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A STUDY OF UTAH HIGH SCHOOL BAND TEACHER'S PERCEPTIONS
OF FACTORS AFFECTING THE BAND
REHEARSAL PERIOD

by

Robert Denton Coleman

A thesis submitted in partial fulfillment
of the requirements for the degree

of

MASTER OF ARTS

in

Secondary Education

with an emphasis in

Music Education

Approved:

UTAH STATE UNIVERSITY
Logan, Utah

1980

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ABSTRACT

A Study of Utah High School Band Teacher's Perceptions
of Factors Affecting the Band
Rehearsal Period

by

Robert Denton Coleman

Utah State University, 1980

Major Professor: Dr. Max F. Dalby
Department: Music

The purpose of this study was to determine if there were any differences between what Utah high school band teachers perceive as important skills, activities, behaviors, knowledge, and concepts in the context of the rehearsal and their assessment of the degree to which these items were applied during the rehearsal period.

A survey questionnaire listing twenty band rehearsal instructional items was used to obtain the data. Sixty-one percent of the sample responded to the survey. The sample included all high school band teachers in the state of Utah.

A correlation coefficient was computed between respondent's ratings of the validity of the instructional item to the band rehearsal and the degree to which the respondents applied that item in their rehearsals.

There was a positive correlation between these ratings for all twenty items. Some items, however, had a lower correlation coefficient than others showing a lesser degree of congruency between opinion of validity and application.

(64 pages)

CHAPTER I

INTRODUCTION

Background of the Study

Experts in the field of music education provide many insights into the skills, activities, behaviors, knowledge, and concepts¹ which may be taught or experienced during the band rehearsal period. These insights are numerous and varied. What one authority may hold to be essential elements of the band rehearsal, another may not.

These differences in the amount of emphasis or importance that is given to various elements of the rehearsal period by certain authorities can be explained by examining their philosophical background. A close examination will reveal that there are two predominant emphases or philosophies that have shaped much of the thought and educational practice relative to the band rehearsal. These philosophies are characterized by the "product" oriented rehearsal, which is dedicated primarily to the excellence of performance, and the band rehearsal which stresses the "process" of learning. The following is intended to clarify what is meant by music as a "process".

In the 1930s, at the instigation of James Mursell and others, music instruction began to be centered on process, especially in classroom music. Mursell deplored teaching practices that consisted of "a sequence of lessons to be learned one by one, habits to be formed, items of knowledge to be acquired." (Mursell, 1948, p. 12) The teaching of music became an activity-based process that emphasized individual growth and development. The goal was for students

¹Concepts, as used in this text, refers to areas of music appreciation, understanding, enjoyment, fulfillment, and awareness of music as a force in life.

to become involved in a number of music activities (singing, playing, creating, moving, and listening) either simultaneously or mixed together in close and related proximity and aimed at discovering and experiencing the "essence" of the music....Such skills as performance, music reading, and singing were expected to develop as a normal result of the music experience. (Prince, 1974, p. 28)

The different approaches discussed here demonstrate the inequality of thought as to what aspects of the band rehearsal are considered most important or valid. Adherence to one philosophy could effect the content of the band rehearsal quite differently than adherence to another. The application of various elements which would be deemed as essential by one philosophy could be very different from those elements applied in the rehearsal by another.

It would seem logical at this point that those band teachers whose philosophy of music education is closely associated with emphasis on the "product" of the band rehearsal would exhibit consistency between those elements of the rehearsal that they thought were important and the application of those elements in their instruction. The same consistency should, of course, hold true for those who are "process" oriented.

Statement of the Problem

The consistency between what band directors perceive as important skills, activities, behaviors, knowledge, and concepts to the band rehearsal, and the extent to which they are able to apply these perceptions in the rehearsal is presently not known. This is the area for which this study intends to provide information.

Purposes and Objectives of the Research

The purpose of this study was to determine if there were any differences between what Utah high school band teachers perceive as important skills, activities, behaviors, knowledge, and concepts in the context of the rehearsal and their assessment of the degree to which these items were applied during the rehearsal period.

In order to accomplish this purpose, the following objectives were established:

1. To identify various items of instruction (e.g. skills, activities, behaviors, knowledge, concepts) that experts in the field of music education recommend to be included as elements of instruction in the school band rehearsal.
2. To determine Utah high school band director's opinions regarding the validity of items that experts recommend should be included as elements of instruction in the school band rehearsal.
3. To determine Utah high school band director's opinions regarding the degree to which they are able to apply these items in the school band rehearsal period.
4. To determine the congruency between what Utah high school band teachers deem as valid skills, activities, behaviors, knowledge, and concepts to the band rehearsal content and their assessment of the degree to which these items are applied during the rehearsal period.
5. To compare levels of Utah band director's high school teaching experience with their opinions on the validity of band rehearsal instructional items and the degree to which they apply them

during the band rehearsal period.

Research Questions

1. What instructional items do experts in the field of music education recommend to be included in the band rehearsal?
2. How do Utah high school band teachers rate these items in terms of their validity to the rehearsal period?
3. How do Utah high school band teachers rate these items in terms of the degree to which they are able to apply them during the rehearsal period?
4. What degree of congruency is achieved between what Utah high school band teachers deem as valid skills, activities, behaviors, knowledge, and concepts to the band rehearsal and their assessment of the degree to which these items are applied during the rehearsal period?
5. Is there any difference in response to these items between levels of Utah band director's high school teaching experience?

Significance of the Study

Establishing high school band teacher opinion on the important areas of instruction for the band rehearsal could have some impact on future curriculum planning. It is possible that the aims and objectives of the band teachers, school administrators, district leaders, and state officials could be influenced as a result of this study. Marked differences between what high school band directors teach and what they feel ought to be taught, may be examined and changes in present curriculum could be considered for solutions to these differences.

The impact on the rehearsal that could be experienced as a result of this study may include changes such as: altering the distribution of time given to various aspects of the rehearsal; adding or deleting instruction in theory and history concepts; changing the emphasis on performance oriented activities; variation of the areas which the junior high band director might emphasize in preparing the student for high school band participation; modification of the band's public relations function.

Documentation of the previously mentioned dichotomy between those aspects of the rehearsal that band directors think are important and what they actually teach is another possible outcome of this study. Such a contribution adds to the body of knowledge which currently affects music education.

