

Running head: COMPREHENSIVE BELL-RINGERS

COMPREHENSIVE BELL-RINGERS FOR BEGINNING BAND

by

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## COMPREHENSIVE BELL-RINGERS

### **Abstract**

The purpose of this practicum was to create supplemental materials for beginning band method books that could be used within the initial minutes of class as bell-ringer exercises. A review of previous literature indicated a gap in existing beginning band method books in their representation of the National Music Standards (2014). The development of the bell-ringer activities was informed by the review of practitioner writing that called for more active participation on an individual level as well as an increase of creative activities that speak to the desire to continue to build comprehensive musicianship. The supplement will include curricular objectives that represent all the National Standards and will emphasize individual creation, connection, and response, as performance is otherwise most often covered through beginning band method books and activities within class. The supplemental material contains 100 bell-ringer activities to accommodate a class that would meet daily for one twenty-week semester. The practicum concludes with a summary and implications for future research. Some of these implications include continued research in educational transitional periods as well as individual active learning within large ensembles.

# COMPREHENSIVE BELL-RINGERS

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## Chapter 1: Statement of the Problem

### Introduction

Beginning band directors often provide their own supplemental materials for use in conjunction with beginning band method books (Harrington, 2019; Paschall, 2006; Watkins, 2011). Teachers, who are already working on a tight schedule with limited resources, often spend additional time creating materials to help fill the gaps they see presented within band method books. In addition to creating their own materials, teachers are also concerned with identifying ways to increase active engagement in their classes, as well as ways to maximize their rehearsals for the sake of reinforcing curricular goals. Practitioners agree that using warm-ups as a teaching tool is beneficial, but there is not a consensus as to what warm-ups to use, when to use them, or how long to spend within warm-ups (Allen & Autin, 1995; Brendall, 1996; Juchniewicz et al., 2014; Ward & Hancock, 2016; Worthy & Thompson, 2009).

Using a band method book to reinforce curricular goals would only be effective if the method book addressed all the desired outcomes. Many researchers have reviewed beginning band method books to determine how the content is organized and what topics are covered (Byo, 1999; Harrington, 2019; Orman 2002; Paschall, 2006; Swack, 2014; Watkins, 2011). As a result of these reviews, it has become apparent that not all the National Standards were represented equally in the materials. Lacking in representation were standards relating to creating and responding, whereas performance activities and activities reflective of music literacy were overly prevalent (Byo, 1999; Harrington, 2019; Orman 2002; Paschall, 2006; Swack, 2014; Watkins, 2011).

However, despite inequities presented in the method books, music educators believe it is their responsibility to teach all the standards. (Byo, 1999; Orman, 2002). The call for increased

creation and student responsiveness has been pervasive throughout practitioner journals within music education. According to Hickey (2001) “a cursory search of *Music Educators Journal* titles reveals roughly one hundred articles devoted to creativity or creative thinking in music” (p. 17). Furthermore, almost the same number of practitioner articles exist in reference to the National Standards. Clearly practitioners are actively trying to implement creative practices within their classroom. While the efforts are present, the actualization of incorporating creating and responding activities within heavily performance-based programs, particularly within larger performance ensembles, is incredibly challenging.

By utilizing supplemental material, teachers can address the National Standards that are not represented in the beginning band method books they already have. Furthermore, they can cater the activities in the supplemental material to be actively engaging and to reinforce curricular objectives. Supplemental material built for use before full ensemble warm-ups begin would allow beginning band directors to be efficient with time, transition their students to active music learning, and help minimize off-task behaviors within the initial minutes of class (Allen & Autin, 1995). Lastly, supplemental materials can help provide creating and responding activities, and therefore address the shortcomings of the method books that exist.

### **Statement of the Problem**

Music educators have expressed that they have a limited amount of time and resources to address their curriculum (Byo, 1999; Orman 2002). In order to maximize this time, teachers must prioritize material and use strategies such as quick pacing and short direct feedback in attempts to rehearse more efficiently. Even with making adjustments to try to accommodate the limitations of time, teachers can still feel as though some topics are not possible to cover within

the timeframe given, and therefore not all the National Standards for Music Education end up being represented equally (Byo, 1999; Orman 2002).

While teachers have reported being unable to effectively address all the different learning outcomes presented within the National Standards due to time limitations, the standards are also not represented in their totality within the materials that beginning band directors most often used within their classroom (Paschall, 2006; Swack, 2014; Watkins, 2011). Most beginning band directors reported using a beginning band method book as a resource in their instruction, but due to the gaps represented in these books, they often supplemented these books with their own materials (Harrington, 2019; Paschall, 2006; Watkins, 2011). In the synthesis of several different reviews of beginning band method books, the National Standards that received the least representation are those pertaining to creative and reflective activities (Harrington, 2019; Paschall, 2006; Swack, 2014; Watkins, 2011). Furthermore, there were gaps present in beginning band method books pertaining to individual student choice and pacing of material (Britton & Sheldon, 2004; Clauhs, 2018; Harrington, 2019). In order to address the lack of comprehensive musicianship that incorporates all the National Standards, teachers often reported using supplemental materials in addition to the beginning band method books (Swack 2014).

Another way that beginning band directors have compensated for the lack of time available to address a variety of curricular goals has been by warm-ups as a teaching tool (Juchniewicz et al., 2014; Ward & Hancock, 2016; Worthy & Thompson, 2009). Teachers have reported using warm-up time to reinforce learning goals or to engage their students (Allen & Autin, 1995; Brendall, 1996). Ward and Hancock (2016) described time devoted to warm-ups to be “ubiquitous” for band directors (p. 29). While there was an overarching consensus among teachers that warm-ups are beneficial as a possible teaching tool, there was not a consensus for

the type of activities used within warm-ups or clear demarcations as to when warm-up activities begin and end. Some researchers focused on the amount of time spent within warm-ups while others focused more on on-task behavior during what they described as warm-ups.

However, none of the research was consistent in identifying warm-up activities or determining if warm-ups began with the bell or when the entirety of the ensemble was ready to begin (Allen & Autin, 1995; Brendall, 1996; Juchniewicz et al., 2014; Ward & Hancock, 2016; Worthy & Thompson, 2009). Although many scholars have examined the use of warm-ups within music education contexts, there is significant variance and lack of agreement concerning the warm-up activities described. Furthermore, if warm-up-like activities are only to begin when the entire ensemble is prepared, then there are crucial moments of transition that are perhaps not used to the teachers' benefit.

Some researchers argued that the attention of learners is best captured through engaging in active learning activities within the first five minutes of class (Allen & Autin, 1995). Off-task behavior has been observed among students during warm-ups when teachers have led students in relatively passive participation activities such as lecturing (Brendall, 1996). In contrast, many writers have called for an increase in student learning activities that focus on creativity and active participation, as well as those which could help facilitate comprehensive musicianship by addressing all of the elements found within the National Standards (Allsup & Benedict, 2008; Clauhs, 2018).

### **Purpose Statement**

The purpose of this project is to create supplemental materials for beginning band method books that could be used within the initial minutes of class. The supplement will include curricular objectives that represent all the National Standards and will emphasize individual

creation, connection, and response, as performance is otherwise most often covered through beginning band method books and activities within class. The materials I create will consist of 100 bell-ringer warm-up activities (i.e., activities that begin prior to the official start of a class period) that teachers could use daily throughout one semester of a typical school year. The supplement will be organized by National Standards addressed as well as by topic. As a warm-up activity that begins before the bell, this supplement will help beginning band directors maximize their time while continuing to address the National Standards. Furthermore, students will be actively engaged on an individual basis. The organization of this supplement will allow beginning band directors the ability to use it in conjunction with any beginning band method book they currently possess, in order to eliminate limitations presented by lack of financial resources. Furthermore, an eventual digitization of this material will provide access for all beginning band directors.

