

# **Desert Skies Symposium on Research in Music Education 2017 Abstracts**

## **PAPER SESSION 6**

### **Building a Community of Composers: A Composition-Based Approach to the Middle School Choral Classroom**

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Despite the presence of composition in the United States National Core Arts Standards, it is often one of the elements of school music teaching that is passed over, particularly in performance-based classrooms (Regelski, 2002; Odam, 2000). This may be due to teachers' discomfort with this area of music teaching, especially in large ensemble programs. It may also be a concern of teachers who have students without a strong music theory background. This paper presents my experience of implementing a composition-based choral curriculum in a diversely populated suburban Midwest middle school made up of approximately 36% Caucasian, 33% Hispanic and 31% African-American students (ISBE, 2014-2015).

During the 2014-2015 school year, I was given the opportunity to overhaul the choral curriculum in this school. In an effort to facilitate an environment where feelings of self-identity were promoted through interconnectedness with others, I chose to ground the curriculum in Jorgenson's (1995, 2003) approach to music education as community building. In choosing to create both physical and psychological space in the classroom where students would feel comfortable in their own musical traditions, I was hoping opportunities for students to make deep, lasting connections would be created (Greene, 1988). Once students became comfortable in their own practices and habits, my goal was to invite them to consider these traditions through a new lens or to make connections to traditions that may be new for them, a concept most effectively done through the act of musicking (Small, 1998). Therefore, the purpose of this study was to investigate whether or not a choral curriculum grounded in composition could achieve an environment where feelings of self-identity were promoted through interconnectedness with others. Specifically, this study investigated the following questions: (1) How might the study of music provide pathways to understand and express life experiences? (2) How might the study of music allow for opportunities to explore sounds in both traditional and non-traditional ways? (3) How might students create a variety of musical compositions that relate to and beyond their world? (4) How might students connect music from their own culture and personal narrative to the music they are creating, performing and engaging with in class?

In this study, students participated in compositional activities based on Hickey's (2012) approach to composition: Explore, Inspire, Form, Musical Elements, and Big Ideas. In addition, the framework and philosophical underpinnings in Upitis' (1992) and Sindberg's (2012) composition and comprehensive musicianship programs were employed, as well as the interdisciplinary approach presented by Barrett, McCoy and Veblen (1997).

## The Project

In this action research project, a choral composition curriculum was developed and implemented in three classrooms of sixth, seventh and eighth grade choruses. Originally implemented during the 2014-2015 school year, changes made during the 2015-2016 school year, as a result of the findings from the previous year, will be explored in the presentation as well. Some of the compositional activities were based on students' performance pieces for annual concerts, some were part of an interdisciplinary curriculum that involved Language Arts and Social Studies courses, and others were stand-alone activities. During the presentation, I will report on my personal reflections throughout the realization of the curriculum. Throughout the process, researcher reflection journals and field notes were used in data collection. Additionally, administrators and colleagues visited the class, offering their own observations that were used in data collection.

## Findings

The overall student response to the composition based curriculum was positive, with students developing new levels of interconnectedness and understanding of self-identity throughout the process. Three main emergent themes arose from the researcher journals and reflections: student agency, music as collaborative effort and self as composer. The theme of student agency developed throughout the curriculum as students began to become more comfortable with being able to create music that was outside the purview of "acceptable" and "unacceptable." In their initial compositions, students were uncomfortable with the lack of parameters and were often looking for examples from which to copy. As time progressed, I noted that they began to relish the freedom to create and observed them creating music outside of their previous definition of "real music." This was then transferred to performance rehearsals where students were observed as taking ownership of the pieces in new ways. This was encouraged through opportunities for student leadership and removal of the conductor as leader. Music as collaborative effort was seen most clearly as students transferred collaborative efforts of working with groups to their more formal rehearsals of concert repertoire. In both of these themes, student self-identity was developed and then transferred to an interconnectedness with other members of the ensemble. Finally, the development of self as composer was seen as perhaps the most vivid reaction as students began to understand their own capabilities and develop new layers to their self-identity. Through conversations with students, I noted their concern about composing, especially those with little background in music theory, expressing that this was beyond their skill level. However, as the activities progressed, students developed appeared to develop a new definition for "composer," legitimizing their own abilities. This transferred to a new appreciation for the composers behind the music being sung by students and new opportunities for student arranging of musical works.

