Elements of Comprehensive Musicianship:
A Survey Addressing the Attitudes and Approaches of
Middle School and High School Choral Directors

by

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Abstract

This study included an anonymous online questionnaire and investigated the attitudes and opinions of middle school and high school choral directors regarding the use of comprehensive musicianship components in their classrooms. Participants were NAfME members in the United States. The research questions that guided this study were (a) What are choral directors' attitudes and opinions toward using a comprehensive musicianship approach during repertoire selection and preparation (including repertoire analysis and lesson planning), classroom teaching and strategies, and class assessments?, (b) How important do choral directors feel specific comprehensive musicianship elements are to their students' education?, (c) What training, if any, have choral directors received?, Do they feel they have enough knowledge to implement a comprehensive musicianship approach into teaching their ensembles?, (d) What significant differences exist among participants' responses when grouped by participant demographics such as location (NAfME region), highest degree earned, and number of years of teaching experience overall?, (e) What significant differences exist among participants' responses when they are grouped by school demographics such as school type, school economic status, and length of class periods?

NAfME's Research Assistance Program randomly sampled middle school and high school choral directors across the United States, which resulted in 10,224 potential participants. According to Rea and Parker (2005), a total of 370 participants is the minimum sample size needed for this study. A total of 394 participants completed the questionnaire with a response rate of 3.9%. Analysis included frequencies and descriptive statistics, one-way ANOVA, and

Bonferroni as a post-hoc test. Results indicated many directors were not familiar with CMP but felt that students being part of a community and becoming well-rounded musicians were of high importance. In addition, historical and composer background were two elements that were taught and assessed least while singing correct pitches and rhythms, musical elements, sight-reading, and interpretive elements were most taught and assessed. Participants' beliefs about CMP implementation were measured by their level of agreement with several statements using Likert-type scales. Significant differences existed when these statements were compared based on participants' and school demographics. Specifically, differences were between participants' (a) highest degree and the statements "CM contributes to the development of well-rounded student musicians" and "implementing CM concepts needs more preparation time than is practical for the choir director," (b) number of years teaching and the statements "it can be done without sacrificing performance skills" and "I would support implementing a comprehensive musicianship approach in my choral ensemble if I had support and resources available," (c) type of school and the statements "it is a worthy goal for middle school choral directors" and "it can be done without sacrificing performance skills," (d) school socioeconomic status, the statements "develop a lifelong involvement in music" and "achieve overall well-rounded musicianship" and lastly, (e) length of classes and the statements "learn proper performance technique and vocal skills," "are prepared for collegiate music study/participation," and "implementing CM concepts is possible in high school choral programs."

Overall this study yielded three key findings: (a) most choral directors were not familiar with CMP; (b) the length of the class has an impact on how often directors assess several key elements of comprehensive musicianship; and (c) CMP contributes to a well-rounded musician and that CMP is a possible and worthy goal for high school choral programs.

Dedication

This work is dedicated to my parents, Beverly and Max Cornett. You devoted your lives to my health, my education, and my life. I would not be here if it weren't for your dedication and your inspiration of courage and perseverance. You both knew long before I did that I would be a music teacher. Mama, you once said, "You'll be a music teacher or a missionary." I laughed at you then and I so wish you could see me now. If you truly think about it, being a music teacher and a missionary can be one in the same. I am so grateful for your love, continuous prayers, and support. I miss you Mama. I love you both to the moon and back.

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DEFINITIONS

- CM – Comprehensive Musicianship (abbreviation used in questionnaire) - Comprehensive musicianship is the interdisciplinary study of music describing the interconnectedness of music learning, combining skill development, musical knowledge, and understanding (Sindberg, 2006).
- CMP Model (CMP) – Comprehensive Musicianship through Performance Framework - Represented by five points – Selection, Analysis, Outcomes, Strategies, and Assessment (O'Toole, 2003)
- IMCE – Institutes for Music in Contemporary Education – experimental groups in five different regions whose goal was to reunite composer, performer, and audience (CMP, 1971)
- MENC – Music Educators National Conference – the name for the current National Association for Music Education (NAfME) from 1934-1988
- NAfME – National Association for Music Education – One of the world's largest arts organizations that supports all facets of music education.

CHAPTER 1

INTRODUCTION

Comprehensive Musicianship (CM) is an approach to teaching music through performance. It suggests that the source of music study is the literature itself, promoting the integration of all aspects of music study, and inviting students to understand the music they are performing (Sindberg, 2016; Willoughby, 1971). At the foundation of comprehensive musicianship is performing with understanding. Simple understanding includes making connections, forming conclusions, and determining relevancy for each subject-area construct (Reimer, 2000). All three of these are imperative for comprehension and knowledge/skill retention. Students must develop these to perform with understanding and to form the relevant interrelated connections needed to perform with understanding (Reimer, 2000).

Comprehensive musicianship was born out of the Contemporary Music Project's "Seminar on Comprehensive Musicianship" at Northwestern University in 1967. This occurred as a response to a realization of musicians and music educators' that musical knowledge learned by students was fragmented and incomplete (Mark, 1996). Members of the committee dreamed of a music education that had depth in understanding. CM suggests that directors teach all components of a piece of music through the performing ensemble. The nine components of CM are music theory, music history, music literature/style, ear training, compositional techniques, improvisational techniques, performance practice, conducting practices, and music aesthetics (Heavner, 2005). The belief was that performing ensembles were the main source of music education for students in middle school and high school and the sole focus was on performing

skills (Sindberg, 2006). Therefore, music educators needed a model for planning instruction and organizing rehearsal time to implement the CMP model.

Need for the Study

Music education is constantly under scrutiny and evaluated for its relevancy in today's educational curriculum. This can be a challenge of music education in performing ensembles such as band, choir, and orchestra. The emphasis in middle school and high school performing arts relies heavily on performance skills. This is cause for neglect of other music curricular components such as music history, music theory, evaluation, and composition. Mantie (2012) stated that just participating in a large ensemble is music education, however performance activities of these groups tend to be confused with the educational functions of these organizations. Students in these performing ensembles spend most of their time learning how to master singing or playing their instrument. In other words, "all an instrumentalist might learn from playing fifteen pieces of music in a band is fifteen second clarinet parts" (O'Toole, 2003, p. xi). Students often come out of these programs with some degree of understanding how to sing or play their instrument and follow the notes on the page. However, they lack an understanding of what they are performing and why. This key element of music education is missing.

Because of the various demands on teachers in current ensemble classes, teaching musical elements other than notes, rhythms, and the occasion articulation marking may seem daunting to some educators. They teach their students to focus primarily on their performance skills or solos for their large performing ensembles from middle school through college. When classroom circumstances require excessively large ensembles, teachers will follow the path of least resistance by simply recreating their own musical experiences (Heuser, 2015).

A traditional music education curriculum includes various courses such as music theory, music history, music literature, and performance and these are studied as separate and distinct areas (Heavner, 2005). This can cause a fragmented knowledge of music when all parts are not fully integrated. This suggests that students in a performing ensemble would not receive education in other music subjects unless they take a class specific to that subject. A reason for this may include teacher's inability to incorporate all elements of music within the education of the large performing ensemble. When choosing repertoire, a director should carefully consider the teaching opportunities the piece can provide. Repertoire is the vehicle through which directors' study performance skills, musical concepts, music history, and cultural awareness (Forbes, 2001).

Comprehensive Musicianship is not an unfamiliar approach in music education, and it may be an effective approach music educators can employ to support the demand of relevancy in present day music classrooms. A CMP approach ties together and balances all elements of music education as previously mentioned. Several studies covered various elements of a CMP approach and how it is, or is not, used (Berg & Sindberg, 2014; Grashel, 1993). Berg and Sindberg (2014) said that comprehensive musicianship promotes musical understanding, as well as performance expertise in band, choir, and orchestra. They also suggested that this approach is the answer to this missing element of lack of understanding within performing ensembles.

The structure of comprehensive musicianship could also be an answer to the validity of music as a subject beyond the performance. Comprehensive musicianship gives direction to the teaching process and assessment of music knowledge. It gives a "potential answer to the critics of school music who cite a lack of measurable goals and assessment criteria in instrumental classes" (Grashel, 1993, p. 2).

Purpose

The purpose of this study was to investigate middle school and high school choral directors' attitudes and opinions of comprehensive musicianship, what experience (if any) they have with the comprehensive musicianship approach, methods that they use in their classrooms related to comprehensive musicianship, and any differences between their approach and opinions and participant and school demographics.

Research Questions

The following research questions guided this study:

1. What are choral directors' attitudes and opinions toward using a comprehensive musicianship approach during (a) repertoire selection and preparation (including repertoire analysis and lesson planning), (b) classroom teaching and strategies, and (c) class assessments?
2. How important do choral directors feel specific comprehensive musicianship elements are to their students' education?
3. What training, if any, have choral directors received in comprehensive musicianship? Do they feel they have enough knowledge to implement a comprehensive musicianship approach into teaching their ensembles?
4. What significant differences exist, if any, among participants' responses when grouped by participant demographics such as (a) location (NAfME region), (b) highest degree earned, and (c) number of years of teaching experience overall?
5. What significant differences exist, if any, among participants' responses when grouped by school demographics such as (a) school type, (b) school economic status, and (c) length of classes?

Assumptions, Limitations, and Delimitations

This study is based upon the assumption that all participants are middle school and high school choral directors. Middle school referring to grades six or seven through eight and high school referring to grades nine through twelve. The assumption is that participants' answers will reflect their current teaching positions and opinions of their daily teaching operations.

Limitations of the study that are beyond the control of the researcher are that only those who responded to the questionnaire had their data included in the study, and the National Association for Music Education's (NAfME) Research Assistance Program distributed the survey to a random sample of current members that are middle school and high school choral directors across the United States.

The following delimitations should be considered when examining this study. Comprehensive Musicianship through Performance is not limited in its scope of music education. Music educators use CMP in many performing ensembles and schools across the country, however this study specifically dealt with middle school and high school choral performing ensembles. Participants for this study were middle school and high school choral directors (from both public and private schools) who are members of the National Association for Music Education (NAfME) across the United States.

CHAPTER 2

REVIEW OF LITERATURE

According to Willoughby (1971), "Comprehensive musicianship can serve both the individual teacher and the music department or school as a basis on which to develop renewed attitudes and approaches toward the development of the student's more complete musicality" (p. 17). Over time, research on Comprehensive Musicianship through Performance (CMP) revealed common themes such as the need for more teacher training, preparation time, and implementation strategies. Though several models and development guides exist to aid with these issues, such as *Blueprint for Band*, *Teaching Musicianship Through Band*, and *Shaping Sound Musicians*, it is important to first understand what CMP is and learn about its origins and historical place in music education.

CMP began as a way of music education reform and has evolved into standard practice in many schools. It is rooted in the idea that the music literature is the curriculum in which all aspects of music are studied. "…the most important aspect of music is the music itself" (Boyle & Radocy, 1973, p. 2). The concept of comprehensive musicianship, preceded by projects and meetings, led to its definition at the Seminar on Comprehensive Musicianship at Northwestern University in 1965 (CMP, 1971).

Historical Background

Throughout history there were several seminars, conferences, and projects that took place and shaped music education. Many music educators, professional musicians, composers, and scholars have worked to revamp the music education system and form it into an in-depth study of

music for children from pre-school to college age. The following sections, *The Young Composers Project, The Contemporary Music Project, The Yale Seminar, The Northwestern Seminar, The Tanglewood Symposium*, and *The Institutes for Music in Contemporary Education* (IMCE) were pivotal projects and seminars that led to the development of Comprehensive Musicianship.

The Young Composers Project

Funded by the Ford Foundation, the Young Composers Project began in 1959. In the Young Composers Project, the National Music Council invited composers and music educators to collaborate for music learning. At the forefront of this project was composer and chair of the committee, Norman Dello Joio (1973). Young composers placed in public schools composed music for various groups and levels, and in turn benefited from sharing in the creation of their new compositions and seeing the creative process of the students in the music classrooms (Dello Joio, 1973).

Throughout the first three years of the project, thirty-one composers took part in the Young Composers Project in schools around the country (CMP, 1971). The project gained popularity and generated enthusiasm for music in the schools as composers, students, and teachers were able to be directly involved in the musical process. Composers were able to write music, bring it to the group for rehearsal, and edit their compositions based on what they heard (CMP, 1971). The teacher's willingness to learn and be part of these experiences was especially important to the success of the project.

Dello Joio realized teacher training was vital for program success. He proposed a program to help educators better understand composition skills and musical aspects to broaden the scope of music education programs (1973). The Music Educators National Conference

(MENC) proposed this to the Ford Foundation as an expansion to the project and in 1963 the Contemporary Music Project was born.

The Contemporary Music Project

Sponsored by both the Ford Foundation and the MENC, The Contemporary Music Project took place between 1963 and 1969. Its main purpose was to "…expand and broaden the efforts of the Young Composers Project….and a significant contribution of the project was a body of repertoire created for school performing groups" (Sindberg, 2009, p. 27). MENC wanted to expand the Young Composers Project by including seminars and workshops on contemporary music. These seminars aided teachers in gaining a better understanding of analysis and performance of contemporary music and creativity (Contemporary Music Project [CMP], 1971)

MENC proposed five main goals to the Contemporary Music Project (Contemporary Music Project [CMP], 1971, p.32).

1. To increase the emphasis on the creative aspect of music in the public schools.
2. To create a solid foundation or environment in the music education profession for the acceptance, through understand, of the contemporary music idiom.
3. To reduce the compartmentalization that exists between the profession of music composition and music education for the benefit of composers and music educators alike.
4. To cultivate taste and discrimination on the part of music educators and students regarding the quality of contemporary music used in schools.
5. To discover, when possible, creative talent among students.

CMP presented workshops and seminars at various colleges throughout the country. They "…were designed to help teachers better understand contemporary music through analysis,

performance and pedagogy" (Mark, 1996, p. 31). Teachers learned how to cultivate creativity in the students through composition, improvisation, and developing musical skills. There were sixteen seminars and workshops and six pilot projects that resulted from CMP and the Young Composers Project continued (Comprehensive Musicianship [CMP], 1971).

The Yale Seminar

Funded through the Cooperative Research Program of the U.S. Office of Education, the Yale Seminar took place at Yale University in 1963. Those involved with The Young Composers Project and the participants of the seminar shared concerns about the lack of teacher training and their relationships with the composers (Palisca, 1964; Truland, 1999). This limited the students' learning of all types of music. The Yale Seminar sought to examine these challenges facing music education through developing musicality, broadening musical repertoire, listening, bring in professional musicians, and training teachers properly (Palisca, 1964; Mark, 2002; Sindberg, 2008). Participants also examined college and university curricula to help bridge the gap between teachers and composers, and to integrate musical learning through theory, performance, and composition (Truland, 1999).

Some of the criticisms of music education were the type of repertoire used in classrooms. It lacked quality and variety and compromised musical authenticity. Music educators' limited skills and knowledge in comprehensive musicianship repertoire in turn limited their students' musical growth in secondary-level programs and was not challenging enough for younger learners in general music programs. "The repertory of vocal music is chosen for its appeal to the lowest common denominator" (Palisca, 1964, p.11), and fear of offending others through use of a variety of different texts also limited educators' musical repertoire choices. Based on this, one recommendation was to include a variety of repertoire and to include non-Western music.

Two important aspects of the Yale Seminar were musicality and listening. According to Palisca (1964), before the teaching of notes and rhythms the development of musicality should take place, and this can be done through singing, playing instruments, movement, creating music, and listening. At the high school level, listening activities should hold a heavier weight than just reading and performing music. Listening skills develop "…an appreciation of musical thought and expression" (Palisca, 1964). The participants of the Yale Seminar believed that "the primary purpose of music education was to develop musicality" (p. 12), so it called for a revamp of the repertoire of school music, and, in turn, requires music teachers to have more exposure to a more variety of music including more than Western art music such as folk, jazz, and non-Western (Willoughby, 1971).

Some of the recommendations of the Yale Seminar, as described by Mark (1996), were (a) that the repertoire chosen should include a variety of genres including folk and jazz, and the performances of these should be authentic, (b) certain ensembles such as marching band should continue to be part of the music programs but should not be the only ensemble at the school, (c) keyboard, theory, and literature courses should be implemented and included as part of the music program, and (d) advanced theory and literature courses should be available for students who need to work at a higher level. They also wanted to use professional musicians to "provide a link between schools and contemporary developments in the world of music" (Mark, 1996, p. 37).

Essential to making changes in music education is teacher training. To carry out the recommendations of the seminar, teacher training and retraining became the focus. The only way to implement these changes was through the Yale Seminar. Despite that there was unfavorable representation from MENC, it was through this seminar that an environment of change began to place.

Northwestern University Seminar

CMP sponsored a Seminar on Comprehensive Musicianship at Northwestern University in April of 1965 to reevaluate CMP goals and to continue music education improvements (Comprehensive Musicianship: The Northwestern University Seminar, 1968). Three general areas for discussion were (a) composition and writing skills, (b) musical analysis and aural skills, and (c) history, literature and performing skills (CMP, 1971). The relationships between all musical components was the focus of this seminar. Curricular recommendations resulted in six regional institutes where the aim of music courses consisted of (a) relate each basic music component to at least one more, (b) to use a variety of music sources including present and past music, (c) continuity between various levels of courses preschool to college, (d) help the student learn creativity, critical thinking skills, and self-direction, and (e) to enable the student to generalize from specifics and specifics to generalizations (Comprehensive Musicianship: The Northwestern University Seminar, 1968).

Tanglewood Symposium

The Tanglewood Symposium took place in 1967 as a response to the Yale Seminar. Its purpose was to "consider the role of music in American society during a time of rapid social, economic, and cultural change, and to make recommendations to improve the effectiveness of music education" (Mark, 2002, p. 254).

The Tanglewood Symposium consisted of a variety of societal members. Philosophers, educators, scientists, theologians, government officials, music educators, and professional musicians led to creating The Tanglewood Declaration which placed music at the center of all school curriculum and instruction (Mark, 2002; Sindberg, 2009). There were 8 statements that the members agreed upon as part of this declaration. In summary, they were (a) the integrity of

music should be maintained within the arts, (b) all periods and styles should be included, (c) schools and colleges should provide adequate time for the teaching of music, (d) general music should be a part of all senior high schools, (e) technology should be used where possible, (f) teaching should be aimed toward the student (student-centered), (g) the music education profession should assist in solutions for those in need, and (h) professional development for teachers should be expanded and improved (Choate, 1968).

Institutes for Music in Contemporary Education (IMCE)

These institutes were experimental groups in five regions throughout the United States. The goal of IMCE was to address questions raised by the Seminar on Comprehensive Musicianship, answer them, and address any new questions that may arise (CMP, 1971). One of the greatest contributions of the ICME was to reunite composer, performer, and audience (CMP, 1971). The first draft of the *CMP Model for Planning Instruction* was a result of the 1977 Summer Institute.

Courses at the IMCE schools merged theory, literature, sight singing, ear training, and keyboard training into one course, although they remained separate on student transcripts. Some IMCE schools organized their classes together and renamed them using titles such as "…Comprehensive Musicianship, Materials and Organization of Music, and Integrated Musicianship…" (Willoughby, 1971, p. 23). Eastern Michigan University, Arizona State University, and State University of New York at Potsdam, along with many others, established integrated IMCE courses.

Willoughby (1971) described the results of the experiment in terms of the strengths and weaknesses in the program. Programs with teachers who were willing to move away from the conventional teaching method and showed their commitment to CMP were more successful than

those whose teachers who were more inexperienced with CMP (Willoughby, 1971). Willoughby (1971) also included strengths, such as more time for analysis and discussion of the music, exposure to a variety of instructors with different points of view, live performances in the classroom, and the integrated approach of subjects such as theory and history. Some of the instructors thought team-teaching the courses was not truly integrated and that some of the skills-based learning (keyboard, ear training, sight singing) experienced a lack of time for true understanding and implementation (Willoughby, 1971).

Curriculum and Developmental Guides

Several curricular guides were developed because of the need for direction in how to implement such a practice as comprehensive musicianship. The following guides "included curricular materials designed to foster musical understanding" (Sindberg, 2009, p. 37). These models and guides provide the big picture of a CMP curriculum. Some are specific to one area of performance, but the concepts can apply to any area of music education.