### **Guiding Questions**

The literature search for this practicum project was guided by the following questions:

1. What materials do beginning band directors use within their classroom?
2. What content is presented within beginning band method books and how does this relate to the National Standards?
3. What activities are used within the time designated by practitioners as “warm-ups”? What concepts are taught during warm-up time? Are warm-up activities individual or group activities? When does warm-up time begin?
4. How do active learning, creativity, connection, and response, play a role in beginning band warm-up activities?

**Definitions**

Bell-ringer: an educational strategy to facilitate on task learning as soon as students enter the classroom (Boettner, 2011)

Comprehensive musicianship: “encourages students to grow in musical knowledge and skill at all levels of instruction by synthesizing the musical materials they are working with and by making conceptual connections through performance, analysis, and composition” (Choksy, 2001)

National Standards: latest version adopted in 2014, emphasis on cultivating students’ abilities to create, perform, and respond.

**Delimitations**

The supplemental material activities will be designed for a middle school beginning band classroom setting, specifically for the first semester of beginning band in a typical United States classroom. This classroom can either be heterogeneous or homogeneous in instrumentation. While the supplemental materials are created to be used within a setting that meets daily, the bell-ringer activities can easily be adapted to accommodate teaching settings with less frequent meetings. The bell-ringer activities can be used as a transition and would ideally use no more than 2-3 minutes of the time following the demarcation of the beginning of formal instruction. Class meetings are anticipated to be a minimum of 45 minutes in total length.

## Chapter 2: Review of Related Literature

The purpose of this practicum project is to provide supplemental materials for beginning band directors that would accommodate the often recorded teacher desire to address the National Standards as well as increase comprehensive musicianship. Keywords such as “warm-ups”, “National Standards”, and “band method books” framed the literature review. The author reviewed literature pertaining to any educational classroom for articles pertaining to the transitional period across curricular domains. Research relevant to this project will be organized into the following categories for review: (a) previous reviews of band method books, (b) implementation of the National Standards within the classroom, (c) warm-up time to address teacher’s view of fundamentals, and (d) active learning within music education.

### Beginning Band Method Book Reviews

There are many current beginning band method book reviews in which the authors compare popular literature used within the classroom to determine educational trends as well as the breadth of material covered (Byo, 1999; Harrington, 2019; Orman 2002; Paschall, 2006; Swack, 2014; Watkins, 2011). Their synthesis reveals gaps within the material presented in relationship to the National Standards, cultural representation, and activities regarding student autonomy and creativity. Beginning band method books have been focused mostly on activities to improve music literacy and follow a similar sequencing across method books.

Paschall’s (2006) thesis is a review of beginning band method books through the lens of comprehensive musicianship and the national standards. Watkins (2011) also evaluated beginning band method books in relationship to the National Standards for Music Education in his dissertation. Paschall (2006) found that only one of the books reviewed addressed all of the National Standards (*Band Expressions*, Smith & Smith, 2003). Paschall (2006) reviewed *Band*

*Expressions* (Smith & Smith, 2003), *Essential Elements 2000 Plus DVD* (Lautzenheiser, Higgins, Menghini, et al., 1999), *Standards of Excellence Enhanced Comprehensive Band Method* (Pearson, 2006), *The Yamaha Advantage: Musicianship from Day One* (Feldstein & Clark, 2001), and *Accent on Achievement* (O'Reilly & Williams, 1997). The tables and charts provided within Paschall's (2006) review give a clear breakdown of the use of National Standards (or lack thereof) within the five beginning band method books the author reviewed. Furthermore, there is a difference between the student version of the books and the teacher edition, in that the teacher edition recommends supplemental activities. Depending on the use of the supplemental suggestions, the teacher could cover more standards than those represented solely within the student written material. However, even within the teacher edition there are gaps in representation for all of the Standards and comprehensive musicianship topics. Watkins (2011) made the argument that material not covered in the method books could be provided by the teacher via supplemental material and that method books could serve as a guide. Watkins (2011) reviewed *Accent on Achievement* (O'Reilly & Williams, 1997), *Band Expressions* (Smith & Smith, 2003), *Belwin 21st Century Band Method* (Bullock & Maiello, 1996), *Do it! Play in Band* (Froseth, 1997), *Essential Elements 2000* (Lautzenheiser et al., 1999), *Jump Right In* (Grunow, Gordon, & Azzara, 2000), *Measures of Success* (D. Sheldon, Balmages, Loest, R. Sheldon, 2010) *Now Go Home and Practice* (Probasco, Grable, & Meeks, 1994), *Premier Performance* (Sueta, 1999), *Sound Innovations* (R. Sheldon, Boonshaft, Black, & Phillips, 2010), *Standard of Excellence* (Pearson, 1993/2006), and *The Yamaha Advantage* (Feldstein & Clark, 2001). His review showed that standards relating to listening, evaluating, and understanding music in relationship to other disciplines were only present in 25% of the method books (Standards 6, 7, 8) (Watkins, 2011, p. 159). Only 41% of the books had material pertaining to the

creation of a relationship between history and culture to music (Standard 9) (Watkins, 2011, p. 159). While all books addressed at least some of the standards, Watkins (2011) stated that teacher given materials could help to give a more complete exposure to the standards. Paschall (2006) suggested using *Band Expressions* (Smith & Smith, 2003), as this particular method book covered the most topics within the comprehensive musicianship and the national standards. The present project recognizes the financial and resource limitations often placed on directors, and that the acquisition of new method books may be implausible. Providing a unified supplemental material that could accompany any existing method book would circumvent the need to purchase a new set of materials.

Swack (2014) reviewed the use of several beginning band method books within a survey of current practitioners. The purpose was to determine the current method for choosing materials for Texas middle school band directors. The author gave a brief history of the development of band method books beginning with *The Universal Teacher* (Maddy & Giddings, 1923) as well as an overview of criteria for effective materials. Texas middle school band directors participated in a survey about the selection of band method books. A small majority used method books daily, but all participants used method books to some degree within their instruction. *Essential Elements 2000* (Lautzenheiser et al., 1999) was the most frequently chosen method book. Overall satisfaction with the use of method books was relatively low. Confirming the findings of Paschall (2006) and Watkins (2011), all directors used supplemental materials in addition to their chosen method book. In contrast to the two previous authors, Swack (2014) asked participants what instructional concerns guided their choice of book but did not relate the national standards as an instructional concern. Many directors responded that all method books required a

supplement in order to be complete (Harrington, 2019; Paschall, 2006; Swack, 2014; Watkins, 2011).

In a more recent review, Harrington (2019) evaluated the sequencing of material within band method books. The reviews of these materials were specifically geared towards music literacy and are therefore limited to two categories: the sequence of information for rhythm and for melody. Harrington argued that there were gaps in sequential learning as presented in these books (2019). The gaps were either due to key limitations, range limitations, or a lack of balance between rhythmic and melodic exercises. Harrington (2019) reviewed *101 Rhythmic Rest Patterns* (Yaus, 1954), *Standard of Excellence: Comprehensive Band Method Book* (Pearson, 2007), and *Essential Elements 2000 Comprehensive Band Method Book* (Lautzenheiser et al., 1999). The review does not give any indication of any current creative or reflective exercises within the three method books or look into the use of the National Standards like the previous authors. Harrington (2019) argued that the sequence of these materials is not always conducive to student learning. Teachers would either need to teach the materials out of order or would need to reinforce skills outside of the materials provided.

Gaps in method books were prevalent in many different authors' reviews (Harrington, 2019; Britton & Sheldon, 2004; Harrington, 2019; Paschall, 2006; Watkins, 2011). Britton and Sheldon (2004) reviewed different instrumental method books to uncover the prevalence (or lack thereof) of multicultural representation in the melodies provided. The authors argued the need for a more diversified method book. Using *The Universal Teacher* (Maddy & Giddings, 1923) as a historical reference, the authors reviewed five other band method books. The authors categorized the materials within the texts according to those that are solely for the purpose of technical gain versus those that are for deeper understanding of the material. Both current materials and *The*

*Universal Teacher* (Maddy & Giddings, 1923) feature melodies from the United States as a minimum of a third of the selections. The current method books reflect pedagogical changes in that the sequencing of material is built in significantly smaller increments. Cultural representation has increased by a third. While countries outside of Western Europe are represented, they pale in comparison to the percentage of melodies from Western Europe or the United States. Melodies and materials are broadening in their representation within method books, but their authenticity and the percentage of relative inclusion still needs further research and adaptation.

