STANDARDS IN THE STUDIO: HOW ARE THE NATIONAL STANDARDS FOR MUSIC EDUCATION IMPLEMENTED WITHIN THE COLLEGIATE LOW BRASS STUDIO?

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By

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Dedication

This dissertation is lovingly dedicated to my wife Alison, for her patience and sacrifice throughout my graduate schooling; my children Laura, Nathaniel and Joel; my parents; and my grandparents Kenneth and Dorothy Jean Frederickson, for their tireless guidance and support of my educational goals.

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ABSTRACT

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The purpose of this study was to examine the extent to which collegiate low brass studio teachers implement the nine National Standards for Music Education into their intentions, structure, curriculum, pedagogy, and assessment. This study examined these issues through an online survey intended to probe the attitudes and abilities of low brass teachers with regard to delivering a standards-based curriculum.

The survey included forced choice survey items created from research questions, single- and multiple-answer questions, and free-response inquiry. Themes that emerged from the free response questions were organized into categories and reported. The findings are consistent with previous research. Standard 3 (improvisation) and Standard 4 (composition) are implemented less frequently than the other standards. Also consistent with previous research, the respondents indicated limitations of resources and instructional time. To address these concerns, recommendations for teaching and future research were presented.

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CHAPTER ONE

INTRODUCTION

In the effort to bring music education to everyone, the balance of what is taught in the classroom is at times called into question. It is necessary to define what is important for every student to know and be able to do in order for them to have meaningful experiences in music. Music education history is replete with efforts of individuals or organizations to improve educational delivery by championing a standards movement.

Responding to the *Goals 2000: Educate America Act* (1994), stakeholders in some academic disciplines have developed a set of standards that all students should meet. Advocates in the arts, comprising music, drama, the visual arts, and dance, were among the first to publish a comprehensive set of competencies for all students to achieve. These stakeholders determined that fine arts curricula should be aligned with the skills and knowledge outlined in the standards promoted by their respective state education departments. These competencies provide students with a well-grounded understanding of the nature, value, and meaning of the arts, so that individuals may participate fully in their culture.

Standards in a Historical Sense

National standards moved to the center of the national stage in education in January 1992, when the National Council on Education Standards and Testing presented a need for voluntary national standards and assessments in math, English, history, geography, and science. The call was made for other subjects to follow in short order. First among these other subjects to receive federal funding for development of standards were the arts. On behalf of the Consortium of National Arts Education Associations,

MENC received $1 million between June 1992 and June 1994 to be used by the fine arts educations for developing voluntary national standards for music, visual arts, theatre, and dance for grades K-12. These were not intended to become a national curriculum, but to provide a basis for developing curricula. They describe the knowledge, understanding, and skills that all students should acquire in the arts. Were it not for decades of preparatory work by stakeholders in the area of music education, however, it is probable that the arts would not have been considered along with other "core" subject areas.

Content standards such as those found in the National Standards document for music education are not new. Mark and Gary (1992) pointed out that since 1836, when the Boston School Committee authorized the inclusion of music as a subject of formal study, teachers have been providing music instruction that parallels the standards described in the 1994 National Standards document. From the beginning, music classes consisted of group singing. The repertoire included American folk songs and some art music from a Eurocentric tradition. Songs by American composers such as Stephen Foster also found their way into the music class.

The first basal series for music instruction was published in 1883 (Mark & Gary, 1992). Consisting of song material, its contents and structure provided the beginnings of a sequential, graded singing curriculum. The inclusion of two-, three-, and four-part arrangements implied that students were expected to read and decode musical notation at a level that enabled them to sing parts other than the melody, both independently and in harmony.

The use of orchestral and band instruments in the public schools also began in the late nineteenth century (Mark & Gary, 1992) and by the 1920s had become firmly

established in most public schools. At the junior and senior high levels, students were involved in ensemble and general music courses where they not only sang and played instruments, but listened to music and evaluated music performances. It became a goal of general music classes for children to develop listening skills that would lead to an appreciation for fine musical literature, in addition to the development of performance skills. In senior high schools, ensembles provided the foundation for the school music programs. Many high schools had dance bands, stage bands or jazz ensembles, in which students played music in the jazz idiom and learned to improvise.

Later, the 1960s brought an infusion of European teaching strategies into the American music classroom. Music educators became aware of the successes of Carl Orff in Germany, whose Shulwerk concept provided children with the opportunity to play instruments, sing folk material, and compose simple accompaniments to pentatonic material. Orff's creative approach integrated speech, rhythm, and music in a way that made classroom music more participatory than before (Steen, 1992). Orff's strategy was significant because it enabled children to improvise and compose outside of the instrumental ensemble and inside the general music class, a precursor to the development of the current Content Standards. Movement and drama were also important to Orff's Schulwerk. By having children move to music and act in response to musical stimuli, this method added a kinesthetic modality that bridged the art forms of theatre and dance with that of music. And, while they might not have realized it, children were discovering the relationships between music and the other arts.

Another European, Zoltan Kodaly, developed a system of music literacy for children in Hungary. After the German invasion of World War II, Kodaly feared that

Hungarian children might lose ties with their national culture. He believed that if children could decode musical notation, they would be able to preserve the rich folk heritage of their homeland (Abrahams, 1999). While the Kodaly approach was basically a singing one, it did point out the important connection of music to history and culture, and it has been accepted by American music teachers.

The approaches of Orff and Kodaly are widely taught in elementary music classrooms across the United States. Orff methodology establishes a nurturing environment for learning emphasizing the use of simple folk songs and rhymes, instruction on Orff instruments, and improvisation. Koldaly instruction introduces a learning 'toolkit', where verbal and visual symbols and techniques are applied through singing to teach rhythm, pitch and other musical concepts. There is immense potential for integration of the National Standards for Music Education into classrooms using Orff and Kodaly teaching methodologies.

While it was not unusual to see the approaches of Orff and Kodaly used in American schools, it was uncommon to see more than a passing mention of them in teacher education programs of the 1960s and 1970s (Wheeler & Raebeck, 1972, 1977). Music teachers who wanted to learn Schulwerk or Kodaly pedagogy took workshops leading to certification. While connected to universities, teachers trained in Europe at the Kodaly Institute in Hungary or the Orff Institute in Austria in a practicum setting. Although universities did give credit for such study, it was usually at the graduate level and outside the formal undergraduate preservice teacher education curriculum. The student involved in a teacher preparation program would have little exposure to a content standards approach before entering the classroom.

The Historical Role of MENC

Since the inception of MENC in 1907, its activities and publications are in large part responsible for the elevation of music instruction in schools. The music education profession has long relied upon MENC for guidance and leadership in curriculum and instruction. Curriculum-related publications such as *Standard Course of Study in Music* (1921), *Outline of a Program for Music Education* (1940, 1951), *Guidelines in Music Education: Supportive Requirements* (1972), and *The School Music Program: Description and Standards* (1974) are all evidence of this continued support and desire for improvement.

The National Commission on Instruction was chosen in 1971 by leadership within the Conference to "plan, organize, and supervise activities that would contribute to the implementation of these objectives" (p. 7). As a result, the National Commission on Instruction, in conjunction with the National Council of State Supervisors of Music published a guide book to serve as a resource for school administrators, preservice and in-service music educators, and interested parents and citizens (*The School Music Program: Description & Standards*, 1974). This book provided a description of a quality school music program in the form of teaching objectives and topics and provided a set of standards with respect to facilities and equipment necessary to support delivery of instruction. This book was intended to be revised periodically so that it would remain relevant to the profession. The 1974 version of this publication contained a rationale for music education in the form of eleven reasons for including music in the curriculum. Further, the publication listed a set of ten outcomes a quality music program bestows upon students. These were meant to be general, not specific, objectives, which stated

attributes of the "musically educated person." The objectives were to apply to the generally educated musician.

A more recent MENC publication asserts that the Pre-K music education program should enable children to explore music by "singing and playing instruments, creating music, responding to music, and understanding music." (*The School Music Program: A New Vision,* 1994) The document asserts that the K-12 music program should enable students to develop skills and knowledge in the following areas:

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music
7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture (*The School Music Program: A New Vision*, 1994)

When placing these ideas alongside each other in a table, to visually relate the outcomes explained in the 1974 document *School Music Program: Descriptions and Standards* with the standards developed for the 1994 document *National Standards for Music Education*, the similarities and differences can be noted. (See Table 1.) Outcome 1 is divided into Standards 1 and 2, Outcome 2 is divided into Standards 3 and 4,

Outcome 6 is divided into Standards 8 and 9, while Outcomes 5, 8, 9, and 10 are not addressed in the Standards document.

Table 1. Comparison of the 1974 Outcomes with the 1994 National Standards (Abrahams, 1999, p. 151)

1974 Outcomes		1994 Standards	
Outcome 1:	making music alone and with others	Standard 1:	Singing alone and with others a varied repertoire of music
		Standard 2:	playing instruments alone and with others a varied repertoire of music
Outcome 2:	improvising and creating music	Standard 3:	improvising melodies, variations, and accompaniments and
		Standard 4:	composing and arranging music within specified guidelines
Outcome 3:	using the vocabulary and notation of music	Standard 5:	reading and notating music
Outcome 4:	responding to music aesthetically, intellectually, and emotionally	Standard 6:	listening to, analyzing, and describing music
Outcome 5:	knowing a wide variety of music, including diverse musical styles and genres		
Outcome 6:	understanding the role music has played and continues to play in the life of man	Standard 8:	understanding relationships between music, the other arts, and disciplines outside the arts
		Standard 9:	understanding music in relation to history and culture
Outcome 7:	making aesthetic judgments based on critical listening and analysis	Standard 6:	listening to, analyzing, and describing music
		Standard 7:	evaluating music and music performances
Outcome 8:	developing a commitment to music	Not addressed in the nine content standards	
Outcome 9:	supporting the musical life of the community	Not addressed in the nine content standards	
Outcome 10:	continuing musical learning independently	Not addressed in the nine content standards	

Note. Used with permission of the author.

These standards were not designed to be a curriculum in and of themselves, but a guide for curriculum development in local school districts. School districts now had content specific learning expectations as a resource for improving instruction. High-stakes tests were aligned with these content standards, and school districts had a vested interest in insuring their children could perform well on these standardized assessments. School districts implemented professional learning communities where teachers could meet together in grade specific or content specific groups to discuss how to best implement the standards into the classroom. For some, whose teacher education programs did not cover the standards, this interaction may have been the first introduction to integration into the classroom.

Defending the idea of standard-based instruction, Alexander (1992) eloquently noted that standards affirm the importance of music education in public school education and in college and university programs as well. This is done by clarifying the content that is to be taught at each level, which works to unify K-12 curricula and bring educators together for discussion and development.

The standards movement has facilitated a shift away from a content-centered curriculum (Costa, 1993) to a curriculum that focuses on Bloom's (1956) arguments for the development of such thinking skills such as analysis, synthesis, and evaluation. Standards "provide a means to focus instruction and help teachers think more deeply and critically about what they are teaching" (Wheelock, 1996, p. 25). Teacher education professors have had to be willing to learn new strategies and rethink their assessment practices to better prepare students for the depth and breadth of the standards documents (Colwell, 1995; Shuler, 1995).

In and of themselves, standards "provide a means to focus instruction and help teachers think more deeply and critically about what they are teaching" (Wheelock, 1996, p. 25). Teachers who have achieved the highest stages of intellectual functioning are more committed to and empathetic with individual students, and they provide greater stimulation for students to function at higher levels of cognitive complexity as well (Glickman, 1985).

How well we achieve successful implementation of standards-based instruction depends in part on preservice teacher training and the alignment of collegiate curricula with the standards. Five years after these standards were published, Abrahams (1999) wanted to see how well higher education schools of music were implementing the National Standards. It would seem plausible that if schools of music were to be aligned with the National Standards, music education programs would have to lead the way. When looking at music education programs, however, he found that only a minority at that time were becoming involved in training teachers to implement standards-based instruction (Abrahams, 1999).

National Standards in Higher Education

Early on in the standards movement, several educators (Parker, 1993; Shuler, 1995) pointed out that the future success of education in the nation's public schools depends to a great extent on how soon and how effectively universities can adapt their curricula to the National Standards. They advocated that colleges must reconsider their teacher preparation programs in light of the National Standards. College music programs, and particularly music education programs, should be prepared to do the same. "Universities, as the most important source of preservice and continuing teacher

education, must nurture in teachers the expertise they need to help their students master the new standards" (Shuler, 1995, p. 2). Of interest is the level at which the standards are being implemented at the present time, nearly fourteen years later, in collegiate music programs.

Music education students are usually required to spend some of their time in the applied studio. The opportunity for individualized instruction in the collegiate studio allows the studio teacher to be a strong influence on the development of individual music students. One-on-one weekly sessions permit the studio teacher to focus lessons on areas of importance to the instructor and on areas needing improvement in the student. The private studio has the potential to be an arena for standards implementation, bringing all aspects of a comprehensive music education to fruition.

Novice teachers will be better able to develop meaningful lesson plans around standards if they have had meaningful experiences with these standards as a part of their own training. If preservice music teachers do not have adequate experience developing standards-based goals for the classroom, the next opportunity for these educators to learn about standards implementation is within such professional learning environments as district staff development, practicing teacher graduate cohort programs, conferences, peer mentoring, and so forth. These opportunities come while teachers balance the many responsibilities associated with their position and settle into the school routine.

Attitudes and priorities of individual collegiate music professors could affect the extent to which the National Standards are introduced and reinforced within the curriculum. Studio instructors, theory teachers, jazz improvisation instructors, musicologists, ensemble directors, and even music education teachers often have feelings

of departmentalism regarding the elements contained within the standards document. Is it only the theory teacher's job to teach composition? Are only jazz educators to teach improvisation? Should only students taking music history and world music courses find ways to relate to music of other cultures? Many university music departments are large enough that specialists make up most of the faculty. Should these specialists help students to make connections and demonstrate ability in areas relating to all nine standards?

Practicing school music teachers often have adverse feelings toward a comprehensive approach to standards instruction (Byo, 1999). Many cite extensive performance obligations as one reason implementation is either abbreviated or avoided altogether. Many teachers do not believe that they have the time to deliver a standards-based curriculum adequately. They tend to define their responsibilities as being dedicated toward refinement of performance toward superior festival and audition outcomes. Some of this pressure is self-induced, but influences also can be external. Is the development toward a refined musical performance better compartmentalized as separate from the nine standards, or does integration of the standards have potential benefits for performance?

The goal of teaching is to enable students to gain independence from the instructor. Individual instrumentalists should be able to learn to perform a new piece of music on their own. A difference is apparent between performers who understand the music they are performing and those who have limited perception of the musical concepts inherent in a work. Performers gain insight into style by understanding how a piece relates to the culture in which the composition was created, or the how a piece relates to other compositions in the same style, or even how concepts of motivic improvisation

could influence the creation and performance of a cadenza. The studio teacher can help these connections to be made and therefore can help students to function as self-sufficient musicians.

There is evidence that integration of separate content areas could be of benefit to the student in a studio setting. Burton (2001) wrote "All curriculum programs should lead students to discover connections: (a) to learn to ask the correct questions to find connections; (b) to value independent thinking, finding their own solutions to problems; (c) to develop sequential understandings in separate areas of knowledge and skills; and (d) to establish thought patterns or mind-sets that lead them to look for linkages and connective relationships across all areas of learning." Integrated teaching gives students more opportunities to make connections that lead to deeper understanding (Wiggins, 2001). It may be intriguing to study the collegiate music studio regarding the extent to which, and how, students are given opportunities to make these connections and to develop thought patterns that stress the importance of a comprehensive approach to their own musical development within a performance training environment.

Purpose

The purpose of this study is to examine college and university low brass studio teachers' attitudes toward the nine National Standards for Music Education, and the extent to which they integrate them into the curriculum of studio instruction. More specifically, the study examined the extent to which low brass teachers implement the National Standards into their studios through their intentions, structure, curriculum, pedagogy, and methods of assessment. This study examined these issues through an online survey intended to probe the attitudes, beliefs, and practices of low brass teachers

to deliver a standards-based curriculum. This researcher solicited studio teachers of National Association of Schools of Music (NASM) accredited schools of music (those schools which are listed on the NASM website as member schools) situated across the United States to complete an online survey relating to the extent of National Standards-based instruction for low brass students at all levels of collegiate studio instruction.

Eisner's Five Dimensions of Schooling

Eisner (1994) delineated five dimensions of schooling, which he sometimes referred to as the e*cology of schooling*. To explore this present study's purposes, I used Eisner's five dimensions (intentional, structural, curricular, pedagogical, and the evaluative) as a categorical framework for describing how the participants blended the five dimensions with the nine standards. Eisner surmises that to understand a school and its practices, all five dimensions must be examined.

Eisner noted that the researcher seeks to discover the relevant qualities of the research subject and explore its significance. He stated that one must possess experience as well as perceptivity to differentiate between subtle and complex qualities of an educational environment. The educational researcher should be able to perceive and appreciate these kinds of distinctions, and the relationships between these qualities. My unique experience as a college low brass studio teacher allowed me to apply antecedent knowledge of the studio setting to the development of deep understanding of the participants' studio learning environments.

Eisner's dimensions are very broad areas that can relate to classroom environments and the one-on-one studio environment at the same time. These five dimensions relate very well to practices and procedures every teacher must consider

when educating students and served as the ongoing framework for the present study. Eisner's dimensions follow.

1. *The intentional dimension*. The goals or aims that are explicitly advocated and publicly announced as well as those that are actually employed in a particular school program. In the present study, the intentional dimension has two levels. In the broadest sense, the goals or aims of teachers and administrators might be to prepare music students to meet state-mandated certification requirements and to graduate students who will be excellent music teachers and performers in the field. In that sense, implementing National Standards for Music Education would not change these goals. Rather, the standards would be enablers. Eisner's discussion of the intentional dimension also examined the difference between intended aims and operationalized aims: "A school may endorse one kind of outcome, but in practice may be better or worse than what is described or prescribed in written documents. There may be a discrepancy between what educators say they want to achieve and what they do [achieve]" (p. 73).

2. *The structural dimension*. Organizational configuration, policies, and procedures constitute the structure of a particular school or program. For example, the number of lessons devoted to a particular topic, such as harmonic analysis of a work, versus the number of lessons devoted to technical refinement of a passage in a solo is a manifestation of structure. In addition, the setting of a policy that requires students to meet certain criteria is another example of the structural dimension. The sequencing of barriers or

how students specialize in one area or another may involve certain procedures unique to a specific program. Another component of the structural dimension is the assignment of resources for specific purposes. According to Eisner (1994), the organizational forms of schools influence what students learn. He continued, "understanding the influence of an organizational structure in schools provides a basis for considering its utilities and liabilities, its benefits and costs. It allows us to consider other ways of doing things" (p. 75). Educational analysts focus upon the structural aspects of schooling to note the ways such structure affects how education occurs.

3. *The curricular dimension*. The all-encompassing "experiences the child has under the aegis of the school" constitutes curriculum (Eisner, 1994, p. 26). He continued, "it can be conceived of as a series of planned events that are intended to have educational consequences for one or more students" (p. 31). How one subject connects to other subjects and how learning is fostered are components of the curricular dimension. The quality of the curriculum's content and goals, as well as the activities employed to engage students in it, are important considerations for the educational analyst. Moreover, what schools say they teach, what is really taught and what students actually learn may be different.

4. *The pedagogical dimension*. This concerns the strategies a teacher chooses to deliver instruction. Since, according to Eisner (1994), "virtually all curricula are mediated by a teacher" (p. 77), how that mediation occurs is important. Different teachers teach the same curriculum in different ways; how students

experience the curriculum is inextricably related to the way in which it is taught (McCutcheon, 1976; Rubinek, 1982; and Hawthorne, 1988). Additionally, what students learn in the classroom is not limited to what teachers intend to teach or to curriculum content (Eisner, 1994). Dewey (1938) wrote that it is a mistake to assume students learn only what they are being taught at the time. Further, the means and resources of teaching are used in various and unique ways among individual teachers. In schools where technology initiatives are advanced, courses taught with computer-aided instruction likely would affect the strategies a teacher may choose to employ and the experiences students would have.

5. *The evaluative dimension*. This concerns the assessment practices established by individual schools or programs. Eisner (1994) stated that, "educational [experts] would examine the effects of [such assessment practices] as they manifest themselves in practice. Evaluation concerns the making of value judgments about the quality of some object, situation, or process" (p. 80). In this study, I considered assessment procedures instructors implemented that relate to the standards themselves and how their own assessment practices changed as a result of standards implementation.

Summary

Because teachers cannot teach what they cannot do or do not know, and because teachers tend to emphasize those areas of the curriculum in which they have the most expertise, it becomes the responsibility of higher education institutions committed to

implementing the National Standards to facilitate an environment open to all the standards.

The applied music studio is an environment in which the studio teacher could have a lasting influence on students. Many of these students, regardless their major, will someday teach another music student. Since teachers cannot successfully teach in areas where their preservice experiences are limited or nonexistent, schools or departments of music in higher education were the focus of this study, specifically college and university low brass studios.

The low brass studio environment seems to have great potential for integration of the National Standards for Music of Education. Studio teachers, however, often function as autonomous entities with very little input from administrators or other faculty members with regard to how and what is actually taught within the studio. Teachers are often rated on the quality of performance their students exhibit, instead of what students know about the music they are performing or what connections they can make. Musicians who develop technical proficiency do not necessarily have the knowledge of the pieces they perform to make informed decisions about the music. It is this knowledge that might initiate future musical growth and prevent burnout.

Whether music students focus on performance or education, they often spend a great deal of time under the tutelage of a studio professor. I was interested in finding out the extent to which studio teachers value and encourage competence in the nine content areas of the National Standards for Music Education. The studio might be an appropriate place to develop these competencies because of the individualized nature of instruction.

A study of this sort might be beneficial to stakeholders at every level who are interested in the level of musical education that standards-based instruction provides.

CHAPTER TWO

RELATED LITERATURE

With school reform, teachers must value what is being changed and have experience with the new concepts or practices in order to implement change in the instructional environment. Similarly, a teacher must value a subject in order to effectively teach it (Reimer, in Bennett et al., 1994), and believe that the subject is something that they are responsible to teach. If a teacher does not think they are responsible to teach a particular subject or do not value or have experience with the subject, chances are they would not be able to successfully implement school reform containing material they do not value or understand within their own instructional environment.

Teacher expertise as well as school instructional legitimacy is necessary for music instruction to be effective (Bresler, 1994). Music educators may experience a lack of confidence with respect to some of the National Standards, or even feel that they are not required to teach every aspect. This chapter explores how teachers perceive standards and what incentives they have to incorporate standards-based instruction into their classrooms.

Standards Implementation and K-12 Education

With implementation of "world-class" standards, it is interesting to glance at how the United States compares with other "world-class" countries and see what standards integration looks like since the *Goals 2000: Educate America Act.* Haynes and Chalker (1997) studied school systems in Canada, France, Germany, Great Britain, Israel, Japan, New Zealand and Taiwan, all of which had incorporated world class standards into their

national educational policy. They found that U.S. schools typically have a longer school day and academic year, have more homework, and that the extras in the U.S. schools' curriculum--driver's education, AIDS awareness courses, and so forth--comprise forty percent of class time. "When you strip away the extras, it's almost impossible to figure accurately how much the United States spends on [standards-based] education" (pg. 23). Ravitch (1995) noted that other countries with world-class standards value teachers and the quality of education at a higher level than in this country are valued. The movement in this country toward defining curricular standards based on what students must know and be able to do is more recent that other nations embracing standardized content. The process of defining specific content standards may appear easier than changing a teacher's practices or the perceptions of stakeholders regarding certain content areas. Nonetheless, the United States Department of Education (1994) has stated that students will learn more when more is expected of them and standards integration is the vehicle for that change.

Teacher Ability and Instructional Practices

A pilot study of math teachers from 121 schools in 11 states found large gaps between the publicized beliefs of teachers and actual teacher practice in the classroom (Harvard, 1993). For example, the majority (96%) of teachers stated that the use of manipulative materials would be beneficial; only 24% actually used manipulatives, however.

In music education, findings are similar. At issue is what teachers value and choose to teach in their classroom. Kirkland (1997) evaluated K-12 choral, instrumental, and general music programs in the state of South Carolina. This study focused on the

grade-level competencies specified in the standards (K-4, 5-8, 9-12), to determine the stage of proficiency teachers exhibit with implementation. In addition, she looked at attitudes of teachers to implement goals relating to standards-based instruction within their class settings. To gain this perspective, she sent a questionnaire to the 1995 K-12 music teacher membership of the South Carolina Music Educators Association and received a response rate of 71%. Teachers reported that students met the competency levels for the performance-oriented standards, Standard 1 (singing) and Standard 2 (performing on instruments), in the highest proficiency levels of the nine content standards. Teachers also rated these same standards as their own highest goals in the classroom. Standard 3 (improvising) and Standard 4 (composing) consistently ranked lowest in proficiency levels of students and in the ratings teachers reported for goals for student achievement.

Eight years afterward, I conducted a study that was a program evaluation of how the nine National Standards are implemented in a suburban St. Louis school district (Frederickson, 2005). The purpose of this research was to study practicing secondary (grades 6-12) teachers' attitudes and ability to integrate content standards for their music classes at the middle and high school levels, and the level at which these ideals are supported by the school district policies and stakeholders. Issues of resources, teacher training, stated policies and beliefs of the district and personnel, as well as results of implementation were studied while looking at how educators are implementing the National Standards for music education and how these processes are supported by professional development communities and programs. This study focused on music faculty members and their district's policies concerning standards implementation within

the arts. This district is accredited with distinction by the state accrediting agency and has explicit intentions to give students a world class education (Frederickson, 2005).

Of the teachers interviewed, not everyone was enthusiastic when asked about the National Standards. One teacher did not feel well versed in the standards, but understood the requirements of the district curriculum document and uses that as his resource. Below, he refers to specific goals he has for his band students from day to day.

> That students play in tune, with a characteristic tone, using appropriate fingering/sticking, correct articulation and dynamics. Also that students go beyond merely playing the correct notes and rhythms to make music. These goals are all present in the district's curriculum document. I am not well-versed with the state or national standards.

Each teacher interviewed showed great interest in a consistent fundamental approach to teaching basics, such as tone, articulation, scales and key relationships, rhythms, and in protecting the first portion of each rehearsal to hone these skills. A high school vocal teacher stated:

> Well, I am very much into musical concepts. I think they need to understand those and know those. . . .Rhythm is a huge thing with me. They take rhythm dictation, you know they learn the rhythms through sixteenth notes and dotted sixteenth[s], that type of thing they'll go that high up. . . .I think they need to understand how to be able to count that, clap it, do everything with it, listen, hear it and write it down. Uh, same thing with interval training…later in the year they will get into me playing intervals and them having to determine what the intervals are.

When asked about general goals she had for her choir students from year to year, she said:

> You know, year to year, class to class, just improving their vocal quality. If they can sing in tune, I feel it is my job to take them many, many more steps further than that to improving their vocal quality and what they can produce. . . .in every way. . . .expression, the mechanics of what they are doing vocally like just developing them musically. That's my job.

As far as the knowledge/competency piece of instruction (the preparation the teacher experienced to teach content contained within the standards), most teachers mentioned some connection made as part of their teacher education program helping them to learn more about content standard subjects. Each teacher recognized a need to understand more about composition of music, music improvisation, and making pattern connections with other disciplines. Vocal teachers pointed to difficulty structuring their lessons for students to use musical instruments independently. Most of this difficulty stemmed from logistical concerns and large ratios of students to teacher in performance classes. My classroom observations confirmed much of what these teachers were reporting in their interviews.

In this district, I found the goals or aims of the fine arts department to be in consonance with music education content standards with no discrepancy between what "educators say they want to achieve and what they do when working with students" (Eisner, 1988, p. 73). Organizational configurations, and policies and procedures of the district were found to be in consonance with the music education content standards. The district's curriculum document references each standard, and teachers are encouraged to attend best practices workshops to help facilitate implementation. Standards dealing with composition, improvisation, evaluation, and relating subject matter to other disciplines and cultures received far less attention, if any, compared to the standards relating to technical mastery, perhaps because of lack of time and instructor knowledge.

Standards and Class Time

When comparing the amount of time teachers dedicate to various standards, researchers have reported less time given to non-performance-oriented content. In one

such study, Orman (2002) considered elementary music specialists' use of class time in general music classes in relation to the nine national performance standards. Thirty elementary music teachers were videotaped giving instruction to students in Grades One through Six. Teacher activity and student activity were analyzed independently according to the focus of the activity. Orman observed that all nine standards were utilized, although less time was devoted to standards that required "creative or artistic decision-making skills from the students." Similar to other previous research (Strul & Wagner, 1979), the teachers spent the majority of class time talking, and students spent the majority of class time in passive roles. Students involved in active roles might have more opportunity to engage the standards instead of being told about them. Teachers might intend to incorporate the standards into the classroom in meaningful ways, but might not always reach their intended target.

Baraiolo (1997) studied selected Massachusetts school districts and found that while there seemed to be an awareness of music education standards and a strong philosophical belief as to their merit, little was done in the way of implementation. The overriding concerns seem to be the constraints of contact time, resources, and teacher education/training, according to Byo (1997). Lehman (1995) noted, "many teachers simply lack the resources they need to create and sustain an effective learning environment" (p. 9). He noted insufficient time; inadequate staff, materials, and equipment; poor facilities; and poor scheduling practices.

After visiting more than 100 classrooms over a three-year period and interviewing more than 27,000 teachers, parents and students, Goodland (1984) proposed 3.5 hours weekly for the arts in the elementary school, and he recommended that up to fifteen

percent of a student's time be spent in the arts at the secondary level. A report of the National Commission of Time and Learning (1994), recognized that the arts must be included in the part of the 5.5 hours of daily school time devoted to core academic subjects. Apparently, however, this was not happening (National Commission on Time and Learning, 1994).

Shuler (1995) argued that local school districts need to work cooperatively with professional development schools, with local colleges of education, and with local, state, and federal agencies to train veteran teachers. He found that there is often a disconnect among these entities and that collaboration would insure veteran teachers gain valuable resources to effectively use their class time.

Support Systems for Standards Integration

At the federal level, the *Educate America Act: Goals 2000* provided funds to the states to develop their own state improvement and implementation plans that would include content and performance standards and valid assessments aligned with the National Standards (U.S. Department of Education, 1994). Federal grant monies have supported the development of standards in mathematics, arts, civics, and government, geography, history, science, foreign languages and English (U.S. Department of Education, 1994). Just as in these other areas, textbooks, technology, and training are essential for preparing students to meet the National Standards in music. While there is no official national curriculum in the United States, there is a hidden national curriculum (Eisner, 1994; Keith, 1994; Sharp, 1980) articulated by publishers of textbook materials. Ravitch (1995) found that teachers teach what is in the textbooks they have adopted; much of what happens in classrooms is designed to meet objectives found in such

textbooks. Typically, material in textbooks includes elements, sequences, goals, and objectives. These elements are not uncommon in music education. If music is considered on the same plane with English, mathematics, history, civics and government, geography, science, and foreign language, then music textbooks and the technology to support these would be produced at a similar frequency (MENC, 1994a). Unfortunately, textbooks tend to be the most used resource available. This is especially true when teachers teach in isolation without necessary networks to engage in curricular development. Stock (2003), reviewing literature published between 1995 and 2001, found only 12 publications that dealt with the role of national standards in music education policy and practice reform. Stock's research shows that, in general, since the publication of the National Standards in music in 1994, many teachers may not have the resources to implement the standards.