Manhattanville Project - Comprehensive Musicianship Through Performance

The Manhattanville Music Curriculum Project (MMCP) began in 1965 led by Ronald Thomas. It was funded by the Ford Foundation and lasted approximately six years. The main goal of this project was to broaden and reform music education for students in grades K-12. "Contemporary observers view the MMCP as one of the pivotal events in American music education history…" (Moon, 2006, p. 71). A one-year study and experiment of educational practices including curriculum and how students learned music began the first phase of this project (Sindberg, 2008). Thomas (1970) described how music education had become like a "straight jacket where everyone was expected to do, be, think, respond, learn, hear, accept, reject and act in the same way" (p. 7). Everything had become standardized and non-creative. There

was little evidence about the students' potential for understanding at any grade level (Thomas, 1970). This project was to look for alternatives for students and teachers which included more room for creativity.

The second phase of this project included the development of the spiral curriculum, a sequence of musical concepts presented multiple times at different developmental stages. An effective curriculum consisted of students' individual experiences, which allowed for their own interests and observations to take shape in their learning (Thomas, 1970). As observers saw the learning process, experiences, activities, and concepts taught, the importance of the process became clear. The MMCP began to put together a system that included defining the educational environment, the teacher's role, scheduling, and preparation (Thomas, 1970). This led to the third phase, which included continually refining the system that had begun, creating teacher in-service programs and professional development workshops that presented this information as curriculum guides, and developing assessment that reflected the goals of the program (Thomas, 1970).

The Hawaii Music Program

A committee of music teachers examined the needs and direction that the Hawaii schools' music education programs should run. This became the foundation for The Hawaii Music Curriculum. Inspired by the Yale Seminar, a book titled *Music in General Education*, and a report from the Tanglewood Symposium, the committee members began to put together a proposal to begin a music education curriculum research and development project (Burton, 1990). Members of this committee also took part in a statewide evaluation of the state's music programs, and the results reported in 1968 titled *The Status of the Music Program in Hawaii's*

Public Schools (Burton, 1990). This began a revamp of the music education curriculum in Hawaii.

The committee created a curriculum for grades kindergarten (K) through twelve that consisted of five zones. Each zone described a combination of grade levels: Zone one was grades K and 1, zone two was grades 2 and 3, zone three was grades 4 and 6, zone four was 7 and 8 and zone five was 9 through 12. The materials for each curriculum split into four units, and each unit is "divided into parts that are the equivalent of lessons and may be completed during the four quarters of the school year" (Spearman, 1979, p. 76). The curriculum is based on seven concepts including rhythm, tone, melody, harmony, form, tonality, and texture (Burton, 1990; Ernst, 1974; Mark, 1996). The concepts informed teaching at a basic level in grades K-6. In secondary schools, these concepts still apply but on a more complex and difficult level. The expectation is that students' will progress through these concepts at their own rate. "The curriculum plan recommends that fifty percent of class time be performance focused, while the other fifty percent is for listening, composing, and research" (Ernst, 1974, p. 18). Music classes are a requirement through grade 8 but would be electives in grades 9 through 12. Taking this into account, members of this program looked to improve and organize the music curriculum for all students.

Blueprint for Band

Blueprint for Band (Garofalo, 1976) is a curriculum model for teaching comprehensive musicianship in the high school band. The author defined this guide as an "all-inclusive multifaceted approach to developing student musicianship. Musicianship here means one's knowledge and understanding of the creative and expressive qualities of music as revealed through the application of musical skills" (p.1).

The "blueprint of objectives" begins with the musical composition being the center of the curriculum or the "nucleus for teaching and learning." The six objectives surrounding the nucleus were (a) understanding of the structural elements, (b) knowledge of music as a creative art form in historical context, (c) aural (ear), dexterous (hand), and translative (eye) skills, (d) attitude, (e) habits, and (f) appreciations. Garofalo (1976) concluded that the last three, attitude, habits, and appreciations are really the ultimate goals of a comprehensive musicianship curriculum. These areas are where students learn respect for music, have positive feelings toward music, and develop a sensitivity and preference for listening to quality music.

The blueprint also provides teaching and organizational strategies for integrating comprehensive musicianship. It describes how to select quality repertoire, how to break down the analysis of the piece, and even how to build the lesson plan. Garofalo provides sample lesson plans and unit plans, as well as, a chapter on special studies such as basic conducting, transposition, acoustics, and intonation, and developing sight reading skills. The book concludes with a summary including simplified ways of implementing CMP into any curriculum.

Teaching Musicianship Through Band

Teaching Musicianship in the High School Band (Labuta, 1972) is a comprehensive teaching guide for secondary band directors. This guide begins with selecting repertoire, the first part of the comprehensive musicianship model, and the various obstacles that directors face when teaching anything other than performing techniques. Labuta (1972) devoted each chapter to teaching the other four components of the CMP model. He begins with how to teach various musical elements divided into four chapters (timbre, rhythm, melody and theme, and harmony and texture). The chapters that follow are about teaching structure, form, and general styles of music. Then, the author spends the next three chapters discussing how to teach historical styles

including performance practice and musical characteristics. Finally, Labuta reached assessing the performance and the knowledge the students have gained throughout the process. He also gave suggestions on how to promote such an approach to the administration and students.

Shaping Sound Musicians

Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship Through Performance (O'Toole, 2003) is a collection of ideas from twenty-five years in Wisconsin. There are contributions from multiple CMP teachers. This book gives a description of, and strategies associated with, each of the elements of the CMP model: Analysis, Outcomes, Strategies, Assessment, and Music Selection. The second part of the book describes the reality of teaching comprehensive musicianship and ways to begin to implement into the curriculum, as well as, how to regroup if the lesson or activity fails. There are many examples of each aspect of CMP including how to use a concert to teach. O'Toole (2013) provides a summary of each point of the model and templates for unit and daily lesson plans. The third section of the book gives specific, thorough examples of unit plans for band, choir, and orchestra.

Teaching Music Through Performance

The *Teaching Music Through Performance* series (GIA, 2019) (TMTP) are a set of books and CDs that include eleven volumes for band, five volumes for choir, three for orchestra, three that focus on jazz performance, and five that focus on beginning-level ensembles (two band, two choral, one jazz). While this series is not a direct approach to teaching comprehensive musicianship, these books give direction for teaching musical understanding through performance in the context of each individual ensemble; band, choir, orchestra, and jazz. These

publications are current and are helpful in addressing performing with understanding in the ensemble setting.

Teaching Music Through Performance in Choir

The TMTP series encourage teaching music holistically through ensemble performance. All volumes begin with various choral topics such as rehearsal organization, teaching strategies, and composing and thinking like a composer which are elements of comprehensive musicianship. Volume one specifically includes an overview of musical characteristics of Baroque, Classical, Modern, and Spiritual choral music. It also covers teaching with the national standards in mind. Volume two dives deeper into how to communicate the music by thinking like a composer, how to teach your choir to be musically literate, working with orchestral accompaniment, elements of composing, and body mapping. Volume three discusses recruitment, retention, and repertoire for male singers/choirs, commissioning your own works, style and texture, the rehearsal plan, strategies, and creative teaching. Volume four is more specific about the rehearsal structure and preparation. It covers gospel music, tone, consonants, audiation, and collaborating with other conductors.

This four-volume series has teacher resource guides with choral pieces broken down into specific categories of information to aid choral directors. These sections cover information about the composer, historical background, technical and stylistic suggestions, translation resources, suggested recordings for listening, and most include a breakdown of the musical elements of the piece. There are approximately one-hundred pieces per volume split by choral voicing (SATB, SAB, Treble and Men) and level of difficulty.

While this set of performance books is not specifically a comprehensive musicianship guide to teaching, choral music educators could use these as guides as a resource when implementing CMP components into their choral classrooms.

Other Guides and Studies

There have been several other attempts to create guides for various ensembles and even in applied music lessons. Lawler (1976) created an alternative program for secondary school instrumental music programs based on comprehensive musicianship which included a planning guides with directions for implementation. Woods (1973) developed a CMP program that follows a spiral curriculum followed by an evaluation of the program at Colorado Academy. The Contemporary Music Project funded Warner (1975) to establish a band curriculum in University City, Missouri. Spearman (1979) developed a guide of eight musical works for band based on comprehensive musicianship. Strange (1990) developed a curriculum for beginning violin study based on comprehensive musicianship using technology. These are just a few of the guides and programs with published examples. There are various published examples of a comprehensive musicianship curriculum for music programs and applied study. These provide in depth information on how to implement comprehensive musicianship in the music classroom and ensemble.

Summary

The Young Composers Project, the Contemporary Music Project, Yale Seminar, and the Tanglewood Symposium along with many various workshops and seminars have shaped comprehensive musicianship into what it is today. Curriculum guides and planning models such as Labuta's *Teaching Musicianship in the High School Band*, Garofalo's *Blueprint for Band*, and

O'Toole's *Shaping Sound Musicians* are all important for those seeking direction on how to implement a comprehensive musicianship approach to teaching music.

Themes Related to the CMP Model

This section examines components of the CMP model and themes found in the research. The five main components of the CMP model are repertoire selection, analysis, outcomes, strategies, and assessment. Other themes found in the research about comprehensive musicianship and music educators were the training and the knowledge, or lack thereof, of CMP, rehearsal organization, and the implementation of CMP by music educators. This section examines these themes that are essential to this study.

Repertoire Selection and Analysis

According to the comprehensive musicianship model, repertoire is the main source for the curriculum in a performing ensemble. "Comprehensive musicianship calls for a detailed consideration of repertoire selection" (Sindberg, 2012, p. 10). "It is the vehicle where the students learn performance skills, musical concepts, music history, and cultural awareness" (Forbes, 2001, p. 102). As Forbes (2001) described in his study, many of the participants chose repertoire based on things like "…(a) Do I like it?, (b) Can my choir perform it?, (c) Does it meet the needs of the ensemble, (d) Will it work as part of the program I have planned?, (e) Is it a high-quality composition?, and (f) Will the students like it?" (p. 112-113), instead of the quality of the music and the possible music education it can provide. He found that directors agree that students need exposure to a wide variety of literature. More "outstanding" directors selected more classical, folk, and non-western music for their advanced choirs. However, Forbes (2001) found that the criteria for repertoire selection is not consistent or systematic among any of the choral directors surveyed. He said that "the relative importance they place in any one factor appears to vary depending on the repertoire under consideration" (Forbes, 2001, p. 118). When comparing classical music and popular music, directors focused on the educational value of

teaching the classical pieces versus the entertainment value of the popular piece. This leads to question the "educational validity" of choral programs whose focus is on popular music.

Labuta (1997) said that carefully selected band literature is the foundation of the program and develops musicianship through the musical worth, stylistic validity, teaching potential, and suitability for programming of the material. Since repertoire selection should be the main source of curriculum for middle school and high school ensembles, it is imperative that the educational value and learning opportunities are of high quality.

Forbes (2001) believed that to achieve success at choosing high quality ensemble literature, "A well-developed philosophy of music education has been cited as an essential prerequisite for successful repertoire selection" (p. 103). A teacher's philosophy of music education determines what is important to that teacher. "Developing a philosophy of music education must involve building a theory that relates to the meaning and value of music and the role of music in life" (Walker, 1998, p. 305). In turn, a well-developed philosophy will influence the teaching of *the what and how* found in music literature. If the teacher values the quality of the ensemble, the community's/parent's view of the ensemble, and the level of performing in the profession over the education of the students, the choice of repertoire becomes about making the ensemble sound good rather than the educational value of the music (Reynolds, 2000). For this reason, Brunner (1992) stated that a teacher's philosophy should be established first before selecting literature for performance. "A systematic assessment of the singers, the director, and the program's objectives is an important first step when choosing repertoire for any ensemble" (Brunner, 1992, p. 1). Brunner (1992) gave choral directors a checklist for selecting repertoire for the ensembles. Educators must know the abilities of their singers, repertoire should facilitate musical learning and help acquire specific skills and knowledge, and each piece should have a

purpose. The literature should represent a variety of styles, genres, composers, periods, and languages. Biases or inabilities of the director should not influence or limit these things. Quality literature is the key to good teaching (Hylton, 1995; Labuta, 1997; O'Toole, 2003; Sindberg, 2012) and "encourages young singers to become better at what they do" (Brunner, 1992, p. 4).

Coy (2012) stated that "the use of repertoire is the curriculum for teaching the "why" behind the musical concepts became known as Comprehensive Musicianship" (p. 7). Coy (2012), in his case study, interviewed a middle school band director that implemented CMP on a regular basis. Richard Brimmer, the interviewee, stated, "That's one of the reasons I think repertoire selection is so challenging. There's so many articles written about it in all of our professional journals because you can't just say 'I've got a four year rotation at the high school' or 'at the middle school I can use the same stuff every year because it's a different group of kids every year' because not every group needs the same thing" (Coy, 2012, p. 142). Choosing repertoire is more than just choosing music that is easy to teach or a favorite of the students. "Researchers found that instrumental directors often choose repertoire for musical quality, educational value, appropriateness of musical ability, director preference, appropriateness of technical ability, and student motivation. Researchers determined the top considerations for repertoire selection included stylistic variety, compositional quality, student skill level, potential for student growth, festival or contest participation, student interest, historical periods and composers, teacher fulfillment, and music that displayed the strengths of the choir" (Williams, 2011, p. 19). These are the things that make up comprehensive teaching of the curriculum. A curriculum that is based in the repertoire.

Reames (2001) found that directors choose literature for beginning and advanced groups similarly; technical and aesthetics were equal in the selection process. In Reames (2001), 89%

of teachers indicated that technical aspects and aesthetics are of equal importance when choosing repertoire. Finding literature that fits both categories can be challenging. Many directors chose beginning literature based heavily on live performances. Reames (2001) suggested that organizations such as MENC and ACDA should include high quality recordings of beginning choral literature, include ninth and tenth grade choirs at conferences, and directors should attend local high school concerts that promote their beginning choirs. Reames' (2001) study also showed that college methods classes were ineffective at helping directors find quality choral literature.

Choosing quality repertoire is not an easy task for new or seasoned teachers but is necessary. "It is one of the most difficult aspects of the entire profession. The difficulty occurs because you not only choose a particular piece or set of pieces, but, in making this decision, you determine that all other pieces will not be chosen" (Reynolds, 2000, p. 31).

Rehearsal Planning and Organization

A clear understanding of the CMP model is of utmost importance for a director to implement it into their ensemble program. Heuser (2015) stated that taking part in a large ensemble is a form of music education, however the performance activities of these groups tend to be confused with the educational functions of these organizations. Labuta (1972) said that "performance is primarily a means, not an end; the school band is an instrument for music learning rather than just a performance vehicle" (p. 15). Skeptical directors say it is impractical, time consuming, and may primarily focus on the performance and not the music education of the student. They drill and practice during rehearsal and the performance dictates the goals of the ensemble. Coy (2012) interviewed Richard Brimmer: "in his week two interview, he said that [the audience wants the band to play well and they don't care how it happens. Sometimes I have

to force myself to just teach the songs, so the band can make it past that milestone]" (Coy, 2012, p. 72). Performance demands and pressure from parents can be an obstacle for the implementation of CMP. Precise planning, structuring, and pacing the rehearsal is necessary for the success of including comprehensive musicianship activities in the rehearsal without sacrificing performance practice and technical skills.

The CMP teaching plan is a broad overview of what to teach related to the chosen piece of music. The teacher designs strategies for daily teaching from this plan. Sindberg (2012) gave a glimpse into the CMP plan which guides teachers in deciding goals for the piece, strategies for achieving those goals, assessments, and daily items to help teachers stay on track throughout the rehearsal. The CMP planning model focuses on developing students' understanding of the music they are performing and invites them to do what musicians do (perform, analyze, compose, listen, improvise), and is a framework that is suited for adaptation and modification by the individual teacher (Sindberg, 2012).

Cox (1989) found that structuring a choral rehearsal is important but most research does not agree on one single method or structure. He found that 52% of participants preferred faster paced activities (singing familiar music) at the beginning and end of the rehearsal with slower activities such as detailed, analytical, and study of works in the development stages. Cox (1989) also discussed that ensemble singing, sectional rehearsals, and non-performance activities need balance between them. Many resources that discuss organizing and structuring a choral rehearsal focus on the warmup activities and vocal techniques that need taught or practiced. Teachers tend to follow structures they are familiar with based on their experience as a student or what they learned during their student teaching experience. If CMP was not part of this, music educators tend to stay away from things they are unfamiliar with.

Berg and Sindberg (2014) described the perceptions of eight student teachers' in their attempt to learn about and implement a CMP approach in the instrumental ensemble approach. Constraining factors found in their study:

- limited rehearsal time coupled with varying skill levels of the students and performance expectations;
- multidimensional self-concerns of their own abilities;
- style of the cooperating teacher and lack of modeling; and
- conflicting definitions of comprehensive musicianship (Berg & Sindberg, 2014, p. 67).

Enabling factors found in their study:

- cooperating teaching modeling CMP teaching;
- mentoring styles, whether the teacher mentor allowed them to explore CMP activities;
- learned activities through CMP methods courses; and
- student teacher disposition (Berg & Sindberg, 2014, p. 66).

The researchers were disappointed with their results and realized that "student teachers (and even novice teachers) are not yet be equipped to incorporate CMP" (Berg & Sindberg, 2014, p. 71). They may be ready after a few years of teaching, but the researchers feel new teachers need mentors and model CMP teachers for support.

There are several guides and programs available for those teachers who lack the proper training but are interested in implementing CMP into their curriculum structure. However, just finding a guide to follow may not be enough. Teachers need support when making the decision to change their way of teaching. "Research on professional learning communities where teachers discuss implementation of new curricular initiatives has shown that changes in teaching

strategies can occur given constructive support from teacher colleagues" (Berg & Sindberg, 2014, p.72).

Sindberg (2016) suggested using professional learning communities (PLC) to help teachers learn how to implement the CMP model. In the PLC setting, teachers receive support and direction throughout the learning process. Participants in the study reported a supportive, positive environment, as well as, emotional support from their colleagues. During the two-year study, participants felt guilt, frustration, and fear as they took on changing their practice and mindset while learning to implement CMP. They struggled to find a balance between CMP activities and the pressure of performance, finding time to prepare lessons, and having the energy to bring the new outlook to their classrooms. They were afraid they would not be able to accomplish everything, despite performance expectations, and were overwhelmed with information. By the conclusion of the study, participants were able to form trusted relationships with members of their PLC where they were able to share frustrations and successes. Many of the participants experienced a renewed understanding of music and teaching. They were able to expand their own knowledge through in depth score study and be students again. Incorporating CMP in the ensemble classroom depends upon changing habits and moving away from a traditional performance approach (Berg & Sindberg, 2014). Anything worth making a change is a process and takes time.

Outcomes and Strategies

Outcomes are learning goals or the things that the teacher wants the students to know or be able to do (Sindberg, 2012). One of the best ways to achieve the outcomes is to begin with it and plan backwards to devise strategies that will aid in reaching the outcome. Directors of performing ensembles should always work with the end in mind.

There are three types of outcomes within the CMP model: skill outcomes, cognitive outcomes, and affective outcomes (O'Toole, 2003; Sindberg, 2012). Skill outcomes address the technical ability to play or sing a piece of music, read the music, and follow a conductor. They are the foundation of musical success and typically easy to assess. "CMP teachers take skill outcomes somewhat for granted in their planning…" (O'Toole, 2003, p. 26). They tend to think past the basics and want to "go deeper." Cognitive outcomes include the musical knowledge such as how the music works in theory and/or history, how to discuss the texture of a piece, or recognize themes in the music (O'Toole, 2003). "The line between skill and knowledge is often blurry. It is merely a skill to play a minor scale with the correct fingerings. Understanding its structure of half and whole steps or its relationship to a major key is a knowledge outcome" (O'Toole, 2003, p. 27). The affective outcomes are the reasons that people are involved with music and stay involved. These include the attitudes, values, and relationships that students have with music, each other, and the community.

Writing an outcome begins with the selection of quality repertoire. After analysis of the repertoire is complete, possibilities for outcomes will begin to reveal themselves (O'Toole, 2003). Educators naturally teach such things as notes and rhythms and should focus on less obvious outcomes divided into short-term and long-term. Directors should consider long-term outcomes that are overarching of the program; year-long, over multiple years, and those that surpass their experiences in middle school or high school ensembles (Sindberg, 2012). When teachers take the time to write clear, specific goals for various aspects of the repertoire, performing with understanding is the result (O'Toole, 2003).

Labuta (1997) gave an extensive list of student learning objectives and how to break them down into various strategies for teaching. Student learning objectives (or outcomes) include

identifying and describing general styles of music, musical phrasing, historical styles, and musical affect. Labuta (1997) described various strategies such as giving incidental musical information, printed materials, program notes, out of class assignments, and discussions. During the learning process, the student should be directly involved in their own learning of the complete musical process as a composer, performer, and listener (Dodson, 1979). Students should reach a point that they are able to make musical decisions on their own creating musical independence.

