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# A Survey of Beginning Band Programs in New York State

Emily E. Stuart

University of Texas at El Paso, [emily.stuart@houghton.edu](mailto:emily.stuart@houghton.edu)

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A SURVEY OF BEGINNING BAND PROGRAMS  
IN NEW YORK STATE

EMILY ELIZABETH STUART

Department of Music

APPROVED:

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Curtis Tredway, Ph.D., Chair

---

Ronald Hufstader, Ph.D.

---

Dave McIntyre, M.Ed.

---

Steve Wilson, D.M.A.

---

Benjamin C. Flores, Ph.D.  
Interim Dean of the Graduate School

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## **Dedication**

This thesis is dedicated to my Mom and Dad,  
who have instilled within me the true value of education and music.

A SURVEY OF BEGINNING BAND PROGRAMS  
IN NEW YORK STATE

by

EMILY ELIZABETH STUART, B.Mus.

THESIS

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of the Requirements

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## **Abstract**

The purpose of this study is to describe and define beginning band instructional practices in the state of New York. In order to investigate the practices of music educators' beginning band programs, a survey of band directors of first year students was constructed. Band directors of three hundred different school districts from across the state were emailed with an invitation to participate in an online survey. Questions were asked on topics such as summer music instruction, pullout instruction, the schedule of beginning band rehearsals, grade level of beginners, month of first public performance with beginners, and method books used.

A total of 99 beginning band directors completed the survey, a 33% return rate. Results showed that only 15% of respondents offer summer music instruction and 97% of schools surveyed in New York State use pullout instruction during a normal school day. Full band rehearsals begin in January for more respondents than any other single month. The majority of respondents have these rehearsals only once per week and they last between 31 and 45 minutes. Eighty percent of all respondents teach a beginning student a new instrument in small groups with the same instrumentation, on the very first day with the instrument. Method books utilized most commonly by respondents across NYS are: Standard of Excellence, Essential Elements, Accent on Achievement, and Breeze-Easy. Results from the survey were also compiled by the NYSSMA (New York State School Music Association) zone of respondents and investigated to determine if trends exist among zones.

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# **Chapter 1: Introduction**

## **1.1 Introduction**

“Music making is a characteristically human activity” (Jorgensen 1). Our ability to make and understand music is reflective of the specific distinctions that make us human. Throughout history music has always been important to people and played a significant role. “From antiquity, people have been making music, whether singing, playing instruments, or dancing, in religious rituals, family festivals, theatrical spectacles, political events, musical concerts, and a host of other social occasions” (Jorgensen 1). By studying music, students can develop an insight into the culture, feelings, and minds of the people from a past period, as well as the present day. It is obvious to see that music is an important part of human life. Therefore, the teaching and understanding of music by each generation is imperative.

Music plays a vital role in the education system of America. In 1994, President Bill Clinton signed “The Goals 2000: Educate America Act” into law. It was with the passage of this bill that the national standards for arts education became widespread. For the first time, the arts officially became a core, academic subject for most parts of the country. According to the National Association for Music Education (NAfME), young children must be given the opportunity to perform, listen, sing, dance, and create music. Through NAfME’s nine standards, most schools have established minimum requirements as to the amount of music instruction a student must receive in public education, grades K-12. Several states in the United States have taken these national standards and formed them into a set of state standards for arts education in the schools. For example, New York State condensed the nine national standards into four standards. These standards describe in detail the requirements at three different levels: Elementary, Intermediate, and Commencement-General Education/Major Sequence. New York



also breaks down what each standard means for students of dance, music, theatre, and visual arts (Standards). As students get older, they are often given the choice of selecting a specific outlet of further study in order to concentrate and focus attention. In the United States, some of the options offered in music education are band, choir, and orchestra.

Band has become a central part of American music. Its development and history reflect an important part of early American culture and connect that time to who we are today. In 1798 “The President’s Own” United States Marine Band was established by Congress. According to its website, “the Marine Band is America’s oldest continuously active professional musical organization” (Our History). As this specific ensemble became wildly popular, military and civic groups began popping up all across America. Bandleaders became national heroes and held celebrity status. Louis Jullien, Patrick Gilmore, John Philip Sousa, Edwin Franko Goldman, and George Longy were a few of the important figures in the band movement. As time progressed, there seemed to be a shift in attitudes and ideologies of the band. Concerts were no longer given specifically to entertain, but music of the band became an art form (Battisti 4-11).

Repertoire written specifically for the wind band became much more common as well-known composers began adding to this body of literature. A few of these composers that were known internationally included: Charles Ives, Gordon Jacob, Paul Hindemith, Arnold Schoenberg, Ralph Van Williams, Gustav Holst, Alfred Reed, Percy Grainger, and Igor Stravinsky. American musicians and audiences championed these composers’ works for band (Battisti 13-31). A.A. Harding is of primary importance in the development of the American collegiate band movement through his work at the University of Illinois. Harding’s transcriptions greatly contributed to the amount of printed band literature available in the United States (Battisti 66).

Professional organizations developed to advance music education in America. In 1907 the Music Educators National Conference (now NAFME) began as a small meeting of music supervisors in Keokuk, Iowa. Since then, it has grown tremendously and has played a monumental role in furthering arts education in America. According to the NAFME website, “MENC is the world’s largest arts education association” (MENC Centennial). Another professional music organization is the National Band Association, which began in 1926 and is currently “the world’s largest band organization” (National Band Association). Other organizations include the American Bandmasters Association, Phi Beta Mu, Tau Beta Sigma, Kappa Kappa Psi, Phi Mu Alpha Sinfonia, and the American School Band Directors Association, to name a few.

Through the development of the American band movement, band programs have become a large component in the public education system in the United States. As advanced band programs have become increasingly important (high school and collegiate level), beginning band programs in turn have become essential to developing skills and building the musical foundation from which to grow.

The organizational methods implemented in beginning band programs vary across the country. Every state in the United States has its own traditions and methodologies as to how music programs are to be organized. The degree to which similarities and differences can be found within one state is relatively unknown. Every public school program has unique scheduling factors and situations that affect the way its band programs operate. By describing band programs in one state, one should begin to see both the similar and contrasting ways in which public school districts in that state have organized instrumental instruction.

## 1.2 Purpose of Study

The purpose of this study is to describe and define beginning band instructional practices in the state of New York. Data from selected public schools across the state will be compiled in order to get an accurate description of how band programs are organized. This data will be collected through the use of an online survey. Information from this study will inform educators and administrators as to the beginning band techniques most commonly utilized in terms of organized instructional meetings, grade level of instruction, and most popular method books used for first year students.

## 1.3 Hypothesis

The primary hypothesis of this study is that a survey can be developed that will accurately describe beginning band programs in New York State. Along with this hypothesis, it is also predicted that the study will show regional variances in beginning band instruction. It is hypothesized that the majority of students in New York will begin in grades 4 and 5, the majority of public school programs will utilize pullout instruction, and schools will have a combination of in-school and out-of-school instruction.

## 1.4 Scope and Delimitations

The survey to be conducted will be limited to band directors in the state of New York that are currently teaching at the beginning level, instructing first time instrumental music students. School districts will be randomly selected, using a random number generator, from a list of the 698 current school districts in the state of New York. This list is publically available from the New York State Education Department website. The survey will be in the format of an online survey through Google Documents. The 2011-2012 school year will be the focus of all responses on the survey.

### 1.5 Definition of Terms

The following terms must be defined for the sake of this study:

**Lesson-** One on one instrumental music instruction; consists of teacher and one student; school sponsored

**Pullout Instruction-** A student is excused from a non-music class in order to receive band instruction

**Beginner-** First time in a band setting, first time with a band instrument

**Beginning Band-** A group consisting of beginning students in the first year of study

**Summer Instruction-** Introduces band instruments to first-time students, begins developing fundamentals, and takes place before the first full year of in-school instrumental instruction

**Small Group-** Group of approximately 2-6 students

**Mixed Instrumentation (Heterogeneous)-** Combinations of brass, woodwind, and percussion students

**Like Instrumental Family-** All students are members of the same instrumental family; e.g. brass family, woodwind family, percussion family.

**Same Instrumentation (Homogeneous)-** All students play the same instrument; e.g. just trumpets, just flutes, just saxophones

**Full Band-** Consists of the majority of beginning students in the same location; students are simultaneously playing the same music; band director takes on role of conductor.

### 1.6 Summary

Music education plays an important role in the American public school system as well as in American culture. If parents are willing to invest in a musical education for their children, then music educators must be willing to invest time and energy towards research to improve that education. Therefore, it is important to study current instructional trends in the schools and to always be aware of what is actually happening in band programs of first year instrumental students within a focused geographical region.

## **Chapter 2: Literature Review**

In the field of music education, research studies cover almost every detail of the profession. Throughout the past three decades, changes in education have encouraged researchers to investigate current trends. The profession is constantly driving new technologies, philosophies, methodologies, and ideologies forward into the future. Research must always be updated and continually reviewed in light of modern developments in music education in order to be applicable to today's teachers. Changes in education dictate a need for constant research.

Current research is lacking in the coverage of actual instructional practices of band programs in a specified geographical location. Studies are abundant in discussing the ideal grade level of beginners, the ideal organization of meetings, the implications of summer instruction and pullout instruction, and the scope and limitations of current method books. These studies provide great information and are exceedingly useful in understanding the perfect situation for an instrumental music program. However, studies are also necessary that describe current trends and practices of beginning band programs.

### **2.1 Starting Grade of Beginning Band Students**

One area of concern for music researchers, educators, and administrators pertains to the ideal grade level to start students in instrumental music. Numerous studies compare the various grade levels of beginners to determine which level makes the biggest difference. In 1991, Linda A. Hartley authored a study titled, "A comparison of music performance ratings between eighth-grade instrumental music students who began in fifth grade and those who began in sixth grade." This study looked strictly at musical performance ability at the eighth grade level. Hartley found that regardless of the level students began instrumental instruction, they attained the same

performance level by the eighth grade (70). Hartley published another study five years later titled, “Influence of starting grade and school organization on enrollment and retention in beginning instrumental music.” In this 1996 study Hartley examined the initial grade level students began instrumental music and the grade organization (middle school grades 6-8, 5-8, 7-8, etc.) of band students to determine if the two affect the number of students that remain in the instrumental music program through grade seven. Results of the study showed that regardless of whether students began in fifth grade or sixth grade, by grade seven enrollment numbers were the same (304). Hartley completed a third study titled, “The influence of beginning instructional grade on string student enrollment, retention, and music performance.” This study was published in 2009 and is the most recent of the three. The focus of this study was on beginning grade level, retention from first year of instruction through seventh grade, and music performance ability in seventh grade. Secondary research topics included instructional schedule of the teacher, grade-level organization of the school, and use of private lessons. Hartley found that the later students began string instruments, the more likely they were to continue on through seventh grade string instruction. The results indicated that a “retention of 60% or better was reported by 31% of the fourth-grade starting programs, 72% of the fifth-grade starts, and 94% of the sixth-grade starts” (376).

## 2.2 Instructional Time & Organization

In Linda A. Hartley’s study, “The influence of beginning instructional grade on string student enrollment, retention, and music performance,” (2009) one secondary variable was looking at the number of class meetings per week of beginning instrumental students. The majority (66.3%) of schools surveyed had instrumental instruction two times per week, with the lowest percent (5.4%) offering instruction five times per week. Hartley found that starting grade

influences the number of times beginning instrumental classes are able to meet throughout the course of a typical week. Fourth grade beginning instrumental students met fewer times per week than sixth grade beginners. “The number of class meetings per week is a direct reflection of the starting grade level of instruction (e.g. fourth-grade starts that average two class meetings per week vs. sixth-grade starts that average five class meetings per week)” (381). In another study of Hartley’s (1996), she suggests that due to the organization of class schedules in the middle school, students are able to meet more regularly each week than in the elementary setting. Hartley found a correlation between the grade level at which students begin and the number of times those students meet for instrumental instruction each week (316).

### 2.3 Pullout Instruction

Eileen Fraedrich completed a book titled The Art of Elementary Band Directing in 1997. Fraedrich states in her book that, “In most school systems that offer elementary band, it is a pull-out program- students are pulled out of the regular classroom during the school day; therefore, the band schedule must be coordinated around the school schedule” (25).

Edward J. Kvet authored a study in 1985 titled, “Excusing elementary school students from regular classroom activities for the study of instrumental music: the effect on sixth-grade reading, language, and mathematics achievement.” Kvet studied four urban public school districts to determine whether differences in sixth-grade reading, language, and mathematics achievement are noticeable in students pulled out for instrumental music instruction and in those that remain in the classroom all day. Kvet found that students pulled out of the classroom to study music were at no disadvantage or behind non-musical peers when it came to reading, language, and mathematics (45).

## 2.4 Class Groupings

Within Eileen Fraedrich's book, she devotes a chapter to discussing the scheduling and grouping of band classes that are specific to elementary schools. She describes the most popular grouping for starting beginning students as homogeneously by instrument. "This enables (band directors) to maximize the class time since instruction focuses completely on one instrument" (25). The Fairfax County Public School system, a nationally renowned district in Virginia for quality music education, also recommends using homogeneous groupings for beginners. The Fairfax County Music Program of Studies says that when teachers are unable to instruct a separate instrument per instructional period, instrumental groupings can be combined with like instruments. For example, Fairfax's Music Program of Studies recommends grouping clarinets with saxophones and for low brass (trombones, baritones, tubas) to be grouped together. When there are other scheduling issues for a beginning band program to offer homogeneous instruction, Fraedrich suggests grouping "students homogeneously during the first half of the year when students are learning the specifics of their instruments such as fingerings and sound production" (26). For the second half of the year, Fraedrich suggests, teachers can pull out students from one class at the same time and instruct in a mixed instrumental grouping, or heterogeneous grouping (26).

## 2.5 Method Book Selection

David Glen Tullberg wrote a master's thesis in 1992 titled, "A comparative review of five beginning band methods." Tullberg completed a comparative analysis on five method books from a composite list of 20 current method books. The five selected were based on inclusion of diverse rhythms; introduction to a variety of scales; inclusion of works for full band, ensembles, or accompanied solos; specialized exercises for woodwind, brass, and percussion; and the



inclusion of student testing materials, to name a few. Tullberg first looked for specific elements to be included in both the student and conductor books of each series. These elements included general information, rehearsal aids, the instrument and embouchure, scales and arpeggios, rhythm, materials included specialized exercises, supplementary materials, creativity and individualized instruction, and review and testing. The five methods selected to study further were: Band Plus, Best in Class, Jump Right In, Medalist Band Method, and Yamaha Band Student. Detailed information is given comparing each of these beginning method books. Tullberg's conclusion recommends the use of four of the five method books for specified reasons, with the Yamaha Band Student book the exception. Yamaha received this negative review due to its lack of directions for students, few examples when introducing new notes, and its overall lack of content included within the method book (28).