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## **Instrument and Gender as Factors in the Perceptions of Wind Band Musicians and Musical Performance**

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Music educators are involved with the evaluation of student performance each day. Many consider music performance evaluations to be one of the most important facets of music education (Elliot, 1996). Students' instrument choice, ensemble membership, school acceptance, and scholarship awards may all be influenced by others' judgments of their performance ability. It is imperative for those evaluations to be accurate and objective. Preconceived expectations about musicians and their

performances may lead to inaccurate evaluations. Thus, music educators must avoid being influenced by preconceived notions that may originate from gender and behavioral stereotypes.

While previous research has investigated musical instrument gender associations (Abeles, 2009; Griswold & Chrobak, 1981; Hallam, Rogers, & Creech, 2008; MacLeod, 2009), behavioral perceptions and personality characteristics of musicians (Cribb & Gregory, 1999; Davies, 1978; Lipton, 1987; MacLellan, 2011), and musical judgments about musicians based on gender (Elliot, 1996), little research has studied musical and behavioral perceptions about wind band musicians based on gender and type of instrument played. Therefore, the purpose of this study will be to investigate the possible stereotyping of wind band musicians and their musical performances. Specifically, this study will investigate: (1) What is the relationship between musician gender and behavioral stereotypes? (2) What is the relationship between instrument gender and behavioral stereotypes? (3) What is the relationship between participant gender and behavioral stereotypes? (4) What is the relationship between musician, instrument, and participant gender and the perception of musical performances?

Participants were 77 male and 66 female (N = 143) undergraduate musicians enrolled in wind bands at a large university in the southern United States. The dependent measure was a researcher-developed questionnaire that asked participants to indicate their perceptions about the personality characteristics and recorded musical performances of fictitious male and female musicians playing the flute, oboe, trombone, and tuba. The questionnaire was constructed in two parts.

Part A contained demographic questions and a list of 12 behavioral descriptors. Based on previous research (Cramer, Million, & Perreault, 2002) the descriptors represented opposite spectrums of masculine (dominant/weak, leader/follower), feminine (caring/uncaring, sensitive/insensitive), and gender-neutral (introversion/extroversion, successful/failure) personality characteristics.

Part B of the questionnaire asked participants to evaluate, via an audio stimulus, the musical performance of each musician, using 6-point Likert-type scales. Unknown to the participants, the audio stimulus was the same for both genders of each instrument. The results of this study indicate that stereotyping may be present in others' perceptions of wind band musicians. While no significant difference was found in participants' behavioral ratings of musicians, an examination of the descriptors shows that musicians playing feminine instruments were typically described with feminine descriptors, such as "sensitive" and "caring," while musicians playing masculine were described with masculine descriptors, such as "leader" and "dominant." These results seem to agree with the universal gender-role expectations of each sex (Broverman et al., 1972).

Extant research has reported that it is more acceptable for females to play masculine instruments than it is for males to play feminine instruments (Sinsabaugh, 2005). In the present study, female musicians playing masculine instruments were seemingly rewarded for stepping outside feminine instrument barriers, as they were described with overtly powerful descriptors such as "dominant," "leaders," and "successful."

Previous research has suggested that gender stereotyping may exist in musicians' evaluations of music performance. The male and female musicians in this study were judged equally in regards to their musical performance. Participants perceived all

musicians, regardless of gender, to have similar expressivity, rhythmic/technical skills, and overall musicianship. These results contrast findings of previous studies where gender bias seemed to influence judgments made about musical performances (Cramer, Million, & Perreault, 2002; Elliot, 1996), but are similar to research that reported all musicians share similar personality characteristics (Cutietta & McAllister, 1997; Kemp, 1996; Langendörfer, 2007).

Caution should be taken when applying meaning to the results of this study. Behavioral descriptors may have different meaning to different people. Participants were allowed to form their own definitions of the descriptors used in this study. This study did not include a visual stimulus, limiting the need to control variables such as race and general appearance. Additionally, this study included participants that were non-music majors. Further research may limit participation to music majors.

Continued replication of research in this area is warranted, as gender bias and stereotyping can have an enormous impact on students and their musical experiences. Teacher's preconceived expectations about musical performances may influence student achievement and affect long-term participation in music ensembles (McKeage, 2004; Rist, 1970). Further, gender stereotyping of musicians can also affect students' school learning environment (Taylor, 2011). Student achievement may be maximized by music educators who guard against creating perceptions of musicians based on gender. Therefore, music teachers committed to bias-free music education and a safe learning environment will put students in positions to succeed.