Research Design

To meet the purpose and objectives of this study, all high school band directors in the state of Utah were surveyed. Background information such as the number of years experience teaching high school band, and what type of band program the subject had was collected. Respondents also rated a list of twenty items which could be elements of the band rehearsal. These were rated according to their opinion of how valid the item was in relationship to the band rehearsal and how completely they were able to apply that item in the band rehearsal.

Assumption

An assumption of this study was that high school band teachers are influenced in their opinions of important rehearsal items by many factors such as past experience, educational training, and opinions of others. What the band teacher thinks is important to the rehearsal and the degree to which items are applied may be contradictory.

This contradiction could stem from various factors. Unrealistic performance schedules could be one of these factors. Band teachers may feel pressured to perform in parades, do half-time shows, provide pep music for athletic functions, and give concerts with such frequency that they do not have time to give adequate instruction in other important areas.

Limitations

Results in this study are limited by the percentage of respondents. The return of the questionnaire was 61%. Results are also limited in generalization to high school band directors in the state of Utah.

Definition of Terms

Band rehearsal period. The period of time during the school day in which students who play wind and percussion instruments gather. During this time, the students collectively practice band music, strengthen playing skills, and receive instruction in areas such as music theory and history.

CHAPTER II

REVIEW OF LITERATURE

High School Band Rehearsal Content

The curriculum content of the high school band performance class or rehearsal has been and continues to be an object of controversy in the field of music education. According to Prince (1974), this controversy centers on the question of whether or not participation in a group that strongly emphasizes performance can develop a deep sense of musical understanding within the student. The answer to the question seems to depend on the choices that the individual band teacher makes regarding curriculum content.

It can be inferred that performing group participation has little effect on musical behavior other than the acquisition of performance skills, unless there is a planned effort by the teacher to enrich the performing experience with additional kinds of musical understanding. (Benner, 1972, p. 10)

This statement was made summarizing the findings of several research studies. A study which seems to support Benner's conclusion is the Manhattanville Music Curriculum Program.

Skill development does not necessarily lead to musical insight....Performance alone is a relatively unreliable means for the nurturing of musical insight. (Thomas, 1971, p.

The need, according to Garofalo (1973) and Prince (1974), is not for more highly skilled performers and performances but for "educationally sound" curricula that deal with "real" learning about music. The definition of "real" learning about music that these articles offer deals with knowledge of music beyond the scope of those skills necessary for the performance of a musical work.

Appreciations, attitudes, and habits are important by-products of a process of education that deals effectively with UNDERSTANDINGS, KNOWLEDGE, and SKILLS. They are developed by the individual student from his personal assessment (made consciously or unconsciously) of the worth and quality of his own experiences with music. A sample list should include the following: appreciations—(1) responsiveness to the expressive qualities in music, (2) discrimination of different styles and idioms of music, and (3) sensitivity to skilled and tasteful performance of music; attitudes—(1) an open-minded approach to taste in music, (2) a desire to improve one's competence with music, (3) confidence in one's own creative potential, and (4) a positive feeling toward music; habits—(1) self-discipline (regular and diligent practice), and (3) playing music for enjoyment. (Carofalo, 1973, p. 41-42)

According to Prince (1974), there are band directors who agree that these objectives are meaningful and worthy of application in the rehearsal period, but because of the demand and pressure for performances in their community, they spend their full time perfecting performance skills.

Heisinger (1980) wrote the following about the band director's perspective to this problem:

The band director caught up in his daily responsibilities — rehearsing for next week's concert, repairing instruments, collecting money for the upcoming trip, hassling the counselors for their failure to get kids into the band, planning the band boosters club meeting, counseling a student with emotional problems, completing the school and district paper work, ordering music for the Christmas parade, etc. — might consider the foregoing overview a noble but impractical stand. Ideal perhaps but not real and certainly not workable. It is easy to see why this perspective exists; and usually it is encouraged by administrators, board members, and parents who feel strongly that the role of the band is to contribute to the "spirit" of the school and/or to "entertain" the community. Some band directors perpetuate this thinking then try to philosophically justify the band curriculum in terms of these extra-educational goals. (Heisinger, p. 2)

Some band directors view the rehearsal time in a "realistic" way.

They are faced with students who are eager to play their instruments and feel challenged to keep them busy spending the time as efficiently as possible. The success of the rehearsal is measured by how much can be accomplished toward greater "musical perfection".

If we were to put into a single word the one factor which, above all else, distinguishes the successful rehearsal, that word would be "accomplishment." Nothing is quite so exhilarating as the realization that definite progress is being made, and the group which realizes that every minute is valuable in achieving greater musical perfection looks forward with eagerness to each succeeding meeting. On the other hand, an ineffective use of time will hardly be tolerated for long by any group of music enthusiasts. The impression that the organization gains of its own improvement is usually the result of careful, conscientious preparation on the part of the conductor plus a personality of such fervor as to carry his players to high pitches of exaltation. (Normann, 1941, p. 211)

Music Perception and Music Performance

The question arises of whether or not technical mastery by itself can be justified. Can rehearsals which constantly stress aspects of improving performance techniques develop aesthetic sensitivity? Do performance programs achieve the major goals of music education?

Musical mastery, whatever its limitations when considered as a separate entity, must remain of concern to the performance program because little can be achieved if technique does not constantly improve. A second factor must be added, however, which transforms technique from sterility to fruitfulness as a means of aesthetic education. This is the factor of musical understanding—the perception of and reaction to the expressiveness of music. This is the central goal of music education, to which performance must contribute if it is to be regarded as a central part of the enterprise. And the fact is that performance can contribute to musical understanding in such important ways that its value can not be questioned. (Reimer, 1970, p. 132)

A study (Marciniak, 1974) for which the relationship between music perception and music performance was investigated gives insight into

Reimer's statement that performance contributes to musical understanding. This study concluded that there was a significant relationship between music perception and ensemble experience. This suggests that the more experience a student has in a performance group, the higher the level of music understanding or perception will be. This conclusion does not mean that there is no better way to increase a student's level of music perception, but merely that it may be one way of doing so.

Another conclusion of this study was that there is no significant relationship between music performance and music perception. This suggests that it could be the rehearsal atmosphere and experience that leads to increased musical awareness and not the actual performance. The performance, then, is the product of the musical growth and not the growth itself.

