount of musical engagement.

In his book *Intangibles of Musical Performance*, Lisk (1996) defines artistic expression as “a journey to a *point of repose*; it is the journey (phrase and its motion) supported by a caring and sensitive sound arriving at the end of motion or movement” (emphasis original) (p. 30). He goes on to describe the three “Natural Laws of Musical Expression:” Low searches for high, high searches for low and short searches for long. Lisk provides simple examples of how to incorporate these laws into warm-up scale procedures of ensembles, such as “start to think about the top note as soon as you start singing the scale. Feel free to stretch the notes as you ascend” (Lisk, 1996, p. 32).

The use of language is also important to Lisk as he asserts that it is important to provide opportunities for your student musicians to be expressive through words and become aware of the subtleties of meaning.

Experiment with a variety of dramatic or emotional phrases or quotes (written) to expand a student's expressive potential. This inner expression is the *inner meaning* that occurs with musical phrases or rhythm patterns. This is the most important connection and teaching technique available for developing expressive performance. (emphasis original) (pp. 42-43)

Taking this concept a step further, Lisk (1996) lists the “5 steps for ‘feeling’ and ‘meaning’” (p. 46) which include focusing on a musical example and doing the following: counting the rhythm using normal rhythm or counting syllables; speaking the rhythm with nonsense syllables that feel natural for the student to speak for this example; “add subtle nuance and inflection of personal feeling and meaning to the *nonsense syllables* ... as if making a statement with emotion such as sadness, joy, happiness, profound announcement, etc.” (emphasis original) (p. 46); playing the example with the

same meaning and feeling expressed through the sound of their instrument; and finally transferring this sequence for use in band literature or instrumental solos. This concrete approach is straightforward and can be easily implemented in a variety of rehearsal and lesson contexts.

Swanwick (1996) takes a different approach to teaching toward affect by allowing musical meanings to be flexible and fluid: “Intuitively, we all respond to musical form and, while conventional analysis can open up pathways of insight, we have to tread carefully. Dynamic processes must not be reduced to a *formula*” (emphasis original) (p. 7). He would oppose Lisk’s creation of the “Natural Laws of Musical Expression” because, according to Swanwick, musical expression should not be approached with rigid rules and executed in a sterile manner. It should instead grow organically from the understandings and meanings created through musical listening and performance experiences.

Duke and Byo (2011) have developed a new approach to the beginning band curriculum. Their method, *The Habits of Musicianship*, includes many aspects that may be considered “radical” when compared to traditional beginning band instruction. They believe that musicianship can be taught and nurtured from the first days of playing an instrument by modeling successful habits of playing with characteristic tone, intonation and expressivity. In their view, instruction should consist of individual student performances instead of whole group rehearsals, and that the teacher should focus their efforts on modeling musicianship on various instruments rather than conducting. The students become responsible for keeping a steady pulse and playing with appropriate inflection. The melodies that are included in their method vary in terms of style and

meter (simple and compound meters are taught side-by-side from the beginning). Duke and Byo place a strong emphasis on legato playing, which allows students to become better acquainted with the motor skills of finger movement involved in playing without focusing on articulation. They recommend that beginning band students be placed on one of only six instruments: flute, clarinet, alto saxophone, trumpet, trombone and euphonium. The horn, tuba, double reeds and percussion all require too much individual attention to be included successfully in a homogeneous beginning ensemble. While this method departs from previous beginning band methodology considerably, the authors strive to achieve genuine results: “Our priorities are beauty and expressiveness. And students must come to believe that a melody isn’t learned until it’s played *beautifully and expressively*” (emphasis original) (Duke & Byo, 2011, para. 7).

The Use of Affect in Instrumental Instruction

The research literature regarding the role of affective skills in instrumental instructional settings often use the term “musical expression” as the affective skill that is examined. As stated previously, this term varies from “affect,” which encompasses aesthetic experiences (feelings and emotions), resulting in the development of affective skills (including expression).

Most performers, teachers and audience members can speak to the importance of expression as an integral part of musical performance (Juslin & Laukka, 2004; Laukka, 2004; Lindstrom et al., 2003). However, according to Hallam (1997) the predominant use of instructional time is spent on reproducing specific musical works in the tradition of western art music. West and Rostvall (2003), after studying five hours of brass and guitar lessons for twenty-one students aged nine to thirty-five years, found there was no

focus on the expressive qualities in performance. The teachers merely broke the music down into specific notes and rhythms, with no attention paid to the intended musical phrase. With the process of teaching musical expression placed on the periphery of the instrumental music curriculum, the product of expressive playing is much more difficult to achieve. Lindstrom et al. (2003) collected data regarding how college students conceptualize and value expression in music teaching and performance. A questionnaire was given to 135 collegiate students from music conservatories in England, Italy and Sweden. Findings indicate that students believed that expressivity is highly important and that more time should be focused on explicitly teaching expressive skills.

When musical expression is addressed in the instrumental setting, it is most often through verbal instruction with a smaller amount of time spent on the modeling of expressive playing (Woody, 2000). Karlsson and Juslin (2008) studied video recordings of twelve instrumental students of varying ages taught by five teachers to find what language they used in teaching expressivity. In general, the teachers used implicit rather than explicit language. The terms “expression,” “emotion” and “communication” were rarely used. When the teachers used explicit language, it included rather vague statements: “Play from the heart! Not the brain, it’s the heart ... sort of. But it’s a combination” (Karlsson & Juslin, 2008, p. 322).

The four most common avenues of teaching expressive performance skills include metaphors, modeling, focus on felt emotion and verbal instruction (Karlsson & Juslin, 2008). When teaching by metaphor, the teacher must have a command of language and act as a poet (Barten, 1998). The easiest way to teach expressive playing is by modeling appropriate playing by using either live performances (by the teacher or others) or by

recordings of professional players (Dickey, 1992). When focusing on felt emotion, or the emotional experiences when engaged with music, modeling may also be used, but there must exist a verbal description of the emotions being felt (Woody, 1999, 2000). It is clear that there is no standard method of teaching expressive playing at any level of the instrumental instructional setting.

Specifically in beginning band, instrumental method books focus on the development of technical performance skills and reading notation. These two aspects are the main instructional goals for nearly all method books (West & Rostvall, 2003). Starting on page one, students learn performance skills through descriptions and diagrams, and learn to read notation through exposure to written representations of the first notes they play. However, Baremboim (1977) points out that this approach lacks integral components of intellectual and affective skills by stating, “The head and the heart can wait!” (p. 41). Duke and Byo (2012) make a similar observation: “Most published instrumental methods show children how to hold their instruments, form embouchures and bow holds, and blow and strike and bow, but the activities devoted to the skill development are often practiced to the near exclusion of activities devoted to musical expression” (p. 714). It is clear that if affect is to be addressed in beginning band instruction, the teacher must infuse instruction with appropriate techniques (metaphor, modeling, focus on felt emotion and verbal instruction) and do so in a convincing manner.

Synthesis and Conclusions

The term “affect” has ties all the way back to the Greek Doctrine of Ethos (Plato) and is an integral aspect of experiencing music. The psychology behind emotions is

captivating, and this field of research is constantly expanding. Damasio (1999) and Reimer (2003) get at the essence of what it means to feel, and they explain the extraordinary process of feeling an emotion in great detail. From understanding the lifespan of a feeling, we can gain a greater appreciation for the different ways in which we can perceive emotions elicited by music. While the emotional perception theories may differ, they all share the same fundamental understanding that humans actively experience emotion in music. This process is inescapable, according to Damasio and Reimer, and is something that draws us to the art of music in the first place.

Our curiosity can propel us into a deep appreciation of music. This was the case in my own musical journey. When I was nine years old, a piano was stored in my bedroom, and I could not resist the urge to tinker in hopes of finding out what made this magnificent instrument unlock beautiful music. This curiosity could be considered reductive as I craved the knowledge and skill needed to play the piano. Litman (2005) would agree that my curiosity was a cornerstone in my enjoyment of learning music. Luckily, my piano teacher provided me with appropriate musical challenges that were within my grasp and helped fuel the fire of motivation. This, according to Csikszentmihalyi (1990) and Elliott (1995), would have created a wonderful state of flow in my early music instruction. The impact of curiosity and motivation is monumental in the first years of music instruction, and is something that music educators must always take into account.

While they take very different paths, the pedagogies present in most beginning instrumental method books strive for results of refining students' abilities in reading and performing music. These skills, while important, are certainly not the "main trunk" of

why students play music according to Mursell (1948). When focusing only on the development of performance skills, students' opportunities for developing intrinsic motivation may be severely hindered, and their joy of focusing on the sounds produced by the instrument may be overshadowed by a focus on the written notation being played. The "heart" (emotion) is separated from the "head" (performance and note reading skills). According to Tait and Haack (1984), this separation of mind and heart is detrimental to a truly aesthetic performance where the fusion of emotion and intellectuality are well balanced.

John Dewey (1934) held the belief that the process is more important than the product, which has had a tremendous impact on many educational philosophies throughout the twentieth century. Mursell (1948) and Leonhard (1972) would agree that students will have a greater educational experience when they have a clear aural and expressive understanding of the musical goal, and use the music itself as a catalyst to overcome the issues of performance skill. The students' experiences in and through the music are what will create the long-lasting enjoyment of playing an instrument, not the mechanics and technique required to play a B-flat major scale. Tait and Haack (1984) would also agree that the expressive qualities inherent in music should be brought to the forefront in conjunction with the skills necessary to perform the intended expression. Meanwhile, Jacobs (Nelson, 2006) and Kohut (1985) help to simplify the process even more by only focusing on the intention (including sound, emotion and character) and not worrying about the physiological mechanisms that produce the sounds.

Hallam (2010) describes the linear process of teaching toward affect specifically in music and how it may result in increased motivation, interest and quality engagement

with music. Lisk (1996) breaks down the concrete musical structures that can be manipulated for the purposes of musical expression, whereas Swanwick (1996) takes the opposite approach of allowing musical expression to develop organically from the experiences students have with music. Duke and Byo (2011) have synthesized these threads of pedagogy and created their own unique beginning band method, which focuses on expressive playing as being inseparable from performance skills starting on day one. The principles of each of the pedagogies resonate in varying degrees with the tenets of aesthetic education.

Aesthetic education in America has a deeply rooted history from the early twentieth century with philosophers such as Dewey (1934) and music educators such as Mursell (1948). They have laid the foundation upon which Leonhard (1988), Reimer (2003) and Tait and Haack (1984) have built strong philosophies and pedagogies that include teaching to the whole child. By incorporating the emotional connection with music into instrumental instruction, we can provide deeply powerful, truly aesthetic experiences for our students. This holistic view in music education cannot be overlooked, especially in the present day when we hear so many musical performances that are sterile. Haack (1982) describes this situation best: “Circus seals and ... key-pecking pigeons can be ‘taught’ to produce the right notes. What about bringing those notes to life?” (p. 35). By allowing the freedom of emotional expression and providing the guidance to refine the expressive nuances, music educators can help create a future with musical performances that are more genuinely human.

The research that exists involving affect, specifically musical expression, in instrumental teaching clearly states that this aspect is not addressed enough in

instrumental curricula (Hallam, 1997; West & Rostvall, 2003). Most of the teaching of expressivity is done through verbal instruction, such as metaphor, and is not made explicit to the student (Karlsson & Juslin, 2008). When teachers make the goal of expressivity explicit, the descriptions are often vague and can have various meanings between students. Modeling is an effective way to teach expressive playing through imitation trial-and-error practice, which is endorsed by Kohut (1985) as relating to the Natural Learning Process. Duke and Byo (2012) implore beginning instrumental teachers to put down the baton and pick up an instrument to model expressive playing. Jacobs would agree with this approach as it focuses on sonic properties rather than specific motor function. Recordings of professionals provide excellent models for students to imitate, but the importance of live musical models should not be underestimated.

With such a small amount of empirical research in this area of affect and beginning band, and the strong support for the inclusion of affect in beginning band, the need for this study becomes apparent. In exploring the role of affect in beginning band instruction, the role of the beginning band teacher is paramount as they are the link between students and the immensely powerful world of affect. In the next chapter, the qualitative interview design of this study will be discussed in depth.