The current project supports the need for supplemental materials for beginning band method books as the current materials are still not representative of individual student cultures, diverse student needs, or a wide variety of musical melodies. Furthermore, the National Standards are not fully represented within beginning band method books (Paschall, 2006; Swack, 2014; Watkins, 2011). Music educators are frequently tasked with providing supplemental materials to help bridge gaps in learning (Harrington, 2019; Paschall, 2006; Watkins, 2011;). The purpose of this project is to create supplemental material to be used in conjunction with a beginning band method book that will provide immediate benefits to classroom teachers by offering an extension of their current materials to address these apparent gaps.

### **Implementing the National Standards in Music Education Classrooms**

Since the creation of the National Standards for Music Education in 1994, many authors have examined their implementation within music classrooms. Susan Byo (1999) addressed elementary teachers' perceptions of their implementation of the National Standards for Music Education. The study aimed to determine how various resources affected the use of the

standards, how perceptions differed from music specialists and generalist teachers, and how curriculum design could help to meet the standards. Teachers from the state of Florida ( $N = 244$ ) were surveyed about each of the nine standards to address the research questions. The study showed that teachers were least confident about implementing standards on improvisation and composition. All participants responded that there was not enough time to teach all of the standards. Generalist educators indicated that they had limited resources to teach the standards as well. In regard to implementing all of the standards in meaningful ways, time and resources were a critical consideration. Similarly, Orman (2002) examined the class time use of thirty elementary school music teachers. The purpose of this study was to analyze the use of class time in relationship with the nine National Standards for Music Education. While teachers had a clear understanding of the nine standards and felt it was their responsibility to teach them, they also indicated that there was not enough time to do so as consistent with Byo (1999). The author used observation of video footage to classify how time in class was spent on each of the nine standards. All nine standards were represented in the use of class time; however, the standards related to improvisation, composition, and evaluation were present the least. The majority of class time was used by the teacher talking and modeling and not specifically in relationship to the national standards. On the other hand, the students spent the majority of class time as passive listeners during direct instruction, particularly within lecture-style presentation of music fundamentals.

Development of a supplement that utilizes the initial minutes of class and transfers learners into active participants that engage with the creative aspects of the national standards would be helpful. Both Byo (1999) and Orman (2002) found that the National Standards were implemented with the classroom, but that time and resources are key factors in the teachers' level

of comfort and use of the Standards. Clauhs (2018) also argued in his practitioner's article that the creative thinking processes highlighted within the National Core Arts Framework receive less emphasis and are hard to implement within the classroom. Clauhs (2018) stated that “many of the best-selling band method books focus primarily on executive and note-reading skill development” (p. 40). I believe that by providing supplemental material that specifically addresses all the National Standards efficiently within the first few moments of class is a positive solution to the daunting task of integrating all of the Standards in current educational confines.

### **Warm-Up Time Used to Address Teacher Concerns**

Several authors have studied the use of class time and the time used to address differing teacher priorities. Furthermore, while many authors include warm-ups as part of their discussion of time used in class, the actual details of activities within the warm-up portion of class need further study. Teachers believe that warm-ups can be a useful teaching tool (Juchniewicz et al., 2014; Ward & Hancock, 2016; Worthy & Thompson, 2009) and that active warm-up activities are more effective (Allen & Autin 1995; Brendall, 1996).

While some authors have written about the use of warm-ups in music education, there is an overall lack of research that specifically outlines the types of activities used in the first moments of class. Ward and Hancock (2016) described time in warm-ups to be “ubiquitous” for band directors. Observers categorized the directors’ behaviors during their specified warm up time directly before performance. Activities were separated into three broad classifications of either physical, mental, or general warm-ups. Middle school band directors used a sizable portion of time tuning students with electronic tuning devices. High school ensembles only tuned in half of the studied bands. Physical warm-ups (such as stretching, singing, playing long tones and scales) comprised the majority of observed activities. Similar to athletic warm-ups, the activities

were specifically aimed at performance preparation. Furthermore, the directors gave positive feedback and reminded students of the importance of particular prior learning that pertained to their contest material. By presenting students with familiar material and rehearsing music directly related to their contest, the directors were attempting to ease anxiety by not instituting last minute adjustments. Efficiency of time is paramount in this setting, as it is within the daily classroom in general, and it is interesting to note that the observation only began once the ensemble was deemed “ready” for the director to begin. I suggest that the few minutes of transition could positively benefit the overall use of warm-up time by engaging students in activities individually before the ensemble as a whole begins. Ward and Hancock (2016) recognized that preparing for a contest is not necessarily indicative of daily warm-ups in rehearsal but were seeking to identify quality warm up activities to prepare students for excellent performance. According to Juchniewicz et al.’s (2014) survey, both high school and middle school directors indicated the importance of “Use of Specific Warm-ups to Teach”. The warm-ups used to teach listed by middle school directors were “scales/arpeggios, general listing of warm-ups, chorales, sight-reading, method books, theory/form, chord tuning, and compose/perform rhythms” while high school directors also added “etude studies, interval studies, and harmonic dictations” (p. 38). It is relevant to the present project that out of the directors surveyed, use of warm-ups to teach was an observable trend. The directors considered the use of warm-ups to be an important segment of their rehearsal. Juchniewicz et al. (2014) did not give specifics beyond the categories listed pertaining to what materials or how these activities were implemented; however, the prevalence of warm-ups in the directors’ responses show the significance of warm-up activities and their teaching potential. Further research is needed to detail these warm-up activities and show how they are incorporated into the structure

of the rehearsal. In Worthy and Thompson's (2009) study, the authors noted that teachers were proactive in classroom management and that students "were engaged in some form of seatwork or other instructional task immediately upon entering the room" (p. 31). The authors did not give specific information in regard to the type of seatwork activities used, and this frequent generalization demonstrates the need for further research. Worthy and Thompson (2009), Juchniewicz et al. (2014), and Ward and Hancock (2016) all address the use of warm-ups as a common element of music educators' rehearsal. I believe the prevalence of literature on warm-ups, but the apparent lack of detail describing the warm-ups and when they could truly begin, is an area in need of further exploration.

In addition to warm-ups, class time overall is often allocated to concepts that are considered to be fundamental for music educators (Juchniewicz et al., 2014; Singletary, 2018). Juchniewicz et al. (2014) surveyed middle and high school band directors about what components they believed to be most important during a rehearsal. The directors chosen had consistently received superior ratings over a span of five years. The purpose of the study was to evaluate what rehearsal aspects comprise effective teaching. As opposed to observation of rehearsals or surveying subjects with specific questions that could be limiting, Juchniewicz et al. (2014) wanted to make their approach broad, therefore, responses from participants were open ended and in their own words. Participants were asked to write what they thought were the most important elements of their rehearsal in a free response. The authors categorized responses to discover potential universal themes. The most frequent response emphasized the importance of music fundamentals with tone quality and production occurring the most times.

Fundamentals is a common term associated with effective teaching. For example, Singletary (2018) clarified what could be considered fundamentals in beginning instrument settings. To try

to gain a consensus of instructional focus, the author surveyed current middle school band directors ( $N = 187$ ). Over 90% of directors identified fundamental concepts as note literacy, air/breathing, tone quality, and instrument carriage. This study is strictly from the point of view of instructors pulled from a single state and the author did not indicate which one. It does not necessarily apply to a holistic view of student development or account for fluctuations within a typical school schedule. In relation to the current project, consensus among directors concerning fundamentals is helpful in that it allows any materials created to be effective for a majority of instructors. Furthermore, by examining directors' current use of rehearsal time, it is clear that a supplemental material to method books could be immediately useful.