Comprehensive Musicianship

Other studies which deal with the problem of band rehearsal content are those of Carlson (1972), Culbert (1974), Roberts (1969), and Whaley (1977). These studies deal primarily with the use of band rehearsal time for objectives other than those relating directly to performance skills, such as developing greater musical awareness, achieving higher levels of aesthetic experience, and stressing the creative areas of music. This concept of music education is known as comprehensive musicianship.

Essentially, comprehensive musicianship is concerned with that dimension of the human personality that reacts to beauty. It is aimed at enriching human experience through the development of individual aesthetic values. It involves the cognitive, affective and psychomotor, the objective and subjective, the concrete and abstract, the

specific and general, the ideal and pragmatic. It incorporates drill and improvisation, performance as well as creative composition, ear training along with technical study, and so on. All endeavors, however, have one purpose in mind and that is to enhance human existence through increased sensitivity to beauty in music. (Heisinger, 1980, p. 1)

Comprehensive musicianship involves a much broader spectrum of musical involvement during the rehearsal period. The band director who incorporates this concept into the rehearsal curriculum would more likely have a broader perception of items considered valid or important to the rehearsal period.

Rehearsal Aims

Those things which constitute musical growth, technical achievement, music perception, musical understanding, and aesthetic awareness are important to the formulation of a meaningful rehearsal curriculum. These concepts may be organized into specific aims. Such aims give a rehearsal direction and provide a means of measurement. According to Mursell (1956), "the only possible yardstick is a clear notion of determining aims".

Mursell suggests five aims for the music program:

Enjoyment

Through our music program we will try in every possible way to bring to children full, rich, varied experiences of musical enjoyment.

Success

We will endeavor to bring to children experiences of successful achievement in and through their dealings with music.

Discipline

We will constantly seek to bring to children disciplinary experiences of devoting their full efforts and energies to attain goals that they desire and that seem significant to them.

Social Development

In and through our music program we will seek to promote the social development of children by means of constructive social relationships and experiences.

Widening Cultural Horizons

In and through our music program we will try in every possible way to widen the cultural horizons of children and young people, and to lead them to a growing awareness of the vast range and variety of human experience. (Mursell, 1956, pp. 37-65)

The general aims which Mursell lists supply meaningful goals for the rehearsal period. They provide a foundation upon which the band teacher may build an effective, purposeful program. Once such aims are established, more specific objectives may be defined.

Categories of Rehearsal Objectives

For the purpose of this study, five categories were selected for which particular objectives have been identified. These categories are skills, activities, behaviors, knowledge, and concepts. The following authors and sources were drawn upon to outline the individual items considered under each general category: Bessom, Tatarunis, Forcucci (1974), Garofalo (1973), Hall (1976), Hoffer (1973), Normann (1939), Prince (1974), Righter (1945), Schafer (1976), Utah State Board of Education (1977), Weerts (1976)

Skills. Skills refer to the technical aspects of playing an instrument (e.g. fingering, breathing, tonguing, posture, embouchure, etc.). Reading music notation, listening skills, tone production, intonation, articulation, dynamics, transposition, sight-reading, conducting, composing, arranging, improvisation, and memorization are all examples of skills which are taught in the rehearsal.

Activities. Activities include the auditioning or testing process, music, instrument, and uniform checkout procedures, warmup procedures, marching band and rehearsal of different types of music (e.g. marching, pep, festival, concert). Other activities which may take place during the rehearsal period are section rehearsals, solo and ensemble performances, viewing films, listening to music, and recording sessions.

Behaviors. Behaviors which take time to develop or control during the rehearsal are citizenship, discipline, unity of ensemble or "esprit de corps", morale and motivation.

Knowledge. Knowledge of music theory, music history, stylistic performance practices, music career education and the characteristics of the instruments and their function in the ensemble are the essential elements of this category.

Concepts. Concepts are defined as music appreciation, understanding, enjoyment, fulfillment, and awareness of music as a force in life.

Research Design

Readings in the area of the categories listed and the utilization of the rehearsal time in general will be helpful in outlining the perimeters of the factors to be measured in this study. It is important to represent all areas and aspects of the rehearsal for the proper construction of a survey instrument that fits the chosen research design.

A study similar to the research design of this study is the Heller and Quantraro (1977) Perceptions of role expectations and performance of the music coordinator. The purpose of this study was to examine the degree of differences between role expectations and performance of the

music coordinator as perceived by chief school officers, school board presidents, music staff members, and music coordinators. Because of the subgroups involved, a stratified sample was taken. Respondents were questioned using an instrument that rated items through two responses. The first response focused upon expectations regarding specific tasks in the performance areas, and the second response was designed to obtain observed behavior in fulfilling the expectations. Responses were "rated". (It does not state how they were rated.) The similarity in research designs between the Heller and Quantraro study and this study lies primarily in the use of the questionnaire instrument. Differences occur in the use of subgroups and the statistical treatment applied.

Other studies utilizing a similar research design are Martinez (1973) and Effarah (1977). Martinez used the double column survey instrument which allows the respondent to rate one item according to two different criteria. The data collected by the use of this survey was in the form of frequencies which are in discrete rather than continuous categories.

Both Martinez (1973) and Effarah (1977) used a multi-point rating scale in their survey instruments. The Martinez survey had a scale which ranged from one to five and the Effarah survey had a range from zero to six. Each number of the rating scale corresponded to a particular statement such as: "Mark zero if the item does not apply at all."

CHAPTER III

PROCEDURES

Population and Sample

All high school band directors in the state of Utah were chosen as the population for this study. The entire population was sampled making randomization unnecessary.

Names and addresses of all Utah high school band teachers were taken from the 1979-80 Directory of Utah Music Educators published by the Utah Music Educator's Association. This resulted in a total of 99 names and addresses. Later, one was discovered who no longer taught high school band, so the total number of the sample dropped to 98.

Addresses for all 98 band teachers proved deliverable.

Instrumentation

All members of the sample group were sent a survey instrument. This instrument listed twenty factors which experts recognize as skills, activities, behaviors, knowledge, and concepts that could be elements of a band rehearsal. The factors were:

1. Rehearsal of marching band music
2. Rehearsal of pep band music
3. Rehearsal of concert and festival music
4. Classroom management activities
5. Reinforcement and motivation activities
6. Music theory instruction
7. Music history instruction

8. Instruction on form and analysis
9. Instruction on musical style
10. Instruction in music appreciation and enjoyment
11. Instruction on musical terms and symbols
12. Work on tone production
13. Work on articulation
14. Work on scales and exercises
15. Work on rhythms
16. Work on intonation
17. Work on dynamics and balance
18. Instruction on transposition
19. Sight-reading
20. Creative activities

These factors were extracted from the review of literature and were limited for the survey through a process of logical and subjective analysis of their applicability and independence.

