

Creating Highly Productive Rehearsals

Bibliography for Oral Exam – Pedagogy

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The goal of this research is to understand the factors of musical rehearsals so to best utilize the time allotted. Topics include the components of the rehearsal, conducting actions, verbal and non-verbal communication, rehearsal frames, and other director skills. We should also consider student personalities, the reaction to happenings during rehearsal, and the effectiveness of interactions between students, teachers, and important others in and out of rehearsals.

Many studies looked at “expert directors.” The definition of “Expert Director” is vague. Most researchers define an expert as someone recognized by their peers to produce consistent musical performances. The rubric for middle school and high school directors is typically state run contests. The university level does not have contests, so it is often the collective opinions of colleagues in the field.

Blocher, L., Greenwood, R., & Shellahamer, B. (1997). Teaching Behaviors of Middle School and High School Band Directors in the Rehearsal Setting. *Journal of Research in Music Education, 45(3), 457-469.*

Summary: Results indicated that, on average, directors spent less than 3 percent of observed teaching time engaged in conceptual teaching behaviors.¹ Middle school directors spent the majority of their time on verbal direction and non-interactive listening. High school directors spend the majority of their time on verbal and non-verbal directions.

Buell, D. (1990). *Effective rehearsing with the instrumental music ensemble: A case study (Doctoral dissertation)*. University of Wisconsin--Madison.

Summary: This dissertation broke down video tape into five categories (precision, phrasing/expression balance/blend, articulation, and sound) to determine how an expert teacher used rehearsal time. The more advanced group played more, with interrupting less often and for shorter durations. It also compared first semester to second semester, with rehearsal time shifting to include less sound and phrasing.

Cavitt, M. (2003). A Descriptive Analysis of Error Correction in Instrumental Music Rehearsals. *Journal of Research in Music Education, 51(3), 218-230.*

Summary: This research looked into both the targets addressed and the processes used by band directors used when correcting student errors.

Corenblum, B., & Marshall, E. (1998). The Band Played On: Predicting Students' Intentions to Continue Studying Music. *Journal of Research in Music Education, 46(1), 128-140.*

Summary: The findings of this study suggest that socioeconomic level, teacher evaluations, and perceived attitudes of important others² predicted the retention rate of high school students for staying in music classes.

Goalsby, T. (1999). A Comparison of Expert and Novice Music Teachers' Preparing Identical Band Compositions: An Operational Replication. *Journal of Research in Music Education, 47(2), 174-187.*

Summary: In observing different experience levels of teachers, expert teachers spent a greater percentage of the rehearsals performing than novices did. Differences for frequency distributions indicate that novice teachers stopped and restarted more frequently without providing instruction. Experts addressed balance, style, tone, and intonation more than did novices.

Goalsby, T. (1997). Verbal Instruction in Instrumental Rehearsals: A Comparison of Three Career Levels and Preservice Teachers. *Journal of Research in Music Education, 45(1), 21-40.*

Summary: Using videotapes of band directors (expert, novice, and student teachers) during rehearsals, this study quantified various approaches and emphases in each classroom. An analysis of frequency distributions for performance and rehearsal variables reveals that all three categories stress rhythm and tempo the most frequently.

Goalsby, T. (1996). Time Use in Instrumental Rehearsals: A Comparison of Experienced, Novice, and Student Teachers. *Journal of Research in Music Education, 44(4), 286-303.*

¹ Conceptual teaching had been identified as one way in which band directors could go beyond task-specific group practice in order to teach about music (p. 465-466).

² Important others is defined as a person of significance. Typical examples for students include parents, friends, siblings, teachers, and role models.

Summary: This study compared the activities of different experience levels of music teachers during rehearsals and the amount of time spent on each activity, including preparation time, initial teacher talk, time in warm-up, playing of instruments, breaks, and dismissal.

Henley, P. (2001). Effects of modeling and tempo patterns as practice techniques on the performance of high school instrumentalists. *Journal of Research in Music Education*, (49)2, 169-180.

Summary: This research compared students while learning a piece of music using techniques with different tempos and with or without modeling. While tempo variances displayed no significant changes in end results, the use of a model significantly enhanced the progress made by students.

Juchniewicz, J., Kelly, S., & Acklin, A. (2014). Rehearsal Characteristics of "Superior" Band Directors. *Update: Applications of Research in Music Education*, 32(2), 35-43.