Strategies are the series of steps and sequences needed to reach the intended outcome(s) (Sindberg, 2012). This is where the creativity and musical knowledge of the teacher come into play and informs instruction for their ensembles. This area is "often referred to as the musical playground of the CMP model…" (Sindberg, 2012, p. 14). Strategies should keep in mind diverse types of learners and should vary accordingly. In the choral classroom, making a connection between the warm-ups and the outcomes leads students to understand that they are more than just "mundane exercises" (O'Toole, 2003). Strategies can include anything from telling a story about the music to telling about the composer to asking questions of the students about the music. "Strategies that foster more student engagement can be a stepping-stone toward reforming the ensemble setting into a more collaborative and dynamic learning environment that will not compromise musical performance" (Sindberg, 2012, p. 14).

Garofalo (1983) gave a comprehensive list of teaching and learning strategies that include listening and reading assignments, group discussions, workshops, and even field trips. He described these strategies in detail and gave suggestions on how to incorporate them. "…good strategies should involve student action, interaction, and discovery" (O'Toole, 2003, p. 43).

Floyd and Bradley (2006) studied teaching strategies related to sight singing. They found that choral directors use a variety of resources to teach sight singing including their own "self-made exercises." However, CMP would suggest strategies such as using the choral repertoire to design sight singing examples. Floyd and Bradley (2006) found that "examples from choral literature were not commonly used" (p. 76), and that most of the participants felt they were not accurately prepared to teach sight singing during their undergraduate degree.

Assessment

Understanding what students are learning throughout the teaching process is just as important as the process. All types of assessment can be beneficial to the director for understanding if what he/she is teaching is working. The purpose of assessment in education is to improve learning and gives insight about progress toward instructional objectives (Stanley, Brooker, Gilbert, 2002). Evaluation should include written, playing, composition and arranging tests, as well as attitude surveys to find out the students' interests and feelings about what they are learning (Heavner, 2005). As outlined previously, choosing the outcomes and strategies is necessary before formal and informal assessments can occur. Evidence of student achievement, as shown through formal assessment, demonstrates the knowledge and outcomes achieved (O'Toole, 2003).

With most music ensembles being curricular and extra-curricular activities, many directors feel the pressure to include participation in these events as part of the students' grade. According to Johnson (2008), there is evidence that shows that elective teachers are more apt to give grades that are more subjective in nature rather than achievement based. This leads students to believe they were "just given a grade." This means that teachers should show how to earn

these types of grades. "…it is critical that grading criteria, procedures, and weight be "transparent" and understood by students and parents" (Johnson, 2008, p. 47).

Many directors rely on participation, attendance and behavior at concerts and rehearsals for grading purposes. McCoy (1991) confirmed that directors rely mostly on non-music criteria to decide grades, followed by psychomotor criteria such as performance technique and sight-reading, then affective criteria such as attitude and leadership, and cognitive criteria such as knowledge of musical elements, last. Principals put more emphasis on basic performance technique and cognitive criteria than the directors and put less emphasis on non-music criteria than the directors. (McCoy, 1991). Principals and directors viewed the weight of attendance and behavior in deciding grades very differently. Secondary music teachers, in a study by Russell and Austin (2010), also placed more emphasis on attendance and attitude rather than on achievement criteria. This view may seem that music educators value attendance and attitude over student achievement. "At a time when claims are being made for the rightful place of music in the academic circle along with English, mathematics, and science, music educators must reexamine grading policies that rely most heavily on criteria that do not directly measure student achievement and develop their course and grading systems to reflect those objective that they deem most important" (McCoy, 1991, p. 189).

Effective assessment in the rehearsal setting can be a challenge. Within the large ensemble it can appear that everyone knows and understands what they are doing, and this form of assessment happens naturally as one entity. The director asks the students to sing or play a piece and as they are performing the teacher is making formative assessments mentally. Then, the director will go back and work to fix the mistakes heard within the group. Here within lies the problem that individual students in the ensemble may only appear to be doing the correct

thing. "Just because a student looks like he or she is playing his or her part does not tell the full story; we need to pursue the accuracy with which that individual is performing" (Sindberg, 2012, p. 15). "The assessment will enable the teacher to make revisions in the instructional program to enhance student learning, and the information can be used to document student learning as a result of the instruction" (Grashel, 1993, p. 40). These are assessments that do not necessarily end with a grade in the gradebook but should take place before, during, and after teaching and should be an ongoing process (Sindberg, 2012). The director should work to embed assessments into the rehearsal as then it becomes a part of the routine, an integral and dynamic part of the teaching and learning process (Sindberg, 2012).

Developing critical thinking skills as part of the students' evaluation process is of utmost importance. These skills enable students to be further involved in music outside of school and help students work through challenges and decision making. A music education learning environment provides infinite opportunities for the development of critical thinking skills, measurable through performance assessment, written assessment, and direct behavioral observation (Garrett, 2013). This speaks to how important appropriate repertoire selection is, coupled with rehearsal organization and structure. Without those things, directors cannot implement activities appropriately that allow for creativity and critical thinking.

Some examples of how to simply include some critical thinking moments are as follows. Garrett (2013) discussed how, "Teacher–student interactions included formal analysis of the work being performed, such as "Where has the composer done something different that tells you we are in a new section of this piece?"; reflective thinking about style, "What are some ways we can perform in a connected way as an ensemble that fits the style of this piece?"; and audiation exercises, "I'm going to play a triad and you find and sing the third of the chord" (p. 311). In the

performing ensemble, students would gain conceptual musical understandings and develop analytical and creative thinking skills by learning to assess their own compositions and musical examples from various style periods (Heuser, 2015; Moon & Humphreys, 2010). "Development of critical thinking skills in choral students can shape dramatically the independence of musicians. Having musical independence enables individuals to participate, whether amateur or professional, in music settings throughout life. Because lifelong opportunities for aesthetic experiences contribute to overall quality of life, this seems to be a very important goal" (Garrett, 2013, p. 314).

Within the context of the CMP Model, assessment is the vehicle in which the students show the outcomes learned. Thoughtful attention will lead to assessments becoming part of the routine of the learning process and "if our grades can be informed by comprehensive, relevant assessment tasks that engage students, they will be more meaningful for students" (Sindberg, 2012).

Training/Knowledge

The understanding of the CMP model should begin in the undergraduate studies. Most traditional music education curricula have courses such as music theory, music history, music literature and performance taught separately and distinctly (Heavner, 2005). This causes a student to acquire fragmented knowledge of music when there is no integration of all the parts. "Fragmented drill, study, and isolated practice of a few parts of the overall musical process…deprive the learner of experiencing the full range of music" (Boyle & Radocy, 1973).

Student teachers are not prepared to implement comprehensive musicianship ideas because of lack of experience or the inability to change CMP lesson plans to fit school and student expectations (Berg & Sindberg, 2014). "As they leave their teacher preparation

programs, undergraduates carry with them isolated bodies of knowledge and experience and they are unprepared to integrate history and theory into school ensemble rehearsals" (Berg & Sindberg, 2014, p. 73). Undergraduate students need CMP models during their student teaching to fully understand the process.

Willoughby (1971) discussed the enormous need in the preparation of teachers. "Problems of staffing comprehensive musicianship classes could be traced to the college preparation of available teachers…" (Willoughby, 1971, p. 67). They need to be able to synthesize all the musical disciplines they have learned through separate entities and suggests doing this through workshops and seminars. Willoughby (1971) also discussed solutions to the lack of preparation of undergraduate teachers. "Undergraduate and graduate programs of teacher training should be reexamined in the light of a broadened understanding of music and the increased mastery of technique that will be needed by teachers to meet a greater emphasis on creativity and on knowledge of the literature (Willoughby, 1971)." He said that an entire school must be on board with the process of developing teachers of CMP and that just teaching it through one course is not enough. Rather, experienced CMP teachers as facilitators at seminars, workshops, and even courses at the graduate level would be effective. "Ensemble teachers must receive sufficient training in instructional strategies that move students beyond performance" (Austin, 1998).

Cargill (1987) studied attitude and acceptance of CMP use in the classroom and concluded that directors believed that performance pressure was too great to implement CMP in their curriculum, the lack of preparation time for CMP lesson plans, and they had inadequate college preparation for teaching CMP. Only 20% of participants felt prepared to teach using comprehensive musicianship and not emphasized in any college courses (Cargill, 1987).

Therefore, acceptance of the CMP philosophy was a large indicator of the lack of implementation. Cargill (1987) suggested the use of trained supervising teachers, in-service workshops, and availability of materials to encourage teachers to use CMP principles in their classrooms.

Time Constraints

Many directors find that planning and incorporating comprehensive musicianship activities take too much time away from rehearsals. Skeptical directors argue that CMP is impractical with impending performance commitments and only have time for drill and practice during rehearsals (Labuta, 1972). Since CMP uses many facets of music education it can seem like a daunting task to add this to traditional performing ensemble classes. Teaching comprehensive musicianship is more time-consuming than a traditional approach, but is also more rewarding (Ward-Steinman, 1987).

Limited rehearsal time coupled with limited student skill level and performance expectations put constraints on the student teachers in a study by Berg and Sindberg (2014). They were unable to use CMP teaching activities and strategies as desired. In this study, student teachers are still learning fingerings for instruments they are unfamiliar with and concerned with the students' view of their ability to teach so focusing on CMP activities was an afterthought.

Burgess (2013) specifically studied time management and time perception with teachers in Wisconsin using CMP in their classrooms. He surveyed middle and high school teachers in search of their attitudes and time spent planning and implementing CMP. Most of the teachers agreed that time spent in planning for CMP lessons was demanding but beneficial to their students. They spent "approximately 41 minutes per week and 10 minutes per day planning and

writing lessons" (Burgess, 2013, p. 99). "Most of the participants agreed that they "do not lose valuable rehearsal time using CMP lessons" (Burgess, 2013, p. 92).

Brame (2011) studied the implementation of CMP practices by band directors in Illinois and Wisconsin. He found main inhibitors in his research to be time-related factors. Overall 58.8% of directors said lack of rehearsal time was an issue with including CMP practices, then performance pressure was next at 51.9%, and lack of preparation time was 47.7%. In this study, there were comments in the survey from directors that mentioned time constraints. One director mentioned only being able to rehearse every other day because of scheduling, and another mentioned how their music curriculum is performance based so there is no time for added coursework (CMP). Other participants thought CMP was a worthy goal but unrealistic with performance expectations and little planning time.

Directors who have implemented CMP into their teaching have found that students learn more about music and have a more positive attitude toward music, however the directors must accept a lower quality of performance (Mark, 1996). This can be hard to overcome with the pressures of performance quality from parents and the community. If the rehearsal is truly a place to study music, concerts are a logical outgrowth of learning activities.

Summary

"Comprehensive musicianship is envisioned as a goal which meets certain needs of the profession, rather than as a frantic effort to keep pace with the progress of other disciplines; it was developed to revitalize music teaching at every educational level, but particularly in the undergraduate preparation of future teachers" (Willoughby, 1971, p.16). My examination of the research found that the five main components of CMP, as well as teaching training in CMP and

time constraint concerns, are relevant to the understanding of the attitudes and perceptions of music educators in terms of CMP.

CHAPTER 3

METHOD

Questionnaires allow researchers to "…generalize about a large population by studying only a small portion of the population" (Rea & Parker, 2005). The purpose of this study is to investigate middle school and high school choral directors' attitudes and opinions of comprehensive musicianship, what experience (if any) they have with the comprehensive musicianship approach, methods that they use in their classrooms related to comprehensive musicianship, and any differences between middle school and high school directors' approaches and attitudes.

This chapter includes a description of the methodology and procedures used in this study. It begins by defining the research and survey design, then describes the participants, and data collection. The chapter concludes with the statistical analysis procedures and summary.

Research Design

Using a quantitative design, this study collected information through an anonymous cross-sectional online questionnaire, *Comprehensive Musicianship in the Choral Ensemble Survey* (CMCES) (see Appendix A). A cross-sectional survey design samples a population at a single point in time (Creswell, 2008). It provided demographic data and information related to participants' attitudes and opinions towards comprehensive musicianship techniques. Survey questions were based on previous CMP research (Brame, 2011; Burgess, 2013), and included researcher developed questions. I investigated following variables: (a) school demographics, (b) participant demographics, (c) teacher training of CMP, (d) teacher use of CMP through

repertoire selection, strategies, outcomes, and assessment/evaluation, and (e) teacher opinions of the use of CMP.

Procedures and Instrumentation

After Internal Review Board approval (See Appendix C), I applied for help through the NAfME Research Assistance Program (2019). NAfME's program randomly selected potential respondents from those who qualified in their membership database and sent invitations to complete the questionnaire through email (see Appendix B for recruitment email text). *Qualtrics* (2019), an online platform, housed the questionnaire and collected the data anonymously. The initial email, sent by NAfME, went to 2203 participants in seven states; Alabama, Florida, Georgia, Mississippi, North Carolina, South Caroline, and Tennessee. NAfME sent a reminder email one month later. At this time, I received only 85 responses. Due to a low response rate, two days later NAfME sent an additional email to members registered as middle school or high school choral directors nationwide increasing the sample size to 10,224 members.

The survey yielded 470 responses, however several were incomplete or invalid responses. Invalid responses were a result of the screening question. Of the participants who answered "yes" to being a high school or middle school choral director, 492 responses were collected. Of those responses, 80% (N = 394) were complete and valid responses.

Contributing factors to the low response rate could be due to bounce-back and unopened emails. NAfME's research assistance sent 10,224 emails. Of those, 6,721 were unopened and 365 bounced back. Additionally, Rea and Parker (2005) suggested that reliance on populations to receive the survey, understand the directions clearly, and complete the survey can contribute to a low response rate (p. 12).

Questionnaire

The questionnaire had 27 closed-ended, open-ended, and Likert-scale type questions. The first question qualified the participant as a current middle school or high school choral director. The following questions were grouped into categories based on the comprehensive musicianship model: (a) demographics, (b) music selection/analysis strategies, (c) outcomes and assessment, (d) attitudes, and (e) comprehensive musicianship background. The remaining questions related to directors' attitudes and opinions.

Demographic questions asked about participants and their schools. These questions included (a) participants' number of years teaching, (b) type of school (public, private, charter, other), (c) total school enrollment, (d) total choral program enrollment, (e) types of choirs taught, (f) economic status of the area surrounding the school, (g) participants' highest earned music degree, (h) school schedule type, and (i) class length.

The next set of questions addressed teaching operations, including participant's views on repertoire selection, preparation, and teaching. These areas included the following: (a) amount of time spent in preparation, including repertoire selection, music analysis and weekly planning, (b) elements of the comprehensive musicianship model they used, (c) and teaching areas they felt were important for their students' education such as knowledge of composers, historical time-periods, musical elements, genre, style, text meaning, and the heart or emotional side of the music.

Participants also reported data about types of assignments and assessment(s) used in their classrooms, including projects, papers, and assignments completed in class or online that focused on the repertoire students were learning. Additional questions related to what types (if any) of

formative, summative, and authentic skill-based assessment(s) and how they counted (percentage) toward each student's grade.

The final set of questions asked participants about their comprehensive musicianship knowledge, and their philosophies/opinions about different areas in comprehensive musicianship. Directors did not need previous knowledge and/or experience with comprehensive musicianship to answer these questions. These final questions asked if participants were familiar with CMP, and if they were, they were asked how they became familiar with it. Final questions asked directors' opinions about implementing CMP, specifically, (a) is CMP a worthy goal of middle school or high school directors, (b) is implementing CMP a possibility in middle school and high school choral directors, (c) is more preparation time needed to implement CMP, (d) does CMP take away from rehearsal time, (e) can it coincide with teaching performing skills, and (f) would they support CMP if support and resources were available.

Participants

Participants for this study were middle school and high school choral directors (from both public and private schools) who are members of the National Association for Music Education (NAfME) in the United States. A sample-size calculator determined that the sample-size needed for the study was 370 choral directors. This was based on a population size of 10,000, with a 95% confidence level and a confidence interval (margin of error) of ± 5. This led to the final calculation of the sample size (N=370). NAfME's Research Assistance Program randomly sampled middle school and high school choral directors across the United States. This resulted in 10,224 potential participants that were sent the survey and invited to participate in the study. A total of 394 participants completed the questionnaire with a response rate of 3.9%.

Participant Demographics

Most of the participants indicated that they taught in a public-school setting (*n*=336, 84.9%), while the remainder taught in a private school setting (*n* = 43, 10.9%), a charter school setting (*n*= 11, 2.8%), or other (*n*=6, 1.5%) such as parochial, University Children's Chorus, Community Children's Choirs, or Homeschool Programs.

The highest number of participants were from the Southern region of NAfME (*n* = 113) and the lowest was the Southwestern region (*n* = 27).

Table 1

Total Number of Responses by NAfME Region

Regions	*States*	*n*	*%*
Eastern	Connecticut, Delaware, Washington D.C., Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont, and European	76	19.3
North Central	Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin	60	17.4
North West	Alaska, Idaho, Montana, Oregon, Washington, Wyoming	41	11.9
Southern	Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia	113	32.8
Southwestern	Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, NAfME Texas	27	7.8
Western	Arizona, California, Hawaii, Nevada, Utah, India-Western Music Association	28	8.1
Total Used in Data Analysis		345	100
State Not Listed		49*	12.4
Total Participants		394	100

Note *Denotes number of participants who answered the survey that were unable to choose their state due to error in the drop-down menu from the change of seven states to all 50.

Participant's highest degrees earned were Master's (*n* = 197, 49.7%), Bachelor's (*n* = 169, 42.7%), Doctoral (n = 18, 4.5%), Educational Specialist (*n* = 4, 1%), No degree (*n* = 5, 1.3%), Associate degree (*n* = 1, .25%), and other (*n* = 1, .25%) which was ABD.

Table 2

Participant Demographics

Participant Demographics		*n*	*%*
Highest Degree Earned	Doctoral	18	4.5
	Educational Specialist	4	1.0
	Master's	197	49.7
	Bachelor's	169	42.7
	Associate's	1	.3
	None	5	1.3
	Other	1	.3
Years Teaching Chorus in Middle or High School	This is my first year	29	7.3
	1-5	83	21
	6-10	76	19.2
	11-15	62	15.7
	16-20	53	13.4
	21-25	38	9.6
	26+	55	13.9
Years Teaching Chorus At Current School	This is my first year	58	14.6
	1-5	136	34.3
	6-10	67	16.9
	11-15	60	15.2
	16-20	36	9.1
	21-25	20	5.1
	26+	19	4.8

Participants reported teaching at a public school (*n* = 336, 84.9%), private school (*n* = 43, 10.1%), and charter school (*n* = 11, 2.8%). They also reported the socioeconomic status of their schools. Low/Middle (n = 160, 40.4%) had the highest number of responses with Middle (*n* = 100, 25.3%) being the second. Participants also reported 41-50 minute (*n* = 176, 44.4%) long class periods to be the most common.

Table 3

School Demographics

School Demographics		*n*	*%*
Type of School	Public	336	84.9
	Private	43	10.1
	Charter	11	2.8
	Other	6	1.5
Total School Enrollment	1-500	104	26.3
	501-1000	173	43.7
	1001-1500	58	14.7
	1501-2000	41	10.4
	2001+	20	5.1
School Socioeconomic Status	Low	53	13.4
	Low/Middle	160	40.4
	Middle	100	25.3
	Middle/High	70	17.7
	High	13	3.3
Daily Schedule	Standard Block	61	15.4
	5-period	8	2.0
	6-period	46	11.6
	7-period	139	35.1
	Other	142	35.9
Length of Class Periods	Less than 30 mins	3	.8
	31-40 minutes	32	8.1
	41-50 minutes	176	44.4
	51-60 minutes	80	20.2
	61-70 minutes	10	2.5
	71-80 minutes	17	4.3
	81-90 minutes	44	11.1
	Longer than 90	7	1.8
	Other	27	6.8

The three most frequently taught choirs were Mixed Choir (*n* = 367), Women's Choir (*n* = 166), and Small Mixed/Chamber Choir (*n* = 128). Participants also responded to the other option with 11 other types of choirs not listed in the study (See Appendix A). Total choral program enrollment of 51-100 (*n* = 128, 32.3%) was the highest reported with 1-50 (*n* = 92, 23.2%) being next.