While most authors refer to the "warm-up" as a portion of time after the class is ready to begin, there is an argument for a better use of the transitional periods before engaging in full ensemble or whole class warm-ups. Allen and Autin (1995) wrote as practitioners about implementing writing exercises within the first five minutes of class. While they specifically used the technique in mathematics, the arguments for transferring students' learning to more active roles and specifically within the beginning time frame of instruction is relevant to the current project. The authors believed that individual writing could act as an assessment tool as well as help to create a positive classroom environment. They gave suggestions for how to implement impromptu writing within mathematics courses. Particularly within the first five minutes, Allen and Autin (1995) believed that the activity can help focus students and help transition to the upcoming content in addition to making students active participants in their learning. The authors stated that writing about concepts allowed students to self-assess their level of understanding and also increased classroom dialogue. From a teacher perspective, reading the responses can act as a quick way to individually assess students and address any area that needs

additional practice. Furthermore, the writing activity offers a communication tool for students who feel uncomfortable participating in more traditional feedback settings. The authors pointed out that while this is a time efficient method during class, the teacher is required to spend additional time reading responses outside of class. They asserted that the additional time is worth the benefits associated with the writing activity.

### **Individual Active Learning in the Music Education Classroom**

Many authors argued that active learning is more effective than passive learning and that the traditional band setting in particular is prone to group passive learning (Allsup & Benedict, 2008; Brendall, 1996; Clauhs, 2018; Orman, 2002). While performance in large ensembles is an example of active learning, teaching of music literacy and expressive fundamentals is sometimes relegated to more passive pedagogical techniques, such as lecturing. By providing a supplement that would engage learners at the beginning of class, I suggest that we switch the narrative to more individual active learning within the first five minutes.

Brendall (1996) studied the use of rehearsal time specifically within warm-ups and how attentive students were during various activities. Thirty-three high school choral directors from the state of Florida were observed. Rehearsal activities were coded in categories of getting ready, vocal or physical warm up, sight-reading, literature instruction, and other. The number of students that were off task during the various activities were also recorded. Results indicated that off-task behavior was most frequent when students were participating in more passive activities. Off-task behavior was the highest during the getting ready activities which included distribution of materials, announcements, attendance, and other logistical classroom procedures. The author suggested finding ways to decrease time spent in logistics to maximize student engagement and periods of active learning. There was also an observed difference in educators who started their

rehearsal immediately after the tardy bell and those who did not. The author did not examine the relationships between the start time of the educators with student engagement. While this particular study looks at choral rehearsals as opposed to instrumental, the findings suggest that off-task behavior during initial class instruction is associated with activities that are passive rather than active. Brendall's study (1996) is still relevant and echoed later by other authors such as Orman (2002). In Orman's (2002) evaluation of the use of class time, the author discovered that the majority of time was used by the teacher talking and modeling and not specifically in relation to the national standards while the students spent the majority of class time as passive listeners (Orman, 2002).

Clauhs (2018) discussed the lack of comprehensive musicianship within the classroom in his practitioner's article. By including student composition activities, the author argued that students felt more ownership with the material and were more engaged. Creating music and assigning aural representations to them helped to shape more autonomous students and addressed a National Core Arts Standard. While Clauhs (2018) abandoned method books and music stands completely to try his teaching changes, he recognized the importance of note-reading and teaching executive skills that can be gained from method books. By combining composition processes with existing materials, teachers can address the creative standards within their preexisting curriculum.

Allsup and Benedict (2008) examined a variety of issues within the current framework of North American wind band through their philosophical article. In Allsup's portion of the article, he wrote that the tradition of wind band instruction stems from the need for control and conditioned behaviors. The role of the student in this model is inactive and in need of the instructor. He described the model of quick-paced instruction and feedback to be akin to an

assembly line in a factory. In the light of this tradition, Allsup asked how does a practitioner nurture creativity, and where does the student fit into the model? Benedict wrote about the perception of music knowledge as lesser than areas of general studies. She stated that the need for legitimacy in the face of social implications created an internal conflict that resulted in valuing certain ways of experiencing wind band more than others. Benedict suggested that as wind band directors we should examine the roles we occupy and determine whether or not we are modeling practices that further the power and powerless dichotomy. In the search for perfection and maintenance upkeep of specific repertoire, both the directors and students are held captive. A symptom of the cycle of control is that students are not asked to think or challenge the system that they are produced within. The methodology of teaching as well as the repertoire selected is incredibly limited in order to appeal to the fear of rejection. When thinking in terms of pedagogical concerns and curriculum, the authors suggested broadening the lens of desired outcome to include more than performance of prescribed repertoire. Benedict (2008) stated “Alienating our students from the creative process sets up a duality between how they have known music to be constructed and created....and how they experience wind band programs in which they have no voice” (p. 170). While the article is less directly relevant to the current project, their argument for the examination of current practice and implementation of student voice and creativity applies.

Writers seek to add creativity and comprehensive musicianship to music education classrooms (Gruenhagen, 2017; Kerstetter, 2009; Norris, 2010; Robinson et al., 2011). Robinson et al. (2011) addressed a plan for a “creative music strategy” instructional model through composition, improvisation, and reflection (p. 50). The intersection between the National Standards, comprehensive musicianship, and creativity is clear and prevalent as a teacher

concern, particularly within larger ensembles. Norris (2010) conceded that “integration of nonperforming musical behaviors -improvising, composing, and arranging, in particular- in the ensemble setting can be a daunting task” (p. 58). He states “in performance-based classrooms, understanding of the musical elements certainly (and primarily) should be developed through performance activities, but not at the expense and exclusion of creative activities” (Norris, 2010, p. 58). Collaborative, compositional, and reflective practices are the tenets of creative musical thinking (Gruenhagen, 2017; Norris, 2010). As aforementioned, with over one hundred articles devoted to creative thinking, neglecting related creative standards in lieu of performance and music literacy curriculum goals is not reflective of music educator priorities.

### **Summary**

The current project focuses on implementing warm-ups in the initial transitional period that could fill the gaps found not only in beginning band method books, but in the representation of the National Standards within the classroom to help promote active learning. The literature suggests that the National Standards are not equally represented within the current beginning band method books and that supplemental materials are almost always used by practitioners (Britton & Sheldon, 2004; Byo, 1999; Harrington, 2019; Paschall, 2006; Swack, 2014; Watkins, 2011). Teachers use class time to focus on fundamentals, but there is not a consensus amongst educators in the details of warm-up activities (Brendall, 1996; Juchniewicz et al., 2014; Orman, 2002; Singletary, 2018; Ward & Hancock, 2016; Worthy & Thompson, 2009). Practitioners are calling for more individual active learning and the integration of creative exploration in addition to music literacy (Allen & Autin, 1995; Allsup & Benedict, 2008; Brendall, 1996; Clauhs, 2018; Norris, 2010; Orman, 2002).

### **Chapter 3: Methodology**

The purpose of this practicum was to create a supplemental material to be used in conjunction with a beginning band course. The supplemental material contains 100 bell-ringer activities to accommodate a class that would meet daily for one twenty week semester. Due to the nature of these exercises, the bell-ringers could easily be used within classes that have varying schedules who may meet more infrequently. The goal of these bell-ringer activities is to individually engage students within the transition period before full ensemble instruction would begin. Ideally, this bell-ringer supplement can aid teachers to connect with their students on an individual level despite challenges of potentially large class sizes or even heterogeneous class structures.

After a review of the literature, I wanted to address the growing practitioner concern of a lack of comprehensive musicianship, particularly in larger classes as well as in beginning levels. The literature pointed to gaps in current beginning band method books particularly pertaining to areas of creativity, such as composition, or student voice, such as personal reflection. The activities within the supplement were designed to specifically meet the National Core Arts Standards that address creating and responding with increased emphasis on composition, listening, reflection, and student-choice activities in an attempt to build comprehensive musicianship skills. Performance goals and standards are often represented through existing beginning band method books and through full ensemble/class activities and therefore received less emphasis.