Several years have passed since the Department of Education adopted the National Standards and educators in most states are urged to voluntarily include them in their instructional sequences. Between 1993 and 2001, nine states (i.e., Illinois, Kentucky, Maine, Minnesota, Missouri, New Jersey, New York, Oklahoma, and Washington) passed legislation mandating that assessments be administered in the arts; albeit, only Kentucky and Minnesota include the arts in the state's high stakes assessment program for the purposes of school accountability or student graduation (Yan & Rieder, 2001). An additional eight states (i.e., Alaska, California, Massachusetts, Ohio, Pennsylvania, Utah, Vermont, and South Carolina) encouraged arts assessment through professional development materials for arts educators, arts assessment enterprises, or both

(Yan & Rieder, 2001; Yap, Schneider, Johnson, Mazzie & Porchea, 2003). Moreover, the National Assessment of Education Progress (NAEP) is scheduled to administer an arts assessment to a national sample of eighth grade students in 2008 that is based in large part, on the National Standards. As K – 12 educators continue to implement changes in their teaching practices and the U. S. Department of Education moves closer to goals outlined in new initiatives, it is not clear, whether American institutions of higher education are providing students with the appropriate core curriculum and related experiences that will lead to successful implementation of the National Standards.

Roles of Teachers

As a result of the standards documents, Costa (1993) proposed a change in the roles of teachers in classrooms. Rather than teachers teaching in isolation, he envisioned them on instructional teams. Such teams would consist of teachers who acted in roles such as knowledge managers, team planners, collegial coaches and collaborative researchers. He believed that the entire community must become committed to a higher standard of educational excellence. In his view, this would involve a shift from the "learning *of* the content to learning *from* the content" (p. 50). "When students learn individual parts of content, they inevitably lose sight of the beauty, interconnectedness, and spirituality in the world" (Costa & Liberman, 1995, p. 23). This is significant because the standards are content-based; that is, each separate academic discipline has its own content standards. In his critique, Costa (1993, p. 50) called for standards based on problem-solving as the vehicle for learners to integrate, reflect on, and transfer the unique knowledge, structure, and modes of inquiry of the disciplines. This shift will certainly

contain new instructional strategies, scheduling models, and assessments. "Having world-class standards," Costa concluded, "will make us begin to see the profession of teaching as intellectually complex, collaborative, and reflective" (p. 50).

A number of states have developed or revised their own state content standards, often called "frameworks" (U.S. Department of Education, 1994). Such framework documents act as blueprints for local schools, districts, and others to develop classroom materials and assessment instruments. Additionally, they provide guidelines for more effective teacher preparation, professional development and certification. Jorgensen (1997) asked elementary school teachers how effectively the California music scope and sequence was aligned with the National Standards for Music Education. She found 32 places where there were differences in expectations. She also discovered that sixty-one percent of the teachers who responded to her survey preferred the California document to the national one. They cited their inability to meet the National Standards in improvising music (Content Standard 3), composing and arranging music (Content Standard 4), and the understanding of relationships between music and the other arts and disciplines (Content Standard 8). Morris (1997) identified the same issues when she looked at the readiness for implementation of the Mississippi Fine Arts Framework.

Teacher Competence

For standards to have an impact on the music classroom, teachers must be proficient in all nine content areas in order to hold their students to those same standards (Boston, 1996). Byo (1997) described elementary music specialists' lack of confidence with respect to some aspects of the standards. She stated, "Many music specialists may find the teaching of some of the standards difficult. . . .Creativity and improvisation may

prove to be problematic, since music making has traditionally been more of a re-creative art as compared to a creative one" (p. 7). Byo found a significant difference between some of the standards with respect to the overall perceived viability of effective implementation. Playing instruments, improvisation, and composition were the perceived to me the most difficult to implement.

The phenomena described in Byo's study are not unique. In a similar study of Indiana general music teachers, Schmidt, Maker, Hayes, and Kwan (2006) found that respondents reported spending an average of only 6% of the instructional time on composition and improvisation activities when compared to the other standards. And as a part of a graduate-level training course, Bell (2003) examined teachers' practices related to the standards and found that teachers did not apply the standards to instruction with consistency prior to this training course. These teachers reported that they did not believe they had the support systems or training to do so. This graduate level training course was initiated to give practicing teachers tools to help implement all nine of the content standards.

Wilson (2003) studied the extent secondary music educators (instrumental and choral directors) in Missouri were aware of the National Standards for Music Education, and their attitudes toward them. She also gathered information regarding the extent implementation was occurring for each standard and the factors determining implementation decisions. In addition, she gathers data regarding respondents knowledge of the standards. She found that nearly half of the respondents had made no changes in what they taught on a daily basis since standards implementation. Standards 1, 2, and 5 (singing; playing instruments; reading/notating) were the most addressed, while

Standards 3 and 4 (improvising; composing/arranging) were the least implemented because of lack of teacher experience with these standards and lack of class time.

In the past 11 years since the inception of the *Educate America: Goals 2000* standards movement, lesson objectives incorporating more creative development in the classroom have received significant attention in the dialogue of professional educators and researchers in music. Strand (2006) found that 8% of all featured articles in the *Music Educators Journal* and *Teaching Music* from 2000-2005 are specifically about teaching composition and improvisation in the classroom. It may be that the significance of studies citing Standard 3 (improvisation) and Standard 4 (composition) as the most challenging has influenced the publication of more resources for teachers seeking opportunities for implementation of these two standards.

National Standards and Collegiate Schools of Music

The preparation of future teachers relative to the standards is what Adderley (2000) attempted to determine. He asked U.S. teachers to indicate the extent to which they believed their undergraduate studies prepared them to implement the National Standards. More specifically, he interviewed music professors (*N*=42) from NASM member schools of music representing 28 of the 50 states to find out what courses higher education faculty members believed enable or should enable implementation of the standards. He compared this information with a similar survey sent out to practicing teachers who had graduated from music education programs at NASM accredited schools of music. He concluded that preparation for implementing at least one of the content standards needed serious consideration—Content Standard 3 (improvising melodies, variations, and accompaniments). He also found that the college/university faculties

generally believed that they were providing courses in the curriculum that enabled music education graduates to effectively teach the standards. In general, music teachers who had graduated from these programs rated their own preparation in the teacher education program in the below average to average ranges. College/university faculty members were asked to rate the classes in which they thought the standards could most appropriately be integrated. Music Education Methods was the highest rated, followed by Ensemble, Applied Lessons, Music Theory, Music History, and finally Conducting. Adderley's study revealed that there was an apparent disconnection between college/university faculties' intentions and the preparation practicing teachers believed they received.

National Standards and Teacher Education

Educate America Act: Goals 2000 did not provide funding for preservice teacher education programs (MENC, 1994). Of paramount importance is an understanding of teacher education programs in music in order to assure that the novice teachers they graduate have adequate experiences with standards-based teaching. Some schools of music have taken the lead with regard to standards implementation. Abrahams (1999) described the School of Music at Duquesne University, in which faculty members have aligned course content to meet the national standards for music education. Specific standards are identified in course syllabi. Ensemble conductors included sessions in score analysis, and students wrote papers describing how the standards are integrated and imbedded within the content of the ensemble course. All recruitment and promotional literature mentioned the commitment to meeting national standards for music education. Faculty members at the School believe that implementing the national standards provided

cohesion and integration for the entire preservice teacher education curriculum. When the school decided to base all instruction on the national standards, it resulted in a college-wide shift in the way musicianship was developed. Students reported that the changes in the curriculum contributed to the excellence of the music program at Duquesne and gave them an edge over students from other colleges in securing employment after graduation. Cooperating teachers noted that students from Duquesne seemed better prepared for teaching.

Abrahams (1999) visited two different university schools of music to determine the level at which standards were implemented in the curriculum and policies of teachers and the department. His findings revealed that how the schools evaluated students and teachers and how policies were developed did not change after implementation of the standards. He did find that the curriculum was changed in order to accommodate the nine content standards and that professors at both sites reported changing their syllabi and teaching strategies to address the standards.

At Chapel College (a pseudonym he used for a small college) , Abrahams analyzed the syllabi for Elementary Music Methods, Secondary Music Methods, Musicianship, Vocal Pedagogy, Conducting, Choral Methods, Instrumental Techniques, Choral Literature, and Secondary Methods courses. Standard 3 (improvising), Standard 4 (composing), and Standard 8 (relating music to other arts had the least representation of the nine Content Standards. The only time these standards were emphasized were in the methods courses.

For Cathedral University (a pseudonym he used for a small university), Abrahams analyzed syllabi for Teaching Vocal Music, Methods, Orchestra, Chamber

Singers, Guitar, Piano, and Computers for Musicians. He found that Standard 3 (improvising) and Standard 4 (composing) were not represented in Orchestra and Chamber Singers syllabi. In addition, Standard 4, Standard 7 (evaluating), Standard 8 (relating music to other arts) and Standard 9 (relating to other disciplines and cultures) were not represented in the Computers for Musicians class.

More specifically, Abrahams found, through interviews with students, faculty, administrators, alumni, and through observations of classroom sessions, that the ability to improvise (because of its connotations of jazz) seemed to be an identified deficiency in both schools. He found that the most significant impact on teaching as a result of implementing national standards were in ensembles, in which conductors addressed Content Standard 9 (music in relation to history and culture). Another theme he noted was a common belief among faculty that a central focus for the curriculum strengthens the program. For Chapel College, that focus was the NASM standards, while Cathedral University's focus was the National Standards for Music Education. Abrahams recommended the development of benchmarks for the National Standards for music education in higher education as an appropriate next step. He further recommended the addition of formal assessments to evaluate long-term success of standards implementation in all courses and that his study be replicated using other institutions and other methods. Evident in his study was a perceived contrast between what educators say they want to achieve in the classroom and what they do when working with students.

Fonder (1998) surveyed NASM member schools to determine how many had responded to the National Standards for Music by modifying their undergraduate music teacher education sequence. He found that thirty-six percent of responding schools had

changed or were changing their curricula to address standards-based competencies. Two years earlier, Froseth (1996) surveyed students in his instrumental methods classes to investigate their values, knowledge, and skills for implementing the national standards for music education. Froseth's method included a pre and post survey given at the beginning of the semester and on completion of the methods course sequence. Students' attitudes changed positively as a result of instruction. As a result of taking a music methods course designed to meet national content standards in music, students came to believe that such standards were important, and they agreed that children should be able to meet them.

Froseth also noted that the music department at Augustana College, a liberal arts school in Rock Island, Illinois, also made changes to implement national standards for music education by aligning curricula to the criteria set by the National Association of Schools of Music (NASM). Although many faculty members knew of the national standards, it was those who taught music education students who felt most obligated to incorporate the standards into their courses and applied lessons. For example, faculty who taught the music education majors incorporated more improvisation into their applied music lessons than their other colleagues. An ensemble conductor included into the band rehearsal information about the history and culture of the works being performed. In band courses, students completed examinations that required knowledge of the historical and cultural aspects of the music. Music education students were tested on the nine content standards as part of the final examination in their first music education course. At Augustana, some steps were being taken to prepare preservice teachers to meet

national content standards so that they were able to teach those standards when they enter the profession.

According to Abrahams (1999), teacher education programs and K-12 professional development activities have long been viewed as separate entities. He mentioned that the two often operate independently of one another, causing an unfortunate disconnect. At a Wingspread Conference in 1993, sponsored by the American Association of Colleges for Teacher Education (AACTE), however, the two camps were seen to be coming together through the establishment of professional development schools and other similar initiatives. Collaboration between professionals in each field is necessary to decide what content and concepts teachers and students must learn (Deitz, 1994). Lewis (1995) asserted that as groups such as the National Council of Accreditation of Teacher Education (NCATE) and various state accrediting agencies begin to focus more strongly on standards, the pieces will fall into place. NCATE may not have the same influence now as it did in 1995, but all accrediting agencies have benefited from the spotlight on national standards. As federal funds become more contingent on successful state standardized test results, state accrediting agencies' connections to national standards may continue to strengthen.

Hope (1995), as Executive Director of the National Association of Schools of Music (NASM), wrote that "each teacher preparation program will need to consider relationships between what it is doing and larger goals for public competence. Each will need to find its own solutions, thinking through all aspects of its current and prospective situation. Such efforts are critical because the standards do no require standardization; they require competence" (p. 21). He continued that if teachers, standards, students, and

curricula can be placed in productive relationships devoid of the politics of education, all would benefit.

NASM publishes a handbook of accreditation policies and standards (2007). This document is reviewed regularly and at the present time is undergoing a comprehensive four-year review. Many of NASM's standards are related to the organization of degrees, facilities, self-governance, and so forth. With regard to curriculum standards, "Each institution develops the precise structure and the curriculum for each degree program. This development is consistent with the unique goals resources of the institution. On each of the arts disciplines, academic institutions have created associations specifically concerned with the development of educational standards and operational procedures. These organizations, through their member institutions, work to develop overall frameworks that outline the attributes of training programs for arts professionals while encouraging diversity among institutions and for operational integrity within institutions" (p. 181).

NASM has asserted that all music students most likely will have the opportunity to teach another music student at some point in their career. NASM has written policy regarding teaching competencies: "The musician-teacher must be able to lead students to competency, apply music knowledge and skills in teaching situations, and integrate music instruction into the process of P–12 education." Authors of the document went on to state that students in teacher preparation programs should be aware of current trends and methods in music education. A mere mention that future teachers must develop competence in current methods is as close as NASM has come to a reference to the standards specifically. NASM has, however, listed recommendations that are broad and

could be interpreted to require implementation of topics similar to such content standards as reading and notating music (Standard 5) and understanding music in relation to history and culture (Standard 9). NASM clearly leaves it to the institutions to decide for themselves what their specific content will be.

Chapter Summary

To address concerns that the education of American children had fallen behind children in parts of the world where standards had been implemented, the Federal government initiated the *Educate America Act: Goals 2000*. This goal provided the impetus for stakeholders in each academic subject area to publish specific content standards that would influence the education of all American children. The quality of teachers and teaching must evolve if a standards movement such as this is to have any significant impact on nations adopting educational reform. The literature shows that since publication of the National Standards in the United States, some teachers may still not know about them, do not have sufficient teaching resources to implement them, and do not have the skills to teach the content in some of the standards.

Undergraduate music programs that prepare musicians to teach students must ensure that graduates are well prepared to teach all of the content referenced in the standards. This training must be a significant part of the preservice teaching experience. The collegiate studio teacher is often the only teacher who has a unique, individual, one-on-one experience with students throughout their undergraduate careers. It seems logical that the convictions and teaching style of this studio professor could "rub off" on a novice music educator. Through this study, my goal was to determine the extent to which one

group of studio professors value and implement a curriculum based on the National Standards for Music Education.

CHAPTER THREE

METHOD

Based on the study's purposes, I developed a questionnaire that included specific subquestions relating to the study's research questions. To examine the extent to which low brass studio professors implement National Standards in Music Education within their studio environments, this research used as a framework Eisner's (1994) five aspects of schooling: the intentional, the structural, the curricular, the pedagogical, and the evaluative. The research questions address each of these dimensions. Subquestions used a Likert-type scale for responses, single- and multiple-answer questions, and free-response inquiry. Individual free responses produced thick descriptions and rich data that gave a deeper insight into the attitudes and practices of individual respondents. Themes that emerged from the free response questions were organized into categories and reported.

General demographic questions were selected to help better understand this particular pool of respondents with regard to education, gender, teaching and playing experiences, and the environment where they taught. The demographic questions were placed at the end of the survey instrument.

The following served as the study's research questions.

The Intentional Dimension

Question Ia: To what extent do these instructors perceive their *School or Department of Music's values* to be in consonance with the National Standards for Music Education?

Question Ib: To what extent are the *instructor's values* in consonance with the National Standards for Music Education?

Question Ic: To what extent have *professional development activities* engaged in by each instructor focused on implementation of the National Standards for Music Education?

The Structural Dimension

Question IIa: To what extent are *stakeholders* (administrators, colleagues, and students) involved in planning, implementation, and evaluation of the policies of the specific studio?

Question IIb: To what extent is the *structure* (that is, the configuration of physical space and the policies and procedures each instructor has developed) of the studio able to support learning objectives as encompassed by the National Standards for Music Education?

The Curricular Dimension

Question IIIa: To what extent are the stakeholders defined above involved in the *development and refinement* of the curriculum? (Curriculum is defined as the day-to-day set of expectations, experiences, and outcomes.)

Question IIIb: To what extent is the *curriculum* (as defined above) the instructors use in consonance with the National Standards for Music Education?

The Pedagogical Dimension

Question IVa: To what extent is the teacher's *delivery of instruction* (for example, articulating concepts to students through various media, teaching musical elements, modeling on the instrument, choosing recordings and recommending live

performances, use of technology, etc.) in consonance with the National Standards for Music Education?

Question IVb: To what extent has implementing the learning objectives based on the National Standards for Music Education changed *teaching strategies* of the individual instructor?

The Evaluative Dimension

Question Va: To what extent are assessment procedures used to evaluate students in particular studios in consonance with the National Standards for Music Education?

Question Vb: To what extent have implementing learning objectives that align with the National Standards for Music Education changed the way that these instructors evaluate student learning?

Demographics

Question VIa: How can these respondents be described in terms of selected demographics?

Recruitment of Participants

The potential participants for this study were delimited to faculty with low brass studio assignments at all 610 NASM accredited schools of music from each of the 50 United States. An email invitation was sent to each low brass professor at each of these schools of music offering a low brass studio program. Of these, 201 opened the email and proceeded to the web address of the survey instrument, where a detailed description of the survey was located. I was able to determine this by attaching a "read notification" protocol to each email I sent. As soon as the potential respondent opened the email message, I was notified through my email hosting program. Of these 201 instructors, 100

participated in the online survey between the dates of November 11, 2006 and February 16, 2007. The email invitations contained links to the survey website and these links were coded, so I could keep track of who I sent invitations to and which ones responded to the survey invitation. All participants were faculty members teaching at NASM member schools of music and are described below.

Before recruiting participants, I first piloted the study with five low brass professors at universities in my area. These individuals helped me to further refine my survey before sending it out to potential participants. After gaining feedback from these five individuals, I made further revisions and began to send invitations to participate. I accessed the NASM website and was able to find a list of all member schools of music by state. I found the website of each member school, located the music department page, and searched the faculty listing to determine if there was a faculty member who taught studio lessons in the area of low brass as part of his or her teaching assignment. I found each low brass faculty member's email address, if it was available from that site. If it was not available, I searched the directory of the professional organizations related to trombone and tuba/euphonium performers for contact information. Of the 610 member schools, I was able to locate 520 low brass teachers. Some schools did not have a low brass program. In all, I sent emails to 520 potential respondents from all 50 states and invited them to participate in my survey. The actual letter is included in Appendix B. I chose to include as an attachment to the email invitation my resume of experiences as a musician and educator. Of the 520 professors that I sent emails with invitations to participate, 201 opened the email and proceeded to the website housing my study, at which they read the following statement:

"The purpose of this research is to study practicing studio teachers' attitudes toward and interest in integrating content standards into the curriculum of studio instruction at a variety of collegiate music training programs. More specifically, this study will examine the extent to which each teacher implements the National Standards for Music Education into his or her intentions, structure, curriculum, pedagogy, and assessment. This research is intended to probe the attitudes and interests of teachers to deliver a standards-based curriculum. The population of this study is focused on low brass faculty members teaching in small liberal arts colleges and larger university music programs in rural and metropolitan areas from several states. Expected duration of the subject's participation will be approximately twenty minutes to answer the questions online. It has been my experience in similar studies that participation has been rewarding for the professors and students, and useful for the music education curriculum and instruction knowledge base. We are truly grateful you have chosen to participate in this study. By clicking on the advance button, you are hereby agreeing to participate in the standards in the studio research project as described above." One hundred of the selectees that opened the email invitation completed the survey.

Description of Participants

The participants who completed this survey can be described as experienced, with 46% (34) of the respondents indicating fifteen years or more of teaching in the collegiate-level studio. Those teaching ten to fifteen years were 19% (14), five to ten 26% (19), while 9% (7) taught five years or less. These respondents also can be described as highly educated, with a majority (58%; 43) of those responding reporting having a doctoral

degree. Thirty-six percent (27) reported having a Masters Degree, while only 3% (2) reported having a Baccalaureate degree or "other."

When asked about their teaching duties for a typical academic year, all (74) of those answering this question indicated their studio responsibilities. The next largest category of experiences can be described as assignments in teaching music education methods, at 39% (29), and then advisement at 31% (23). With the exception of teaching music history/literature, other teaching assignments were more evenly distributed. Table 2 contains a breakdown of these data.

Table 2. Teaching Duties

Assignment	*N*	%
Studio	74	100%
Music Appreciation	17	23%
Music History/Literature	7	9%
Music Theory	15	20%
Band	15	20%
Jazz Ensemble/Combo	14	19%
Music Education Methods	29	39%
Advisement	23	31%

In addition, twenty-three respondents (31%) stated that they taught some sort of chamber music ensemble, including such groups as trombone choir, tuba/euphonium ensemble, brass choir, or brass quintet. Another seven (9%) reported teaching some kind of pedagogy class relating to literature and performance practice. Three (4%) mentioned teaching jazz improvisation as a separate course responsibility. These answers were given in response to a selection titled "other."

Thirty-nine percent (29) of the respondents taught at a doctoral-granting institution, and another 35% (26) at universities where the highest degree conferred was

the Master's. Twenty-two percent (16) taught at Baccalaureate-granting institutions, while only 3% (3) reported either a two year college or other institution.

This group of low brass faculty members is 95% male. The respondents have generally remained at the same institution for a fairly long period of time. Thirty-eight percent (28) have served at their current institution for more than ten years, and an additional 34% (25) 6 to 10 years. Thirteen respondents (18%) served for 3 to 5 years and 8 (11%) two years or less. The rank of Associate Professor was reported most commonly (32%, 24) followed by Assistant Professor (26%, 19), Instructor and Professor (each with 18%, 13), and Other (7%, 5).

With regard to indications of jazz playing experiences, respondents were asked to check all that applied. Eighty-nine percent (65) reported playing in some sort of orchestral pops situation, 80% (61) as a section player in a Big Band, 56% (41) in a combo or small group jazz setting, 49% (36) as a lead player in a Big Band, and 34% (25) as a solo/improvisation chair in a Big Band. Other experiences noted by respondents were playing in a Latin group, Dixieland band, or musical theatre. One indicated jazz arranger.

Development of the Survey

Many researchers (Adderley, 2000; Baraiolo, 1997; Byo, 1997; Fonder, 1998; Froseth, 1996; Jorgensen, 1997; Kirkland, 1996; Morris, 1997) have used a survey or questionnaire to provide data for studies related to the National Standards in music. This study's survey comprised closed-ended and open-ended questions that I developed to relate to Eisner's five Dimensions of Schooling. Answers to free-response questions provided insights about the impact of the National Standards on various facets of the

curriculum by asking respondents to answer openly and to talk about their feelings and experiences.

The following subquestions were used to ascertain the levels at which the National Standards for Music Education are implemented into the participant's studios. The survey document is located in Appendix C.

The Intentional Dimension

Research Question Ia: To what extent do these instructors perceive their *School or Department of Music's values* to be in consonance with the National Standards for Music Education?

Survey Item 1: To what extent does your SCHOOL or DEPARTMENT of MUSIC tend to value the following learning objectives (which are the 9 MENC National Standards for Music Education) within the confines of your low brass studio? Please indicate what is valued least with 1 and the most valued with 10. You may use any number between 1 and 10 you wish for each Standard 1-9.

Survey Item 2: Explain

Research Question Ib: To what extent are the *instructor's values* in consonance with the National Standards for Music Education?

Survey Item 3: To what extent do YOU value the following learning objectives within the confines of your low brass studio? Please indicate what is valued least with 1 and the most valued with 10. You may use any number between 1 and 10 you wish for each Standard 1-9.

Survey Item 4: Please comment.

Research Question Ic: To what extent have *professional development activities* engaged by each instructor focused on implementation of the National Standards for Music Education?

Survey Item 5: Which of the following professional development activities have you participated in the last year? (Check all that apply.) [Choices:
Read an article, Read a peer reviewed journal, Attended a music conference, Attended a teaching and learning conference meant for all subject areas, Attended a clinic/master class, Took a lesson, Attended a performance, Conducted research in some other fashion, Other, please specify…..]

Survey Item 6: Have any of these professional development activities focused on ways to incorporate learning objectives contained within the National Standards for Music Education into your studio teaching? Which ones? (Check the most frequent activity in each Standards category 1-9) [Choices: Read an article, Read a peer reviewed journal, Attended a music conference, Attended a teaching and learning conference meant for all subject areas, Attended a clinic/master class, Took a lesson, Attended a performance, Conducted research in some other fashion.]

The Structural Dimension

Research Question IIa: To what extent are *stakeholders* (administrators, colleagues, and students) involved in planning, implementation, and evaluation of the policies of the specific studio?

Survey Item 7: To what extent are your ADMINISTRATORS involved in planning, implementation and evaluation of the policies for your specific studio?

[Choices: very involved, sort of involved, not very involved, or not at all involved.]

Survey Item 8: To what extent are your COLLEAGUES involved in planning, implementation and evaluation of the policies for your specific studio? [Choices: very involved, sort of involved, not very involved, or not at all involved.]

Survey Item 9: To what extent are your STUDENTS involved in planning, implementation and evaluation of the policies for your specific studio? [Choices: very involved, sort of involved, not very involved, or not at all involved.]

Research Question IIb: To what extent is the *structure* (that is, the configuration of physical space and the policies and procedures each instructor has developed) of the studio able to support learning objectives as encompassed by the National Standards for Music Education?

Survey Item 10: To what extent in the STRUCTURE OF YOUR STUDIO (that is, the configuration of physical space and the policies and procedures you and your administrators, colleagues, and students have developed) able to support the following National Standards for Music Education? [Choices for each Content Standard 1-9: No support, not very much support, some support, or a lot of support.]

The Curricular Dimension

Research Question IIIa: To what extent are the stakeholders defined above involved in the *development and refinement* of the curriculum (that is, the day-to-day set of expectations, experiences, and outcomes)?

Survey Item 11: To what extent are your ADMINISTRATORS involved in DEVELOPMENT AND REFINEMENT of the curriculum (that is, the day-to-day set of student expectations, experiences, and outcomes)? [Choices: very involved, sort of involved, not very involved, or not at all involved.]

Survey Item 12: To what extent are COLLEAGUES involved in DEVELOPMENT AND REFINEMENT of the curriculum (as defined in Question 11)? [Choices: very involved, sort of involved, not very involved, or not at all involved.]

Survey Item 13: To what extent are STUDENTS involved in DEVELOPMENT AND REFINEMENT of the curriculum (as defined in Question 11)? [Choices: very involved, sort of involved, not very involved, or not at all involved.]

Research Question IIIb: To what extent is the *curriculum* (defined above) the instructors use in consonance with the National Standards for Music Education?

Survey Item 14: To what extent are learning objectives within your curriculum (as defined in Question 11) in consonance with the National Standards for Music Education? [Choices each Standard 1-9: very consonant, sort of consonant, not very consonant, or not at all consonant.]

The Pedagogical Dimension

Research Question IVa: To what extent is the teacher's *delivery of instruction* (for example, articulating concepts to students through various media, teaching musical elements, modeling on the instrument, choosing recordings and recommending live performances, use of technology, etc.) in consonance with the National Standards for Music Education?

Survey Item 15: How frequently is your DELIVERY OF INSTRUCTION, that is, how you convey concepts to students through various media (teaching musical elements through modeling on the instrument, choice of recordings, choice of literature, recommending live performances, use of technology, etc.) in consonance with the National Standards for Music Education? [Choices for each Standard 1-9: very frequently in consonance, fairly frequently in consonance, sometimes in consonance, or not at all in consonance.]

Research Question IVb: To what extent has implementing the learning objectives based on the National Standards for Music Education changed *teaching strategies* of the individual instructor?

Survey Item 16: To what extent have your TEACHING STRATEGIES appropriate to the National Standards for Music Education changed through your career? [Choices for each Standard 1-9: much more frequent inclusion, somewhat more inclusion, a little more inclusion, or no more inclusion.]

The Evaluative Dimension

Research Question Va: To what extent are assessment procedures used to evaluate students in particular studios in consonance with the National Standards for Music Education?

Survey Item 17: How often do you find opportunities to evaluate students' progress formally in the following areas throughout the course of a semester? [Choices for Standards 1-9: very frequently, fairly often, sometimes, or not at all.]

Research Question Vb: To what extent have implementing learning objectives that align with the National Standards for Music Education changed the way that these instructors evaluate student learning?

Survey Item 18: To what extent has implementing learning objectives that align with the National Standards for Music Education changed the way you evaluate students learning? [Choices for Standards 1-9: respondents answered either drastically changed, sort of changed, not much change, or no change.]

Demographics

Survey Item 19: For how many years have you taught full or part time as a collegiate studio teacher? [Choices: less than 5 years, 5 to 10 years, 11 to 15 years, more than 15 years.]

Survey Item 20: Please indicate the highest degree you have earned. [Choices: Baccalaureate, masters, doctoral, none of the above.]

Survey Item 21: How would you describe your teaching duties during a typical academic year? (Check all that apply) [Choices: studio, music appreciation, music history/literature, music theory, band, jazz ensemble/combo, music education methods, advisement, other…please specify.]

Survey Item 22: What category best describes the institution where you presently teach? [Choices: doctoral granting institution, master's granting institution, baccalaureate granting institution, two year college that offers an AA or AS degree, other…please specify.]

Survey Item 23: How many years have you taught at the current institution? [Choices: 2 years or less, 3 to 5 years, 6 to 10 years, more than 10 years.]

Survey Item 24: Are you female/male? [Choices: Female, Male.]

Survey Item 25: At your present University, what is your rank? [Choices: Instructor, assistant professor, associate professor, professor, other…please specify.]

Survey Item 26: Please take a few moments and indicate what jazz playing experiences you have had at a professional level. (Check all that apply) [Choices: section player in a big band, lead player in a big band, solo/improvisation chair in a big band, combo or small group, orchestra pops.]

Survey Item 27: In a few words, please describe the role of the studio in the overall development of the music student. (Short Answer)

Ethical Concerns

The research proposal, since it involved human subject participants, was reviewed by the Campus Institutional Review Board (IRB) at the University of Missouri-Columbia. After addressing the concerns of the IRB, this project gained approval based upon my assurance that I would protect the rights and welfare of the research participants, employ approved methods of securing informed consent from these individuals, and not involve undue risk to the human subjects in light of potential benefits that could be derived from participation. The complete approval letter can be viewed in Appendix A.

To insure that such concerns were addressed, all participants were asked to take part in this study voluntarily. Each participant was given an explanation of the purpose of the study, the approximate amount of time that would be required and the possible ways in which their input may be used. They also had the opportunity to ask clarifying questions that addressed any area of their concern more fully.

It was clearly explained to each participant that real names for both schools and the individuals would not be included in the study. Individual respondents were told that their input would be reported in a manner that would identify them only by title or position and that they would have the opportunity to review the results at the completion of the study.