Fraedrich's book (1997) included a chapter titled, "A comparison of band method books." Fraedrich compares the following books in terms of content and presentation: Band Today, First Division Band Method, Best in Class, Yamaha Band Student, Belwin Comprehensive Band Method, Band Plus, Essential Elements, Learning Unlimited, Sounds Spectacular Band Course, Ed Sueta Band Method, Standard of Excellence, Accent on Achievement, and 21<sup>st</sup> Century Band Method. Fraedrich looks at each method book individually and gives specific comments that are both positive and negative. Though Fraedrich never outright states her recommendations for directors or names the books to stay away from, it becomes evident after reading her analysis of each method book. Fraedrich gave the most positive comments to the following books (in no particular order): Band Today, Yamaha Band Student, Belwin Comprehensive Band Method, Essential Elements, Sounds Spectacular Band Course, Standard of Excellence, Accent on Achievement, and 21<sup>st</sup> Century Band Method. (12-24)

Fraedrich (1997) and Tullberg's (1992) studies were helpful to music educators when they were first completed, but are now 15 and 20 years old (respectively) and increasingly out of date. Numerous new method books have been published since 1997, with new approaches and great success. Though many studies have been done over the years on the popularity and effectiveness of various method books for teaching beginning students, this information needs to be updated to reflect current usage.

### Comparable Research Studies

In 1997, Paul Doerksen and Judith Delzell conducted a national study of beginning band and orchestra programs. In this study they examined the learning opportunities for band and orchestra across the United States by geographical region. Researchers sent out a questionnaire to a random sample of 10% of U.S. public school districts. Questions asked teachers about the grade level string and band instruction began, whether or not pull-out instruction was offered, and how often string and band instruction took place and for how long. Doerksen and Delzell compared the MENC's recommended instructional practices for beginning instrumental music students to what is actually taking place across the country. Though this study asked about band and orchestra, the focus is primarily on orchestra programs. Information regarding band programs was used mainly to compare with that of the string programs. For example, 49% of school districts began strings one grade earlier than band, while 39% began band and orchestra at the same level in this study. According to the study, 97% of Northeast school districts use pull-out instruction, the highest percentage of all U.S. regions. The lowest percentage of pull-out instruction is in the South at 50%. The number of weekly meetings for beginning string students was also studied. Researchers found that 38% of school districts offered two weekly classes, while 37% offered only one weekly class. The majority of students who were offered only one

class per week began in 3<sup>rd</sup> or 4<sup>th</sup> grade. As the grade level in which students began string instruction increased, so did the amount of time students were in scheduled music classes each week. Though this study was conducted over a decade ago, much can be learned about the large regional variances across the United States, as well as correlations between beginning grade level and amount of instruction received each week. This study covered a very large geographic location (spanning the United States) and further research needs to be done focusing in smaller regions of the country. Also, though string instruction is part of the larger instrumental music category, band and string programs need to both be researched independently in order to learn more about both programs in the public schools.

Margaret Babcock's 2003 thesis titled, "A descriptive study of beginning band program designs in Michigan," interviewed five beginning band directors on the organization of programs. Areas of inquiry included: starting grade level, school type, instrumentation, class size, and groupings of students during instruction. This thesis for Michigan State University is the most closely related study to the current study on beginning band programs in New York. Babcock compared information gained from each of the five case studies and found that teachers had several similar factors. First, the majority of band programs studied grouped instruction by homogenous instrument; second, the full band experience was always heterogeneous; third, team-teaching was used in the classroom; and fourth, teachers were satisfied with the school's program format. Babcock originally planned to use an email survey as part of her study, but had to abandon the plan due to complications with acquiring a participant email list of only beginning band directors. Therefore, Babcock chose only to use personal interviews as qualitative research for the study.

## 2.6 Conclusion

Numerous studies have been completed that are related to beginning band programs. Though this body of research provides a great amount of information, few of these studies are current. In addition, many studies address instrumental music classes as a whole and do not direct attention primarily toward band instruction or string instruction. There are a small number of studies that have surveyed beginning band instruction; these are national or regional in scope and one would not be able to generalize an entire state's beginning band instructional practice. For music educators in New York State, the amount of research completed on current practices and teaching trends is little to none, resulting in the necessity of this study.

## **Chapter 3: Research Methodology**

In order to investigate the practices of music educators' beginning band programs, a survey of band directors of first year students will be conducted. This study's purpose is to describe and define beginning band instructional practices in the state of New York.

### **3.1 Study Population & Research Sample**

The population of the survey will be limited to band directors that teach at the beginning level, instructing first time instrumental music students. These instructors will be from the state of New York. Three hundred school districts will be randomly selected, using a random number generator, from a list of the 698 current school districts in the state of New York. This list is available to the public on the New York State Education Department's website. Once a school district is been randomly selected, the researcher will find the district's elementary school website and search for one beginning band director's email. In situations that there are multiple elementary schools within the district, the researcher will select the first elementary listed on the district website. If a beginning band teacher cannot be found in the first school, then the second will be selected, and so forth, until one is identified. If no elementary band director can be found on the elementary school website, the researcher will select the first middle school listed in order to check for a band teacher at that level. If a band director cannot be found or email addresses are not listed on a district's website, then the district will be removed from the study population and another district will be selected randomly.

One beginning band teacher will be selected from each school district in the sample population and emailed with an invitation to participate in the survey. This email describes the purpose of the study, why the teacher's help is necessary, how they were chosen, assures the

anonymity of the survey, and states the teacher's freedom to decide whether or not to participate without penalty. The email gives a detailed description of the study and background information on the principal researcher, along with a link to the survey document and a date by which to complete. The email invitation sent to participants can be found in Appendix D.

Participants will receive this email at the address that is listed on the school website. The first email will be sent out to three hundred randomly selected beginning band teachers. Surveys will be sent out at the beginning of the school week in order to attempt to maximize the response rate. The survey will be accessible as a link in the email and teachers will never be asked a name or school district in the body of the survey. Therefore, the researcher will have no way of knowing who completed the survey and who did not. A mass email will be sent after the due date of the survey reminding all participants to complete the survey if they have not yet done so. Only one follow-up email is planned to be sent to participants. The reminder email sent to participants can be found in Appendix D.

### 3.2 Instrumentation

The researcher referenced two books when creating the survey. How to conduct surveys: a step-by-step guide, by Arlene Fink (2009) and Designing & conducting survey research: a comprehensive guide, by Louis M. Rea and Richard A. Parker (2005).

The survey instrument will be in the format of an online survey, through the use of Google Documents. It will take approximately 5 minutes to complete the survey and participants will remain completely anonymous. The researcher will have no way of identifying who did or did not participate in the survey. Participants can withdraw from participation in the survey at any time by simply closing the online survey website. Responses will only be recorded when the survey is completed and the "Submit Response" button is activated. Teachers will have the

option to leave the researcher a comment and to send an email address in order to receive a copy of the results of this study.

The survey went through a total of eight revisions before it was ready to be sent as a pilot survey. Revisions included: reorganizing questions, reformatting questions, and rewording questions for proper grammar and clarity of meaning. Questions were added to the survey such as those pertaining to teachers who teach at multiple school districts, questions on summer instruction, questions regarding pullout instruction, whether full band rehearsals occur inside or outside of the school day, and what month the first full band performance occurs.

The researcher submitted a proposal, informed consent form, request for exemption, compliance training certificate, survey, and email invitation to the University of Texas at El Paso's Institutional Review Board for approval. On January 20, 2012 the Institutional Review Board granted approval to this survey (see Appendix A).

### 3.3 First Pilot Test

The "Beginning Band Program Survey" was sent out as a pilot survey in mid-October, 2011. Six beginning band teachers completed this pilot survey. Five of these band directors currently teach in New York State, while one currently teaches in Alabama. All responses were very positive and band directors felt the survey was easy to complete and understandable. However, it took test participants between seven and fourteen minutes to complete the survey, which was much longer than the researcher's ideal time of approximately five minutes. One section of questions was not always answered the same by all participants and needed to be edited for complete clarity. This section of questions asked a teacher to trace the amount of time spent each week with a single student in various meetings such as full band, small group (mixed

instrumentation), small group (like instrumental family), small group (same instrumentation), and school sponsored one-on-one lessons. The first pilot survey can be found in Appendix B.

### 3.4 Second Pilot Test

The original Microsoft Word document survey was inserted into a form on Google Documents and had to be reformatted to comply with Google Document capabilities. Questions that had been fill in the blank became multiple choice with a broad range of answers from which to choose. Due to restrictions in the Google Document program, the format of questions could no longer include bold or italicized words to draw participants' attention to key words. The online program could now direct a participant to a specific page based upon a previous answer. For example, a question asks: "Have you completed your master's degree? Yes or No." If participants answer "Yes" to this question, they will be directed to a separate page that asks what the area of emphasis was for the participant's master's degree. If participants answered "No" to the question, they will be directed to the next general question without further inquiry as to post-graduate education. Due to the numerous changes made to the original survey, it was necessary to send out the new online survey for a second pilot test. This survey was sent out to five beginning band directors in New York, the majority of which being the same as those who completed the first pilot survey. Four of the five completed the survey and responded with very positive comments. The approximate duration of the survey was now between seven and twelve minutes; still not the preferred length of time. The section of questions that asked teachers to trace the time a single student was in a variety of instructional meetings was removed. It was then asked in a simpler way by looking only at how long a single full band rehearsal lasts and how long a single small group instructional meeting lasts.



### 3.5 Analysis of Data

Responses to surveys will be tabulated to find the mean results to each question. These figures will then be displayed as graphic representations of the data in the format of bar graphs, pie charts, and tables. Responses will be analyzed to find if trends or common practices can be seen within the data. Finally, the data will be studied to see if it supports the initial hypothesis: the beginning band survey will accurately describe beginning band programs in New York State.

## **Chapter 4: Data Compilation**

### **4.1 Introduction**

An online survey was used to define beginning band practices of a sampling of 300 school districts throughout New York State. The only district that was purposefully chosen was the New York City Department of Education (NYCDOE). According to the NYCDOE website, this is “the largest system of public schools in the United States, serving about 1.1 million students in over 1,700 schools” (About Us). If this school system had not been purposefully selected it could have easily been omitted from this survey. Also, due to the large population that this system includes, it was necessary to increase the odds of receiving a survey response so three schools within the NYCDOE were selected. Unfortunately, teachers from Zone 12 did not complete a single survey. An additional 299 school districts were randomly selected using a random number generator,.

The researcher’s goal was to send 300 emails and surveys to active email addresses that did not block the content of the email. Approximately 20 surveys were returned to the sender due to inactive email addresses or due to email security restrictions by the school district. Therefore, 20 surveys were sent out to an additional 20 randomly selected school districts.

Surveys were sent out to five separate groups of approximately 60 people each. Prospective participants were given one week to respond before a follow-up email was sent. An example of the follow-up email can be found in Appendix D. The rate of responses proved to be valuable information as a definite trend is apparent. Fifty-three percent of respondents completed the survey by the end of the first business day, 6% completed it after the second day, 4% after the third day, and a total of 4% completed the survey between days four and six. Five percent filled out the survey on the day that it was initially due. After the reminder email was

sent out, 28% of the sample population completed the survey, proving that the reminder email was effective.

There is currently no listing of the overall number of beginning band directors in New York State. There is, however, a list of the school districts in New York found on the New York State Education Department website (Directory). The researcher wanted to receive survey responses from a representative population. There are currently 698 school districts in New York and a sample population of 300 school districts were selected. Approximately 43% of the school districts in New York were invited to participate in this survey. A total of 99 surveys were completed, which is a return rate of 33%. Therefore, 14.2% of school districts from across the state of New York are represented by the survey data that was collected. The percentage of beginning band directors represented in this study cannot be determined. The complete tabulated survey results can be found in Appendix E.

#### 4.2 Demographics

A total of 55 females and 44 males completed this survey. Including the 2011-2012 school year, 33 respondents had 20 or more years of overall teaching experience. There were 19 respondents with 15-19 years of experience, 13 respondents with 10-14 years, 23 respondents with 5-9 years, 8 respondents with 3-4 years, 3 respondents with 2 years, and no first year teachers in the education field. Including the 2011-2012 school year, 18 respondents had 20 or more years of teaching experience in their current position. There were 11 respondents with 15-19 years experience, 21 respondents with 10-14 years, 21 respondents with 5-9 years, 16 respondents with 3-4 years, 7 respondents with 2 years, and 5 first year teachers in their current position. As part of the participants' bachelor's degrees, 89 respondents received training specifically in Instrumental Music Education, while 10 respondents did not. In New York, a

master's degree is required by the state in order for teachers to receive permanent certification. A total of 94 respondents have already completed a master's degree, while 5 respondents have not yet completed it. Of the sample population that has completed a master's degree, 37 received it in Music Education, 15 received a degree in Performance, 7 received a degree in Wind Conducting, 5 in Curriculum and Instruction, 4 in General Education, 3 in Music Education and Performance, 3 in Music History, 3 in Jazz Studies, 3 in Music Education Pedagogy, 3 in Liberal Studies, and 2 in Elementary Education. The following majors had only one respondent each: Piano Accompanying, Instrumental Music for the Diverse Learner, Composition, Christian Music in Worship, Special Education, Humanistic/Multicultural Education, Theology, Secondary Education, and Orchestra Education. Out of all respondents, not one has completed a Doctorate at this time. The principal instrument most respondents identified with was the flute, selected by 19 teachers. Not far behind is the clarinet, with 17 respondents selecting it as their primary instrument. Nine respondents chose saxophone, 9 chose trumpet, 8 chose percussion, 7 chose French horn, 6 chose trombone, 5 chose euphonium, 4 chose piano, 3 chose bassoon, 3 chose a string instrument, 3 chose voice, 2 chose tuba, 2 chose organ, and 2 chose guitar. In this sample population, no beginning band directors chose oboe or bass clarinet as a primary instrument.

The New York State School Music Association (NYSSMA) divides the state into 15 different zones based on county. This zone map can be found in Appendix E, Figure E.8. Zone 1 includes Niagara, Erie, Chautauqua, and Cattaraugus counties. Zone 2 includes Orleans, Genesee, Wyoming, Monroe, Livingston, Ontario, Seneca, and Wayne counties. Zone 3 includes Cayuga, Onondaga, Cortland, Tompkins, Tioga, and Broome counties. Zone 4 includes Oswego, Oneida, and Herkimer counties. Zone 5 includes St. Lawrence, Jefferson, and Lewis counties. Zone 6 includes Franklin, Clinton, and Essex counties. Zone 7 includes Hamilton, Warren, Washington, Rensselaer, Albany, Schenectady, Saratoga, Fulton, and Montgomery

counties. Zone 8 includes Madison, Chenango, Otsego, Delaware, and Schocharie counties. Zone 9 includes Greene, Ulster, Sullivan, Orange, and Rockland counties. Zone 10 includes Columbia, Dutchess, and Putnam counties. Zone 11 includes only Westchester County. Zone 12 includes Bronx, New York, Richmond, Kings, and Queens counties. Zone 13 includes Nassau County and Zone 14 includes Suffolk County. Zone 15 includes Yates, Schuyler, Steuben, Allegany, and Chemung counties. All school districts were selected randomly (with the exception of the New York City Education Department) regardless of the zone in which it was located. It is logical that the majority of responses would come from zones with a greater number of school districts because these zones had a greater probability of being randomly selected. This proved true in the responses received. A total of 13 responses were received from Zone 1, 7 responses from Zone 2, 14 responses from Zone 3, 3 responses from Zone 4, 7 responses from Zone 5, 2 responses from Zone 6, and 9 responses from Zone 7. From Zone 8 there were 5 responses, Zone 9 there were 7 responses, Zone 10 there were 3 responses, Zone 11 there were 6 responses, Zone 12 had no responses, Zone 13 had 8 responses, Zone 14 had 13 responses, and Zone 15 had 2 responses.