The respondent was asked to rate the various items on a five-point scale according to two criteria:

1. How important is the item with relationship to its value in the band rehearsal?
2. To what degree is the item applied in the respondent's band rehearsals.

The statements of significance for each item of the five-point scale were:

Mark 1 if the item is not important or not applied in the band rehearsal.

Mark 2 if the item has little importance or is applied very little.

Mark 3 if the item has some importance or is applied somewhat.

Mark 4 if the item is of significant importance or applied substantially.

Mark 5 if the item is very important or applied to a great degree.

Demographic information requested from the respondent was:

1. number of years experience teaching high school band
2. full-time high school or part high school—part junior high or elementary school teaching
3. number of regularly scheduled rehearsals conducted per week
4. number of rehearsals conducted before or after school
5. marching band program
6. number of marching band performances each year
7. stage band program
8. number of festival or contest performances with concert band, marching band, and stage band
9. class in which some music theory and music history are taught

Respondents were asked to include any other information which would help to define their band programs.

The anonymity of the respondent was stressed to strengthen the internal validity of the study. Respondents were assured that their replies would only be used in the context of the group of information and not be referred to individually.

Collection of Data

A questionnaire was sent to each member of the sample during March, 1980. A cover sheet which explained the nature of the study and a letter of transmittal written by Dr. Dalby of the Utah State University music department were attached to the questionnaire. A stamped, addressed envelope was included. Subjects were urged to return the questionnaire expeditiously.

Three weeks after the initial mailing, a follow-up letter was sent to the entire sample, thanking those who had already responded and asking those who had not to "kindly" do so.

The number of returned questionnaires was 60: 61% of the total sample.

Analysis

Demographic data from the surveys were tabulated on an information sheet, and responses from the five cell rating columns were recorded on a twenty-five cell scattergram.

Mean scores of the responses were computed for each of the twenty items from both columns. Mean scores of each item were also computed for four different subgroups of high school teaching experience. The subgroups were:

- A. 1-5 years (26 respondents)
- B. 6-10 years (15 respondents)
- C. 11-20 years (10 respondents)
- D. 21-30 years (9 respondents)

A correlation coefficient was computed between responses in column

I and column II of the questionnaire. This was done with the use of a Commodore computer.

In the research proposal, the chi square test of significance was cited as the best statistic for this study. The correlation coefficient statistic was used instead because of the low N and the uneven distribution of responses in the scattergram.

CHAPTER IV

FINDINGS

The problem stated in Chapter I was that the consistency between what Utah high school band directors perceive as important skills, activities, behaviors, knowledge, and concepts, and the extent to which they are able to apply these perceptions was not known. In order to determine this consistency, questionnaires were sent to all Utah high school band directors.

Band directors were asked to supply certain demographic data and were then asked to give their opinions on the validity of twenty instructional items to the band rehearsal period. Next, the band directors were asked to make an assessment of the degree to which they were able to apply these instructional items in their band rehearsals.

Demographic Data

The band directors were asked nine questions relating to their experience with high school bands and the type of band program that they have at their schools. They were also asked to supply figures relating to their rehearsal and performance frequency. This was done to give some information about the average background of the respondent.

Forty-three percent of the respondents had five or less years of experience teaching high school band. Only seventeen percent had twenty or more years of experience. The highest number of respondents for any given year was eight. All of these had one year of experience.

The majority of respondents (95%) held five band rehearsals per

week with their bands during the regular school day. The rest had either three or four.

When asked how many band rehearsals were conducted each week before or after school, thirty percent responded that they conducted none; twenty-nine percent conducted one or two; seventeen percent conducted three or four; twenty-three percent conducted five or more.

Eighty percent of the respondents directed marching bands. Of these, six percent gave no performances; thirty-nine percent gave one to five performances; thirty percent gave six to ten performances; fifteen percent gave eleven or more performances; one respondent reported giving thirty-five performances a year.

Seventy-one percent of the respondents have stage bands in their schools.

When asked how many times their concert, marching, and stage bands participate in contests or festivals, respondents gave the information listed in Table 1.

Fifty-three percent of the respondents reported having a class at their school wherein some music theory and history are taught.

Research question I

The first research question, "What instructional items do experts in the field of music education recommend to be included in the band rehearsal?", was answered after a review of literature on this subject was made. (See Chapter II.) Items were deleted or combined with other items until twenty remained. These twenty items were placed on the questionnaire.

Table 1
 Frequency of Festival or Contest Performance by Concert,
 Marching, and Stage Bands as Reported by Respondents

Performing Group	Number of Performances	Number of Respondents	Percent
Concert Band	0	7	12
	1	25	44
	2	14	25
	3	10	17
	4	1	2
Marching Band	0	23	40
	1	17	30
	2	2	3
	3	6	10
	4	4	7
	5	0	0
	6	2	3
	7	1	2
	8	1	2
9	1	2	
Stage Band	0	18	32
	1	19	34
	2	8	14
	3	5	9
	4	2	4
	5	3	5
	6	0	0
7	1	2	

Research question II

To answer the second research question, "How do Utah high school band teachers rate these items in terms of their validity to the rehearsal period?", band teacher's ratings from Column I of the questionnaire were tabulated and a mean score was computed for each item. All items are ranked according to mean scores in Table 2.

Research question III

The third question, "How do Utah high school band teachers rate these items in terms of the degree to which they are able to apply them during the rehearsal period?", was answered by tabulating the ratings of band teachers from Column II of the questionnaire and computing a mean for each item. The findings are listed and ranked in Table 3.

Research question IV

In order to answer the fourth research question, "What degree of congruency is achieved between what Utah high school band teachers deem as valid skills, activities, behaviors, knowledge, and concepts to the band rehearsal and their assessment of the degree to which these items are applied during the rehearsal period?", a correlation coefficient was computed between responses in Column I and Column II of the questionnaire. This was done with the use of a Commodore PET computer. All items are ranked according to their correlation coefficients in Table 4.