#### **Development of Bell-Ringer Activities**

Activities were organized in a format that would easily transfer to a school week, with one bell-ringer per day. Teachers can give an informal or formal assessment at the end of each

week if desired. Each week emphasized at least one activity that directly relates to the National Core Arts Standards in creating (composing, improvising, evaluating), responding (selecting, analyzing, interpreting, evaluating), or connecting (contextualizing, reflecting, connecting). Each week also features at least one bell-ringer that allows students to choose their activity or method of response. I used a test-matrix design to ensure that activities were varied, and each element of standards were represented. Creating standards comprise 26% of the activities, performance standards comprise 12%, responding standards are 19%, and connecting standards are 29%. 14% of the activities serve as review of music literacy concepts. The table of contents was designed so that users could locate activities either based on the content area of the activity or the standards the bell-ringer addressed. A reference to the anchor standards are also indicated next to each activity in parentheses. The bell-ringers were built to ideally be used sequentially, progressing in proficiency of music literacy, music knowledge skills, and difficulty. The sequencing and scaffolding of material loosely follows that of *Essential Elements 2000* (Lautzenheiser et al., 1999). Literature points to the prevalence of this text as well as similarities in sequencing to other beginning band method books (Swack, 2014). However, the nature of the bell-ringer activities and the construction of the table of contents allows for educators to choose activities out of sequential order to best match their curricular goals as the activities are broad.

**Test-Design Matrix**

The number represents the week of the activity while the letters refer to the day (MTWRF).

Standards are from the National Coalition for the Arts (2014).

**Table 1** *Test Design Matrix for Bell-Ringer Activities*

Creating
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<b>Anchor Standard</b>	<b>Description</b>	<b>Correlated Items</b>	<b>Totals</b>	<b>Percentage</b>
Anchor Standard 1	Generate and conceptualize artistic ideas and work.	2T, 3M, 4F, 5M, 7R, 8T, 10W, 14R, 15M, 17M, 17T, 17W	12	12%
Anchor Standard 2	Organize and develop artistic ideas and work.	2R, 6F, 8W, 8F, 11F, 14M, 15T, 15W, 15R	9	9%
Anchor Standard 3	Refine and complete artistic work.	3T, 3W, 8R, 14T, 15F	5	5%
<b>Performing</b>				
Anchor Standard 4	Select, analyze and interpret artistic work for presentation.	3F, 4M, 7W, 7F, 8M	5	5%
Anchor Standard 5	Develop and refine artistic techniques and work for presentation.	3R, 5F, 10M, 10T, 19F	5	5%
Anchor Standard 6	Convey meaning through the presentation of artistic work.	14W, 14F	2	2%
<b>Responding</b>				
Anchor Standard 7	Perceive and analyze artistic work.	5R, 7M, 16M, 16T, 16W, 16R, 16F, 17R, 18W	9	9%
Anchor Standard 8	Interpret intent and meaning in artistic work.	2M, 11M, 11T, 11W	4	4%
Anchor Standard 9	Apply criteria to evaluate artistic work.	5W, 7T, 11R, 12T, 12W, 12R	6	6%
<b>Connecting</b>				

Anchor Standard 10	Synthesize and relate knowledge and personal experiences to make art.	1M, 1T, 1W, 5T, 10R, 10F, 17F, 20W, 20R, 20F	10	10%
Anchor Standard 11	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	4T, 4W, 4R, 6W, 6R, 9M, 9R, 9F, 12F, 13M, 13T, 13W, 13R, 13F, 18M, 18T, 18W, 18R, 18F	19	19%
Review of music literacy concepts			14	14%
<b>Total Items</b>			100	100%

## **Chapter 4: Comprehensive Bell-Ringers for Beginning Band**

### **Introduction: Guidance for Teacher Implementation**

The following bell-ringer exercises are ideally created to increase individual active learning during the transitional period of the school day. Furthermore, activities promote students' comprehensive musicianship by addressing each of the four pillars of the National Standards for Music Education (2014); creating, performing, responding, and connecting. Bell-ringers can be used within every class meeting as a foundation of class structure or intermittently as an extension of curricular goals as best determined by the teacher. The activities in this supplemental material are purposefully designed to occupy the transition period between when students enter the classroom and when formal group instruction begins. Review and discussion of the activity should occupy only minutes of full group instruction. By engaging students in individual activities, teachers turn their attention to the varied demands during the beginning of class, and students can feel more connectedness to the teacher and to the material while focusing on musical content. Teachers can use these activities as formal or informal forms of assessment as they will display student understanding of fundamental music concepts within beginning band. Teachers can also use these activities and extensions of these activities to build relationships and positive class culture as they feature student choice and free responses. Practically speaking, implementation of these bell-ringers can either be through the printed material itself or through a display (chalkboard, whiteboard, smart board, document camera, etc.) that students would then respond to within their individual class notebook or binder. Classrooms using one-to-one technology could also adapt this material to a virtual classroom element. Some activities require a listening example provided by the teacher. No other materials are required. Activities are organized in a twenty-week, daily format, but can easily be modified.



**Table of Contents: Concepts and Activity Type***Art and History*

Week 4 (T, W, R, F), Week 6 (W, R, F), Week 13 (M, T, W), Week 18 (M, T, W, R, F)

*Accidentals, Dynamics, and Expressive Qualities*

Week 7 (W, F), Week 11 (M, T, W, R, F), Week 12 (M), Week 17 (R), Week 19 (M, T)

*Class Culture and Rehearsal Goals*

Week 1 (F), Week 10 (M, T), Week 12 (T)

*Composition Activities*

Week 3 (M, T, W, R, F), Week 5 (M, T), Week 7 (R), Week 8 (T, W, R, F), Week 10 (W), Week 14 (M, T, W, R, F), Week 15 (W, R, F), Week 17 (M, T, W)

*Instrument Specifics*

Week 1 (W), Week 6 (M), Week 10 (R), Week 20 (T)

*Listening Activities (listening excerpts selected and provided by teacher)*

Week 5 (R), Week 7 (T), Week 11 (W), Week 12 (W, R), Week 19 (W)

*Musical Styles and Genres*

Week 13 (R), Week 15 (T)

*Staves, Clefs, Notes, Note naming, and Rests*

Week 1 (R), Week 2 (T, W, R, F), Week 6 (T), Week 8 (M), Week 9 (T, W), Week 19 (T, R)

**Table of Contents: Concepts and Activity Type, cont.**

*Student Interest, Choice, and Reflection*

Week 1 (M, T), Week 2 (M), Week 4 (M), Week 5 (W, F), Week 7 (M), Week 9 (M, R,  
F), Week 10 (F), Week 12 (F), Week 13 (F), Week 15 (M), Week 16 (M, T, W, R, F),  
Week 17 (F), Week 19 (F), Week 20 (M, W, R, F)

**Table of Contents: Music Standards (2014)****Creating**

*Anchor Standard 1: Generate and conceptualize artistic ideas and work.*

Week 2 (T), Week 3 (M), Week 4 (F) Week 5 (M), Week 7 (R), Week 8 (T), Week 10 (W),  
Week 14 (R), Week 15 (M), Week 17 (M, T, W)

*Anchor Standard 2: Organize and develop artistic ideas and work.*

Week 2 (R), Week 6 (F), Week 8 (W, F), Week 11 (F), Week 14 (M), Week 15 (T, W, R)

*Anchor Standard 3: Refine and complete artistic work.*

Week 3 (T, W), Week 8 (R), Week 14 (T), Week 15 (F)

**Performing**

*Anchor Standard 4: Select, analyze and interpret artistic work for presentation.*

Week 3 (F), Week 4 (M), Week 7 (W, F), Week 8 (M)

*Anchor Standard 5: Develop and refine artistic techniques and work for presentation.*