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## Undergraduate Improvisation in a General Music Methods Course

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The purpose of this case study was to determine if concerted instruction in rhythmic and melodic improvisation with voice and classroom instruments improved undergraduates' comfort and skill prior to student teaching. The participants were enrolled in an elective advanced general music class that met two hours each week. During the semester, course content focused on areas in which improvisation was infused to enhance students' skills in the methodology for Kodály, Orff, Dalcroze; African drums, boomwhackers, and recorders; and children's singing; additionally, the participants not only took part in weekly class improvisations directed by the professor, but also integrated improvisation into lesson delivery to their peers.

This pilot investigation was a pre-test/post-test design, conducted with three senior undergraduate students ( $N=3$ ) the semester prior to their student teaching. During the first week of the course, participants completed a short survey regarding their comfort and experience with improvisation. No other course in the participants' curriculum focused on improvisation. The participants then completed a pre-test focused on improvisational performance that included African drums, recorder, soprano xylophone, and voice, each asked to improvise for 12 measures in 4/4 time at 72 beats per minute; for melodic instruments, the key of C was used. Each performance was done once without accompaniment, and once with the accompaniment of *John Jacob Jingleheimer Schmitt* in the key of C; this required approximately 25 minutes of time.

During the course of the semester, the class improvised weekly with examples that included unspecified instructions such as "play a drum accompaniment for eight measures in  $\frac{3}{4}$  time as a group with any rhythms you want to include" or "use the key of C on the xylophone to create an ostinato pattern of eight beats that fits with *Lucy Locket*" or "use vocal nonsense syllables for a call-and-response exercise between the teacher and class that will be eight beats long." Vocal improvisations also centered on creating sound bytes for scenarios that included a mock movie sound track in which a car crash was described with environmental sounds from vehicles, people, and sirens; and sounds to depict nature as the seasons changed with flowers blooming and dying, trees budding and losing leaves, and rain, snow, and ice occurring. Additionally, examples of activities with specific instructions included playing 12-beat improvisations in 4/4 on recorder such as during *B-A-G Boss Nova* (Tinter, 2003) using only the notes B, A, and G and creating 12-bar blues improvisations to *Hound Dog* (Leiber & Stoller, 1952) on boomwhackers.

The pre- and post-test performance data were recorded with both audio- and video-recorders, then stored on a thumb drive for analysis. Performance data were assessed by a panel of expert judges – three graduate students in music education – who reviewed the video recordings to determine the levels of rhythmic, temporal, and melodic/tonal accuracy based on Azzara and Grunow's (2006) Improvisation Rating Scale, slightly modified for this study. Rhythmic measure included a range from "performs individual beats without a sense of the meter" to "establishes a cohesive solo rhythmically – develops rhythmic motives in the context of the improvisation." Temporal measure simply noted if the participants started on time, maintained a steady tempo, and stopped on time. Melodic measure ranged from "performs individual random notes

without a sense of melodic direction” to “ establishes a cohesive solo melodically – develops melodic motives in the context of the improvisation and demonstrates a strong sense of tonality in the key of C.” In addition, the panel was asked to evaluate if the participants appeared hesitant, used gestures to show they did not know how to perform the improvisation, heard comments about hesitancy, or noticed other behaviors that indicated reticence. Analyses for the pre- and post-test performance and survey tests were analyzed with descriptive statistics, appropriate for a case study such as this.

Results demonstrated the participants showed a moderate increase in timing and tempo from pre- to post-test; skills in rhythmic improvisations increased without accompaniment but slightly decreased with accompaniment; and melodic skills increased overall. From the survey data, the participants noted increased comfort with improvisation. Results from this pilot study are not generalizable due to the sample size; however, the findings are encouraging in preparation for student teaching. Implications for teacher education are included.

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### **Perceptions of Summer Music Camp Influences on Musical Skills**

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Each year thousands of school-age students attend summer music camps across the United States. Frequently, music camps can provide an important supplement to students’ regular school curricula. Yet, research regarding the impact of music camps is



almost nonexistent (Belin, 2009.; Diaz & Silveira,, 2012; Dilley, 1982; Kelly & Juchniewicz, 2009; Richards, 2007; Thurber et al., 2007; Westervelt, Johnson, Westervelt, & Murrill, 1998).