CHAPTER FOUR

RESULTS

The purpose of this study was to examine low brass collegiate studio teachers' attitudes toward and ability to integrate the nine MENC National Standards for Music Education into their program of studio instruction. More specifically, the study examined the extent to which low brass teachers implemented the National Standards into their intentions, structure, curriculum, pedagogy, and assessment, or the five Dimensions of Schooling. This chapter answers the research questions contained in Chapter Three, which were constructed after examining relevant literature as reviewed in Chapter Two. The complete data for each question are contained in the appendices.

The Intentional Dimension

Research Question Ia

The first research question addressed to what extent these instructors perceived their *School or Department of Music's values* to be in consonance with the National Standards for Music Education. The data to address this question were gathered from a survey question asking the respondent to rank the extent their SCHOOL or DEPARTMENT of MUSIC tended to value the nine MENC National Standards for Music Education within the confines of their low brass studio. Each respondent was asked to indicate what was valued least with 1 and valued most with 10. For survey item numbers one and three, I bunched categories one through 10 into groups (8 to 10, 5 to 7, and 1 to 4) for better clarity in reporting. This chapter contains a series of tables that furnish a complete breakdown of these data.

Responses were mixed relating to Content Standard 1 (singing, alone and with others) with 44% (40) of respondents scoring it in the 8 to 10 range, 25% (23) in the 5 to 7 range, and 30% (27) in the 1 to 4 range. A majority of respondents (63%, 57) scored Content Standard 2 (playing) as 10, or most highly valued. Eighty-nine percent (80) indicated a number in the 8 to 10 range, 4% (8) in the 5 to 7 range, and 2% (2) in the 1 to 4 range.

Results for Content Standard 3 (improvising) were more in the middle of the spectrum. Thirty-four percent (33) reported in the 5 to 7 range, while 29% (26) rated in the 8 to 10 range, and 35% (32) in the 1 to 4 range. Standard 4 results were also in the middle with 33% (32) in the 5 to 7 range. Twenty-six percent (23) rated Standard 4 in the 8 to 10 range, while 39% (35) scored in the range of one to four.

Highly rated were the responses for Content Standard 5 (reading and notating), with 47%, and Standard 6 (listening, analyzing, describing), with 43% of the respondents scoring a 10. Those scoring Standard 5 in the 8 to 10 range were 82% (73), while 13% (11) scored 5 to 7 and 6% (6) scored between 1 and 4. For Standard 6, 71% (65) scored in the 8 to 10 range, 20% (18) in the 5 to 7 range, and 10% (10) in the 1 to 4 range.

Also highly scored (in the 8 to 10 range) was Content Standard 7 (evaluating music), at 66% (59). Those scoring Standard 7 in the 5 to 7 range were 20% (19) of the respondents, with an additional 12% (12) in the 1 to 4 range. Forty-one percent (36) scored Standard 8 (understanding relationships) in the highest categories, 43% (38) selected the middle categories and 16% (15) between 1 and 4. Standard 9 (understanding music), another highly valued standard, was reported in the 8 to10 range by 58% (52), 28% (24) in the 5 to 7 range, while only 15% (13) rated Standard 9 between one and four.

In summary, Standards 2, 5, and 6 were reported by more than 40% to be in the highest category, or 10. Those rating Standard 3 and Standard 4 were spread fairly evenly throughout the spectrum, while Standard 1 was rated the lowest of the nine. These results are also reported in Table 3.

When asked to explain, several participants gave open-ended answers that I categorized into thematic groups. All of these responses are contained within Appendix F along with categorical groupings. Eight responded that they did not know or could not speak for the aims of their own department with regard to implementation of material contained within the standards. One such respondent noted ". . . my department doesn't really share much with me about what they value. . . .except they do value MORE students. . . .but only students that make them look good. . . .but as many as possible!" Another responded "It is hard to answer this question, and I'm not sure of its meaning. I don't know if I can accurately say what the rest of my unit values in all of these areas." Six respondents mentioned that aspects of performance were valued most, with one such participant stating that "I, at times, feel that the school's outlook is that of an assembly-line. There seems to be much resistance with relation to creativity. . . .Additionally, the instrumental area tends to see itself as separate from vocal music, not valuing what could be learned in terms of historical content. . . ." Another described his department as being "good at training students to perform well on their instruments in specific settings for specific purposes. I think we could do a better job training students to be more well rounded musicians and we have been working on increasing attention on areas like improvisation and relating music to other art forms." Another 12 mentioned

Table 3. Extent their SCHOOL or DEPARTMENT of MUSIC Valued the National Standards within the Respondents' Studios.

Value 1 to 10	1	2	3	4	5	6	7	8	9	10
Standards 1 to 9										
Standard 1	10	6	7	4	11	4	8	11	7	22
Singing	11%	7%	8%	4%	12%	4%	9%	12%	8%	24%
Standard 2	1	1	0	0	3	1	4	8	15	57
Performing	1%	1%	0%	0%	3%	1%	4%	9%	17%	63%
Standard 3	6	8	11	6	13	10	10	13	6	7
Improvising	7%	9%	12%	7%	14%	11%	11%	14%	7%	8%
Standard 4	8	6	9	12	10	13	9	10	7	6
Composing	9%	7%	10%	13%	11%	14%	10%	11%	8%	7%
Standard 5	1	1	2	2	5	1	5	16	15	42
Reading/Notating	1%	1%	2%	2%	6%	1%	6%	18%	17%	47%
Standard 6	0	3	1	3	3	7	8	13	13	39
Listening	0%	3%	1%	3%	3%	8%	9%	14%	14%	43%
Standard 7	3	2	3	4	3	4	12	14	19	26
Evaluating	3%	2%	3%	4%	3%	4%	13%	16%	21%	29%
Standard 8	2	4	5	4	16	13	9	14	7	15
Arts/Disciplines	2%	4%	6%	4%	18%	15%	10%	16%	8%	17%
Standard 9	2	2	5	4	6	5	13	17	18	17
History/Culture	2%	2%	6%	4%	7%	6%	15%	19%	20%	19%

that they belonged to departments that value integration of the standards into the studio, but six of these described roadblocks to attaining this.

Research Question Ib

The second research question dealt with the extent the respondents' values were in consonance with the National Standards for Music Education. When asked to indicate the extent to which respondents valued learning objectives relating to the specific content standards, 64% (58) of the respondents scored Standard 1 (singing) in the 8 to 10 range, 18% (16) in the 5 to 7 range and 20% (17) in the 1 to 4 range. Sixty-four percent (58) ranked Standard 1 in the highest three categories (8-10). The largest majority, or 95% (86) scored Content Standard 2 (playing) in the 8 to 10 range, 2% (2) in the 5-7 range, and 2% (2) in the 1-4 range. Of these, 81% (74) noted Standard 2 as 10.

More mixed were the scores for Content Standard 3 (improvising) and Content Standard 4 (composing and arranging). Standard 3 had a little stronger representation than Standard 4 with 50% (45) in the 8 to 10 range, 35% (32) in the 5 to 7 group, and 15% (14) in the 1 to 4 series. In Standard 4, the most evenly distributed score category, 41% (37) noted in the 8 to 10 range, 34% (31) in the 5 to 7 range, and 27% (23) in the 1 to 4 range.

Eighty-five percent (71) rated Standard 5 (reading and notating) from 8 to 10, 11% (11) from 5 to 7, and only 3% (3) from 1 to 4. Of these, 65% (60) rated Standard 5 as a 10. Eighty-three percent (75) valued Content Standard 6 (listening, analyzing, and describing) from 8 to ten, 14% (12) in the 5 to 7 range, and 4% (4) between one and four. For Standard 6, 63% (57) of the respondents rated it ten. Also highly valued was Content

Standard 7, with 84% (76) rating between 8 and 10, 11% (10) 5 to 7, and only 5% (5) between 1 and 4. For Standard 7, 53% (48) scored a value of 10.

Other highly rated standards were Standard 8 (understanding relationships between the arts and other disciplines) and Standard 9 (understanding music in relation to history and culture). Sixty-two percent (56) of the respondents rated Standard 8 between 8 and 10, 28% (26) of the respondents between 5 and 7, while 8% (8) were in the 1-4 range. Similarly, 71% (62) rated Standard 9 from 8 and 10, 23% (19) from 5 to 7 and 7% (7) from 1 to 4.

In summary, Standards 2 (playing), 5 (reading and notating), and 6 (listening, analyzing, and describing) were the highest valued (in that order), followed behind closely by Standard 7 (evaluating music and musical performances). Standard 4 (composing) was the lowest-rated standard, followed by Standard 3 (improvising), although 50% of the respondents did rate Standard 3 in the 8 to 10 range. A complet breakdown is reported in Table 4.

When asked to comment, 12 of those giving answers to the open-ended question expressed interest in some of standards being implemented within the studio, especially in certain instances, but mentioned that other specialists in the department should be charged with developing those specific aspects. One respondent mentioned that “Within the low brass studio, my main goal is to teach students how to play the instrument in a variety of settings with a characteristic tone and good technique. I do not place any emphasis on composing or arranging as students can get that experience in other classes designed for that purpose. If a student is interested in composing or arranging for trombone or trombone ensemble, I certainly encourage them and make sure their music is

performed and given feedback. . . .The same goes for singing and the understanding of relationships between music and other arts. Students have the opportunity to engage in these activities in other classes that are more appropriate for these tasks."

Nine of the respondents advocated a comprehensive approach, but with three expressing limitations. One participant related the following: "Of course I 'value' these things, but putting them into practice in a weekly lesson is tough. I encourage my students to do as many of these things as possible, and we have monthly scheduled studio classes to discuss them." Another in this group admitted to a level of frustration by not having enough time or resources to implement the various standards into the 50-minute weekly lessons. Two others conveyed answers that they regard the studio as a place to refine the craft of performance. One of these related "These objectives are obviously valuable, but the extent to which they can be applied is necessarily limited by reality. How can a student 'understand the relationships between music, the other arts and disciplines outside the arts' when they can't produce a good tone?" Of the group conveying a comprehensive approach as positive, one mentioned using teaching methodologies that they experienced with their own private teachers. After mentioning several ways in which this respondent incorporated singing, arranging, and listening, he said, "I have never used improvisation in my studio—probably because none of my teachers did." This respondent went on to say that if it could be demonstrated as an effective studio methodology, improvisation would be incorporated into his studio teaching.

Table 4. Extent RESPONDENTS Valued the National Standards within the Confines of their Studios.

Value 1 to 10	1	2	3	4	5	6	7	8	9	10
Standards 1 to 9										
Standard 1	5	5	1	6	4	6	6	14	15	29
Singing	5%	5%	1%	7%	4%	7%	7%	15%	16%	32%
Standard 2	2	0	0	0	0	1	1	2	11	74
Performing	2%	0%	0%	0%	0%	1%	1%	2%	12%	81%
Standard 3	4	1	5	4	8	11	13	9	15	21
Improvising	4%	1%	5%	4%	9%	12%	14%	10%	16%	23%
Standard 4	6	5	5	7	10	4	17	14	8	15
Composing	7%	5%	5%	8%	11%	4%	19%	15%	9%	16%
Standard 5	2	0	0	1	3	4	4	5	13	59
Reading/Notating	2%	0%	0%	1%	3%	4%	4%	5%	14%	65%
Standard 6	2	0	1	1	5	2	5	7	11	57
Listening	2%	0%	1%	1%	5%	2%	5%	8%	12%	63%
Standard 7	3	0	2	0	4	0	6	11	17	48
Evaluating	3%	0%	2%	0%	4%	0%	7%	12%	19%	53%
Standard 8	2	3	2	1	10	4	12	10	13	33
Arts/Disciplines	2%	3%	2%	1%	11%	4%	13%	11%	14%	37%
Standard 9	2	1	3	1	4	4	11	7	16	39
History/Culture	2%	1%	3%	1%	5%	5%	12%	8%	18%	44%

Research Question Ic

The third research question relating to the Intentional Dimension addressed the professional development activities the respondents engaged in that focused on implementation of the national Standards for Music Education. The participants were asked to indicate which activities they had participated in the last year. Except for the 30% (28) reporting taking a lesson and 29% (27) attending a teaching and learning conference meant for all subject areas, all activities were reported by 75% or more of the respondents. See Table 5 for a complete breakdown.

Table 5. Professional Development Activities Focused on Standards in the Last Year

	Responses	
Activity	*N*	%
Read an article	93	99
Read journal	75	80
Attend music conference	86	92
Attend teaching conference	27	29
Attend class	90	96
Take lesson	28	30
Attend performance	93	99
Conduct research	70	75
Other	23	26
Total number of responses	562	

Twenty-three participants responded to this question with additional professional development activities, selecting the "other" category. Thirteen reported giving performances, clinics, and presentations, and six published articles or composed/arranged music for publication. One mentioned taking students on tour as professional development, while another observed a colleague's lesson.

When asked which of these activities related to the Content Standards, conducting research and reading an article were given the most responses, with 99 and 93 respectively. Twenty-five percent (14) of the respondents read an article relating to

Content Standard 8 (understanding relationships between the arts and other disciplines), while 28% (16) conducted research in some other fashion relating to Content Standard 9 (understanding music in relation to history and culture). Twenty-seven (12) percent attended a clinic or masterclass relating to composition. See Table 6 for a complete breakdown of these responses.

A feature within the closed-ended response option did not work correctly for this question. Many participants tried to connect more than one standard to a professional development activity, and the program would not allow them to do this. This technical difficulty was not able to be resolved before the survey deployment. All responses to this question, however, are included in Appendix F.

The Structural Dimension

Research Question IIa

The first research question of the Structural Dimension attempted to determine the extent to which *stakeholders* (administrators, colleagues, and students) were involved in planning, implementation, and evaluation of the policies of the specific studio. When asked to what extent administrators are involved, 37% (30) stated that administrators were not at all involved, 42% (34) reported they were not very involved, 17% (14) reported they were sort of involved, and only 4% (3) very involved. When asked about colleagues' involvement, 22% (18) reported no involvement at all, 30% (24) reported colleagues as being not very involved, 40% (32) sort of involved, and 9% (7) very involved. When the same question was presented regarding student involvement, 25% (20) reported that students were very involved, 33% (27) sort of involved, 27% (22) not very involved, and 15% (12) not at all involved. For bar graphs representing these data,

Table 6. Professional Development Activities Related to Standards

Standard	Read an article	Read a peer reviewed journal	Attended a music conference	Learning conference	Attended a clinic\master class	Took a lesson	Attended a performance	Conducted research
1. Singing	21% (13)	10% (6)	15% (9)	8% (5)	16% (10)	13% (8)	7% (4)	10% (6)
2. Playing	9% (6)	7% (5)	10% (7)	6% (4)	17% (12)	9% (6)	24% (17)	19% (13)
3. Improvising	18% (11)	10% (6)	17% (10)	7% (4)	20% (12)	10% (6)	10% (6)	8% (5)
4. Composing	23% (10)	2% (1)	16% (7)	5% (2)	27% (12)	7% (3)	9% (4)	11% (5)
5. Reading/Notating	18% (10)	5% (3)	18% (10)	0% (0)	9% (5)	18% (10)	11% (6)	20% (11)
6. Listening	13% (8)	13% (8)	6% (4)	5% (3)	10% (6)	10% (6)	19% (12)	25% (16)
7. Evaluating	13% (8)	10% (6)	11% (7)	2% (1)	10% (6)	6% (4)	26% (16)	23% (14)
8. Arts/Disciplines	25% (14)	4% (2)	12% (7)	9% (5)	9% (5)	9% (5)	9% (5)	23% (13)
9. History/Culture	23% (13)	4% (2)	16% (9)	12% (7)	5% (3)	4% (2)	9% (5)	28% (16)

see Appendix D.

Research Question IIb

The second research question addressing the Structural Dimension determined to what extent the *structure* (that is, the configuration of physical space and the policies and procedures each instructor has developed) of the studio was able to support learning objectives as defined by the National Standards for Music Education. Each participant was asked to rate the support for each Content Standard using the terms no support, not very much support, some support, or a lot of support.

Regarding the extent the structure of their studio supported implementation of Standard 1 (singing), 35% (28) scored this area as getting a lot of support, 29% (23) some support, 20% (16) not very much support, and 15% (12) with no support at all. The highest-rated was Standard 2 (playing), with 63% (50) of the respondents indicating that they received a lot of support, 20% (16) some support, 11% (9) not very much support, and 5% (4) no support at all. Only 24% (19) of those surveyed mentioned having a lot of support to facilitate a studio environment in which improvising melodies, variations, and accompaniments (Content Standard 3) are taught. Forty-six percent (36) conveyed some support, 23% (18) not very much support, but only 6% (5) no support at all. The smallest number of respondents (14, 18%) rated Standard 4 (composing) as getting a lot of support, while 33% (26) reported some support. An additional 40% (31) reported not very much support, while only 9% (7) reported no support at all.

Responses for Standard 5 (reading and notating), Standard 6 (listening), and Standard 7 (evaluating) were strikingly similar. For each of the three standards, more than 50% of the respondents rated as having a lot of support (54%, 41; 55%, 43; and

53%, 41 respectively), 28% or more cited having some support (28%, 21; 28%, 22; and 32%, 25 in that order), 12% or more as not very much support (13%, 10; 13%, 10; and 12%, 9 correspondingly), and only 4% or 5% with no support at all (5%, 4; 4%, 3; and 4%, 3 in the same order). These three standards received the highest percentages for having a lot of support and the lowest percentages for no support at all.

For the final two standards, Standard 8 (understanding relationships) and Standard 9 (understanding music), similarities existed as well. Both areas received a fairly high number of responses for having a lot of support (Standard 8 with 31% and Standard 9 with 28%), but not as much as for receiving some support (Standard 8 with 36% and Standard 9 with 40%). Twenty-six percent (20) of the respondents rated both Standard 8 and Standard 9 with not very much support, while 8% (6) rated Standard 8 and 6% (5) rated Standard 9 with no support at all. A complete breakdown is found in Table 7.

Table 7. Extent the STRUCTURE of the Studio was Able to Support the Standards

Standard	No support at all	Not very much support	Some support	A lot of support
1. Singing	12	16	23	28
	15%	20%	29%	35%
2. Playing	4	9	16	50
	5%	11%	20%	63%
3. Improvising	5	18	36	19
	6%	23%	46%	24%
4. Composing	7	31	26	14
	9%	40%	33%	18%
5. Reading/Notating	4	10	21	41
	5%	13%	28%	54%
6. Listening	3	10	22	43
	4%	13%	28%	55%
7. Evaluating	3	9	25	41
	4%	12%	32%	53%
8. Arts/Disciplines	6	20	28	24
	8%	26%	36%	31%
9. History/Culture	5	20	31	22
	6%	26%	40%	28%

The Curricular Dimension

Research Question IIIa

This question dealt with the extent the stakeholders were involved in the *development and refinement* of the curriculum (that is, the day-to-day set of expectations, experiences, and outcomes.) When asked to what extent their administrators were involved, 19% (15) reported very involved, 29% (23) sort of involved, 29% (23) not very involved, while 23% (18) not at all involved. The highest rate of involvement were colleagues, with 33% (26) of the respondents reporting very involved, 43% (32) sort of involved, 18% (14) not very involved, and 9% (7) not at all involved. Those reporting student involvement with curriculum development and refinement as very involved were 13% (10) of respondents, while 42% (33) reported sort of involved, 30% (24) not very involved, and 15% (12) not at all involved.

Research Question IIIb

This question concerned the level of consonance between the low brass instructors' curricula and each of the standards. Content for Standard 1 (singing) was reported by 38% (28) to be very consonant, another 38% (28) sort of consonant, 10% (7) not very consonant, and 14% (10) not at all consonant. A large majority of respondents (80%, 57) rated performing on instruments (Standard 2) as very consonant with his or her studio curricula, 13% (9) sort of consonant, 3% (2) not very consonant, and 4% (3) not at all consonant. Only 21% (15) reported Content Standard 3 (improvising) to be very consonant with curricula, with 56% (40) reporting sort of consonant, 19% (14) not very consonant, and 4% (3) not at all consonant. Similarly, 25% (18) of the respondents reported Content Standard 4 (composing) to be very consonant, 36% (26) sort of

consonant, 32% (23) not very consonant, and 7% (5) not at all consonant. Reading and notating (Content Standard 5) were highly rated, with 71% (51) reporting very consonant, 19% (14) sort of consonant, 8% (6) not very consonant, and one (1%) not at all consonant.

Responses for Standards 6 (listening) and 7 (evaluating) were similar. Fifty-seven percent (41) rated Standard 6 as being very consonant, 35% (25) sort of consonant, 7% (5) not very consonant, and one person (1%) not at all consonant. Fifty-eight percent (42) of respondents reported Standard 7 to be very consonant, 29% (21) sort of consonant, 11% (8) not very consonant, and 2 (3%) not at all consonant. Content Standard 8 (other arts and disciplines) was reported by 36% (26) as very consonant, 38% (28) sort of consonant, 25% (18) not very consonant, and one (1%) not at all consonant. Similarly, regarding the extent to which learning objectives were consonant with the standards, 41% (30) of respondents reported Content Standard 9 (history and culture) as very consonant, 34% (25) sort of consonant, 22% (16) not very consonant, and two (3%) not at all consonant. Complete results are reported in Table 8.

When asked to comment about specific standards and how they are integrated within the curriculum, many gave reaffirming statements that went beyond the performance-oriented standards. Respondents found opportunities to listen to music and music performances and to evaluate other performances and their own students' performances. One mentioned buzzing as an alternative to singing, and another mentioned singing while the student played. One respondent mentioned "I don't find these questions relevant to my teaching practices." Another responded that answers depend "on the student level and determined goals."

Table 8. Extent LEARNING OBJECTIVES were in Consonance with the Standards

Standard	Very consonant	Sort of consonant	Not very consonant	Not at all consonant
1. Singing	28	28	7	10
	38%	38%	10%	14%
2. Playing	57	9	2	3
	80%	13%	3%	4%
3. Improvising	15	40	14	3
	21%	56%	19%	4%
4. Composing	18	26	23	5
	25%	36%	32%	7%
5. Reading/Notating	51	14	6	1
	71%	19%	8%	1%
6. Listening	41	25	5	1
	57%	35%	7%	1%
7. Evaluating	42	21	8	2
	58%	29%	11%	3%
8. Arts/Disciplines	26	28	18	1
	36%	38%	25%	1%
9. History/Culture	30	25	16	2
	41%	34%	22%	3%

The Pedagogical Dimension

Research Question IVa

The first research question addressing the dimension of instructional delivery (for example, articulating concepts to students through various media, teaching musical elements, modeling on the instrument, choosing recordings and recommending live performances, use of technology, etc.) asked how the participant's activities are in consonance with the National Standards for Music Education. Forty-eight percent (37) of respondents ranked singing as very frequently in consonance with instructional delivery, while 29% (22) fairly frequently in consonance, 12% (9) sometimes in consonance, and another 12% (9) not at all in consonance. The largest group, 88% (66) reported "very

frequently in consonance" for Content Standard 2 (playing), and 8% (6) fairly frequently in consonance, 0 sometimes in consonance, and 4% (3) not at all in consonance.

Standards 3 and 4 were the lowest rated for this survey item. Instructional delivery of 25% (19) of the respondents was very frequently in consonance with Standard 3 (improvising), while 40% (30) reported fairly frequent consonance. Thirty-one percent (23) reported improvising to be sometimes in consonance, and 4% (3) not at all in consonance. Composition (Standard 4) was reported by 20% (15) of the respondents to be very frequently in consonance, 37% (28) fairly frequently in consonance, 29% (22) sometimes consonant, and 13% (10) not at all consonant.

Standard 5 (reading and notating) was the second-highest rated area with 74% (55) reporting very frequent consonance, 19% (14) fairly frequently in consonance, 4% (3) sometimes in consonance, and 3% (2) not at all in consonance. The next-highest rated standard was Standard 6 (listening, analyzing, and describing) with 69% (52) reporting very frequent consonance with delivery, 24% (18) fairly frequent consonance, 4% (3) sometimes consonant, and 3% (2) not at all consonant. Content Standard 7 (evaluating music) was the third-highest rated standard, with 64% (49) reporting very frequent consonance, 22% (17) fairly frequent consonance, 8% (6) sometimes, and 5% (4) not at all consonant. Forty-two percent of the respondents (32) rated Content Standard 8 (other arts and disciplines) as very frequently in consonance, 36% (27) fairly frequently in consonance, 18% (14) sometimes consonant, and 4% (3) not at all in consonance. Content Standard 9 (history and culture) was rated by 53% (40) of the respondents as very frequently in consonance with his or her delivery, 25% (19) very

frequently consonant, 18% (14) sometimes consonant, and 4% (3) not at all in consonance. Complete results are reported in Table 9.

Table 9. How Frequent DELIVERY OF INSTRUCTION was in Consonance

Standard	Very frequently in consonance	Fairly frequently in consonance	Sometimes in consonance	Not at all in consonance
1. Singing	37	22	9	9
	48%	29%	12%	12%
2. Playing	66	6	0	3
	88%	8%	0%	4%
3. Improvising	19	30	23	3
	25%	40%	31%	4%
4. Composing	15	28	22	10
	20%	37%	29%	13%
5. Reading/Notating	55	14	3	2
	74%	19%	4%	3%
6. Listening	52	18	3	2
	69%	24%	4%	3%
7. Evaluating	49	17	6	4
	64%	22%	8%	5%
8. Arts/Disciplines	32	27	14	3
	42%	36%	18%	4%
9. History/Culture	40	19	14	3
	53%	25%	18%	4%

Research Question IVb

When asked what specific standards had received more frequent inclusion into the studio over the respondents' careers, 27% (20) reported much more frequent inclusion on Standard 1 (singing), and 32% (24) somewhat more frequent inclusion, 15% (11) reported a little more frequent inclusion, and 26% (19) no more frequent inclusion. Thirty-one percent (22) reported Content 2 (playing) as receiving much more frequent inclusion, 17% (12) somewhat more frequent inclusion, 7% (5) a little more frequent inclusion, as 46% (33) no more frequent inclusion. Sixteen percent (12) reported much more frequent inclusion of improvisation (Standard 3), while 39% (29) somewhat more

frequent inclusion, 27% (20) a little more frequent inclusion, and 18% (13) no more frequent inclusion. Similarly, composing (Standard 4) was reported by 11% (8) as receiving much more frequent inclusion, while 32% (23) somewhat more frequent inclusion, 29% (21) a little more frequent inclusion, and 29% (21) no more frequent inclusion.

Standards 5, 6, 7, 8, and 9 have similar ranges. Reading and notating (Standard 5) received much more frequent inclusion by 25% (18) of the respondents, while 19% (14) reported somewhat more frequent inclusion, 8% (6) a little more frequent inclusion, 47% (34) no more frequent inclusion. Content Standard 6 (listening, analyzing, describing) was reported by 27% (20) as much more frequent inclusion, 23% (17) somewhat more frequent inclusion, 16% (12) a little more frequent, and 33% (24) no more frequent inclusion. Content Standard 7 (evaluating music and music performances) was reported by 25% (18) as much more frequent inclusion, 32% (23) somewhat more frequent inclusion, 11% (8) a little more frequent inclusion, and 33% (24) no more frequent inclusion. Eighteen percent (13) of the respondents reported much more frequent inclusion of relationships between the arts and disciplines outside of the arts (Standard 8), 36% (26) somewhat more frequent inclusion, 14% (10) a little more frequent inclusion, and 33% (24) no more frequent inclusion. Similarly, 21% (15) experienced much more frequent inclusion of Standard 9 (history and culture relationships), 35% (25) somewhat more frequent inclusion, 11% (8) a little more frequent inclusion, and 33% (24) no more frequent inclusion. Complete results are reported in Table 10.

With reference to teaching strategies that had changed throughout their career, one respondent said about Standard 3, “When I learned to do it, I pushed it harder.

Table 10. Extent TEACHING STRATEGIES Appropriate to the Standards have Changed

Standard	Much more frequent inclusion	Somewhat more frequent inclusion	A little more frequent inclusion	No more frequent inclusion
1. Singing	20	24	11	19
	27%	32%	15%	26%
2. Playing	22	12	5	33
	31%	17%	7%	46%
3. Improvising	12	29	20	13
	16%	39%	27%	18%
4. Composing	8	23	21	21
	11%	32%	29%	29%
5. Reading/Notating	18	14	6	34
	25%	19%	8%	47%
6. Listening	20	17	12	24
	27%	23%	16%	33%
7. Evaluating	18	23	8	24
	25%	32%	11%	33%
8. Arts/Disciplines	13	26	10	24
	18%	36%	14%	33%
9. History/Culture	15	25	8	24
	21%	35%	11%	33%

Should do more!" In relation to Standard 8 and Standard 9, another stated, "I need to give my students more of a context." One highly experienced low brass teacher expressed that "I have been teaching for over 30 years and I have ALWAYS made my student sing in lessons! Even junior high boys." On the other hand, another respondent mentioned, "National standards have never influenced my teaching in any way."

The Evaluative Dimension

Research Question Va

The final set of research questions asked respondents to indicate to what extent assessment procedures were used to evaluate students learning in relation to the standards. These questions asked respondents how often they found opportunities to evaluate students' progress formally in each of the standard areas.

With regard to Standard 1 (singing), results were mixed. Thirty-three percent (25) of respondents reported very frequent evaluations, while 21% (16) reported evaluating fairly often, 24% (18) sometimes, and 21% (16) not at all. Performing on instruments (Standard 2) received the highest rates of response in the very frequent category, with 84% (62). Another 14% (10) reported evaluating fairly often and two (3%) sometimes, whereas no one reported no evaluations at all. Eighteen percent (13) of the respondents evaluated improvisation (Standard 3) very frequently, while 29% (21) evaluated fairly often, 40% (29) sometimes, and 18 (14%) not at all.

Composing (Standard 4) is evaluated the least of the nine standards, with eight respondents (11%) responding very frequent, 15 (20%) fairly frequent, 33 (45%) sometimes, and 18 (24%) not at all. Standard 5 was the second highest rated category, with 52 individuals (71%) reporting very frequent evaluation, 13 (18%) fairly frequent, 7 (10%) sometimes, one (1%) not at all.

Standards 6 and 7 were rated fairly high. Forty-seven percent (35) reported that they evaluate listening, analyzing and describing music (Standard 6) very frequently, 34% (25) fairly frequently, 14% (10) sometimes, and four (5%) not at all. Fifty-four percent (40) evaluated how students evaluate music and music performances (Standard 7) very frequently, another 28% (21) fairly often, 14% (10) sometimes, and 3 (4%) not at all.

Responses for Standards 8 (arts and disciplines) and 9 (history and culture) were more evenly spread. Nineteen (26%) respondents reported very frequent evaluation for Standard 8, while 18 (24%) reported fairly often, 36% (27) sometimes, and 14% (10) not at all. Similarly, 28% (21) reported very frequent evaluation of Standard 9, 26% (19)

fairly often, 35% (26) sometimes, and 11% (8) not at all. Complete results are reported in Table 11.

One respondent commented that within his or her particular studio, students "sight read weekly in lessons and ensembles" and "attend recitals together and discuss afterwards" the music performances. Another respondent associated assessments relating to all of the standards except for Standard 4 (composing), Standard 8 (understanding relationships) and Standard 9 (music in relation to history and culture) as happening every week inside the private lesson or studio class. Two respondents related the evaluation taking place as a formal part of a departmental policy where other faculty are involved with rating low brass students. Relating to Standard 1 (singing), one respondent commented "Most applied faculty at [my university] sit in the aural comp proficiencies of their students." Another mentioned an evaluation process that assesses progression of content areas in all of the standards by saying "In an attempt to answer all parts of question NO. 17 [how often respondents find opportunities to evaluate students' progress formally, relating to the specific standards], we have one annual evaluation, which assess[es] any/all of [the standards]."