Chapter III

Data Collection: Methods, Procedures and Participants

There is a significant amount of scholarly literature surrounding the importance of affect in the process of teaching and learning in general, the musical experience in particular. Through synthesizing this scholarship, it has helped to answer the first research question regarding the meanings ascribed to affect in the context of musical experience. In revisiting the purpose of this study, the focus returns to the role of affect in the context of beginning band instruction. Since there is a dearth of empirical research specifically in the area of affect and beginning band instruction, the need for this study is clear.

This chapter will consider the methods and procedures used to examine the second and third research questions: How do beginning band teachers describe affect in the context of music teaching and learning? How do beginning band teachers describe their strategies for teaching toward affect in beginning band instruction? This chapter will discuss the methods and procedures of collecting and analyzing the views of beginning band teachers, including the selection of participants, the steps taken to collect the data and the processes utilized to analyze the data.

The method for this study is a descriptive study using a basic qualitative approach. Merriam (2009) explains the importance of description in qualitative research.

The product of a qualitative inquiry is *richly descriptive*. Words and pictures rather than numbers are used to convey what the researcher has learned about a phenomenon. There are likely to be descriptions of the context, the participants involved, and the activities of interest. In

addition, data in the form of quotes from documents, field notes, and participant interviews ... or a combination of these are always included in support of the findings of the study. These quotes and excerpts contribute to the descriptive nature of qualitative research (emphasis original). (p. 16)

This study describes the phenomenon of affect and beginning band instruction in depth through the viewpoints of existing literature as well as the voices of current beginning band teachers. The interviews with beginning band teachers are integral to this study. Seidman (2006) states, “At the root of in-depth interviewing is an interest in understanding the lived experience of other people and the meaning they make of that experience” (p. 9). The beginning band teachers in this study describe their own experiences of teaching toward affect in beginning band instruction and the meanings they have made from these experiences. Next, the selection of the beginning band teachers for this study will be discussed.

Selection of Participants

The selection of four current beginning band teachers was based on the processes of purposeful sampling. In order to gain a more complete understanding of how affect is addressed in various beginning band instructional settings, I contacted professors whose professional writings and teaching indicate an interest in the role of affect in the pedagogy of beginning band. They are Dr. Robert Duke, Dr. James Byo, Dr. Deborah Sheldon and Dr. Mark Fonder. Dr. Duke is Professor of Music and Human Learning and is the Director of the Center for Music Learning at the University of Texas at Austin. Dr. Byo is the Carl Prince Matthies Memorial Professor of Music Education at Louisiana

State University. Dr. Duke and Dr. Byo are the authors and creators of the *Habits of Musicianship* (Duke & Byo, 2011), a newly developed beginning band approach. Dr. Sheldon is Professor of Music Education at Temple University and is the co-author of *Measures of Success* (Sheldon et al, 2011), a beginning band method that incorporates a holistic approach to instrumental instruction based on the Comprehensive Musicianship through Performance model. Dr. Fonder is Professor and Chair of Music Education at Ithaca College and has presented on his philosophy of “Three by Four Equals Better Bands” (Fonder, 2010), which has influenced the “head, heart and foot” approach of my own holistic music teaching philosophy.

In my correspondence with these professors, I requested recommendations and contact information for beginning band teachers that they felt teach toward affect in beginning band instruction. They each responded with the names and emails of current beginning band teachers from across the United States. A total of nine beginning band teachers were recommended from the four professors, and each of the nine teachers was contacted with an initial email (see Appendix A). The initial email also included a consent form (see Appendix B) to be printed, signed, scanned and emailed back to me. After the initial email, four beginning band teachers responded and consented to participate in the study. Following is a summary of the four teachers who agreed to participate in the study, including their names (pseudonyms), number of years teaching experience, region and the specifics of their teaching positions. Each participant will be discussed in greater detail in Chapter Four.

Name (pseudonym)	Number of Years Teaching Experience	Region	Specifics of Position
Mark Howard	26	Northeastern US	4-12 th Grade Band
Jen Harris	5	Southeastern US	6-8 th Grade Band
George Small	13	Southern US	6-8 th Grade Band
Laura Anderson	19	Northeastern US	3-5 th Grade Band

Table 1: Information for each of the four participants in this study.

Data Collection and Procedures

After the consent forms were collected, the four participants were instructed to complete an online survey. The survey was created through Survey Monkey and contained essay responses to questions regarding their experience teaching beginning band, their pre-service teaching experience, their thoughts on including affect in beginning band instruction and specific strategies of teaching musical expression (see Appendix C). Following the completion of the online survey, each participant was contacted to set up a phone interview with me for clarification and elaboration of their survey responses. The phone interviews lasted approximately one hour and were audio recorded using the iPadio phone application. The interview protocols were specifically developed for each participant based on an examination of their survey responses (see Appendix D). After the interviews were completed, the audio recordings of the interviews were transcribed for further analysis.

I chose the online survey and the phone interview process as the primary sources of data collection because I wanted to develop a portrait of the role that affect plays in each teacher's instruction. Through interviewing teachers, I aimed to develop an in-depth understanding of their thoughts and experiences with addressing affective skills in beginning band instruction over the course of their careers. I gathered data by obtaining

information about the materials (method books, supplemental materials, and full band works) used by the teachers and considering their descriptions of the ways they implement these materials in beginning band instruction.

After the online survey responses were collected and examined, I scheduled one-on-one phone interviews with each participant. Each interview was audio recorded using a cell phone application called Ipadio that records phone calls and converts them into mp3 files. After each interview was concluded, I transcribed the audio recordings into written document using a word processing computer system (Microsoft Word).

The interview protocols (see Appendix D) included a header (date and time of the interview, location, interviewer and interviewee) and a prompt to describe the study to the participant in simple language (the purpose, the data sources, what will be done with the data to protect the confidentiality of the participant, and approximately how long the interview will take, which was one hour). Next, there were a series of open-ended questions that I asked the teacher during the interview. These questions were preplanned and sequenced, and were based on their survey responses. This was done to avoid the possibility of a teacher becoming defensive during the interview if asked a question concerning their thoughts and experiences with affective skills, which they may not have held as a high priority in their approach to instruction. The questions, as well as the delivery of the questions, came from a place of humility. As I did not know any of the participants personally, I wanted to make sure that they felt comfortable sharing their teaching strategies and experiences with me. I stated my previous teaching experience at the beginning of the interview so as to set up an atmosphere of equality (I am a fellow teacher, an equal; not an outsider).

The interview questions began with a general question regarding their experiences in teaching beginning band (how long they have taught there and the specifics of their band program). Next, the teachers' views of the selection of materials were addressed through discussion of the method books, supplemental materials and/or full band works chosen for their beginning band. If the teachers employed the use of specific method books, supplemental material or full band music through their instruction, I asked for pertinent information of the material (title of method book or full band work). I also asked the beginning band teachers to describe explicitly how they make use of these materials in their instructional time. A follow-up question included what factors went into their decisions to choose these materials (from pre-service training and/or through experience). This was followed by a discussion of what priorities the teachers had in their beginning band instructional time. The next question included how the beginning band teachers value the role of affect in relation to beginning band instruction and why. The final question asked how the beginning band teachers included teaching musical expression in beginning band instruction. The interviews concluded with any other thoughts that the teacher had on the topic of affect in the beginning band setting. Finally, I reminded the participants of the confidentiality of their responses and the dissemination and use of the data from the study. The participants were asked if they had any questions, and a courteous and professional "thank-you" was given. I took a limited number of notes during the interview, mainly key ideas, interesting language used by the teacher, any topics that I wanted to revisit later in the interview for elaboration or clarification, and information regarding the materials used by the teachers in their beginning band instruction.

Trustworthiness and Ethics

On February 5, 2013, I became certified for the Human Subjects—Social and Behavioral Sciences module through the Program for Education and Evaluation in Responsible Research and Scholarship (PEERRS) at the University of Michigan. Next, I applied for Institutional Review Board approval for this study through the University of Michigan (HUM00074488). On March 18, 2013, the Institutional Review Board deemed this study exempt from Institutional Review Board oversight.

Participants needed to consent to take part in this research study. Each teacher received an electronic copy of the consent form to participate in the research study (see Appendix B). The form included the purpose of the study, descriptions of the benefits of the study, the possible risks associated with the study, the confidentiality agreement, how the data (audio recorded and written) was stored and used, all pertinent contact information, and the agreement to consent to be a participant in the study.

The benefits of the study to music education included a better understanding of how affect is valued in beginning band instruction, and how affective skills are developed through beginning band instruction. The participants benefited directly from the study by gaining a fresh perspective on beginning band instruction and being able to approach the topic of affect with a deeper understanding. The possible risks associated with the study included the teachers' own discomfort when discussing their own teaching regarding the development of affective skills, a topic that may not be a priority in their instruction. There were no direct risks besides this potential for discomfort with the study.

The teachers could choose not to participate in the study, and could withdraw from the study at any time. I assigned pseudonyms for each teacher. After the interviews

were concluded and transcriptions were finished, I employed member checking in order to confirm the authenticity of the information obtained from the interviews. The use of investigator expertise was present, as I have previously taught beginning band and I have researched the area of affect and music in related literature and scholarship prior to the collection of data.

Data Analysis and Interpretation

Following each teacher's completion of the online survey, I transferred the text from the Survey Monkey website into a separate Microsoft Word document for each participant. Next, I analyzed the survey responses for each teacher, specifically focusing on the goals of his or her program, the prioritization of affect and the materials used through instruction, and strategies used in teaching musical expression. The phone interview questions for each teacher were developed from his or her survey responses.

After all of the interviews were completed, I transcribed them into written format using Microsoft Word. I read the transcriptions of the data multiple times. If there was something the participants said in an interview that was confusing or intriguing, I employed member-checking by emailing the participant and asking for clarification and elaboration on that particular point. While reading the transcriptions, I made notes of key ideas and recurring language used by the teachers. These notes were refined into codes, both within one interview and between interviews. These codes were checked for redundancy and overlap, and eventually collapsed down into overall themes. The themes that emerged from the interviews were analyzed and compared to the literature previously discussed. There were a small number of new areas of thinking that emerged from the participants' responses, and these new areas were analyzed and synthesized.

Chapter Four presents the analysis of the themes that emerged from the data. Each theme will be discussed from the multiple viewpoints of the participants. This analysis will lead into Chapter Five, which synthesizes the scholarship and literature previously discussed on this topic with the themes that emerged from the data. Implications for beginning band instruction and suggestions for future research are also included in the final chapter.

Chapter IV

Analysis of Participant Interviews:

Voices of Beginning Band Teachers

The findings from the interviews with each of the four participants are presented in this chapter, while addressing the second and third research questions: How do beginning band teachers describe affect in the context of music teaching and learning? How do beginning band teachers describe their strategies for teaching toward affect in beginning band instruction? The four participants provided in-depth descriptions of their views, experiences and teaching strategies as they relate to affect, specifically in the context of beginning band instruction. The personal communications cited throughout the chapter are quotes taken from the phone interviews with the participants. The topics of the interviews are presented in the following manner. First will be a description of teachers' music programs, followed by their specific goals for beginning band instruction. Next, the materials that the teachers use for instruction, including specific method books and full band repertoire, will be presented, leading into their pedagogical priorities during full band rehearsals. Strategies for teaching expression are then addressed, as well as the strategies the teachers employ for teaching toward affect in beginning band instruction. Finally, there will be a summary of the themes that have emerged from the interviews. Each of the topics contributes to the teachers' orientation and the ability to be inclusive of affect in their teaching.

Descriptions of Teachers' Music Programs

As a fourth grade through twelfth grade band teacher, Mark Howard has approximately 256 students in his entire band program. There are forty-seven students in his fourth grade beginning band, which is a higher number than in years past. The growing numbers are partly due to the fact that his particular school district has been named a top ten district in the state. As such, many families are moving into the district resulting in the growth of class sizes. Mark describes how the increase in school enrollment has had an effect on how he teaches the large group lessons.

Because the class is so big and the response is great, I have nine and ten [students] in some of my groups. ... By the time I put eight clarinets together in a half an hour, it's time to take them apart and put them back in the box. (M. Howard, personal communication, April 12, 2013)

Beginning band students meet for lessons in like-instrument groups for a half hour once a week and meet as a full band for forty-five minutes once a week for the four weeks leading up to the winter and spring concerts.