Table 4

Choir Demographics

Choir Demographics		*n*	*%*
Total Choral Program Enrollment	1-50	92	23.2
	51-100	128	32.3
	101-150	85	21.5
	151-200	48	12.1
	201+	43	10.1
Number of Choirs Taught	1	61	15.4
	2	73	18.4
	3	85	21.5
	4	79	19.9
	5 or more	98	24.7
Type of Choirs Taught	Mixed	367	78.4
	Small Mixed/Chamber	128	27.4
	Men's	92	19.7
	Women's	166	35.5
	Madrigal	18	3.8
	A Capella	65	13.9
	Vocal Jazz	34	7.3
	Show Choir	49	10.5
	Other	40	8.5

Data Analysis

I collected the data and entered it in the statistical analysis software, *Statistical Package for the Social Sciences* (SPSS). I analyzed the interval level data using descriptive statistics for means, medians, modes, and where applicable, standard deviations and ordinal level data for frequencies and percentages. I used the one-way ANOVA to compare various demographic data to Likert-scale questions representing the attitudes and opinions of the participants.

According to Rea and Parker (2005, p. 181), "The independent variable is the change agent, or the variable that attempts to explain changes in the dependent variable. It acts on, influences, or precedes the dependent variable, which is the variable that is being explained and is therefore dependent on the independent variable." In this study, the independent variables were the participant's attitudes and opinions, experience, training, location, degree earned, school type, school economic status, and school and choral program enrollment. The dependent variable is the classroom use of CMP components by middle school and high school choral directors.

Reliability and Validity

Before the study began, eight local band and two orchestra directors, who were all members of NAfME and my colleagues, took the questionnaire and provided feedback to its face validity. These directors understand the content based on their knowledge of music education, and in turn, provided feedback based on the questions in the questionnaire. They checked for wording of the questions, clarity, and any errors in the format of the questions. Their comments aided in finalizing the questionnaire.

I conducted a pilot study to check for clarity and effectiveness of the data. Thirty elementary, middle, and high school music teachers participated in the online pilot. The

participants included band and orchestra directors from Maryland, Georgia, and Alabama, all members of their state's music educators' association. I intentionally invited the potential participants as they are all colleagues of mine and would not be part of the final study. Their responses provided sample data and, as a result, several questions were reworded for clarity, some were eliminated, and the final questionnaire resulted in 27 total questions.

Before final data analysis, I ran Cronbach's Alpha internal consistency (reliability) tests for all Likert-type questions. Cronbach's alpha showed that survey question 17 (α = .747), question 19 (α =.667), question 20 (α =.828), and question 25 (α =.727) reached an acceptable reliability.

CHAPTER 4

RESULTS

The purpose of this study was to investigate middle school and high school choral directors' attitudes and opinions of CMP, what experience (if any) they have with the comprehensive musicianship approach, methods that they use in their classrooms related to comprehensive musicianship, and any differences between their approach and opinions and participant and school demographics. This section includes the findings for each research question.

Question 1: Choral Directors Attitudes and Opinions Toward Using Comprehensive Musicianship in Their Ensembles

Research question one asked: How are choral directors' using elements of a comprehensive musicianship approach during (a) repertoire selection and preparation (including repertoire analysis and lesson planning), (b) classroom teaching and strategies, and (c) class assessments? Participants (n = 140, 29.9%) reported spending five or more hours per concert cycle selecting repertoire with 18.8 (n = 88) and 18.4% (n = 86) spending two to three or three to four hours respectively. Among all participants, they spent an overall average of M= 3.4 (SD = 1.04) selecting repertoire and an average of M = 2.4 (SD = 1.18) per week preparing lessons and rehearsal plans for each choral class. Most participants selected one to two hours (n = 155, 33.1%) as the time they spend weekly planning lesson and preparing rehearsal plans.

Table 5

Hours Spent Selecting Repertoire (per concert cycle)

Hours	*n*	%
Less than an hour	5	1.1
1-2 hours	54	11.5
2-3 hours	86	18.4
3-4 hours	88	18.8
5+ hours	140	29.9

Table 6

Hours Spent Preparing Lesson/Rehearsal Plans (per week)

Hours	*n*	*%*
Less than an hour	81	21.7
1-2 hours	155	41.4
2-3 hours	79	21.1
3-4 hours	22	5.9
5+ hours	37	9.9

The three most frequent elements directors take into consideration when selecting repertoire are difficulty level (*n* = 361, 96.3%), text/language/meaning of the piece (*n* = 314, 83.7%) and concert theme or programming (*n* = 299, 79.7%). In the other category, directors mentioned elements such as voicing of the piece, student interest, quality of the music, and music that is on festival or honor choir events (see Appendix D for a full summary).

Table 7

Elements that Determine Repertoire Selection

Elements	*n*	*%**
Difficulty level	361	96.3
Text/Language/Meaning	314	83.7
Concert Theme/Programming	299	79.7
Teaching Elements (melody, harmony, texture, timbre, etc...)	294	78.4
Genre/Style	266	70.9
Historical Time Period	187	49.9
Composer/Arranger	183	48.8
Other	49	13.1
A "filler" piece	37	9.9

Note. * Represents the percentage of all participants based on multiple responses.

Participants indicated on a five-point Likert-type scale how often they taught each of the listed areas. Most participants indicated that musical elements (M = 4.68, SD = 0.63) and the heart or meaning of the music (M = 4.09, SD = 0.86) were the areas they focus on most in their teaching. Furthermore, participants reported sight-reading (n = 362, 97.3) as the most used strategy in their teaching with essays and papers being the least used strategy (n = 64, 17.2%).

Table 8

Frequency of Area Taught

Area	*M*	*SD*
Musical Elements	4.68	0.63
Heart of the Music/Meaning	4.09	0.86
Genre of Music/Style	3.22	1.00
Historical Time Period	2.57	0.82
Composer Background	2.27	0.72

Note. The rating scale was 1-5 where 1 = never and 5 = daily

Table 9

Strategies Used in Teaching

Strategy	*n*	*%**
Sight-Reading	362	97.3
Listening to Recordings of Performances	350	94.1
Call and Response Singing	335	90.1
Projects	107	28.8
Essays/Papers	64	17.2

Note. * Represents the percentage of all participants based on multiple responses.

Participants indicated four areas that they assess students the most often. The ability to sing correct pitches and rhythms (M = 4.38, SD = 0.94) and the ability to sing appropriate grade-level interpretive elements such as dynamics and tempo (M = 4.20, SD 1.02) are two areas assessed weekly or daily. Next, directors indicated sight-reading (M = 3.91, SD = 1.12) and knowledge of musical elements (M = 3.69, SD = 1.08) are areas that assessed monthly to weekly.

Additionally, participants reported formative assessment (M = 48.82, SD = 23.11), defined in the study as rehearsal and individual practice or tasks through the educational process, weighs heaviest in a student's grade. Summative assessment (M = 38.93, SD = 22.30), defined in the study as individual performance of any material such as repertoire or sight-reading that evaluates student progress, encompassed the next largest part of a student's grade with authentic skills-based (M = 21.61, SD = 18.32) assessment, which involves real work experiences such as composing a melody or performing a solo, being the least.

Table 10

Areas of Assessment

Area	*M*	*SD*
Ability to Sing Correct Pitches/Rhythms	4.38	0.94
Ability to Sing Appropriate Grade-Level Interpretive Elements	4.20	1.02
Ability to Sight-Read	3.91	1.12
Knowledge of Musical Elements	3.69	1.08
Knowledge of Musical Genre/Style	2.32	1.04
Knowledge of Historical Periods	1.82	0.76
Knowledge of Composer Background	1.66	0.76
Student Created Musical Compositions	1.60	0.79

Note. The rating scale was 1-5 where 1 = never and 5 = daily

Question 2: Opinions of Importance of CMP Elements in Music Education

Research question two asked: How important do choral directors feel specific comprehensive musicianship elements are to their students' education? Participants indicated on a five-point Likert-type scale to rate the importance level of each statement regarding what students gain or learn while under their direction. Participants indicated that the statement "feeling like they are part of a community in your program" (M = 4.78, SD = 0.51) was most important. Next in importance was "learning proper performance technique/vocal skills" (M = 4.67, SD = 0.53). Then "gaining musical independence" (M = 4.57, SD = 0.64) and "achieving overall well-rounded musicianship" (M = 4.57, SD = 0.60) were next in importance to participants. The statement that participants felt was of least importance was "are prepared for collegiate music study/participation" (M = 3.37, SD = 1.05).

Table 11

Areas of Growth

Importance Statement	*M*	*SD*	*SE*
Feel like they are part of a community in your program	4.78	0.51	0.03
Learn proper performance technique/vocal skills	4.67	0.53	0.03
Achieve overall well-rounded musicianship	4.57	0.60	0.03
Gain Musical Independence	4.57	0.64	0.03
Develop a lifelong involvement in music	4.50	0.75	0.04
Are prepared for collegiate music study/participation	3.37	1.05	0.06

Note. Rating scale was 1 = Not Important, 5 = Most Important

Participants rated, on a five-point Likert-type scale, their beliefs regarding the importance of statements relating to how they felt about implementing comprehensive musicianship. Directors indicated they agreed or strongly agreed with most of the statements in Table 12. The most agreed upon statement was "CM contributes to the development of well-rounded student musicians" ($M = 4.31$, $SD = 0.73$). The statements "implementing CM concepts is possible in high school choral programs" ($M = 4.30$, $SD = 0.74$), and "it is a worthy goal for high school choral directors" ($M = 4.26$, $SD = 0.79$) were next in order of importance. Participants agreed or strongly disagreed with the statement "It takes away too much rehearsal time" ($M = 2.58$, $SD = 0.85$).

Table 12

Descriptive Statistics for Implementation of Comprehensive Musicianship

Importance of Statement	*M*	*SD*	*SE*
CM contributes to the development of well-rounded student musicians	4.31	0.73	0.04
Implementing CM concepts is possible in high school choral programs	4.30	0.74	0.04
It is a worthy goal for high school choral directors	4.26	0.79	0.04
I would support implementing a comprehensive musicianship approach in my choral ensemble if I had support and resources available	4.08	0.73	0.04
It is a worthy goal for middle school choral directors	4.07	0.77	0.04
Implementing CM concepts is possible in middle school choral programs	4.07	0.75	0.04
It can be done without sacrificing performance skills	3.75	0.83	0.05
Implementing CM concepts needs more preparation time than is practice for the choir director	3.08	0.99	0.06
It takes away too much rehearsal time	2.58	0.85	0.05

Note. Rating scale was 1 = Strongly Disagree, 5 = Strongly Agree

Question 3: Training to Implement CMP in Ensembles

Question three asked: Do choral directors feel they were properly trained to implement a comprehensive musicianship approach into teaching their ensembles? Where did they learn about CMP, if at all? Participants indicated how familiar they are with the concept of comprehensive musicianship. Responses indicated that most participants have never heard of it (n = 147, 39.5%) or have heard of it but never used it (n = 68, 18.3%). Participants also indicated where they learned about comprehensive musicianship, if at all. The largest number of responses (n = 124, 35.7%) indicated that they had never heard of CMP or had learned about it from a session at a conference (n = 66, 19%). Next, was undergraduate (n = 44, 12.7%) and

graduate classes (*n* = 43, 12.4%). There were varying answers in the "other category." Many respondents added that they read about comprehensive musicianship in articles, journals, and the book *Shaping Sound Musicians*. Others stated they learned about CMP by talking with their colleagues, online courses, podcasts, on their own, and through varying experiences in their career (See Appendix D). Furthermore, respondents reported how long it has been since learning of comprehensive musicianship. Most participants (*n* = 180, 65.2%) have heard about CMP with in the last one to five years. Some indicated, in the comments section, they were just learning of the concept as they were filling out the survey.

Table 13

Familiarity with CMP

Statement	*n*	*%*
Never heard of it	147	39.5
Heard of it but never used it	68	18.3
Heard of it and use it every now and then	62	16.7
Heard of it and use it at least once a week	47	12.6
Heard of it and use it daily	48	12.9

Table 14

Location Learned about Comprehensive Musicianship

Location	n	%
Never heard of it	124	35.7
Undergraduate Classes	44	12.7
Graduate Classes	43	12.4
Performing Ensembles	18	5.2
Conference Session	66	19.0
Summer Workshop	12	3.5
Other	40	11.5

Table 15

How long ago learned about Comprehensive Musicianship

Years	*n*	*%*
1-5 years	180	65.2
6-10 years	47	17.0
11-15 years	19	6.9
16-20 years	14	5.1
21-25	6	2.2
26+	10	3.6

Question 4: Significant Differences Exist Among Participants' Responses When Grouped by Participant Demographics

Research question four asked: What significant differences exist among participants' responses when grouped by participant demographics such as location (NAfME region), highest degree earned, and number of years of teaching experience overall? Each demographic was compared to how often participants teach elements of CMP, how often participants assess elements of CMP, participants feelings of implementing CMP, and statements related to what they believe their students should gain or learn as a student musician. For this question, one-way ANOVA was used for comparisons and, where applicable, the Bonferroni post hoc test between groups was used.

First, there was a statistically significant difference between NAfME regions (Eastern (n = 76), North Central (n = 60), North West (n = 41), Southern (n = 113), Southwestern (n = 27), and Western (n = 28)) and how often choral directors teach certain areas of CMP based on the repertoire. The results revealed a statistically significant difference for genre of music/style ($F(5, 321) = 2.462$, $p = .033$, $\eta_{p2} = .037$).

In addition, when comparing responses between NAfME region and areas of assessment, there were statistically significant differences in the areas "knowledge of musical genre and/or

style" ($F(5, 320) = 2.339$, $p = .042$, $\eta_{p2} = .035$), "ability to sight-read" ($F(5, 321) = 3.733$, $p = .003$, $\eta_{p2} = .055$), "ability to sing appropriate grade-level interpretive elements" ($F(5, 322) = 2.368$, $p = .039$, $\eta_{p2} = .035$), and "student created musical compositions" ($F(5, 322) = 2.412$, $p = .036$, $\eta_{p2} = .036$). A Bonferroni post hoc test between groups indicated there was a difference between groups North Central and Southern for the following teaching areas; knowledge of musical genre and/or style ($p = .011$), ability to sight-read ($p = .033$), ability to sing appropriate grade-level interpretive elements ($p = .041$), and student created musical compositions ($p = .011$). There was also a difference found between Eastern and Southern ($p = .031$) for the area ability to sight-read. There were no statistically significant differences ($p > .05$) found for the statements "knowledge of composer background," "knowledge of musical elements," "musical historical periods," and "ability to sing correct pitches/rhythms from choral repertoire."

When comparing NAfME region and implementing CMP, there were no statistically significant differences ($p > .05$) found for the statements (a) it is a worthy goal for middle school choral directors, (b) it is a worthy goal for high school choral directors, (c) implementing CM concepts is possible in middle school choral programs, (d) implementing CM concepts is possible in high school choral programs, (e) CM contributes to the development of well-rounded student musicians, (f) implementing CM concepts needs more preparation time than is practice for the choir director, (g) it takes away too much rehearsal time, (h) it can be done without sacrificing performance skills, or (i) I would support implementing a comprehensive musicianship approach in my choral ensemble if I had support and resources available.

In addition, based on NAfME region, there were no statistically significant differences ($p > .05$) found between location (NAfME region) earned and directors' feelings about importance statements related to what their students should gain or learn as a student musician.

The next set of comparisons related to the participants highest degree earned. A one-way ANOVA was used to determine if there was a statistically significant difference between highest degree earned and how often choral directors teach certain areas based on the repertoire. One statistically significant difference found was for composer background ($F(6, 367) = 2.161$, $p = .046$, $\eta_{p2} = .034$).

First, regarding degree level and assessment of knowledge in various areas, there were no significant differences ($p > .05$) found between highest degree earned and knowledge of composer background, knowledge of musical elements, musical historical periods, knowledge of musical genre and/or style, ability to sight-read, ability to sing correct pitches/rhythms from choral repertoire, ability to sing appropriate grade-level interpretive elements, or student created musical compositions.

Next, there were statistically significant differences between highest degree earned and directors' feelings about implementing comprehensive musicianship. A statistically significant difference found was for the statement "implementing CM concepts needs more preparation time than is practical for the choir director" ($F(5, 315) = 2.653$, $p = .023$, $\eta_{p2} = .040$). A Bonferroni post hoc test between groups indicated a significant difference between Bachelor's degree and Master's degree ($p = .019$)

Between highest degree earned and directors' feelings about importance statements related to what their students should gain or learn, there was a significant difference for the statement "achieve overall well-rounded musicianship" ($F(6, 367) = 2.503$, $p = .022$, $\eta_{p2} = .039$).

The following comparisons yielded differences in participant' responses and their years of teaching experience. First, there were statistically significant differences between total years teaching and how often choral directors teach certain areas based on the repertoire. Differences

found were between total years teaching and composer background ($F(6, 367) = 2.909$, $p = .009$, $\eta_{p2} = .045$), as well as and historical period ($F(6, 366) = 2.805$, $p = .011$, $\eta_{p2} = .044$). A Bonferroni post hoc test between groups indicated differences between one to five years teaching and six to 10 years teaching ($p = .030$) for composer background and between groups first year teaching and six to ten years teaching ($p = .031$) for historical background.

There were significant differences in frequency of assessment in several areas based on total years of teaching experience. Specifically, differences found were for knowledge of composer background ($F(6, 368) = 2.239$, $p = .039$, $\eta_{p2} = .035$) and knowledge of musical historical periods ($F(6, 368) = 3.400$, $p = .003$, $\eta_{p2} = .053$). A Bonferroni post hoc test determined differences between groups. There was a statistically significant mean differences found between first year teachers and 21-25 years teaching ($p = .029$) and between first year teachers and 26+ years teaching ($p = .003$) for assessing knowledge of musical historical periods. There were no significant differences ($p > .05$) found between total years teaching and knowledge of musical elements, knowledge of musical genre and/or style, ability to sight-read, ability to sing correct pitches/rhythms from choral repertoire, ability to sing appropriate grade-level interpretive elements, or student created musical compositions.

Significant differences were found between years of experience and director's feelings about implementing CMP was for the statements "it can be done without sacrificing performance skills" ($F(6, 314) = 2.403$, $p = .028$, $\eta_{p2} = .044$) and "I would support implementing a comprehensive musicianship approach in my choral ensemble if I had support and resources available" ($F(6, 315) = 2.735$, $p = .013$, $\eta_{p2} = .050$). A Bonferroni post hoc test between groups determined differences. A significant difference was found between 16-20 years teaching and

21-25 years teaching (p = .013) for the statement "it can be done without sacrificing performance skills."

Lastly, there was a statistically significant difference between total years teaching and directors' feelings about importance statements related to what their students should gain or learn. The difference found was for the statement "develop a lifelong involvement with music" ($F(6, 368) = 2.668$, p = .015, η_{p2} = .041).

Question 5: Significant Differences Exist Among Participants' Responses When Grouped by School Demographics

Question five asked: What significant differences exist among participants' responses when grouped by school demographics such as school type, school economic status, and length of classes? Each demographic was compared to how often participants teach elements of CMP, how often participants assess elements of CMP, participants feelings of implementing CMP, and statements related to what they believe their students should gain or learn as a student musician. As before, a one-way ANOVA was used to compare participants' responses, and, where applicable, a Bonferroni post hoc test between groups was used.

First, there were no statistically significant ($p > .05$) differences found between type of school and how often directors teach elements of CMP or how often directors assess their student's knowledge and skills.

In addition, when comparing responses based on type of school and directors' feelings about implementing comprehensive musicianship, there were statistically significant differences. Differences found were for the statement "it is a worthy goal for middle school choral directors" ($F(3, 318) = 2.830$, p = .039, η_{p2} = .026) and the statement "it can be done without sacrificing performance skills" ($F(3, 317) = 2.363$, p = .016, η_{p2} = .032).

There were no significant differences ($p > .05$) found between type of school and directors' feelings about importance statements related to what their students should gain or learn while studying music.

Comparisons of school socioeconomic status and how often directors teach certain CMP elements indicated a statistically significant difference for the area of historical period ($F(4, 368) = 2.88$, $p = .023$, $\eta_{p2} = .030$). A Bonferroni post hoc test between groups revealed significant differences for the area of musical elements between low and low/middle ($p = .047$) and for the area of historical period between low and middle ($p = .019$).

One statistically significant difference found between socioeconomic status and how often directors assess their student's knowledge and skills was for the area "knowledge of musical elements" ($F(4, 370) = 2.621$, $p = .035$, $\eta_{p2} = .028$).

There were no significant differences ($p > .05$) found between school socioeconomic status and directors' feelings about implementing comprehensive musicianship.