Research Question Vb

When asked to what extent implementation of learning objectives that align with the National Standards for Music Education in the studio changed the way students' learning is evaluated, the largest percentage of respondents reported no change in each of the nine Content Standards. With regard to singing (Standard 1) four respondents (6%) responded drastic change, 11 (16%) responded sort of changed, 23 (33%) not much change, and 32 (46%) no change. For Standard 2 (playing), 4 (6%) respondents reported

Table 11. How Often Students are Evaluated with Respect to the Standards

Standard	Very frequently	Fairly Often	Sometimes	Not at all
1. Singing	25	16	18	16
	33%	21%	24%	21%
2. Playing	62	10	2	0
	84%	14%	3%	0%
3. Improvising	13	21	29	10
	18%	29%	40%	14%
4. Composing	8	15	33	18
	11%	20%	45%	24%
5. Reading/Notating	52	13	7	1
	71%	18%	10%	1%
6. Listening	35	25	10	4
	47%	34%	14%	5%
7. Evaluating	40	21	10	3
	54%	28%	14%	4%
8. Arts/Disciplines	19	18	27	10
	26%	24%	36%	14%
9. History/Culture	21	19	26	8
	28%	26%	35%	11%

drastic change, 11 (16%) sort of changed, 17 (24%) not much change, and 38 (54%) no change at all. For Standard 3 (improvising), 4% (3) reported drastic change, 20% (14) reported sort of changed, 29% (20) not much change, and 47% (33) no change at all. Three individuals (4%) reported drastic change in the way they evaluated composition (Standard 4), 11% (8) sort of changed, 26% (18) not much change, and 59% (41) no change at all.

Regarding Standard 5 (reading and notating) , nine percent (6) reported drastic change 14% (10) sort of changed, 26% (18) not much change, while 51% (35) no change at all. Standard 6 (listening) drastically changed the way 5 respondents (7%) evaluated students, sort of changed 11 (16%) respondents' evaluation practices, did not change 20 respondents (29%) much, and did not change 33 (48%) at all. Six percent (4) reported

that they drastically changed in response to Standard 7 (evaluating), while 14% (10) reported that they sort of changed, 33% (19) reported not much change, and 46% (32) no change at all. Standard 8 (arts and disciplines) drastically changed the way 4% (3) evaluated students, 19% (13) sort of changed, 27% (19) not much change, while 50% (35) no change at all. Six percent (4) of the respondents drastically changed they way they evaluate Standard 9 (history and culture), 15% (10) sort of changed, 35% (24) did not change much, and 44% (30) did not change at all. Complete data are reported in Table 12.

Table 12. Extent Implementation of Standards Changed Evaluation of Students

Standard	Drastically changed the way I evaluate students	Sort of changed the way I evaluate students	Not much change the way I evaluate students	No change at all in the way I evaluate students
1. Singing	4	11	23	32
	6%	16%	33%	46%
2. Playing	4	11	17	38
	6%	16%	24%	54%
3. Improvising	3	14	20	33
	4%	20%	29%	47%
4. Composing	3	8	18	41
	4%	11%	26%	59%
5. Reading/Notating	6	10	18	35
	9%	14%	26%	51%
6. Listening	5	11	20	33
	7%	16%	29%	48%
7. Evaluating	4	10	23	32
	6%	14%	33%	46%
8. Arts/Disciplines	3	13	19	35
	4%	19%	27%	50%
9. History/Culture	4	10	24	30
	6%	15%	35%	44%

One respondent comented that “I was not even aware of the National Standards until earlier last year”. Although some respondents may not have been aware of the

National Standards per se, three mentioned not changing their approach to concepts relating to material found in the standards. One of these such individuals conveyed, "For each of these standards, I have not changed my teaching methods because of the NASM standards, but that should not imply that I find them irrelevant. They have been implicit in most of my approach all along." Another stated "I haven't changed—I have always valued these objectives (even without knowing they were MENC objectives) so I can't answer these questions", while another wrote "Ag[a]in, my standards usually exceed national standards."

Summary Statements

At the conclusion of the study, participants were asked to respond to the following: "In a few words, please describe the role of the studio in the overall development of the music student." I categorized responses into groups relating to those reflecting a performance-focused experience, an integral experience where other musical elements come together, an experience that enables musicians to learn how to teach others, and a miscellaneous group containing various responses. A total of 63 responses were obtained. A complete listing of the comments is located in Appendix F.

Twenty-four responses (38%) related that the studio was a place where all other musical concepts come together. The individual lessons and studio class environment allows the low brass teacher an opportunity to assure competence in areas of performance, ear training, theory, evaluation, and music education. One said "The applied lesson situation is the perfect time to monitor a student's overall comprehension of not only their chosen instrument, but the content of other music related classes." Others in this category mentioned the central or pivotal role of the studio to allow

students to strengthen their understanding of concepts contained within the MENC standards. Of these respondents, one reported "The applied studio is the backbone. It is (should be) the one place where all the material learned in theory, history, form, etc. comes together to create the complete musician." Another related "The studio is the nexus of the diverse dimensions of the study of music. It provides the best forum for practical application of the various components of a complete musical education." Summing up the sentiment of those responding was this statement: "The applied music studio is where all of the elements of a maturing musician come together: musicianship, general technique, music theory, aural skills, music history, performance practice, ensemble skills, etc. It is incumbent upon the applied teacher to enlighten the student that he must become a MUSICIAN first, then the degree emphasis second (i.e., trombone player, band director, elementary music teacher)."

The second largest group of responses (32%, 20) was categorized as faculty members who viewed the studio as a place to refine the motor skills needed to become an effective performer on the instrument. These responses ranged from those conveying a strict nuts and bolts approach to an environment where performance was most highly valued, but performance also was a medium to propel the student to heightened musical growth. Relating to the technical approach category, one respondent stated "Seminal role for most students in their development because they hear their colleagues model fine playing." On the other end of the spectrum was a respondent who wrote, "The studio plays a primary--probably THE primary role in the overall development of the student. The studio is where new techniques are learned, from basic fundamentals to advanced techniques. The studio is also where students 'sink or swim'--their ability or inability to

perform on their instrument plays an immediate role in their future. Finally, the students' major instruments are their primary musical vehicle for the majority of their undergrad career, and as such, their progress on these instruments reflects their musical progress."

Another group of respondents (19%, 12) identified the role of the studio as pivotal in the development of a musician able to pass on the learning objectives to others. One such respondent stated, "The studio is a place for students to encounter a role model, learn the basics as well as the finer points of their instrument, learn repertoire, learn good habits, and most importantly, to develop a voice with which they will speak musically. All of the habits and attitudes that a performer or educator will try to pass on to another generation can be instilled, strengthened, or at least supported within the studio." Another mentioned the importance of the benefits of studio instruction and how it would affect the ability of the music student to teach others: "It is the most important influence on the music student. Lessons taught in the studio will be reflected in their teaching more than any other class they take."

Within the miscellaneous responses were various comments that related the studio as an opportunity for mentoring and place for students to learn group cooperation skills and discipline. In general, respondents conveyed the importance of the studio as a nexus for development and as critical for the future success of performers and pedagogues.

CHAPTER FIVE

DISCUSSION

Summary

The purpose of this study was to examine college and university low brass studio teachers' attitudes toward the nine National Standards for Music Education. To examine the extent to which low brass studio professors implement National Standards in Music Education within their studio environments, I used as a framework Eisner's (1994) five aspects of schooling: the intentional, the structural, the curricular, the pedagogical, and the evaluative.

The online survey was a good choice. Participants were able to access the survey 24 hours a day, seven days a week, without needing to adjust their schedules. Any number of participants could view the survey online at the same time. The online survey environment and electronic communication through email did not limit respondents' geographic location.

Piloting the survey before deployment was also beneficial. Pilot participants gave valuable information which, in turn, allowed me to deploy a more relevant and respondent-friendly instrument. The server where this site was housed rarely experienced outages and only experienced a slowdown once during deployment. Those respondents experiencing slower than normal operation of the website were still eventually able to complete the survey in the same session. The slowdown was resolved within one day with the help of a technical support team.

The extent to which these instructors perceived their school or department of music's values to be in consonance with the standards varied according to the specific

standards. Standard 2 (performing) seemed to be the highest valued, followed by Standard 5 (reading notating), Standard 6 (listening), Standard 7 (evaluating), Standard 2 (singing), Standard 9 (history and culture), and Standard 8 (arts and other disciplines). The lowest rated areas seemed to be Standard 4 (composing), and Standard 3 (improvising). When compared to the respondents' personal values, results were in similar proportions, but each standard was valued much higher than what was reported for the school or department values. This may be because the respondents feel that what they do in their studio matters more to them than their department.

When relating what standards the structure of their studio could support, it was no surprise that Standard 2 (playing) seemed to be the highest rated and Standard 6 (listening), Standard 5 (reading and notating), and Standard 7 (evaluating) followed closely behind in a virtual tie. It is not surprising that reading and notating would be highly supported in a studio setting. Answering open-ended questions, many respondents reported that equipment and materials required for Standards 6 and 7, such as a stereo system and recording equipment, are considered essential to the studio. Several respondents remarked that they did not have the necessary equipment to support listening to recordings and reported that they operated in adjunct teaching environments where they did not have adequate equipment dedicated to their teaching space. Respondents reported that the structural dimension of their particular teaching situation did not support singing (Standard 1), teaching relationships between arts and other disciplines (Standard 8), and between history and culture (Standard 9) at the same levels, but was still adequate. The levels of structural support reported for Standard 4 (composition) and Standard 3 (improvisation) were quite low in comparison to other standards. Written

responses seemed to separate the respondents into two camps: those who do not have adequate technology to support Standards 3 and 4, and those who choose not to support such learning activities. Respondents in the first category mentioned that if they were able to teach in environments where they had the necessary resources, they would find more opportunities to ask students to compose melodies or exercises, or improvise with the aid of computers and audio equipment. Respondents in the second category reported that they would just trust that those charged with teaching composition and improvisation specifically do their job effectively. Those reporting lack of equipment commented that they would benefit from the addition of computer aided instruction. Those reporting success with support of these two standards mentioned the addition of technology labs, and that instructors were encouraged to implement studio learning activities that would utilize such resources.

Instructors' choices of professional development activities reflect the values instructors place on particular content areas. The most choice relating to Standard 1 (singing) was reading an article; Standard 2 (performance) was attending a performance; Standard 3 (improvisation) and Standard 4 (composition) was attend a masterclass/clinic; Standard 5 (reading notating), Standard 6 (listening), Standard 7 (evaluating), and Standard 9 (history and culture) was conducting some sort of research; and Standard 8 (arts and other disciplines) was reading an article. Respondents reported finding improvement from attending masterclasses and clinics related to standards that were valued fairly low in the intentional dimension. If an instructor has very limited experiences in a content area, it is no surprise that they would seek out others that are experts in those areas in order to gain insight. It may be that these professional

development opportunities could help improve the level that these standards are valued in the studio environment. One particular respondent remarked that when he learned how to teach improvisation more effectively, he did it more often.

Students were most involved with planning, implementation, and evaluation of the policies of the studio, followed closely by colleagues. When compared to the level these stakeholders were involved with the development and refinement of the curriculum, the two categories were reversed. Colleagues were the most involved followed by students. Administrators were involved the least with both the planning, implementation, and evaluation, and the development and refinement of the curriculum. This may have been because students' interests are taken into consideration when planning, implementing and evaluating aspects of the studio experience. However, colleagues have more of a vested interest in the development of and refinement of the curriculum for the low brass studio. Since the curriculum is the set of expectations, experiences and outcomes for students in the studio, it seems logical that colleagues would want to unify their approach.

The results to questions that asked what extent learning objectives, delivery of instruction, and evaluation of learning were in consonance with the National Standards for Music Education were similar among standards. Respondents consistently reported Standard 5 (reading and notating) and Standard 6 (listening) in the highest categories, Standard 1 (singing), Standard 8 (arts and other disciplines), and Standard 9 (history and culture) in the middle categories, and Standard 3 (improvisation) and Standard 4 (composition) in the lowest categories. However, instructors rated learning objectives for these content areas, standard by standard, much higher than actual delivery of instruction

and evaluations of learning. This may be that the instructors have the interest to implement a standards-based environment, but implementing a comprehensive delivery and evaluation program are problematic. Some respondents mentioned that they valued all content in the National Standards for Music Education, but working on each standard on a weekly basis is problematic. Issues raised through written comments were lack of time, resources, and support. Nonetheless, over the course of instructors' careers, some have initiated "a little more" and "somewhat more inclusion" of Standard 3 and Standard 4 in the areas of delivery of instruction and evaluation of students' learning. Even so, a large portion of the respondents reported "very little" or "no change" for the extent implementation of learning objectives that align with the National Standards for Music Education changed the way students' learning was evaluated.

Discussion

Adderely (2000) found that music education courses were followed by ensemble and private studio instruction as effective environments for standards integration. However, he also found that implementing Content Standard 3 (improvising) needed serious consideration across the board. Nearly a third of the present study's respondents indicated low levels of consonance between teaching activities and improvisation. This seems to reaffirm Kirkland's (1997) findings where respondents ranked Standard 3 consistently in the lowest proficiency levels of students and in goals for student achievement. Many studio professors are hired for their own "performance ability and knowledge of standard repertoire" while improvisation may not be familiar or highly valued to them (Kirkland, 1997, p. 44).

As suggested by Reimer (Bennett et al., 1994), valuing a curricular area is important in order to teach it effectively. Although participants articulated support for most of the content contained within the Standards, material relating to the teaching of improvisation (Standard 3) and composition (Standard 4) were consistently the lowest ranked. This confirmed the findings of Jorgensen (1997) and Morris (1997) reported in Chapter 2.

Teachers recognizing the content contained within the National Standards as important is only one step. Another is actually implementing this content into regular instruction and assessment. This echoes what Baraiolo (1997) and Byo (1997) have concluded: "Many teachers simply lack the resources they need to create and sustain an effective learning environment" (p. 9). In the present study, prevailing concerns included the absence of audio equipment, poor facilities, and limited lesson time (once a week). Effectively implementing each content standard would be difficult within these resource constraints. If limited time is a problem, a potential solution may be integrating more than one standard at a time; learning *of* the content *from* the content (Costa & Liberman, 1995) might be of benefit in cases such as these.

Although improvisation experiences were reported by only a third of the respondents, the most change in instruction over the course of their career was noted in Standard 3 (improvisation). One mentioned that after learning to teach aspects of improvisation, he did it more and pushed it harder. This may echo Boston's (1996) assertion that for standards to have an impact, teachers must be proficient with the content. The increased teaching of improvisation over time supports Bell's (2003)

findings that as instructors gain necessary training and insight, implementation of unfamiliar standards will increase.

In summary, the present study's findings support those of prior research. The overall ratings of the use of Standard 3 (improvisation) and Standard 4 (composition) in practice were lower than for the other standards. This could have been because of lack of experience on the part of the instructor, lack of time, or lack of resources. On the other hand, low brass instructors are not usually hired to solely teach improvisation or composition. It may be that some standards are implemented more than others due to necessity.

Recommendations for Instruction

For the collegiate studio teacher, the private lesson curriculum provides a valuable avenue to reach future teachers and to assure competence in all content standards. Each of the content standards could have application in studio curricula. Students who are products of these curricula might then have the skills necessary to make connections between standards implementation and teaching. What follows are recommendations for instruction related to each of the standards in light of the present study results.

Standard One

Standard One (singing) is an area that seemed to elude many respondents. Only Standard 3 (improvising) and Standard 4 (composing) were consistently valued lower. While 63% of participants responded that integration of this standard was a highly valued aspect of the studio teaching environment, only 44% said their school or department had the same value for singing in the studio. Nearly one-fifth (18%) of the respondents gave singing the lowest value markings.

Within the low brass studio are opportunities for small ensemble work. One common practice for studio teachers has been to hold weekly rehearsals with studio members to learn quality literature designed for homogeneous instrument groups. Within these settings, opportunity presents itself for students to sing their individual parts alone and as an ensemble to improve their reading and performance of the repertoire and as well their aural skills. This can work well with many pieces that present minimal technical demands, whether a selection from a larger work or a chorale setting for their instruments. Some respondents mentioned that it was helpful to encourage students to sing or buzz their parts alone, providing opportunities for students to check the pitch. One stated that he used the Kodaly (1941) *333 Exercises for Sightreading* to encourage this practice. A studio instructor might have students sing as an ensemble as well as attend to pitch, rhythm, articulation, phrasing, and expression. Students could sing the parts of an excerpt, move their fingers/slides with the part, and then play the last note and sustain to check pitch accuracy. This activity can give indication of what students actually hear when they play and how sensitive they are to the elements listed above, causing them to think more critically about these when they play.

Studies of the relationship between vocalization and instrumental instruction and performance have examined the effects of singing on instrumental music students at various age levels and abilities, from preschool all the way to the college and university level. Singing as an instrumental music instructional technique has also been researched in terms of its curricular implications and its use as a tool for teacher effectiveness (Buell, 1990). Vocalization techniques can have a significant effect on instrumental performance and instruction. Students exposed to singing as a regular component of their instructional

program have scored higher on measures of music achievement, executive skill development (fingering, articulation, bowing, and so forth), attitude, and developmental music aptitude (Buell, 1990). In Buell's study, a positive correlation was found between students receiving superior sight-reading ratings and the inclusion of vocalization activities in the teaching/learning process. The results of this study suggest that teachers and their students would benefit from the inclusion of vocalization strategies in the rehearsal, with the potential advantages of more accurate intonation, superior instrumental skills, increased sight-reading ability, and improved attitude.

Standard Two

Standard Two, (Performing on instruments, alone and with others, a varied repertoire of music), consistently received the highest ratings for implementation in the areas of instructor values, department values, structural support, curricular composition, pedagogy, and evaluation. Many felt this to be the focus of what they do. However, the literature in Chapter 2 revealed that many teachers may only emphasize upcoming recitals and chamber concerts. Some studio teachers might try to vary the repertoire in order to give students a breadth of literature, including original works written for low brass solo instruments and low brass ensembles, excerpts from the orchestral literature and transcriptions and arrangements of works from all style periods, and jazz standards and popular music of different cultures. Instead of teaching students a *varied literature* (Standard 2), some may only teach the literature they have played and feel comfortable with instead of trying new styles and works for the instrument and pieces that meet the specific needs and interests of the students. Often, students' needs vary differently from one another and could benefit from varied instruction.

Integration of technology like *SmartMusic* (MakeMusic, 2006) can be a great motivator for students to dive into the literature in independent practice. Several respondents in the present study mentioned the lack of technology in the studio environment. I was faced with a similar situation in a recent university teaching position, and wrote a grant to fund equipment to implement the technology. Although technology is not one of the standards, systems such as *SmartMusic* provide specific feedback on intonation, and allow students flexibility in creating practice loops.

Standards Three and Four

Consistently, the lowest rated areas in regard to value and practice were Standard Three (improvising melodies, variations, and accompaniments) and Standard Four (composing and arranging music within specified guidelines), although the respondents for the present study indicated that these two standards have received more attention throughout their careers. According to this study's findings, instructors are seeking professional development in these areas with some frequency. This supports Strand (2006), who reported that 8% of all featured articles in the *Music Educators Journal* and *Teaching Music* from 2000-2005 related to composition and improvisation.

Some respondents in this present study mentioned that the structure of their studio environment did not support integration of Standard 3 and Standard 4. With regard to improvisation, the play-along materials might serve the needs of studio teachers interested in teaching improvisation. Aebersold's (2006) series of play-along recordings, *SmartMusic* (MakeMusic, 2007) and its features that allow students to develop improvisation skills independently and efficiently, and *Band In-A-Box* (PG Music, 2007) have demonstrated their worth in educational settings. Another such resource, *Patterns*

For Improvisation (Mantooth, 1996), enables rapid progress in different improvisational skills: sight-reading, aural awareness of chord progressions, theory, intervallic relationships, chord/scale relationships, form and improvisation. Similarly, Baker's (2006) *Improvisational Patterns: The Blues*, provides students a context for development of the jazz language. These programs are not expensive and could help a teacher inexperienced in improvisation opportunities for their students.

Composing and improvising are sometimes seen as two totally different activities. Respondents for the present study, for example, chose improvisation as activities supported in the studio but not composition. But, composing and improvising can go hand in hand. Historically, cadenzas were one such opportunity. A student can learn to improvise by creating a cadenza and then use this experience to compose by writing the cadenza down.

Standard Five

Respondents reported the second highest value, behind Standard 2 (performing), Standard Five, reading and notating music. In the open-ended responses, several reported that reading was valued higher than notating. Thirteen percent of the respondents, however, reported not very much structural support and 5% reported no support at all. Some may not operate in environments where they believe that they can allow for time to foster better reading skills in their students. Another impediment may be the lack of literature resources to the studio teacher. Relating to Standard 5 (reading and notating music), several respondents mentioned the use of duets. Duets reinforce accurate, independent reading while working on intonation and stylistic qualities. Blahzevich's (1964) *Concert Duets for Two Trombones*, Kleinhammer's (1963) *The Art of Trombone*

Playing, Telemann's *Six Canonic Sonatas* (Brown, 1981), the J.S. Bach *12 Two-Part Inventions* transcribed for two trombones by Miller (1973) and *The Arban Companion* (Olcott, 1964), which are duet parts to the *Fourteen Characteristic Studies* of Jean Baptiste Arban (Alessi & Bowman, 2000) are all great resources that allow concentration on developing technical ability as well as sight reading skills.

Standards Six and Seven

Another potential combination of content material could be accomplished with Standard 6 (listening to, analyzing, and describing music) and Standard 7 (evaluating music and music performances). The development of critical listening skills is essential to every aspect of musical development. Listening allows one to concentrate on identifying structural phenomena, formal units, and relationships between these units. The present study's respondents rated Standards 6 and 7 consistently as high. Studio teachers, however, may not have the facilities to meet these two standards. Certainly, equipment to record students' performing is necessary. Several respondents in this survey mentioned recording their student's lessons and having students record their own practice time. Students can then listen for technical accuracy and evaluate the effectiveness of their interpretation.

Standard Eight

Integration is the key to successful standards implementation (Costa & Liberman, 1995). Within the present study, several respondents made comments relating to themselves as a specialist and that they trust other specialists to teach other disciplinary content. Standard 8 states that students should be able to understand relationships between music, the other arts, and disciplines outside the arts. The human mind seeks

patterns (Costa, 1993) and does not easily assimilate information that is fragmented, and presented in isolation. Costa noted that knowledge is learned more quickly and remembered longer when presented in a meaningful context in which connections among ideas can be made. Respondents in this present study, however, consistently rated Standard 8 lower than all of the other standards except the improvisation and composition standards. Teachers need more than a surface-level understanding of multiple subjects in order to integrate material meaningfully. Perhaps the studio teacher can collaborate with instructors who are experts in their respective fields and help bridge the gaps between departments and areas.

Standard Nine

Standard 9 was consistently rated in the middle of the spectrum with regard to instruction and evaluation, but fairly high with regard to intention. Some respondents may have reported higher intentions than actual instruction and evaluation because of lack of time, knowledge, or experience. It may be difficult to integrate this standard at the same level for every student. Some pieces that students study relate better than others to various cultures. It may be that the studio class can serve as a forum for increased understanding, where utilization of historical instruments and ensemble performance of music from other cultures is possible.

Suggestions for Further Research

As reported in Chapter 2, several years have passed since the Department of Education adopted the National Standards. As of 2001, Illinois, Kentucky, Maine, Minnesota, Missouri, New Jersey, New York, Oklahoma, and Washington have passed legislation mandating that assessments be administered in the arts. As preK-12 educators

continue to move toward standards-based teaching practices, institutions of higher education need to provide students with the appropriate curriculum and related experiences that will lead to successful implementation of standards-based instruction.

As more states hold music educators accountable for their state adopted standards aligned with the National Standards, research should be conducted to determine how or whether higher education institutions support integration of standards. Using the survey instrument has been one of the more common data-reporting tools in such studies. The online survey has proven to be especially effective. A combination of open ended and closed ended response items is also effective.

This study focused on low brass studio teachers. Other researchers might study studio teachers of voice or other instruments and compare findings with the present study. It would be interesting to see if there are differences in implementation among studio families. Many of the studio teachers that responded to this study mentioned that this was the first time they had encountered the National Standards for Music Education. Another interesting study might involve asking studio teachers a number of years from now what effect the standards are having on their teaching programs. Another possible study might ask students who leave these studio environments whether or not they have the same perceptions as their teachers do. Studies of this type might aid in the development of collegiate music programs that focus on authentic standards implementation.

Conclusion

Even though the National Standards are not a curriculum, they can guide individual teachers toward learning objectives that articulate what musicians should know

and be able to do. Should studio teachers focus equally on all standards every semester? Probably not. Instruction should be individualized to every student and every program in which they are enrolled.

Accordingly, this study's respondents made it clear that some standards are implemented in the studio more often than others. Each teaching situation is different, and resources vary among teaching situations. If the purpose of studio teaching is to develop musicianship and to foster lifelong pursuit of musical knowledge and understanding, then instructors might benefit from a standards-based teaching philosophy. Such a philosophy has the potential to revolutionize how future students view a complete music education.

APPENDIX A

Campus Institutional Review Board Approval Form

Campus Institutional Review Board

University of Missouri-Columbia

483 McReynolds Hall
Columbia, MO 65211-1150

PHONE: (573) 882-9585
FAX: (573) 884-0663

CAMPUS INSTITUTIONAL REVIEW BOARD APPROVAL FORM
UNIVERSITY OF MISSOURI-COLUMBIA

This is to certify that your research proposal involving human subject participants has been reviewed by the Campus IRB [IRB Approval number 1069177]. This approval is based upon the assurance that you will protect the rights and welfare of the research participants, employ approved methods of securing informed consent from these individuals, and not involve undue risk to the human subjects in light of potential benefits that can be derived from participation.

Approval of this research is contingent upon your agreement to:

(1) Adhere to all UMC Policies and Procedures Relating to Human Subjects, as written in accordance with the Code of Federal Regulations (45 CFR 46).

(2) Maintain copies of all pertinent information related to the study, included but not limited to, video and audio tapes, instruments, copies of written informed consent agreements, and any other supportive documents for a period of **three (3) years** from the date of completion of your research.

(3) Report potentially serious events to the Campus IRB (573-882-9585) by the most expeditious means and complete the eIRB "Campus Adverse Event Report". This may be accessed through the following website: http://irb.missouri.edu/eirb/.

(4) IRB approval is contingent upon the investigator implementing the research activities as proposed. Campus IRB policies require an investigator to report any deviations from an approved project directly to the Campus IRB by the most expeditious means. All human subject research deviations must have prior IRB approval, except to protect the welfare and safety of human subject participants. If an investigator must deviate from the previously approved research activities, the principal investigator or team members must:
a. Immediately contact the Campus IRB at 882-9585.
b. Assure that the research project has provisions in place for the adequate protection of the rights and welfare of human subjects, and are in compliance with federal laws, University of Missouri-Columbia's FWA, and Campus IRB policies/procedures.
c. Complete the "Campus IRB Deviation Report". This may be accessed through the following website: http://irb.missouri.edu/eirb/.

(5) Submit an Amendment form to the Campus IRB for any proposed changes from the previously approved project. Changes may not be initiated without prior IRB review and

approval except where necessary to eliminate apparent and immediate dangers to the subjects. The investigator must complete the Amendment form for any changes at http://irb.missouri.edu/eirb/.

(6) Federal regulations and Campus IRB policies require continuing review of research projects involving human subjects. Campus IRB approval will expire one (1) year from the date of approval unless otherwise indicated. Before the one (1) year expiration date, you must submit Campus IRB Continuing Review Report to the Campus IRB. Any unexpected events are to be reported at that time. The Campus IRB reserves the right to inspect your records to ensure compliance with federal regulations at any point during your project period and three (3) years from the date of completion of your research.

APPENDIX B

Letter of Invitation to Take Survey

Dear Studio Instructor:

I am an experienced music educator/studio teacher working on a research project designed to investigate using a standards based instruction approach within the realm of the undergraduate studio course of study. The results of this study will explore the usefulness of a standards based approach in the studio in developing future music educators and musicians. Results will inform college level music educators, which will benefit their future students as it will contribute to their instructional effectiveness.

I would ask that you participate in this study by visiting a class homepage, entering the site, and answering a few questions about your particular teaching style, beliefs and curricular elements all in a Likert format. While in the course website, you are free to visit any of the pages constructed and all your activity is logged automatically for you. The material data generated from this research will be analyzed only by the researcher and destroyed as soon as possible upon completion of the study. Confidentiality is assured in order to eliminate any foreseeable risk or discomfort to you. On October 1, 2006 at 5pm you will receive an email with my findings. After you have observed the results, you will fill out a questionnaire and participate in an interview to discuss your reactions to the on-line survey and findings. Your participation in this research will conclude at that time. Your participation is voluntary, and you are free to withdraw at any time. Refusal to participate will involve no penalty or loss of benefits to which you are otherwise entitled. Your participation in this research will assist you in understanding the others' approach to standards based instruction in the studio.

I hope you will be willing to participate in this project. It has been my experience in similar studies that participation has been rewarding for the professors and students, and useful for the music education curriculum and instruction knowledge base. Please indicate your response by electronically signing and saving the attached document and return to mlfkc3@mizzou.edu. This research project is project #1069177 with the University of Missouri-Columbia's IRB, located in 483 McReynolds, which can be contacted at (573-882-9585) or umcresearchcirb@missouri.edu. If you have questions regarding this research project or your rights as a participant, feel free to call me should you have any questions, at (314-803-1404), or email me at the address above . My advisor for this research project is Dr. Martin Bergee. He will also respond to questions concerning your rights and this research project via email at BergeeM@missouri.edu or phone (573-882-2121).

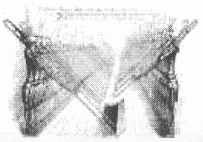
Thank you,

Matt Frederickson
Doctoral Candidate in Music Education
University of Missouri-Columbia

APPENDIX C

Copy of Actual Survey Instrument

Standards in the Studio: How are the MENC Standards Implemented within Collegiate Low Brass Music Programs?



Dear Studio Instructor:

I am an experienced music educator/studio teacher working on a research project designed to investigate teaching styles that utilize a standards based instruction approach within the realm of the undergraduate/graduate studio course of study. The results of this study will explore the usefulness of a standards based approach in the studio in developing future music educators and musicians. Results will inform college level music educators, which will benefit their future students as it will contribute to their instructional effectiveness.

I would ask that you participate in this study by entering the site, and answering a few questions about your particular teaching style, beliefs and curricular elements using a variety of reporting styles including ranking, short answer, a Likert scale, or selecting answers from a list. The material data generated from this research will be analyzed only by the researcher and destroyed as soon as possible upon completion of the study. Confidentiality is assured in order to eliminate any foreseeable risk or discomfort to you. If you are interested in having the results of the study emailed to you, respond the email invitation and results will be send upon completion of the study. Your participation is voluntary, and you are free to withdraw at any time. Refusal to participate will involve no penalty or loss of benefits to which you are otherwise entitled. Your participation in this research will assist you in understanding others' approaches to standards based instruction in the studio.