Of the sample population (n= 99), 79 teach music classes other than those related directly to first year beginning band, during a normal school day. However, 20 teachers do not teach other music classes during a normal day. Of the respondents that teach other music classes, 56 teach Upper Level Band, 48 teach Upper Level Small Groups, 41 teach General Music, 14 teach Choir, 9 teach a Special Education music class, 6 teach Small Group Strings, 5 teach Music Theory, 5 teach Orchestra, 3 teach Guitar, 2 direct a Jazz Ensemble, 2 teach Small Group Voice, and 2 teach Piano. Each of the following classes is taught by only one respondent: Music History, Drama, 3<sup>rd</sup> grade Introduction to Instrumental Music, Music Industry, Mus-Art, Handbell Choir, Marching Band, and Elementary Mariachi.

### 4.3 School Profiles

A total of 67 respondents are first year beginning band instructors at only one school for their current job positions. Twenty-two respondents are beginning band instructors at two schools, 9 are beginning band instructors at three schools, and 1 is a beginning band instructor for more than three schools.

### 4.4 Instructors at a Single School

Of the 67 respondents that currently instruct at one school, 10 have grade levels organized kindergarten to 5<sup>th</sup> grade and 9 are organized 3<sup>rd</sup> to 5<sup>th</sup> grade. Six schools are pre-kindergarten to 6<sup>th</sup> grade, 6 schools are kindergarten to 6<sup>th</sup> grade, and 6 schools are kindergarten to 12<sup>th</sup> grade. Five schools are organized pre-kindergarten to 12<sup>th</sup> grade, 3 schools are pre-kindergarten to 4<sup>th</sup> grade, 3 schools are pre-kindergarten to 5<sup>th</sup> grade, 3 schools are 4<sup>th</sup> grade to 5<sup>th</sup> grade, 3 schools are 2<sup>nd</sup> grade to 5<sup>th</sup> grade, 2 schools are 4<sup>th</sup> grade to 6<sup>th</sup> grade, 2 schools are 3<sup>rd</sup> grade to 6<sup>th</sup> grade, and 2 schools are 6<sup>th</sup> grade to 8<sup>th</sup> grade. There was only one respondent with each of the following grade organizations: kindergarten to 8<sup>th</sup> grade, 4<sup>th</sup> grade to 8<sup>th</sup> grade, 5<sup>th</sup> grade to 8<sup>th</sup> grade, 3<sup>rd</sup> grade to 8<sup>th</sup> grade, 2<sup>nd</sup> grade to 6<sup>th</sup> grade, and pre-kindergarten to 8<sup>th</sup> grade. One respondent misunderstood the question and answered based on how the grades are organized for the full beginning band, as opposed to the whole school. The overall enrollment of these 67 respondents varies greatly. Six respondents teach at a school of 1-249 students, 32 respondents are at a school of 250-499 students, 18 respondents are at a school of 500-749 students, 5 respondents are at a school with 750-999 students, 3 respondents are at a school with 1000-1249 students, 1 respondent is at a school with 1250-1499 students, 1 respondent is at a school with 1500-1749 students, and 1 respondent is at a school with 1750-1999 students. As of October 1, 2011, 4 respondents had 10-19 beginning band students enrolled in the band program.

Ten respondents had 20-29 beginners, 7 respondents had 30-39 beginners, 11 respondents had 40-49 beginners, 7 respondents had 50-59 beginners, 5 respondents had 60-69 beginners, 5 respondents had 70-79 beginners, 1 respondent had 80-89 beginners, 6 respondents had 90-99 beginners, 9 respondents had 100-149 beginners, 1 respondent had 150-199 beginners, and 1 respondent had 300 or more beginners enrolled in the band program. Refer to Table E.13 for complete data on instructors at one school.

#### 4.5 Instructors of Two Schools

A total of 22 respondents regularly teach beginning band at two different schools during a normal week of class. In order to obtain information about both schools without confusion, respondents were asked to assign the letter A to the school with the highest overall student enrollment and B to the school with the lower enrollment. Twelve respondents teach in two schools that each organize grade levels kindergarten to 5<sup>th</sup> grade; this is 55% of all two-school respondents. Four respondents teach in two districts that are organized pre-kindergarten to 5<sup>th</sup> grade. Only one respondent teaches in two schools that are organized differently; school A is organized 4<sup>th</sup> through 6<sup>th</sup> grade, while school B is organized kindergarten to 6<sup>th</sup> grade. The approximate overall enrollment of school A is currently between 250-499 students for 8 respondents. Seven respondents have an overall enrollment of 1-249 students and 6 respondents have an overall enrollment of 500-749 students. Only one respondent has a population of 750-999 students in school A. For the B schools, 10 respondents have an overall population between 250-499 students and 7 respondents have an overall population that is up to 249 students. Interestingly, 3 respondents said their B school has a population between 750-999 students, two more than school A had for this answer. This information means that the directions at the top of the survey to assign the letters A and B to schools based on overall population of each school

were not clear to all participants. As of October 1, 2011, the majority of respondents had between 40 to 49 beginners enrolled in the band program of School A. School B, however, was much closer in frequency of responses with 5 respondents having between 40-49 beginners, 4 respondents having between 30-39 beginners, and 4 respondents having between 50-59 beginners as of October 1. Complete data on respondents that instruct in two schools can be found in Table E.14.

#### 4.6 Instructors of Three Schools

A total of 9 respondents teach beginning band in three different schools. In order to obtain information about all three schools without confusion, respondents were asked to assign the letter A to the school with the highest overall student enrollment, B to the school with the second highest, and C to the school with the lowest enrollment of the three. All respondents have the same organization of grade levels for all three of their schools in which they teach beginning band. The schools of 3 respondents are organized pre-kindergarten to 4<sup>th</sup> grade, schools of 2 respondents are organized kindergarten to 4<sup>th</sup> grade, and 2 respondents are organized kindergarten to 5<sup>th</sup> grade for all three of their schools. The overall student enrollment of respondents that teach in three schools is understandably much lower than respondents that only teach in one school or in two schools. Five respondents have an enrollment of 250-499 students in all three of their schools. Two respondents have a population between 1-249 students in school A and 3 respondents have this same population in both schools B and C. Enrollment in the beginning band program of respondents as of October 1, 2011 varies greatly. One respondent has between 10-19 beginning students enrolled in the school A band program, while at the other end of the spectrum, one respondent has between 70-79 beginning students enrolled in school A's band program. Four respondents have between 20-29 beginning students enrolled



in school B's band program as well as 4 respondents having this same number of students in school C's band program. Refer to Table E.15 for the complete data on respondents that instruct in three schools.

#### 4.7 Instructors of More than Three Schools

Only one respondent teaches beginning band at more than three schools during a normal school week. In the survey, respondents that taught in more than three schools were directed to only consider the three schools they teach in with the largest student enrollment. The grades levels of the three largest schools of the one respondent were all organized into pre-kindergarten to 4<sup>th</sup> grade. The approximate enrollment of school A was 250-499 students and the enrollment of both schools B and C was 500-749 students. As of October 1, 2011, the one respondent had between 30-39 beginning students enrolled in each band program of all three schools.

#### 4.8 Summer Music Instruction

A total of 15% of all respondents teach in schools that offer summer music instruction to introduce band instruments and to begin fundamentals before the first full year of in-school instrumental instruction. Of those 15 respondents that have summer instruction, 8 respondents include small group instruction with same instrumentation (i.e. all trombones) in the organization of summer instruction. Four respondents include small group instruction with like instrumentation (i.e. brass instruments together) in the organization of summer instruction, 3 respondents include school sponsored one on one instruction, 2 include full band instruction, and 1 includes small group instruction with mixed instrumentation (i.e. clarinets and trumpets). Of the 15 respondents that utilize summer instruction, 47% (7 respondents) say that only 1-4% of beginning students participate in this summer music instruction. However, 40% of respondents

with summer instruction said that 50% or more of beginning students participate in summer music instruction. Complete data can be found in Table E.19. Of the 15 respondents with summer music instruction, 6 respondents meet twice a week for this summer instruction, 3 respondents meet three times per week, 3 respondents meet five times per week, and 3 respondents meet one time per week. The majority of respondents (67%) teach students for up to 30 minutes during a single summer meeting. Four respondents meet with students between 31 to 45 minutes, and only one respondent meets with students between 46-60 minutes during a single summer instructional meeting.

#### 4.9 Pullout Instruction

Pullout instruction is utilized by 98% of the New York State school districts that were represented in this study. This pullout instruction includes small group instruction with same instrumentation by 83 respondents, small group with like instrumentation by 39 respondents, full band rehearsals by 27 respondents, small group with mixed instrumentation by 26 respondents, and school sponsored one on one lessons by 6 respondents. Of the 97 respondents that utilize pullout instruction during the school day, 77% meet with students only once per week for pullout small group instruction of any kind. Twelve respondents only are able to meet with students for pullout instruction once every 6 days due to a six-day cycle that the school uses. Therefore, there are some weeks that the student receives zero pullout instruction. A single meeting for pullout small group instruction is up to 30 minutes for 63 respondents. This small group meeting is between 31-45 minutes for 32 respondents and between 46-60 minutes for 2 respondents.

#### 4.10 Instructional Schedules

Full band meetings are always held inside the school day for 62 respondents (63%) and always held outside for 35 respondents (35%). For two of the respondents, this meeting time alternates between meeting inside of the school day and outside of the school day throughout the course of the school year. The highest frequency of participants in the month they begin meeting as a full beginning band is January with 27 respondents. Nineteen respondents begin students in full beginning band in the month of September and 18 respondents begin full band students in October. Ten respondents begin students in February while 7 begin students in November. Two respondents allow beginning students to join the 5<sup>th</sup> grade band as soon as they are individually ready regardless of the month. One respondent does not introduce beginning band students into the full band setting during the first year on the instrument. During this first month of meeting as a full ensemble, 58% of all respondents meet once a week as a beginning band and 18% meet twice a week. Seven respondents meet once per six-day schedule for full band and 7 respondents meet between two and three times per week based on an alternating schedule. One respondent meets only one to two times during the entire first month of beginning band. For 47% of participants, one of these full band rehearsals during the first month of band lasts between 31-45 minutes. A single rehearsal lasts up to 30 minutes for 34% of respondents and lasts between 46-60 minutes for 15%. This band schedule does not change for the rest of the school year for 88 respondents. However, this schedule does change for 11 respondents. For 73% of the 11 respondents in which the schedule changes, it does so during the months of March, April, or May. When the schedule changes, the full band begins meeting twice per week for 5 of the 11 respondents and once per week for 3 of the 11 respondents. One of these full band rehearsals now lasts between 31-45 minutes for 4 respondents, 46-60 minutes for 3 respondents and up to 30 minutes for one respondent.

#### 4.11 Grade Level, Performance, & Method Books

Of the school districts represented in this survey, 77% begin band instrument instruction during 4<sup>th</sup> grade, 21% begin instruction during 5<sup>th</sup> grade, while 1% begin instruction in both 3<sup>rd</sup> grade and 6<sup>th</sup> grade. When the majority (80%) of respondents is teaching a beginning student on the very first day with the new instrument, the meeting is organized into small groups with the same instrumentation. In an average school year, the beginning bands of 32 respondents perform the first public performance during the month of December. Thirty respondents, however, perform the first concert with the beginning band during the month of May and 18 respondents perform the first concert during June. Only one respondent does not have a beginning band concert during the first year of beginning band instrument instruction. Across New York State, great varieties of method books are being utilized for beginning instruction. The most frequently used method book in this sample population was Standard of Excellence (Pearson) with 24% of respondents selecting it. Essential Elements (Lautzenheiser) has 21% of respondents using it for beginning band instruction, 17% of respondents use Accent on Achievement (O'Reilly) with students, and 14% of respondents use Breeze-Easy (Anzalone). There are many books that only one to three respondents use, including: Band Expressions (Smith), Yamaha Band Student (Feldstein), Ed Sueta Band Method (Sueta), and 21<sup>st</sup> Century Band Method (Bullock). Five respondents compose and arrange their own music for beginning band students. Many respondents use supplemental materials along with the method book during instruction and at least 19 respondents use more than one method book to teach first year students. See Table E.38 for the complete list of method books of respondents.

#### 4.12 Comments from Respondents

Following the survey, the researcher invited respondents to leave any comments that they had. Many left encouraging words to the researcher and gave further insight into their respective beginning band programs. One respondent not only teaches beginning band (4<sup>th</sup> and 5<sup>th</sup> grades), but also the entire district's string program from 2<sup>nd</sup> grade until 12<sup>th</sup> grade with occasional help with the elementary lessons. Another respondent described how the band meets for only 20 minutes twice a week during the school's breakfast program, and therefore students that need school breakfast are not able to participate in band (though they are able to take lessons on a band instrument). One respondent discussed the school's unique curriculum for beginning band: beginning in September, first year students meet as a full band, but without instruments. Students focus on learning the basics of musical literacy with great attention to rhythm, counting, and clapping. Instruments are added into this rehearsal by the end of October.

Many of the comments, in one way or another, describe how recent budget issues in New York State have negatively affected school music programs. One respondent described how the district utilized summer music instruction for over 40 years until it was cut from the summer school budget in 2011. This respondent mentioned that the repercussions of this change are already very apparent in the beginning band program. One respondent described how many local districts are cutting beginning band in the 4<sup>th</sup> grade. It is proving to be very difficult to keep 4<sup>th</sup> grade beginning band amidst the changes throughout the state. Many are worried that non-mandated music classes will soon be eliminated from elementary schools completely. One respondent discussed how funding in the New York City schools verses the rest of the state is incredibly off-balanced. Another respondent described losing the 4<sup>th</sup> grade band program before the beginning of the 2011-2012 school year.

## **Chapter 5: Conclusions and Discussion**

### **5.1 Evaluation of Hypothesis**

The primary hypothesis of this study was to develop a survey that would accurately describe beginning band practices in New York State. A statistical determination of reliability and validity was not required for the scope of this study. Due to the percentage of responses (33% return rate), accuracy of interpreting survey responses, and successful analysis of the data, the primary hypothesis may be deemed successful.