Summary: High school directors from Florida, North Carolina, and Kentucky responded to a survey concerning the most important traits of their rehearsals. The categories that appeared the most include Music Fundamentals and Tone Production.

MacLellan, C. (2011). Differences in Myers-Briggs Personality Types among High School Band, Orchestra, and Choir Members. *Journal of Research in Music Education*, 59(1), 85-100.

Summary: A significant difference was found between the personality types of orchestra and choir students in the category of Introversion and Extraversion. Compared to high school norms, the students in each ensemble were significantly more likely to be Intuitive and Feeling. The band students were significantly more likely to be Perceiving, and the choir students were significantly more likely to be Extraverted.

Miksza, P., Roeder, & M., Biggs, D. (2010). Surveying Colorado Band Directors' Opinions of skills and characteristics important to successful music teaching. *Journal of Research in Music Education*, (57)4, 364-381.

Summary: Band Directors in Colorado returned a survey rating skills needed to be good at their job. The ratings for personal qualities and teaching skills, especially the ability to motivate students and being energetic and enthusiastic, were higher than the musical skills.

Millican, J. (2009). Band and Orchestra Teachers' Rankings of General Pedagogical Knowledge and Skill. *Journal of Music Teacher Education*, 19(1), 68-79.

Summary: Some of the findings in this study suggest that band and orchestra directors may approach their time in classrooms differently based on their teaching assignment and grade level. Results give an insight into the specific nature of classroom management as it relates to music settings.

Misenhelter, D. (2000). Conceptual Teaching in Instrumental Rehearsals. *Update: Applications of Research in Music Education*, 18(2), 12-18.

Abstract: This study concludes that teaching toward product is considered easier, and is certainly more widespread, than teaching toward process, and asserts that teachers should make it a goal to help their students develop musicality.

Napoles, J. (2014). Verbal Instructions and Conducting Gestures. *Journal of Music Teacher Education*, 23(2), 9-20.

Summary: Results indicated that experienced teachers perceived more staccato articulation and word stress when singers responded to verbal instructions (vs. conducting gestures) and (b) experienced

teachers perceived more staccato and word stress in performances when verbal instructions and conducting gestures were congruent, compared with when these messages were incongruent.

Parrish, R., Price, H., Blanton, F. (1998). Effects of Two Instructional Methods on High School Band Students' Sight-Reading Proficiency, Music Performance, and Attitude. Update – Applications of Research in Music Education, (17)1, 14-20.

Summary: The researchers compared a technique involving method books to a technique using excerpts from concert repertoire. Significant improvement in sight-reading abilities for the group using excerpts were noted.

Price, H. (1989). An Effective Way to Teach and Rehearse: Research Supports Using Sequential Patterns. Update: Applications of Research in Music Education, 8(1), 42-46.

Summary: This article is similar to a literature review. It describes how to structure a teaching sequence (also known as a frame) to include instruction, student performance, and feedback. It also includes the benefits of this structure.

Prichard, S. (2012). Listening to Learn: The Status of Listening Activities in Secondary Instrumental Ensemble Classes. Contributions to Music Education, 39, 101-115.

Summary: This study asked middle school and high school teachers what listening activities and guidelines they used with students. While over half reported regular listening activities, very few provided a lens to examine the recordings through.

Royston, N. (2013). The relationship between collegiate band members' preferences of teacher interpersonal behavior and perceived self-efficacy. Research and Issues in Music Education (RIME), 11(1), Np.

Summary: Results for the Teacher Interaction Preference Questionnaire showed that students preferred the dominant-cooperative behaviors followed by submissive-cooperative behaviors regardless of year in college. Results for the Self-Efficacy Questionnaire showed subtle variations for all subgroups.

Silvey, B., Springer, D., & Eubanks, S. (2016). An Examination of University Conducting Faculty Members' Score Study Attitudes and Practices. Journal of Music Teacher Education, 26(1), 82-95.

Summary: The findings of this survey indicated that “developing an interpretation of how the music should be performed” was considered the most important reason to study the score. Respondents spent an average of 6 hours in score study per week. The two most frequently used personal score study practices were “define all unfamiliar music terms” and “initial, casual read-through of the score.”

Silvey, B. (2014). Strategies for Improving Rehearsal Technique: Using Research Findings to Promote Better Rehearsals. Update: Applications of Research in Music Education, 32(2), 11-17.

Summary: Literature review with the author citing research about specific strategies then adding practical applications for implementation in the classroom.