I hope you will be willing to participate in this project. Expected duration of the subject's participation will be approximately TWENTY MINUTES to answer the questions online. It has been my experience in similar studies that participation has been rewarding for the professors and students, and useful for the music education curriculum and instruction knowledge base. My advisor for this research project is Dr. Martin Bergee. He will also respond to questions concerning your rights and this research project via email at BergeeM@missouri.edu or phone (573-882-0939).

Thank you,

Matt Frederickson
Doctoral Candidate in Music Education
University of Missouri-Columbia

START SURVEY!

POWERED BY zoomerang

The purpose of this research is to study practicing studio teachers' attitudes toward and interest in integrating content standards into the curriculum of studio instruction at a variety of collegiate music training programs. More specifically, this study will examine the extent to which each teacher implements the National Standards for Music Education into their intentions, structure, curriculum, pedagogy, and assessment. This research is intended to probe the attitudes and interests of teachers to deliver a standards based curriculum. The population of this study is focused on low brass faculty members teaching in small liberal arts colleges and larger university music programs in rural and metropolitan areas from several states. Expected duration of the subject's participation will be approximately twenty minutes to answer the questions online. It has been my experience in similar studies that participation has been rewarding for the professors and students, and useful for the music education curriculum and instruction knowledge base. We are truly grateful you have chosen to participate in this study.

1 To what extent does your SCHOOL or DEPARTMENT of MUSIC tend to value the following learning objectives (which are the 9 MENC National Standards for Music Education) within the confines of your low brass studio? Please indicate what is valued least with 1 and the most valued with 10. You may use any number between 1 and 10 you wish for each Standard.

1 2 3 4 5 6 7 8 9 10

a. Singing, alone and with others, a varied repertoire of music.
1 2 3 4 5 6 7 8 9 10

b. Performing on instruments, alone and with others, a varied repertoire of music.
1 2 3 4 5 6 7 8 9 10

c. Improvising melodies, variations, and accompaniments.
1 2 3 4 5 6 7 8 9 10

d. Composing and arranging music within specified guidelines.
1 2 3 4 5 6 7 8 9 10

e. Reading and notating music.
1 2 3 4 5 6 7 8 9 10

f. Listening to, analyzing, and describing music.
1 2 3 4 5 6 7 8 9 10

g. Evaluating music and music performances.
1 2 3 4 5 6 7 8 9 10

h. Understanding relationships between music, the other arts, and disciplines outside the arts.
1 2 3 4 5 6 7 8 9 10

i. Understanding music in relation to history and culture.
1 2 3 4 5 6 7 8 9 10

2 Please Comment

3 To what extent do YOU value the following learning objectives within the confines of your low brass studio? Please indicate what is valued least with 1 and the most valued with 10. You may use any number between 1 and 10 you wish for each Standard.

	1	2	3	4	5	6	7	8	9	10
a. Singing, alone and with others, a varied repertoire of music.	1	2	3	4	5	6	7	8	9	10
b. Performing on instruments, alone and with others, a varied repertoire of music.	1	2	3	4	5	6	7	8	9	10
c. Improvising melodies, variations, and accompaniments.	1	2	3	4	5	6	7	8	9	10
d. Composing and arranging music within specified guidelines.	1	2	3	4	5	6	7	8	9	10
e. Reading and notating music.	1	2	3	4	5	6	7	8	9	10
f. Listening to, analyzing, and describing music.	1	2	3	4	5	6	7	8	9	10
g. Evaluating music and music performances.	1	2	3	4	5	6	7	8	9	10
h. Understanding relationships between music, the other arts, and disciplines outside the arts.	1	2	3	4	5	6	7	8	9	10
i. Understanding music in relation to history and culture.	1	2	3	4	5	6	7	8	9	10

4 Please Comment

5 Which of the following professional development activities have you participated in the last year? (Check all that apply)

- [ ] Read an article
- [ ] Read a peer reviewed journal
- [ ] Attended a music conference
- [ ] Attended a teaching and learning conference meant for all subject areas
- [ ] Attended a clinic/master class
- [ ] Took a lesson
- [ ] Attended a performance
- [ ] Conducted research in some other fashion
- [ ] Other, please specify

SUBMIT

6 Have any of these professional development activities focused on ways to incorporate learning objectives contained within the National Standards for Music Education into your studio teaching? Which ones? (Check the most frequent activity in each Standards category)

1 Read an article	2 Read a peer reviewed journal	3 Attended a music conference	4 Attended a teaching and learning conference meant for all subject areas	5 Attended a clinic\master class	6 Took a lesson	7 Attended a performance	8 Conducted research in some other fashion

Singing, alone and with others, a varied repertoire of music.

1 2 3 4 5 6 7 8

Additional Comment

Performing on instruments, alone and with others, a varied repertoire of music.

1 2 3 4 5 6 7 8

Additional Comment

Improvising melodies, variations, and accompaniments.

1 2 3 4 5 6 7 8

Additional Comment

Composing and arranging music within specified guidelines.

1 2 3 4 5 6 7 8

Additional Comment

Reading and notating music.

1 2 3 4 5 6 7 8

Additional Comment

Listening to, analyzing, and describing music.

1 2 3 4 5 6 7 8

Additional Comment

Evaluating music and music performances.

1 2 3 4 5 6 7 8

Additional Comment

Understanding relationships between music, the other arts, and disciplines outside the arts.

1 2 3 4 5 6 7 8

Additional Comment

Understanding music in relation to history and culture.

1 2 3 4 5 6 7 8

Additional Comment

SUBMIT

7 To what extent are your ADMINISTRATORS involved in planning, implementation and evaluation of the policies for your specific studio?

8 To what extent are your COLLEAGUES involved in planning, implementation and evaluation of the policies for your specific studio?

9 To what extent are your STUDENTS involved in planning, implementation and evaluation of the policies for your specific studio?

10 To what extent is the STRUCTURE OF YOUR STUDIO(that is, configuration of physical space and the policies and procedures you and your adminstrators, colleagues, and students have developed) able to support the following National Standards for Music Education?

4	3	2	1
No support at all	Not very much support	Some support	A lot of support

Singing, alone and with others, a varied repertoire of music.

4 3 2 1

Additional Comment

Performing on instruments, alone and with others, a varied repertoire of music.

4 3 2 1

Additional Comment

Improvising melodies, variations, and accompaniments.

4 3 2 1

Additional Comment

Composing and arranging music within specified guidelines.

4 3 2 1

Additional Comment

Reading and notating music.

4 3 2 1

Additional Comment

Listening to, analyzing, and describing music.

4 3 2 1

Additional Comment

Evaluating music and music performances.

4 3 2 1

Additional Comment

Understanding relationships between music, the other arts, and disciplines outside the arts.

4 3 2 1

Additional Comment

Understanding music in relation to history and culture.

4 3 2 1

Additional Comment

SUBMIT

11 To what extent are your ADMINISTRATORS involved in DEVELOPMENT AND REFINEMENT of the curriculum (that is, the day-to-day set of student expectations, experiences, and outcomes)?

12 To what extent are COLLEAGUES involved in DEVELOPMENT AND REFINEMENT of the curriculum (as defined in Question 11)?

13 To what extent are STUDENTS involved in DEVELOPMENT AND REFINEMENT of the curriculum (as defined in Question 11)?

14 To what extent are learning objectives within your curriculum (as defined in Question 11) in consonance with the National Standards for Music Education?

1 Very consonant	2 Sort of consonant	3 Not very consonant	4 Not at all consonant

Singing, alone and with others, a varied repertoire of music.

1 2 3 4

Additional Comment

Performing on instruments, alone and with others, a varied repertoire of music.

1 2 3 4

Additional Comment

Improvising melodies, variations, and accompaniments.

1 2 3 4

Additional Comment

Composing and arranging music within specified guidelines.

1 2 3 4

Additional Comment

Reading and notating music.

1 2 3 4

Additional Comment

Listening to, analyzing, and describing music.

1 2 3 4

Additional Comment

Evaluating music and music performances.

1 2 3 4

Additional Comment

Understanding relationships between music, the other arts, and disciplines outside the arts.

1 2 3 4

Additional Comment

Understanding music in relation to history and culture.

1 2 3 4

Additional Comment

SUBMIT

15 How frequently is your DELIVERY OF INSTRUCTION, that is, how you convey concepts to students through various media (teaching musical elements through modeling on the instrument, choice of recordings, choice of literature, recommending live performances, use of technology, etc.) in consonance with the National Standards for Music Education?

1 Very frequently in consonance	2 Fairly frequently in consonance	3 Sometimes in consonance	4 Not at all in consonance

Singing, alone and with others, a varied repertoire of music.

1 2 3 4

Additional Comment

Performing on instruments, alone and with others, a varied repertoire of music.

1 2 3 4

Additional Comment

Improvising melodies, variations, and accompaniments.

1 2 3 4

Additional Comment

Composing and arranging music within specified guidelines.

1 2 3 4

Additional Comment

Reading and notating music.

1 2 3 4

Additional Comment

Listening to, analyzing, and describing music.

1 2 3 4

Additional Comment

Evaluating music and music performances.

1 2 3 4

Additional Comment

Understanding relationships between music, the other arts, and disciplines outside the arts.

1 2 3 4

Additional Comment

Understanding music in relation to history and culture.

1 2 3 4

Additional Comment

16 To what extent have your TEACHING STRATEGIES appropriate to the National Standards for Music Education changed through your career?

1	2	3	4
Much more frequent inclusion	Somewhat more frequent inclusion	A little more frequent inclusion	No more frequent inclusion

Singing, alone and with others, a varied repertoire of music.

1 2 3 4

Additional Comment

Performing on instruments, alone and with others, a varied repertoire of music.

1 2 3 4

Additional Comment

Improvising melodies, variations, and accompaniments.

1 2 3 4

Additional Comment

Composing and arranging music within specified guidelines.

1 2 3 4

Additional Comment

Reading and notating music.

1 2 3 4

Additional Comment

Listening to, analyzing, and describing music.

1 2 3 4

Additional Comment

Evaluating music and music performances.

1 2 3 4

Additional Comment

Understanding relationships between music, the other arts, and disciplines outside the arts.

1 2 3 4

Additional Comment

Understanding music in relation to history and culture.

1 2 3 4

Additional Comment

SUBMIT

17 How often do you find opportunities to evaluate students' progress formally in the following areas throughout the course of a semester?

1 Very frequently	2 Fairly Often	3 Sometimes	4 Not at all

Singing, alone and with others, a varied repertoire of music.

1 2 3 4

Additional Comment

Performing on instruments, alone and with others, a varied repertoire of music.

1 2 3 4

Additional Comment

Improvising melodies, variations, and accompaniments.

1 2 3 4

Additional Comment

Composing and arranging music within specified guidelines.

1 2 3 4

Additional Comment

Reading and notating music.

1 2 3 4

Additional Comment

Listening to, analyzing, and describing music.

1 2 3 4

Additional Comment

Evaluating music and music performances.

1 2 3 4

Additional Comment

Understanding relationships between music, the other arts, and disciplines outside the arts.

1 2 3 4

Additional Comment

Understanding music in relation to history and culture.

1 2 3 4

Additional Comment

18 To what extent has implementing learning objectives that align with the National Standards for Music Education changed the way you evaluate student learning?

1	2	3	4
Drastically changed the way I evaluate students	Sort of changed the way I evaluate students	Not much change the way I evaluate students	No change at all in the way I evaluate students

Singing, alone and with others, a varied repertoire of music.

1 2 3 4

Additional Comment

Performing on instruments, alone and with others, a varied repertoire of music.

1 2 3 4

Additional Comment

Improvising melodies, variations, and accompaniments.

1 2 3 4

Additional Comment

Composing and arranging music within specified guidelines.

1 2 3 4

Additional Comment

Reading and notating music.

1 2 3 4

Additional Comment

Listening to, analyzing, and describing music.

1 2 3 4

Additional Comment

Evaluating music and music performances.

1 2 3 4

Additional Comment

Understanding relationships between music, the other arts, and disciplines outside the arts.

1 2 3 4

Additional Comment

Understanding music in relation to history and culture.

1 2 3 4

Additional Comment

SUBMIT

19 For how many years have you taught full or part time as a collegiate studio teacher?

20 Please indicate the highest degree you have earned.

21 How would you describe your teaching duties during a typical academic year? (Check all that apply)

- Studio
- Music Appreciation
- Music History/Literature
- Music Theory
- Band
- Jazz Ensemble/Combo
- Music Education Methods
- Advisement
- Other, please specify

22 What category best describes the institution where you presently teach?

- Doctoral Granting Institution
- Master's Granting Institution
- Baccalaureate Granting Institution
- Two Year College that offers an AA or AS degree
- Other, please specify

23 How many years have you taught at your current institution?

- 2 years or less
- 3 to 5 years
- 6 to 10 years
- more than 10 years

24 Are you female/male?

25 At your present College or University, what is your rank?

- Instructor
- Assistant Professor
- Associate Professor
- Professor
- Other, please specify

26 Please take a few moments and indicate what jazz playing experiences you have had at a professional level. (Check all that apply)

- Section Player in a Big Band
- Lead Player in a Big Band
- Solo/Improvisation Chair in a Big Band
- Combo or Small Group
- Orchestra Pops
- Other, please specify

27 In a few words, please describe the role of the studio in the overall development of the music student. (Short Answer)

SUBMIT

Thanks for taking our survey!

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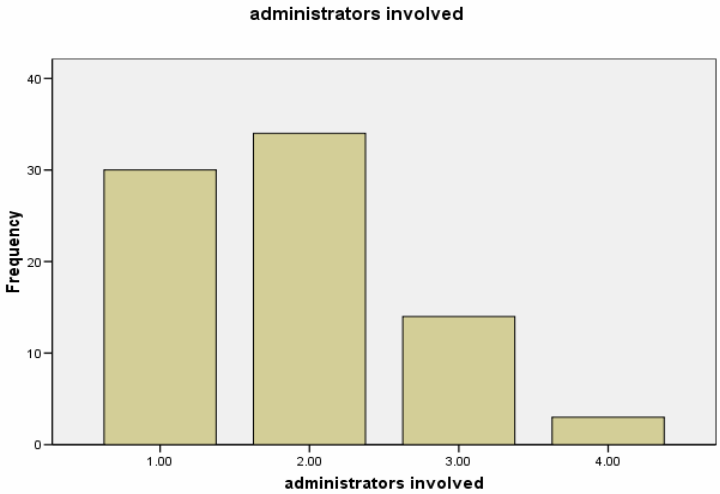
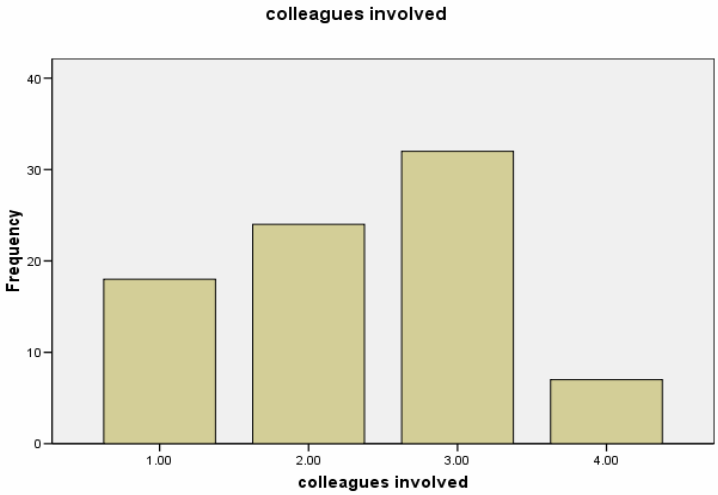
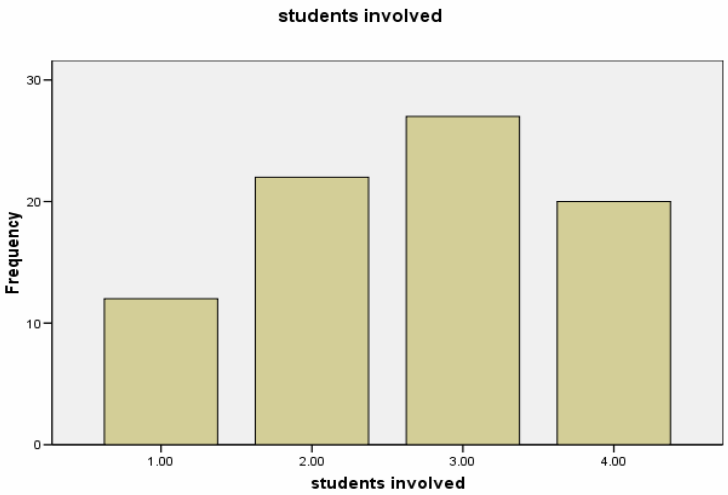
APPENDIX D

Involvement of Administrators, Colleagues, and Students


administrators involved
Frequency
40
30
20
10
0
1.00
2.00
3.00
4.00
administrators involved


colleagues involved
Frequency
40
30
20
10
0
1.00
2.00
3.00
4.00
colleagues involved


students involved
Frequency
30
20
10
0
1.00
2.00
3.00
4.00
students involved

APPENDIX E

Answers to Closed Ended Questions

Answers to Close Ended Questions
Survey Item 1
Legend: Respondents indicated what was valued least with 1 and the most with 10

ID	Submit Time	Singing	Performing on instruments	Improvising	Composing	Reading	Describe	Evaluating	Relationships with other arts	History and culture
1		5	10	5	5	10	10	10	10	10
2	11/12/2006 9:00	5	5	5	6	5	4	4	5	9
3	11/21/2006 14:14									
4	12/2/2006 7:01	3	9	2	6	8	6	7	8	9
5	12/3/2006 18:30	10	10	10	10	10	10	10	10	10
6	12/4/2006 16:00	6	10	5	5	9	9	9	7	7
7	12/5/2006 12:05	3	10	6	9	10	10	9	7	9
8		3	9	3	2	8	6	7	4	5
9	12/6/2006 17:53	5	7	6	4	4	7	6	6	5
10	12/7/2006 21:01	3	8	2	4	9	9	8	5	7
11	12/8/2006 10:54									
12		10	10	8	6	8	8	10	10	10
13		10	10	7	7	9	10	10	10	10
14		7	10	5	2	4	8	10	7	9
15	12/9/2006 9:45	1	10	9	7	10	9	9	9	9

	12/10/2006									
16	5:19									
	12/10/2006									
17	8:25	2	5	2	1	5	4	1	2	1
18		9	9	6	9	10	10	9	5	4
	12/10/2006									
19	21:14	8	10	5	3	7	9	9	6	8
20		1	9	3	4	6	6	4	3	3
21		10	10	7	7	9	10	7	6	9
	12/11/2006									
22	21:02	10	10	5	9	10	10	10	6	10
	12/11/2006									
23	19:36	3	2	2	4	2	2	2	5	2
24										
	12/11/2006									
25	22:40	9	9	3	5	9	6	7	8	8
	12/12/2006									
26	6:09	10	10	8	7	8	8	9	7	7
	12/12/2006									
27	10:49	10	10	8	8	10	10	9	8	8
28		2	1	3	4	1	2	1	3	3
29										
	12/13/2006									
30	7:06	9	9	9	7	9	9	9	9	9
	12/13/2006									
31	5:48	9	10	8	8	10	10	10	9	9
	12/13/2006									
32	7:32	10	10	7	6	10	10	10	5	8
	12/13/2006									
33	12:53	8	8	8	3	8	9	8	5	7
	12/13/2006									
34	12:43	1	8	1	1	5	4	5	2	1
35	12/14/2006									

	5:22									
	12/14/2006									
36	17:47	1	10	1	1	10	10	10	10	10
	12/15/2006									
37	6:10	2	9	3	3	5	5	8	5	7
	12/15/2006									
38	12:40	8	9	8	8	9	9	9	6	8
	12/17/2006									
39	11:57	1	10	9	8	10	10	9	8	10
	12/17/2006									
40	13:50	6	9	2	3	8	9	9	7	6
	12/18/2006									
41	8:14	5	10	9	9	10	9	9	8	7
	12/19/2006									
43	11:02	7	10	7	5	10	10	9	8	9
44		4	10	3	3	7	10	10	8	10
	12/21/2006									
45	7:42	9	10	10	9	10	10	10	10	9
	12/23/2006									
46	10:00	7	9	10	6	9	8	8	5	8
	12/26/2006									
47	14:02	1	10	6	7	9	8	7	6	6
	12/26/2006									
48	15:21	1	10	1	1	3	3	3	4	4
	12/27/2006									
49	13:04	8	10	5	4	9	7	6	5	8
50		10	10	10	10	10	10	1	1	3
	12/29/2006									
51	23:41	4	10	5	5	10	10	10	5	7
	12/30/2006									
52	11:54	8	10	3	8	10	10	10	10	10
	12/30/2006									
53	14:27	2	9	3	3	8	7	3	1	7

54	12/30/2006 15:37	2	6	2	2	8	6	5	2	2
55	12/30/2006 20:54									
56	12/31/2006 7:37	4	10	9	9	9	10	9	6	9
57										
58	12/31/2006 11:16	5	7	5	6	8	8	9	9	7
59	12/31/2006 19:34	5	10	9	5	10	7	8	6	5
60	1/1/2007 4:51	1	10	1	1	3	7	4	3	3
61	1/1/2007 17:39	10	10	10	10	10	10	10	10	10
62	1/1/2007 20:09	10	10	4	6	10	10	10	6	5
63		8	8	3	8	8	10	10	4	6
64	1/2/2007 10:34	10	10	5	5	10	10	10	10	10
65	1/2/2007 14:56	1	10	1	1	5	5	5	5	5
66	1/2/2007 17:02	5	10	4	3	10	9	9	5	4
67	1/3/2007 3:59	3	8	1	1	8	2	2	3	3
68		8	8	4	4	7	7	7	7	8
69	1/3/2007 12:49	10	10	5	1	10	7	7	7	7
70	1/3/2007 14:59	5	7	4	4	8	5	6	7	8
71	1/4/2007 10:06	3	10	5	3	10	10	7	5	5
72	1/5/2007 10:53	10	10	10	10	10	10	10	8	10

73	1/7/2007 9:16	9	10	8	8	10	9	8	7	9
74		8	10	8	4	10	8	8	5	6
75	1/8/2007 12:01	10	10	6	9	10	10	10	8	8
76	1/9/2007 7:08	7	9	8	7	10	8	8	4	4
77										
78	1/10/2007 20:16	10	10	6	5	10	10	10	10	10
79	1/17/2007 9:40	7	10	7	6	10	8	9	10	10
80	1/19/2007 13:18	8	9	7	5	9	8	4	3	8
81	1/22/2007 17:09	5	10	6	6	9	9	9	9	9
82	1/27/2007 10:47	6	10	6	6	10	9	8	9	9
83		7	10	8	6	10	10	7	10	8
84	1/28/2007 18:51	10	10	10	4	8	10	8	8	9
85	1/29/2007 6:22	10	10	3	8	10	10	10	8	7
86	1/29/2007 6:42	6	8	4	4	8	6	6		
87	1/29/2007 7:16	4	10	6	6	10	10	10	8	8
88	1/29/2007 7:24	2	5	4	2	7	6	3	2	9
89										
90	1/29/2007 8:14	10	10	6	6	10	10	8	6	8
91	1/29/2007 8:39	8	10	5	4	8	7	7	6	8
92	1/29/2007	10	10	8	10	10	10	10	10	10

	8:17									
93		8	10	7	10	10	10	10	5	7
	1/29/2007									
94	10:48	5	9	2	2	10	8	7	6	6
	1/29/2007									
95	10:42	10	10	7	5	10	10	7	6	8
	1/29/2007									
96	14:09	7	7	8	8	10	10	9	8	10
	1/29/2007									
97	15:21	9	10	3	3	10	10	10	10	9
	1/29/2007									
98	17:05	10	10	7	7	9	10	10	10	10
	2/10/2007									
99	12:58	5	9	8	8	9	8	8	8	7
10										
0		7	8	7	7	8	10	8	9	9
10	2/12/2007									
1	15:06	1	10	2	2	7	8	8	5	8

Survey Item 3
Legend: Respondents indicated what was valued least with 1 and the most with 10

ID	Singing	Performing on instruments	Improvising	Composing	Reading	Analyzing	Evaluating	Understanding relationships	History and culture
1	8	10	10	9	10	10	10	10	10
2	8	8	7	8	7	9	8		
3									
4	4	7	3	2	9	8	9	9	
5	10	10	6	2	10	10	10	10	10
6	5	10	5	5	10	8	9	7	7
7	9	10	7	10	10	8	8	7	9
8	4	10	3	3	6	4	7	4	7
9	9	10	7	5	6	8	9	9	10
10	5	10	4	7	10	10	9	7	7
11	4	10	8	5	6	5	5	3	7
12	10	10	10	8	10	10	10	10	10
13	10	10	9	9	10	10	10	10	10
14	7	10	6	2	7	10	10	9	7
15	6	10	9	9	10	9	9	10	9
16									
17	10	10	3	4	10	10	10	10	10
18	10	10	6	10	10	10	10	10	10
19	7	9	8	9	8	10	10	8	9
20	4	10	6	1	6	3	3	1	1
21	10	10	10	10	10	10	10	10	10
22	10	10	1	2	5	10	10	6	10
23	1	1	1	1	1	1	1	2	1
24									
25	10	10	5	7	10	10	10	10	10
26	10	10	10	9	10	10	10	9	9
27	9	10	8	4	10	9	9	7	8

28	2	1	2	3	1	1	1	2	3
29									
30	9	9	9	9	9	9	9	9	9
31	10	9	9	9	10	10	10	9	10
32	10	10	9	6	10	10	10	7	8
33	9	8	7	3	8	9	8	5	6
34	2	10	5	4	9	10	10	10	10
35									
36	10	10	1	1	10	10	10	10	10
37	2	9	3	3	5	5	8	5	7
38	9	9	7	5	7	7	8	5	6
39	1	10	9	9	10	10	10	9	10
40	9	9	4	4	9	9	9	9	9
41	3	10	10	5	10	5	9	5	4
43	8	10	8	8	10	10	10	10	10
44	8	10	7	7	10	10	10	10	
45	10	10	10	10	10	10	10	10	10
46	9	10	10	10	10	10	9	7	9
47	1	10	6	7	9	8	7	6	6
48	4	10	3	1	4	5	5	5	5
49	8	10	6	4	9	7	8	6	7
50	10	10	10	10	10	10	1	1	3
51	8	10	5	5	10	10	10	5	5
52	10	10	5	10	10	10	10	10	10
53	7	10	8	8	8	8	3	3	2
54	1	9	8	7	9	6	9	7	9
55	6	10	5	6	10	10	7	10	10
56	7	10	9	7	9	10	8	8	10
57									
58	5	10	8	8	10	10	10	8	7
59	7	9	6	5	10	10	10	7	6
60	10	10	9	7	10	10	9	10	10
61	10	10	10	10	10	10	10	10	10

62	8	10	5	8	10	10	10	8	8
63	6	10	7	7	9	10	10	10	10
64	10	10	10	10	10	10	10	10	10
65	1	10	1	1	5	5	5	5	5
66	10	10	10	10	10	10	10	10	10
67	6	9	6	6	9	6	8	5	5
68	8	10	9	4	9	9	9	8	8
69									
70	9	6	9	7	9	7	7	5	8
71	10	10	10	10	10	10	10	10	10
72	10	10	10	10	10	10	10	10	10
73	8	10	9	8	10	10	10	9	10
74	8	10	10	7	10	9	9	8	10
75	10	10	5	7	10	10	10	9	9
76	9	10	9	8	10	9	9	7	8
77									
78	10	10	10	10	10	10	10	10	10
79	6	10	7	6	10	10	10	8	9
80	9	9	7	5	9	9	5	8	9
81	6	10	10	8	10	10	10	9	9
82	8	10	8	7	10	7	8	7	7
83	10	10	9	8	10	10	10	10	10
84	10	10	10	5	10	10	8	10	10
85	10	10	10	8	10	10	10	10	10
86	9	9	8	7	10	7	7	6	7
87	2	10	7	8	10	10	10	9	9
88	5	10	4	2	8	10	7	10	10
89									
90	4	10	7	1	10	10	10	2	10
91	8	10	10	5	8	10	10	7	8
92	10	10	10	10	10	10	10	10	10
93	10	10	7	8	10	10	10	8	9
94	8	10	6	3	10	10	10	5	3

95	10	10	10	10	10	10	10	10	10
96	9	10	6	7	10	9	9	7	9
97	8	10	7	7	10	10	10	10	10
98	9	10	6	7	10	10	10	10	10
99	2	10	9	8	10	8	8	8	7
100	9	10	9	7	10	10	10	10	9
101	7	10	4	4	7	10	9	9	10

Survey Item 5
Legend: 1=selection

ID	Read an article	Read a peer reviewed journal	Attended a music conference	Attended a teaching and learning conference meant for all subject areas	Attended a clinic/master class	Took a lesson	Attended a performance	Conducted research in some other fashion
1	1		1		1		1	
2	1	1	1	1	1		1	
3								
4	1	1	1		1		1	1
5	1	1	1	1	1		1	
6	1		1		1		1	
7	1	1	1		1		1	1
8	1	1	1	1	1		1	1
9	1	1	1		1		1	1
10	1	1	1		1	1	1	1
11	1	1	1	1	1		1	1
12	1	1	1		1		1	1
13	1	1	1	1	1	1	1	1
14	1	1	1				1	
15			1		1		1	
16								
17	1	1	1		1		1	1
18	1	1	1		1		1	
19	1		1	1	1	1	1	1
20	1	1	1		1			1
21	1		1		1		1	
22	1	1	1		1		1	1

23	1	1	1	1	1		1	1
24								
25	1	1	1		1		1	1
26	1	1	1		1	1	1	1
27	1	1			1	1	1	
28	1	1	1		1	1	1	1
29								
30	1	1	1	1	1	1	1	1
31	1		1		1		1	1
32	1	1	1	1	1	1	1	1
33	1	1	1		1		1	
34	1	1	1		1		1	1
35	1	1	1	1	1		1	1
36	1	1	1		1		1	1
37	1	1			1		1	1
38	1	1	1	1	1	1	1	1
39	1	1	1	1	1		1	1
40	1	1	1		1	1	1	1
41	1	1	1		1		1	
42	1	1	1		1	1	1	1
43	1	1	1		1	1	1	1
44	1	1	1	1	1	1	1	1
45	1		1		1	1	1	1
46	1		1		1		1	
47	1	1	1		1		1	1
48	1		1		1		1	1
49	1	1	1		1		1	1
50	1	1	1		1	1	1	1
51	1	1	1		1	1	1	1
52	1	1	1		1		1	
53	1	1		1	1		1	1
54	1	1	1		1		1	
55	1		1		1		1	1