The secondary hypothesis was that the study would show regional variances in beginning band instruction. Through the examination of responses from each NYSSMA zone, trends can be found within certain zones, particularly in the use of specific method books, the number of schools the band director teaches in, the most common starting grade, the use of summer instruction, and the month in which teachers begin meeting as a full band. Other secondary hypotheses are evaluated in detail below.

### **5.2 Demographic Trends**

Survey results show a great amount of information that not only describes beginning band programs in New York State, but also describes survey participants. A larger percentage of females completed this survey than men. It is unknown whether this reflects a statistic of a larger population of women beginning band directors in New York than men, or if it reflects a statistic that more women are likely to complete online surveys than men. Almost all of the beginning band directors surveyed have at least five years experience teaching, while the largest percentage of them have been teaching for over twenty years. Due to the fact that a master's degree is required in NYS to receive a permanent teaching certificate, it would be assumed that

most band directors surveyed have completed this degree. This was confirmed with only 5% of respondents having not completed their degree as of early 2012. Those that have completed degrees majored primarily in music education, performance on an instrument, or conducting. These are the most common majors in most master's degree music programs and therefore make sense to be the most frequent responses.

Cities with a high population have a greater number of school districts in a relatively small geographic area. Therefore, the zones that include large cities had a greater chance of receiving an invitation to participate in the survey and as a result, had a higher return rate. Zones with the highest return rate were: Zone 3 (includes Syracuse, 14 responses), Zone 1 (includes Buffalo, 13 responses), Zone 14 (Long Island, 13 responses), Zone 7 (includes Albany, 9 responses), and Zone 13 (Long Island, 8 responses). Zone 12 is the exception to this trend. Though it has an extremely high population, the majority of schools in the County of New York operate under one school district, the New York City Department of Education. Even though this district was intentionally selected and three email invitations were sent to different schools, the chances of receiving a response were still low compared to other parts of the state. Additional zones with low return rates were Zone 15 (Southern Tier, 2 responses) and Zone 6 (Northern NY, 2 responses). Zones 6 and 15 most likely had a low number of responses because they are located in rural parts of the state and therefore have a fewer number of school districts.

More teachers teach music classes other than those related directly to first year beginning band than the researcher anticipated. Only 20% of all respondents teach only beginning band students during the course of a normal school day. The 80% that do teach other music classes tend to teach upper level band and small group instruction. Since most beginning band programs are in the elementary school, it is sensible that 41 respondents also teach general music. As New York faces increased concern over budgetary issues, it can be predicted that the number of other

music classes a beginning band director is responsible for during the course of a normal week will increase as some music positions are eliminated and absorbed by remaining positions. Interestingly, of the 20 respondents that do not teach other music classes, 55% teach at two or more schools, 30% teach at one school with between 100 and 199 beginning students, while the remaining 15% teach at one school with anywhere between 60-99 beginning students.

### 5.3 Summer Music Instruction

Fewer music teachers utilize summer music instruction than the researcher originally estimated. Only 15% of respondents said their school participated in summer instruction and of those schools that participate, almost half (47%) claimed that only 1-4% of their beginning students actually participate in this instruction. It seems that with such a low percentage of student participation, this type of summer instruction would not be worthwhile. This may be a reason many schools do not offer summer instruction.

### 5.4 Pullout Instruction

A total of 98% of school districts surveyed utilize pullout instruction during the normal school day. This says much about the traditions of New York music programs as well as the organization of them. Though other states around the country may not utilize pullout instruction, New York has made it work and has made it customary for music instruction. The organization of beginning band pullout instruction is primarily in small group instruction with mixed, like, or same instrumentation. There are 27 respondents with full beginning band rehearsals held during the school day as pullout instruction. It would be assumed that the majority of beginning band programs therefore are given their own class period or are held outside of the school day. As research suggests, the lower the grade level for beginning band, the fewer times per week



students meet for instruction. Seventy seven percent of respondents meet only once a week for small group pullout instruction and 12% meet once every six day cycle. It is thought by the researcher that several respondents may have answered incorrectly. This is because the words “small group” were not emphasized in the question and it does not seem plausible for a teacher to pullout a single student from regular class two to three times per week for only small group instruction.

### 5.5 Beginning Band Schedule

It was originally predicted by the researcher that the majority of public school programs would have a combination of in-school and out-of-school instructional meetings throughout a normal week. However, the survey results show that the majority of band programs meet inside the school day for full band rehearsals in addition to meeting inside the school day for pullout small group instruction. Therefore, it is inferred that the majority of surveyed beginning band instructors do not have any beginning band instruction outside of the school day.

The number of beginning band programs surveyed that start full band rehearsals before December break versus after break in January is quite even. Fifty programs begin before this winter break and 46 begin rehearsals after it. However, the month with the highest frequency of respondents beginning full band rehearsals is January. It was not anticipated by the researcher for such a large percent of respondents to start so late into the school year.

For 11 respondents, this full beginning band schedule changes at some point during the year. The majority of these respondents move from once-a-week full band instruction to twice-a-week full band instruction for the remainder of the year. Eight of the 11 respondents change to this new schedule between March and May in preparation for their first public performance. The researcher did not predict that such a large percentage of beginning band programs surveyed

would not begin until 5<sup>th</sup> grade. Though the majority do begin in 4<sup>th</sup> grade as predicted, 21 respondents said they do not begin until 5<sup>th</sup> grade with one beginning in 6<sup>th</sup> grade. As one respondent noted in the comments section of the survey, beginning band programs are being cut in 4<sup>th</sup> grade throughout the state due to the current economic climate in New York State. Therefore, it can be predicted that if this survey were to be redone in 2 years, the number of programs beginning in 5<sup>th</sup> grade and 6<sup>th</sup> grade would be increasingly higher.

It was predicted that most beginning band programs would organize the first day of instruction on an instrument in small group instruction with the same instrumentation (all trumpets, for example). This was confirmed as the overwhelming majority of respondents utilize this type of instruction on the first day. In an average school year, the highest number of respondents play their first public performance in the month of December (32 respondents). However, when looking at multiple months, 48 respondents play their first public performance in the months of May and June.

As could be expected, many band directors have personal preferences as to what beginning method books to use in their classroom. This is evident by the great variety of method books listed by respondents. The majority use the most well-known method books: Standard of Excellence (Pearson), Essential Elements (Lautzenheiser), Accent on Achievement (O'Reilly), and Breeze-Easy (Anzalone). Many teachers use a separate book for their beginning percussionists and at least 19 respondents use multiple method books in their program.

## 5.6 Geographical Trends by Zone

In order to determine trends by NYSSMA zone, the results for each zone were tabulated. Zones with six or more responses were focused on due to the fact that those receiving fewer responses were not deemed representative of enough school districts within the zone. Nine

questions were selected from the survey in order to compare results between each zone and search for variances. The results for 9 of the 15 zones can be found in Appendices F-N. Please note that the following trends were found based on zone representation in the survey and are not necessarily meant as generalizations of the entire zone.

The first question asked respondents how many schools they teach beginning band in for their current job position. Zone 5 was the only zone with all respondents instructing at only one school. Zones 1, 2, 7, 11, and 14 were primarily comprised of respondents teaching at one school with a very low percentage in more than one school. Zone 13 was the only zone with the majority of respondents instructing at two schools and Zone 9 had the largest percentage of the zone's respondents at three schools. Zone 3 had a mixture of respondents teaching at multiple schools, but the majority taught at only one school.

The second question compares the starting grading level of beginning band for each zone. For the majority of zones, as reflected in the overall total, beginning band in 4<sup>th</sup> grade was most frequent for respondents. In Zone 5, however, the majority of respondents begin in 5<sup>th</sup> grade and one respondent in this zone even begins in 6<sup>th</sup> grade (the only 6<sup>th</sup> grade start found out of all 99 responses). This information shows that in this area of the state, school districts prefer to begin band later than those in other regions.

Summer music instruction was also investigated while looking for trends within zones. As reflected by the overall total, 85% of respondents do not participate in summer music instruction. Zones 3, 7, and 9 have a single respondent participating in summer instruction. Zones 1 and 14, however, had the largest percentage of respondents participating in summer instruction, even though it was not the majority.

The fourth question investigated whether full band meetings are held inside or outside of the school day. Zones 13 and 14 are the only zones with the majority of band meetings held

outside of the school day. This is very interesting due to the fact that these two zones are located next to one another and are both part of Long Island.

The overall majority of respondents begin meeting as a full beginning band during the first half of the school year. However, certain zones frequently begin meeting during similar months. Respondents of Zone 11 tend to begin band rehearsals during the months of September and October. The majority of respondents from Zone 2 begin meeting during the month of January and respondents from Zone 9 tend to meet starting in February. Zone 13 has almost no trend as to when beginning bands begin meeting as respondents reported a wide variety of times.

During the first month of meeting as a full ensemble, most respondents meet only once per week. In Zone 13, the number of respondents that meet once-per-week versus twice-per-week was almost equal.

The length of full beginning band rehearsals greatly varies across the state. Zones 1 and 3 tend only to rehearse for up to 30 minutes with their beginning bands. Zones 2, 5, 9, 11, 13, and 14 meet between 31 and 45 minutes for each beginning band rehearsal.

In an average school year, the large majority of overall respondents play their first public performance with their beginning band during either December or May. Zones 3, 5, 11, and 14 tend to have a broad range as to the time of year respondents perform their first public performance. Zone 7 had a very large percent of respondents that perform the first concert during the month of December. Zones 9 and 13, however, had the majority of their respondents performing their first concert in either May or June.

Finally, method book selection by band directors covers a great range of publications. Respondents from Zones 2, 7, and 9 use a great variety with no particular favoritism for a specific method book. However, other zones had specific method books that were used more frequently. Zone 1 used Accent on Achievement (O'Reilly) more than any other method book,

Zone 3 favored Breeze-Easy (Anzalone), Zone 5 Essential Elements (Lautzenheiser), Zone 11 Standard of Excellence (Pearson), Zone 13 Essential Elements (Lautzenheiser), and Zone 14 used Essential Elements (Lautzenheiser) and Band Expressions (Smith) more than other books.

### 5.7 Recommendations for Future Research

Although national surveys of beginning band programs have been completed in the past, such as Paul Doerksen and Judith Delzell's 1997 survey, a meta-analysis of state surveys may be much more accurate. Recent economic issues have greatly affected education across the country and music programs in particular have had to make large adjustments. In addition, a comparative analysis of past state or national surveys would prove informational as to how programs are changing across the country. In-depth research for each state would also prove to be beneficial in developing an accurate description of how band programs are implemented and structured.

As music programs across the state are preparing for large budget cuts and the reorganization of programs, a similar survey to the one just completed would provide information as to how schools are affected by economic instability and how dramatic the changes made are on band programs.

In addition, more detailed questions regarding summer instruction would be beneficial. Does summer instruction begin one week before the school year in schools that utilize this or does it take place for the majority of the summer? More information on pullout instruction would also be valuable, such as whether or not pullout instruction occurs on a rotating schedule. A number of band directors do not teach bassoon, oboe, or tuba to beginning band students. It would be very interesting to determine what percentage of teachers do not teach specific instruments to beginning students. Band directors in some districts utilize a vertical teaching

structure in which one teacher travels to all the district's schools and will teach one family of instruments to all of those students. Other districts use a horizontal teaching structure, where one teacher is at one school and teaches all instruments. It would be valuable to find out what percentage of districts use horizontal teaching and what percentage use vertical teaching and whether or not this is more commonly utilized in larger school districts.

A further investigation of demographics may prove to be beneficial in understanding beginning band programs. Future research should take into consideration the number of districts within each NYSSMA zone or in each county and the number of surveys sent to these zones should be proportionate with the number of districts. Also, the overall sample population needs to be larger to increase accuracy in determining regional variances from each zone. For further study of regional of variances, research is needed from districts within small geographical areas that would share similar demographics. This is why studying each county would prove beneficial. An intense study of band programs within Zone 12 (Bronx, New York, Richmond, Kings, and Queens Counties) would be of great value because this zone contains the most concentrated population in the country, yet current research provides little information about its band programs.

Further studies on method books would be practical in understanding the reasons why such a range of method books were selected by band directors. Researchers should look at factors that influence method book selection, such as teaching experience and the length of time a teacher has used the selected method book. Studies as to whether the college a teacher attended affects method book selection would also be useful. Additionally, a look at how price affects selection would be useful along with whether or not the method book was selected by someone other than the beginning band teacher.

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## **Appendix A**

### **IRB Approval**



**THE UNIVERSITY OF TEXAS AT EL PASO**  
Office of the Vice President for Research and Sponsored Projects  
**Institutional Review Board**  
El Paso, Texas 79968-0587  
phone: 915 747-8841 fax: 915 747-5931

**FWA No: 00001224**

DATE: January 20, 2012

TO: Emily Stuart, BS

FROM: University of Texas at El Paso IRB

STUDY TITLE: [282102-1] Survey of Beginning Band Programs in New York State

IRB REFERENCE #: 282102-1

SUBMISSION TYPE: New Project

ACTION: DETERMINATION OF EXEMPT STATUS

DECISION DATE: January 20, 2012

Thank you for your submission of New Project materials for this research study. University of Texas at El Paso IRB has determined this project is EXEMPT FROM IRB REVIEW according to federal regulations.

We will put a copy of this correspondence on file in our office.

Please note that it is the Principal Investigator's responsibility to resubmit the proposal for review if there are any modifications made to the originally submitted proposal. This review is required in order to determine if "Exemption" status remains.

If you have any questions, please contact Athena Fester at (915) 747-8841 or [afester@utep.edu](mailto:afester@utep.edu). Please include your study title and reference number in all correspondence with this office.

cc:

## **Appendix B**

### **Pilot Survey**

Beginning Band Program Pilot Survey  
Emily E. Stuart

The purpose of this survey is to describe the organization of beginning band programs in New York State. Through information gained from this survey, one should be able to compare and contrast the various ways in which NYS school districts run their beginning band programs.

\*\*Please begin timing yourself\*\*

1. Your gender: Male      Female
2. Including this school year, how many years of overall teaching experience do you have? -  
\_\_\_\_\_ Years
3. Including this school year, how many years of teaching experience do you have at your  
current position? \_\_\_\_\_ Years
4. As part of your Bachelor's degree, did you receive training specifically in Instrumental  
Music Education?   YES   NO
5. Have you completed your Master's degree?   YES   NO
6. What was your area of emphasis for your Master's degree? \_\_\_\_\_
7. Have you completed a Doctorate?   YES   NO
8. What was your area of emphasis for your Doctorate? \_\_\_\_\_
9. What is your primary instrument? \_\_\_\_\_
10. At how many schools are you a beginning band instructor for your current job position?
  - a. One
  - b. Two
  - c. Three
  - d. More than three
11. NYSSMA Region: Zone \_\_\_\_\_  
(If unsure, please see <http://www.nyssma.org/membership.cfm?subpage=5> )

The following question pertains to your overall schedule as a music teacher.