The purpose of this study was to investigate how students perceived attending a summer music camp influenced the development of musical skills. Specifically the study sought answers to the following: (1) To what extent do students believe that attending a summer music camp will improve their regular school music experience? (2) To what extent do students feel that attending a summer music camp will improve their performance abilities? (3) To what extent do students believe that attending a summer music camp will improve their musical knowledge? (4) What music camp activities do students believe will have the most influence on their musical growth? and (5) What musical skills do students believe will improve most by attending a summer music camp?

#### Method

Participants were high school band and string students attending a large two-week university-based summer music camp in the southeast United States. The camp has operated for over seventy-five years and attracts students from across the U. S. and internationally. Consequently, students come from multiple geographic locations, represent diverse cultural and musical backgrounds, and have varying musical abilities. There is no audition requirement for admission to the camp.

The researchers constructed a survey consisting of three Likert-type questions and two checklist items. The Likert-type questions asked participants to provide a response from 1 = No Improvement to 7 = Strong Improvement regarding the extent they believed that (1) attending a summer music camp will improve their regular school music experience, (2) attending a summer music camp will improve their performance abilities, and (3) attending a summer music camp will improve their musical knowledge. Both checklists presented a list of items from which participants selected their top three choices. The first checklist instructed participants to circle the top three items they believed would have the most influence on their musical growth by attending a summer music camp. The second checklist instructed participants to circle the top three items they believed would most improve by attending a music camp. The survey was distributed to all students attending the band and orchestra camp.

#### Results

Of the total number of participants (N = 272), 156 identified band as their primary performance area, while 116 students identified orchestra. Overall, participants believed attending a summer music camp would improve their regular school music experience (M = 5.93, SD = 1), performance abilities (M = 6.06, SD = .95), and musical knowledge (M = 6, SD = .98). A series of t tests revealed no significant differences between the two groups of participants.

When asked to identify camp opportunities they believed would have the most influence on their musical growth, overall participants selected large ensemble participation (67%), masterclasses with faculty/staff (42%), and small ensemble participation (38%) most often. When responses were divided by performance area, band students selected large ensemble participation (67%), masterclasses with faculty/staff (55%), and non-performance based classes (37%) most frequently. Orchestra students selected large ensemble participation (67%), small ensemble participation (49%), and musical interactions with other campers (38%) most frequently.

Overall, participants most frequently selected items related to confidence (35%), instrument technique (33%), and listening (31%) as items they believed would improve the most by attending a summer music camp. Specifically, band students selected instrument technique (40%), confidence (39%), and musicality (32%) most often, while orchestra students most frequently selected rhythm accuracy (38%), listening (33%), and ensemble blend/balance (31%).

#### Discussion

The findings revealed all participants believed attending a music camp would positively affect their musicianship. Both groups most frequently selected large ensemble participation as a component that would have the greatest impact on their musical growth. While orchestra participants most frequently selected components that required technical analysis, band students selected components reflecting more abstract concepts. Orchestra students participated in three performances at the end of the second week. Perhaps preparing literature for two weeks, or the rehearsal techniques of the string ensemble directors drew more attention to analytical aspects of musical development. Conversely, band students performed one concert at the conclusion of each week. Perhaps performing literature, after only a few hours of rehearsal, provided band students with a sense of confidence in their musicianship. Additionally, band students most frequently selected instrument technique as the component that would improve most during the camp. If they believed their technical skills were improving, it is reasonable to assume band students might become more confident in their skills and consider themselves to be more musical.

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### **Christ Church: Influence on Education and Musical Life In Colonial Philadelphia**

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Philadelphia was selected as the focus for the present study because it was one of the largest cities in the Colonies as well as a center for the arts and printing (Nash, 2002; Weigley, 1982). William Penn's policy of religious toleration made the colony of Pennsylvania attractive as a place for immigrants of many faiths to settle. This ethnic and religious fragmentation of the population has implications for the study of music education in Colonial Pennsylvania because during that time the colony did not have a public school system. Instead, education was largely denominational and varied according to locale. Thus, in order to learn about the education of the period, it is necessary to investigate the musical and educational activities of individual schools, many of which were associated with churches. The purpose of this study was to document ways in which Christ Church, one of the early Anglican churches built in the colonies played a key role in the shaping of the musical life and education of the city of Philadelphia prior to the American Revolution.