56								
57	1	1	1		1		1	1
58	1	1	1	1	1		1	1
59	1	1	1	1	1		1	1
60	1	1			1		1	1
61	1		1		1		1	
62	1		1		1		1	1
63	1	1	1		1		1	1
64	1		1		1		1	
65	1	1	1		1	1	1	1
66	1	1	1				1	
67	1				1		1	1
68	1	1	1		1		1	1
69	1	1	1		1	1	1	1
70	1	1	1	1	1		1	1
71	1	1	1		1		1	
72	1	1	1		1		1	
73	1	1	1		1		1	1
74	1				1		1	
75	1	1	1	1	1	1	1	1
76	1		1		1		1	
77	1	1	1	1	1		1	1
78	1	1	1	1	1	1	1	1
79	1	1			1	1	1	1
80	1		1	1	1		1	1
81	1	1	1		1		1	1
82	1		1		1	1	1	1
83	1	1	1		1		1	1
84	1	1	1	1	1		1	1
85	1	1	1		1		1	1
86	1	1	1		1	1	1	1
87	1	1	1	1			1	
88								

89	1	1	1	1	1		1	
90	1	1	1		1		1	1
91	1	1					1	1
92	1	1	1		1		1	1
93	1	1	1	1	1		1	1
94	1	1	1		1		1	1
95	1	1	1		1		1	1
96	1	1	1		1	1	1	1
97	1	1	1	1	1	1	1	1
98	1	1	1	1	1	1	1	1
99	1	1	1		1	1	1	
100	1		1		1	1	1	1

Survey Item 6

Legend:

1 Read an article
2 Read a peer reviewed journal
3 Attended a music conference
4 Attended a teaching and learning conference meant for all subject areas
5 Attended a clinic\master class
6 Took a lesson
7 Attended a performance
8 Conducted research in some other fashion

ID	Singing	Performing on instruments	Improvising	Composing	Reading	Describing	Evaluating	Understanding relationships	History and culture
1									
2	5	4	6	5	6	7	3	6	7
3	3								
4	3	4	2	3	7	4	5	5	4
5	3	7							
6	7	7	5		3	7		7	7
7	1	8	3	5	3	4	8	5	8
8	6	7							
9							7		
10									
11		7	7						
12									
13									
14									
15	2	7	7	6	6	6	6	6	6

16									
17	2	2							
18									
19	4	5	6		6	5	4	6	8
20									
21	4	5	2	1	6	2	6	1	3
22	8	8	1		5	8	8	6	8
23	4	4		4	3	4		3	3
24									
25	5	8	3	5	3	8	8	8	8
26	5	8	5	5	5	5	5	5	5
27	1	6	1		2	2	2		
28									
29									
30	8	8	2	5	8	8	8	8	8
31	1								
32	4	6		5		8	8	8	8
33									
34		3	1	1	3	8	8	8	8
35									
36		2					5	3	3
37		7			7	7		8	8
38	1	3	3	5	3	6	7	3	3
39		3	8	2	8	8	8	2	2
40	6	8	4	4	7	8	8	5	4
41		1	3			3	3		
42	6	5	8	3	8	8	7	8	8
43									
44	2	4	4			8	8		
45	6	6	6	1	8	8	7	1	1
46	1	8	3	8	8	3	3	8	8
47	5	7	7	1	1	2	7	7	7
48	6	8	5		6	7	7	7	8

49									
50	8	8	6	5	8	8	8	4	4
51	3	5	3	3	3	3	3	3	3
52	4	8	8	7	1	6	1	4	4
53	2	7	4	7	7	7	8	5	7
54		5	5				2	2	2
55	7	5	3	5	1	5	7	3	3
56									
57		2	5		2	1	1	1	1
58	5	5	7	7	3	8	7	4	4
59									
60									
61	1	1	1	1	1	1	1	1	1
62	1	1	1	1	1	1	1	1	1
63	1	8	1		8	1	1	1	1
64	1	7	1	1	1	7	7		1
65									
66	1	1	1	1	1	1	1	1	1
67									
68	8	8	8	1	8	8	8	8	5
69	2	6					3	8	8
70	3	3	3	3	3	3	3	3	3
71	3	1	1	5	1	2	7	1	3
72	7	3	7	7	7	2	2		
73									
74	5	5	1			5	5		
75	6	7	5	3	3	7	7		
76									
77	6	6	6	6	6	6	6	1	1
78	2	8			5	7	7	4	4
79	1	7	2			1		1	1
80	6	6	6	6	6	6	6	6	6
81	5	7	7	3	7	2	5	1	1

82									
83	1	7	8		8	7	2	8	1
84	7	5	5	8	8	2	2	4	4
85	5	5	3		1	1	1	1	5
86	8	3	3	8	6	8	3	8	8
87		2	2		2	7	7		
88									
89		3	2			2	2	3	3
90		7	5			1			
91	8	1	4	5	6	7	8	7	8
92									
93	5	7				5	5		
94	5	5	1	8	8	8	8	8	8
95									
96	3	2	5	3	1	7	7	7	7
97	3	7	5	8	5	8	7	8	1
98	3	5	5	5	6	5	1	1	1
99									
100	1	7	5	1	5	6	7	1	8

Survey Item 7
Legend:

Value	Value Label
1	Very involved
2	Sort of involved
3	Not very involved
4	Not at all involved

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
	4	2		3	4	3	2	4	3	3	4				3		4		2			2	2		3	3	3			2	3	3	2

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
4	4	1	4	2	4	3	3	4		3	2	4	4	4		3	3	4	4	4	2		4	3	4	3	4	4	3	3

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
4	4		4	2	3	1	2		1	4	3	4	3	4	3	3		3	3	2	3	2		3	3	3	4	3	4	3

96	97	98	99	100
3	4	3		4

Survey Item 8

Legend:

Value	Value Label
1	Very involved
2	Sort of involved
3	Not very involved
4	Not at all involved

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
	3	2		3	4	2	1	4	3	4	2				3		3		1			2	2		4	2	2			4	2	2	1

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
4	4	1	4	3	4	2	2	3		3	4	4	3	2		1	2	3	3	2	2		2	3	3	3	4	2	2	2

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
3	4		4	2	2	2	2		1	3	3	3	2	4	3	2		3	1	2	3	4		2	2	3	2	2	2	4

96	97	98	99	100
3	3	2		4

Survey Item 9

Legend:

Value	Value Label
1	Very involved
2	Sort of involved
3	Not very involved
4	Not at all involved

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
	1	4		3	1	3	2	4	2	4	2				2		2		3			3	3		3	1	2			1	1	2	2

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
3	4	2	4	1	3	3	1	2		1	3	3	2	3		1	1	2	3	4	2		4	2	2	2	4	3	1	3

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
2	3		3	2	1	2	2		2	1	2	3	1	4	1	2		4	4	3	1	3		3	1	2	2	1	1	4

96	97	98	99	100
2	1	3		2

Survey Item 10

Legend:

Value	Value Label
4	No support at all
3	Not very much support
2	Some support
1	A lot of support

ID	Singing	Performing on instruments	Improvising	Composing	Reading	Listening	Evaluating	Understanding relationships	History and culture
1	4	1	1	2	1	1	1	1	1
2	2	2	3	3	3	2	1	1	2
3									
4	3	1	3	3	2	2	2	2	2
5	1	1	2	3	1	1	1	1	1
6	2	1	3	2	1	1	1	2	2
7	2	4	4	4	4	4	4	2	2
8	3	1	4	4	1	2	1	3	3
9	3	2	3	4	4	1	2	3	3
10	1	1	2	2	1	1	1	2	1
11	2	1	1	3	2	2	2	4	3
12									
13									
14									
15	3	3	3	3	3	3	3	3	3
16									
17	3	2	3	3	3	3	3	4	4

18									
19	3	2				2	3	3	2
20									
21									
22	2	1	1	3		1	1	1	1
23	3	3	3	2	3	2	3	3	2
24									
25	1	1	2	3	1	1	1	2	1
26	2	3	2	2	2	2	2	2	2
27	3	2	2	4	2	2	2	2	3
28									
29									
30	1	1	1	1	1	1	1	1	1
31	2	1	2	2	1	1	2	1	1
32	1	1	1	2	1	1	1	1	2
33	2	3	2	3	1	1	2	3	2
34	4	1	2	1	3	2	2	2	2
35	1	1	1	1	1	1	1	3	3
36	3	3	3	3	3	2	2	2	2
37	4	4	4	4	4	4	4	4	4
38	1	1	2	3	2	1	1	3	4
39	4	2	2	3	2	2	2	2	2
40	1	1	3	3	1	1	2	1	1
41	4	1	2	3	1	2	2	3	3
42	2	1	2	2	1	2	1	2	3
43									
44	1	1	1	1	1	1	1	1	1
45	1	1	1	1	1	1	1	2	3
46	4	1	2	2	2	2	2	2	2
47	1	1	3	1	1	3	3	2	2
48	3	1	2	3	1	1	1	3	2
49									
50	1	1	3	2	1	1	1	3	3

51	1	1	1	1	1	1	1	1	1
52	1	1	2	3	2	2	2	3	3
53	3	3	2	2	3	2	2	2	2
54									
55	2	1	2	2	1	1	1	3	2
56									
57	4	2	2	3	2	1	2	1	2
58	2	2	2	2	1	1	1	2	2
59	2	1	2	3	1	1	1	1	1
60	1	1	1	1	1	1	1	1	1
61	3	3	3	3		3	3	3	3
62	4	1	4	4	2	1	1	2	2
63	1	1	1	1	1	1	1	1	1
64	2	2	2	2	3	3	3	2	2
65	3	4	3	3	3				
66	3	1	2	2	2	1	2	3	3
67									
68	1	1	1	1	1	1	1	1	1
69	2	2	3	3	2	3	2	3	3
70	2	1	2	3	2	1	1	2	3
71	1	1	2	2	2	1	1	1	1
72	1	2	1	2	1	2	1	2	2
73									
74	1	1	2	1	1	1	1	1	1
75	1	1	2	2	1	2	2	4	4
76									
77	2	2	2	2	1	1	1	2	3
78	2	1	2	2	1	1	1	2	1
79	2	3	1	1	2	1	1	1	2
80	1	1	1	1	1	1	1	1	1
81	1	1	1	2	2	3	2	3	3
82									
83	1	1	1	3	1	1	1	1	2

84	1	1	3	2	1	1	1	3	3
85	1	1	1	3	1	1	2	2	2
86	3	1	2	1	1	1	1	2	2
87	2	2	2	3	2	3	1	1	1
88									
89	4	1	3	3	1	1	1	1	1
90	4	1	1	3	2	3	3	4	3
91	4	4	4	4	4	4	4	4	4
92	2	2	2	2	2	2	2	2	2
93	2	1	3	3	1	1	1	2	2
94	2	2	2	2	2	2	2	2	2
95	2	2	2	2	2	2	2	2	2
96	1	1	3	3	1	1	1	1	1
97	1	1	2	3	1	1	1	1	1
98	4	1	2	2	1	2	2	3	3
99									
100	3	3	2	3	3	3	3	3	2

Survey Item 11

Legend:

Value	Value Label
1	Very involved
2	Sort of involved
3	Not very involved
4	Not at all involved

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
	4	2		1	1	1	3	4	1	2	4				2		3		2			3	2		2	2	3			2	3	2	1

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
4	2	1	4	1	3	2	3	4		3	2	4	4	4		4	2	4	3	4	1		3	3	3	1	4	3	1	3

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
4	3		3	1	2	1	3		1	3		4	2	4	1	3		3	2	2	2	2		2	2	3		3	4	4

96	97	98	99	100
3	1	2		2

Survey Item 12

Legend:

Value	Value Label
1	Very involved
2	Sort of involved
3	Not very involved
4	Not at all involved

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
	1	2		1	1	1	2	4	2	2	3				2		3		1			2	1		1	2	2			1	2	2	1

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
4	1	1	4	1	3	2	1	3		2	2	4	3	3		1	2	2	3	4	1		2	3	3	1	4	2	1	2

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
2	2		2	1	2	1	3		2	1		3	1	2	1	2		1	1	2	3	3		2	2	1		2	2	4

96	97	98	99	100
3	1	2		2

Survey Item 13

Legend:

Value	Value Label
1	Very involved
2	Sort of involved
3	Not very involved
4	Not at all involved

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
	1	3		3	3	3	1	4	3	4	2				2		2		3			3	3		4	2	2			2	2	3	2

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
3	3	1	3	2	2	3	3	2		2	3	2	1	2		1	1	2	3	1	4		4	2	2	1	4	2	2	2

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
4	3		4	3	3	2	2		2	2		2	2	4	2	2		4												

96	97	98	99	100

Survey Item 14

Legend:

Value	Value Label
1	Very consonant
2	Sort of consonant
3	Not very consonant
4	Not at all consonant

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
	1	3		3	3	3	1	4	3	4	2				2		2		3			3	3		4	2	2			2	2	3	2

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
3	3	1	3	2	2	3	3	2		2	3	2	1	2		1	1	2	3	1	4		4	2	2	1	4	2	2	2

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
4	3		4	3	3	2	2		2	2		2	2	4	2	2		4	2	3	1	4		3	2	2		1	3	4

96	97	98	99	100
2	3	2		3

Survey Item 15

Legend:

Value	Value Label
1	Very frequently in consonance
2	Fairly frequently in consonance
3	Sometimes in consonance
4	Not at all in consonance

ID	Singing	Performing	Improvising	Composing	Reading	Listening	Evaluating	Understanding relationships	History and culture
1	3	1	1	2	1	1	1	1	1
2	1	1	2	1	1	1	1	2	1
3									
4	2	2	2	2	2	1	1	2	2
5	1	1	2	3	1	1	1	1	1
6	2	1			1	1	1	2	2
7	3	4	3	2	2	3	4	2	3
8	4	4	4	4	4	4	4	4	4
9	2	1	3	3	2	2	2	2	2
10	2	1	3	2	1	1	1	2	1
11	2	1	2	3	1	2	2	2	2
12									
13									
14									
15	2	2	2	2	2	2	2	2	2
16									

17	1	1	3	3	1	1	1	1	1
18									
19	2	2	2	3	2		3	2	3
20									
21									
22	1	1	1	1		1	1	1	1
23	1	1	2	2	1	1	1	2	1
24									
25	1	1	3	3	1	1	1	2	1
26	1	1	1	2	2	2	2	2	2
27	2	1	3	3	1	1	1	2	2
28									
29									
30	1	1	1	1	1	1	1	1	1
31	1	1	2	2	1	1	1	1	1
32	1	1	1	1		1	1	1	1
33	2	2	2	3	2	1	1	3	2
34	4	1	2	4	2	1	1	1	1
35	1	1	1	1	1	1	1	3	3
36	2	1	4	3	1	1	1	1	1
37	4	1	2	2	1	1	1	1	1
38	2	1	3	3	2	2	3	4	4
39	4	1	2	2	2	1	1	2	1
40	1	1	3	3	1	1	1	2	2
41	3	1	1	2	2	2	2	3	3
42	1	1	2	2	1	1	1	1	1
43									
44	1	1	1	1	1	1	1	2	2
45	2	2	2	2	1	1	1	3	3
46	4	1	2	2	2	2	2	3	3
47	1	1	2	3	2	2	1	1	1
48	2	1	2	3	1	2	2	3	2
49									

50	4	4	2	2	4	4	4	2	2
51	1	1	3	1	1	1	1	1	1
52	2	2	2	4	3	2	4	4	4
53	2	1	1	1	1	1	1	1	1
54	4	1	3	4	1	3	3	2	1
55	2	1	2	2	1	1	2	3	2
56									
57	4	1	2	2	1	1	2	3	3
58	2	1	3	3	1	1	1	2	1
59	1	1	1	2	1	1	1	1	1
60	1	1	1	1	1	1	1	1	1
61	3		3	3	1	1	1	1	1
62									
63	1	1	2	1	1	1	1	1	1
64	1	1	4	4	1	1	1	1	2
65	2	1	2	2	2	2	2	2	2
66	3	1	3	3	1	2	2	3	3
67									
68	1	1	1	4	1	2	1	2	2
69	1	1	3	4	1	1	3	2	1
70	3	1	3	4	1	1	1	3	3
71	1	1	2	1	1	1	1	1	1
72	1	1	2	3	1	1	1	2	2
73									
74	1	1	2	1	1	1	1	1	1
75	1	1	1	2	1	2	2	3	3
76									
77	1	1	1	1	1	1	1	1	1
78	2	1	2	2	1	1	1	2	1
79	1	1	2	2	1	1	1	1	1
80	1	1	1	1	1	1	1	1	1
81	2	1	2	2	1	2	2	3	3
82									

83	1	1	1	3	1	1	2	1	1
84	1	1	1	2	1	1	1	1	1
85	1	1	3	3	1	3	3	3	3
86	3	1	3	2	1	1	1	1	1
87	2	1	3	4	3	1	3	1	1
88									
89	3	1	3	3	1	1	1	1	1
90	3	1	1	2	1	2	2	3	2
91	1	1	1	1	1	1	1	1	1
92									
93	2	1	3	3	1	1	1	2	3
94	1	1	2	3	3	2	2	2	2
95	1								
96	1	1	3	4	1	1	1	1	1
97	1	1	3	2	1	1	1	1	1
98	4	1	3	2	1	2	2	2	3
99									
100									

Survey Item 16

Legend:

Value	Value Label
1	Much more frequent inclusion
2	Somewhat more frequent inclusion
3	A little more frequent inclusion
4	No more frequent inclusion

ID	Singing	Performing	Improvising	Composing	Reading	Listening	Evaluating	Understanding relationships…	History and culture
1									
2	2	2	2	2	2	2	2	2	1
3									
4	2	2	2	2	2	2	2	2	2
5	1	1	2	2	2	1	2	2	2
6	2	1	3	4	1				
7	2	1	1	2	3	3	1	2	2
8	4	4	4	4	4	4	4	4	4
9	1	1	3	3	2	2	1	1	1
10	2	1	2	2	1	1	1	2	2
11	3	4	4	4	4	4	4	4	4
12									
13									
14									
15	2	2	2	2	2	2	2	2	2

16									
17	4	4	4	4	4	4	4	4	4
18									
19	2		2	3		3	3	2	3
20									
21									
22	4	4	4	4	4	4	4	4	4
23	1	1	2	2	2	1	1	2	2
24									
25	4	4	3	3	4	2	2	3	2
26	2	2	2	2	2	2	2	2	2
27	2	1	2	2	1	1	2	2	2
28									
29									
30	1	1	1	1	1	1	1	1	1
31	3	2	3	3	2	2	2	2	2
32	2	4	3	4	4	3	3	4	4
33	2	4	2	4	4	1	2	4	2
34	4	1	2	2	1	1	1	1	1
35	1	4	3	2	4	4	4	4	4
36	4	4	4	4	4	4	4	4	4
37	2	4	2	4	4	4	4	4	4
38	2	2	1	2	2	3	4	4	
39	3	4	2	3	4	4	4	3	4
40	1	1	4	4	1	1	1	1	1
41	3	2	2	3	2	3	2	2	3
42	2	2	3	2	4	4	4	4	4
43									
44	1	1	1	1	1	1	1	1	1
45	2	2	2	2	1	1	1	4	4
46	4	4	2	2	4	2	2	2	2
47	2	4	2	4	2	4	4	4	4
48	3	4	2	3	1	2	2	3	2

49									
50	4	4	3	3	4	4	4	3	3
51	1	1	3	2	4	4	4	4	4
52	3	4	1	4	4	4	4	4	4
53	1	1	2	2	1	1	1	2	1
54	4	4	4	4	4	4	4	4	4
55	3	1	2	1	1	1	1	3	2
56									
57	4	1	2	2	1	1	2	3	3
58	2	4	3	3	3	1	1	2	2
59	4	4	4	4	4	4	4	4	4
60	1	1	1	1	1	1	1	1	1
61	2	1	2	2	2	2	2	2	2
62									
63	2	3	3	4	3	2	2	2	2
64	4	4	4	4	4	4	4	4	4
65	2	4	2	3	3	3	4	3	3
66	3	4	3	3	4	3	3	3	3
67									
68	4	4	4	4	4	4	4	4	4
69	4		3	3	4	2	2	2	1
70	2	2	1	2	1	1	1	2	2
71	1	1	1	1	1	1	1	1	1
72	1	4	2	2	4	3	3	2	2
73									
74	1	2	1	1	2	1	2	1	1
75	1	4	2	3	4	3	2	4	4
76									
77	4	4	4	4	4	4	4	4	4
78									
79	1	1	3	3	1	3	2	1	1
80	1	1	1	1	1	1	1	1	1
81	2	2	2	2	2	2	2	2	2

82									
83	1	4	1	4	4	2	3	1	2
84	1	4	4	2	4	4	4	4	4
85	2	3	3	3	4	3	3	2	2
86	3	4	2	1	1	2	1	2	2
87	3	1	2	4	3	2	2	1	1
88									
89	2	4	3	3	4	4	2	2	2
90	3	3	2	3	4	4	3	2	2
91	1	1	1			1	1	1	1
92									
93	1	3	3	3	4	2	2	2	3
94	4	4	4	4	4	4	4	4	4
95									
96	4	4	3	3	4	4	4	3	3
97	4	4	3	3	4	4	4	4	4
98	4	3	3	3	3	3	3	3	4
99									
100									

Survey Item 17

Legend:

Value	Value Label
1	Very frequently
2	Fairly Often
3	Sometimes
4	Not at all

ID	Singing	Performing	Improvising	Composing	Reading	Listening	Evaluating	Understanding relationships	History and culture
1									
2	1	1	1	1		1	2	1	3
3									
4	2	1	2	2	1	1	1	2	2
5	3	1	2	3	1	1	1	1	1
6	3	1	3	3	1	1	1	2	2
7	2	1	2	3	2	2	1	3	2
8									
9	1	1	3	3	2	1	1	1	2
10	2	1	3	2	1	1	1	2	1
11	4	1	4	3	1	2	2	3	3
12									
13									
14									
15	2	2	2	3	3	3	3	3	3

16									
17	1	1	3	3	1	1	1	1	1
18									
19	1	2	2	1	2	2	1	1	2
20									
21									
22	1	1	1	1	1	1	1	1	1
23	2	1	2	1	2	2	1	2	2
24									
25	1	1	3	4	1	1	1	3	3
26	1	1	2	3	1	2	2	2	3
27	3	2		3	2	2	2	3	3
28									
29									
30	2	2	2	2	2	2	2	2	2
31	2	1	3	2	1	1	1	2	1
32	2	1	1	3	1	2	2	3	3
33	3	2	2	3	2	2	1	3	2
34	4	2	3	3	3	3	2	2	1
35	1	1	1	1	1	1	1	3	3
36	2	1	4	4	1	1	1	2	2
37	4	3	4	4	4	4	4	4	4
38	3	1	3	3	1	3	3	4	4
39	4	1	2	3	1	1	2	1	1
40	3	1	4	3	1	1	1	1	1
41	4	1	2	3	1	3	3	3	3
42	2	1	3	3	1	1	1	2	2
43									
44	1	1	1	2	1	2	1	3	3
45	1	1	3	4	1	1	3	4	4
46	4	1	4	3	1	3	3	3	3
47	3	1	3	4	3	4	4	4	3
48	3	1	2	3	1	2	2	3	2

49									
50	1	1	3	2	1	1	1	3	3
51	1	1	3	2	1	1	1	1	1
52	3	1	1	3	2	3	3	3	3
53	3	1	2	2	1	1	1	2	2
54	4	1	4	4	1	4	4	4	4
55	3	1	3	2	1	1	1	3	3
56									
57	3	1	3	3	1	2	2	3	3
58	3	1	3	3	1	2	1	2	2
59	1	2	2	3	1	2	1	1	1
60	1	1	1	1	1	1	1	1	1
61	3	1	2	3	1	2	1	3	2
62									
63	1	1	3	3	1	1	1	1	1
64	4	1	4	4	1	1	1	1	1
65	4	1	2	2	1	2	2	3	3
66	3	1	3	4	1	2	2	4	3
67									
68	1	1	1	4	1	2	2	2	2
69	4	2	4	4	2	3	3	3	3
70	3	1	3	4	1	2	2	4	3
71	2	1	2	2	2	1	1	1	1
72	4	1	3	4	1	2	2	3	4
73									
74	1	1	3	2	1	1	1	3	3
75	2	1	2	3	1	3	3	4	4
76									
77	1	1	1	1	1	1	1	1	1
78	2	1	2	3	1	1	1	2	1
79	2	1	2	3	2	1	2	1	1
80	1	1	1	1	1	1	1	1	1
81	3	2	2	3	1	2	2	3	3

82									
83	1	1	1	3	1	1	1	3	3
84	2	1	3	2	1	1	1	2	2
85	1	1	3	3	1	2	2	3	3
86	4	1	3	2	1	1	1	2	1
87	4	2	3	4	2	2	3	1	1
88									
89	4	1	3	4	1	2	2	3	1
90	3	1	1	3	3	1	1	3	3
91									
92									
93	2	1	4	4	3	3	2	4	4
94	1	1	3	4	3	3	2	2	2
95	1								
96	1	1	3	4	1	1	1	1	2
97	1	1	3	3	1	1	1	2	2
98	4	1	1	2	2	2	1	3	3
99									
100	4	3	4	4	3	4	3	4	4

Survey Item 18

Legend:

Value	Value Label
1	Drastically changed the way I evaluate students
2	Sort of changed the way I evaluate students
3	Not much change the way I evaluate students
4	No change at all in the way I evaluate students

ID	Singing	Performing	Improvising	Composing	Reading	Listening	Evaluating	Understanding relationships	History and culture
1									
2	3	4	3	3		3	3	4	3
3									
4	2	2	2	2	2	2	2	2	2
5	4	4	4	4	4	4	4	4	4
6	3	3	3	3	3	3	3	3	3
7	4	4	3	2	3	4	4	3	3
8									
9	4	4	4	4	4	4	4	4	4
10	4	4	4	4	4	4	4	4	4
11	4	4	4	4	4	4	4	4	4
12									
13									
14									
15	1	1	1	1	1	1	1	1	1
16									
17	4	4	4	4	4	4	4	4	4

18									
19	2	2	1	1	2			2	1
20									
21									
22	4	4	4	4	4	4	4	4	4
23	3	2	2	3	2	3	3	2	
24									
25	4	4	4	4	4	4	4	4	4
26	2	2	2	2	2	2	2	2	2
27	3	3	3	3	3	3	3	3	3
28									
29									
30	1	1	1	1	1	1	1	1	1
31									
32	4	4	4	4	4	4	4	4	4
33	4	4	4	4	4	4	4	4	4
34	4	4	4	4	4	4	4	4	4
35	2	4	4	4	4	4	4	4	4
36	3	3	4	4	3	3	3	2	2
37	4	4	4	4	4	4	4	4	4
38	2	2	3	4	2	3	4	4	4
39	4	4	4	4	4	4	4	4	4
40	3	3	4	4	3	3	3	3	3
41	4	4	4	3	4	3	3	3	3
42	4	4	4	4	4	4	4	4	4
43									
44	3	3	3	3	3	3	3	3	3
45	1	2	3	4	1	2	3	4	3
46	4	4	4	4	4	4	4	4	4
47	3	3	3	3	3	3	3	3	3
48	3	1	2	4	1	2	2	4	3
49									
50	4	4	4	4	4	4	4	4	4

51	3	3	3	3	3	3	3	3	3
52	4	4	4	4	4	4	4	4	4
53	3	4	4	4	4	4	4	4	4
54									
55	3	1	2	2	1	1	1	3	2
56									
57	4	3	2	3	3	2	2	3	3
58	2	2	2	2	3	1	2	2	3
59									
60	3	3	3	3	3	3	3	3	3
61	3	4	2	2	4	3	3	2	2
62									
63	2	2	3	3	2	2	2	1	1
64	4	4	4	4	4	4	4	4	4
65	3	4	3	3	4	4	4	3	3
66	3	4	3	3	3	3	3	3	3
67									
68	4	4	4	4	4	4	4	4	4
69	2	4	3	4	4	3	3	4	3
70	4	4	4	4	4	4	4	4	4
71	4	4	4	4	4	4	4	4	4
72	4	3	3	4	2	2	2	2	2
73									
74	3	3	3	3	3	3	3	3	3
75	4	4	4	4	4	4	4	4	4
76									
77	4	4	4	4	4	4	4	4	4
78	4	4	4	4	4	4	4	4	4
79	3	3	4	4	3	4	3	3	3
80	2	2	2	2	2	2	2	2	2
81	2	2	2	2	2	2	2	2	2
82									
83	1	4	2	4	4	4	3	4	4

84	3	3	2	3	3	4	4	3	3
85	3	3	3	3	3	3	3	3	3
86	3	3	2	3	1	1	1	2	2
87	3	3	2	4	3	2	2	2	2
88									
89	4	2	3	4	4	3	3	3	3
90	4	4	3	4	4	2	3	2	3
91									
92									
93	2	4	4	4	2	3	3	4	
94	4	4	4	4	4	4	4	4	4
95									
96	3	3	3	3	3	3	3	3	3
97	4	4	4	4	4	4	4	4	4
98	4	4	4	4	4	4	4	4	4
99									
100									

Survey Item 19

Legend:

Value	Value Label
1	5 years or less
2	6 to 10 years
3	11 to 15 years
4	more than 15 years

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
		2		4	4	4	4			3	4				2		3		4			4	2		4	2	2			3	4	1	4

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
2	4	4	4	1	3	3	4	3		2	1	2	4	4		4	3	2	4	4	4		3	3	4	2	4		4	1

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
2	4		4	2	4	2	4		4	4		4	1	4	1	3		3	1	4	2	3		2	3			3	4	4

96	97	98	99	100
2	2	2		2

Survey Item 20

Legend:

Value	Value Label
1	Baccalaureate
2	Masters
3	Doctoral
4	None of the above

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
		3		3	3	3	2			2	3				2		2		3			3	3		3	2	3			2	3	3	3

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
3	2	3	1	2	3	2	3	3		2	2	3	3	2		3	2	3	3	1	4		3	3	2	2	2		3	2

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
3	3		2	3	3	2	3		2	3		2	2	2	2	2		3	3	3	3	3		3	4			3	3	3

96	97	98	99	100
2	3	3		2

Survey Item 21

Legend: Number indicates selection

ID	Studio	Music History/Literature	Band	Jazz Ensemble/Combo	Music Education Methods	Advisement
1						
2	1					
3						
4	1				1	1
5	1					
6	1				1	
7	1					
8						
9						
10	1					
11	1					
12						
13						
14						
15	1					
16						
17	1		1			
18						
19	1		1		1	
20						
21						
22	1				1	
23	1				1	
24						

25	1					
26	1			1		
27	1	1	1	1	1	
28						
29						
30	1		1	1	1	1
31	1				1	1
32	1					
33	1					
34	1					
35	1		1			
36	1	1			1	1
37	1					
38	1				1	1
39	1		1		1	1
40	1					1
41	1			1		
42	1					1
43						
44	1		1	1		1
45	1	1			1	1
46	1					1
47	1	1				
48	1		1	1	1	
49						
50	1			1	1	
51	1	1	1		1	
52	1			1	1	
53	1	1				
54	1					
55	1				1	1
56						
57	1					

58	1				1	1
59	1					
60	1		1		1	1
61	1				1	
62						
63	1				1	
64	1					
65	1					1
66	1				1	
67						
68	1					1
69	1			1	1	1
70	1	1				1
71	1		1			
72	1					
73						
74	1					
75	1				1	1
76						
77	1					1
78	1		1			
79	1				1	
80	1			1		
81	1					
82						
83	1					1
84	1			1		
85	1			1		1
86	1				1	
87	1		1	1		
88						
89	1		1			
90	1			1	1	