Research question V

To answer research question V, "Is there any difference in response

Table 2
 Means and Rank of Utah High School Band Teacher's Ratings
 of the Validity of Rehearsal Instructional Items

Instructional Item	Number on Questionnaire	Mean	Rank
Intonation	16	4.576	1
Dynamics and Balance	17	4.533	2
Tone Production	12	4.525	3
Concert and Festival Music	3	4.517	4
Articulation	13	4.467	5
Rhythms	15	4.400	6
Scales and Exercises	14	4.267	7
Classroom Management	4	4.050	8
Musical Terms and Symbols	11	4.033	9
Sight-reading	19	3.950	10
Musical Style	9	3.885	11
Reinforcement and Motivation	5	3.831	12
Marching Band Music	1	3.667	13
Appreciation and Enjoyment	10	3.623	14
Theory	6	3.288	15
Pep Band Music	2	3.167	16
Creative Activities	20	3.034	17
Transposition	18	3.000	18

Table 2 (Continued)

Form and Analysis	8	2.933	19
History	7	2.833	20

Table 3
Means and Rank of Utah High School Band Teacher's Ratings
of the Degree to Which Instructional Items are Applied
in the Band Rehearsal

Instructional Item	Number on Questionnaire	Mean	Rank
Concert and Festival Music	3	4.450	1
Dynamics and Balance	17	4.300	2
Intonation	16	4.254	3
Articulation	13	4.217	4
Tone Production	12	4.133	5
Rhythms	15	4.119	6
Scales and Exercises	14	3.917	7
Musical Terms and Symbols	11	3.847	8
Classroom Management	4	3.783	9
Musical Style	9	3.623	10
Marching Band Music	1	3.611	11
Reinforcement and Motivation	5	3.474	12
Sight-reading	19	3.400	13
Appreciation and Enjoyment	10	3.180	14
Pep Band Music	2	3.167	15
Theory	6	2.678	16
Creative Activities	20	2.526	17

Table 3 (Continued)

Transposition	18	2.426	18
Form and Analysis	8	2.400	19
History	7	2.300	20

Table 4
 Rank Order of Instructional Items According to
 Correlation Coefficients Between Ratings in
 Column I and Column II

Instructional Item	Number on Questionnaire	Correlation Coefficient	Rank
Marching Band Music	1	.902533807	1
Concert and Festival Music	3	.882441297	2
Musical Terms and Symbols	11	.807812507	3
Classroom Management	4	.771088405	4
Pep Band	2	.751078744	5
Rhythms	15	.750422861	6
Articulation	13	.709076053	7
Reinforcement and Motivation	5	.696166477	8
Tone Production	12	.687068413	9
Dynamics and Balance	17	.684754491	10
Transposition	18	.659071489	11
Appreciation and Enjoyment	10	.655304068	12
Scales and Exercises	14	.593644030	13
Intonation	16	.561010298	14
Creative Activities	20	.559220954	15
Musical Style	9	.540091552	16
Sight-reading	19	.497866783	17

Table 4 (Continued)

Form and Analysis	8	.472908209	18
Theory	6	.443558794	19
History	7	.330087098	20

to these items between levels of Utah band director's high school teaching experience?", four subgroups were established for comparison. The subgroups, based on years of experience teaching high school band, are the following:

- Subgroup 1. 1-5 years (26 respondents)
- Subgroup 2. 6-10 years (15 respondents)
- Subgroup 3. 11-20 years (10 respondents)
- Subgroup 4. 21-30 years (9 respondents)

Mean scores were computed for each subgroup on their ratings from both Column I and Column II of the questionnaire. Comparisons of rating means and rank of instructional items between the four subgroups may be seen in Tables 5 and 6.

Discussion

The research questions for this study have been considered as they relate to the results of the questionnaire and the statistical tests that were applied. These results will be interpreted in this section, and implications concerning the findings will be made.

Demographic data. The average respondent had nine year's experience teaching high school band, conducted five band rehearsals per week, conducted three rehearsals per week before or after school, directed a marching band which gave seven performances per year, directed a stage band, gave performances in contests or festivals totaling two for concert band, two for marching band, and one for stage band, and reported a class at their school wherein some music theory and history

Rank Order of Instructional Items in Column I of the Questionnaire

According to Mean and High School Band Teaching Experience

Instructional Items	Mean	Instructional Items	Mean	Instructional Items	Mean	Instructional Items	Mean	Rank
1-5 Years		6-10 Years		11-20 Years		21-30 Years		
Tone Production	4.731	Tone Production	4.500	Intonation	4.600	Concert and Festival Music	4.667	1
Intonation	4.692	Dynamics and Balance	4.335	Rhythms	4.500	Intonation	4.667	2
Articulation	4.654	Concert and Festival Music	4.333	Dynamics and Balance	4.400	Dynamics and Balance	4.667	3
Dynamics and Balance	4.654	Intonation	4.333	Tone Production	4.300	Classroom Management	4.556	4
Concert and Festival Music	4.615	Articulation	4.200	Articulation	4.300	Articulation	4.556	5
Rhythms	4.577	Scales and Exercises	4.200	Concert and Festival Music	4.200	Rhythms	4.444	6
Scales and Exercises	4.308	Rhythms	4.133	Scales and Exercises	4.200	Scales and Exercises	4.333	7

Table 5 (Continued)

Musical Terms and Symbols	4.231	Musical Style	4.067	Musical Terms and Symbols	3.900	Sight-reading	4.333	8
Classroom Management	4.000	Classroom Management	3.933	Classroom Management	3.800	Reinforcement and Motivation	4.222	9
Sight-reading	4.000	Appreciation and Enjoyment	3.867	Sight-reading	3.800	Tone Production	4.222	10
Reinforcement and Motivation	3.920	Musical Terms and Symbols	3.867	Reinforcement and Motivation	3.700	Musical Style	3.889	11
Musical Style	3.885	Marching Band Music	3.769	Musical Style	3.700	Appreciation and Enjoyment	3.889	12
Marching Band Music	3.708	Sight-reading	3.733	Pep Band Music	3.600	Musical Terms and Symbols	3.889	13
Appreciation and Enjoyment	3.423	Reinforcement and Motivation	3.533	Appreciation and Enjoyment	3.600	Pep Band Music	3.556	14
Theory	3.360	Theory	3.333	Marching Band Music	3.500	Marching Band Music	3.375	15
Form and Analysis	2.923	Pep Band Music	3.200	Creative Activities	3.500	Theory	3.333	16
Pep Band Music	2.846	Creative Activities	2.933	Theory	3.200	Creative Activities	3.333	17
Transposition	2.846	Form and Analysis	2.867	Transposition	3.200	History	3.222	18