Jen Harris teaches band for grades six, seven and eight in a middle school that uses three academic tracking programs. The traditional program includes students who receive regular academic instruction, whereas the Great Scholars' program includes students who have been identified as high achieving and are placed in an advanced academic track. The gifted program includes students who have been deemed gifted by exceeding a certain score on a standardized IQ test. Students are only allowed to be in classes consisting of students within their academic track, making the band schedule difficult to manage. Jen has seventy beginners total: thirty-five in sixth grade, ten in

seventh grade and twenty-five in eighth grade. Since students within each academic track must only be with other students in that specific academic track, they have previously been placed in a rotating elective schedule. This rotating schedule consists of nine weeks of each elective subject, such as drama, art, music appreciation, band and choir. Starting this school year, 2012-2013, students were allowed to choose an elective, which accounts for the fact that there are twenty-five eighth grade beginning band students, as they had not been given the opportunity to be in band before this year. The beginning band students meet after school once a week starting three weeks before each concert (one concert in the winter and one concert in the spring).

George Small is a middle school band teacher for grades six, seven and eight. There are currently eighty-five beginning band students in sixth grade. The students are placed in the “Beginning Band” at the beginning of the school year and are given the opportunity to audition for the “Select Band” in January of sixth grade. The audition consists of playing a method book example and reading, counting and clapping three rhythms from a rhythm sheet. The “Select Band” consists of approximately fifty to sixty sixth grade students. Band students meet everyday in like-instrument classes, and beginning band rehearsals are held after school starting in January.

Laura Anderson teaches elementary band in two elementary schools and has been in her district for nineteen years. Students may begin studying an instrument in third grade, but are also allowed to start in fourth and fifth grade. The beginning band students must achieve a certain level of competence on their instrument before being allowed to join the elementary school band. The level of performance that the students must achieve is based on “whether they can play the range of notes that we’re going to be learning,

whether they have a good tone quality and whether they can move their fingers fast enough” (L. Anderson, personal communication, May 8, 2013). There are currently forty students in one of her elementary school bands and twenty-four in the other elementary band. Elementary band rehearsals are once a week for forty-five minutes and begin eight to ten weeks prior to the winter and spring concerts. Laura teaches small, homogeneous group lessons to beginning band students once a week for thirty minutes.

Laura also directs two district ensembles (an elementary concert band and an elementary jazz band) consisting of the most talented students in the district’s seven elementary schools. The beginning band teachers from each elementary school recommend the most talented of their own students for the district ensembles. Laura’s district also runs a summer lesson program where students may study their band instrument during the summer months, including the summer prior to their first year of band instruction.

Laura finds that starting instrumental instruction in third grade has major benefits. She says that it allows her to teach the students for three years and to develop a “very solid foundation” upon which to build a strong band program. However, the lack of maturity of the younger students can make practicing a struggle. “They haven’t really decided that this is something that they’re really ready to adopt. ... If they don’t [practice], obviously they are unsuccessful, and they stop coming to their lessons, and they eventually end up quitting” (L. Anderson, personal communication, May 8, 2013). In order to make sure that the third grade students are matched with an instrument that they are physically capable of playing, Laura’s program employs an “instrument

interview.” This interview is a chance for small groups of students to hold and play three different instruments in order to find the one that is “best suited for them.”

The logistics of scheduling band lessons and rehearsals are aspects that each teacher faces in their music programs. With academic tracking at Jen’s school creating scheduling difficulties, the limited amount of full band rehearsal time in many of the teachers’ programs, and the number of students in each class, these factors have an impact on instruction. The quality of student experiences relating to affect may be hindered due to these constraints. The various ages of the beginning band students can also have implications for teaching toward affect. Students in third and eighth grades are going through different stages of development, including emotional development. The types of instruction that are appropriate for a beginning third or fourth grade student may not be appropriate for students in seventh or eighth grade. As there is no standardized age for students to begin studying an instrument, there can be no standardized instruction for teaching beginning band.

Teachers’ Diverse Goals for Beginning Band

Each of the four teachers had a wide variety of goals for beginning band instruction. Mark discussed the importance of students watching and listening to various musical performances, some of top-level bands and others of their own beginning band. This is done in order for students to critique their own performances. Specifically in musical terms, Mark wants his beginners to focus on melodic playing with characteristic tone and fluently read rhythms. Mark believes that students should learn notes and rhythms along with techniques to play expressively as soon as they start playing their instruments. Another goal is to enjoy playing in band, which, according to Mark, has

long-term implications. “They’ll always remember playing in the band and playing their instrument. ... They’re going to be the school board members, and the tax payers, people in the community that are going to say, ‘You know, when I was in band we went here, and went there, and we did this’” (M. Howard, personal communication, April 12, 2013).

Jen focuses on independent musicianship as a major goal of instruction for her beginning band students. “Ideally, if I could put a piece of music in front of them, they would play more than the notes and the rhythms. I want them to make choices about tempo; I want them to make choices about dynamics; I want them to be able to interpret a piece of music in front of them” (J. Harris, personal communication, April 18, 2013). She goes on to say, “All of this has to do with their listening, and it all has to do with them taking ownership of their musicianship. And then it leads into them evaluating performances and maybe a lifetime of performing themselves. ... I want them to have more than just my opinion.” These goals of developing independent musicianship are approached by having students listen to recordings of their own playing and the playing of various groups. The development of preferences between different renditions is an important result of the listening activities, especially when listening to performances that leave something to be desired. “They need to know what is not good and what is good.” Jen also focuses on sight-reading as an “essential skill” that is often neglected in beginning band instruction. “They don’t like doing it. But the only way you get better at sight-reading is by sight-reading.”

By choosing a wide variety of full band repertoire, Jen allows opportunities for transfer of knowledge of musical concepts. She also advises her students on how to change what is written on the music in order to be more creative. “What’s on the page is

pretty limiting. ... What is on the page is not that musical. It's the stuff that's implied that they have to dig out and we have to put in on our own that makes it musical." Jen believes in pushing her beginning band students further than most teachers may expect.

I treat them a certain way with the expectation of the LSU Wind Ensemble or the Michigan Symphony Band. That's the expectation and then wherever they fall, they fall. ... Rather than, "They're just beginners so they can only do this much." Not really, they're capable. You just have to push them. They're very capable. (J. Harris, personal communication, April 18, 2013)

An important aspect of Jen's beginning band instruction consists of teaching toward emotional experiences in the music-making process. Recalling her own middle school band experiences, Jen states:

I was a kid that loved the slow pieces. I never knew why I loved them, I didn't realize at the time that that was an emotional experience. ... I just knew that I really loved something about it. ... So, they may not know what it is, they might not be able to put their finger on it. But maybe if they have these experiences, the more experiences they have, the better. They can feel it, and when you point it out, that's the most important thing. Because it doesn't happen a lot. ... Everything that you teach is leading to having those experiences as often as possible, as a group and as an individual in the class. (J. Harris, personal communication, April 18, 2013)

Through teaching toward these emotional experiences in music, Jen's ensemble shares an underlying common goal between members of the beginning band.

I think teaching towards an emotional response towards music leads them to want to do it because they want to as opposed to wanting to do it because you want them to. ... It frees you up to do the stuff that makes you superior. ... You have the same goal, you have that vision. ... And there's a difference, there's something sparkly, and it may not be that you're a technically perfect band but there's just something different about a band that's special. (J. Harris, personal communication, April 18, 2013)

Above all, George has three main goals for his beginning band students: to produce a characteristic tone, to develop good technique and musicianship in order to be successful in seventh grade, and to enjoy being in band. By musicianship, he means tone quality, dynamics, phrasing, balancing and blending their sounds. He believes that these three goals are all connected:

You have to get them to feel successful about what they're doing in order for them to like it. ... If they make a good sound and they're making good progress on their instruments, and they're playing stuff that's kind of cool for them, then they're going to like it. (G. Small, personal communication, April 26, 2013)

He also focuses on the development of sight-reading skills in order for the students to read faster and more fluently. George chooses musical examples and full band repertoire with a variety of key signatures, time signatures and rhythms. This leads to having the students well prepared for seventh grade band.

My goal is to take the top kids that are in beginner classes to the point where those kids are in our varsity group [in seventh grade]. ... There's also a sense that whatever we learn in seventh grade is a lot harder than what we learn in sixth grade. ... We try to get as much done as we can in sixth grade ... within reason. (G. Small, personal communication, April 26, 2013)

Through teaching beginning band music, Laura's main goal is teaching for the lifelong enjoyment of playing music. "I try to make it something that they want to continue. I try to make band a pleasure to come to" (L. Anderson, personal communication, May 8, 2013). In teaching towards this enjoyment, she says that there are no specific things that she does. "I do my job, and I teach them the music. I smile and I try to have fun with them, and I try to make it fun for them the best I can. I hope that they leave it being happy. That's all I can do for them: be myself."

While the goals of each beginning band teacher are varied, they all lead to student enjoyment of being in band and developing positive experiences through instruction. The paths that lead to student enjoyment are quite different, and the prioritization of technique is varied between teachers. The development of affective skills such as expression and preferences are key for some teachers, while others believe the development of musicianship is the vehicle for successful performance experiences in beginning band. Whether it is aiming student instruction toward successful experiences with instrumental performance, ownership of musicianship or the lifelong implications of musical performance, enjoyment is the ultimate goal. Next, the teachers discuss the instructional materials used for beginning band.

Instructional Materials

Method books.

Each participant uses a specific method book or a combination of method books, and they have chosen them for specific reasons. Mark uses the method book *Essential Elements 2000* (Lautzenheiser et al, 1999) for his beginning band students. He decided to use this method book because it was already in use when he began teaching in the district, and he “liked the idea of the CD and DVD that the kids could practice with” (M. Howard, personal communication, April 12, 2013). The beginning band students perform examples out of the *Essential Elements 2000* method book for the winter and spring concerts. Mark also has a school website where he posts videos for band students to explore, including YouTube video links for beginning flute and beginning clarinet lessons as well as recordings of various bands performing the band music they are currently working on.

Jen uses a combination of the *Standard of Excellence* method (Pearson, 1989) along with the *Habits of Musicianship* (Duke & Byo, 2011). When describing the difference between beginning band method books, she asserts, “Most of those methods are all the same” and believes in using more than one approach. She uses the *Standard of Excellence* method as supplementary material, often used for sight-reading examples. Jen appreciates the focus on independence of parts and listening skills from the *Habits of Musicianship* approach. However, she admits that there is a heavy focus on rhythm and feeling pulse rather than counting rhythm, which some of her students have difficulty with. Jen also writes many warm-up exercises herself and distributes them to the beginning band students. She believes in the importance of the warm-up exercises to

focus on listening skills and sound production, which is easier during the warm-up process since students are focusing on fewer notes.

George uses a combination of the *Essential Elements 2000* (Lautzenheiser et al, 1999) method book and the *Habits of Musicianship* (Duke & Byo, 2011) approach. Before this year, he used the *Best in Class* (Pearson, 1983) band method book, which he now draws from for supplementary exercises. The *Essential Elements 2000* method book was implemented this year by a co-teacher at his school. When choosing method book examples to assign to beginning band students, George says, “I try to find something that I think they might be interested in or that I might be interested in” (G. Small, personal communication, April 26, 2013). He also incorporates supplementary material, including scale exercises and examples from other method books (such as *Best in Class*).

Laura uses the method book *Measures of Success*, written by Deborah Sheldon and Brian Balmages (Sheldon et al, 2011). Laura chose to use this method book because of the accompaniment CD’s and its collaboration with SmartMusic, an interactive computer program consisting of a large number of full band works where students can perform their parts with various accompaniment options. She enjoys the fact that students are able to practice method book examples with the accompaniment CD at home, although she admits, “Some of the tempos are a little too fast” (L. Anderson, personal communication, May 8, 2013). In lessons, Laura is able to have the students perform the method book examples with SmartMusic accompaniment at whatever tempo they choose. “We can also find the spot that they’re having difficulty with in the music and we can loop that section, practice that couple of measures, or that run, or whatever it

is that's causing them difficulty.” As helpful as these technological aspects are, Laura says, “It doesn't replace the teacher: It's another technology tool.”