12. Do you teach music classes other than those related directly to beginning band, during a  
normal school day?   YES   NO

The following questions pertain ***only*** to beginning band students, beginning band instruction, and the schools in which your beginning band students attend. If you teach beginning band at multiple schools, please assign each a letter based on school enrollment (e.g. largest school population will be A, etc.). If you teach beginning band at only one school, please answer for School A.

13. How is grade enrollment organized at your school?(ex. K-5, 4-5, 7-8, etc)

- a. School A-\_\_\_\_\_
- b. School B-\_\_\_\_\_
- c. School C-\_\_\_\_\_

14. What is the overall enrollment of your school?

- a. School A-\_\_\_\_\_
- b. School B-\_\_\_\_\_
- c. School C-\_\_\_\_\_

15. As of October 1, 2011, how many beginners were enrolled in your program?

- a. School A-\_\_\_\_\_
- b. School B-\_\_\_\_\_
- c. School C-\_\_\_\_\_

16. What grade level are the majority of your 1<sup>st</sup> year beginning band students?

- a. 3<sup>rd</sup>
- b. 4<sup>th</sup>
- c. 5<sup>th</sup>
- d. 6<sup>th</sup>
- e. 7<sup>th</sup>
- f. 8<sup>th</sup>
- g. 9<sup>th</sup>
- h. Other (Please describe)\_\_\_\_\_

17. Does your school offer summer music instruction to introduce band instruments and begin fundamentals **before** the first full year of in-school instrumental instruction?

YES    NO

If answered NO, please skip to question 20.

18. How is this summer instruction organized? Select all that apply.
- a. Full band
  - b. Small group- mixed instrumentation (e.g. brass and woodwinds combined)
  - c. Small group- like instrumental family (e.g. members of brass family together)
  - d. Small group- Same instrumentation (e.g. just trumpets)
  - e. School sponsored 1 on 1 lessons
  - f. Other (please specify)\_\_\_\_\_
19. Approximately what percentage of your beginning students participate in this summer music instruction? \_\_\_\_\_

The following questions pertain to your program's use of pullout instruction for beginning band students.

**\*\*Pullout-** a student is excused from a non-music class,  
in order to receive band instruction.\*\*

20. Does your school utilize pullout instruction (see above comment) during the normal school day? YES NO

If answered NO, please skip to question 22.

21. Which of the following organized meetings does your school's pullout instruction include? Check all that apply.
- a. Full band
  - b. Small group- mixed instrumentation (e.g. brass and woodwinds combined)
  - c. Small group- like instrumental families (e.g. members of brass family together)
  - d. Small group- Same instrumentation (e.g. just trumpets)
  - e. School sponsored 1 on 1 lessons
  - f. Other (please specify)

The following questions pertain **only** to the schedule of beginning band students and beginning band instruction. Do NOT include other music classes or upper level students in your responses to the following questions.

22. Approximately, when do you begin meeting as a full beginning band?
- a. August
  - b. September
  - c. October
  - d. November
  - e. December
  - f. After Winter break

23. Are your full band meetings held inside or outside of the school day?

- a. Always inside
- b. Always outside
- c. Sometimes inside, sometimes outside

24. During this first month of beginning band, how many times *per week* do you meet as a full beginning band?\_\_\_\_\_

25. Does this schedule change at some point during the year? YES NO

If you answered NO, please skip to question 28.

26. If Yes, what month does it change?\_\_\_\_\_

27. How many times a week do you then meet as a full band?\_\_\_\_\_

For the following questions, please describe School A only.

28. Tracing the week of a *single student*, approximately how many total minutes per week would he/she meet for the following activities **in the month of September**?

Organized Instrumental Music Meeting	Total Time in Minutes
Full Band	
Small Group, Mixed Instrumentation	
Small Group, Like Instrumental Family	
Small Group, Same Instrumentation	
School Sponsored 1 on 1 Lessons	
Other (Please Specify)	

If this schedule does not change for the rest of the school year, please skip to question 32.

29. Tracing the week of a *single student*, approximately how many total minutes per week would he/she meet for the following activities **in the month of October**?

Organized Instrumental Music Meeting	Total Time in Minutes
Full Band	
Small Group, Mixed Instrumentation	
Small Group, Like Instrumental Family	
Small Group, Same Instrumentation	
School Sponsored 1 on 1 Lessons	
Other (Please Specify)	



30. Tracing the week of a *single student*, approximately how many total minutes per week would he/she meet for the following activities **in the month of November**?

Organized Instrumental Music Meeting	Total Time in Minutes
Full Band	
Small Group, Mixed Instrumentation	
Small Group, Like Instrumental Family	
Small Group, Same Instrumentation	
School Sponsored 1 on 1 Lessons	
Other (Please Specify)	

31. Tracing the week of a *single student*, approximately how many total minutes per week would he/she meet for the following activities **in the month of February**?

Organized Instrumental Music Meeting	Total Time in Minutes
Full Band	
Small Group, Mixed Instrumentation	
Small Group, Like Instrumental Family	
Small Group, Same Instrumentation	
School Sponsored 1 on 1 Lessons	
Other (Please Specify)	

32. When you are teaching a beginning student a new instrument, how is your meeting organized on the *very first day with the instrument* (regardless of whether this takes place inside or outside of school hours)?

- a. Full band
- b. Small group- mixed instrumentation (e.g. brass and woodwinds combined)
- c. Small group- like instrumental family (e.g. members of brass family together)
- d. Small group- Same instrumentation (e.g. just trumpets)
- e. School sponsored 1 on 1 lessons
- f. Other (please specify)

33. In an average school year, what month does your beginning band play in their *first* public performance?

- |              |                                    |
|--------------|------------------------------------|
| a. September | h. April                           |
| b. October   | i. May                             |
| c. November  | j. June                            |
| d. December  | k. No concert 1 <sup>st</sup> year |
| e. January   |                                    |
| f. February  |                                    |
| g. March     |                                    |

34. Please list the method book(s) you use with your 1<sup>st</sup> year beginning students.

- a.
- b.
- c.

---

**\*\*Please check time\*\***

### Post Survey Questions

1. How long did it take you to complete this survey? \_\_\_\_\_min.
2. What suggestions would you make on the content, wording, or layout of this survey?  
(Please note- the survey will be administered as an online survey and will not be in the form of a Word document)
3. Were any questions vague? Please describe those that were not clear.
4. Did you find this survey to be easy and simple to complete or was it challenging to remain focused on it for the entire duration?
5. Other comments you'd wish to share:

Thank you for completing this pilot survey! I really appreciate the time you took to complete it!  
Your responses and comments are very valuable to the successful administration of this survey.

Thanks again!

**\*\*Please save this to your desktop and attach this completed version to an email.**

Please send email to: [estuart@miners.utep.edu](mailto:estuart@miners.utep.edu)**\*\***

~Emily E. Stuart  
Teaching Assistant  
The University of Texas at El Paso

\*

Supervised by Dr. Curtis Tredway

## **Appendix C**

### **Online Survey**

## Beginning Band Program Survey

The purpose of this survey is to describe the organization of beginning band programs in New York State. Through your participation in this survey, your responses will help compare and contrast the various ways in which NYS school districts organize their beginning band programs.

\* Required

If you have any questions regarding this survey, please feel free to contact me at [estuart@miners.utep.edu](mailto:estuart@miners.utep.edu). Thank you!

**Gender: \***

- ☐ Male
- ☐ Female

**Including this school year, how many years of overall teaching experience do you have? \***

This includes all years teaching in a classroom setting or substitute teaching. Does NOT include undergraduate student teaching experiences.

- ☐ This is my first year
- ☐ 2 years
- ☐ 3-4 years
- ☐ 5-9 years
- ☐ 10-14 years
- ☐ 15-19 years
- ☐ 20+ years

**Including this school year, how many years of teaching experience do you have at your current position? \***

Only include years spent in the teaching position that you currently hold.

- ☐ This is my first year
- ☐ 2 years
- ☐ 3-4 years

- ☐ 5-9 years
- ☐ 10-14 years
- ☐ 15-19 years
- ☐ 20+ years

**As part of your Bachelor's degree,  
did you receive training  
specifically in Instrumental Music  
Education? \***

- ☐ Yes
- ☐ No

**Have you completed your Master's  
degree? \***

- ☐ Yes
- ☐ No

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## Beginning Band Program Survey

\* Required

What was your area of emphasis  
for your Master's degree? \*

Have you completed a Doctorate? \*

- ☐ Yes  
☐ No

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## Beginning Band Program Survey

\* Required

**What was your area of emphasis  
for your Doctorate? \***

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## Beginning Band Program Survey

\* Required

What is your primary instrument? \*

- ☐ Flute
- ☐ Clarinet
- ☐ Oboe
- ☐ Bassoon
- ☐ Bass Clarinet
- ☐ Saxophone
- ☐ Trumpet
- ☐ French Horn
- ☐ Baritone/Euphonium
- ☐ Trombone
- ☐ Tuba
- ☐ Percussion
- ☐ String Instrument
- ☐ Piano
- ☐ Voice
- ☐ Other:

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## Beginning Band Program Survey

\* Required

**What NYSSMA zone is your school(s) located within? \***

If unsure of regions, please see: <http://www.nyssma.org/membership.cfm?subpage=5>

- ☐ Zone 1
- ☐ Zone 2
- ☐ Zone 3
- ☐ Zone 4
- ☐ Zone 5
- ☐ Zone 6
- ☐ Zone 7
- ☐ Zone 8
- ☐ Zone 9
- ☐ Zone 10
- ☐ Zone 11
- ☐ Zone 12
- ☐ Zone 13
- ☐ Zone 14
- ☐ Zone 15

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## Beginning Band Program Survey

\* Required

### Teaching Schedule

The following question pertains to your overall schedule as a music teacher.

Do you teach music classes other than those related directly to 1st year beginning band, during a normal school day? \*

☐ Yes

☐ No

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## Beginning Band Program Survey

\* Required

**What other music classes do you teach throughout a normal week of school? \***

Please select all that apply.

- ☐ Upper level band (not 1st year students)
- ☐ Upper level small group instruction
- ☐ Music Theory
- ☐ Music History
- ☐ General music classes
- ☐ Choir Rehearsals
- ☐ Voice small group instruction
- ☐ Orchestra Rehearsals
- ☐ String small group instruction
- ☐ Piano
- ☐ Guitar
- ☐ Special Education music class
- ☐ Other:

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## Beginning Band Program Survey

\* Required

### The School(s)

The following questions pertain only to 1ST YEAR beginning band students, beginning band instruction, and the schools in which your beginning band students attend.

**At how many schools are you a 1st year beginning band instructor for your current job position? \***

- ☐ One School
- ☐ Two Schools
- ☐ Three Schools
- ☐ More than three schools

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## Beginning Band Program Survey

\* Required

### Instruction at your One School

Please select the most appropriate answers for the following questions.

How are the grade levels organized in your school? \*

- ☐ PreK-4th grade
- ☐ PreK-5th grade
- ☐ PreK-6th grade
- ☐ PreK-8th grade
- ☐ PreK-12th grade
- ☐ K-4th grade
- ☐ K-5th grade
- ☐ K-6th grade
- ☐ K-12th grade
- ☐ 4th-5th grade
- ☐ 4th-6th grade
- ☐ 6th-8th grade
- ☐ 6th-9th grade
- ☐ 9th-12th grade
- ☐ Other:

What is the approximate overall enrollment of your school? \*

1-249 students

As of October 1, 2011, how many beginners were enrolled in your band program? \*

1-9 students

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## Beginning Band Program Survey

\* Required

### Instruction at your Two Schools

For the following questions, please assign each of your schools a letter BASED ON SCHOOL ENROLLMENT (e.g. largest school population will be A, second largest will be B).

**What is the approximate overall enrollment of school A? \***

Please answer for school A ONLY!

1-249 students

**What is the approximate overall enrollment of school B? \***

Please answer for school B ONLY!

1-249 students

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## Beginning Band Program Survey

\* Required

### Instruction at your Two Schools

For the following questions, please continue to refer to each of your schools based on school enrollment (e.g. largest school population will be A, second largest will be B).

#### How are the grade levels organized in your A school? \*

Answer for school A ONLY!

- ☐ PreK-4th grade
- ☐ PreK-5th grade
- ☐ PreK-6th grade
- ☐ PreK-8th grade
- ☐ PreK-12th grade
- ☐ K-4th grade
- ☐ K-5th grade
- ☐ K-6th grade
- ☐ K-12th grade
- ☐ 4th-5th grade
- ☐ 4th-6th grade
- ☐ 6th-8th grade
- ☐ 6th-9th grade
- ☐ 9th-12th grade
- ☐ Other:

#### How are the grade levels organized in your B school? \*

Answer for school B ONLY!

- ☐ PreK-4th grade
- ☐ PreK-5th grade
- ☐ PreK-6th grade
- ☐ PreK-8th grade
- ☐ PreK-12th grade
- ☐ K-4th grade

- ☐ K-5th grade
- ☐ K-6th grade
- ☐ K-12th grade
- ☐ 4th-5th grade
- ☐ 4th-6th grade
- ☐ 6th-8th grade
- ☐ 6th-9th grade
- ☐ 9th-12th grade
- ☐ Other:

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## Beginning Band Program Survey

\* Required

### Instruction at your Two Schools

For the following questions, please continue to refer to each of your schools based on school enrollment (e.g. largest school population will be A, second largest will be B).

**As of October 1, 2011, how many beginners were enrolled in your band program for School A? \***

Only include BEGINNING band students at School A!

1-9 students

**As of October 1, 2011, how many beginners were enrolled in your band program for School B? \***

Only include BEGINNING band students at School B!

1-9 students

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## Beginning Band Program Survey

\* Required

### Instruction at your Three Schools

For the following questions, please assign each of your schools a letter BASED ON SCHOOL ENROLLMENT (e.g. largest school population will be A, second largest will be B, etc).

**What is the approximate overall enrollment of school A? \***

Please answer for school A ONLY!

1-249 students

**What is the approximate overall enrollment of school B? \***

Please answer for school B ONLY!

1-249 students

**What is the approximate overall enrollment of school C? \***

Please answer for school C ONLY!

1-249 students

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## Beginning Band Program Survey

\* Required

### Instruction at Three Schools

For the following questions, please continue to refer to each of your schools based on school enrollment (e.g. largest school population will be A, second largest will be B).

#### How are the grade levels organized in your A school? \*

Answer for school A ONLY!

- ☐ PreK-4th grade
- ☐ PreK-5th grade
- ☐ PreK-6th grade
- ☐ PreK-8th grade
- ☐ PreK-12th grade
- ☐ K-4th grade
- ☐ K-5th grade
- ☐ K-6th grade
- ☐ K-12th grade
- ☐ 4th-5th grade
- ☐ 4th-6th grade
- ☐ 6th-8th grade
- ☐ 6th-9th grade
- ☐ 9th-12th grade
- ☐ Other:

#### How are the grade levels organized in your B school? \*

Answer for school B ONLY!