Week 3 (R), Week 5 (F), Week 10 (M, T), Week 19 (F)

*Anchor Standard 6: Convey meaning through the presentation of artistic work.*

Week 14 (W, F)

**Responding**

*Anchor Standard 7: Perceive and analyze artistic work.*

Week 5 (R), Week 7 (M), Week 16 (M, T, W, R, F), Week 17 (R), Week 18 (W)

*Anchor Standard 8: Interpret intent and meaning in artistic work.*

Week 2 (M), Week 11 (M, T, W)

*Anchor Standard 9: Apply criteria to evaluate artistic work.*

Week 5 (W), Week 7 (T), Week 11 (R), Week 12 (T, W, R)

**Table of Contents: Music Standards (2014) cont.****Connecting**

*Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.*

Week 1 (M, T, W), Week 5 (T), Week 10 (R, F), Week 17 (F), Week 20 (W, R, F)

*Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.*

Week 4 (T, W, R), Week 6 (W, R), Week 9 (M, R, F), Week 12 (F), Week 13 (M, T, W, R, F), Week 18 (M, T, W, R, F)

**Week 1**

Name: \_\_\_\_\_

Monday: Define what “music” means to you in two to three detailed sentences. Where do you listen to music? What is your favorite type of music? (AS10)

Tuesday: If your life were a movie or a tv show, what song would be your theme song? Why is this song representative of you? (AS10)

Wednesday: Write two detailed sentences OR create a detailed drawing of your favorite instrument. Why is this instrument your favorite? (AS10)

Thursday: On the back of your paper, draw the five lines of a music staff. Practice drawing a treble clef three times on your music staff. Use this image as a reference:



**Figure 1** *Drawing a Treble Clef*

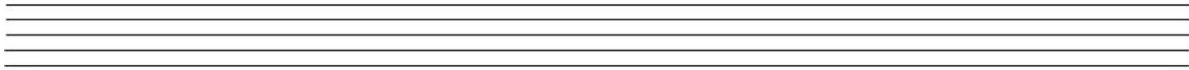
Friday: What is one of our beginning band classroom expectations? Why is this expectation important?

**Week 2**

Name: \_\_\_\_\_

Monday: Describe a musical performance you have watched. How did the context of the performance (who, what, where, when, why) affect the music? (AS8)

Tuesday: Draw three equidistant bar lines on the staff and your clef. Compose a song by drawing four quarter notes in every measure (twelve total notes), use the notes you have learned so far. (AS1)



Wednesday: Complete the following chart:

Name	Draw the Note	Draw the Rest	Write the Value
Whole			
			Two Beats
	♩		

Thursday: Either create a musical math equation with at least four notes (i.e. ♩+♩+♩+♩= 4 beats) or practice drawing the clef for your instrument on a staff five times. (AS2)

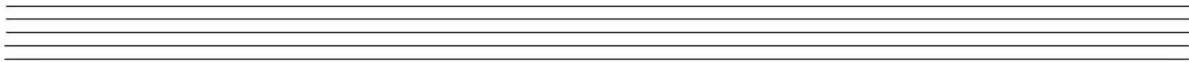
Friday: In one or two sentences, describe the difference between notes and rests as if you are teaching to someone who has never studied music.

**Week 3**

Name: \_\_\_\_\_

Monday: Create an idea for a song. You can either create a drawing that represents your song or write two to three sentences describing your song. (AS1)

Tuesday: Revise Monday's composition by transferring your song idea onto what you think it may look like on a musical staff with notes and rests. Use your book as a reference for notes and rhythms: (AS3)



Wednesday: Revise Tuesday's song by labeling your note names and writing the value of each note and rest underneath. (AS3)

Thursday: Share your song idea with one neighbor. Write one to two sentences describing your neighbor's composition. (AS5)

Friday: If you had to select either your composition or your neighbor's composition to perform for a birthday party, which would you choose and why? Write a sentence or two to explain.

(AS4)

**Week 4**

Name: \_\_\_\_\_

Monday: What are the titles of two songs that you would choose to learn on your instrument.

Why did you choose these songs? (AS4)

**Figure 2** *Vincent van Gogh's The Starry Night*Tuesday: Describe the painting, *The Starry Night*, pictured above in one to two sentences.

(AS11)

Wednesday: What do you think a piece of music written to represent the painting above would sound like? (AS11)


Thursday: How do you think visual art, like the painting above, is the same or different to audio art, like music? (AS11)

Friday: On the back of your paper either create a new drawing to represent what you think a starry night would look like, or compose what you think the music to accompany a starry night might sound like either on a staff or with pictures and words. (AS1)

**Week 5**

Name: \_\_\_\_\_

Monday: Create a composition using at least one rest and no more than one whole note. Your composition must have at least four measures, a clef, and a time signature: (AS1)

Four blank musical staves, each consisting of five horizontal lines, arranged vertically for writing a composition.

Tuesday: On the back of your paper, either draw a picture about, or write at least two sentences about, or create a composition about an important person in your life. (AS10)

Wednesday: Write two things that you have learned about writing music. What do you think makes a good composition? (AS9)

Thursday: Listening Activity: Write at least two sentences describing the music you are hearing by considering the following questions: What emotions do you think the music is representing? When do you think this music should be played? (AS7)

Friday: Reflect on your week in beginning band. What is one thing you feel successful about? What is one thing you wish to improve? (AS5)

**Week 6**

Name: \_\_\_\_\_

Monday: Write two important reminders about taking care of your instrument.

Tuesday: Match the correct name with the picture by drawing lines from left to right:



Bass Clef  
Quarter Note  
Treble Clef  
Eighth Note

Wednesday: Consider these lyrics from our National Anthem *The Star-Spangled Banner*, write two sentences about the meaning behind the music. What do you think the lyrics and music were trying to say? “O say can you see, by the dawn's early light, what so proudly we hailed at the twilight's last gleaming.” (AS11)

Thursday: How do you think the National Anthem is viewed differently now as opposed to when it was adopted as the anthem in 1931. How does history affect this song? (AS11)

Friday: If you were asked to write an anthem, what message would the music and lyrics try to convey? Choose a country and write two to three sentences about how the words and music would tell your message. (AS2)

**Week 7**

Name: \_\_\_\_\_

Monday: Choose an audience and write down who they are. Develop and write about one criterion for selecting music to perform for the audience of your choice. (AS7)

Tuesday: Listening Activity: Using the criteria you created on Monday explain why or why not you would choose the listening for today to perform for your audience. (AS9)

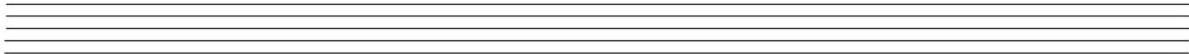
Wednesday: Draw and label the three accidentals. Write down what each accidental does to the pitch. (AS4)

1)

2)

3)

Thursday: Compose a three measure song that uses all three accidentals either in the key signature or within the measure. (AS1)



Friday: Pretend that you are a teacher and you had to explain accidentals to someone who has never read music before. How would you teach them what accidentals do? Write 3 sentences on the back explaining accidentals and their rules. (AS4)

**Week 8**

Name: \_\_\_\_\_

Monday: Choose any song in your book and write down the song and page number: \_\_\_\_\_

Write down the pitch names for the first two measures in order (make sure to include accidentals!) (AS4)

Tuesday: Pretend the following, a circle = two quarter notes, a triangle = a half note, and a square = a quarter note and quarter rest. Fill in the blanks with either a circle, triangle, or square:

(AS1)



Wednesday: Create an ending to this composition using the pattern you created on Tuesday.