Christ Church was started in 1695 by a small group of Anglican colonists. According to the vestry minutes, the early services did not contain much music until the purchase of an organ in 1728 which could be used to accompany congregational singing. Prior to that, the common practice was to have the clerk sing the responses and line out the phrases of the psalms for the congregation to repeat. The materials used in the Sunday morning service were the Book of Common Prayer and the 1696 version of Nahum Tate's and Nicholas Brady's *New Version of the Psalms* of David which contained metrical, paraphrased translations of the psalms. These psalms were sung to a limited number of different tunes. Colonists who had worshipped in parish churches in England, found this to be a familiar worship experience. Those who had come from a cathedral or collegiate church setting would have missed the additional choir and instrumental music that had been a traditional part of those services.

As the eighteenth century progressed, there were social and political changes in Philadelphia such as the waning influence of the Quakers that resulted in a more active artistic climate. At Christ Church, a musical milestone was the advent in 1755 of a set of bells from London that could play tunes. This was a novelty in Philadelphia. Other significant events involved the opportunity for the church to hire prominent musicians such as James Bremner, a distinguished composer and founder of a music school offering instruction in harpsichord and violin, as organist in 1767. It was his student, Francis Hopkinson (1737-1791) the famous composer of American secular music, who took over as the organist and choir director at Christ Church in the 1770s. Under his leadership, the level of the music program continued to improve to the point that concerts were given for the general public. One factor in his success was his use of his 1763 publication *A Collection of Psalm Tunes with a Few Anthems and Hymns, Some of Them New, for the Use of the United Churches of Christ Church and St. Peter's Church in Philadelphia* to teach the congregation and choir new repertoire as well as the rudiments of music.

Christ Church not only had an active music ministry which contributed to the musical life of Philadelphia, but an educational one as well. Some of its members founded and taught students in its associated Anglican schools. The vestry minutes refer to the first schoolmaster in the parish school as John Arrowsmith. The parish school continued to exist throughout the century. It was one of the schools started with the help of the Society for the Propagation of the Gospel in Foreign Parts (SPG), a charitable missionary organization founded in London in 1701 by Thomas Bray and others. Moreover, members of Christ Church such as Benjamin Franklin were instrumental in starting charity schools and the College of Philadelphia (now the University of Pennsylvania) with William Smith (also a member of Christ Church) as provost.

In summary, this study gives evidence of the importance of Christ Church and selected illustrious members such as Francis Hopkinson, Benjamin Franklin, and William Smith among others to the musical and educational life of Colonial Philadelphia through their contributions to the musical experience provided by the worship service, educational endeavors, and promotion of musical activity in the city. Extant primary resources such as letters, vestry minutes, books, music, and collections of papers available in libraries and archives (e.g., Historical Society of Pennsylvania, Christ Church, Archives of the Episcopal Church) were invaluable to the author in the researching of this topic.

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## **Traversing the Unknown: Musical Learning Selves in the Making**

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Scene One: in an early childhood music course for elementary education majors, a group of students lead their peers in creating instruments from household items and then use those instruments to facilitate the playing of layered ostinati as found in the YouTube video “Harry Potter Puppet Pals: The Mysterious Ticking Sound.” Another team leads the class in creative movement and sound explorations with a picture book version of the folk rhyme “We’re Going on a Bear Hunt.” Scene Two: at the end of the semester, students share findings from their small-group-directed investigations of questions they posed about music in early childhood. One group offers PowerPoint presentations of lesson plans that address cultural diversity in early childhood music. Another shows a short video intended to demonstrate how project-based learning might be assessed. Others share a video consisting of interviews with children about why they love music as a way to advocate for music education.

These scenes of learning detail ways in which I explored, together with the students in the class, how a music education course for elementary education majors might be enacted differently than what is typically experienced in similar courses. In a survey of 276 NASM-accredited institutions, Delores Gauthier and Jan McCarthy (1999) found that music education courses for elementary education majors focused primarily on developing students’ understanding of music concepts, music “fundamentals,” teaching methods, and lesson planning. Such a narrow focus on basic skills and conceptual knowledge may imply that elementary education majors are not capable of teaching music without proper “training,” and further reinforce the elitist Western assumption that musical ability is reserved for a select few. Courses fixated on these aims may also perpetuate what Sandra Stauffer (2016) identifies as music education’s “core narrative”—

one that places music teaching and learning firmly within institutional schooling and presentational modes of music making. To re-frame this narrative, Stauffer invites music educators to envision “more vibrant, open, collaborative both/and spaces” for music education. In a similar vein, Patricia Shehan Campbell (2010) encourages music educators to view musicality as a trait shared by all humans regardless of formal education. Inspired by Stauffer’s and Campbell’s visionary thinking, the Music in Early Childhood class I designed focused on how we—as teachers and students—might experience musical “learning selves in the making” (Ellsworth, 2005) rather than particular sets of concepts and skills.