- ☐ PreK-4th grade
- ☐ PreK-5th grade
- ☐ PreK-6th grade
- ☐ PreK-8th grade
- ☐ PreK-12th grade
- ☐ K-4th grade

- ☐ K-5th grade
- ☐ K-6th grade
- ☐ K-12th grade
- ☐ 4th-5th grade
- ☐ 4th-6th grade
- ☐ 6th-8th grade
- ☐ 6th-9th grade
- ☐ 9th-12th grade
- ☐ Other:

**How are the grade levels  
organized in your C school? \***

Answer for school C ONLY!

- ☐ PreK-4th grade
- ☐ PreK-5th grade
- ☐ PreK-6th grade
- ☐ PreK-8th grade
- ☐ PreK-12th grade
- ☐ K-4th grade
- ☐ K-5th grade
- ☐ K-6th grade
- ☐ K-12th grade
- ☐ 4th-5th grade
- ☐ 4th-6th grade
- ☐ 6th-8th grade
- ☐ 6th-9th grade
- ☐ 9th-12th grade
- ☐ Other:

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## Beginning Band Program Survey

\* Required

### Instruction at Three Schools

For the following questions, please continue to refer to each of your schools based on school enrollment (e.g. largest school population will be A, second largest will be B).

**As of October 1, 2011, how many beginners were enrolled in your band program for School A? \***

Only include BEGINNING band students at School A!

1-9

**As of October 1, 2011, how many beginners were enrolled in your band program for School B? \***

Only include BEGINNING band students at School B!

1-9

**As of October 1, 2011, how many beginners were enrolled in your band program for School C? \***

Only include BEGINNING band students at School C!

1-9

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## Beginning Band Program Survey

\* Required

### Instruction in More than 3 Schools

For the following questions, please assign each of your schools a letter BASED ON SCHOOL ENROLLMENT (e.g. largest school population will be A, second largest will be B, etc).

\*\*The following questions will ONLY ask about your 3 largest schools\*\*

**What is the approximate overall enrollment of school A? \***

Please answer for school A ONLY!

1-249 students

**What is the approximate overall enrollment of school B? \***

Please answer for school B ONLY!

1-249 students

**What is the approximate overall enrollment of school C? \***

Please answer for school C ONLY!

1-249 students

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## Beginning Band Program Survey

\* Required

### Instruction at Three Schools

For the following questions, please continue to refer to each of your schools based on school enrollment (e.g. largest school population will be A, second largest will be B).

#### How are the grade levels organized in your A school? \*

Answer for school A ONLY!

- ☐ PreK-4th grade
- ☐ PreK-5th grade
- ☐ PreK-6th grade
- ☐ PreK-8th grade
- ☐ PreK-12th grade
- ☐ K-4th grade
- ☐ K-5th grade
- ☐ K-6th grade
- ☐ K-12th grade
- ☐ 4th-5th grade
- ☐ 4th-6th grade
- ☐ 6th-8th grade
- ☐ 6th-9th grade
- ☐ 9th-12th grade
- ☐ Other:

#### How are the grade levels organized in your B school? \*

Answer for school B ONLY!

- ☐ PreK-4th grade
- ☐ PreK-5th grade
- ☐ PreK-6th grade
- ☐ PreK-8th grade
- ☐ PreK-12th grade
- ☐ K-4th grade

- ☐ K-5th grade
- ☐ K-6th grade
- ☐ K-12th grade
- ☐ 4th-5th grade
- ☐ 4th-6th grade
- ☐ 6th-8th grade
- ☐ 6th-9th grade
- ☐ 9th-12th grade
- ☐ Other:

**How are the grade levels  
organized in your C school? \***

Answer for school C ONLY!

- ☐ PreK-4th grade
- ☐ PreK-5th grade
- ☐ PreK-6th grade
- ☐ PreK-8th grade
- ☐ PreK-12th grade
- ☐ K-4th grade
- ☐ K-5th grade
- ☐ K-6th grade
- ☐ K-12th grade
- ☐ 4th-5th grade
- ☐ 4th-6th grade
- ☐ 6th-8th grade
- ☐ 6th-9th grade
- ☐ 9th-12th grade
- ☐ Other:

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## Beginning Band Program Survey

\* Required

### Instruction at Three Schools

For the following questions, please continue to refer to each of your schools based on school enrollment (e.g. largest school population will be A, second largest will be B).

**As of October 1, 2011, how many beginners were enrolled in your band program for School A? \***

Only include BEGINNING band students at School A!

1-9

**As of October 1, 2011, how many beginners were enrolled in your band program for School B? \***

Only include BEGINNING band students at School B!

1-9

**As of October 1, 2011, how many beginners were enrolled in your band program for School C? \***

Only include BEGINNING band students at School C!

1-9

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## Beginning Band Program Survey

\* Required

### Band Program

If you teach in multiple schools: Please answer the rest of the questions in this survey based only on your largest school (School A from the previous questions).

**What grade level are the majority of your 1st year beginning band students? \***

ONLY include 1st year band students!

- ☐ 3rd grade
- ☐ 4th grade
- ☐ 5th grade
- ☐ 6th grade
- ☐ 7th grade
- ☐ 8th grade
- ☐ 9th grade
- ☐ Other:

**Does your school offer summer music instruction to introduce band instruments and begin fundamentals before the first full year of in-school instrumental instruction? \***

- ☐ Yes
- ☐ No

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## Beginning Band Program Survey

\* Required

### Summer Instruction

How is this summer instruction organized? \*

Select all that apply.

- ☐ Full Band
- ☐ Small group- mixed instrumentation (e.g. brass and woodwinds combined)
- ☐ Small group- like instrumental family (e.g. members of brass family)
- ☐ Small group- same instrumentation (e.g. just trumpets)
- ☐ School sponsored 1 on 1 lessons
- ☐ Other:

Approximately what percentage of your beginning students participate in this summer music instruction? \*

1-4%

How many times per week do students meet for this summer music instruction? \*

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ Other:

How long is ONE of these summer meetings for 1st year beginning band instruction? \*

- ☐ 1-30 Min
- ☐ 31-45 Min
- ☐ 46-60 Min
- ☐ 61-75 Min
- ☐ Other:

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## Beginning Band Program Survey

\* Required

**The following questions pertain to your program's use of Pullout instruction for beginning band students.**

**\*\*Pullout-** a student is excused from a non-music class, in order to receive music instruction on their band instrument.\*\*

**Does your school utilize pullout instruction (see above comment) during the normal school day? \***

- ☐ Yes  
☐ No

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## Beginning Band Program Survey

\* Required

### Pullout Instruction

\*\*Pullout- a student is excused from a non-music class, in order to receive music instruction on their band instrument.\*\*

**Which of the following organized meetings does your school's pullout instruction include? \***

Select all that apply.

- ☐ Full Band
- ☐ Small group- mixed instrumentation (e.g. brass and woodwinds combined)
- ☐ Small group- like instrumental family (e.g. members of brass family)
- ☐ Small group- same instrumentation (e.g. just trumpets)
- ☐ School sponsored 1 on 1 lessons
- ☐ Other:

**How many times per week do students meet for pullout small group instruction of any kind? \***

Only consider 1st year beginning band students

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ N/A
- ☐ Other:

**How long is ONE of these meetings for pullout small group instruction? \***

\*

Only consider meetings with 1st year beginning band students

- ☐ 1-30 Min

- ☐ 31-45 Min
- ☐ 46-60 Min
- ☐ 61-75 Min
- ☐ N/A
- ☐ Other:

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## Beginning Band Program Survey

\* Required

### Band Schedule

The following questions pertain only to the schedule of beginning band students and beginning band instruction. Do NOT include other music classes or upper level students in your responses to the following questions.

**Are your full band meetings held inside or outside of the school day? \***

Only consider 1st year beginning band

- ☐ Always inside
- ☐ Always outside
- ☐ Sometime inside, sometimes outside

**When do you begin meeting as a full beginning band? \***

Or when do the majority of your 1st year students join the full band

- ☐ August
- ☐ September
- ☐ October
- ☐ November
- ☐ December
- ☐ Other:

**During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band? \***

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 1-2 Times (Alternating Schedule)



☐ 2-3 Times (Alternating Schedule)

☐ Other:

**How long does ONE of these full  
band rehearsals last? \***

Only consider a single rehearsal for 1st year beginning band students.

1-30 Min

**Does this schedule change at some  
point during the year? \***

☐ Yes

☐ No

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## Beginning Band Program Survey

\* Required

### Schedule Change

During what month does your weekly rehearsal schedule change for your beginning band? \*

September

How many times per week do you THEN meet as a full beginning band? \*

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 1-2 Times (Alternating Schedule)
- ☐ 2-3 Times (Alternating Schedule)
- ☐ Other:

How long does ONE of these full band rehearsals last? \*

Only consider a single rehearsal for 1st year beginning band students.

1-30 Min

Does this schedule change again at some point during the year? \*

- ☐ Yes
- ☐ No

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## Beginning Band Program Survey

\* Required

### 2nd Schedule Change

During what month does your weekly rehearsal schedule change for your beginning band? \*

September

How many times per week do you THEN meet as a full beginning band? \*

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 1-2 Times (Alternating Schedule)
- ☐ 2-3 Times (Alternating Schedule)
- ☐ Other:

How long does ONE of these full band rehearsals last? \*

Only consider a single rehearsal for 1st year beginning band students.

1-30 Min

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## Beginning Band Program Survey

\* Required

### Final Questions

**When you are teaching a beginning student a new instrument, how is your meeting organized on the very first day with the instrument (regardless of whether this takes place inside or outside of school hours)? \***

First day with instrument ONLY

- ☐ Full Band
- ☐ Small group- mixed instrumentation (e.g. brass and woodwinds combined)
- ☐ Small group- like instrumental family (e.g. members of brass family)
- ☐ Small group- same instrumentation (e.g. just trumpets)
- ☐ School sponsored 1 on 1 lessons
- ☐ Other:

**In an average school year, what month does your beginning band play in their first public performance? \***

Only consider 1st year students

- ☐ August
- ☐ September
- ☐ October
- ☐ November
- ☐ December
- ☐ January
- ☐ February
- ☐ March
- ☐ April
- ☐ May
- ☐ June

☐ No Concert 1st Year

Please list the method book(s) you use with your 1st year beginning students. \*

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## Beginning Band Program Survey

### Click Submit to Send Your Results

Thank you for taking the time to complete this survey! Your responses are crucial in developing an accurate picture of how beginning band programs are scheduled across the state of New York. If you are interested in receiving a copy of the results of this survey, please enter your email below.

Thanks again!

Emily E. Stuart  
Teaching Assistant  
The University of Texas at El Paso

Supervised by Dr. Curtis Tredway, Associate Professor of Music

Please enter your email if you  
would like a copy of the survey  
results:

Feel free to add any comments or  
questions for researcher:

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## **Appendix D**

### **Email Correspondence**

## 1<sup>st</sup> Email Correspondence with Band Directors

To NYS Band Director of 1st Year Students,

Hello! My name is Emily Stuart and I am a master's degree student at the University of Texas at El Paso. My master's degree thesis is titled "**Beginning Band Programs in New York State**," and is under the supervision of Dr. Curtis Tredway.

I am surveying app. 300 band directors from across New York and need your help!

- You have been randomly selected from a 2008 list of all 698 school districts in New York from the department of education website. Your email was found through your school district website. If you are not the current band director for 1st year students, please disregard or pass this along to that teacher if possible.
- The following survey is completely anonymous and will not ask any personal information. The survey will ask objective questions that pertain to your schedule as a beginning band director, the size of your school, the method book(s) you use, and how often your beginning students are in the band classroom.
- You have the option not to take part in this survey. There will be no penalties involved if you choose not to take part in this study and it will remain unknown to researchers that you did not participate. If you choose to take part, you have the right to stop at any time. As a participant, you can close the online survey website at any point, should you decide to stop. Your answers will only be recorded when you finish the survey and hit the "Submit" button. However, we encourage you to email the principal researcher so that she knows why you are leaving the study.
- The University of Texas at El Paso's Institutional Review Board reviewed this survey (IRB ID # 282102-1) and approved it on 1/20/2012

Please click on the following link or paste it into your browser to begin the survey:

[Google Documents Survey Link Here](#)

Survey will take app. 4-7 minutes to complete

Please complete this survey by Wednesday, March 7, 2012 or as soon as possible.

Thank you so much for your help in this research project! If you have any questions, please feel free to contact Dr. Tredway or me at any time.

Emily E. Stuart  
Teaching Assistant  
University of Texas at El Paso  
[eeestuart@miners.utep.edu](mailto:eeestuart@miners.utep.edu)



Dr. Curtis Tredway  
Associate Professor of Music  
University of Texas at El Paso  
[ctredway@utep.edu](mailto:ctredway@utep.edu)

**About the thesis-**

The purpose of this study is to describe and define beginning band instructional practices in the state of New York. Data from public schools across the state will be compiled in order to get an accurate description at how band programs are organized. Information from this study will tell educators and administrators what beginning band techniques are utilized most commonly, in terms of organized instructional meetings, grade level of instruction, and most popular method books used for first year students.

**About the principal researcher-**

Emily Stuart grew up in Penn Yan, New York and attended Houghton College for her bachelor's degree in Music Education. At Houghton, she studied under Mr. Gary Stith, former Instructional Specialist for the Fine and Performing Arts for the Williamsville Central Schools in Williamsville, New York. Upon graduation from Houghton in 2010, Miss. Stuart received a teaching assistantship at the University of Texas at El Paso. At UTEP, she plays principal trombone in the university orchestra, symphonic winds, and chamber ensemble. Miss. Stuart plans to graduate in the Spring of 2012 with a master's degree in Music Education and hopes to return to New York State to teach instrumental music.

## 2<sup>nd</sup> Email Correspondence with Band Directors: Reminder

To NYS Band Director of 1st Year Students,

Hello! My name is Emily Stuart and I sent you an email recently regarding a band survey. My masters degree thesis is titled "**Beginning Band Programs in New York State**," and is under the supervision of Dr. Curtis Tredway. If you have already completed the survey thank you for your help and please disregard this email!

I have already received a lot of positive feedback from those band directors that have completed it. YOUR responses will make the results even more accurate!

Please click on the following link or paste it into your browser to begin the survey:

[Google Documents Survey Link Here](#)

Survey will take app. 4-7 minutes to complete

Please complete this survey as soon as possible.

Thank you so much for your help in this research project! If you have any questions, please feel free to contact Dr. Tredway or me at any time.

Emily E. Stuart  
Teaching Assistant  
University of Texas at El Paso  
[eestuart@miners.utep.edu](mailto:eestuart@miners.utep.edu)

Dr. Curtis Tredway  
Associate Professor of Music  
University of Texas at El Paso  
[ctredway@utep.edu](mailto:ctredway@utep.edu)

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The purpose of this study is to describe and define beginning band instructional practices in the state of New York. Data from public schools across the state will be compiled in order to get an accurate description at how band programs are organized. Information from this study will tell educators and administrators what beginning band techniques are utilized most commonly, in terms of organized instructional meetings, grade level of instruction, and most popular method books used for first year students.