There were statistically significant differences found between school economic status and directors' feelings about importance statements related to what their students should gain or learn. Differences found were for the statements "develop a lifelong involvement in music" ($F(4, 370) = 2.516$, $p = .041$, $\eta_{p2} = .026$) and "achieve overall well-rounded musicianship" ($F(4, 369) = 4.280$, $p = .002$, $\eta_{p2} = .044$). A Bonferroni post hoc test between groups determined a difference for the statement "develop a lifelong involvement in music" between low and middle-income statuses ($p = .033$). Other differences found were for the statement "achieve overall well-rounded musicianship" between low and low/middle ($p = .028$), between low and middle ($p = .001$), and between low and middle/high ($p = .036$).

More comparisons between length of class period and CMP elements revealed differences between length of classes and how often directors teach musical elements ($F(8, 366) = 5.07$, $p < .001$, $\eta_{p2} = .099$) and historical period ($F(8, 364) = 2.42$, $p = .015$, $\eta_{p2} = .050$). A Bonferroni post hoc test between groups indicated differences for musical elements between classes that were less than 30 minutes and all other categories of length of classes. Between less 30 minutes and 31-40 minutes, 41-50 minutes, 51-60 minutes, 71-80 minutes, 81-90 minutes, and longer than 90 minutes $p < .001$ and between less than 30 minutes and 61-70 minutes $p = .001$. For historical period, Bonferroni revealed differences between groups less than 30 minutes and 31-40 minutes ($p = .024$), groups less than 30 minutes and 41-50 minutes ($p = .027$), and groups less than 30 minutes and 81-90 minutes ($p = .013$).

There were several statistically significant differences found between length of classes and how often directors assess their student's knowledge and skills. Choices given in the survey were never, once or twice a month, monthly, weekly, and daily. Differences were found for the areas "knowledge of composer background" ($F(8, 366) = 1.991$, $p = .047$, $\eta_{p2} = .042$), "knowledge of musical elements" ($F(8, 366) = 4.108$, $p = .001$, $\eta_{p2} = .082$), "musical historical periods" ($F(8, 366) = 1.974$, $p = .049$, $\eta_{p2} = .041$), "ability to sight-read" ($F(8, 365) = 2.715$, $p = .006$, $\eta_{p2} = .056$), "ability to sing correct pitches/rhythms from choral repertoire" ($F(8, 364) = 2.757$, $p = .006$, $\eta_{p2} = .057$), and "ability to sing appropriate grade-level interpretive elements" ($F(8, 366) = 2.644$, $p = .008$, $\eta_{p2} = .054$). A Bonferroni post hoc test between groups indicated differences for the statement "knowledge of musical elements" between the groups less than 30 minutes and 31-40 minutes ($p = .002$), groups less than 30 minutes and 41-50 minutes ($p = .001$), groups less than 30 minutes and 51-60 minutes ($p = .001$), groups less than 30 minutes and 71-80 minutes ($p = .001$), groups less than 30 minutes and longer than 90 minutes ($p = .002$). Other

differences found were between groups 61-70 minutes and longer than 90 minutes (p = .037) for the area of "musical historical period." The Bonferroni post hoc found more differences between the groups less than 30 minutes and 41-50 minutes (p = .005), groups less than 30 minutes and 51-60 minutes (p = .006), groups less than 30 minutes and 71-80 minutes (p = .003), groups less than 30 minutes and 81-90 minutes (p = .004), groups less than 30 minutes and longer than 90 minutes (p = .018) for the area "ability to sing correct pitches/rhythms from choral repertoire." More differences found were for the area of "ability to sing appropriate grade-level interpretive elements" between the groups less than 30 minutes and 51-60 minutes (p = .034), groups less than 30 minutes and 71-80 minutes (p = .011), groups less than 30 minutes and 81-90 minutes (p = .036), groups less than 30 minutes and longer than 90 minutes (p = .046). There were no statistically significant differences found in the areas of "knowledge of musical genre and/or style" and "student created musical compositions" had no significant differences.

Another statistically significant difference between length of class periods and directors' feelings about implementing comprehensive musicianship found was for the statement "implementing CM concepts is possible in high school choral programs" (F(8, 312) = 2.280, p = .022, η_{p2} = .055).

Lastly, there was a statistically significant difference found between length of classes and directors' feelings about importance statements related to what their students should gain or learn as a student musician. Differences found were for the statements "learn proper performance technique and vocal skills" (F(8, 366) = 3.487, p = .001, η_{p2} = .071) and "are prepared for collegiate music study/participation" (F(8, 364) = 2.541, p = .011, η_{p2} = .053).

Summary

The results revealed several key findings. First, many directors reported they had never heard of CMP or never used it. Those who indicated they had heard about it, most directors learned about CMP from a conference session rather than their undergraduate or graduate degree. Second, results indicated that the length of the class period can influence implementing and assessing several elements of comprehensive musicianship. Third, directors feel that students feeling like they are part of a community was most important with gaining musical independence and being an overall well-rounded musician next in importance. Directors feel that CMP contributes to students becoming well-round musicians and that CMP is a possible and worthy goal for high school choral programs.

CHAPTER 5

DISCUSSION

The purpose of this study was to investigate middle school and high school choral directors' attitudes and opinions of comprehensive musicianship, what experience (if any) they have with the comprehensive musicianship approach, methods that they use in their classrooms related to comprehensive musicianship, and any differences between their approach and opinions and participant and school demographics. Participants (N = 394) completed a researcher-created online survey entitled "Comprehensive Musicianship: Attitudes, Elements, and Assessment." This survey consisted of 27 closed-ended, open-ended, and Likert-type scale questions.

This study is unique in that it focused on what choral directors are doing in the classroom and what they view as important for their students' growth in music education. Different from other studies conducted previously, which focused on specific aspects of CMP such as time management and perception (Burgess, 2013), repertoire selection (Forbes, 2001), or CMP uses in middle school and high school band (Brame, 2011; Stewart, 2013). This study sought to focus on an overall view of comprehensive musicianship specific to middle school and high school choral classrooms.

Several key findings emerged. First, most choral directors reported that they had not heard of CMP or had heard of it but never used it, and of those who had heard of CMP, most learned of it at a conference session. Second, the results indicated that the length of class period can affect the implementation and assessment of the elements of comprehensive musicianship.

Lastly, comprehensive musicianship contributes to a well-round musician and is a worthy goal of high school choral programs.

Finding One: Most Choral Directors Have Not Heard of CMP

Based on this study, many middle school and high school choral directors have never heard of comprehensive musicianship (n = 147, 39.5%). Others reported hearing of it but never using it (n = 68, 18.3%). Although this concept has been around for many years, it is not often taught in undergraduate programs. The majority who had heard about it did so at a conference session rather than their undergraduate or graduate programs. However, not all choral music educators attend conferences, so this may not be a reliable source of teaching and learning about CMP. Only 12.7% of directors reported learning about CMP in their undergraduate program and 12.4% reported learning about it in their graduate program. In the comments, directors reported learning about CMP through articles, their own research, or hearing about it from a colleague.

Finding Two: The Effect of Length of Class Period

Results indicated that the length of the class period has an impact on how often directors assess several key elements of comprehensive musicianship. Areas of assessment that showed significant differences were knowledge of composer background, knowledge of musical elements, musical historical periods, ability to sight-read, ability to sing correct pitches and rhythms, and the ability to sing grade-level appropriate interpretive elements. Groups who had classes lasting 30 minutes or less had significant differences between most other groups.

High school and middle school directors reported daily assessments to include singing correct pitches and rhythms, sight-reading, ability to sing interpretive elements (i.e. dynamics), and knowledge of musical elements such as melody and harmony. Never assessed or only assessed once or twice a semester were student created compositions, composer and historical

background, and genre/style. These findings lead to the conclusion that directors, in general, assess basic musical knowledge and basic singing ability most. Those with shorter class periods or see their classes less frequently are less likely to include composer background, historical background, and student created compositions in their teaching and assessment.

Finding Three: CMP Contributes to a Well-Rounded Musician

Ensemble performance expectations tended to focus on performance skills and concert preparation. Many directors complained that they do not have enough time to teach anything other than the notes and the rhythms on the page, yet directors disagreed ($M = 2.58$, $SD = 0.85$) that implementing CMP "takes away too much rehearsal time." Directors reported that their students feeling like they are part of a community was most important. Gaining musical independence and being an overall well-rounded musician was next in importance. A comprehensive musicianship approach gives directors the framework they need to provide a well-rounded music education for their students. There was a statistically significant difference found for the statements "develop a lifelong involvement in music" and "achieve overall well-rounded musicianship" when comparing school socioeconomic status and directors' feelings. One statement selected as important or very important overall was that students should "achieve overall well-rounded musicianship." Directors also agreed or strongly agreed that the use of CMP contributes to the well-rounded musician ($M = 4.31$, $SD = 0.73$). This indicates that students learning more than just performance skills is important to choral directors.

The repertoire becomes the curriculum which encompasses every facet of music including theory, history, notes, rhythm, interpretive elements, as well as performance and technical skills. Therefore, choosing quality repertoire is of utmost importance. Repertoire should not just be chosen from a list but also from the context of the five parts of the CMP

approach including selection, analysis, outcomes, strategies, and assessment. Difficulty level and text/language/meaning were the most chosen characteristics in this study that determined selection of literature. I was surprised to find that teaching elements ranked as the fourth highest behind concert theme. While these things are important, directors should take care to include historical style periods, outcomes in each domain (affective, cognitive, and skill), and several types of assessment including performing, writing, and verbalizing (Wolverton, 1992). All of these contribute to students becoming well-rounded musicians.

Implications for Choral Music Education

The following implications should not be generalized to the entire population due to the low response rate, however the results of this study can provide insight into this topic as related to choral music education.

After conducting this study, I believe that all undergraduate programs and/or graduate programs should include at least one comprehensive musicianship course, or it should be implemented throughout a methods sequence. Music educators' complete collegiate programs that have separate music courses in theory, history, performance skills, and methods. If music educators only know of music as separate elements, this is how they will teach their students. Comprehensive musicianship combines these elements and examines them from the perspective of the repertoire. This provides a solid curriculum for students and gives it validity and relevancy to music education. Students learn more about music than just how to sing an alto line or sight-read difficult lines of music.

A comprehensive musicianship approach can be the solution for the relevancy of music programs in schools. All music programs are continuously under scrutiny. The emphasis in performing ensembles weighs heavily on performance skills. This is cause for neglect of other

areas of music education such as music history and music theory. Using all parts of the CMP model, music educators have a framework for selection and analysis of repertoire, outcomes, strategies to reach those outcomes, and assessment of the knowledge learned. These elements are constantly evaluated by administrators, and this framework leaves no room for questioning the validity and relevancy of a music education.

Recommendations for Future research

Future research that is beyond the scope of this study is as follows.

1. Examine and divide participants by middle school and high school for comparisons of attitudes and opinions of comprehensive musicianship.
2. Examine more specifically which elements choral directors look for when choosing repertoire for their ensembles.
3. Examine more closely how choral directors decide what musical aspects to choose to focus on during rehearsal time.
4. Examine more specifically how are choral directors are assessing the knowledge of their students.

Conclusions

This study represents a broad topic in music education that can be applied to choral, instrumental, and general music education. Comprehensive musicianship has been around for many years and stemmed directly from educational reform. CMP represents whole music education; therefore, undergraduate and graduate music education programs should include courses on comprehensive musicianship. Given the small sample size of this study, data yielded results that imply the need for a comprehensive musicianship approach in the choral classroom. Choral music educators have overarching beliefs that CMP is important for the well-rounded

music education of their students. CMP is not just about learning music history, composer background, musical elements, and creating compositions, but about tying all elements together for a greater understanding of the repertoire.

It is my hope that, as a result of this study, further discussion of comprehensive musicianship will emerge, and directors will be encouraged to use elements of CMP with their performing ensembles. The result of performing with understanding and having well-rounded student musicians is worth more than just learning a few notes on a page. Norman Dello Joio (1973, p. 34) once said, "Change in teaching procedures is inevitable. It is my belief that comprehensive musicianship can be that solid base on which one can build for the future without rejecting the past."

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APPENDIX A

QUESTIONNAIRE

Comprehensive Musicianship in the Choral Ensemble Survey (CMCES)

Information Letter

You are invited to participate in a research study to examine secondary-level choral directors' knowledge, use, and attitudes about comprehensive musicianship.

This study is being conducted by Allison Baccala, Ed.S., a doctoral student in Music Education in the College of Education in the Curriculum & Teaching Department at Auburn University. You are invited to participate because you are a choral music educator who is a member of NAfME.

What will be involved to participate? Your participation is voluntary. If you decide to participate, you will be asked to complete an online questionnaire that includes multiple choice questions, multiple answer questions, rating questions, and open-ended free answer questions. Your total time commitment will be approximately 8-10 minutes.

Are there any risks or discomforts? The potential risk or discomfort you may have for this study is completing a questionnaire regarding your knowledge, use, and attitudes about comprehensive musicianship.

Are there any benefits to yourself or others? There are no benefits to you from completing this questionnaire; however, results from this study may benefit the music education profession as a whole.

Will there be any compensation and/or costs for this questionnaire? There is no compensation for completing this questionnaire. There are no costs for completing this questionnaire.

If you change your mind about participating, you can cancel your participation by closing your browser window at any point prior to hitting the final "Continue" button. When your answers are submitted, they are anonymous, no identifying information is collected, and it is not possible to remove them from the data group. Your decision about whether to participate or not participate will not jeopardize your future relations with Auburn University.

Your privacy will be protected. Any information obtained during the course of this study will remain anonymous. The researcher will not have access to any participant contact information. The data will be protected by the investigator. Information collected through your participation may be used in publications, research posters presentations, and conference presentations.

If you have any questions about this study, contact Allison Baccala (corneal@tigermail.auburn.edu) or her research advisor Dr. Jane Kuehne (kuehnjm@auburn.edu), Associate Professor of Music Education.

If you have questions about your rights as a research participant, you may contact the Auburn University Office of Research Compliance or Institutional Review Board by phone at (334) 844-5966 or by email at IRBadmin@auburn.edu or IRBChair@auburn.edu.

HAVING READ THE INFORMATION PROVIDED, YOU MUST DECIDE IF YOU WANT TO PARTICIPATE IN

THIS RESEARCH PROJECT. IF YOU DECIDE TO PARTICIPATE, THE DATA WILL SERVE AS YOUR AGREEMENT TO DO SO. KEEP THIS PAGE FOR YOUR RECORDS. ALTERNATELY, YOU CAN DOWNLOAD A PDF OF THIS LETTER HERE.

The Auburn University Institutional Review Board has approved this document for use from _____to_____, Protocol #_____. Study Title: Comprehensive Musicianship: Attitudes, Elements and Assessment.

Do you wish to participate in this study? If so, choose "yes" below. If not, you may close this browser, or choose "no" below and the questionnaire will end.

- ○ YES, I will participate.
- ○ NO, I wish to end.

Skip To: End of Survey If Comprehensive Musicianship: Attitudes, Elements and Assessment Information Letter You are invited... = NO, I wish to end.

Please keep the following definition in mind while answering this questionnaire.

Comprehensive musicianship (CM) is the interdisciplinary study of music describing the interconnectedness of music learning, combining skill development, musical knowledge, and understanding (Sindberg, 2006). It is an approach to teaching music through performance. It suggests that the source of music study is the literature itself and promotes the integration of all aspects of music study and invites students to understand the music they are performing (Sindberg, 2016; Willoughby, 1971).

1. **Do you teach choir at the middle and/or high school level?**
   - ○ YES
   - ○ NO

Skip To: Final Comments Question if Do you teach choir at the middle and/or high school level? = NO

2. **In which type of school do you teach?**
   - ○ Public
   - ○ Private
   - ○ Charter
   - ○ Other, please specify:_____

3. **What is the total enrollment of the school where you currently teach?**
   - ○ 1-500
   - ○ 501-1000
   - ○ 1001-1500
   - ○ 1501-2000
   - ○ 2001 or more

4. **What is the <u>total combined enrollment</u> of your whole choral program?**
   - ○ 0-50
   - ○ 51-100
   - ○ 101-150
   - ○ 151-200
   - ○ 201 or more

5. **What is the socio-economic status of the area surrounding your school?**
   - ○ Low
   - ○ Low/Middle
   - ○ Middle
   - ○ Middle/High
   - ○ High

6. **In which state is your school located?**

Alabama**

   ** Answer option is a dropdown box that lists all 50 states, District of Columbia, and Puerto Rico.

7. **How many total years have you been teaching chorus (middle school or high school level)?**
   - ○ This is my first year.
   - ○ 1-5
   - ○ 6-10
   - ○ 11-15
   - ○ 16-20
   - ○ 21-25
   - ○ 26+

8. **How many years have you been teaching choral music at your current school?**
   - ○ This is my first year.
   - ○ 1-5
   - ○ 6-10
   - ○ 11-15
   - ○ 16-20
   - ○ 21-25
   - ○ 26+

9. What is your highest earned <u>music</u> degree?

- ○ None
- ○ Associate's
- ○ Bachelor's
- ○ Master's
- ○ Educational Specialist
- ○ Doctoral
- ○ Other, please specify: _____

10. What type of daily schedule does your school use?

- ○ Standard Block
- ○ 5-period
- ○ 6-period
- ○ 7-period
- ○ Other, please specify: _____

11. How long is each your choral class periods? Choose the answer that best fits your teaching situation.

- ○ Less than 30 minutes.
- ○ 31-40 minutes
- ○ 41-50 minutes
- ○ 51-60 minutes
- ○ 61-70 minutes
- ○ 71-80 minutes
- ○ 81-90 minutes
- ○ Longer than 90 minutes
- ○ Other, please specify: _____

12. How many choirs do you teach/direct at your current school?

- ○ 1
- ○ 2
- ○ 3
- ○ 4
- ○ 5 or more

13. What type(s) of choirs do you teach? *Check all that apply.*

- ❒ Mixed Choir
- ❒ Small Mixed/Chamber Choir
- ❒ Men's Choir
- ❒ Women's Choir
- ❒ Madrigal Choir
- ❒ A Capella Choir
- ❒ Vocal Jazz
- ❒ Show Choir
- ❒ Other, please specify: _____

For the following questions, if you have multiple choirs, please use an average number.

14. How many hours do you spend per concert cycle selecting repertoire for your choral classes (average for all classes)?

- ○ Less than an hour
- ○ 1-2 hours
- ○ 2-3 hours
- ○ 3-4 hours
- ○ 5+ hours

15. On average, how much time each week do you spend preparing lesson/rehearsal plans for each choral class?

- ○ Less than 1 hour
- ○ 1-2 hours
- ○ 2-3 hours
- ○ 4-5 hours
- ○ 6+hours

16. Which of the following elements/characteristics determine the repertoire you select for each of your choral classes? *Check all that apply.*

- ❒ Difficulty level
- ❒ Text/Language/Meaning
- ❒ Teaching Elements (melody, harmony, texture, timbre, etc.)
- ❒ Composer/Arranger
- ❒ Historical Time Period
- ❒ Concert Theme/Programming
- ❒ Genre /Style
- ❒ A "filler" piece
- ❒ Other, please specify: _____

17. Based on the repertoire they are singing, that you are teaching, how often do you teach your students about the following areas?

Areas	Never	1-2 Times Per Semester	Monthly	Weekly	Daily
Composer Background	○	○	○	○	○
Musical Elements (melody, harmony, rhythm, timbre, texture, dynamics, etc.)	○	○	○	○	○
Historical Time Period	○	○	○	○	○
Genre of Music /Style	○	○	○	○	○
Heart of the music/Meaning	○	○	○	○	○

18. What strategies do you use when teaching your choirs? Check all that apply.

- ❒ Call and Response singing
- ❒ Essays/Papers
- ❒ Listening to recordings of performances
- ❒ Projects
- ❒ Sight-Reading

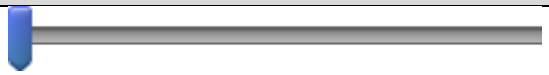
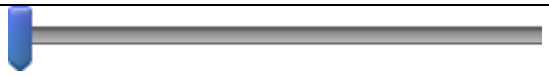
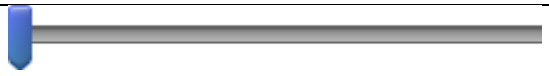
19. How important is it that your students gain/learn each of the following?