(AS2)



Thursday: If the composition you created on Wednesday was supposed to be in 3/4 time signature, explain in two sentences why or why not your composition correctly represents 3/4:

(AS3)

Friday: Create a new six measure pattern using your own shape values and label your composition with shapes below: (AS2)

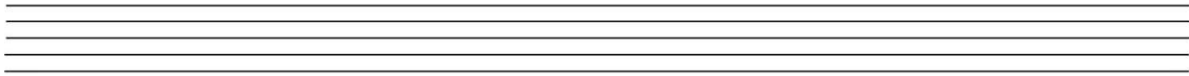


**Week 9**

Name: \_\_\_\_\_

Monday: Describe what you think the relationship is between music and culture in two to three detailed sentences: (AS11)

Tuesday: Draw the following on the staff below; your clef, a key signature, and a time signature, a sharp, a flat, a whole note, two half notes, and at least one rest.



Wednesday: Complete the following music note math in 4/4 time:

$$\text{Quarter Note} + \text{Quarter Note} + \text{Quarter Note} =$$

$$\text{Quarter Note} - \text{Quarter Note} + \text{Quarter Note} =$$

$$\text{Quarter Note} + \text{Quarter Note} \times \text{Quarter Note} =$$

Thursday: How does the music we perform in band class relate to your culture? Does the music we perform represent your culture? Explain in two sentences why or why not. (AS11)

Friday: On the back of your paper, write about a time when you experienced music that you felt honored your culture OR draw a picture of a scene where music celebrated your culture and provide a title for your picture. (AS11)

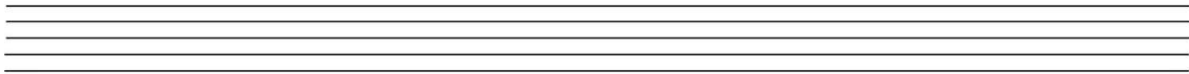
**Week 10**

Name: \_\_\_\_\_

Monday: Write two goals for the ensemble that you think would improve the overall sound of the band: (AS5)

Tuesday: Write one thing that you feel confident about concerning your individual performance on your instrument. Write one goal to improve on concerning your participation in band: (AS5)

Wednesday: Compose a two measure song that uses a different clef than what you normally read. Label the note names underneath: (AS1)



Thursday: What is one thing you enjoy about playing your instrument? What is something about band that interests you? (AS10)

Friday: On the back of your paper, describe in one sentence another activity of your choice in or outside of school where you feel confident. Write one similarity between that activity and band and one difference. (AS10)

**Week 11**

Name: \_\_\_\_\_

Monday: Explain in your own words the definition of the following expressive terms: (AS8)

Dynamics:

Piano:

Forte:

Mezzo Forte:

Tuesday: How do you think dynamics can be used to express emotions? Give two examples:

(AS8)

Wednesday: Listening Activity: In today's listening activity, how did dynamics change the intent or meaning of the song? Provide at least one example: (AS8)

Thursday: Describe your musical preference (what type of music do you like) in at least two sentences. In one of the sentences, use dynamics to describe the music you enjoy: (AS9)

Friday: On the back of your paper, either create a diagram/table that would help other students understand the different dynamics OR create a composition that uses at least four measures and two different dynamics. (AS2)

**Week 12**

Name: \_\_\_\_\_

Monday: Write the at least four different dynamics in order left to right from quietest to loudest:

Tuesday: Create two expectations for a good performance: (AS9)

Wednesday: Listening Activity: Using the expectations you created on Tuesday, describe in two sentences whether or not you think this example is a good performance, why or why not? (AS9)

Thursday: Listening Activity: Compare today's listening example with yesterday's. Write one way the performance is similar and one way the performance is different OR create a venn diagram to compare and contrast the two selections. (AS9)

Friday: On the back of your paper, describe a game, movie, or TV show that uses music in one sentence. How does the music add to your understanding of the story? (AS11)

**Week 13**

Name: \_\_\_\_\_

Monday: Summarize the following quote in your own words: “Jazz speaks for life. The Blues tell the story of life's difficulties, and if you think for a moment, you will realize that they take the hardest realities of life and put them into music, only to come out with some new hope or sense of triumph.” (AS11)

Tuesday: The quote from yesterday was from a 1964 address by Dr. Martin Luther King Jr. Describe the historical context of this quote in two to three sentences: (AS11)

Wednesday: How do you think that music and history are related to one another? Give an example of a time when either music influenced history or vice versa: (AS11)

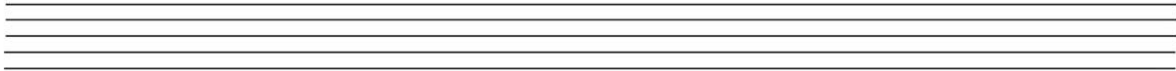
Thursday: Describe how jazz or the blues are the same or different than other musical genres: (AS11)

Friday: On the back of your paper either create four sentences that could be used as lyrics to a jazz or blues song. Either write about your life OR write as if you were alive in the 1960s and imagine the challenges they faced. (AS11)

**Week 14**

Name: \_\_\_\_\_

Monday: Choose a song from your book and write the page and song number here: \_\_\_\_\_. Copy and paste the first two measures, but create your own next two measures by reordering the notes, rhythms, and rests. (AS2)



Tuesday: Add two dynamics and one accidental to your composition from Monday and label the note names OR rewrite a new ending of the composition on the back of your paper. (AS3)

Wednesday: Play your composition from Monday for a neighbor. Write down whether or not you like what you composed. What would you do differently next time? (AS6)

Thursday: Create four measures of rhythm in 4/4 time on the line below. Your rhythm should include at least one rest, at least one set of eighth notes and bar lines to separate your measures. You may only use a whole note or whole rest once! (AS1)

---

Friday: Write in the counts for the rhythm you created above. Take turns clapping and counting your rhythm and a neighbor's rhythm. (AS6)

**Week 15**

Name: \_\_\_\_\_

Monday: Describe in at least three sentences something that you would like to compose a piece of music about or for. Your composition can be dedicated to someone, about an event, about an emotion, or about a topic of your choice. (AS1)

Tuesday: List three expressive qualities that could help bring meaning to your composition (i.e. dynamics, articulations, styles, genres, tempo) and define them: (AS2)

Wednesday: Compose the melody for the first four measures of your piece: (AS2)

Thursday: Compose the melody for the next four measures of your piece: (AS2)

Friday: On your bell-ringer composition above, add the expressive qualities you listed on Tuesday. Once you have added your dynamics etc., on the back of your paper write how you might continue to develop this composition in at least two detailed sentences. (AS3)

**Week 16**

Name: \_\_\_\_\_

Monday: Choose three favorite songs to create a potential Spotify playlist: (AS7)

1)

2)

3)

Tuesday: Write three sentences describing why you chose the three songs from Monday: (AS7)

Wednesday: Create a Spotify playlist of three songs that are made specifically to encourage you and your classmates to overcome an obstacle: (AS7)

1)

2)

3)

Thursday: Describe how choosing the songs for Wednesday was the same or different than choosing songs for Monday's playlist in at least two sentences: (AS7)

Friday: On the back either describe a playlist you currently listen to using words like the style, genre, and other expressive qualities in four sentences OR create a new playlist of three songs and discuss the purpose of the playlist. (AS7)

**Week 17**

Name: \_\_\_\_\_

Monday: Create a four-measure rhythm on the line below but include a change in time signature:

(AS1)

\_\_\_\_\_

Tuesday: Create a four-measure rhythm on the line below that uses two different articulations:

(AS1)

\_\_\_\_\_

Wednesday: Compose a four-measure rhythm below that uses at least two different dotted

rhythms AND a tempo marking: (AS1)

\_\_\_\_\_

Thursday: Describe a situation in one sentence where you think faster music would be more appropriate than slower music. In what situation do you think we should perform slower music?