Each teacher employs a different recipe of instructional materials taken from both published beginning band method books and supplemental materials written by the teachers themselves. The many resources used by the teachers are meant to fill in the gaps of instruction in terms of the fundamentals of performing as well as the ability to sight-read. Also, the different learning styles of students must be accounted for, and the appropriateness of a method book may be different for each student. Many of the method books, including *Essential Elements 2000* and *Measures of Success*, incorporate multimedia into the approach. The use of CD's, DVD's and SmartMusic, as well as the ability of students to watch videos and listen to recordings downloaded from the teacher's website, are valued by many teachers. Regardless of the method, the scope for students' engagement with the instructional materials is the highest priority when choosing a beginning band method book.

Full band repertoire.

In terms of full band repertoire, Mark chooses grade ½ band music for his beginning band. He tries to pick a wide range of music, and allows one piece to be chosen by the students. On his website, Mark will post links to recordings of the potential band pieces and students will vote to choose one. “They have to want to play it, they have to hear the song ... and enjoy it” (M. Howard, personal communication, April 12, 2013). When performing popular music pieces, he finds an extra hurdle in focusing on the written rhythms of the piece. “Everyone has a little bit different of an idea of how a song goes,” which makes reinforcing the written rhythms a priority.

Jen does “a lot of teaching through the full band pieces” (J. Harris, personal communication, April 18, 2013). Her main focus when choosing full band repertoire is to “pick stuff that they like. ... They have to like it, at least enough to want to work at it.” She likes to choose band pieces that have a variety of styles, key signatures, time signatures, transitions and historical contexts. The beginning band students in Jen’s school do not play only in 4/4 and in concert B-flat “because music is not all in 4/4 and in concert B-flat.” She will change the voicing of specific pieces based on the challenges of the piece and the ability of her beginning band. She also likes to write her own arrangements of popular tunes “because those arrangements are so bad, they dumb it down so much. ... It’s written for middle school band because it’s simple, everything is simplified.” A key factor in choosing full band repertoire is the expressive elements within the piece, which Jen refers to as “opportunities to be expressive.” These opportunities include independent lines, specific musical styles, a variety of dynamics and places to “connect their notes.” The full band pieces must be appropriately challenging for both the ensemble and the individuals. Jen states, “You have to pick repertoire ... kind of towards the middle or upper middle” abilities of the group. However, she admits, “You can’t pick stuff for the top ten percent and then let everyone else kind of get left in the dust either.” Balancing the difficulty within the entire ensemble is a challenge, but is worthwhile as long as every student is appropriately engaged.

George believes in choosing music that sounds “mature” in terms of scoring, tessitura and melodic writing. Similar to Jen, he believes that the scoring of the piece must include a balance of difficulty between sections of the ensemble. The tessitura of

the woodwind lines in general, and the trumpet and horn line in particular, are an important aspect to consider. Often, George finds band pieces with melodies that have a few notes displaced by an octave, creating wide, angular leaps in the middle of a lyrical passage. A final aspect is that it “has to sound cool. I think in a way it has to engage them” (G. Small, personal communication, April 26, 2013).

Laura chooses full band music for her elementary bands in the very easy to easy range, similar to grade ½ and grade 1 in terms of difficulty. Factors that influence her choice of repertoire include instrumentation that will highlight her strongest sections of the band, thematic programming, and finding “something that’s unique and challenging” (L. Anderson, personal communication, May 8, 2013). When discussing the factors that led to her choosing a beginning band piece in 6/8 this year, Laura says, “I don’t let it [challenging time signatures] deter me from picking the song, if it’s something that I enjoy and I like as a song. I will pick it and I will teach it.” For the district elementary jazz band, Laura often chooses easier versions of the same tunes that the high school jazz band performs. “We may play the same charts, just different versions, easier selections of it.”

When selecting full band repertoire, the goals are similar to choosing a beginning band method book: Engaging the students’ interests and abilities reigns supreme. Choosing pieces in a variety of specific styles, as well as pieces with various key signatures, meters and historical contexts are cited by teachers as being an important part of the students’ instruction. The difficulty of the piece should be taken into consideration for each section of the ensemble, as the level of challenge will assist with student engagement. The “maturity” and the “opportunities for expression” in a full band work

are also key factors for teachers. However, the students' commitment toward each piece is dependent upon the priorities presented by the teacher in each full band rehearsal.

These priorities will be discussed in the following section.

Rehearsal Priorities

Each beginning band teacher is allotted a different amount of time with his or her full band in a rehearsal setting. During these limited rehearsals, the teachers have a list of priorities for how they will manage their instruction. Mark meets with his entire beginning band for forty-five minutes each week starting four weeks before the winter and spring concerts. He focuses on having the students play together, with proper posture, and having them learn the performance practices of performing ensembles.

“They’re already excited about being out of their group of five or six and into a group of thirty-five or forty. ... Instead of applauding, we stamp our feet like we’re on stage” (M. Howard, personal communication, April 12, 2013). He also likes to play games with the beginning band as well as focus on terminology. “When I get on the podium, they have to stop playing. ... It’s obvious that they need to get the notes right but I do try to throw in some terminology and getting to the musical parts, with dynamics or articulations.” By the spring concert, Mark finds it easier to get away from the music on the printed page and focus on expressive elements. “We talk about where the melody is and what should be supporting and what should be brought out. ... We’re not just making sure we’re playing the right notes.”

Jen prepares her beginning band group lessons with the full band in mind. “First and foremost they have to line up together. ... Getting them to listen better. Listening to a class full of twelve kids is very different than listening across a huge space. ... They have

to open up with their ears more” (J. Harris, personal communication, April 18, 2013). Jen finds this to be difficult when students are focused on different aspects of the full band setting. “Listening and getting out of their heads. ... That’s the hardest thing for them to adjust to. ... When we get with all seventy people, it’s loud, and they’re in different chairs and they’re not always sitting next to the people they’re sitting next to in class.” Once the students are able to listen within their sections and across the entire ensemble, Jen finds it much easier for them to focus on blending their sounds, which leads to expressive playing.

Crescendos should be led by the tubas, and decrescendos should be happening the most from people who are in the upper registers. ...

Demanding more from them as far as dynamics and balance and watching the conductor so that you can take time in music even if it’s not written. ...

It makes it an expressive moment. (J. Harris, personal communication, April 18, 2013)

George focuses his beginning band instruction toward the development of performance skills and understanding the underlying phrase structures in music. George tries to get his beginning brass students to play a concert F with good tone quality as soon as possible. This focus has helped with tone quality as well as intonation among his beginning band students. George also guides the students’ focus to become more aware of how their sound interacts with the rest of the sounds around them.

Can I make a good sound on this song, on every note all the way through?

Are the beginnings of my notes, the ends of my notes, the middle of my notes the same sound all the way through? ... Do we end these notes with

kind of an abrupt ending, or do we kind of taper them? How is our release on this song compared to our release on that song? (G. Small, personal communication, April 26, 2013)

By asking guiding questions, George also focuses students' attention toward phrasing. "Where's the phrase? How many measures are in the phrase? Where's the middle of the phrase? Where should we not breathe?" These questions are intended to make the students aware of the internal structures of the pieces, as well as the techniques needed to perform the pieces appropriately based on these structures.

Laura has a linear approach to elementary band rehearsal priorities. "The first couple of weeks, you want to establish that you can get through the music. ... Once you get the piece to a certain degree of accomplishment, that's when I need to start focusing on tempos, dynamics and articulation" (L. Anderson, personal communication, May 8, 2013). After the students are able to play together rhythmically, Laura focuses on "the different nuances that we've talked about in our lessons."

While the specifics of the rehearsal priorities are varied between each teacher, there are common threads that weave these different priorities together. The teachers guide students' attention in each rehearsal by utilizing various strategies, from podium games to questions regarding their sound. The students learn their individual roles within the ensembles and the teachers' instructional goals become apparent. Each of the rehearsal techniques used by the teachers aims toward opportunities for expressive performances. Teachers strive to bring the music off the page, focus students' energies on listening to their sounds and the sounds around them, assist the students in realizing the underlying phrase structures and uncover the nuances present in each work. By

sharing common goals, the students have a shared experience with the other members of the ensemble. Through developing ownership of their own parts, teachers aim for the students to develop personal affect for each piece. Next, the specific strategies and techniques pertaining to teaching expression will be presented.

Teaching Expression

From the varied goals of their instruction, and from their various priorities in full band rehearsals, it becomes clear that the beginning band teachers hold different levels of value on each aspect of performance. This is especially true in terms of teaching expression, as there are a variety of different approaches to teach to this specific aspect of music. Mark focuses on the use of analogy and imagery when teaching expression. “[I] kind of paint a picture and let the kids think about that and try to make sense of it that way” (M. Howard, personal communication, April 12, 2013). When performing programmatic music, Mark says that it is much more simple because the music is meant to “tell a story.” When performing music that depicts specific imagery, Mark will use multimedia in the concert preparation and performance by showing a slideshow of images projected onto a screen to go along with the piece. In terms of presenting the expressive elements of music to the beginning band students, Mark says that he “can be sillier ... and act goofy.” He also changes his voice when describing the difference in sound. When discussing the topic of teaching expression along with fundamentals, Mark says, “I do try to do it altogether, but in the beginning, they’re still worrying about which hand goes on top of the clarinet.”

Mark describes one concert where there were a few pieces that focused specifically on felt emotion (the emotional experiences when engaged with music).

Last year we did a couple of pieces that were basically inspired or written for groups that someone had been killed. ... One was dedicated to band parents that were actually killed. And the other one, it was actually three kids that were killed within nine months in this band program. ... It was really powerful music with a lot of emotion. (M. Howard, personal communication, April 12, 2013)

In terms of expressive musical terms, such as crescendo, Mark uses the natural laws of music in describing them. “If it’s an ascending line, especially with the beginning trumpet players, I’ll say, ‘You know, if you play that crescendo, all of a sudden it’s so much easier to play that ascending line and those higher notes because you’re building up to it. It’s just natural, the music just happens naturally like that’” (M. Howard, personal communication, April 12, 2013). Mark goes on to say, “I know it’s the right thing to do. I might not know exactly the whole pedagogy behind it, but you’re getting results, and it sounds good, and you know it’s working.”

Expression is a focal point of Jen’s instruction. She allows this to happen by choosing full band pieces that have opportunities to be expressive, as well as learning how to change the printed music in order to be expressive. Concepts such as rubato, tempo, style and dynamics are aspects that Jen teaches her students to manipulate. “Some of that is very technical but at least it leads to expressive playing” (J. Harris, personal communication, April 18, 2013). Jen describes the process of “grinding away” in the beginning stages. “‘No, no, that’s yuck. No, put your fingers here, this is how you hold it. Your hands are backwards.’ You spend some time on that, but you always keep bringing it back to the goal of playing wonderful music.”

As a lover of slow music, Jen demands that her beginning band students play with connected notes and that the sound has direction from one point to the next.

Music should go somewhere from one note to the next or from one phrase to the next. ... No two notes are the same. ... They either have to go somewhere or they go away. ... We talk about ebb and flow. ... Sometimes you push for a measure, then spend four measures coming down from that. ... All music has push and pull. ... Rarely is it the case where you want everything to stay the same. I don't know about ever talking like that to them. "Please play this bland." (J. Harris, personal communication, April 18, 2013)

Jen finds that modeling works well in teaching musical expression, both on her main instrument and on secondary instruments specific to each lesson group. She will also have students model for each other, as long as there is one student who is capable of being a strong model. "It really means more when it's coming from one of them" (J. Harris, personal communication, April 18, 2013). Listening to examples that are in a similar style is also useful, according to Jen. An example would be "listening to a lot of different varieties of slow, expressive hymn tunes as opposed to just yours ... or the same tune in a lot of different contexts." When listening to musical examples, Jen likes to point out the "cool spots" to guide students' listening.