### **About the principal researcher-**

Emily Stuart grew up in Penn Yan, New York and attended Houghton College for her bachelor's degree in Music Education. At Houghton, she studied under Mr. Gary Stith, former Instructional Specialist for the Fine and Performing Arts for the Williamsville Central Schools in Williamsville, New York. Upon graduation from Houghton in 2010, Miss. Stuart received a teaching assistantship at the University of Texas at El Paso. At UTEP, she plays principal trombone in the university orchestra, symphonic winds, and chamber ensemble. Miss. Stuart plans to graduate in the Spring of 2012 with a master's degree in Music Education and hopes to return to New York State to teach instrumental music.

## **Appendix E**

### **Tabulated Survey Results**

Table E.1 Gender  
n= 99

	Male	Female
Please select what best describes you:	44	55

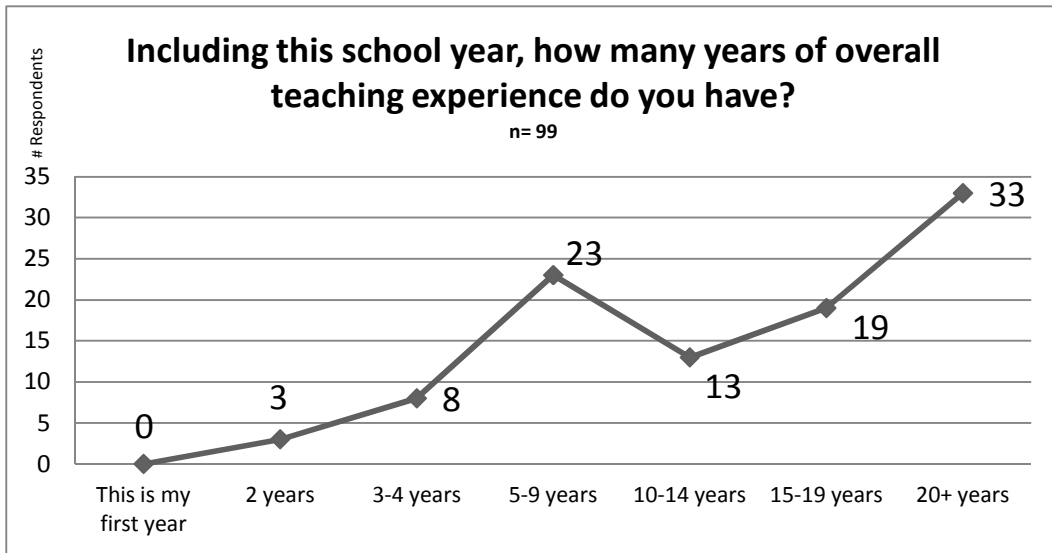


Figure E.2 Overall Teaching Experience

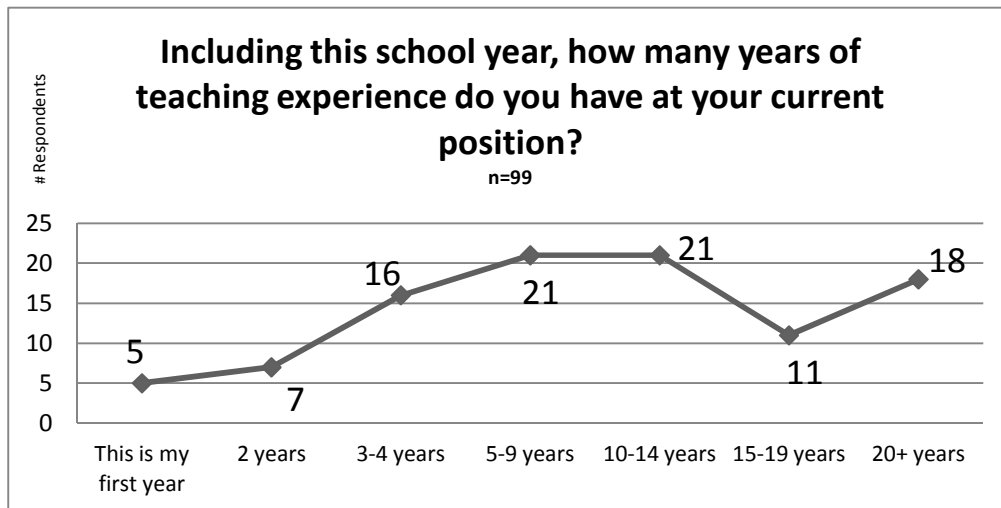


Figure E.3 Teaching Experience at Current Position

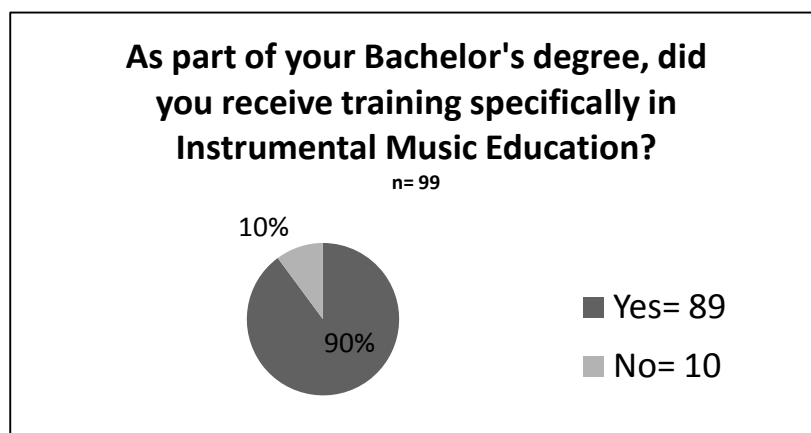


Figure E.4 Music Education Training

Table E.5 Master's Degree  
n=99

	Yes	No
Have you completed your Master's degree?	94	5

Table E.6 Master's Degree Emphasis

What was your area of emphasis for your Master's degree?

<b>Masters Degree:</b>	<b>n=94</b>
Music Education	37
Performance	15
Wind Conducting	7
Curriculum & Instruction	5
General Education	4
Music Education/ Performance	3
Music History	3
Jazz Studies	3
Music Education Pedagogy	3
Liberal Studies	3
Elementary Education	2
Piano Accompanying	1
Instrumental Music for the Diverse Learner	1
Composition	1
Christian Music in Worship	1
Special Education	1
Humanistic/ Multicultural Education	1
Theology	1
Secondary Education	1
Orchestra Education	1

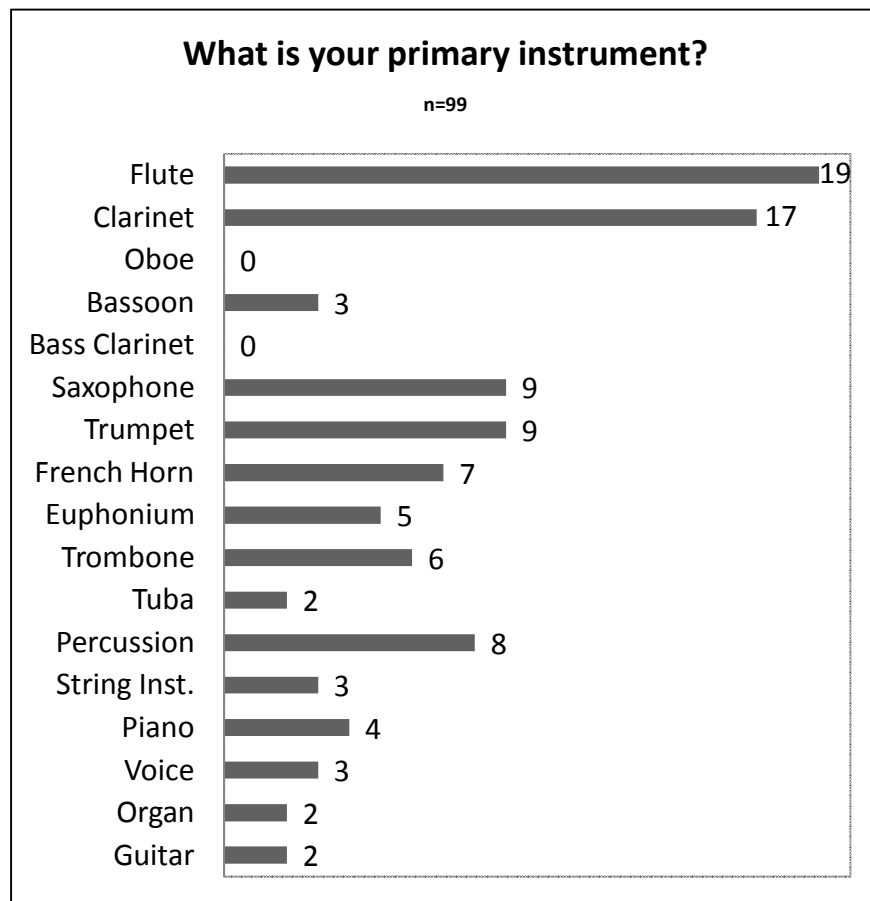


Figure E.7 Primary Instrument

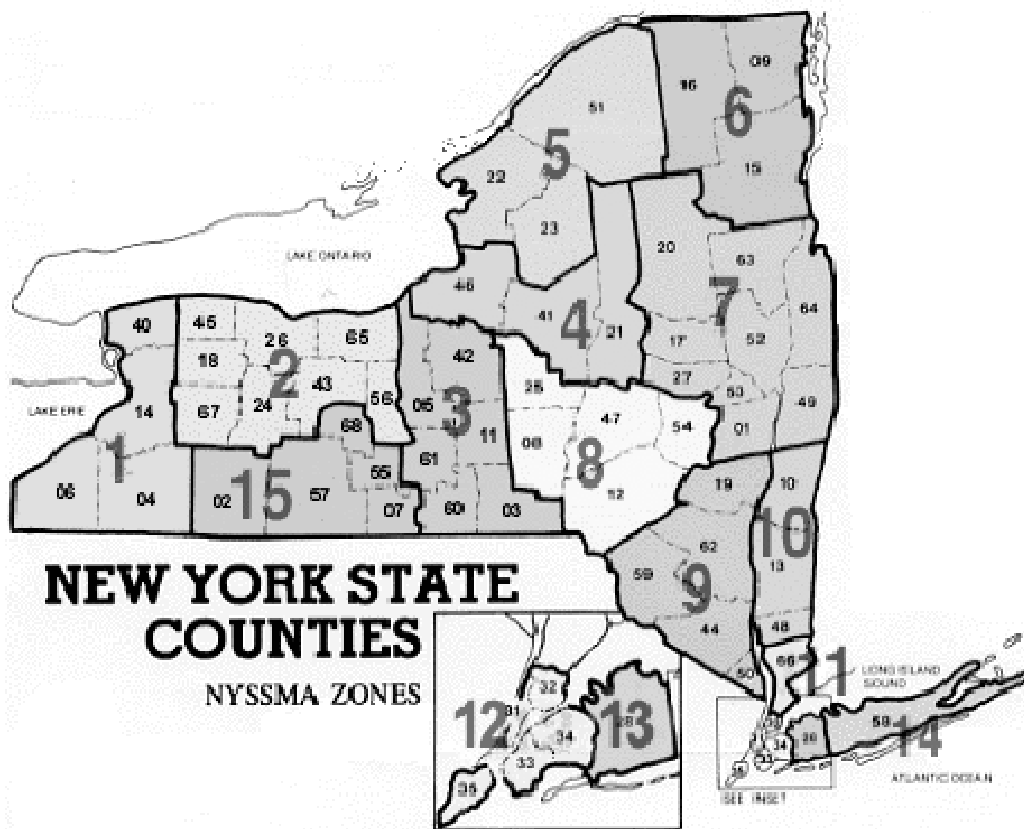


Figure E.8 Map of NYSSMA Zones  
Source: NYSSMA Website: <http://www.nyssma.org/zonemaps.cfm>



What NYSSMA zone is your school(s) located within?  
n=99

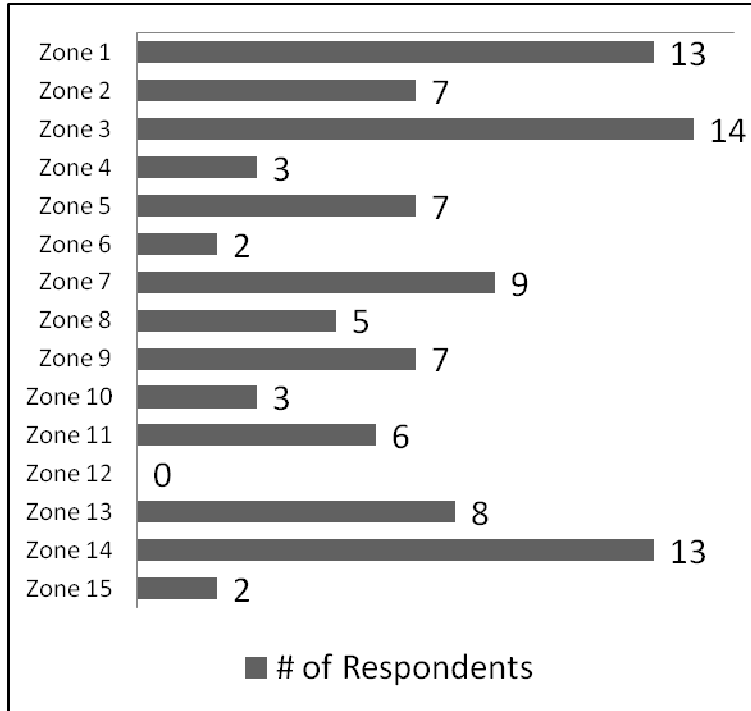


Figure E.9 NYSSMA Zones

Table E.10 Teach Other Classes  
n=99

	Yes	No
Do you teach music classes other than those related directly to 1st year beginning band, during a normal school day?	79	20

Table E.11 List Classes Teach

What other music classes do you teach throughout a normal week of school?

n=79

Upper Level Band	56
Upper Level Band Small Group Instruction	48
General Music	41
Choir Rehearsals	14
Special Education Music Class	9
String Small Group Instruction	6
Orchestra Rehearsals	5
Music Theory	5
Guitar	3
Voice Small Group Instruction	2
Piano	2
Jazz Ensemble	2
Music History	1
Introductory Instrumental Music Class for 3 <sup>rd</sup> Graders	1
Drama	1
Music Industry	1
Mus-Art	1
Hand Bell Choir	1
Marching Band	1
Elementary Mariachi	1