(AS7)

Friday: On the back of your paper, reflect about a time when you experienced an emotion while listening to music. Either draw or write about the emotion and then describe the music that you were listening to in at least two sentences. (AS10)

**Week 18**

Name: \_\_\_\_\_



**Figure 3** *Under the Wave of Kanagawa*  
by Katsushika Hokusai



**Figure 4** *Fishing Boats, Key West*  
by Winslow Homer

Monday: Describe in two sentences the woodblock print pictured on the left (Figure 3): (AS11)

Tuesday: If you were to compose a song about one of the images above, what are some expressive qualities you would use? Write at least two different qualities of music and explain why: (AS11)

Wednesday: Describe in two sentences the watercolor picture above on the right (Figure 4): (AS11)

Thursday: What do you think the time period would be in Figure 4 compared to Figure 3? Why? (AS11)

Friday: On the back of your paper, either create your own modern drawing that you think matches the theme of the two pictures OR write a three-sentence description about the music that would be composed for the second picture. (AS11)

**Week 19**

Name: \_\_\_\_\_

Monday: Define the following musical terms in your own words:

Dynamics:

Key Signature:

Rhythm:

Beat:

Articulation:

Tempo:

Tuesday: Draw the following musical notation:

Treble Clef:

Bass Clef:

Sharp:

Flat:

Natural:

Dotted Quarter Note:

Wednesday: Listening activity: Pretend the composer of this piece was trying to tell you a story.

Write three sentences of that describe the story the music is trying to tell the audience:

Thursday: Choose a song in your book and write the page number and song title here:

\_\_\_\_\_. Write the letter names of the first four measures (don't forget

accidentals!):

Friday: On the back of your paper reflect on your time in beginning band so far. How has your experience changed what you think about music? In two to three sentences, either write about what you have learned OR write about what you would like to continue to learn about. (AS5)

**Week 20**

Name: \_\_\_\_\_

Monday: Create your own bell-ringer for beginning band:

Tuesday: What is your favorite instrument in band and why? What is your least favorite instrument?

Wednesday: Describe a moment when music has positively impacted your life; how did music influence you or the moment you were in? OR write about how you hope to use music to positively impact someone else: (AS10)

Thursday: If you could change one thing about your experience in band, what would you change? What would you do differently and why? (AS10)

Friday: Describe one topic about music that you are interested in continuing to learn about, what is something that we did not cover in class that you would like to know? (AS10)

## Chapter 5: Discussion and Research Implications

### Discussion

The purpose of this practicum was to create a supplemental material for beginning band that contained 100 bell-ringer activities to increase individual active learning during the transitional period before whole class instruction began. Furthermore, the activities represented all the National Core Arts Standards (2014) and heavily favored activities that are reflective of creative development such as composition and student choice. The activities provide an individualized formal or informal assessment and feedback loop for students within a larger ensemble setting.

Paschall (2006) and Watkins (2011) both indicated that a higher priority is placed on performance standards as well as foundational music literacy. The prevalence of performance activities within beginning band classes is reflective of these books as well as the nature of music as an artform. However, practitioners argue for more comprehensive musicianship that develops the creative aspect within and in addition to the performance elements. Creating connections to music and other disciplines and to personal interests and knowledge is part of the breadth of skills needed for students to apply their learning beyond the beginning band classroom. As any reference to the standards that apply to connecting are only present in a small portion of method books, the need for a supplemental material is apparent. In the reviews of current method books through the lens of current practitioners, all indicated a need for further materials that are either self created or provided by a third party to address the curricular goals of the teacher that go beyond the scope of performance (Harrington, 2019; Paschall, 2006; Swack, 2014; Watkins, 2011).

Byo (1999) and Orman (2002) investigated instructional time to examine the prevalence of the National Standards within the classroom. The responsibility felt by teachers to address all,

not just some, of the standards combined with the ever-increasing demand on teachers' time provides a point of stress for educators (Byo, 1999). Educators understand the standards and feel that implementation of them would contribute to a well-rounded musical curriculum. However, as time and resources dictate the parameters of the possibility of addressing all standards, the educators are forced to act in contradiction to their own beliefs. Even within classes where educators are consistently addressing each element of the standards, those in relation to connecting, responding, and creating are far less prevalent than performance standards. There are obvious reasons this may be the case, from the aforementioned limits of time and resources to the demands placed on music educators by their administration, community, and other stakeholders. As a performance art, the well-polished product-based expectation of concerts, showcases, and contests has a long-standing tradition that often can relate to the perceived success and oftentimes even the support of a program.

Time is not on educators' side. Even though time is limited, the overarching agreement with which warm-up activities are used within beginning band and other ensemble classes shows the importance of the initial minutes of instruction. Educators agree that the warm-up portion of class is integral to reinforcing curricular goals and is especially effective when active learning is employed (Allen & Autin 1995; Brendall, 1996; Juchniewicz et al., 2014; Ward & Hancock, 2016; Worthy & Thompson, 2009). These claims are mostly in consideration of whole class instruction, and individual active learning is left largely unaccounted for. Allen and Autin (1995) not only considered the depleted resource of time but also the individual learner in their implementation of bell-ringers. Their belief that the bell-ringer activities can help not only to transition and focus students on the change of curricular domains but also aid in self-assessment of understanding and initiation of class dialogue. In my own teaching, using bell-ringers to begin

every day allowed students to reinforce class concepts and easily transition into group conversations that valued individual lived experience.

Active learning also decreases off-task behaviors. In Brendall's (1996) study, the daily logistics of classroom structure such as distribution of materials etc. were often paired with off-task behaviors. Using bell-ringers allows students to be individually engaged and offers the teacher the ability to address everyday logistics (attendance, materials, providing individual assistance) without promoting either passive learning or off-task behaviors. Furthermore, individual activities help to promote student ownership of the material and thereby increase engagement, autonomy, and motivation (Clauhs, 2018).

This practicum not only addresses the current beginning band method books and their use of the National Standards but also specifically focuses on the use of warm-ups as an opportunity to increase individual active learning and creative thinking.

### **Implications for Future Study**

While many authors addressed the implementation of the National Standards within beginning band through their review of method books and concluded that supplemental materials would be beneficial, few referenced the type of supplemental materials currently in use (Harrington, 2019; Paschall, 2006; Swack, 2014; Watkins, 2011). Furthermore, the reviews of method books allow for practitioners to choose their materials with deeper information; however, oftentimes teachers are relegated to the materials that are already available to the classroom due to budget limitations. This practicum allows for teachers with any method book to supplement their daily activities with engagement on an individual level. The review of method books clearly showed preferential treatment to performance and music notation curricular goals (Paschall, 2006; Swack, 2014; Watkins, 2011). Therefore, educators wishing to promote a more

comprehensive music curriculum should investigate further ways to extend the material within these books.

Using warm-ups as a way to extend curricular goals is common practice; however, the details of not only the demarcation of when warm-up activities begin as well as examination of the warm-up activities themselves are scarce within the literature. Furthermore, the transition period that exists almost universally within educational settings is rarely addressed as a possible educational advantage. Further research not only into the details of warm-ups in ensemble classes but also specifically within the first five minutes of class could illuminate the potential for transitional activities. Group warm-ups are generally used within previous research as a chunk of time without further detail given to the types of activities engaged within that time (Brendall, 1996; Juchniewicz et al., 2014; Ward & Hancock, 2016; Worthy & Thompson, 2009). Warm-ups are a ubiquitous term within music education; however, further research into the type of activities within warm-ups would be beneficial. In addition, research addressing the individual learner during warm-ups as opposed to ensemble activities could provide implications for pedagogical choices.

While this practicum heavily uses the National Standards and active learning at the individual level within the transition period of class as a foundation for the activities, the need for further work to implement creative thinking within music education is apparent. While there are some examples of peer learning and reflective evaluation, the activities are heavily focused on the individual. In order to strengthen the social aspects of learning, using the activities as a starting point for partner or group activities would be beneficial. Furthermore, the Standards are, by themselves, not completely representative of the students and educational environments found within the practice. The complex and nuanced issues that many practitioners seek further

research in such as diversity and inclusion, student autonomy, and representation are minimally represented in this work. Students' lived experience and sense of personal agency as well as their preferences and needs in socio-emotional learning contexts are not represented within the language of the standards. In order to truly engage students at an individual level, further considerations of the implications of these tenets of pedagogy are required.

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