When teaching toward "musical moments," Jen says that you must exaggerate the moments when they occur. "You're pushing for musical moments, and then when they happen, you have to just be a clown about it and talk it up as important. ... Make a huge moment of it and then half of them realize they did it, and then the other half kind of go,

‘Oh, maybe I should have paid attention more’” (J. Harris, personal communication, April 18, 2013). Jen admits that middle school students are not as emotionally mature as the teacher. “They’re not emotionally mature, so it’s difficult for them to grasp onto some of these emotional things because either they never experienced it or they’re just not developed very well. ... They’re not sensitive. I mean, these are middle school boys, these are not sensitive people.” To overcome this, Jen advises her students to “fake it until you make it,” meaning “If you’re not emotional, then you’re going to fake being emotional until you are.” She will often tell her students, “I know that maybe you don’t feel it this way, and that’s okay, but be an actor. Pretend like you’re trying to feel this way.” She says that over time, they can stop pretending because they begin to experience music in an emotional manner. However, the students may not make their emotional experiences overt. “That’s kind of personal, and they’ll never tell me about it. They’ll never say anything about it the other boy next to them. But maybe they have that moment and then they get it. Once they get it, they want it again, and again.”

When it comes to balancing technique and expression, Jen says that technique is “all a means to the end goal” of musical expression.

What do you have to do to get to your goal? Well, you have to learn how to play with a characteristic tone quality. You have to learn how to breathe properly ... all the very bare bones technical stuff. ... You have to have a certain level of technique but I don’t think that technique is exclusive against expressiveness. You teach it all at the same time. (J. Harris, personal communication, April 18, 2013)

Jen mentions an example when a student came in to tell her how they learned a piece of music. First, they learned all the notes. Then they learned all of the rhythms, and finally they added in the dynamics. Jen said, “You just learned the same piece three times, you wasted a whole lot of time. You could have done it all at once.”

An important analogy that Jen uses is that of a video game, where students must get past the first few levels (technical foundation) in order to unlock the bonus levels that come later (expressiveness). “You have to unlock everything, like solid technique, a solid foundation, solid sound. ... You should be pointing out at all times where this is leading” (J. Harris, personal communication, April 18, 2013). Since students come to school with a wealth of musical experiences, “You can start there, because they know music.”

[Music] is a part of their lives. ... So you start with music, and the fact that they like it. They love it. They know it and are very experienced with it. ... Now, we have to go way back and put an instrument in their hands and get them there. ... Then, they’re not just experiencing making it, they’re experiencing being positively invested in it. (J. Harris, personal communication, April 18, 2013)

George views music less as an emotional medium. “I just never thought about music that way. ... I don’t listen to music that way. ... For me, it’s not an emotional kind of thing” (G. Small, personal communication, April 26, 2013). For him, it is more effective to use verbal language to explain how to change the sound to get the desired result. “We want this piece to sound ... happy. ... So here’s how we get that sound. ...

[Let's] have a little bit more space between [the notes] and have the front end have a little bit more direction. ... Be a little more shorter and a little more bouncy.”

George uses metaphors and analogies sparsely in his beginning band instruction. An example of this may include, “Tuba players, you need to sound more like a string bass here” and “Let’s make this more lyrical or make this more pretty sounding and not quite so heavy” (G. Small, personal communication, April 26, 2013). George focuses the students’ attention toward making longer phrases with direction. “They will play a four bar phrase but there’s not a sense of direction. ... I work with them to lead to ... a musical destination.” He will also use modeling and instruct his students to copy his articulations and phrase lengths because he finds that it is easier than using language to describe the desired sound. George goes on to say that modeling is easy to assess and helps the lesson pacing. “I played it, they did it. Or I played it, they didn’t do it, here we go again. ... It also keeps us playing more and keeps the pace of class moving faster.”

Laura teaches expressive concepts through a discussion of terminology. “When I want to talk about legato, I express to them to play it smoothly, connected. When I want them to play something staccato, I say ... ‘popcorn’ ... When I want to say ‘accented’ I’ll say ... ‘press the sound out’” (L. Anderson, personal communication, May 8, 2013). Most of these analogies come out “in the moment” during rehearsals. She also uses extra-musical descriptions when discussing the students’ sounds in general. “I’ll say, ‘Sounds like mashed potatoes,’ or, ‘Sounds like a foggy day.’ ... I’m trying to express to them that I want a clearer tone, or a smoother sound, a more connected sound.” Laura presents expressive musical elements, such as dynamics and articulations, in terms of dichotomies. “We talk about the difference between loud and soft ... comparing the two

together. It's a matter of getting the students to really understand fully that there's a great difference between the dynamic levels."

According to Laura, an important part of teaching expression to beginning band students is having a variety of ways to present the concepts. "Sometimes you have to use different terminology to help them grasp the concept. The same term doesn't work for all students, so you have to use different terminology" (L. Anderson, personal communication, May 8, 2013). Since much of the elementary band music does not have descriptive language on the page, the teacher must "paint the picture" of the music for the students. Another effective strategy is modeling on a variety of instruments to demonstrate expressive playing, according to Laura. Regardless of the strategy, the importance of teaching expression should not be underestimated.

It's just such an important part of every piece of music. It makes the music so much more interesting. When you talk to the students about that and you explain to them how much more interesting that piece of music is going to be when they add that expression and they hear it, then they start understanding and start to decide to add it. If you just tell them, "do it," they don't get it until you explain to them that no one is going to want to listen to it if you don't make that change. It's going to be more interesting to the listener. And hopefully that will make a difference to them. (L. Anderson, personal communication, May 8, 2013)

Each one of the techniques used by the teachers shares the ultimate goal of creating an aesthetic experience for the students as well as the listeners. However, the concepts to teach expression are varied and viewed through

different philosophical lenses. Some teachers, such as George, do not focus on the emotional potential within a piece of music, and instead try to bring out the expressive structures within the music itself. Other teachers, such as Jen, focus a great deal of instructional time on the emotional potential within any given piece of music. Within the verbal descriptions, teachers mentioned the use of analogies, metaphors, imagery and discussions of expressive terminology, such as dynamics, tempos and articulations. The use of modeling is also an important teaching technique, and the “natural laws” of music (i.e. “crescendo when ascending” (M. Howard, personal communication, April 12, 2013), and “decrescendos are led by the higher voices” (J. Harris, personal communication, April 18, 2013)) are often cited when modeling expression. The focus on felt emotion is a priority for Jen (“Fake it ‘till you make it”) and Mark (choosing repertoire based on emotional themes). Finally, exaggerating the musical moments that occur during instruction and having a “silly” or “goofy” demeanor are important strategies when focusing on expression. The intersection of teaching technique and student affect will be described in the next section.

Connecting Teaching Strategies and Student Affect

There are many aspects of beginning band instruction that are related to teaching toward affect. Mark discusses the instances of firsts where he has noticed students’ innate excitement becoming overt. These instances include when they first open their instrument cases and see the instruments inside, when they first receive their parts to a full band piece, and being in the full band rehearsal for the first time. Other moments of students showing excitement include when the teacher plays along with them on

percussion instruments, such as drum-set on the *Essential Elements 2000* (Lautzenheiser et al, 1999) tune “Hard Rock Blues.” Mark describes how his students take ownership and become motivated to practice the full band piece that they choose. He also discusses the difference between teaching in an urban community with a lower socio-economic status and teaching in a community with a higher socio-economic status.

There’s a big difference from the community I’m in now and when I taught in a more urban situation. I feel in the urban situation the kids felt [music] a lot more, and they were more passionate about it. ... This [his current district] is a little higher socio-economic group, and the kids are involved in a lot of different things. ... Then they come to band and want to shift gears a little bit. (M. Howard, personal communication, April 12, 2013)

Mark describes how being a role model is important.

You just kind of make a connection with someone and they can show you their love of music, and different opportunities that it made for them. ... Obviously you need to be a good musician if you want to be a music teacher. ... I think that if you’re a really good musician, you get past what you don’t know in the pedagogical sense. (M. Howard, personal communication, April 12, 2013)

Another key factor in being a role model is “having this spark that excites the kids and they see how good you are on your instrument, and they want to emulate that and be good too.”

Jen discusses the importance of selecting repertoire that the students enjoy and want to practice, and is appropriately difficult. “My kids aren’t devoted. They’re still deciding if this is something that they enjoy. ... So you have to pick [music] that they like. ... They have to like it, at least enough to want to work at it. ... If they don’t want to work at it, they won’t. That’s just how they are” (J. Harris, personal communication, April 18, 2013). When considering how to motivate students to practice, she says, “There are always the really basic ones of finding certain passages [in the music] and giving a playing test.” However, Jen does not give playing tests to her students very often. “Sometimes the kids are motivated from that, from the threat of their grade. Which I think is a silly motivation, but it’s a motivation nonetheless.” She discusses the concept of being in a long-term relationship with band. “It’s not ‘If you’re in band in high school.’ It’s ‘When you’re in band in high school.’ The way that I word it is looking long-term. ... We talk a lot about how this is a long-term relationship, so we’ve got goals that are now and goals that are off in the future. And we constantly talk about where we’re going.” Jen finds this long-term view appropriate in motivating students to continue playing their instruments.

When balancing group instruction versus individual instruction, Jen favors the side of individual instruction and teaching toward emotional experiences with music in order to spark intrinsic motivation. “Are you working on group stuff? Are you working on making your band sound really good? Or are you working on something more important [emotional experiences] than making your band really good? Maybe if you’re working on something more important, your band will just be good anyway” (J. Harris, personal communication, April 18, 2013).

Jen describes how the students' passion for music comes from the teacher. "If the teacher is super passionate about it, and makes a huge deal out of it, the kids will buy into it. ... I think the teacher is definitely the be-all, end-all as far as getting them to be passionate about it" (J. Harris, personal communication, April 18, 2013). In teaching toward affect in music, Jen says, "It's really hard, but if you present yourself in such a way that you are the expert and that you know how to be musical, that's your goal."

George finds that the audition for the "Select Band" motivates many students to practice in their first year of playing an instrument. He also strives to choose method book examples and full band pieces that students will be interested in. Playing a lot during instructional time is another key factor in developing interest to continue practicing at home. However, George admits that there must be a balance with teaching toward the high ability and low ability students in each group. "In trumpet class, we're not going as far as I would like for them to. But I don't want to lose half the class. ... A lot of my colleagues will say, 'In teaching to the top of the class, the rest will figure it out.' And sometimes I do that" (G. Small, personal communication, April 26, 2013). He describes an example where a tuba student was struggling in lessons. George continued to teach toward the best students in the lesson group, not differentiating instruction. The tuba student eventually succeeded and was "pulled along" by the other players in the group.

In another example, George explains how a trumpet student became motivated to practice a solo. The student performed the solo in front of the full band and struggled to get through the performance. During the next several days, the student used the accompaniment on George's website to practice at home. Less than a week later, the

student performed the solo again and was much more successful. George credits the fact that the student was motivated both by the avoidance of failure and by using an interesting practice tool (computer accompaniment).

George wants the students to feel comfortable when performing in the band room, whether as a member of a full band or as a soloist. “We want kids to feel like they can try stuff, and play in front of their peers without feeling bad if they make a mistake, or being ridiculed by other students” (G. Small, personal communication, April 26, 2013). A key factor in creating this comfortable environment is the use of “specific positive feedback” during instruction. An example is when George uses vicarious reinforcement.

Hey, look at Phillip. Phillip is sitting the right way. He looks like the book. And his horn angle is right, his posture is right; he is sitting with his feet flat on the floor. He’s got his fingers curved correctly, and his thumbs and his pinkies are in the right spot. He’s doing a great job. Let’s all look like Phillip when we play. (G. Small, personal communication, April 26, 2013)

This comment may help to motivate Phillip to continue with good habits, and may also motivate the other students to mimic the good habits that Phillip is demonstrating.

Laura finds that students are interested by the challenge that the music provides. “I think sometimes the songs that are the most challenging, that they hate the most at first, once they’ve accomplish them, they’re the songs they like the most” (L. Anderson, personal communication, May 8, 2013). While she has the students perform popular songs from time to time, they are not a staple of Laura’s repertoire. She goes on to say

that students will demonstrate their motivation to learn a piece by playing the piece on their own accord.