91							1		
92									
93		1							
94		1							
95		1							
96		1			1				
97		1					1		
98		1					1		
99									
100		1							

Survey Item 22

Legend:

Value	Value Label
1	Doctoral Granting Institution
2	Master's Granting Institution
3	Baccalaureate Granting Institution
4	Two Year College that offers an AA or AS degree
-1	Other, please specify

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
		1		2	1	1	1			1	1				2		1		3			2	2		2	2	3			4	2	2	1

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
1	1	3	1	1	1	1	3	1		4	2	1	3	2		2	2	2	2	-1	3		3	3	1	3	1		3	2

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
1	1		1	3	1	3	2		1	3		1	3	2	2	2		2	1	1	1	3		2	2			1	2	2

96	97	98	99	100
3	1	2		2

Survey Item 23

Legend:

Value	Value Label
1	2 years or less
2	3 to 5 years
3	6 to 10 years
4	more than 10 years

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
		3		4	3	3	4			3	4				3	4	3		3			3	3		3	3	1			2	4	1	4

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
2	1	4	4	1	2	4	4	3		3	2	3	3	4		4	3	3	4	4	4		3	2	4	3	4		4	2

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
2	4		4	2	4	3	3		4	3		3	1	4	2	4		1	2	4	3	1		3	4			2	4	4

96	97	98	99	100
2	3	1		2

Survey Item 24

Legend:

Value	Value Label
1	Female
2	Male

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
		2		2	2	1	2			2	2				2		2		2			2	2		2	2	2			2	2	2	2

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
1	2	2	2	2	2	2	2	2		2	2	2	2	2		2	2	2	2	2	2		2	2	2	2	2		2	2

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
2	2		2	1	2	2	2		2	2		2	2	2	2	2		2	2	2	2	2		2	2			2	2	2

96	97	98	99	100
2	2	2		1

Survey Item 25

Legend:

Value	Value Label
1	Instructor Assistant
2	Professor Associate
3	Professor
4	Professor
-1	Other, please specify

ID	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33
		2		4	4	2	4			3	3				3		2		4			3	3		4	3	2			4	3	2	3

34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64
1	-1	4	1	2	2	1	3	3		2	1	3	1	3		3	1	3	4	1	4		3	2	-1	3	2		3	1

65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95
-1	3		4	2	4	2	3		4	3		3	1	2	2	-1		2	1	3	2	2		3	1			2	4	2

96	97	98	99	100
-1	3	1		1

Survey Item 26

Legend: Number represents selection

ID	Section Player in a Big Band	Lead Player in a Big Band	Solo/Improvisation Chair in a Big Band	Combo or Small Group	Orchestra Pops
1					
2					
3					
4	1	1		1	1
5	1	1			1
6	1				1
7	1			1	1
8					
9					
10	1				1
11	1	1			1
12					
13					
14					
15	1	1	1	1	1
16					
17	1				1
18					
19					1
20					
21					
22					
23	1	1			1
24					
25	1	1			1
26	1	1	1	1	1
27	1	1		1	1
28					
29					
30		1	1	1	1
31	1	1		1	1
32	1	1	1	1	1
33	1	1			1
34					1
35			1	1	1
36	1	1		1	1

37	1	1			1
38	1	1	1	1	1
39	1				
40	1	1			1
41	1	1	1	1	1
42	1			1	1
43					
44	1	1	1	1	1
45		1	1	1	1
46	1			1	1
47	1	1	1	1	1
48	1	1	1	1	1
49					
50	1	1	1	1	
51	1			1	
52	1	1	1	1	1
53	1				1
54	1			1	1
55	1				
56					
57	1	1	1	1	1
58			1	1	1
59	1				1
60	1				1
61	1				1
62					
63	1	1	1	1	1
64					
65	1	1		1	1
66	1				1
67					
68	1		1	1	1
69	1			1	1
70				1	
71	1			1	1
72	1	1	1	1	1
73					
74					1
75	1		1	1	1
76					
77	1				1
78	1	1		1	1
79	1	1		1	1
80	1	1	1	1	1
81	1		1	1	1
82					

83	1	1	1	1	1
84	1	1	1	1	
85	1	1	1	1	1
86					1
87	1				1
88					
89	1				1
90	1	1		1	1
91					
92					
93	1				1
94	1				1
95	1				1
96					1
97	1	1			1
98	1	1	1	1	1
99					
100	1				1

APPENDIX F

Extended Responses to Open Ended Questions

Extended Responses to Open Ended Questions

Responses to Survey Item 2:

4	I would like to see more attention given to singing and ear training.
6	It is hard to answer this question, and I'm not sure of its meaning. I don't know if I can accurately say what the rest of my unit values in all of these areas.
7	NASM Guidelines are similar to questions b thru i.
8	These issues are not well defined here, nor have they been any of the three places I have served on faculty.
11	None of these objectives have been addressed by the College or Department
12	Focusing on performing and clearing up basics is paramount
26	Be proficient in a variety of styles is extremely important here.
34	school/department does not tend to encourage the above within the low brass studio set-up as it is an adjunct position which did not run studio class until I set it up this year
36	This is a difficult question to respond to, specifically because the Fine Arts Division has no policies on implementation of the Standards in individual studios. In general, the Fine Arts Division values the Standards to guide curriculum development--particularly since [my university] is a liberal studies (i.e., liberal arts) institution. For example, Standards 8 and 9 are actually embodied in the University's "Liberal Studies Outcomes" that are published in the Catalogue. Standards One-Seven are reflected in varying degrees at the course level in the B.M. (performance, music education) and B.A.Mus. curricula (composition, music industry studies, student-designed), with content in one course reinforcing that of another. The keyword is "varying" since there is no implementation policy.
37	The responses to No. 1 are more personal as there are no established department standards regarding these questions in this form. So, my answers to No. 3 are the same.
46	See below.
49	This list is an inane way to describe on what happens in applied studio instruction

51	Students are required to complete assessments during the spring semester. This assessment allows students to demonstrate knowledge in the areas of music performance, music history, music theory, and world history. Students are asked to sightread and complete a professional interview with a three-member faculty panel.
53	Music performance valued above all.
57	I don't know what my schools (any of the 3) value--I am left alone as an instructor and don't go to faculty meetings.
58	I really don't know what my dept. values very specifically - our program is almost completely driven by NASM requirements.
59	In general, my department focuses on performance skills instead of understanding music with a broader perspective.
63	I'm not sure I can speak for the Department, but this is my observation.
64	This is going to take a lot longer than 20 minutes. First - surveys are incredibly misleading and difficult to evaluate in terms of whether or not they prove anything at all, let alone have any impact whatever on what is being researched. The answers in this section respond to the parameters of -within the confines of your low brass studio - and have nothing to do with the emphasis placed on these values within the department. We have vocal instructors, jazz instructors, composition/arranging instructors that deal with the many components of a music education. To find all these standards in a low brass studio would be absurd. Specifically - I rate reading and notating music a 5 because we read, we do not notate (much). Listening is done certainly (to ones own playing), but to a much broader scope outside the studio with some discussion during a lesson. Evaluation takes place while listening outside the studio with some discussion during a lesson (except for listening to some recordings during a lesson, listening and evaluating ones own playing, and evaluating virtually every sound made). Letters h and i - reasonably can only take place in regard to the music being studied in the low brass studio. I value these last two as much as anything we do in the studio, but one must live within certain limits and trust others to do their job as well.
69	The department has improved drastically under a new department head, but we still have a ways to go till quality improves.
71	Capital believes in a comprehensive music education. We try to include every aspect of individual music making.
73	Here it seems that the skills of performance and listening are much more valued than the cultural or historical applications.

78	As a Liberal Arts College, relating music to the other arts is considered one of the highest priorities for this institution.
82	It is hard to comment on this question simply because I am not too familiar with how the school is run since I am an adjunct lecturer.
83	We use Kodaly 333 Sight Singing Exercises to buzz mouthpieces. Solo performance is required in several venues each semester.
84	Our only weak spot at HSU is the teaching of improvisation, both historical and modern. I am trying to be an influence in that area.
87	I, at times, feel that the school's outlook is that of an assembly-line. There seems to be much resistance with relation to creativity in programming - specifically a real resistance to new music. Additionally, the instrumental area tends to see itself as separate from vocal music, not valuing what could be learned in terms of historical content and better familiarity with composers' works by choosing not to acquaint students with a broad spectrum of musical experiences.
89	Our department good at training students to perform well on their instruments in specific settings for specific purposes. I think we could do a better job training students to be more well rounded musicians and we have been working on increasing attention on areas like improvisation and relating music to other art forms.
90	All students in private lessons are required to participate in a major performing group, including music tech major. Emphasis is placed on cultural relations. All music maj/min are required to attend live music performances each quarter. All students in private instruction are required to perform quarterly in both a formal recital and informal master class.
94	These should all be 10s, but this is only one class;-)
96	Low Brass studio lessons focus on most aspects of the 9 MENC Standards, but some aspects are beyond the scope of the class.
99	I believe very strongly on all of theses issues. Notated musical symbols are just the start of creating and interpreting music. The above examples are ways to explore the real function of music, which is expression of emotion.
100	I'm adjunct faculty, so my department doesn't really share much with me about what they value...except they do value MORE students...but only students that make them look good...but as many as possible! And don't expect compensation for all that recruiting time, either.

Responses to Survey Item 4:

4	I think studio teachers should augment what the theory teachers require.
6	Letter e. involves two different, but related skills. I do a lot with reading, but not so much with notation.
7	Eval. skills are incorporated into my studio classes by letting students evaluate each other's performances.
9	These objectives are obviously valuable, but the extent to which they can be applied is necessarily limited by reality. How can a student "understand the relationships between music, the other arts and disciplines outside the arts" when they can't produce a good tone?
18	Concerning improvisation and arranging: these are to be studied in depth only for those who pursue this seriously.
26	The following statement is used constantly: There are only two types of music, good and bad. Meaning that all styles of music should be learned and performed to it's fullest style, no matter what the genre.
34	while I feel the above are extremely important to, especially, a low brass player's education, it is difficult for me to follow through. I teach in a room with no technology, not even a stereo system, so I have to bring in everything. Low brass recruiting is not a high priority and there is no budget for ensemble or any travel for the student groups. Low brass education classes are minimal. As the private lesson instructor I am not able to work with students on much of the above in one 50 minute lesson. I admit to feeling somewhat frustrated by the current situation.
36	(a) Singing in the low brass studio is an effective methodology I learned from my first major professor [teacher's name, university's name] (1973-78), that was reinforced by subsequent teachers, particularly [my teacher]. I do not sing well, and oftentimes the students do not either, but to do so does improve both the technical and musical aspects of a student's playing; (c) I have never used improvisation in my studio--probably because none of my teachers did. If it could be demonstrated to me as another effective studio methodology, I probably would incorporate it in my teaching; (d) I have had students arrange and transcribe materials for low brass ensemble--a performance ensemble course, but not specifically for the low brass studio. I often have students listen to and evaluate their playing (MP3 playback on the PC) and that of others, as well as recorded performances--training the ear is paramount.
37	For a well rounded musician I feel all of the above are important.
46	My personal emphasis is outlined above--performance of a varied repertoire is primary. At my university studio

	teachers are relatively autonomous, so my answers are identical--my views for the low brass studio become the School Music's views.
47	Standard A would be rated higher (8) if it specifically referred to ear training.
49	If I see this list one more time, I will quit the survey.
53	Improv and analysis are an important part of teaching.
54	Although I do value these standards, I do not necessarily ask my students to prepare all of them. I expect them to get some of them in their other courses.
58	Partially because of my studio size (currently quite small), I approach studio teaching by including listening skills with performance skills.
64	All those answered with a 5 indicate that they are emphasized and followed within the confines of the low brass studio and have nothing to do with how I feel about them within the department as a whole, nor how I feel about them as a part of the total music education of the student.
69	I would check 10 for being a literate musician - being able to hear chords, lines, recognize styles, etc. but that was not a choice
71	My studio is very active in all aspects of musicianship.
83	I personally believe music works because of association. Relating music with features of culture is therefore indispensable.
84	I also wish we emphasized a more historical context in what we teach, so I try to do that in my studio. However, we are better in that area than other schools i have worked with.
87	I attempt to stress the importance of exposure to much music beyond one's own instrument. American music education as it is now has caused this tunnel vision in students that prevents them from taking in a wide range of experiences - many are so locked into their own instrument or instrument families that they fail to gain an understanding of true artistry.
89	Within the low brass studio, my main goal is to teach students how to play the instrument in a variety of settings with a characteristic tone and good technique. I do not place any emphasis on composing or arranging as students can get that experience in other classes designed for that purpose. If a student is interested in composing or arranging for trombone or trombone ensemble, I certainly encourage them and make sure their music is performed

	and given feedback, but I do not ask students to do this as part of my studio. The same goes for singing and the understanding of relationships between music and other arts. Students have the opportunity to engage in these activities in other classes that are more appropriate for these tasks. I do have students sing in lessons, but not enough to give more than a 4 on the scale. Listening to and evaluating music are very important to me within the trombone studio, because I feel that all performers are also teachers and should have the skills necessary to listen to and evaluate others people's playing.
90	Students are required to transcribe jazz solos, attend and evaluate live music performances and listen to recorded performances on a regular basis. Students are also required to research composer information to relate the music to the culture and time of composition. Studio master classes are held on a regular basis with individual performance and evaluation by the class.
94	In an ideal world;-)
96	I do not teach improvisation or composition, although these are skills that are required as a musician.
100	Of course I *value* these things, but putting them into practice in a weekly lesson is tough. I encourage my students to do as many of these things as possible, and we have monthly scheduled studio classes to discuss them.

Responses to Survey Item 5:

4	Took 12 students to ITF2006 and toured Birmingham.
12	observed lessons
25	performed & presented at conferences; solos w/orch
26	Recorded a cd. Performed regularly.
27	Performances in solo, orchestral, chamber settings
28	performed a recital
34	performed a recital/masterclass
42	performed all in Europe, Asia, and throughout US
44	published
46	Performed at conference; presented clinics
50	written or arranged music for brass / trombone
53	Wrote reviews and other articles about music.
58	Published music-related reviews and research
69	Performed professionally and at conferences
70	commissioned new work, state dep't tour/Colombia
71	Professional performances on my instrument.
75	Composed music
79	prepared many performances
84	Composed
89	Performed several recitals
94	Learned bass sackbutt in F

96	#3 unclear: ALL subject areas?
100	participated in competitive performance

Reponses to Survey Item 6:

6	**Performing on instruments, alone and with others, a varied repertoire of music.** I am trying to enter 1,3,5, and 7, but it won't let me check more than one response. **Listening to, analyzing, and describing music.** 1,3,5,7 **Evaluating music and music performances.** 1,3,5,7
9	**Singing, alone and with others, a varied repertoire of music.** N/A **Performing on instruments, alone and with others, a varied repertoire of music.** N/A **Improvising melodies, variations, and accompaniments.** N/A **Composing and arranging music within specified guidelines.** N/A **Reading and notating music.** N/A **Listening to, analyzing, and describing music.** N/A **Understanding relationships between music, the other arts, and disciplines outside the arts.** N/A **Understanding music in relation to history and culture.** N/A
25	**Singing, alone and with others, a varied repertoire of music.** Difficult to understand what you are getting at. The framework permits only one choice, though I have seen reference to "Singing..." in several places: 1, 2, 3, & 5. **Performing on instruments, alone and with others, a varied repertoire of music.** I have seen reference to "Performing..." in several places: 1, 2, 3, 5, & 8. **Improvising melodies, variations, and accompaniments.** I have seen reference to "Improvising..." in several places: 1, 3, & 5.

30	**Singing, alone and with others, a varied repertoire of music.** I have researched extensively how using the voice helps instrumentalists
35	**Singing, alone and with others, a varied repertoire of music.** This question (no 6) is unclear. And - the program is not allowing me to "check all that apply" so I am not answering any of these questions.
37	**Singing, alone and with others, a varied repertoire of music.** It is difficult to respond to this presentation as all are integrated and not specifically designed to be separated to one of the other of the topics presented. **Improvising melodies, variations, and accompaniments.** none
39	**Performing on instruments, alone and with others, a varied repertoire of music.** cannot select more than one
46	**Singing, alone and with others, a varied repertoire of music.** Please disregard
47	**Singing, alone and with others, a varied repertoire of music.** As a wind player, my studio focus in this area is on ear training.
49	**Singing, alone and with others, a varied repertoire of music.** Bye!
59	**Singing, alone and with others, a varied repertoire of music.** This whole subject area isn't relevant to me. I implement the learning objectives in my studio without needing external motivation
64	**Composing and arranging music within specified guidelines.** I also teach orchestration/arranging. Constantly looking for new ideas. **Understanding relationships between music, the other arts, and disciplines outside the arts.** ?
78	**Performing on instruments, alone and with others, a varied repertoire of music.** The focus of my dissertation is the fundamentals of cohesive orchestral section performance.
79	**Singing, alone and with others, a varied repertoire of music.**

	To answer question 6: No. Instructions on how buttons apply are not clear. **Composing and arranging music within specified guidelines.** N/A **Reading and notating music.** N/A **Evaluating music and music performances.** N/A
83	**Improvising melodies, variations, and accompaniments.** Baroque and jazz improvisation **Reading and notating music.** Regular, etude based study in clefs, challenging intervals and rhythms. **Understanding relationships between music, the other arts, and disciplines outside the arts.** Mostly reading but also travel and exploration.
87	**Singing, alone and with others, a varied repertoire of music.** NA **Composing and arranging music within specified guidelines.** NA **Understanding relationships between music, the other arts, and disciplines outside the arts.** NA **Understanding music in relation to history and culture.** NA
89	**Performing on instruments, alone and with others, a varied repertoire of music.** The International Trombone Festival (ITF) focuses on this. **Improvising melodies, variations, and accompaniments.** ITF Conference improvisation clinic. **Listening to, analyzing, and describing music.** ITA Journal articles review many recordings and pieces of music. **Evaluating music and music performances.** ITA Journal articles review many recordings and pieces of music. **Understanding relationships between music, the other arts, and disciplines outside the arts.** I attended the International Vernacular Conference that discussed these relationships.

	Understanding music in relation to history and culture. I attended the International Vernacular Conference that discussed these relationships.
90	**Improvising melodies, variations, and accompaniments.** IAJE conference master classes on jazz improvisation. Working with elementary students improvisation in general music
96	**Singing, alone and with others, a varied repertoire of music.** This is a focus MENC Conferences **Performing on instruments, alone and with others, a varied repertoire of music.** ITEA: Keep up on Studio, professional performances **Improvising melodies, variations, and accompaniments.** Jazz Masterclass **Composing and arranging music within specified guidelines.** MENC **Reading and notating music.** ITEA/ ITJ **Listening to, analyzing, and describing music.** Concerts/Recitals **Understanding music in relation to history and culture.** The musician, narrator helps bring the history, elements of the pieces selected

Responses to Survey Item 10:

6	**Improvising melodies, variations, and accompaniments.** There is a difference between being able to support a certain standard, and choosing to support it. In applied music, not each one of these standards carries the same amount of importance, so I am saying that I am just choosing not to emphasize some of the standards. I could get the support if I wanted to do more with this standard, for example.
33	**Singing, alone and with others, a varied repertoire of music.** With a recent emphasis students passing barriers related to aural comp skills, singing in lessons has taken on more prominence. **Improvising melodies, variations, and accompaniments.** Improvisation is stressed within the context of Baroque music. **Reading and notating music.** Sight reading is definitely stressed as part of our jury procedure, as students are asked to sight read. **Listening to, analyzing, and describing music.** Again, analysis is an important part of our senior hearing procedure that all brass students must pass.
46	**Singing, alone and with others, a varied repertoire of music.** Standard is not germane to this studio. **Improvising melodies, variations, and accompaniments.** Additional technology would be helpful **Composing and arranging music within specified guidelines.** See above.
47	**Improvising melodies, variations, and accompaniments.** The lack of a sound system prevents the typical approach to improvisation of playing along with a recording. **Composing and arranging music within specified guidelines.** This aspect of studio teaching is not very important to the school or to me, but it is important in other settings. **Reading and notating music.** Notating music is not as important in the studio as is reading. EVERY lesson includes some sight reading. **Listening to, analyzing, and describing music.** Lack of a sound system on which to play a variety of recordings severely limits this aspect of my teaching. **Evaluating music and music performances.** See above.

	Understanding relationships between music, the other arts, and disciplines outside the arts. This area is of real interest to me personally, but the amount of time built into the studio schedule makes it a rather informal and variable aspect of lessons. **Understanding music in relation to history and culture.** See above.
54	**Singing, alone and with others, a varied repertoire of music.** I don't have a studio. As an adjunct, I have various rooms that I use.
62	**Understanding music in relation to history and culture.** In all of these areas the constraints have little to do with the physical make up of the studio and almost all to do with the focus of the lessons.
64	**Singing, alone and with others, a varied repertoire of music.** Something as task specific as a low brass studio does not provide for the all encompassing scope of the national standards - nor would any other specific music class (i.e. theory does not provide much in the way of performing on instruments, alone and with others, music history does not provide much in the way of improvising melodies, variations, and accompaniments regardless of the specifics of what is studied in class). **Performing on instruments, alone and with others, a varied repertoire of music.** See above. **Improvising melodies, variations, and accompaniments.** See above. **Composing and arranging music within specified guidelines.** See above. **Reading and notating music.** We read music. **Listening to, analyzing, and describing music.** We listen, analyze and describe what we perform within the scope of the low brass studio. **Evaluating music and music performances.** We evaluate what we perform within the scope of the low brass studio. **Understanding relationships between music, the other arts, and disciplines outside the arts.** We understand that composers and their music do not live and do not create within a vacuum. **Understanding music in relation to history and culture.** No man is an island, etc.

65	**Performing on instruments, alone and with others, a varied repertoire of music.** My office is a cubicle, and it is right next to the trumpet teachers cubicle, so we are unable to teach lessons at the same time.
75	**Understanding relationships between music, the other arts, and disciplines outside the arts.** Though I value this I must admit, I do not stress it in my teaching **Understanding music in relation to history and culture.** same as above, though I may have to evaluate and change this in the future
90	**Performing on instruments, alone and with others, a varied repertoire of music.** We have installed computer labs and purchased software such as Smart Music to aid in performing/practicing a varied repertoire and to prepare for a live accompanist. All Faculty members are encouraged to use the resources with their students. **Improvising melodies, variations, and accompaniments.** We have installed computer labs and purchased software such as Band In A Box to aid in improvisation. All Faculty members are encouraged to use the resources with their students.
96	**Singing, alone and with others, a varied repertoire of music.** Provide library, studio, piano, listening library **Improvising melodies, variations, and accompaniments.** Not a stated goal of studio **Composing and arranging music within specified guidelines.** Not a stated goal of studio **Evaluating music and music performances.** Masterclasses, AMPL **Understanding relationships between music, the other arts, and disciplines outside the arts.** Masterclasses, AMPL **Understanding music in relation to history and culture.** Masterclasses, AMPL
100	**Singing, alone and with others, a varied repertoire of music.** I'd love a piano in my teaching space. **Performing on instruments, alone and with others, a varied repertoire of music.** It's a small room; can't possibly have more than one student with me at a time, so performing with others is out. **Listening to, analyzing, and describing music.**

	I don't have access to technology in my space, so listening to recordings has to be done individually. **Understanding relationships between music, the other arts, and disciplines outside the arts.** We do have the visual art department in our building, but not a lot of discussion about it.

Responses to Survey Item 14:

36	**Understanding music in relation to history and culture.** The Music Area underwent its 10-year program evaluation by NASM in April 2006. Prior to that evaluation, and in the following months, the Fine Arts Division Chair, Music Area Coordinator, Music faculty, and a number of students were involved in some major curriculum revisions as well as the development of the liberal arts degree in music that was approved by the University's Board of Regents in July 2006. The Nine Standards and the NASM Standards for the B.M. and B.A.Mus. curricula were the guidance for change and development.
37	**Singing, alone and with others, a varied repertoire of music.** As stated earlier, the ear training aspect of this standard is of utmost importance to the brass player. **Reading and notating music.** As stated earlier, the reading aspect rather than the notating is the focus of the studio instruction.
54	**Singing, alone and with others, a varied repertoire of music.** I don't find these questions relevant to my teaching practices.
62	**Singing, alone and with others, a varied repertoire of music.** This is a small department. Most sing. We do not sing in lessons - though my students do a lot of buzzing. **Composing and arranging music within specified guidelines.** I am assuming you are referring to the low brass curriculum rather than the overall curriculum. **Reading and notating music.** We do not do much notating. **Listening to, analyzing, and describing music.** Other than playing this is a major focus. **Evaluating music and music performances.** Constant **Understanding relationships between music, the other arts, and disciplines outside the arts.** As much as possible. **Understanding music in relation to history and culture.** Constant.
64	**Singing, alone and with others, a varied repertoire of music.** Need I say more. **Performing on instruments, alone and with others, a varied repertoire of music.**

	This is what we do. **Reading and notating music.** We read. **Listening to, analyzing, and describing music.** Only as it applies within the confines of the low brass studio. **Evaluating music and music performances.** Only as it applies within the confines of the low brass studio. **Understanding relationships between music, the other arts, and disciplines outside the arts.** Only as it applies within the confines of the low brass studio. **Understanding music in relation to history and culture.** Only as it applies within the confines of the low brass studio.
75	**Understanding relationships between music, the other arts, and disciplines outside the arts.** this is a very weak 3, but I can't say it is none at all **Understanding music in relation to history and culture.** same as above
90	**Performing on instruments, alone and with others, a varied repertoire of music.** Students perform in major performing groups on a regular basis and individually in casual master class settings weekly.
96	**Singing, alone and with others, a varied repertoire of music.** Depends on the student level and determined goals **Improvising melodies, variations, and accompaniments.** Depends on the student level and determined goals **Composing and arranging music within specified guidelines.** Depends on the student level and determined goals
100	**Singing, alone and with others, a varied repertoire of music.** I'm not familiar with the National Standards.

Responses to Survey Item 15:

64	**Singing, alone and with others, a varied repertoire of music.** I often sing along with what the students are playing. **Performing on instruments, alone and with others, a varied repertoire of music.** I use recordings and modeling, virtually every lesson. **Reading and notating music.** We read. **Listening to, analyzing, and describing music.** Only within the confines of the low brass studio. **Evaluating music and music performances.** Only within the confines of the low brass studio. **Understanding relationships between music, the other arts, and disciplines outside the arts.** Only within the confines of the low brass studio. **Understanding music in relation to history and culture.** Only within the confines of the low brass studio.
100	**Singing, alone and with others, a varied repertoire of music.** Again, I'm not familiar. Should I have studied for this? ;)

Responses to Survey Item 16:

6	**Performing on instruments, alone and with others, a varied repertoire of music.** Performing has always been very important to my strategy, so I'm not sure that there has been a change, per se. **Listening to, analyzing, and describing music.** Has always been very important. **Evaluating music and music performances.** Has always been very important.
37	**Performing on instruments, alone and with others, a varied repertoire of music.** I have always stressed it **Reading and notating music.** Has always been essential **Listening to, analyzing, and describing music.** Always important **Evaluating music and music performances.** Always important **Understanding relationships between music, the other arts, and disciplines outside the arts.** Always important **Understanding music in relation to history and culture.** Always important
46	**Singing, alone and with others, a varied repertoire of music.** Has actually decreased as my attention becomes more focused on studio teaching **Performing on instruments, alone and with others, a varied repertoire of music.** Has always been at a high level--would be difficult to include this more in my strategies.
64	**Understanding relationships between music, the other arts, and disciplines outside the arts.** See below. **Understanding music in relation to history and culture.** As a musician with equal interest in performance and in musicology, I have made this area an important part of my teaching.
64	**Singing, alone and with others, a varied repertoire of music.**

	I have tried to follow the national standards from the beginning. However, as noted, I do not believe that the low brass studio is a litmus test for an overall view of the appropriate strategies regarding consonance, inclusion, whatever word you want to use, regarding the entire scope of the national standards. **Performing on instruments, alone and with others, a varied repertoire of music.** See above. **Improvising melodies, variations, and accompaniments.** See above. **Composing and arranging music within specified guidelines.** See above. **Reading and notating music.** See above. **Listening to, analyzing, and describing music.** See above. **Evaluating music and music performances.** See above. **Understanding relationships between music, the other arts, and disciplines outside the arts.** See above. **Understanding music in relation to history and culture.** See above. Case in point to an earlier statement regarding surveys. Looking at these numbers one would conclude that I do nothing little to include the goals of the national standards in my teaching. The truth is I do not feel I have changed that much, therefore the 4's. But I have read the standards and believe in their value and have since the beginning.
69	**Singing, alone and with others, a varied repertoire of music.** I have been teaching for over 30 years and I have ALWAYS made my student sing in lessons! Even junior high boys. **Performing on instruments, alone and with others, a varied repertoire of music.** NA **Improvising melodies, variations, and accompaniments.** when I learned to do it, I pushed it harder. Should do more! **Reading and notating music.** Again, I always emphasized this
75	**Understanding relationships between music, the other arts, and disciplines outside the arts.**

	Though this should change **Understanding music in relation to history and culture.** same as above, I need to give my students more of a context
94	**Understanding music in relation to history and culture.** National standards have never influenced my teaching in any way.

Responses to Survey Item 17:

33	**Singing, alone and with others, a varied repertoire of music.** Most applied faculty at [my university] sit in the aural comp proficiencies of their students.
37	**Singing, alone and with others, a varied repertoire of music.** In an attempt to answer all parts of question NO. 17, we have one annual evaluation, which assess any/all of these questions, though not independently **Performing on instruments, alone and with others, a varied repertoire of music.** Annually
48	**Reading and notating music.** http://www.zoomerang.com/recipient/survey.zgi?p=WEB225UXBPSDWH#
53	**Performing on instruments, alone and with others, a varied repertoire of music.** Every lesson
64	**Reading and notating music.** We read. **Listening to, analyzing, and describing music.** Only within the confines of the low brass studio. **Evaluating music and music performances.** Only within the confines of the low brass studio. **Understanding relationships between music, the other arts, and disciplines outside the arts.** Only within the confines of the low brass studio. **Understanding music in relation to history and culture.** Only within the confines of the low brass studio.
75	**Reading and notating music.** sight read weekly in lessons and ensembles **Evaluating music and music performances.** we attend recitals together and discuss afterwards
83	**Singing, alone and with others, a varied repertoire of music.** Every week. **Performing on instruments, alone and with others, a varied repertoire of music.**

	Every week. **Improvising melodies, variations, and accompaniments.** Every week. **Reading and notating music.** Every week. **Listening to, analyzing, and describing music.** Every week. **Evaluating music and music performances.** Every week, studio class.
89	**Understanding music in relation to history and culture.** Performance of solos and chamber music needs to be stylistically correct with the period of the piece.

Responses to Survey Item 18:

47	**Understanding music in relation to history and culture.** For each of these standards, I have not changed my teaching methods because of the NASM standards, but that should not imply that I find them irrelevant. They have been implicit in most of my approach all along.
54	**Singing, alone and with others, a varied repertoire of music.** Did I miss the original instruction that I needed to be familiar with the Nat'l standards (and implementing them) before taking this survey?
59	**Singing, alone and with others, a varied repertoire of music.** I haven't changed - I have always valued these objectives (even without knowing they were MENC objectives) so I can't answer these questions
69	**Reading and notating music.** Was always a priority
75	**Singing, alone and with others, a varied repertoire of music.** I was not even aware of the National Standards until earlier last year
94	**Singing, alone and with others, a varied repertoire of music.** Again, my standards usually exceed national standards,
100	**Singing, alone and with others, a varied repertoire of music.** *Sigh* I'm feeling inadequate now. I need to read up on NASM, apparently.