Table 5 (Continued)

Creative Activities	2.731	Transposition	2.733	History	3.000	Form and Analysis	3.111	19
History	2.730	History	2.667	Form and Analysis	2.900	Transposition	3.111	20

Table 6

Rank Order of Instructional Items in Column II of the Questionnaire

According to Mean and High School Band Teaching Experience

Instructional Items	Mean	Instructional Items	Mean	Instructional Items	Mean	Instructional Items	Mean	Rank
1-5 Years		6-10 Years		11-20 Years		21-30 Years		
Classroom Management	4.846	Concert and Festival Music	4.533	Intonation	4.300	Concert and Festival Music	4.667	1
Concert and Festival Music	4.462	Articulation	4.000	Rhythms	4.200	Dynamics and Balance	4.667	2
Dynamics and Balance	4.423	Intonation	4.000	Concert and Festival Music	4.100	Musical Terms and Symbols	4.444	3
Tone Production	4.385	Dynamics and Balance	4.000	Tone Production	4.100	Rhythms	4.444	4
Articulation	4.385	Creative Activities	3.867	Dynamics and Balance	4.100	Tone Production	4.333	5
Intonation	4.269	Rhythms	3.857	Articulation	4.000	Sight-reading	4.333	6
Rhythms	3.962	Marching Band Music	3.833	Musical Terms and Symbols	3.900	Classroom Management	4.222	7
Musical Terms and Symbols	3.923	Tone Production	3.800	Scales and Exercises	3.900	Appreciation and Enjoyment	4.222	8

Table 6 (Continued)

Scales and Exercises	3.885	Scales and Exercises	3.800	Classroom Management	3.700	Articulation	4.222	9
Marching Band Music	3.625	Musical Terms and Symbols	3.643	Marching Band Music	3.500	Scales and Exercises	4.222	10
Musical Style	3.615	Classroom Management	3.533	Musical Style	3.500	Pep Band Music	4.111	11
Sight-reading	3.385	Musical Style	3.533	Pep Band Music	3.400	Intonation	4.111	12
Reinforcement and Motivation	3.375	Appreciation and Enjoyment	3.267	Reinforcement and Motivation	3.400	Reinforcement and Motivation	3.889	13
Pep Band Music	3.038	Reinforcement and Motivation	3.227	Sight-reading	3.400	Musical Style	3.889	14
Appreciation and Enjoyment	2.808	Pep Band Music	3.133	Appreciation and Enjoyment	3.200	Marching Band Music	3.375	15
Theory	2.640	Sight-reading	3.067	Transposition	2.700	Theory	3.111	16
Creative Activities	2.440	Theory	2.600	Creative Activities	2.700	Form and Analysis	3.111	17
Form and Analysis	2.231	Form and Analysis	2.400	Theory	2.500	Creative Activities	3.111	18
Transposition	2.231	History	2.200	History	2.300	History	3.000	19
History	2.115	Transposition	1.933	Form and Analysis	2.300	Transposition	2.333	20

are taught.

Research question I. Band rehearsal instructional items were gathered from the literature of authors who were reviewed. These authors represent expert opinion in music education, different philosophical background, and Utah music education curriculum.

Research question II. Respondents rated all twenty instruction items as having at least some importance to the band rehearsal. The average rating given or mean of the means was 3.829. According to the rating scale on the questionnaire, this number means that instructional items, on the average, were considered of significant importance to the band rehearsal period.

Four items were considered very important to the band rehearsal. These were work on intonation, work on dynamics and balance, work on tone production, and rehearsal of concert and festival music.

The items which received the lowest ratings were music history instruction, instruction on form and analysis, instruction on transposition, creative activities, rehearsal of pep band music, and music theory instruction.

Those items receiving the highest ratings all dealt with some element of music performance, and those which received the lowest ratings were mostly those which could be considered more closely related to the "process" area of music education philosophy. (See Chapter I for a definition of this philosophical emphasis.) Two major areas of music performance, however, rehearsal of marching band music and rehearsal of pep band music, received relatively low ratings. This implies a particular type of musical performance which is considered more valid

and preferred above another.

Research question III. Ratings on the degree to which respondents applied the twenty instruction items during the band rehearsal period ranged from 4.450 to 2.300 (4 = applied substantially; 2 = applied very little). Nothing was rated as being applied to a great degree.

It was significant that those items which were applied to the greatest degree were items relating to performance and that those which were applied the least dealt with the "process" area of music education philosophy. (See Chapter I.)

Research question IV. There was a positive correlation between Column I (How important or valid to the band rehearsal?) and Column II (How completely applied or emphasized?) of the questionnaire for all twenty items. The correlation coefficients ranged from .902533807 to .330087098. Most of the instructional items had a high degree of correlation.

A high correlation coefficient means that the respondents applied that instructional item to about the same degree that they thought it was valid to the rehearsal period. It does nothing to imply the degree of validity or amount of application.

The degree of congruency between what respondents thought were valid instructional items and the degree to which these items were applied was generally high. The highest two were rehearsal of marching band music and rehearsal of concert and festival music. The lowest were music history instruction and music theory instruction.

Most instructional items which relate to performance had a high correlation and, conversely, most items which relate to the "process"

philosophy of music education had a lower correlation. This means that respondents considered most "process-oriented" items valid to a greater degree than they were able to apply the same items during the band rehearsal period.

One notable exception to those performance-related instructional items which had a high degree of correlation was work on intonation. This item had a correlation coefficient of .561010298.

Research question V. There was some difference in response to the validity and application of instructional items between the four levels of band teacher's high school teaching experience. This difference was seen in the ranking of instructional items as well as the mean rating response.

Three instructional items changed significantly between subgroups (Table 5) when the respondents rated them according to validity. Item four from the questionnaire, classroom management activities (disciplining students), and item five, reinforcement and motivation activities (challenging for chairs, review of instruction), raised in rank and mean rating response between subgroup A and subgroup D. Item twelve, work on tone production (breathing, embouchure), substantially decreased between subgroups A and D. (See Table 5.)

There were eight instructional items which changed significantly between subgroups when the respondents rated the degree to which they were able to apply these items. (See Table 6.)