It expresses the fact that they enjoy their ... music. They have it memorized. That shows you that they're fully engaged, they're so involved in it because they've put so much effort and energy into learning their music and memorizing it. They walk around playing it constantly, all the time, to the point of annoyance. That shows you how much they love that music. (L. Anderson, personal communication, May 8, 2013)

When teaching toward affect in beginning band instruction, the role of the teacher is of supreme importance. Teachers speak to the influence of being a role model, a musical expert and having the ability to instill passion and excitement into beginning band students. The teachers also focus on the long-term goals of instruction to sustain the students' interests in playing their instruments. By creating a safe and supportive musical environment, beginning band students are able to be creative and try out different ways of performing. This may be accomplished by providing positive feedback for students, including the use of vicarious reinforcement. Students exhibit an innate excitement when experiencing firsts in beginning band instruction, such as opening their instrument case for the first time, receiving their first piece of full band music and playing in their first full band rehearsal. The extrinsic factors influencing student affect include auditioning for select ensembles and avoiding failure in solo performances. Whether experiences are due to the actions of teachers or students, it is clear that affect permeates beginning band instruction.

Voices of Teachers: Summary of Themes

Each teacher brings different views to the topic of beginning band instruction. The goals of beginning band instruction, as well as the rehearsal priorities, are varied. However, they all include the ultimate goal of student enjoyment and the development of expression. Each teacher's view of the role of affect in beginning band instruction is seen through a different lens, based on previous experiences (as stated in Chapter Three) as well as the specifics of the music program (discussed at the beginning of this chapter).

In terms of student enjoyment, some teachers focus on the development of affective skills, including expression and preferences, while others focus on the performance skills of musicianship and technique. The implications for these goals include student ownership of the music, whether it is through their musicianship or their musical preferences, as well as the lifelong enjoyment of playing an instrument. Student engagement with the instructional materials is a clear focus of each teacher. By implementing a variety of resources and using aspects of multimedia, the teachers aim to keep students interested in the musical selections from method books and full band pieces. The teachers also focus on including a variety of musical elements (style, key signatures, meters and historical contexts) as well as the difficulty of each student's part when choosing full band repertoire.

Regardless of the repertoire chosen, the teachers guide students' focus in rehearsals by using a variety of games and questioning techniques, leading students to learn their roles within an ensemble. By focusing on bringing the music off of the page and listening to how sounds interact, teachers are leading toward expressive performances. This may also be achieved when making the underlying structures of the

piece apparent. The shared musical goals of the ensemble may lead to social experiences of affect while each student's ownership of the music may lead to personal experiences of affect.

When teaching expression, teachers employ both verbal descriptions (analogy, metaphor, imagery and terminology) as well as sonic descriptions (modeling). Teachers also cite the focus on felt emotion as being an integral part of teaching toward the expressive potential of a piece of music. Each of these strategies aims to provide opportunities for aesthetic experiences with music, both social and personal. Beginning band students view the teacher as a role model, a musical expert who is capable of instilling passion and excitement in beginning band students. By creating a safe and supportive musical atmosphere and focusing on the long-term goals of instruction, beginning band teachers play an important role in generating affect in the classroom-learning environment and in bringing to the surface the affective dimensions of music. Student experiences of firsts, including opening the case for the first time and taking part in the first full band rehearsal, speak to the innate excitement within students before they step into the band classroom. Other factors, such as the selection for advanced ensembles and the avoidance of failure when performing, are integral in forming a complete picture of affect in beginning band instruction.

This chapter has contributed to answering the second and third research questions: How do beginning band teachers describe affect in the context of music teaching and learning? How do beginning band teachers describe their strategies for teaching toward affect in beginning band instruction? When summarizing the themes that have emerged from the interviews, it is clear that there are no standardized goals, materials used,

rehearsal priorities or teaching strategies in beginning band instruction. However, there are common threads within each topic that link each teacher's views together. The final research question remains to be answered: In what ways do beginning band teachers' insights into the role of affect coincide or differ from the meanings of affect found in related scholarship? The intersections of the themes from the interviews with beginning band teachers and the findings from literature and scholarship will be analyzed in the final chapter, and implications for beginning band instruction and areas of future research will also be discussed.

Chapter V

Synthesis and Conclusions:

Teaching Toward Affect in Beginning Band Instruction

This chapter will address the final research question: In what ways do beginning band teachers' insights into the role of affect coincide with or differ from the meanings of affect found in related scholarship? It will describe how the data gathered from the interviews and survey responses from the beginning band teachers relates to the literature on the topic of affect and beginning band instruction. The chapter is organized around the topics presented in Chapter Four, including goals and priorities of instruction, instructional materials, strategies of teaching expression, and integrating affect into beginning band instruction. Following these topics will be a discussion of the implications for beginning band instruction with a focus on affect. Next, suggestions for future research in the area of affect and beginning band instruction will be presented, followed by a concluding statement.

Goals and Priorities of Instruction

Many of the participants' goals for instruction align with Fonder's (2010) notion of "head, heart and foot" as well as Reimer's (2003) discussion of musical meaning, which "requires an amalgam of mind, body, and feeling" (p. 11). Each participant discussed the importance of developing a life-long enjoyment of band through meaningful experiences in beginning band. By focusing on the excitement of beginning instrumental performance, such as playing podium games and teaching toward emotional experiences, students are able to have meaningful experiences with music through

beginning band instruction. These experiences will help in developing affective skills, such as those related to expression and musical preferences.

Along with enjoyment, the development of performance skills is key. If students are able to perform relatively short musical examples accurately, these positive performance experiences will assist the students in building on their interest in playing an instrument. Once the students gain a sense of ownership over both their performance and affective skills, they will have the tools necessary for a life-long enjoyment of playing an instrument. The *Taxonomies of Educational Objectives*, developed by Bloom (1956) and Krathwohl et al (1964), state that each domain of learning—the cognitive, affective and psychomotor—has its own place in teaching and learning. Specifically within the affective domain, the linear approach of internal processes (receiving and responding), overt valuing (valuing and organization) and behaviors (characterization) have clear implications for beginning band instruction. Similar to Hallam's (2010) linear approach to affect, specifically in the receiving and responding aspects of instruction, the affective dimensions of beginning band instruction must not be overlooked.

Balancing the importance of developing performance skills and affective skills is an important issue in beginning instrumental instruction. By discussing musical terms and developing formal musical knowledge, the cognitive aspects of instruction are prominent. When focusing on the development of specific performance skills necessary to be successful in beginning band, the psychomotor domain is featured. The development of affective skills, such as those related to expression and preferences, must also be prioritized in beginning band instruction if students are to develop into well-rounded musicians. Heron (1992) has developed a theory involving the human psyche in

which the affective aspects of human experience are seen as the foundation upon which all learning is based. As evidenced by the interviews with beginning band teachers, the inclusion of affective aspects through instruction is possible and has significant implications not only for each student musician but also the school band program as a whole.

When allowing for emotional experiences to occur in beginning band instruction, the various theories of experiencing emotion in music should be considered. Dewey (1934) describes aesthetic experiences as blending feeling and intellectuality together. Through teaching to technical aspects of performance in conjunction with affective aspects of experience, students will be allowed the opportunity to have aesthetic experiences with music. The theories of *Melodic Cues* by Cook (1959) and *Contour and Convention* by Kivy (1980) speak to the opportunities of expression within the compositions as being important to consider and make apparent when teaching toward affect through beginning band instruction. In the *Adaptive Arousal* theory, Mandler (1984) blends Meyer's thought with that of Kivy's, asserting that music can arouse listeners by incorporating various compositional techniques that alter the listener's expectations. This can be done by listening to a performance by a professional ensemble and guiding the students' listening for the expressive moments within the piece, similar to how Jen points out the "cool spots" of a recorded performance. Langer's (1957) *Morphology of Feeling* and Meyer's (1956) *Embodied Meaning* state that music cannot be expressive of specific emotions, but rather it can represent them ambiguously. These theories speak to the nature of individualized emotional responses for beginning band students, and how one categorical term for emotion may not be appropriate for all

students' emotional responses. Juslin and Västfjäll (2008) created the *Multiple Mechanisms* theory, which accounts for nearly every aspect of the previous theories of emotional responses to music, synthesized in one complete view. These theories highlight the importance of repertoire selection and teaching expression to elicit emotional responses.

Huron (2006) has developed the *ITPRA Theory* of emotional responses, in which the listener or performer of music sequentially experiences psychological aspects involved in the process of responding emotionally to aural stimuli. By focusing on imaginative aspects of each composition or musical example, tension (psychological preparation) may be triggered. Immediately following tension is prediction, where the listener or performer's expectations are either fulfilled or denied, resulting in a visceral, or internal, response to the music. Finally, the listener or performer makes a conscious assessment of the outcome of the arousal. These appraisal experiences are saved in the person's schema and influence emotional responses to music later in life. Huron's theory aligns with Schubert and McPherson's (2006) *Spiral Theory of Emotional Development in Music*, which is based on veridical processes (extra-musical factors building associations between musical styles and specific melodies) and schematic processes (musical meanings built from musical experiences). From each emotional experience with music, students are able to create associations between extra-musical factors and musical structures (veridical) while also building their schema for future emotional experiences with music (schematic). Jen's notion of drawing on students' previous experiences with music holds significance in this regard. By starting with these previous experiences, beginning band teachers can help students develop an ownership and

invested interest in their own musical futures. Beginning band students are not blank slates; they have had years of emotional experiences with music, and these experiences should be drawn on through instruction.

The difference between the terms emotion and feeling has major implications when teaching toward emotional experiences in music. As Reimer (2003) says, emotions are the “buoy[s] floating on the turbulent ocean” and feelings are “the dynamic waters themselves” (p. 83). Similarly, Damasio (1999) asserts that emotions are outward and public and feelings are inward and private. Beginning band students may have emotional experiences with music that result in feelings about the music or their instruments, and these feelings may be unknown to those surrounding the student. When discussing the emotional potential in each piece of music, categorical terms (emotions) are used, which cannot account for all of the specific feelings resulting from emotional experiences with music. Some students have personal emotional reactions to music that may not be made overt. Since the specific feelings resulting from an emotional reaction are impossible to put into words, assessing affect in beginning band instruction is difficult. Laura described how students make their affect toward specific pieces of music known by personally initiating the performance of these pieces often, sometimes during inappropriate times (such as in a rehearsal or lesson). Yet, music educators can explore affective assessments such as written responses describing performance experiences (e.g., a journal) and using various Likert scales consisting of emotional responses to assess preference for a piece of music.

Performance skills are much easier to assess, including the skill of sight-reading. The beginning band teachers in this study have mentioned sight-reading as being an

integral part of musicianship, and it is a skill that must be addressed in beginning band instruction. However, focusing merely on the accuracy of notes and rhythms is not enough for Mursell (1948). A simple, musical goal holds greater value than the specifics of performance skills. Jacobs (Nelson, 2006) and Kohut (1985) are proponents of musical (as opposed to technical) solutions to physical performance challenges, and believe that the teacher may provide the student with a greater chance of successful expressive performances when focusing on simple, musical goals.

O'Toole (2003) states that it is the "humanity expressed through music that draws us to and sustains our relationship with this art form" (p. 27). Hallam (2010) asserts that musical skills (including expression, creativity and technical mastery) can be integrated with the teacher's emphasis on the enjoyment of performance and the emotional potential within music. This combination can lead to students' abilities to develop self-expression through music, and may also result in students developing greater self-concept, intrinsic motivation and interest in continuing to learn music. Each teacher placed the enjoyment of music as a primary goal of their instruction, although they each have different methods of achieving that goal. The implications of each teacher's instructional materials and teaching strategies will be discussed in the next sections.

Instructional Materials

Since the ancient Doctrine of the Affections (Plato), the emotional potential of music has been considered. Composers have manipulated specific musical devices in order to elicit emotional responses in listeners. The underlying structures of music should be made apparent to beginning band students in order for them to develop an appreciation for the emotional possibilities within music. Repertoire must be chosen that

also contains the potential for expression. Teachers in this study believe that full band works should be selected based on their “opportunities to be expressive” (Jen) and the “maturity of the writing” (George). According to the teachers, these compositional factors include the scoring, the independence of each line, clearly defined musical styles and a variety of dynamics.

The teachers also mentioned that the technical difficulty for each instrument should be considered when choosing full band works. Balancing the appropriate level of challenge for each student may be difficult for beginning band teachers due to the various skill levels of students in the band. However, it is a significant aspect in terms of students maintaining interest in beginning band. Csikszentmihalyi (1990) introduced the concept of flow, meaning the complete immersion in an activity resulting from an appropriate match between the skill of an individual and the challenge of the activity. Elliott (1995 p. 132) also discusses the relationships between musicianship and musical challenges in terms of flow by stating that students may become bored when the challenge of the music is well below their level of musicianship, and that they may also become anxious and frustrated when the challenge far exceeds their skill level.