Responses to Survey Item 21:

5	Direct Trombone Choir
6	brass chamber music
11	chamber music, brass literature, brass pedagogy
17	Performance
25	chamber music, pedagogy, repertoire
26	Chamber music
30	Mariachi Band, Adult Orchestra and Band
31	Brass Tech
32	low brass methods
33	Basic Conducting
34	ensemble coaching
35	teach arranging/composing/improvisation
36	technology in music education
38	Brass Quintet Performance and Coaching
40	chamber music coaching
42	Graduate teaching - dissertations et. al.
45	Brass Ensemble
46	Tuba/Euphonium Ensemble; studio-specific lit & ped
53	chamber music
57	music technology
58	music fundamentals

64	Orchestration/arranging
65	Conducting, ear-training, brass ensembles
66	brass solo lit & pedagogy
69	Ear training and Improvisation
70	Teach in Honors College
71	Ensemble coaching/conducting
72	chamber music coaching
74	conduct brass choir and tuba ensemble
75	Composition lessons
77	tuba ensemble
81	Tuba-Euphonium Ensemble
83	Brass choir, chamber music
84	Composition
86	Tuba-Euphonium Ensemble
90	Jazz Improvisation
93	brass ensemble, chamber ensembles
97	chamber coaching, brass pedagogy
98	trombone ensemble
100	Small brass ensemble

Response to Survey Item 22:

1	2 Doctoral granting, 1 Baccalaureate

Responses to Survey Item 25:

35	Artist in Residence
59	our school does not rank faculty
65	Adjunct Assistant Professor
81	Adjunct
96	Adjunct Professor

Responses to Survey Item 26:

2	None
25	Bass Trombone in a Big Band, Orchestra, etc.
26	Brass Quintet, Latin, Trombone quartet
30	Worked professionally in Nevada, Montana and the F
36	Arranger
44	frequent jobbing dates
64	fill in section player
79	Regularly play in a Dixieland band
90	Musical Theatre

Responses to Survey Item 27:

4	Studio instruction is key to developing artistic performance practice, ie musicianship skills that can be passed on.
5	To assist the student in becoming proficient in the art of applied music and to assist the student in understanding the interrelationship between applied music, the arts in general, and other facets of everyday life.
6	A student's applied music study is the core of his or her musical training and understanding. It is essential to perform well on one instrument in order to become a competent (at least) performer and discerning teacher.
7	The integral center of the student's individual development as a musician.
11	It is the place where students put theoretical, historical and conceptual knowledge into performance practice.
17	For a performance major- of utmost importance. For music ed major- of high importance
23	One of the most important classes a student can take.
25	The applied music studio is where all of the elements of a maturing musician come together: musicianship, general technique, music theory, aural skills, music history, performance practice, ensemble skills, etc. It is incumbent upon the applied teacher to enlighten the student that he must become a MUSICIAN first, then the degree emphasis second (i.e., trombone player, band director, elementary music teacher).
26	Musicianship, how to practice/rehearse, how to teach
27	The applied studio is where all the other academic classes come in to focus. A student learns to listen, analyze, conduct at a basic level, plan rehearsals (his/her practice sessions), evaluate performances, and apply historical and theoretical concepts.
30	Studio is where I can really get to the basics of playing and musicianship. I use alot of Gordon techniques. Singing is also used as many vocal techniques apply to instrumental. Singing develops the ear and audiation.
32	The primary means for developing musicality, intonation, rhythm, sense of sound and style, and the ability to identify a correct performance from an incorrect one.
33	The studio is the most important element for developing musicality, intonation, rhythm, and all other aspects of performance.
34	camaraderie and support, team environment, growth and challenge

35	The Studio brings all the musical disciplines together and seeks to ensure these disciplines are exemplified in a student's performance on their principal "voice."
36	Within the University's liberal arts context, the applied studio is an important part of the student's experience, but it is only one part. The applied Music faculty work to develop a students' performance skills to the highest level possible with each particular student, but do so with the understanding that the University is a teaching institution with a liberal studies focus. Very few of our students pursue careers in performance, historically most of them prepare for careers in elementary and secondary education. And now, with the addition of the B.A.Mus. degree, a number of students are migrating to it with its elective options. As such, for applied Music faculty teaching loads typically are 25-50% applied music, 50-75% lecture courses and/or ensembles. We have no Music faculty whose entire load is applied music teaching.
37	A concentrated environment for personal evaluation and advancement.
38	The Studio is the place where the student cultivates his/her musicianship through study/performance on their major instrument.
39	by learning to teach oneself, one develops the tools to better teach others
40	one's instrument is one's most immediate and natural form of musical expression and is the gateway to all other musical perception, regardless of career objectives.
41	Very important.
42	Critically important.
44	I feel the studio is the most important aspect to a future music students success. I feel strongly that if is student is not able to make great music, then how can they teach others how.
45	The ensemble can teach a student how to rehearse a group but the studio is where the student figures out how to become a better musician to have the ability to rehearse a group.
46	The studio plays a primary--probably THE primary role in the overall development of the student. The studio is where new techniques are learned, from basic fundamentals to advanced techniques. The studio is also where students "sink or swim"--their ability or inability to perform on their instrument plays an immediate role in their future. Finally, the students' major instruments are their primary musical vehicle for the majority of their undergrad career, and as such, their progress on these instruments reflects their musical progress.
47	The studio is the nexus of the diverse dimensions of the study of music. It provides the best forum for practical

	application of the various components of a complete musical education.
48	One on One continual feedback on a regular basis and consistency of development of musical ideals
50	It is the most important experience in their music education.
51	Applied study is the most important aspect of a student's music education. In the studio and practice room, students become "musically aware" and develop as teachers.
53	Help student develop their musicianship.
54	They learn to be proficient on their instrument and get along with the others.
55	Central focus of the degree program.
57	The main "mentoring" vehicle for the student.
58	The studio influences the student's development in personal and wide-ranging ways a-la Comprehensive Musicianship.
61	I believe the studio is the place where students discover how to make music on a personal level.
63	To develop to the highest level possible the student's ability to demonstrate artistic expression and understanding.
64	The applied studio is the backbone. It is (should be) the one place where all the material learned in theory, history, form, etc. comes together to create the complete musician.
65	I try to use studio instruction not only as a way of teaching the specific instrument, but also how to become a better musician, both musically and professionally.
68	Crucial
69	The studio teacher can have enormous influence, or little, depending on how the school weighs performance. It is less important at my school than when I was a freelance performer and teaching studio in [my city].
70	Often the most direct connections to the "nuts and bolts" of day-to-day teaching and how it will be in the "real" world.
71	It is the focal point of all music education. All music ed. should initially come from the studio.
72	It is the most important influence on the music student. Lessons taught in the studio will be reflected in their teaching more than any other class they take.

74	I think it is very important in student development because of the one on one teaching.
75	It is the most important instruction that a student has in their musical career
77	Seminal role for most students in their development because they hear their colleagues model fine playing.
78	The applied lesson situation is the perfect time to monitor a student's overall comprehension of not only their chosen instrument, but the content of other music related classes.
79	Absolutely essential - personal contact with a seasoned pro, opportunity to demonstrate the best personal musicianship.
80	The studio is the absolute foundation of all music study. The applied teacher is the primary guiding force in drawing various musical studies together.
81	I believe I am responsible for helping the student to understand the performing possibilities on tuba in a variety of musical styles and to help them achieve competence.
83	Central.
84	To me it is their most important class, where everything else they have learned is applied in real-time musical experience.
85	As a 4 year activity, the learning that occurs in the studio is the most important aspect of a student's musical education.
86	We give each student three things: 1. Standards for excellence in music performance 2. Methods for assessing music performance based on those standards 3. Methods for improving music performance. Any student who has high standards, begins with assessment and implements improvement strategies before re-assessing can be successful in any field of music.
87	Mentorship. The studio, to me, is about developing the life/work/learning habits of a successful musician.
93	The studio is the most important aspect of developing the music student because it is where all the other elements are put into practical applications. Students learn to apply appropriate styles, make musical decisions, learn how to evaluate their own performance and find ways to make improvement.

90	essential to the core development of the musician.
93	The studio is a place for students to encounter a role model, learn the basics as well as the finer points of their instrument, learn repertoire, learn good habits, and most importantly, to develop a voice with which they will speak musically. All of the habits and attitudes that a performer or educator will try to pass on to another generation can be instilled, strengthened, or at least supported within the studio.
94	It is central to all of their studies. It's where they become musicians.
96	To foster the best approach for performance on the instrument.
97	Studio instruction is the primary discovery and training method for individual musical capabilities.
98	The studio is the culmination of all other musical experiences for the student. On "their instrument," they begin to utilize the theory, ear-training, analysis, and rehearsal skills from all areas of their music education.
100	I think the studio is important for students to learn about different players of their instrument, different styles and methods, as well as networking and interpersonal skills.

APPENDIX G

Recital Repertoire of the Trombone as Shown by Programs Published by the International Trombone Association

Volume	v.1-5	v.6-10	v.11-15	v.16-20	v.21-25	v.1-25
Number of programs:	193	389	649	654	756	2641
Professional	80	153	270	274	341	1118
Doctoral	27	22	39	48	85	221
Masters	22	63	103	101	91	380
Undergraduate	64	151	237	231	239	992
Number of entries:	1024	2079	3400	3263	3882	13648
piano/organ	535	1303	2552	2141	2569	8799
	-52%	-62%	-75%	-66%	-66%	-64%
band or orch	17	22	5	29	57	130
	-2%	-1%	(<1%)	-1%	-1%	-1%
unaccompanied	163	217	319	301	332	1327
	-16%	-10%	-9%	-9%	-9%	-10%
ensemble	263	403	537	475	514	2184
	-26%	-19%	-16%	-15%	-13%	-16%
jazz	13	94	173	195	192	667
	-1%	-5%	-5%	-6%	-5%	-5%
avant garde	152	168	223	178	181	902
	-15%	-8%	-7%	-5%	-5%	-7%
electronics	71	72	86	63	44	336
	-7%	-3%	-3%	-2%	-1%	-2%
early music	155	305	456	422	422	1759
	-15%	-15%	-13%	-13%	-11%	-15%
instrumental transcriptions	104	264	540	548	628	2085
	-10%	-13%	-16%	-17%	-16%	-15%
vocal transcriptions	37	97	189	258	324	905
	-4%	-5%	-6%	-8%	-8%	-7%
undetermined	32	112	332	256	347	1079
	-3%	-5%	-10%	-8%	-9%	-8%
Number of different pieces:	536	883	1221	1193	1357	3317
piano/organ	244	398	536	554	610	1243
	-46%	-45%	-44%	-46%	-45%	-37%
unaccompanied	70	89	107	88	95	230
	-13%	-10%	-9%	-7%	-7%	-7%
ensemble	173	264	309	263	280	849
	-32%	-30%	-25%	-22%	-21%	-26%
jazz	13	47	65	84	110	250
	-2%	-5%	-5%	-7%	-8%	-8%

avant garde	70	69	79	65	58	210
	-13%	-4%	-6%	-5%	-4%	-6%
electronics	28	29	33	25	22	85
	-5%	-3%	-3%	-2%	-2%	-3%
early music	89	144	186	191	165	478
	-17%	-16%	-15%	-16%	-12%	-14%
instrumental transcriptions	69	120	197	201	199	456
	-13%	-14%	-16%	-17%	-15%	-14%
vocal transcriptions	30	69	114	140	151	347
	-6%	-8%	-9%	-12%	-11%	-10%
undetermined	32	102	320	229	300	906
	-6%	-12%	-26%	-19%	-22%	-27%
Number of pieces on tables 2-7:	45	99	142	128	139	151
piano/organ	27	78	106	97	107	113
	-27%	-79%	-75%	-97%	-78%	-75%
unaccompanied	10	10	17	16	17	18
	-22%	-10%	-12%	-13%	-12%	-12%
ensemble	8	11	18	13	15	19
	-18%	-11%	-13%	-10%	-11%	-13%
jazz	0	0	0	1	0	0
avant garde	8	7	12	9	10	13
	-18%	-7%	-8%	-7%	-7%	-9%
electronics	4	2	4	4	1	3
	-9%	-2%	-3%	-3%	-1%	-2%
early music	5	15	20	11	9	19
	-11%	-5%	-11%	-9%	-7%	-13%
instrumental transcriptions	0	15	23	20	20	24
		-15%	-16%	-16%	-14%	-14%
vocal transcriptions	0	2	6	4	6	8
		-2%	-4%	-3%	-4%	-5%
undetermined	0	0	0	0	0	0

APPENDIX H

Tables Containing Data of all Closed Ended Questions as Presented by the Survey Site Company

1. To what extent does your SCHOOL or DEPARTMENT of MUSIC tend to value the following learning objectives (which are the 9 MENC National Standards for Music Education) within the confines of your low brass studio? Please indicate what is valued least with 1 and the most valued with 10. You may use any number between 1 and 10 you wish for each Standard.

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.	1	2	3	4	5	6	7	8	9	10
a. Singing, alone and with others, a varied repertoire of music.	10 11%	6 7%	7 8%	4 4%	11 12%	4 4%	8 9%	11 12%	7 8%	22 24%
b. Performing on instruments, alone and with others, a varied repertoire of music.	1 1%	1 1%	0 0%	0 0%	3 3%	1 1%	4 4%	8 9%	15 17%	57 63%
c. Improvising melodies, variations, and accompaniments.	6 7%	8 9%	11 12%	6 7%	13 14%	10 11%	10 11%	13 14%	6 7%	7 8%
d. Composing and arranging music within specified guidelines.	8 9%	6 7%	9 10%	12 13%	10 11%	13 14%	9 10%	10 11%	7 8%	6 7%
e. Reading and notating music.	1 1%	1 1%	2 2%	2 2%	5 6%	1 1%	5 6%	16 18%	15 17%	42 47%
f. Listening to, analyzing, and describing music.	0 0%	3 3%	1 1%	3 3%	3 3%	7 8%	8 9%	13 14%	13 14%	39 43%
g. Evaluating music and music performances.	3 3%	2 2%	3 3%	4 4%	3 3%	4 4%	12 13%	14 16%	19 21%	26 29%
h. Understanding relationships between music, the other arts, and disciplines outside the arts.	2 2%	4 4%	5 6%	4 4%	16 18%	13 15%	9 10%	14 16%	7 8%	15 17%
i. Understanding music in relation to history and culture.	2 2%	2 2%	5 6%	4 4%	6 7%	5 6%	13 15%	17 19%	18 20%	17 19%

3. To what extent do YOU value the following learning objectives within the confines of your low brass studio? Please indicate what is valued least with 1 and the most valued with 10. You may use any number between 1 and 10 you wish for each Standard.

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.	1	2	3	4	5	6	7	8	9	10
a. Singing, alone and with others, a varied repertoire of music.	5 5%	5 5%	1 1%	6 7%	4 4%	6 7%	6 7%	14 15%	15 16%	29 32%
b. Performing on instruments, alone and with others, a varied repertoire of music.	2 2%	0 0%	0 0%	0 0%	0 0%	1 1%	1 1%	2 2%	11 12%	74 81%
c. Improvising melodies, variations, and accompaniments.	4 4%	1 1%	5 5%	4 4%	8 9%	11 12%	13 14%	9 10%	15 16%	21 23%
d. Composing and arranging music within specified guidelines.	6 7%	5 5%	5 5%	7 8%	10 11%	4 4%	17 19%	14 15%	8 9%	15 16%
e. Reading and notating music.	2 2%	0 0%	0 0%	1 1%	3 3%	4 4%	4 4%	5 5%	13 14%	59 65%
f. Listening to, analyzing, and describing music.	2 2%	0 0%	1 1%	1 1%	5 5%	2 2%	5 5%	7 8%	11 12%	57 63%
g. Evaluating music and music performances.	3 3%	0 0%	2 2%	0 0%	4 4%	0 0%	6 7%	11 12%	17 19%	48 53%
h. Understanding relationships between music, the other arts, and disciplines outside the arts.	2 2%	3 3%	2 2%	1 1%	10 11%	4 4%	12 13%	10 11%	13 14%	33 37%
i. Understanding music in relation to history and culture.	2 2%	1 1%	3 3%	1 1%	4 5%	4 5%	11 12%	7 8%	16 18%	39 44%

5. Which of the following professional development activities have you participated in the last year? (Check all that apply)

Read an article		93	99%
Read a peer reviewed journal		75	80%
Attended a music conference		86	91%
Attended a teaching and learning conference meant for all subject areas		27	29%
Attended a clinic/master class		90	96%
Took a lesson		28	30%
Attended a performance		93	99%
Conducted research in some other fashion		70	74%
Other, please specify View Responses		23	24%

6. Have any of these professional development activities focused on ways to incorporate learning objectives contained within the National Standards for Music Education into your studio teaching? Which ones? (Check the most frequent activity in each Standards category)

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.	Read an article	Read a peer reviewed journal	Attended a music conference	Attended a teaching and learning conference meant for all subject areas	Attended a clinic\master class	Took a lesson	Attended a performance	Conducted research in some other fashion
Singing, alone and with others, a varied repertoire of music.	13 21%	6 10%	9 15%	5 8%	10 16%	8 13%	4 7%	6 10%
Performing on instruments, alone and with others, a varied repertoire of music.	6 9%	5 7%	7 10%	4 6%	12 17%	6 9%	17 24%	13 19%
Improvising melodies, variations, and accompaniments.	11 18%	6 10%	10 17%	4 7%	12 20%	6 10%	6 10%	5 8%
Composing and arranging music within specified guidelines.	10 23%	1 2%	7 16%	2 5%	12 27%	3 7%	4 9%	5 11%
Reading and notating music.	10 18%	3 5%	10 18%	0 0%	5 9%	10 18%	6 11%	11 20%
Listening to, analyzing, and describing music.	8 13%	8 13%	4 6%	3 5%	6 10%	6 10%	12 19%	16 25%
Evaluating music and music performances.	8 13%	6 10%	7 11%	1 2%	6 10%	4 6%	16 26%	14 23%
Understanding relationships between music, the other arts, and disciplines outside the arts.	14 25%	2 4%	7 12%	5 9%	5 9%	5 9%	5 9%	13 23%
Understanding music in relation to history and culture.	13 23%	2 4%	9 16%	7 12%	3 5%	2 4%	5 9%	16 28%

View 19 Responses

7. To what extent are your ADMINISTRATORS involved in planning, implementation and evaluation of the policies for your specific studio?

Very involved	3	4%
Sort of involved	14	17%
Not very involved	34	42%
Not at all involved	30	37%
Total	81	100%

8. To what extent are your COLLEAGUES involved in planning, implementation and evaluation of the policies for your specific studio?

Very involved	7	9%
Sort of involved	32	40%
Not very involved	24	30%
Not at all involved	18	22%
Total	81	100%

9. To what extent are your STUDENTS involved in planning, implementation and evaluation of the policies for your specific studio?

Very involved	20	25%
Sort of involved	27	33%
Not very involved	22	27%
Not at all involved	12	15%
Total	81	100%

10. To what extent is the STRUCTURE OF YOUR STUDIO(that is, configuration of physical space and the policies and procedures you and your adminstrators, colleagues, and students have developed) able to support the following National Standards for Music Education?

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.	No support at all	Not very much support	Some support	A lot of support
Singing, alone and with others, a varied repertoire of music.	12 15%	16 20%	23 29%	28 35%
Performing on instruments, alone and with others, a varied repertoire of music.	4 5%	9 11%	16 20%	50 63%
Improvising melodies, variations, and accompaniments.	5 6%	18 23%	36 46%	19 24%
Composing and arranging music within specified guidelines.	7 9%	31 40%	26 33%	14 18%
Reading and notating music.	4 5%	10 13%	21 28%	41 54%
Listening to, analyzing, and describing music.	3 4%	10 13%	22 28%	43 55%
Evaluating music and music performances.	3 4%	9 12%	25 32%	41 53%
Understanding relationships between music, the other arts, and disciplines outside the arts.	6 8%	20 26%	28 36%	24 31%
Understanding music in relation to history and culture.	5 6%	20 26%	31 40%	22 28%

View 12 Responses

11. To what extent are your ADMINISTRATORS involved in DEVELOPMENT AND REFINEMENT of the curriculum (that is, the day-to-day set of student expectations, experiences, and outcomes)?

Very involved		15	19%
Sort of involved		23	29%
Not very involved		23	29%
Not at all involved		18	23%
	Total	79	100%

12. To what extent are COLLEAGUES involved in DEVELOPMENT AND REFINEMENT of the curriculum (as defined in Question 11)?

Very involved		26	33%
Sort of involved		32	41%
Not very involved		14	18%
Not at all involved		7	9%
	Total	79	100%

13. To what extent are STUDENTS involved in DEVELOPMENT AND REFINEMENT of the curriculum (as defined in Question 11)?

Very involved		10	13%
Sort of involved		33	42%
Not very involved		24	30%
Not at all involved		12	15%
	Total	79	100%

14. To what extent are learning objectives within your curriculum (as defined in Question 11) in consonance with the National Standards for Music Education?

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.	Very consonant	Sort of consonant	Not very consonant	Not at all consonant
Singing, alone and with others, a varied repertoire of music.	28 38%	28 38%	7 10%	10 14%
Performing on instruments, alone and with others, a varied repertoire of music.	57 80%	9 13%	2 3%	3 4%
Improvising melodies, variations, and accompaniments.	15 21%	40 56%	14 19%	3 4%
Composing and arranging music within specified guidelines.	18 25%	26 36%	23 32%	5 7%
Reading and notating music.	51 71%	14 19%	6 8%	1 1%
Listening to, analyzing, and describing music.	41 57%	25 35%	5 7%	1 1%
Evaluating music and music performances.	42 58%	21 29%	8 11%	2 3%
Understanding relationships between music, the other arts, and disciplines outside the arts.	26 36%	28 38%	18 25%	1 1%
Understanding music in relation to history and culture.	30 41%	25 34%	16 22%	2 3%

View 9 Responses

15. How frequently is your DELIVERY OF INSTRUCTION, that is, how you convey concepts to students through various media (teaching musical elements through modeling on the instrument, choice of recordings, choice of literature, recommending live performances, use of technology, etc.) in consonance with the National Standards for Music Education?

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.	Very frequently in consonance	Fairly frequently in consonance	Sometimes in consonance	Not at all in consonance
Singing, alone and with others, a varied repertoire of music.	37 48%	22 29%	9 12%	9 12%
Performing on instruments, alone and with others, a varied repertoire of music.	66 88%	6 8%	0 0%	3 4%
Improvising melodies, variations, and accompaniments.	19 25%	30 40%	23 31%	3 4%
Composing and arranging music within specified guidelines.	15 20%	28 37%	22 29%	10 13%
Reading and notating music.	55 74%	14 19%	3 4%	2 3%
Listening to, analyzing, and describing music.	52 69%	18 24%	3 4%	2 3%
Evaluating music and music performances.	49 64%	17 22%	6 8%	4 5%
Understanding relationships between music, the other arts, and disciplines outside the arts.	32 42%	27 36%	14 18%	3 4%
Understanding music in relation to history and culture.	40 53%	19 25%	14 18%	3 4%

View 2 Responses

16. To what extent have your TEACHING STRATEGIES appropriate to the National Standards for Music Education changed through your career?

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.	Much more frequent inclusion	Somewhat more frequent inclusion	A little more frequent inclusion	No more frequent inclusion
Singing, alone and with others, a varied repertoire of music.	20 27%	24 32%	11 15%	19 26%
Performing on instruments, alone and with others, a varied repertoire of music.	22 31%	12 17%	5 7%	33 46%
Improvising melodies, variations, and accompaniments.	12 16%	29 39%	20 27%	13 18%
Composing and arranging music within specified guidelines.	8 11%	23 32%	21 29%	21 29%
Reading and notating music.	18 25%	14 19%	6 8%	34 47%
Listening to, analyzing, and describing music.	20 27%	17 23%	12 16%	24 33%
Evaluating music and music performances.	18 25%	23 32%	8 11%	24 33%
Understanding relationships between music, the other arts, and disciplines outside the arts.	13 18%	26 36%	10 14%	24 33%
Understanding music in relation to history and culture.	15 21%	25 35%	8 11%	24 33%

View 8 Responses

17. How often do you find opportunities to evaluate students' progress formally in the following areas throughout the course of a semester?

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.	Very frequently	Fairly Often	Sometimes	Not at all
Singing, alone and with others, a varied repertoire of music.	25 33%	16 21%	18 24%	16 21%
Performing on instruments, alone and with others, a varied repertoire of music.	62 84%	10 14%	2 3%	0 0%
Improvising melodies, variations, and accompaniments.	13 18%	21 29%	29 40%	10 14%
Composing and arranging music within specified guidelines.	8 11%	15 20%	33 45%	18 24%
Reading and notating music.	52 71%	13 18%	7 10%	1 1%
Listening to, analyzing, and describing music.	35 47%	25 34%	10 14%	4 5%
Evaluating music and music performances.	40 54%	21 28%	10 14%	3 4%
Understanding relationships between music, the other arts, and disciplines outside the arts.	19 26%	18 24%	27 36%	10 14%
Understanding music in relation to history and culture.	21 28%	19 26%	26 35%	8 11%

View 8 Responses

18. To what extent has implementing learning objectives that align with the National Standards for Music Education changed the way you evaluate student learning?

Top number is the count of respondents selecting the option. Bottom % is percent of the total respondents selecting the option.	Drastically changed the way I evaluate students	Sort of changed the way I evaluate students	Not much change the way I evaluate students	No change at all in the way I evaluate students
Singing, alone and with others, a varied repertoire of music.	4 6%	11 16%	23 33%	32 46%
Performing on instruments, alone and with others, a varied repertoire of music.	4 6%	11 16%	17 24%	38 54%
Improvising melodies, variations, and accompaniments.	3 4%	14 20%	20 29%	33 47%
Composing and arranging music within specified guidelines.	3 4%	8 11%	18 26%	41 59%
Reading and notating music.	6 9%	10 14%	18 26%	35 51%
Listening to, analyzing, and describing music.	5 7%	11 16%	20 29%	33 48%
Evaluating music and music performances.	4 6%	10 14%	23 33%	32 46%
Understanding relationships between music, the other arts, and disciplines outside the arts.	3 4%	13 19%	19 27%	35 50%
Understanding music in relation to history and culture.	4 6%	10 15%	24 35%	30 44%

View 7 Responses

19. For how many years have you taught full or part time as a collegiate studio teacher?

5 years or less		7	9%
5 to 10 years		19	26%
10 to 15 years		14	19%
more than 15 years		34	46%
	Total	74	100%

20. Please indicate the highest degree you have earned.

Baccalaureate		2	3%
Masters		27	36%
Doctoral		43	58%
None of the above		2	3%
	Total	74	100%

21. How would you describe your teaching duties during a typical academic year? (Check all that apply)

Studio		74	100%
Music Appreciation		17	23%
Music History/Literature		7	9%
Music Theory		15	20%
Band		15	20%
Jazz Ensemble/Combo		14	19%
Music Education Methods		29	39%
Advisement		23	31%
Other, please specify View Responses		40	54%

22. What category best describes the institution where you presently teach?

Doctoral Granting Institution		29	39%
Master's Granting Institution		26	35%
Baccalaureate Granting Institution		16	22%
Two Year College that offers an AA or AS degree		2	3%
Other, please specify View Responses		1	1%
	Total	74	100%

23. How many years have you taught at your current institution?

2 years or less	8	11%
3 to 5 years	13	18%
6 to 10 years	25	34%
more than 10 years	28	38%
Total	74	100%

24. Are you female/male?

Female	4	5%
Male	70	95%
Total	74	100%

25. At your present College or University, what is your rank?

Instructor	13	18%
Assistant Professor	19	26%
Associate Professor	24	32%
Professor	13	18%
Other, please specify	5	7%

26. Please take a few moments and indicate what jazz playing experiences you have had at a professional level. (Check all that apply)

Section Player in a Big Band	61	84%
Lead Player in a Big Band	36	49%
Solo/Improvisation Chair in a Big Band	25	34%
Combo or Small Group	41	56%
Orchestra Pops	65	89%
Other, please specify View Responses	9	12%

27. In a few words, please describe the role of the studio in the overall development of the music student. (Short Answer)

View 63 Responses

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VITA

Matt Frederickson hails from Springfield, Missouri and is a lifetime musician, teacher, and student. As a performer, Dr. Frederickson has studied trombone and euphonium with Roger Oyster, Nathaniel Brickens, and Bill Hartman, and has won many regional instrumental solo competitions including the 1996 MTNA Missouri brass artist contest. Dr. Frederickson serves as principal trombone with the St. Louis Philharmonic Orchestra and has toured with the Air Force Bands spanning five continents. He has performed on television and radio and recorded with professional symphonies and bands, such as the Missouri Chamber Orchestra and Symphony Pops, Springfield Symphony, Springfield Regional Opera, Ft. Smith Symphony, Jimmy Dorsey Big Band, and the St. Louis Brass Band. Most recently, he has performed with the United States Air Force Academy Band's Galaxy Brass and the U.S. Air Force Band of Mid America's Shades of Blue jazz ensemble.

As a professional educator, Dr. Frederickson has served as Associate Director of Bands and Director of Jazz Studies in the Gasconade County Schools (MO), Head Director of Bands at Union High School (MO), and Director of Athletic Bands and Visiting Instructor of Low Brass at Ouachita Baptist University (AR). Presently, he is an instrumental music teacher for the Rockwood school district, as well as the adjunct professor of Low Brass for Lindenwood University and St. Charles Community College. His former students have recognized him on multiple occasions with *Who's Who Among America's Teachers.* Just this year, Missouri State University is honoring him as Outstanding Alumnus. Dr. Frederickson continues to serve as a guest clinician all over

the country and is a regular adjudicator for various chamber music, and marching, concert and jazz band festivals.

Dr. Frederickson belongs to Phi Beta Mu International School Bandmaster Fraternity, Kappa Delta Pi International Honor Society in Education, Hugh O'Brian Youth Leadership Foundation, ITEA, and the International Trombone Association. Recently, he was selected as an honorary member of Phi Mu Alpha Sinfonia. Currently, he resides in Wildwood, MO with his wife Alison and three children, Laura, Nathaniel, and Joel.

As a military bandsman, Sergeant Frederickson has served his country most recently entertaining troops in Iraq, Kuwait, Qatar and Djibouti, Africa. His military honors include the Air Force Achievement Medal, Air Reserve Forces Meritorious Service Medal with four devices, the National Defense Service Medal, the Global War on Terrorism Service Medal, the Air Force Longevity Service ribbon with one device, the Armed Forces Reserve Medal with one device, the Air Force Training Ribbon, and most recently, the Missouri Commendation Ribbon.

Dr. Frederickson holds degrees from Missouri State University (BS in Education, 1994), (Diploma in Trombone, 1994); Southwest Baptist University (MS in Education Administration, 2001); and the University of Missouri-Columbia (Ed. Specialist in Curriculum and Instruction, 2003), (PhD in Curriculum and Instruction, 2007).