Areas	Not important	Little Importance	Moderate Importance	Important	Very Important
Gain musical independence	○	○	○	○	○
Develop a lifelong involvement in music	○	○	○	○	○
Learn proper performance technique/vocal skills	○	○	○	○	○
Achieve overall well-rounded musicianship	○	○	○	○	○
Are prepared for collegiate music study/participation	○	○	○	○	○
Feel like they are part of a community in your program	○	○	○	○	○

20. How often do you assess your students' knowledge/skills in the following areas?

Areas	Never	Once or twice a semester	Monthly	Weekly	Daily
Knowledge of composer background	○	○	○	○	○
Knowledge of musical elements (melody, rhythm, harmony, timbre, texture, dynamics, tempo, etc…)	○	○	○	○	○
Knowledge of Musical Historical Periods	○	○	○	○	○
Knowledge of Musical Genre and/or style	○	○	○	○	○
Ability to sight-read	○	○	○	○	○
Ability to sing correct pitches/rhythms from choral repertoire	○	○	○	○	○
Ability to sing appropriate grade-level interpretative elements (dynamics, tempo, etc.) in choral repertoire.	○	○	○	○	○
Student created musical compositions	○	○	○	○	○

21. What percentage of each student's grade do each of the following count?

Assessment Type	0 10 20 30 40 50 60 70 80 90 100
Formative Assessment(s)(rehearsal/individual practice – tasks through the educational process)	
Summative Assessment(s) (individual performance of any material, i.e. repertoire, sight-reading, etc...evaluates student progress)	
Authentic Music Skill Based Assessment(s) (composing a melody or performing a solo – real work experiences)	

Please review the following description of comprehensive musicianship. Answer the next questions keeping this description in mind.

Comprehensive musicianship (CM) is the interdisciplinary study of music describing the interconnectedness of music learning, combining skill development, musical knowledge, and understanding (Sindberg, 2006). It is an approach to teaching music through performance. It suggests that the source of music study is the literature itself and promotes the integration of all aspects of music study and invites students to understand the music they are performing (Sindberg, 2016; Willoughby, 1971).

22. How familiar are you with the concept of Comprehensive Musicianship?

- ○ Never heard of it
- ○ Heard of it but never used it
- ○ Heard of it and use it every now and then
- ○ Heard of it and use it at least once a week
- ○ Heard of it and use it daily

23. If you have heard of comprehensive musicianship, where did you learn about it?

- ○ Never heard of it
- ○ Undergraduate classes
- ○ Graduate classes
- ○ Performing ensembles (band, chorus, orchestra) you have been a member of Session at a conference
- ○ Summer workshop
- ○ Other, please specify: _____

24. **How long ago was it that you last learned or heard about comprehensive musicianship?**

- ○ 1-5 years ago
- ○ 6-10 years ago
- ○ 11-15 years ago
- ○ 16-20 years ago
- ○ 21-25 years ago
- ○ 26+ years ago

Please respond to the following questions related to your personal philosophy/thoughts about comprehensive musicianship in the choral classroom.

25. Based on the description provided, please rate how you feel about implementing comprehensive musicianship (CM)?

Items	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
It is a worthy goal for middle school choral directors.	○	○	○	○	○
It is a worthy goal for high school choral directors.	○	○	○	○	○
Implementing CM concepts is possible in middle school choral programs.	○	○	○	○	○
Implementing CM concepts is possible in high school choral programs.	○	○	○	○	○
CM contributes to the development of well-rounded student musicians.	○	○	○	○	○
Implementing CM concepts needs more preparation time than is practical for the choir director.	○	○	○	○	○
It takes away too much rehearsal time.	○	○	○	○	○
It can be done without sacrificing performance skills.	○	○	○	○	○
I would support implementing a comprehensive musicianship approach in my choral ensemble if I had support and resources available.	○	○	○	○	○

26. What do you believe is/are the most effective teaching strategy or strategies you use daily in your choral ensemble(s)?

27. Do you have any additional comments about this subject area or survey? If so, please make them below.

THANK YOU for completing this questionnaire. If you have any questions, please feel free to contact the researcher, Allison Baccala by email at corneal@tigermail.auburn.edu.

Please click the arrow button below to submit your answers.

>>

APPENDIX B

RECRUITMENT EMAIL TO PARTICIPANTS

Dear Choral Music Educator,

My name is Allison Baccala and I am a Ph.D. student in music education at Auburn University in Auburn, Alabama. I am I am completing a study surveying middle school and high school choral directors regarding the usage of Comprehensive Musicianship. I would greatly appreciate if you would take a few minutes to complete a short survey.

The survey is completely anonymous and will ask several background questions as well as questions regarding your knowledge and use of comprehensive musicianship in your classroom. The survey link is provided below:

https://auburn.qualtrics.com/jfe/form/SV_4MjgbTH3NpSZMVv

You are receiving this email because you are a member of NAfME and you are a choral music educator in a secondary school setting (grades 6-12). If you have any questions please feel free to contact me or my faculty research supervisor, Dr. Jane Kuehne, Associate Professor of Music Education at kuehnjm@auburn.edu. If you have questions about your rights as a participant, you may contact the Auburn University Office of Research Compliance or the Institutional Review Board by phone at (334) 844-5966 or by email at IRBadmin@auburn.edu.

Thank you for your consideration.

Sincerely,

Allison C. Baccala, Ed.S.
corneal@tigermail.auburn.edu

APPENDIX C

INTERNAL REVIEW BOARD APPROVAL

Auburn University Human Research Protection Program

EXEMPTION REVIEW APPLICATION

For information or help completing this form, contact: **The OFFICE OF RESEARCH COMPLIANCE,**
Location: 115 Ramsay Hall **Phone:** 334-844-5966 **Email:** IRBAdmin@auburn.edu

Submit completed application and supporting material as one attachment to irbsubmit@auburn.edu.

1. PROJECT IDENTIFICATION **Date** 8/21/2019

a. Project Title Elements of Comprehensive Musicianship: A Survey Addressing the Attitudes and Approaches of Middle School and High School Choral Directors

b. Principal Investigator Allison Baccala Degree(s) Ed.S.

Rank/Title Ph.D. Student Department/School Curriculum & Teaching (Music Ed)

Phone Number 706-853-1524 AU Email corneal@tigermail.auburn.edu

Faculty Principal Investigator (required if PI is a student) Dr. Jane Kuehne

Title Associate Professor of Music Department/School Curriculum & Teaching (Music Ed)

Phone Number (334) 844-6852 AU Email kuehnjm@auburn.edu

Dept Head Dr. David Virtue Department/School Curriculum & Teaching

Phone Number (334) 844-4434 AU Email dcv0004@auburn.edu

c. Project Personnel (other than PI) - Identify all individuals who will be involved with the conduct of the research and include their role on the project. Role may include design, recruitment, consent process, data collection, data analysis, and reporting). Attach a table if needed for additional personnel.

Personnel Name _____ Degree(s) _____
Rank/Title _____ Department/School _____
Role _____
AU affiliated? ☐ YES ☐ NO If no, name of home institution _____
Plan for IRB approval for non-AU affiliated personnel? _____

Personnel Name _____ Degree(s) _____
Rank/Title _____ Department/School _____
Role _____
AU affiliated? ☐ YES ☐ NO If no, name of home institution _____
Plan for IRB approval for non-AU affiliated personnel? _____

Personnel Name _____ Degree(s) _____
Rank/Title _____ Department/School _____
Role _____
AU affiliated? ☐ YES ☐ NO If no, name of home institution _____
Plan for IRB approval for non-AU affiliated personnel? _____

d. Training - Have all Key Personnel completed CITI human subjects training (including elective modules related to this research) within the last 3 years? ■ YES ☐ NO

e. Funding Source- Is this project funded by the investigator(s)? ☐ YES ■ NO
Is this project funded by AU? ☐ YES ■ NO If YES, identify source _____
Is this project funded by an external sponsor? ☐ YES ■ NO If YES, provide the name of the sponsor, type of sponsor (governmental, non-profit, corporate, other), and an identification number for the award.
Name _____ Type _____ Grant # _____

f. List other IRBs associated with this research and submit a copy of their approval and/or protocol.

2. Mark the category or categories below that describe the proposed research:

■ 1. Research conducted in established or commonly accepted educational settings, involving normal educational practices. The research is not likely to adversely impact students' opportunity to learn or assessment of educators providing instruction. 104(d)(1)

■ 2. Research only includes interactions involving educational tests, surveys, interviews, public observation if at least ONE of the following criteria. (The research includes data collection only; may include visual or auditory recording; may NOT include intervention and only includes interactions). **Mark the applicable sub-category below (i, ii, or iii).** 104(d)(2)

■ (i) Recorded information cannot readily identify the participant (directly or indirectly/linked); **OR**

- surveys and interviews: no children;
- educational tests or observation of public behavior: can only include children when investigators do not participate in activities being observed.

■ (ii) Any disclosures of responses outside would not reasonably place participant at risk; **OR**

☐ (iii) Information is recorded with identifiers or code linked to identifiers and IRB conducts limited review; no children. **Requires limited review by the IRB.***

☐ 3. Research involving Benign Behavioral Interventions (BBI)** through verbal, written responses (including data entry or audiovisual recording) from adult subjects who prospectively agree and ONE of the following criteria is met. (This research does not include children and does not include medical interventions) **Mark the applicable sub-category below (I, ii, or iii).** 104(d)(3)(i)

☐ (A) Recorded information cannot readily identify the subject (directly or indirectly/linked); **OR**

☐ (B) Any disclosure of responses outside of the research would not reasonably place subject at risk; **OR**

☐ (C) Information is recorded with identifiers and cannot have deception unless participant prospectively agrees. **Requires limited review by the IRB.***

☐ 4. Secondary research for which consent is not required: use of identifiable information or identifiable bio-specimen that have been or will be collected for some other 'primary' or 'initial' activity, if one of the following criteria is met. Allows retrospective and prospective secondary use. **Mark the applicable sub-category below (I, ii, iii, or iv).** 104(d)(4)

☐ (i) Biospecimens or information and must be publically available;

☐ (ii) Information recorded so subject cannot readily be identified, directly or indirectly/linked; investigator does not contact subjects and will not re-identify the subjects; **OR**

☐ (iii) Collection and analysis involving investigators use of identifiable health information when use is regulated by HIPAA "health care operations" or "research or "public health activities and purposes" (does not include biospecimens (only PHI and requires federal guidance on how to apply); **OR**

☐ (iv) Research information collected by or on behalf of federal government using government generated or collected information obtained for non-research activities.

☐ 5. Research and demonstration projects which are supported by a federal agency/department AND designed to study and which are designed to study, evaluate, or otherwise examine: (i) public benefit or service programs; (ii) procedures for obtaining benefits or services under those programs;(iii) possible changes in or alternatives to those programs or procedures; or (iv) possible changes in methods or levels of payment for benefits or services under those programs. (must be posted on a federal web site). 104(d)(5) (must be posted on a federal web site)

☐ 6. Taste and food quality evaluation and consumer acceptance studies, (i) if wholesome foods without additives are consumed or (ii) if a food is consumed that contains a food ingredient at or below the level and for a use found to be safe, or agricultural chemical or environmental contaminant at or below the level found to be safe, by the Food and Drug Administration or approved by the Environmental Protection Agency or the Food Safety and Inspection Service of the U.S. Department of Agriculture. The research does not involve prisoners as participants. 104(d)(6)

New exemption categories 7 and 8: Both categories 7 and 8 require Broad Consent. (Broad consent is a new type of informed consent provided under the Revised Common Rule pertaining to storage, maintenance, and secondary research with identifiable private information or identifiable biospecimens. Secondary research refers to research use of materials that are collected for either research studies distinct from the current secondary research proposal, or for materials that are collected for non-research purposes, such as materials that are left over from routine clinical diagnosis or treatments. Broad consent does not apply to research that collects information or biospecimens from individuals through direct interaction or intervention specifically for the purpose of the research.) **The Auburn University IRB has determined that as currently interpreted, Broad Consent is not feasible at Auburn and these 2 categories WILL NOT BE IMPLEMENTED at this time.**

***Limited IRB review* – the IRB Chairs or designated IRB reviewer reviews the protocol to ensure adequate provisions are in place to protect privacy and confidentiality.**

****Category 3 – Benign Behavioral Interventions (BBI)* must be brief in duration, painless/harmless, not physically invasive, not likely to have a significant adverse lasting impact on participants, and it is unlikely participants will find the interventions offensive or embarrassing.**

3. PROJECT SUMMARY

a. Does the study target any special populations? (Mark all applicable)

Minors (under 19)	☐ YES ■ NO
Pregnant women, fetuses, or any products of conception	☐ YES ■ NO
Prisoners or wards (unless incidental, not allowed for Exempt research)	☐ YES ■ NO
Temporarily or permanently impaired	☐ YES ■ NO

b. Does the research pose more than minimal risk to participants? ☐ YES ■ NO

Minimal risk means that the probability and magnitude of harm or discomfort anticipated in the research are not greater in and of themselves than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests. 42 CFR 46.102(i)

c. Does the study involve any of the following?

Procedures subject to FDA regulations (drugs, devices, etc.)	☐ YES ■ NO
Use of school records of identifiable students or information from instructors about specific students.	☐ YES ■ NO
Protected health or medical information when there is a direct or Indirect link which could identify the participant.	☐ YES ■ NO
Collection of sensitive aspects of the participant's own behavior, such as illegal conduct, drug use, sexual behavior or alcohol use.	☐ YES ■ NO
Deception of participants	☐ YES ■ NO

4. Briefly describe the proposed research, including purpose, participant population, recruitment process, consent process, research procedures and methodology.

The purpose of this study is to investigate secondary level choral directors' attitudes/opinions, experience (if any), methods used, and any differences between secondary directors approaches to comprehensive musicianship. Secondary choral settings include grades 6-12 in both public and private schools. The potential participants in this study include secondary level choral music educators (those who teach choral music in grades 6-12) who are members of the National Association for Music Education (NAfME).

Participants will be recruited through the NAfME Research Assistance Program. The NAfME Research Assistance program requires IRB approval before the PI can submit an application for assistance. That process is vetted through NAfME and a committee of NAfME members. Once the application is approved, NAfME will send the initial and two follow up recruitment emails to NAfME members who indicated in their membership information that they teach secondary level choral music education (those who teach grades 6-12 choral music). NAfME will send two up emails, the first at 1 week after the initial email, and a the second at 2 weeks after the initial email (a total of 3 emails).

The questionnaire is online and will be completed through Qualtrics (which is available through AU). Qualtrics is an online questionnaire system used by many who do questionnaire research, especially at AU. It allows participants to complete questionnaires anonymously. This questionnaire is designed so that participants can complete it anonymously.

When a participant clicks on the questionnaire link in the recruitment email, they will receive the first page of the questionnaire, which is the consent document. This is common practice in music education as participants generally do not respond if the email is longer than a couple of paragraphs. The participants will have to choose click on the arrow at the bottom of the first page of the questionnaire (which is the consent document) which indicates consent. They are informed that they can print the first page (which is the consent document) for their records. In addition, they will be able to download a PDF of the approved consent form. After 4 weeks, the PI will collect data. She will download the data as an SPSS file from Qualtrics. Then, she will go through the data and remove any inadvertently provided identifying information (i.e. in the comments or "other, please respond" places) and then save so that the data is completely anonymous.

Data will be analyzed using descriptive, parametric, and nonparametric statistics.

5. Describe how participants/data/specimens will be selected. If applicable, include gender, race, and ethnicity of the participant population.

The sample population will consist of current secondary (grades 6-12) choral music educators in the states of Alabama, Florida, Georgia, Mississippi, North Carolina, South Carolina, and Tennessee, who are members of the National Association for Music Education.

6. **Does the research involve deception? ☐ YES ■ NO If YES, please provide the rationale for deception and describe the debriefing process.**

7. **Describe why none of the research procedures would cause a participant either physical or psychological discomfort or be perceived as discomfort above and beyond what the person would experience in daily life.**

   This study uses an anonymous survey that will be sent out using e-mail. The survey will collect no personal information.

8. **Describe the provisions to maintain confidentiality of data, including collection, transmission, and storage.**

   Data from the survey will be stored in Box, which is protected by AU Authenticate. No personal information will be collected, so breach of confidentiality is not a concern.

9. **Describe the provisions included in the research to protect the privacy interests of participants (e.g., others will not overhear conversations with potential participants, individuals will not be publicly identified or embarrassed).**

   There will be no live meetings between participants and researcher.

10. **Will the research involve interacting (communication or direct involvement) with participants?** ☐ YES ■ NO **If YES, describe the consent process and information to be presented to subjects. This includes identifying that the activities involve research; that participation is voluntary; describing the procedures to be performed; and the PI name and contact information.**

11. **Additional Information and/or attachments.**

In the space below, provide any additional information you believe may help the IRB review of the proposed research. If attachments are included, list the attachments below. Attachments may include recruitment materials, consent documents, site permissions, IRB approvals from other institutions, etc.

An expert review was conducted and edits were made to the original survey. Five questions were deleted and answer choices were condensed.

A pilot study was then conducted with practicing music educators that would not be in the survey pool. These consisted of doctoral students, band and orchestra directors, as well as elementary music teachers. These educators tested for technical issues, clarity of questions, and overall understanding of the questions. Question #24 was added in reference to the length of time participants have learned or known of comprehensive musicianship.

Principal Investigator's Signature Allisa Baccala **Date** 08/19/2019

If PI is a student,
Faculty Principal Investigator's Signature Jane M. Kuehne **Date** 8/20/2019

Department Head's Signature Dr. David C. Virtue Digitally signed by Dr. David C. Virtue Date: 2019.08.20 16:54:53 -05'00' **Date**

APPENDIX D

ADDITIONAL TABLES

Choirs Taught Listed as "Other"

Choir	*n*
Musical Theater	5
Treble – unchanged voices, not all women, advanced	14
Pop Choir	2
Gospel Choir	1
Community	1
Choirs divided by grade level (i.e. 6th, 7th, 8th)	7
6th grade choir	5
Middle School SA	1
Beginner Choir	1
Contemporary acappella	1
JH choirs	1

Daily Schedule Listed as "Other"

Type of Schedule	*n*
Self-contained classrooms with some departmentalization	1
Rotating Block A, B, C	1
Modified Block	11
Mix of Standard Block and 4x4 Block (Hybrid)	3
Mix Alternating Block and Periods	2
After School/Evening Choir only	4
A/B Day	11
12-period	1
10-period (alternating)	1
9-period	26
8-period	48
8-period with modified block	3
8-day rotation with 4-6 blocks per day	1
7-period 3 days and block 2 days per week	5
7-period cascading/waterfall	2
7-period with rotating 6 block	1
7-period	2
6-period – A/B day/alternating/modified	7
6-day Rotation Blocks	1
4x4 Block	4

Length of Class Period Listed as "Other"

Length of Class Period
some are 50 min, some are 100 min
Some 50 min some 70
my select chorus is at lunch and before school for 30 minutes
Most 50 with a long block of 1.5 hours in the middle of every day
Middle school 56 min, High school 85
Jr Hi 50 min, 5th and 6th grade choir 30
HS- 55 minutes, MS - 27 minutes
HS is 90 minutes, MS is 50 minutes
HS 100 mts; Middle S: 48 Mts
High school: 58 minutes, middle school: 40 minutes
Blocks are 90 min, periods are 55 min.
8th grade is 80 minutes, 6th and 7th is 40
71-80 minutes every other day
67 minutes, every other day. This is new this year, prior to this, we were 20 minutes every day.
57 min, twice a week
50min for middle and 60 for upper
46 minutes every other day
45 on daily, 90 on block
45 minutes, after school
40 minutes at the MS and 80 minutes at the HS
3 days/wk-50 min, 2 days wk-90 min
3 choirs are 55 minutes and 4 choirs are 25 minutes each
2 per 8-day cycle of 40 minutes; 1 per 8-day cycle of 80 minutes
2 days = 50, 1 day = 90, 1 day = 25
1-2 x a week
1 is blocked, longer than 90 and the other is not, 51-60 minutes

Elements and Characteristics of Repertoire Selection Listed as "Other"

Elements and Characteristics of Repertoire Selection
Whether I have an accompanist available. I do not have a staff accompanist. I have to rely on students to play.
What fits the group I'm selecting for.
Voicing/range limitations
Voicing, additional instrumentation beyond piano
Voicing (SSA, SATB, etc.)
Voicing
variety across repertoire for the year and across years; representation of female artists, artists of color, and artists from the LGBTQ+ community
Tonality - Major vs Minor
The repertoire I select must just slightly surpass the current skill level of the choir I am teaching, so that they gain skills the don't currently have.
The choir helps choose repertoire, so "will the students like this"
Tempo, Ability to add instruments
Technique teaching points, well constructed music, beautiful phrases, tessitura, relatable text
Students' preferences
Student suggestion/input
Student interest
Student interest
Student interest
State festival repertoire
Specific Cultural Focus pieces
Sorry, "all of the above," but I'll add that I use these elements to select rep that fulfills our academic/artistic goals. These are all considerations insomuch as they reflect a support of our needs.
Something that will "hook" the kids.
Skills required
Requested by venue
Relatability to students
Range for the cambiata voice
Quality--is it "good" music?
Quality of melodic line and harmony
Personal preference, Ability for students to emote to the lyric
Options we currently have available in our limited music library as we have no budget for additional music.
Of primary importance is the QUALITY of the work in of itself. Also, cultural considerations (not unlike your "Historical Time Period" marker)
Making sure that the musical repertoire is diverse and also making sure that all cultures are represented. Also, making sure that it doesn't violate or offend in reference to cultural or religious beliefs
Local community/cultural relevance
Language. At least one language other than English per concert. The madrigals choir must also perform at least one piece in Latin in addition to the 'other than English' piece.