Teaching appropriately difficult music to students also has implications in terms of developing preferences. Berlyne (1971) asserts that the familiarity of a piece of music along with its complexity will influence arousal responses in listeners. Martindale, Moore and West (1988) argue that the prototypicality of a piece (how typical it is of a specific musical style) is the most important aspect in developing a like or dislike response. The level of interest of each beginning band student will depend on how well the musical challenge (repertoire) meets his or her musical ability, how familiar the work

is to the student, and how typical the piece is of a given musical style. The teachers mention changing the written music to make it easier or more difficult, as well as trading parts between ensemble members, such as the clarinets performing the first trumpet parts in order to fill out the melody. Jen describes the importance of supplementing material for students with higher abilities.

You've got to supplement if you find a kid getting bored. Find stuff for them to do. You're going to have to take a little extra time and you're going to have to go out of your way to pick out more music for them. Something that will keep them going. You just have to be ready to do the extra work to keep your kids motivated. (J. Harris, personal communication, April 18, 2013)

Student interest may also be assisted through triggering their curiosity. Litman (2005) describes the "*interest/deprivation*" model of curiosity, stating that curiosity can be aroused when someone would like to eliminate ignorance, or when he or she would simply like to learn something new. This model accounts for the fact that beginning band students may strive to eliminate their ignorance of specific musical tasks found in the later pages of the method books. It also illuminates the innate curiosity of beginning band students, which is cited by teachers in this study as being made explicit during the students' experiences of firsts, such as opening up the clarinet case for the first time or being part of their first full band rehearsal. The predisposition for excitement is an example of an affective trait, as stated by Rosenberg (1998) in Chapter Two. He also mentions that it influences affective states, including moods and emotions, during instruction. The variety of full band repertoire that is selected by the teacher, as well as

the various multimedia resources that are included with many beginning band method books, may also influence student interest and curiosity. As LeBlanc (1991) states, younger children are more open to engage with styles of unfamiliar music when compared to older students. Beginning band students can be seen as sponges that have the ability to absorb a variety of musical styles and engage with them appropriately. When selecting repertoire for beginning band instruction, the teacher should focus on providing students with a variety of musical styles to study, appropriate difficulty for each section of the ensemble, opportunities for musical expression in the scoring, and the inclusion of other factors, such as multimedia elements, that will contribute to students' positive affect in beginning band.

Teaching Expression

There are a variety of avenues leading to teaching expression through instrumental music instruction, evidenced by the teacher interviews as well as literature on the topic. Swanwick (1996) describes how expression “can range from a generalized mood through musical scene painting ... to common musical devices that embody conventional expressive meaning” (p. 6). This description ties Meyer's (1956) distinctions of absolutism (music for music's sake) and referentialism (extra-musical meanings) together with philosophies of teaching musical expression. The common techniques of teaching expression, found in the literature and in the interviews with beginning band teachers, can be divided between absolutist and referential categories. Verbal analogy, metaphor and a focus on felt emotion draw on referentialist philosophy, while modeling appropriate sonic properties of expression and descriptions of expressive

terminology (dynamics, phrasing, articulations, etc.) lean more towards an absolutist philosophy.

Modeling.

Both the literature (Kohut, 1985; Nelson, 2006; Duke & Byo, 2012) and the beginning band teachers in this study support the importance of modeling as an effective approach to teaching expression. Kohut (1985) and Jacobs (Nelson, 2006) endorse modeling through instrumental instruction, whether it is live (teacher or professional performance) or recorded. Jacobs believes that students must choose a specific instrumental sound to emulate, and to tell “a story of sound” (Nelson, 2006, p. 14). Duke and Byo (2011) urge beginning band teachers to put down the baton and pick up an instrument to model expressive playing. The beginning band teachers cite the importance of providing beginning band students with a high-quality aural goal of tone and expression.

Lisk (1996) describes three “Natural Laws of Musical Expression,” including the phrases “low searches for high,” “high searches for low” and “short searches for long” (p. 32). The ultimate goal of expression, according to Lisk, is “a journey to a *point of repose*” (p. 30), similar to George’s description of a “musical destination.” This can be taught simply and effectively through modeling, either on an instrument or with one’s own speaking voice. Lisk also describes the “5 steps for ‘feeling’ and ‘meaning’” (p. 46), which utilizes the speaking voice. He writes, “Experiment with a variety of dramatic or emotional phrases or quotes (written) to expand a student’s expressive potential. ... This is the most important connection and teaching technique available for developing

expressive performance” (pp. 42-43). Mark mentioned the role of changing his speaking voice when demonstrating a variety of sounds.

Modeling on an instrument can assist students in performing melodic lines accurately. Mark describes how he explained the natural crescendo of an ascending line with his beginning trumpet students, resulting in them playing the highest note in the line with ease. Jen mentioned modeling through recordings of various ensembles to teach the appropriate ways for an ensemble to naturally crescendo (led by the low instruments) and decrescendo (led by the higher instruments). Although Lisk’s (1996) “Natural Laws of Musical Expression” may not be cited each time a teacher models using an instrument or a recording, the basic principles of the laws are present.

Verbal instruction.

Woody (2000) found that the most popular strategy of teaching expression is verbal instruction. Since much classroom instruction is verbal, Tait and Haack (1984) state that music teachers must be verbally effective if they are to teach musical expression appropriately. The ability of a teacher to paint a clear musical picture using language is extremely important in beginning band instruction. This view is similar to that of Barten (1998), who states that each teacher must have a command of language and act as a poet. Elliott (1995) discusses the technical language of musical elements and their role in assisting listeners and performers to gain a deeper understanding of a musical work. Laura described how she approaches these formal musical elements concerning expression individually and presents them as dichotomies, such as loud and soft dynamics. By focusing on the terminology of the expressive musical elements, Laura teaches the art of expression within the structures of music.

Each teacher in this study discussed the importance of verbal analogy and metaphor, and provided specific examples of how these strategies are implemented in their beginning band instruction. Whether it is a description of playing staccatos as “popcorn” (Laura) or describing the ideal sound of the tuba as sounding “like a string bass” (George), verbal descriptions focus students’ energies on specific sounds or experiences. However, Karlsson and Juslin (2008) found that teachers often use vague language when describing expression. In order for an analogy of an experience to be successfully communicated, the student must have similar experiences to draw from. If a tuba player has never heard a string bass, the aforementioned analogy may not be useful or appropriate.

Focus on felt emotion.

Woody (1999, 2000) found that focusing on felt emotion, or the emotional experiences when engaged with music, is also used when teaching expression, although this technique may include modeling and verbal descriptions of the emotions being felt. Mark chose repertoire based on the theme of honoring members of his ensemble who passed away, resulting in an emotionally powerful performance for the performers and listeners. Jen focuses her students’ attention toward emotion and tells them to “fake it ‘till you make it.” She believes this technique is successful because beginning band students may not be emotionally developed to the point where they have an emotional investment in each piece of music. The importance of drawing on students’ previous emotional experiences with music is clear in terms of emotional development. As Schubert and McPherson (2006) state, the veridical processes leading up to age eight help students make connections between musical styles and emotional meanings. Drawing on

these associations can help students express appropriately an intended emotion because it is something that they have already experienced. Langer (1957) states, “A work of art is an expressive form created for our perception through sense or imagination, and what it expresses is human feeling” (p. 15). While beginning band students may not be as emotionally mature as the teacher, teaching toward the emotional potential in each piece as well as students’ previous emotional experiences with music are of key importance.

Integrating Affect into Instruction

The various goals described by the beginning band teachers point toward intrinsic and extrinsic motivation. When teaching toward the goal of successful performance experiences, students may adopt extrinsic goals of outperforming others or of avoiding failure. These goals, according to Renwick and McPherson (2006), are performance goals, and include an egocentric approach to performance. Learning goals, on the other hand, focus on the intrinsic motivation of students wanting to learn for learning’s sake, and include student ownership of musicianship and enjoyment of playing an instrument. Through the acquisition of performance skills as well as aesthetic experiences through expressive performance, students may gain confidence in their musical identity and internalize their motivation for continuing to play their instrument. As Renwick and McPherson state, adopting learning goals is more appropriate than performance goals for children aged less than eleven years. These learning goals will lead to the ultimate enjoyment of playing an instrument and contribute to a life-long love of music.

Demetriou and Wilson (2009) interviewed science teachers and found that the teachers described the importance of maintaining a rapport with students and allowing affective communication (open dialogue of emotions and affective experiences) to occur

when faced with students who are not engaged in the learning process. The type of learning environment that the teacher creates is of supreme importance when teaching toward affect. George explained how he focuses on a safe and supportive musical environment in his beginning band instruction, where students feel secure in experimenting with sounds and performing solos in front of the ensemble. This supportive environment is key in allowing students to express themselves and develop both performance and affective skills in beginning band.

The role of the music teacher is crucial when teaching toward affect in beginning band. As Reimer (2003) says, “Music educators, in the ‘music’ aspect of that term, help their students experience the meaning of music by immersing them directly and personally in its meanings—the felt sounds they are helped to experience” (p. 159). The meanings created through beginning band instruction are the result of a tripartite dance between teacher, student and music. From these meanings, students may develop the life-long enjoyment of performing on their instrument and experiencing music on an artistic level.

Implications for Practice

The views of the beginning band teachers in this study align with some of the findings in the literature. Answering the fourth research question regarding the similarities between the participants’ views and the literature on the topic, the implications of this finding includes the fact that teaching expression can occur at any level of instrumental instruction, from beginning through collegiate studies. The implications of this study range from the difference in teachers’ prioritization of emotion through performance and instruction, the techniques used by beginning band teachers on

the topic of expression, the focus on beginning band students' previous emotional experiences with music, the difficulty of assessing affect in beginning band instruction and the balance between the development of performance and affective skills.

Each beginning band teacher in this study prioritizes the role of emotion in music differently. Some teachers do not focus on emotion at all in their own performance and in teaching beginning band students, while it is central to the playing and pedagogy of other teachers. This difference in priority of a focus on felt emotion has important implications in beginning band instruction. If teachers do not view their own performance as being fueled by emotion, their students may not be exposed to the emotional potential in music through instruction. Conversely, if teachers believe strongly in the emotional aspects of instrumental performance, they may allow their students opportunities to experience emotion through instruction.

The literature regarding emotional development in music clearly indicates the importance of drawing on past emotional experiences with music. This strategy is employed by some of the beginning band teachers interviewed, and should be an integral part of teaching musical expression for beginning band students. Their own lived emotional experiences will hold a much greater personal value for them when compared to strategies that focus on aspects that they may not have experienced personally.

The development of affective skills in beginning band instruction includes teaching musical expression as well as providing students with the opportunities to develop preferences of various musical aspects of performance. These affective skills are integral in teaching toward the whole student, based on the *Taxonomies of Educational Objectives* (Bloom, 1956; Krathwohl et al, 1964; Hauenstein, 1998) and the theory of

human psyche and learning (Heron, 1992). However, it is difficult to assess these aspects of student learning in the beginning band classroom. Strategies such as written responses (journaling) and verbal explanations of musical experiences may be vital in exploring this important area of student learning.

The beginning band teachers describe the importance of balancing the focus of their instruction between the development of performance skills and affective skills. The logistics of beginning band students learning an instrument include the necessity of developing adequate technique, which is sometimes seen as a prerequisite to expression. Jen provides the analogy of a video game when describing the acquisition of performance skills in the initial stages, and unlocking expression in the later stages. Laura describes her linear approach toward full band instruction in which the students experience a certain level of accomplishment with the piece before they focus on the nuances present within the musical structure. However, teaching expression may (and some believe, should) occur in conjunction with performance skills. As Tait and Haack (1984) state, a performance dominated by thinking is sterile and concerned about athletics, not aesthetics. “We may say, ‘Get the notes right first and then add the expression.’ The danger in so doing is that we accentuate the differences between thought and feeling, sometimes to such an extent that they never come together to make a convincing musical whole” (p. 115). If beginning band teachers are to help students to become future artists, they must teach performance skills and affective skills in harmony.