In this paper, I engage the work of Elizabeth Ellsworth (1997, 2005), Shoshana Felman (1982), and Jackie Wiggins (1999, 2005, 2015) to offer pedagogical-philosophical reflections on designing the curriculum for, teaching, and learning with, the Music in Early Childhood class at a university in the southwestern United States in the spring of 2016. Playing with Grant Wiggins and Jay McTighe’s (2005) “essential questions,” I discuss the curricular design element of (in)essential questions as a way that we, as a class, challenged essentialisms in our understandings of early childhood, musical development, and pedagogy. Following Jackie Wiggins’ (1999) notion of music learning as an “embodied, constructive process,” I consider how collective and individual experiences creating music in class helped us to think about different possibilities for musical engagement beyond skill acquisition and conceptual knowledge. Participation in and facilitation of musical creating experiences also helped students to understand themselves as musical beings and to deepen their understandings of how young children learn, experience, and create music.

I then explore how teaching and learning in this course lived as a process of traversing the unknown. In one sense, the unknown refers to the nonlinear, interminable nature of pedagogy—what Felman (1982) calls “the radical impossibility of teaching”—that students embodied through project-based investigations of music teaching and learning. In another sense, the unknown refers to the intangible, yet felt changes students and I experienced as we came to varied, rich, and multiple understandings of music in early childhood, akin to what Ellsworth (2005) describes as “the experience of the learning self in the making.” As such, our open-ended class activities allowed opportunities for us to experience the process of making and doing as inseparable from the process of making sense. In this entangled space of learning in the making, I could never be certain of what students learned in this course once-and-for-all. I contend, however, that we were able to generate conditions as a class that may have allowed learning to emerge. Thus, instead of building a curriculum around what students should learn about music in early childhood, we built a curriculum around what we could learn, explore, and create together.

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## **A Learner-Centered Approach to the Concert Band**

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Involvement with learner-centered approaches to teaching has been prominent in various areas of education for several years and at all levels including primary, secondary and tertiary schools. Interest in learner-centered pedagogies has also been manifested in different areas of music education. Even the New National Music Standards feature learner-centered concepts. This theory of education and learning has roots in the work of several psychologists and philosophers and is associated with the principles of Constructivism. From a constructivist perspective, knowledge cannot simply be given to students: Students must construct their own meanings and teachers need to allow learners to raise their own questions, generate their own hypotheses and models as possibilities and test them for validity.

One learner-centered technique sometimes used by secondary music ensemble teachers involves asking students to respond to musical and self-assessment questions during music rehearsals. The intent of questioning is to help student musicians take a more active role in the rehearsal process by allowing them to provide input normally reserved for the conductor. Taking this concept to the extreme, the Orpheus Chamber Ensemble, a classical music chamber orchestra based in New York, gives performers total control over the rehearsal process by rehearsing and performing completely without

a conductor. Musicians in the ensemble, which was founded in 1972, openly discuss and collaborate during rehearsals.

Inspired by this model a project was undertaken during the Spring semester 2015 by members and directors of a symphonic band from a large, urban, public University in the Southeastern United States. Two pieces of music were selected to be rehearsed and then performed by the student musicians with no director involvement at all. The primary research questions for this project were, 1) how will students respond to taking over total control of music rehearsals and performances?; 2) what effect on musicianship and listening will students report after taking over total control of music rehearsals and performances? 3) in what ways might this experience enhance the training of pre-service music education majors? Rehearsals were video recorded for later evaluation. Students completed several questionnaires during the semester and formal interviews of students and directors were held twice.

During this session the presenter will overview the methodology used during the project. Video examples will be shown so that attendees can see the methodology in action. The session will conclude with a review of student and director interviews and what was learned through study of the learner-centered process. Conclusions and recommendations for the profession will also be offered.

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