Silvey, B. (2013). The Role of Conductor Facial Expression in Students' Evaluation of Ensemble Expressivity. Journal of Research in Music Education, 60(4), 419-429.

Summary: Results of a one-way repeated measures ANOVA indicated that conductor facial expression significantly affected ratings of ensemble expressivity by high school students.

Steele, N. A. (2010). Three characteristics of effective teachers. *Update: Applications of Research in Music Education*, 28(2), 71–78.

Summary: The three characteristics discussed in this literature review are nonverbal communication, teacher self-efficacy, and servant leadership. Each of these qualities appear in studies about effective teacher traits.

Tan, L. (2017). Concept Teaching in Instrumental Music Education: A Literature Review. *Update: Applications of Research in Music Education*, 35(2), 38-45.

Summary: This literature review deals with the benefits of teaching concepts (such as history or theory) during the course of normal rehearsals. Often research finds that the student knowledge base is enhanced without interference to the development of technical skills.

Whitacre, J. (2011). High School Band Students' and Directors' Perceptions of Verbal and Nonverbal Teaching Behaviors. *Journal for Research in Music Education*, (59)3, 290-309.

Summary: Directors spend most of their time with their head in a score. Students prefer eye contact with the director. Expressive directors engage students more.

Witt, A. (1986). Use of Class Time and Student Attentiveness in Secondary Instrumental Music Rehearsals. *Journal of Research in Music Education*, 34(1), 34-42.

Summary: This study investigated secondary instrumental music rehearsals with respect to use of class time by teachers and attentiveness of students.

Worthy, M. (2006). Observations of Three Expert Wind Conductors in College Rehearsals. *Bulletin of the Council for Research in Music Education*, (168), 51-61.

Summary: Findings suggest that there are commonalities among expert conductors in college band rehearsals. The conductors observed tended to address multiple rehearsal targets simultaneously, spent approximately half of the time talking and modeling and approximately half of the time engaging the students in performance. They rehearsed at a pace characterized by frequent and short episodes of conductor talking and modeling.

Worthy, M. (2003). Rehearsal Frame Analysis of an Expert Wind Conductor in High School vs. College Band Rehearsals. *Bulletin of the Council for Research in Music Education*, (156), 11-19.

Summary: The same conductor was videotaped rehearsing the same piece for both a high school and collegiate level ensemble. The conductor was more likely to address multiple targets simultaneously with the college ensemble and was more likely to focus on single targets with the high school ensemble. Shorter and more frequent conductor talking episodes were observed in the high school rehearsals than in the college rehearsals, indicating that the conductor rehearsed the high school group at a somewhat faster pace.

Related but not formally researched:

Gillis, G. (2008). Conductor Responsibilities and Rehearsal Preparation. *The Canadian Music Educator*, 49(4), 36-39.

Summary: Suggestions by the author as to what is necessary for effective rehearsals.

Manfredo, J. (2006). Effective Time Management in Ensemble Rehearsals. *Music Educators Journal*, 93(2), 42-46.

Summary: The author provides logic and reasoning on how to divide rehearsal time in a 50 minute period.

Sariti, D. (2007). Ensemble Skills: Do We Really Teach Them? *The American Music Teacher*, 56(6), 16-19.

Summary: This short article points out what the author thinks are ensemble skills that are under-taught by directors.

Waymire, M., & Snead, T. (2007). From Good to Great: 9 Tips for Motivating Your Band. *Teaching Music*, 15(1), 28.

Summary: The authors provide tips for advancing band students.

Interesting but not directly related:

Bazan, D. (2011). The Use of Student-Directed Instruction by Middle School Band Teachers. *Bulletin of the Council for Research in Music Education*, (189), 23-56.

Summary: The study sought ways that middle school directors using student directed instruction in their classrooms, along with the perceived effects for the students.

Davis, R., & Pulman, M. (2001). Raising standards in performance. *British Journal of Music Education*, 18(3), 251-259.

Summary: This article describes the outcomes of a two-year program undertaken with undergraduates at Barnsley College. It looks specifically at the scope for curriculum changes over that period and the way the various individual aspects of performance lessons are brought together through a weekly class which focuses on the demands of a public performance and the strategies required to prepare for that event.

Orman, E., & Whitaker, J. (2010). Time Usage during Face-to-Face and Synchronous Distance Music Lessons. *American Journal of Distance Education*, 24(2), 92-103.

Summary: Distance learning scenarios had the student play more than face-to-face lessons.