Areas of Future Research

As the area of affect and beginning band instruction is nearly void of research, there are many aspects that should be studied. First, a focus on the emotional experiences

of beginning band students is needed to gain insight into how they receive and react to beginning band instruction. Another missing area of research is specific assessment strategies used to assess affective outcomes in beginning band instruction. Some examples of these assessments are provided above, but a more exhaustive list must be gathered. The extent of which teaching toward affect is integrated into beginning band method books may also help illuminate a solid link between affect and instructional materials. Approaches, such as the *Habits of Musicianship* (Duke & Byo, 2011), are beginning to take affective aspects of beginning band instruction into account, and there may be more in years to come. An exploration of the prioritization of affect in pre-service teacher education programs may assist in discovering how the affective aspects of instruction are valued in this context. Concepts such as analyzing a piece of full band music from a holistic perspective and looking for the aesthetic and expressive potentials within a piece might be found to be helpful in these pre-service teacher education programs. Finally, research regarding the extent to which both performance skills and affective skills are addressed in beginning band instruction must be done in order to provide a more complete view of the state of beginning band instruction today.

Conclusions

While the topic of beginning band instruction is relatively narrow and focused, the area of affect reaches far and wide in relation to teaching and learning. The purpose of this study has been to explore the role of affect in musical experience, specifically in the context of beginning band instruction, and has been presented primarily through reviewing appropriate literature on the topics of affect and learning and instrumental instruction as well as analyzing the views of beginning band teachers.

Abeles et al (1994) state that performance skill and musical awareness must be developed together from the beginning stages in musical instruction. Mursell (1948) believes that a musical conception is the underlying aesthetic of a piece, or the Gestalt birds-eye view of a work of art. This musical conception “cannot usually be clear at the start, but it should always be present and emerging into clarity. If this is not so, technical practice cannot be rightly oriented. ... *Always go back to the music*” (emphasis original) (p. 221).

In a search for artistry, an emphasis on the underlying musical elements is paramount. In doing so, performances may become less stilted and more genuine. As Jen says, “There’s a difference, there’s something sparkly, and it may not be that you’re a technically perfect band but there’s just something different about a band that’s special” (J. Harris, personal correspondence, April 18, 2013). Jordan (1999) vividly captures this point.

Many times there is something missing in the sound: that something which provides a brilliance of color and accuracy of pitch that is unmistakable, if one is listening. What is missing? What is missing to those who really listen is a humanness to the sound. A sound that is born because of the conductor’s selflessness and understanding of human love through music. ... Music in the classroom and ensembles can be “made,” but it is created and generated from the very souls of those that produce it. Soulful human beings create profound music, regardless of their level of musical achievement. (Jordan, 1999, pp. 8-9)

It is clear that affect holds an important place in the minds of beginning band teachers, although the extent of which it is addressed varies. From the different techniques used to teach toward affect, there are common threads that connect each strategy with the artistic goal. By approaching beginning band performance as an artistic medium, and not simply as an assembly line of instrumental techniques, beginning band teachers may provide students with a more holistic instrumental education that will set them firmly on the path of artistry.

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Appendix A

Hello _____,

My name is Michael Vecchio and I am a master's student at the University of Michigan where I am studying Music Education and Euphonium Performance. I received your contact information from Dr. _____ who recommended you as an exemplary beginning band teacher.

I am currently conducting a study that will examine how beginning band teachers account for the affective aspects of musical experience in their instruction, and I would like to invite you to participate in the study. "Affect" is defined as an umbrella term that encompasses emotional experiences, feelings and musical expression. I would like to see how these aspects are integrated into the instruction of various beginning band programs.

I plan to interview current and/or retired beginning band teachers and ask them a series of questions. If you agree to take part in the study, I will send out a second email message with a link to an online survey for you to complete. The survey questions will include subjects such as your teaching experience, your pre-service teacher education programs, materials you use in beginning band instruction, what is prioritized in instruction, and views on incorporating affect into instruction. Next, I will follow up with a one-on-one phone interview to develop a more in-depth discussion of these topics. The interview will be audio recorded and transcribed for further analysis.

The benefits of this research study to music education include providing a better understanding of the role of affect in beginning band instruction and the strategies beginning band teachers use to teach toward affect in their instruction. You will directly benefit from this study by sharing your teaching philosophy and pedagogy, and gaining a deeper understanding of the different methods involved in teaching musical expression and emotional responses to music.

In order to protect your information, a pseudonym will be assigned to you and your school. The data you provide (survey responses and audio recordings of interviews) will be stored on the researcher's computer. The data will not be made available to other researchers following the completion of this study. Once the study is complete, the data will be destroyed. I expect that the online survey will take approximately twenty minutes to complete, and the phone interview will last approximately between thirty and forty-five minutes.

I hope that you will consider taking part in this important study. The consent form, which contains details about the protocol of this study, is attached to this email. If you would like to take part in this study, please print, sign, scan and email the form back to me at your earliest convenience, and no later than Friday, April 25th, 2013. Please contact me at any point if you have questions. Thank you.

Appendix B

Consent to Participate in a Research Study

Exploring the Role of Affect in Beginning Band Instruction

Principal Investigator: Michael Vecchio, Graduate Student, University of Michigan, Ann Arbor

Invitation to participate in a research study

Michael Vecchio would like to invite you to participate in a research study about the role of affect in beginning band instruction.

If you agree to be part of the research study, you will be asked to participate in an online survey as well as a one-on-one phone interview (which will be audio recorded) with Michael Vecchio. You are allowing Michael Vecchio to use data from the online survey and interview in his findings. The University of Michigan Institutional Review Board has determined that this research study is exempt from IRB oversight.

Benefits

The benefits of this research study to music education include a better understanding of the role of affect in beginning instrumental instruction and how beginning band teachers teach toward affect in their instruction. You will directly benefit from this study by sharing your teaching philosophy and pedagogy, and gaining a deeper understanding of the different methods involved in teaching musical expression and emotional responses to music.

Risks and discomforts

Some discomfort may result from discussing your own teaching experience for the inclusion of affect. There are no direct risks outside of this potential discomfort, and data will not be shared between participants. A pseudonym will be used to refer to you and your school in the study.

Confidentiality

There are some reasons why people other than the researcher will need to see the responses that you provided through the online survey and interview in this study. This includes other people responsible for making sure the research is done safely and properly, including members of the researcher's thesis committee. In order to protect your information, a pseudonym will be assigned to you and your school.

Storage and future use of data

The data you provide will be stored on the researcher's computer. The data will not be made available to other researchers for other studies, and the data will be destroyed following the completion of this study.

Voluntary nature of the study

Your participation in this study is completely voluntary. Even if you decide to participate now, you may change your mind and stop at any time. If you decide to withdraw, your data will be disposed of and will be accounted for as a participant who withdrew.

Contact information

If you have any questions about this research, including questions about scheduling, you may contact Michael Vecchio at vecchiom@umich.edu or (315) 576-1134.

Consent

By signing this document, you are agreeing to be in this study. You may keep a copy of this document for your records and one copy will be kept with the study records. Be sure that questions you have about the study have been answered and that you understand what you are being asked to do. You may contact the researcher if you think of a question at a later time.

I agree to participate in the study and consent to being audio taped.

Printed Name

Signature

Date

Appendix C

Survey Questions

Since the 1950's it has been understood that students learn in three domains: thinking (cognitive), doing (psychomotor) and feeling (affective). For the purposes of this study, the term "affect" refers to emotional experiences, feelings and musical expression. Also for the purposes of this study, the term "musical expression" is the communication of the intended message (an interpretation that showcases musical understanding). In teaching toward affect in music, the emotional responses from music, the feeling dimension within music and expressing particular interpretations of music are explored.

1. Tell me about your experience teaching beginning band. How many years have you taught beginning band? Have you taught beginning band in more than one district?
2. In what ways did your pre-service teacher education experience influence your teaching of beginning band (methods and pedagogy courses)? What other experiences have influenced your approach to teaching beginning band?
3. In the district(s) that you have taught, what grade level is considered beginning band? How often do beginning band students meet? How long are your beginning band rehearsals and/or lessons?
4. When during the school year do students begin to meet as a full band? If students do not meet as a full band, are there heterogeneous or homogeneous groups for lessons?
5. What materials do you use in your beginning band class (specific method books, full band pieces and supplementary materials)? Describe what factors influence your choice of material.
6. What do you consider to be the most important goals in beginning band instruction? Why?
7. Does "affect" (emotions, feelings and expression) have a place in beginning band instruction? Why or why not?
8. Should teaching toward affect be prioritized differently between elementary and secondary music programs? Why or why not?
9. Are there instructional strategies and/or rehearsal techniques that you use in teaching musical expression? If so, what are they?
10. Please write the pseudonym given to you by the researcher.

Appendix D

Interview Protocol—Sample

Date/time of interview: _____

Location: _____

Interviewer: _____

Interviewee: _____

Purpose of this study: The purpose of this study is to explore the role of affect in musical experience in the context of beginning band instruction. “Affect” is defined as emotional, or aesthetic, experiences with a stimulus (including feelings or emotional responses to these experiences) and the development of skills resulting from these experiences (expression, preference, taste, appreciation and sensitivity). I would like to see how these aspects are viewed and possibly integrated into beginning band instruction.

Data sources: I will interview three to five beginning band teachers and ask them a series of questions, similar to the ones that you will be asked.

Confidentiality: There are some reasons why people other than the researchers will need to see the information that you provided through the interviews in this study. This includes organizations responsible for making sure the research is done safely and properly, including the University of Michigan. In order to protect your information, a pseudonym has been assigned to you and your school. The data you provide will be stored on the researcher’s computer. The data will not be made available to other researchers, and the data will be destroyed immediately following the completion of this study.

Time frame: I expect that this interview will last at least forty-five minutes, possibly as long as one hour.

Interview Questions

- 1) Experience Teaching beginning band.
 - a. You mentioned the difference between teaching all beginners in classes with a “hodgepodge of instruments.” Then the program evolved into teaching like instrument classes. How were these experiences different? What led to the change?
 - b. How many students are in beginning band currently?
 - c. You mentioned that the “Select Band consists of students that voluntarily pass certain performance criterion.” What are these criterion?

- 2) Pre-service experience.
 - a) “My personal experiences with my own teachers also had a great deal of influence in my teaching/teaching style.” How so?
 - b) “On the job training is very important.” In what ways? Why?
 - c) Were there any experiences (either before teaching or while teaching) that influenced your teaching of musical expression?

- 3) Specifics of band program.
 - a) How many 4th grade students are in your program?
 - b) How does that compare to other grades?
 - c) What is the retention rate?

- 4) Rehearsal priorities.

- a) “We rehearse as a band approximately 4 weeks before the winter and spring concerts for 45 minutes per week.” What is the highest priority in these rehearsals?
 - b) You mentioned the importance of learning “proper assembly, hand position, playing posture, and tone production” and also enjoying playing their instrument. Is one of these aspects more important than others?
 - c) Is there anything in particular that you do to assist the students enjoyment of playing their instrument?
- 5) Materials used for beginning band.
- a) What made you choose the Essential Elements 2000 method book?
 - b) In your opinion, why is using the practice CD important?
- 6) Affect in band.
- a) You mentioned your belief in “trying to teach and develop all the elements of music from the beginning.” What do you consider “all of the elements”?
 - b) Is it more important for students to play “technically correct” or to be “excited and motivated to excel on their instrument”?
 - c) You mentioned that affect “can be presented differently to elementary or secondary students.” How would it be presented differently? What would it look like (in 4th grade, 8th grade, 12th grade)?

- 7) Strategies/techniques to teach musical expression.
- a) You mentioned that you “use different degrees of terminology and analogy.” What terminology do you use?
 - b) What’s an example of an analogy you may use in teaching expression in beginning band rehearsal? How often do you use analogy in your instruction?
 - c) You mentioned that you “demonstrate through singing and playing.” When playing, do you demonstrate on your primary instrument, or the same instrument of the student? How often do you model/demonstrate?
 - d) What types of recorded examples do you use? Professional bands or orchestras? Other styles/genres?

**Reminder of confidentiality and use of data
Questions?**