Input from students
I rely somewhat heavily on suggested repertoire from experienced professionals.
I have to like or appreciate the piece
How "singable" the piece is- how it sounds with our particular group of singers
Gender, race, LGTBQ representation
Entertainment value
Does the piece sound good?
Dictated by events (honor choir, mass choir events)
Developmentally appropriate, i.e., introduction to part-singing, etc.
Designated Competition Pieces
Community/current events
Can music be read
Beginning choir rounds
Audience pleaser
Audience appeal
Appropriate range and tessitura for the changing voice.

Where Did You Learn about Comprehensive Musicianship Listed as "Other"

Where Did You Learn about Comprehensive Musicianship	*n*
Varying experiences and exposure	1
Unsure	4
Undergrad, grad, ensembles, seminars, reading	1
Throughout my career	1
Texts from GIA	1
Reading, study	4
Read Shaping Sound Musicians	3
Professional journals	1
On-line course	1
Music PD	1
Music journals	1
Most of the above	1
Mentor	1
Learned on my own	1
Just from being in the field. Magazines, conferences, method books, etc.	1
I'm a member of the Wisconsin CMP Committee	1
I just looked it up.	1
I am currently taking a VPLC to learn about it.	1
Facebook, podcasts	1
Colleagues	4
Book study with district music teachers	1
Book study collaboration for 6 sessions	1
As a student in high school	1
Articles	3

APPENDIX E

ADDITIONAL STRATEGIES COMMENTS

The following is a transcript of survey participant comments that answered the question, "What do you believe is/are the most effective teaching strategy or strategies you use daily in your choral ensemble(s)?" The text was left unaltered, just as participants responded except for spelling errors. Spelling errors were corrected, however grammatical errors were not.

1. Working as a team and listening to each other as well as daily solfege training.
2. Wide variety of grouping, effective questioning, and classroom management.
3. While I haven't heard the term Comprehensive Musicianship, this is exactly how I teach. I use the music to teach the skills. We read about composers, listen to other choirs' performances, sing in small groups for evacuation, do weekly individual white board theory work, are growing closer to informal composition, use the texts to study meaning, poetry, poets, feelings.
4. Well I'm new to teaching choir but from my undergrad days, I remember it being effective to do a little each day (which I've completely failed at this year-glad I got this survey to remind me to pick that back up), and really quiz your kids-not necessarily formally, but talk about it just as much as you talk about melody and sightsinging. Well-rounded musicians can describe characteristics of each era and composers from each as well as listing off the elements of music, etc. it's crucial to creating a musician versus a singer. Singers just sing. Musicians have knowledge.
5. We use peer review (sectionals), sight-reading, formative assessments such as group videos of parts of the piece.
6. We practice the elements of great musicianship when learning our repertoire. I strongly believe in treating my students with the respect and expectations that they are great musicians and then giving them the tools to live into those expectations. Having students listen and sing in harmonic context is the most effective teaching tool that I just learned about and recently began implementing on a regular basis.
7. Watching and assessing one's performance from video using a rubric based on standards
8. Warmups sightreading journaling (not daily) keeping a self-regulating rubric of skills, exit tickets
9. Warming up with Solfeggio and teaching patterns to students so that they can find them in their music.
10. Warm-ups that get students to open up their mouths, breathing exercises, Repetition of Harmony
11. Warm-up, sightsinging, dictation, circle singing
12. oice training; sight-singing/musicianship training; rehearsal of literature; background and meaning of literature.
13. Vocal technique, rhythm reading, note reading, singing appropriate to genre and style,
14. Vocal technique instruction monitored by self assessment.

15. Vocal technique in the warmup
16. Varying activities A cappella singing while teaching certain phrases or sections of songs Use of the solfege scale Daily sight reading Having peers assist/ student leaders
17. Using warm ups to learn/reinforce concepts that we are learning in our music. Identify elements throughout out the music before we sing it to help us remember.
18. Using their sense of community to challenge them to great levels of excellence, to encourage them to work together as a team to know their music - both what it is about and how to sing it, to remind students that it is not just a song... but a piece of art that was written for a reason and out of a specific mindset.
19. Using the "warmup" portion of the period to introduce new skills or musical concepts to students. Weaving in historical context as we are rehearsing, particularly when working on diction or interpretation.
20. Using my own voice to demonstrate what to do and what not to do. If students can hear two comparative examples, they are able to identify exactly what they need to alter/fix in their own sound/singing.
21. Using material from the music to teach musical concepts. But it takes time and choosing the correct music.
22. Using descriptive words in order to create the most healthy tones that I can out of my students.
23. Using aural training and sight reading as part of our daily warmups to develop knowledge and skill
24. Understanding the connection to the music to inform the performance. If the students understand the why's they will work more diligently on the how's.
25. The most effective strategy that I use daily is planning for rigor in the choral classroom.
26. The most effective strategies are creating a safe environment that allows students to make mistakes and learn from them. They get to have ownership in their performances.
27. The most effective rehearsals are based on a teacher's willingness to touch upon different strategies and piece together a potpourri of options.
28. The James Jordan Evoking Sound Warm-up physical gestures and techniques. Sight-reading factory
29. The integration of all things in the rehearsal . ie the warm ups, the sight singing, the breathing exercises, the video content, the theory and the class discussion should all tie together into the repertoire that the students are working to master.
30. The finished product, the aesthetic aspect of it, the mark of the highest excellence is what ignites and moves choral students and audiences. This has been the main focus in my choral program. We do consider the historical, cultural and social aspects behind the music but only as a means of enhancing the performance, and so do not spend much time on it.
31. Team Workbook Supporting Instructional Time through Expectations, Teaching, Encouraging and Correcting “Effective teaching includes teaching functional procedures and routines to students at the beginning of the year and using these routines to efficiently move through the school day. A dependable system of rules and procedures provides structure for students and helps them be engaged with instructional tasks. Teaching expectations to students at the beginning of the year and enforcing them consistently across time increases student academic achievement and task engagement. I believe there are four foundational practices for a positive, proactive, and instructional approach to

discipline summarized in four key questions: 1) Do we have clear expectations? 2) Have we taught those expectations to our students? 3) Do we provide specific positive feedback when students display appropriate behavior? and 4) Do we intervene quickly and instructionally when inappropriate social behaviors occur? These practices should now be familiar to you. They apply in school wide and non-classroom settings as well as in every instructional space within in your building. CLARIFYING CLASSROOM EXPECTATIONS AND PROCEDURES. I have learned about clarifying expected behaviors expectations, then further defined those broad constructs by identifying specific behaviors for each expectation that apply to all settings as well as specific non-classroom settings (e.g., hallways, cafeteria, etc.). Sometimes I may have chosen to clarify specific behaviors, aligned to your schoolwide expectations, for all my classrooms. Some one else's schoolwide expectations and specific classroom behaviors/rules set teachers up to take the next step and clarify procedures for their individual classroom settings or activities. Having well thought out procedures is one of the most important ways to protect instructional time. All instructors need to consider what procedures might be needed in their classroom and how to spe

32. Teaching the whole child, and the whole piece of music. Creating an artistic presentation requires more than just putting the pieces together. It is utilizing a complete and thorough, comprehensive approach to both the musician and the music itself.
33. Teaching songs that students can identify with personally and that they and I enjoy singing and working on.
34. Teaching sight reading/music reading skills
35. Teaching my students the necessary skills and providing them with time to run their own sectional rehearsals has created more buy-in and a better performance product.
36. Teaching musical concepts and theory at the beginning of class and utilizing warmups in a way that supports independent score reading during rehearsal.
37. Teaching music through singing
38. Teaching music literacy and vocal technique during the time spent warming up and relating to and using those concepts as they learn the repertoire.
39. Teaching basic musical elements and WHY they are important
40. Subtly imbedding Comprehensive Music skills into each lesson. Either through a brief discussion on the background of piece/composer or genre/cultural significance, a class discussion on text interpretation, including short sight-reading exercises or other skills-based practices into warm ups. I rarely spend a whole class period on a specific area of comprehensive musicianship, but will try to incorporate several elements into either warm ups or rehearsal.
41. Students use actively use vocal skills every day in a cooperative choral rehearsal setting. The music chosen needs to be varied in style, cultural background and historical time periods. Next they need to learn the skills of translating the music language in general and navagating a choral score. Students should also engage in independent practice in sectionals and small groups. They can also participate in guided research of stylistic characteristics, genre and historical context characteristics but a lot of that can come from the instructor as well pointing out this in the music as they are learnng it.
42. Students as teachers
43. Students are fluent in solfege

44. Students actively "doing"; activities that give students control over the sound they make and the story they are telling - I do/you do, a cappella rhythm/pitch pattern check, creating pictures through sound and lyrics, solfege, and more.
45. Student-centered learning via leadership and partner/group activities
46. Student self assessment - constantly as well as the Kodaly method
47. Student leadership, music literature checks in small ensembles, sectionals
48. Student directed learning. My students spend more time self-critiquing and analyzing than I do correcting, developing stronger musicianship and thinking skills.
49. Stressing the 3 basics, Vowels, posture and breathing
50. Stress listening in order to address/fix important skills such as balance, blend, intonation, correct pitches, correct rhythms
51. Strategies re: sight-reading vowel formation breath support/phrasing understanding and emoting the text
52. Sound before sight methods, such as Feierabend's Conversational Solfege and Dale Duncan's S-Cubed Sight Singing.
53. Sound before sight is an effective teaching tool.
54. Solfeggio, Curwen hand signs, vocal technique (vowel shape, posture for healthy singing, developing good habits for healthy singing, pitch-matching), development of music literacy (daily sight reading of rhythms and pitches on board that prep for reading the choral octavo)
55. Solfeggio is my lifeblood. Also, I find that having students work in sections speeds up the process, especially in the earlier stages of learning a piece.
56. Solfege/Sight Reading
57. Solfege/ear-training work
58. Solfege, blending/listening, warmups (both individual and multi-part ensemble), direction from conductor
59. Socratic questioning
60. Small group singing, rehearsal tracks, sectionals
61. Sightreading!
62. Sightreading: solfege, takadimi History studies: 4 year curriculum (8 semester studies)
63. Sightreading practice. vocal technique lessons in warm-ups
64. Sightreading and solfege
65. Sightreading
66. Sight-singing
67. Sight-singing Score/part analysis (even at very simple visual/comparison levels) Repetition
68. Sight-reading, singing melodic and harmonic lines.
69. Sight singing.
70. Sight singing, repetition
71. Sight Singing, Ear Training
72. Sight Singing with individual practice Solfege Syllable singing on choir music for a long time before words are sung Involve singers in expression decisions (try a passage different ways and se what we like)
73. Sight singing book
74. Sight Singing and Rhythm Reading using Progressive Sight Singing by Carol Krueger Think/Pair/Share Student lead discussion and teaching

75. Sight singing
76. Sight reading, symbol recognition
77. Sight reading, practical theory
78. Sight reading- solfege
79. Sight reading warm ups and breathing exercises
80. Sight reading skills and small group assessment
81. Sight reading skills and good classical vocal techniques, NO BELTING. Harmful for the growing voice in adolescense.
82. Sight Reading Factory.
83. Sight reading drills that are time efficient.
84. Sight reading daily with our repertoire, working up in levels of difficulty.
85. Sight Reading Daily - Either Rhythmic or Melodic.
86. Sight reading and music literacy
87. Sight reading and application of solfege to the repertoire in the learning process
88. Sight reading & count singing
89. Sight reading
90. Sight reading
91. Sight reading
92. Sight reading Student-generated ideas
93. Setting goals both personally and within the ensemble. Note and interval identification. Circle of fifths. Intonation.
94. Sequential warm-ups to the piece we are rehearsing
95. Sectionals, sight-singing, and using solfege
96. Sectionals, practice tracks, the use of theory books/assessment, sight-reading and direct instruction.
97. Sectionals, call/response, speaking/marking in time, listening, acapella, etc.
98. Sectional rehearsals; high expectations for excellence, using repertoire for incorporating comprehensive musicianship concepts.
99. Routines and consistent performance habits. Every class we sightread. Every class we perform vocalises, every class we read rhythms and work on intonation. Hugh expectations.
100. Routine. Warm-ups body and vocal, scales (major and minor), sight reading daily, and good repertoire.
101. Routine, sight reading factory, quizzes on Google forms, smart music quizzes on sections of repertoire, sectionals with specific tasks required. Regroup and sing tadk assigned in sectionals. Annoucements at end of class and highlight what tomorrows classtime will spent on. This gives opportunity for better preparedness. I am trying to move the responsibility of learning parts to individuals. They have google classsroom practice tracks fir all repertoire plus I have instructed on how to use an online piano.
102. Routine and weaving CM into daily rep in natural ways. Takes lots of purposeful planning!
103. Rhythm and note sight-reading exercises Individual or sectional work Combined work for dynamic expression and blending
104. Requiring students to use critical thinking skills.by asking open ended questions, the use of experiential learning practices, etc.
105. Repetition, rote teaching, solfege drills

106. Repetition, reinforcement, fast pace, joy.
107. Repetition, pitch-recall, positive reinforcement, listening
108. Repetition, assessment
109. Repetition of important facts/connections
110. Repetition of correct vowel and consonant formation by the singers during the vocal warm-up each day.
111. Repertoire, sightreading exercises, aural dictation on white boards, and community building exercises to foster a safe atmosphere where students may take risks.
112. Reminding students of the balance between perfecting the music and enjoying performing the music.
113. Relationship! I like to get to know my students. Then we can work on choral music and enjoy making music together.
114. Relationship and culture building Routines and procedures Creating success early on Effective and timely feedback SO MANY THING
115. Relating everything to the song selection . . . CM. Unfortunately, there is a push from administrators and superintendents who look solely at the length of a concert and number of members in the choir as the quality of your program, while only allowing you to meet with your class every other day. There simply isn't always enough time to meet those "time filling" concert expectations and cover all of the CM one would like.
116. Recording students and going back to analyze the performance. Keeping students engaged in performing as much as possible
117. Questioning strategies
118. Question/answer; student demonstration
119. Problem-solving through active musicianship, developing independent musicianship, communication through the language of music, self-expression, creativity. All-through student-centered rehearsals and performances. Not a podium-led ensemble all the time. Also I am one of two choral directors. The second director has four ensembles.
120. Preparing for concerts--learning part-singing, intonation, etc., through repertoire.
121. Positive reinforcement, individual affirmations, and connecting learned skills to personal goals. The primary strategy is promoting student independence and leadership, which then allows all of these activities to be more fun, engaging, and beneficial.
122. Performance/singing in class then having class critically evaluate how the piece/excerpt was performed--strengths/weaknesses.
123. Performance skills
124. Peer mentors - officers and section leaders. Visual Kinestetic approaches - whole body movement (move to the phrase), Curwen hand signs. Literacy as a priority.
125. Paying close attention to my students and deciphering what they need - both musically and as learners/people
126. One-on-ones (direct specific questions to students, elicit responses, draw connections), think time (quiet moment for personal reflection, small group discussion after), bodymind engagement (introduce ways of embodying music, rather than simply singing it)
127. Once I present the music to the singers and go over some basic concepts, I have them rehearse at home with mp3 files of their part. They come to rehearsals with the notes reinforced and I can work on musical/ensemble skills in rehearsal rather than reveiw parts.

128. Not sure how effective they are, but I frequently use rote teaching enhanced with occasional discussion of reading the pitch and rhythm in music.
129. Not applicable.
130. Never use the piano to teach parts/build independent musicians in every lesson/be a teacher not a conductor/be patient and give singers time to think/build relative pitch by singing “A” everyday and finding pitches from this note/use musical transitions to move from one piece to another during rehearsal/build the musical ear as well as the eye/build a “toolbox” of melodic and rhythmic patterns that your singers can base their sight-reading on.
131. My students deserve to know why they are doing what they are doing. My using techniques that teach them the whys and hows of music I am saving not only time but am investing in their breadth of knowledge which makes them much more capable of learning and performing music. This is my first year full time at the secondary level but I am learning a lot about how it is worth spending half of my class time doing "basic" musicianship things, such as reading and performing rhythms, working on solfege and basic musicianship. Emphasizing proper tone production and posture, vowels, consonants, etc... My students have commented on their growth, that they are aware of much more now and that they even notice things in their every day lives while listening to music or watching a musical performance. That is a victory that I will gladly keep fighting for.
132. My situation is unique. I teach in a small, rural school. My students are in an applied music class where we learn music concepts through choral singing and instrumental playing (band) Daily, we explore fundamentals of music, applying new knowledge to voice and instruments. I find this the most effective teaching strategy.
133. My choir has committed to spending a few minutes daily on sight reading. This is a new focus and commitment for us this year. I am very please with their progress so far. I hope to them apply it to concert music in the future.
134. Music Literacy- moveable do sight-reading on solfege, repetition and teaching patterns and rounds to strengthen part singing- Choosing music that is rich in subject matter to teach, Choosing music that speaks to students on a deep level
135. Music literacy- both factual and emotional
136. Music literacy skills (sight reading, use of solfege and Curwen hand signs, ear-training)
137. Modeling, Wait Time Extended (Partners)
138. Modeling, listening, sight-singing
139. Modeling and practice of concepts.
140. Modeling
141. Mixing parts and methods to make repetition more fun, and not boring.
142. Making sure my students actually read music
143. Listening, solfege, sight reading, small group lessons
144. Listening to examples and echoing
145. Learning to listen to each other for proper balance and blend.
146. Kodaly: preparation, presentation, practice
147. Kodaly Methods
148. Keep it fun and engaging but don't be afraid to push them.
149. Journals or essays

150. Introducing a piece through the CMP method has changed the way students react initially to repertoire. It is by far the most valuable skill I've gained through my comprehensive musicianship through performance training.
151. Interval/Ear-Training to build their sight-reading and tuning skill level
152. Intentional warm-ups - ensuring that all warm-ups reflect the repertoire
153. Independent learning, empowering kids to learn music as a section. Instead of me always plunking out parts.
154. In order to prepare for performance, rote teaching works best. Not all read music, and I don't have time to teach the to read AND perform
155. I'm not sure what comprehensive musicianship is, but it sounds like a good thing. I am interested in finding out more about it. I left the above questions blank because I don't know what it is! As a first year (more orchestra than choral) teacher, I most often have them listen to the notes on the piano and learn small amounts of measures, then build up to where they can sing without the music.
156. I would say that Comprehensive is a most effective teaching. But based on my teaching context at present, having varied levels of student musicianship, I have to use whatever works,- i.e. rote learning, beginner level sightreading, etc.
157. I would like to learn more about comprehensive musicianship because I try to teach students the basics of reading and understanding music while rehearsing for performances. The most effective teaching strategy I use is the teaching of solfege.
158. I utilize the content of the repertoire to teach about music theory elements. All music theory quizzes are based on individual songs in the concert repertoire.
159. I use echo and improv of solfeg. I break down the songs we are working on into tonal and rhythm pre-reading sheets. This takes a lot of prep work, but is way worth it in the end. The students are learning music literacy skills. I scaffold the music we are learning so that each new song only has one or two new or challenging elements. This takes a lot of prep and planning as well. We spend a lot of time listening for unison vowels. We work on good vocal technique and discuss good vocal health.
160. I use a combination of "at-the-board" work, in which students all work on a rhythm or sight reading melody together, counting, placing solfege, etc., Kodaly hand signs, score marking, constant repertoire work, and rote singing. Kodaly hand signs are very effective, as is the board work.
161. I teach middle school choir and have a basic routine for almost everyday. 1.) Sight-reading bellringer exercise (2 melodic and 4 rhythm lines they write in solfege and takadimi) and we sing through this exercise after warmups (10-15 min) 2.) Vocal exercises and warm-ups (10-15 min) 3.) Performance Literature (15-20 min) My student learn music literacy, vocal technique and quality literature.
162. I record all of the parts for the students to practice listening to their parts.
163. I love using call and response for learning rhythms and demonstrating concepts regarding musical effect. This helps students understand what they are seeing on the page and they are able to put what they see and hear into practice
164. I have been teaching through the repertoire since I started teaching. I pick scores to teach specific skills, genres, etc..., etc... I encourage my students to look for potential scores that cover specific educational objectives. When they find one we buy or borrow it. This lets them take have some control and they work even harder.