The data from this part of the study implies that some of Utah high school band director's values and priorities change with experience.

Summary

Results from the survey questionnaire have been presented in this chapter along with statistical analysis and interpretations of the findings. The research questions presented in Chapter I were considered and conclusions were drawn in answer to these questions.

CHAPTER V

SUMMARY AND RECOMMENDATIONS

Summary

In Chapter I of this study, two philosophies of music education were described. The first was the philosophy of music as a product and the second was the philosophy of music as a process. It was stated that the two philosophies demonstrate the inequality of thought as to what aspects of the band rehearsal are considered most important or valid.

An assumption was made that there should be congruency between elements of the rehearsal that the band teachers thought were valid and the degree to which these elements were applied during the rehearsal period.

Statement of the problem. The consistency between what band directors perceive as important skills, activities, behaviors, knowledge, and concepts, and the extent to which they are able to apply these perceptions was not known.

Purposes and objectives of the research. The purpose of this study was to determine if there were any differences between what Utah high school band teachers perceive as important skills, activities, behaviors, knowledge and concepts in the context of the rehearsal and their assessment of the degree to which these items were applied during the rehearsal period. Objectives were established to accomplish this purpose and to construct a survey instrument which would provide the required data for the study.

Research questions. The study was designed to answer the following research questions:

1. What instructional items do experts in the field of music education recommend to be included in the band rehearsal?
2. How do Utah high school band teachers rate these items in terms of their validity to the rehearsal period?
3. How do Utah high school band teachers rate these items in terms of the degree to which they are able to apply them during the rehearsal period?
4. What degree of congruency is achieved between what Utah high school band teachers deem as valid skills, activities, behaviors, knowledge, and concepts to the band rehearsal and their assessment of the degree to which these items are applied during the rehearsal period?
5. Is there any difference in response to these items between levels of Utah band director's high school teaching experience?

Review of literature. A review of literature was made to determine what skills, activities, behaviors, knowledge, and concepts that experts in the field of music education recommend should be a part of the band rehearsal period. A need for a study of this type was also established.

Procedures. All high school band directors in the state of Utah were surveyed for this study by the use of a questionnaire which was mailed to them. Ninety-eight questionnaires were mailed and sixty (sixty-one percent) were returned.

Respondents gave background information about their experience and

band programs. They also rated a list of twenty instructional items according to how valid they thought the item was and the degree to which they were able to apply the item in their rehearsal periods.

Findings. The majority of respondents had less than seven years of experience teaching high school band. Eight respondents, the largest single group, had only one year of experience at this level.

Respondents rated all twenty instructional items as having at least some importance to the band rehearsal period. Four items, work on intonation, work on dynamics and balance, work on tone production, and rehearsal of concert and festival music were rated as being very important.

Those instructional items relating to performance were rated generally higher than those items which are not directly related to performance.

Respondents applied instructional items anywhere from substantially to very little. None of the items in this category were applied to a great degree. Instructional items directly related to performance were also rated generally higher than those that were not.

There was a positive correlation between the degree of validity that the respondents rated an item and the degree to which they applied that item in the band rehearsal. Many of the items showed a high correlation. Those which related directly to music performance or classroom management and motivation ranked highest. Those which are not directly related to performance ranked lowest.

Ratings on item validity and application were compared between four subgroups based on high school band teaching experience. There were

some significant differences in both the validity and application categories. This indicates that some values and priorities change with experience.

Recommendations

Data obtained from the questionnaires and the findings of the statistical tests did not show large variances between what respondents thought was valid or not, what was applied to a great or small degree in the rehearsal, and those items which showed a great or lesser degree of congruency between opinion of validity and application in the band rehearsal. There was also not an extremely significant amount of difference between high school teaching experience subgroup's ratings of instructional items. For this reason, no drastic rehearsal content or emphasis changes will be recommended. Some suggestions for consideration will be offered as well as recommendation for replication and further study on the subject of the school band rehearsal.

Band rehearsal content. Steps should be taken to readjust time priorities given to various instructional items during the rehearsal period. Less emphasis should be given to the band's public relations function. (The two major items in this area are marching band and pep band.) More emphasis should be given to the instructional items relating to concert band performance such as work on intonation, articulation, dynamics and balance, and tone production. More emphasis should also be given to instruction on form and analysis, musical style, sight-reading, music theory, and music history. These were the items that showed the least amount of congruency between opinion of validity and application in the rehearsal.

Implications of this study for the junior high school band director are that the junior high school student should be well prepared in the basic elements of musical performance and self-disciplined in the areas of practice and rehearsal decorum. This is necessary so that the high school band director can be as efficient as possible in the use of rehearsal time and fulfill the many demands placed on this level.

Performance. Preparation for performance should continue to be the main priority of the band rehearsal period. Those items which are not directly related to performance should continue to be applied in the rehearsal at a subsidiary level to enhance the student's over-all musicianship.

Values and priorities. A study designed to examine and compare the values and priorities of band teachers with different levels of teaching experience is recommended. Information from this study seems to indicate that there are differences in these areas. Significant and interesting results should be achieved through a study designed specifically to collect and measure data on this subject.

Replication of the study. Replication of this study is recommended. Some goals of replication could be achieving a higher percentage of response, requesting information about geographic location and size of the school, including junior high and middle school band teacher's opinions in the study for comparison to those of the high school teachers, and comparing results from replication to the results in the original study.

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APPENDICES

Appendix A
Questionnaire

How many years have you taught high school band? _____ years

Is your full assignment with the high school? Yes No

If not, please explain:

How many band rehearsals do you conduct per week during school time? _____

Approximately how many rehearsals per week before or after school? _____

Do you have a marching band program? Yes No

If you answered yes to the last question, approximately how many marching band performances do you give each year? _____

Do you have a stage band program? Yes No

Do the following bands participate in any festival(s) or contest(s)?

How Many

Concert Band _____

Marching Band _____

Stage Band _____

Is there a class at your school in which some music theory and music history are taught? Yes No

Please include any other information which you could give to define your band program.

INSTRUCTIONS: Please read all items first, then return to the beginning and choose the rating which best indicates your perceptions of factors which are important to the content of the band rehearsal (column I) and then choose a rating of your assessment of how completely these factors are actually applied or emphasized in your band rehearsal (column II). Note—rating on column II does not relate to actual time spent on these items, only the emphasis given to them.