165. I have a set schedule the students are all familiar with, they know the routine and know my expectations. Our school uses CKH as the social-emotional learning tool, so I incorporate that into how I run my class to make it more of a community while having high standards. I also have a Master's degree in Special Education so I am comfortable with data taking to show where I need to work in my class the most.
166. I have a routine that students follow and high expectations for them to meet. We sight-sing before every rehearsal. I start the school year with the expectation that all students can sing if they can speak. All students can read music if they can show up to class.
167. I draw the elements from the repertoire to teach my students the musical elements.
168. I don't think there is only one strategy. It's about picking the correct mix of strategies to all work together to meet the needs of each unique group of students in order to make them independent musicians.
169. I do we do you do, sight reading on solfege, sight reading practice everyday
170. I do not know the "official" definition of Comprehensive musicianship, or are familiar of it as a "special program". As far as I know, it's what I do every day.
171. I conceptualize my time as "class," not rehearsal. Therefore I am spending time working toward objectives and concepts *using my repertoire as a vehicle,* not using the rep as the goal in and of itself. In other words, if we have a goal of "understanding" pulse and meter, my sight reading is geared to this, my rep is chosen for this, and my students are aware of the goal. It's in our discussion as well as our voices. They are writing short exercises, reading them, and taking the occasional written assessment.
172. I believe that by "call and response" you actually mean "echo-singing." (In call and response, the soloist's varied phrases are answered each and every time by the same chorus response, as in the "Amen" perhaps most well know from Ralph Nelson's 1963 film "Lilies of the Field," starring Sidney Poiter. Jester Hairston arranged it and sang Poiter's part.) I use echo singing a very great deal, à la Orff Schulwerk and Kodály. I also use singing solfège from stick-and-solfège notation and from staff notation. We solfège virtually everything. I also emphasize instant memorization, which easily goes hand in hand with echo singing. We also use rhythm syllables (ta, ti-ti, too, toe, etc.) à la Choksy's 1987 and 1999 editions of her "Kodály Method." I depend heavily on the exercises from Kenneth Phillip's "Teaching Kids to Sing" (2nd edition), and we strive for a tall, open pharynx. We play the entire lesson-rehearsal, and the increased literacy helps the children learn everything faster and better. Essential is the literature I choose. We usually do a choral piece from Orff and Keetman's "Music for Children," volume 1, from its first section. We have done popular songs with authentic instrumentation (Gershwin, The Beatles, Vince Guaraldi), national songs of various countries ("Partant pour la Syrie," "Oh, Canada" in French), and of course an octavo once in a while. We also make use of Kodály's "77 Two-Part Exercises," "Bicinia Hungarica I," and "333 Reading Exercises." I allow the children to play at making a performance version in this way: They may sing a (two-part) bicinum monophonically or in two parts, and they may sing it with the lyrics, solfège, or some neutral syllable (la la, loo loo, etc.). I ask them how they want to begin and how they want to end. Then I ask how they want the middle to go. We play at these choices in various rehearsals. Sometimes we arrive at a version we will use at the concert, but sometimes I have the children choose right on stage in
173. I am not sure that I really understand what you mean by comprehensive musicianship and I cannot navigate back to re-read the statement. Therefore, I cannot answer the last set of

questions. The most effective strategies are sight singing, rhythm reading, listening and sometimes rote learning.

174. I am not familiar with the term "comprehensive musicianship"
175. I am not a vocalist. I hope to create a positive learning experience with singing.
176. I am doing a lot with solfeggio, and it is very helpful for accuracy of pitch. It also counteracts some back vocal habits, such as scooping into the notes.
177. High expectations, consistent feedback, vocal technique exercises
178. High energy for everything - I teach middle school!
179. Having the students sing pieces through counts or solfege rather than relying on a piano.
180. Having students record themselves singing and reflecting back on that recording to grade their own performance (self reflection). I also believe in giving them the terminology to understand music so when they are with different instructors as they move up, they can grow.
181. Having students learn the elements of sight reading/singing, and practicing without piano accompaniment to build their ears.
182. Greeting each student at the door with their name and a warm welcome or hello.
183. Getting them to sing anything!! My students had been through 3 teachers in 2 years before I got here and they didn't have a teacher at all for a year and a half in-between that time. Letting them sing simple melodies and showing them how we can improve upon that sound has been a huge success for them.
184. Front loading rehearsal, consistency, awareness
185. Focusing on correct demonstration of expected behaviors, including vowel formation, class behaviors, etc. I think daily sight reading practice is crucial for individual strength building.
186. Flexibility
187. Fast pacing
188. Fast pace, positivity, speaking to students with respect, consistent expectations
189. Exploration of the score
190. Everyday independent (on their own) solfege sight-reading and rhythm-reading.
191. Every time I can give them a new idea/technique/illustration that they connect with, it helps their overall comprehension and development. Kinesthetic methods help a lot too. And, whatever I can do to help them connect with the text helps them perform with more expression, and often helps them to sing with the correct style.
192. Engagement through stories, directions of stylistic approaches and self analysis on the daily, however, I believe that impending part-check tests also play a huge factor is motivation.
193. Encourage students to use good listening skills and proper singing technique
194. Echoing to learn a new song, solfeggi, currently hand signs + Gordon rhythm syllables to build literacy.
195. Echoing
196. Ear training. listening.
197. Ear training and sight reading.
198. Direct Questioning
199. Direct Instruction
200. Direct instruction

201. Differentiated sight singing groups introduce repertoire in solfege - even if not all students are able yet to figure out th solfege on their own - it never hurts for them to hear their part first introduced in solfege and then referred back to in solfege if there are pitch issues
202. Developing sight reading skills, teaching solfege and hand signs, connecting solfege to repertoire, modeling phrasing, showing exemplary performance videos.
203. Developing proper vocal tone
204. Developing music literacy so students can become independent learners.
205. Developing music literacy in all of our students.
206. Developing independence in aural skills. Vary the activities.
207. Demonstrating parts for students (using a piano or vocally). Consistent reminders about proper singing technique as well as musical content (consonants, text stress, space, placement, dynamics, balance, blending, listening, breath).
208. Daily Sight-singing in 4-parts. Sightreading Factory is a great resource
209. Daily sight-singing and group score study. I ensure that the students know exactly what is going on when they're reading the score.
210. Daily sight-singing
211. Daily sight-reading practice. This teaches the students the importance of the printed page, so that they can translate this language into the experience of making music.
212. Daily sight reading elements. Incorporating harmony into warmups.
213. Daily sight reading
214. Daily sight reading
215. Daily repetition of basic skills. Solfege drills, sight singing, rhythm reading, Warm-ups that reinforce good technique.
216. Daily instruction in sight-singing and transferring those skills to repertoire.
217. Daily ear training/sight reading/reinforcement of basic skills
218. Daily board work to reinforce all musicianship concepts. About ten minutes per day.
219. Constant review of solfege, enforcing solfege and hand signs.
220. Consistently ask questions of students. Interactive problem solving with the ensemble and myself.
221. Consistent and honest critique of their performance (of anything: a piece, a scale, a warm-up, a sight-reading example). I use musical terminology from the festival performance standards (intonation, balance, blend, rhythmic accuracy, tone, dynamics, etc.) when giving this critique and teach students to listen for those various elements and self-assess.
222. Consistency.
223. Connecting with the students and finding a common ground, meeting them where they are to go where we need to go, together
224. Connecting warmups to rehearsal of literature
225. CMP - I use it to plan everything that I do.
226. Choral basics and how to sing correctly.
227. Choosing a variety of fun and challenging music that students can connect to and that help develop concepts and skills. Choose warm-ups that tie in with and enrich the music.
228. Checking in with voice sections independently ok a regular basis, and occasionally breaking it down in to smaller groups to build more Independence after scaffolding in rehearsals

229. Carol Krueger's method of Progressive Sight singing, ear training and teaching literacy through literature has been the MOST effective way I have taught my students to be musically literate. Last year my senior class received $230,000 in music scholarships offered to them.
230. Carol Kreueger's methods from her workshops.
231. Call and response, student self assessment, student involvement in the teaching process, musicality, always being willing to change things out, and HUMOR!!
232. Call and response, repetition, listening to recordings
233. Call and response, development of sight Reading skills, acapella singing, and developing the whole person through the process of singing
234. Call and respond with building sight reading skills through the use of solfedge, American counting system, and ta ka di mi technique. Reference to all musical forms and daily reminders of how a piece can repeat. (I ask students to recognize similarities and differences in their music.)
235. Building trust/relationship with students. From there, once you have the buy-in, you can accomplish more than the students believed they could.
236. Building student confidence.
237. Building relationships.
238. Building relationships with students
239. Building aural skills, movement, and providing opportunities for student ownership
240. Balancing sight singing, basic theory, music vocabulary, and music history exposure with concert repertoire rehearsal.
241. Attention to detail.
242. At this time, listening exercises to develop blend.
243. As I am new to this school, I am currently building my choirs skills. We are learning rhythms and solfege concepts slowly, which will later build into sight reading. But really the best thing is when my kids "get" the heart of the music - because then they are intrinsically inspired to do everything else.
244. Approaching every new problem from multiple angles and in multiple different teaching styles, to make sure everyone understands and becomes well-rounded in their abilities
245. Applying solfeggio to difficult pitch passages and kinesthetic application of concepts that are abstract
246. Application of musicianship techniques (sight-reading, vocabulary, etc.) directly in the rehearsal so the students are learning the music instead of mimicking it.
247. Allowing students to assess themselves. During the rehearsal process, I will often ask them if they know what happened. Time is much more valuable and corrections stick better when they can hear their own mistakes-and growth!
248. All of my teaching elements come from the literature we will sing that day! I begin teaching difficult rhythm patterns by clapping and counting prior to singing that section of music, sightreading on solfege for 5 min a day in the key we will be working on the song,Listen to others choirs, good and bad to hear context and then talk about how we want it to sound, talk about composer intent in the music, read through the text and talk about the poet, add dynamics, talk intervals, daily.
249. Active participation in class singing activities
250. A continual, sequenced program of development that gives the students a deep understanding of choral music so that they become independent.

APPENDIX F

SURVEY ADDITIONAL COMMENTS

The following is a transcript of survey participant comments that answered the question, "Do you have any additional comments about this subject area or survey? If so, please make them below." The text was left unaltered, just as participants responded except for spelling errors. Spelling errors were corrected, however grammatical errors were not.

1. (There is no description provided, so I cannot answer the questions on this page).
2. What IS comprehensive musicianship? I sort of assumed it meant the collective skills/knowledge I bring to my program. If it's something else I wasn't sure about some of the questions.
3. Way to go, Allison B! (*name provided here but deleted to ensure privacy*)
4. Thought provoking!
5. This was my topic for teaching today at Concordia University, Irvine. This really resonated with my students there.
6. This survey is too long
7. This survey does not address those of us who have weekly rotational lessons as part of a choral program. Much of CM can be better addressed in these smaller settings. The item regarding percentage of grades will be skewed as a result of this omission. Those of us in NY at least are required to have 50% of the grade related to outside work - homework, concerts, lessons, projects, etc. Additionally, many of us, particularly those of us with rotational lessons, teach using repertoire that is never put in a concert. The items did not make it clear whether you were asking about purely concert repertoire or all repertoire. There is a lot of musicianship to be taught, even at the HS level, using simple songs that can be taught in one period in small group instruction, i.e. lessons.
8. The flaw in your survey is asking people to give an opinion on a specific teaching methodology even if they have never heard of it. Clearly, this is the basis of you dissertation argument, so you need the data. Good luck.
9. The choral program is extra-curricular and seasonal at my school. We have one 45 minute rehearsal after school a week from October-Mid December and perform at a Winter Concert in December. This might be important to note in its relation to assessment strategies etc.
10. Thanks for doing this research and good luck with your thesis!
11. Thank you very much! I wish you well!
12. Some delivery methods are not practical because my district has gone to a single format lesson plan that must be turned in each week. Planning for a concert within the new guidelines of learning targets, essential questions, and now having a 10 minute "Opening" for each class are more requirements that make other instructional options impossible
13. Regarding socio-economic status. The general area is middle to upper class. My school, however, serves a range of populations from lowest (homeless) to upper-class, high-income families. There are 15% of students receiving free and reduced meals. Perhaps a

comment section would be helpful on that question. In my district with 34 or so middle and high schools, the majority of them have a very mixed population socio-economically speaking. My school is also extremely culturally diverse. I think you confirmed that we teach middle or high school but did not ask which one? (Unless I forgot!). There are some things (essays, great depth about history/composers) that might be more suited to time use for high school than middle school (which I teach). Thanks and best of luck with your survey.

14. Probably more teachers use Comprehensive Musicianship than realize. They simply teach as many concepts as possible through the repertoire.
15. Please provide your definition of Comprehensive Musicianship on the page where it asks about it and refers to "the definition provided." Providing a back button and a completion bar would also improve the survey-taking experience.
16. Please know that I'm primarily a band director. While I've been teaching MS chorus for about 10 years, I've been teaching band, and continue to teach it as the largest part of my job, for 20. I've had more success implementing CM in band than in chorus.
17. Our music curriculum includes 6 semesters of additional classes aimed ta teaching musicianship, including music theory, ear training, piano, and music history. It is expected that most of the musicianship training occurs in those classes, and is transferred to ensemble rehearsals.
18. None at this time.
19. None at this time.
20. No comments. Just glad I could help! This is a wonderful topic. Thank you for allowing us to participate in this worthwhile experience!
21. My state of Minnesota was not in the scroll list
22. My state is Kansas, which wasn't an option on the pull-down menu. Good luck with your research. This is a very important topic.
23. My Middle School feeder school does not take this approach. Instead she just tries to make it fun so they will continue to take choir which makes the quality of freshmen lower and makes my job a little harder.
24. Many of the questions were marked as neutral because it is difficult to say when you've not heard of the concept before.
25. It might help to define Comprehensive Musicianship in the survey, in case people use it but don’t call it that.
26. It is easy to fall into a routine of practicing sight reading and rehearsing music. I would like to focus on early music at the beginning of the year when we are prepping for solo and ensemble, then move into contemporary music toward the end of the first semester. I would to learn about resources that allow for easy implementation (short, digestible content) that can be integrated into rehearsals.
27. Is CM some marketed thing? As far as I can tell it's my understanding of what is to be done every day by a good teacher. I find it interesting that somehow it has gotten separated out as some thing that is unique. Weird.
28. If you did define Comprehensive Musicianship in this survey, I don't remember reading the definition.
29. If you are going to ask teachers about CMP, make sure you call it by its correct name. It's not CM, and while I'm glad it's being taught and studied outside the midwest, it needs to be studied correctly.

30. I'd LOVE to know more about what you are doing! I believe in comprehensive musicianship.
31. I'd love more training in this, especially as a converted instrumental teacher.
32. I've heard little about it. I look forward to hearing more. Sounds like it aligns with how I already teach.
33. I wouldn't trade this method of instruction for 1,000 award plaques. I know that my students know the content and we got there because they learned to care about the content.
34. I would love to receive your abstract once complete. Good luck!! Happy researching!
35. I would like to know more about CM
36. I think I probably do a lot of what "Comprehensive Musicianship" advocates, though I had not heard the term.
37. I teach in the state of New Mexico. It was not on the drop down list.
38. I need to look up Comprehensive Musicianship now! :)
39. I love the idea of comprehensive musicianship, but it is hard to fully delve into it with a busy performance ensemble. I try to add bits and pieces where we can fit it into our rehearsals.
40. I love the concept of CM. I have tried to do little bits of it every year for 3 years, and every time the concert deadlines, the extra responsibilities, and the administrative things always make it fall away. I hope I keep trying, but it is VERY difficult to do with students who are used to doing things a certain way.
41. I have not been formally taught about comprehensive in specific technical terms. In my experience it is used kind of here and there and a lot of directors know about it but I have not seen or heard of any method books systematically laying out resources and how to implement it. I think it is something directors figure out through trial and error and advice or other experienced teachers.
42. I have no feeder program of ANY kind. I have one class because I teach orchestra (I'm a string player), so my classes consist of beginner, intermediate, and honors students in the same class.
43. I have been using a form comprehensive musicianship long before I read articles on this method. It always made sense to me that students remember concepts that they are currently using better than those they have simply studied. Two years ago my chorus was struggling with singing syncopation correctly so the next year the I decided to focus on Jazz and Blues so they could experience and create their own rhythms including syncopations.
44. I have been teaching this way for many years. It is the only way that makes sense to me.
45. I have attended 3 summer workshops for IL-CMP and have really enjoyed implementing these concepts in my teaching
46. I don't think I understand what it is. I may already do it, but I have never learned about it under this name.
47. I don't think I have a clear picture of what CM is. I would love to learn more. I feel that based on my lack of knowledge, my answers may not be useable.
48. I did not know that this teaching style had an actual name, this is just how I was taught to teach music.
49. I did a lot of research on this. It makes sense - I have tried to use it! Because I see my MS choirs only 2 days a week, I had to sacrifice so much time to do anything meaningful and

then we were rushing to be prepared for programs. At the HS level I see the Choir everyday, but I realized that my students lacked some musicianship skills necessary to really be engaged in this process. I took a step back from CM this year to take the time to make sure the skill level gets brought up. We have one choral ensemble at this HS. Perhaps if we had an elite group, we could accomplish more in the CM model.

50. I can guess what comprehensive musicianship is just from the title but if it is a particular program I have not been exposed to it therefore I could not answer the questions properly.
51. I applaud what you are doing! I firmly believe in Comprehensive Musicianship and have always believed it is the best way!
52. I am in Oklahoma.
53. I am from Wisconsin.
54. I also teach an AP Music Theory class, in which I place more focus on composition and history than my performing ensemble classes.
55. I am grateful to hear new terminology for how I have always taught. Thank you and good luck.
56. Honestly I've never heard of this but if I understand it correctly it's what I strive for most of the time!
57. Honestly I use this method more with instruments than vocal
58. Have used the Essential Elements Comprehensive Musicianship program for years.
59. Good luck! I studied CM at Teachers College with Lenor Pogonowski ages ago. I'm so glad to know that people are still using it. There's a lot of good stuff there.
60. Good luck with this survey!
61. Even answering these questions has prompted me to review how I'm teaching because I'm leaving too much out of lessons. I'm not making musicians, I'm making singers right now and I need to back up and retract some crucial things. I appreciate this survey because I have a feeling that many other directors, whether they be new, inexperienced, close to retiring, or mediocre in whatever aspect share the same downfalls I do. Also-my location wasn't a choice-I'm in Louisiana.
62. Don't be afraid to do classical music and arrange notes for the changing voice. Both girls and boys voices change in middle school. Don't push them to do more than the voice can. Be patient and find notes that they can sing and works in the music. Do you own arrangements to fit your kids.
63. Did not answer state question as I live in Maine and Maine was not listed as an option.
64. Developing comprehensive musicianship in the choir student helps to develop an holistic choral ensemble. It adds to the rehearsal experience by engaging the student in their own learning.
65. Comprehensive Musicianship has always been in my mind. At this time, I am trying to lay a foundation of choral sound for my groups, as well genuine involvement individually towards learning and understanding music and vocal production. First year goals.
66. Because of this survey, I plan to read more about Comprehensive Musicianship. It may be something I am quite interested to employ. Thank you, and good luck on your research.
67. As a beginning music educator, I think its more challenging to get CM in your rehearsals, but it is something to strive for. I have been teaching for 20 years and I feel kids come out of high school prepared for a college music program having a CM

background.....(even though I don't ever name "comprehensive music" in class,) it is just how I teach. I teach in Illinois in a suburb of West of Chicago by the way. Illinois was not an option in your states. You may want to change that for the future. Good luck with this research.

68. After I took the course in the summer of 2018, I was so excited to use it with the high school choir - they HATED it - especially understanding the heart of the piece. They hated having to journal, and a frequent complaint was "we spend too much time talking about the music, instead of just singing it". Personally, I think this is something that needs to be started as early as possible, definitely by 5th grade, and then continued. This way, the students don't know anything different than understanding the intention of the composer and the heart of the piece.