Ratings:

- Mark 1 if the item is not important or not applied in the band rehearsal.
 Mark 2 if the item has little importance or is applied very little.
 Mark 3 if the item has some importance or is applied somewhat.
 Mark 4 if the item is of significant importance or applied substantially.
 Mark 5 if the item is very important or applied to a great degree.

	I					II				
	How Important Or Valid To The Band Rehearsal?					How Completely Applied Or Emphasized?				
	1	2	3	4	5	1	2	3	4	5
1. Rehearsal of marching band music (if applicable)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Rehearsal of pep band music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Rehearsal of concert and festival music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
4. Classroom management activities (disciplining students)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Reinforcement and motivation activities (challenging for chairs, review of instruction)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Music theory instruction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. Music history instruction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. Instruction on form and analysis	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Instruction on musical style	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. Instruction in music appreciation and enjoyment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11. Instruction on musical terms and symbols	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12. Work on tone production (breathing, embouchure)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13. Work on articulation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14. Work on scales and exercises	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15. Work on rhythms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16. Work on intonation	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
17. Work on dynamics and balance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18. Instruction on transposition	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
19. Sight-reading	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20. Creative activities (composing, arranging, and conducting by students)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix B

Cover Letters

Follow-up Correspondence

Dear Band Director:

As a research project, I am doing a study of Utah high school band director's perceptions of factors which affect the band rehearsal period. The enclosed survey is the instrument by which I intend to gather the necessary data on this subject.

There are twenty items or factors on this survey which you may or may not find to be important or valid elements of the band rehearsal period. This, of course, will vary depending on your personal philosophy, your background, and your past experiences. You will be asked to rate each of these items on a five-point scale. After you do this, you will be asked to make a rating of how completely you apply or emphasize this item in relationship with how important or valid you thought it was. This does not necessarily imply time spent on that item; only the emphasis given to it. This second part will vary according to such things as local curriculum expectations, performance frequency, and public relations with your patrons.

Your expert opinion will do much to further this research project. I feel that the findings of this study could be very useful in future curriculum planning and helpful in analyzing our philosophical bases for music education.

The success of this project depends largely upon your willingness to complete the survey and return it promptly in the enclosed, stamped envelope. All questionnaires will be anonymous. (Please do not write your name on the survey.) Your reply will be used only in the context of the group of information and not referred to individually.

Your assistance and speedy return of the enclosed survey is greatly appreciated.

Sincerely,



Robert D. Coleman

UTAH STATE UNIVERSITY · LOGAN, UTAH 84322

COLLEGE OF HUMANITIES, ARTS,
AND SOCIAL SCIENCES

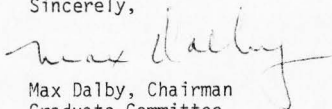
DEPARTMENT OF MUSIC
UMC 40
(801) 752-4100, EXT. 7793

March 12, 1980

Dear Colleague:

In our opinion this is a worthwhile project and
we solicit your support in the interest of improving
music instruction in the schools.

Sincerely,

A handwritten signature in cursive script that reads "Max Dalby". The signature is written in dark ink and is positioned above the typed name.

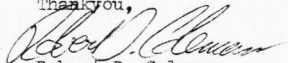
Max Dalby, Chairman
Graduate Committee

MD/mcj

Dear Band Director:

A few weeks ago you received a survey asking for your opinion on the importance of various elements or activities to the band rehearsal and your assessment of the degree to which you are able to apply these elements in your band rehearsals. If you have already responded to this survey, please accept my sincere thanks. If you have not yet been able to do this, may I kindly ask you to take five minutes from your hectic schedule to complete this survey and send it in the stamped, self-addressed envelope which I provided. Your professional opinion is very much needed to establish the validity of this research project in music education.

Thank you,



Robert D. Coleman

Appendix C

Demographic Data

Number of Years Respondents Have Taught High School Band

Years	Respondents	Percent	Years	Respondents	Percent
1	8	13	16	1	2
2	6	10	17	2	3
3	4	7	18	0	0
4	6	10	19	1	2
5	2	3	20	1	2
6	3	5	21	2	3
7	2	3	22	1	2
8	2	3	23	3	5
9	3	5	24	0	0
10	5	8	25	0	0
11	2	3	26	1	2
12	1	2	27	0	0
13	1	2	28	0	0
14	1	2	29	0	0
15	0	0	30	2	3

Number of respondents with full assignment in the high school: 22

Number of respondents with partial high school assignment: 38

Number of Band Rehearsals Conducted Per Week

Number of Rehearsals	Number of Respondents	Percent
3	1	2
4	2	3
5	56	95

Number of Rehearsals Conducted Per Week Before or After School

Number of Rehearsals	Number of Respondents	Percent
0	17	30
1	4	7
2	12	21
3	6	11

Number of Rehearsals (Continued)

4	4	7
5	5	9
6	2	4
7	2	4
8	0	0
9	2	4
10	2	4

Number of respondents with marching bands: 48 (80%)

Number of Marching Band Performances Given Per Year

Number of Performances	Number of Respondents	Percent
0	2	4
1	1	2
2	6	12
3	7	14
4	4	8
5	4	8
6	5	10
7	4	8
8	4	8
9	1	2
10	2	4
11	1	2
12	3	6
13	0	0
14	0	0
15	1	2
16	0	0
17	0	0
18	0	0
21	1	2
35	1	1

Number of respondents with stage bands: 42 (71%)

Number of respondents reporting a class wherein some music theory and history are taught: 32 (53%)

VITA

Robert Denton Coleman

Candidate for the Degree of

Master of Arts

Thesis: A Study of Utah High School Band Teacher's Perceptions of Factors Affecting the Band Rehearsal Period

Major Field: Secondary Education with an emphasis in Music Education

Biographical Information:

Personal Data: Born at Logan, Utah, January 11, 1953, son of Denton H. and Beverly Henrichsen Coleman; married Janie Ladora Peterson September 3 1976; two children- Melissa and Amy.

Education: Attended elementary school in Smithfield, Utah and Lewiston, Utah; graduated from Sky View High School in 1971; received the Bachelor of Arts degree from Utah State University, with a major in music education and a minor in German, in 1977; completed requirements for the Master of Arts degree in Secondary Education in 1980.

Professional Experience: Band teacher at South Ogden Jr. High from 1977-present; member of the Utah Music Educator's Association.