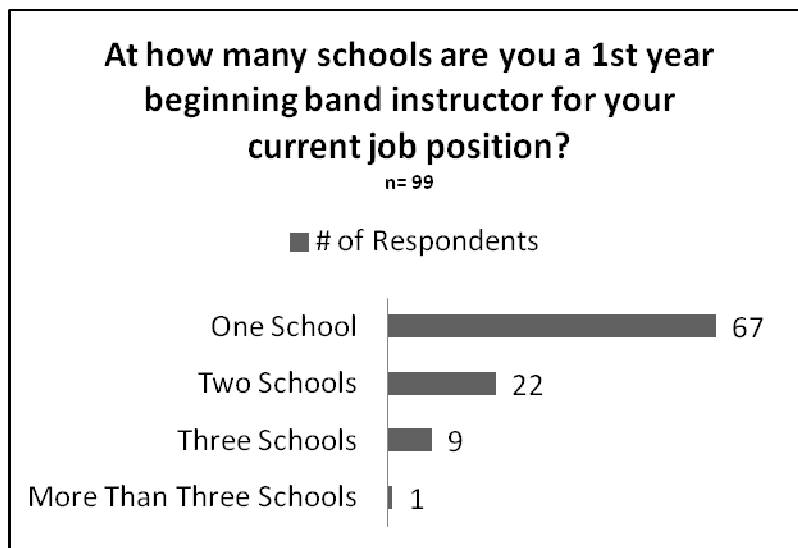


Figure E.12 Number of Schools

Table E.13 Instruction in a Single School  
n= 67

	PreK-4th	PreK-5th	PreK-6th	PreK-8th	PreK-12th	K-5	K-6	K-8	K-12	4th-5th	4th-6th	4th-8th	6th-8th	3rd-6th	3rd-5th	2nd-5th	5th-8th	3rd-8th	2nd-6th
How are the grade levels organized in your school?	3	3	6	1	5	10	6	1	6	3	2	1	2	2	9	3	1	1	1

	1-249	250-499	500-749	750-999	1000-1249	1250-1499	1500-1749	1750-1999	2000-2499
What is the approximate overall enrollment of your school?	6	32	18	5	3	1	1	1	0

	1-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-99	100-149	150-199	200-299	300+
As of October 1, 2011, how many beginners were enrolled in your band program?	0	4	10	7	11	7	5	5	1	6	9	1	0	1

Table E.14 Instruction in Two Schools  
n= 22

	PreK-5th	K-5	K-6	4th-6th	3rd-5th	5th
How are the grade levels organized in your A school?	4	12	3	1	1	1
How are the grade levels organized in your B school?	4	12	4	0	1	1

	1-249	250-499	500-749	750-999	1000-1249	1250-1499	1500-1749	1750-1999	2000-2499
What is the approximate overall enrollment of school A?	7	8	6	1	0	0	0	0	0
What is the approximate overall enrollment of school B?	7	10	2	3	0	0	0	0	0

	1-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-99	100-149	150-199	200-299	300+
As of October 1, 2011, how many beginners were enrolled in your band program for School A?	3	1	2	1	8	4	0	2	1	0	0	0	0	0
As of October 1, 2011, how many beginners were enrolled in your band program for School B?	1	1	3	4	5	4	2	1	1	0	0	0	0	0

Table E.15 Instruction in Three Schools  
n= 9

	PreK-4th	PreK-5th	K-4	K-5	1st-5th
How are the grade levels organized in your A school?	3	1	2	2	1
How are the grade levels organized in your B school?	3	1	2	2	1
How are the grade levels organized in your C school?	3	1	2	2	1

	1-249	250-499	500-749	750-999	1000-1249	1250-1499	1500-1749	1750-1999	2000-2499
What is the approximate overall enrollment of school A?	2	5	2	0	0	0	0	0	0
What is the approximate overall enrollment of school B?	3	5	1	0	0	0	0	0	0
What is the approximate overall enrollment of school C?	3	6	0	0	0	0	0	0	0

	1-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-99	100-149	150-199	200-299	300+
As of October 1, 2011, how many beginners were enrolled in your band program for School A?	0	1	2	1	1	2	1	1	0	0	0	0	0	0
As of October 1, 2011, how many beginners were enrolled in your band program for School B?	0	0	4	1	3	1	0	0	0	0	0	0	0	0
As of October 1, 2011, how many beginners were enrolled in your band program for School C?	0	1	4	2	1	0	1	0	0	0	0	0	0	0

Table E.16 Instruction in More than Three Schools  
n= 1

	PreK-4th
How are the grade levels organized in your A school?	1
How are the grade levels organized in your B school?	1
How are the grade levels organized in your C school?	1

	1-249	250-499	500-749	750-999	1000-1249	1250-1499	1500-1749	1750-1999	2000-2499
What is the approximate overall enrollment of school A?	0	1	0	0	0	0	0	0	0
What is the approximate overall enrollment of school B?	0	0	1	0	0	0	0	0	0
What is the approximate overall enrollment of school C?	0	0	1	0	0	0	0	0	0

	1-9	10-19	20-29	30-39	40-49	50-59	60-69	70-79	80-89	90-99	100-149	150-199	200-299	300+
As of October 1, 2011, how many beginners were enrolled in your band program for School A?	0	0	0	1	0	0	0	0	0	0	0	0	0	0
As of October 1, 2011, how many beginners were enrolled in your band program for School B?	0	0	0	1	0	0	0	0	0	0	0	0	0	0
As of October 1, 2011, how many beginners were enrolled in your band program for School C?	0	0	0	1	0	0	0	0	0	0	0	0	0	0

## Summer Music Instruction

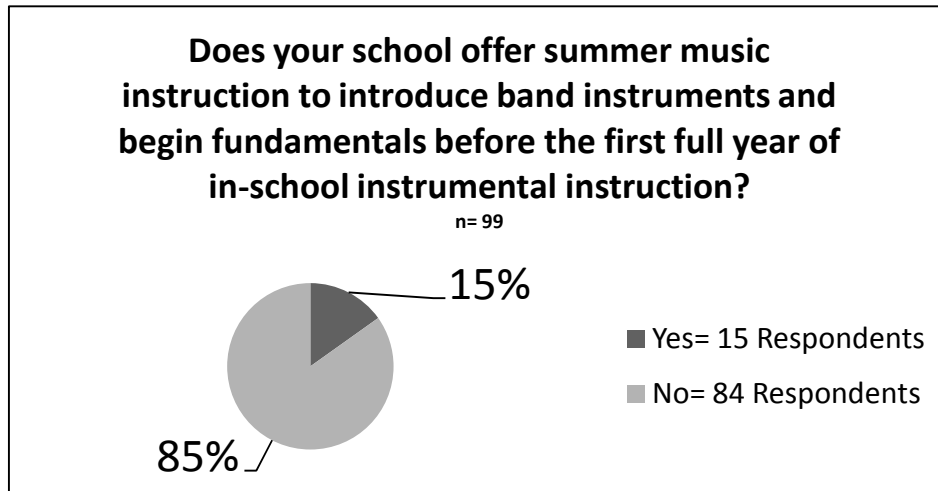


Figure E.17 Offer Summer Instruction

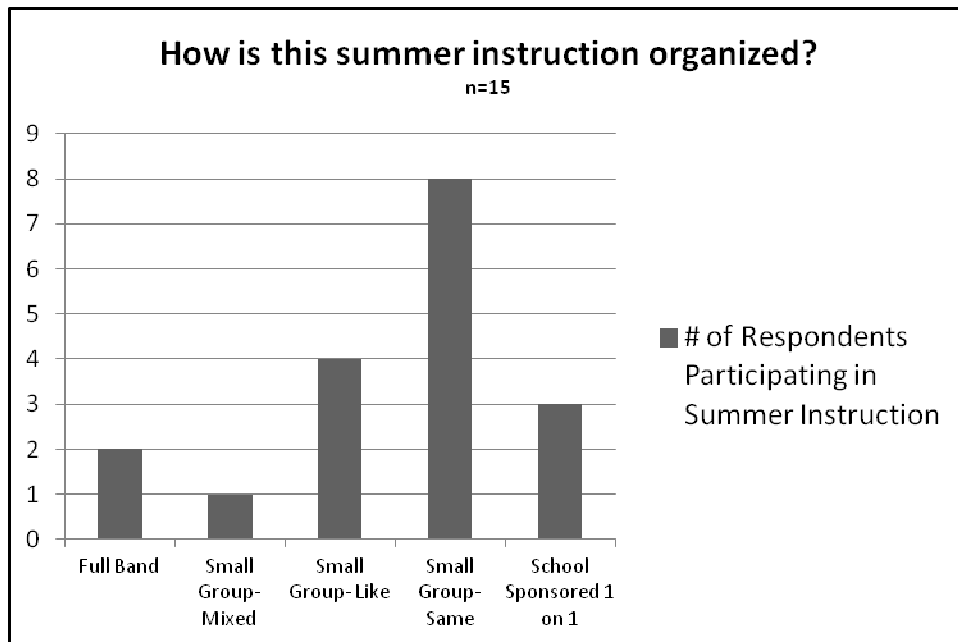


Figure E.18 Organization of Summer Instruction



Table E.19 Percentage of Students Participating in Summer Instruction

n= 15

	1-4%	5-9%	10-19%	20-29%	30-39%	40-49%	50-59%	60-69%	70-79%	80-89%	90-99%	100%
Approximately what percentage of your beginning students participate in this summer music instruction?	7	1	0	1	0	0	2	1	1	1	1	0

Table E.20 Number of Summer Instructional Meetings per Week

n= 15

	1	2	3	4	5
How many times per week do students meet for this summer music instruction?	3	6	3	2	3

Table E.21 Length of One Summer Instructional Meeting

n= 15

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long is ONE of these summer meetings for 1st year beginning band instruction?	10	4	1	0

## Pullout Instruction

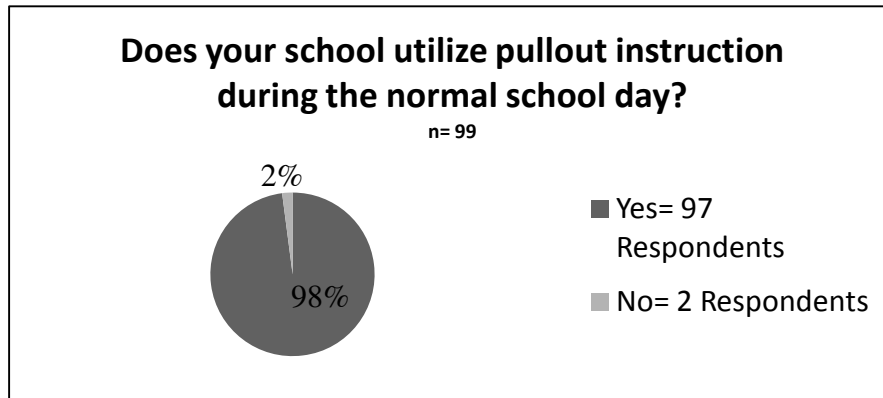


Figure E.22 Utilization of Pullout Instruction

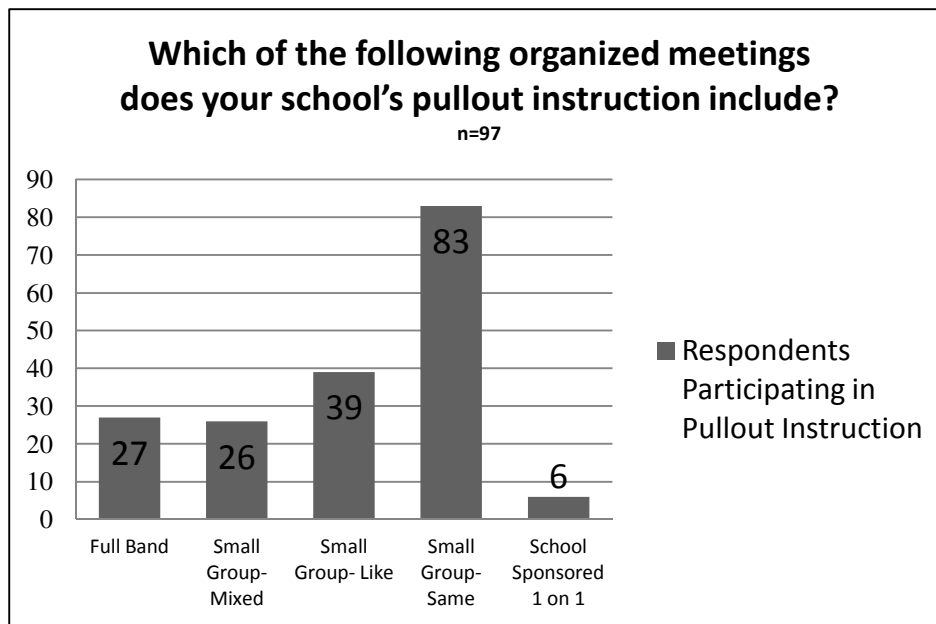


Figure E.23 Organization of Pullout

Table E.24 Number of Pullout Meetings per Week  
n= 97

	1	2	3	4	5	1X every 7-9 days	1X every 6 days	1X every 4 days
How many times per week do students meet for pullout small group instruction of any kind?	75	5	2	0	0	1	12	2

Table E.25 Length of One Pullout Meeting  
n= 97

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long is ONE of these meetings for pullout small group instruction?	63	32	2	0

## Beginning Band Schedule

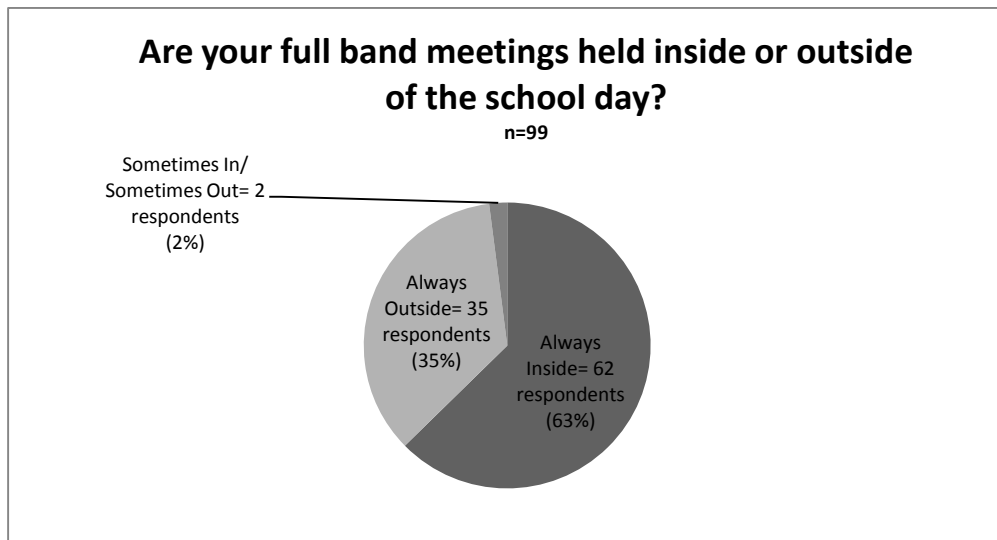


Figure E.26 Inside or Outside of School Day

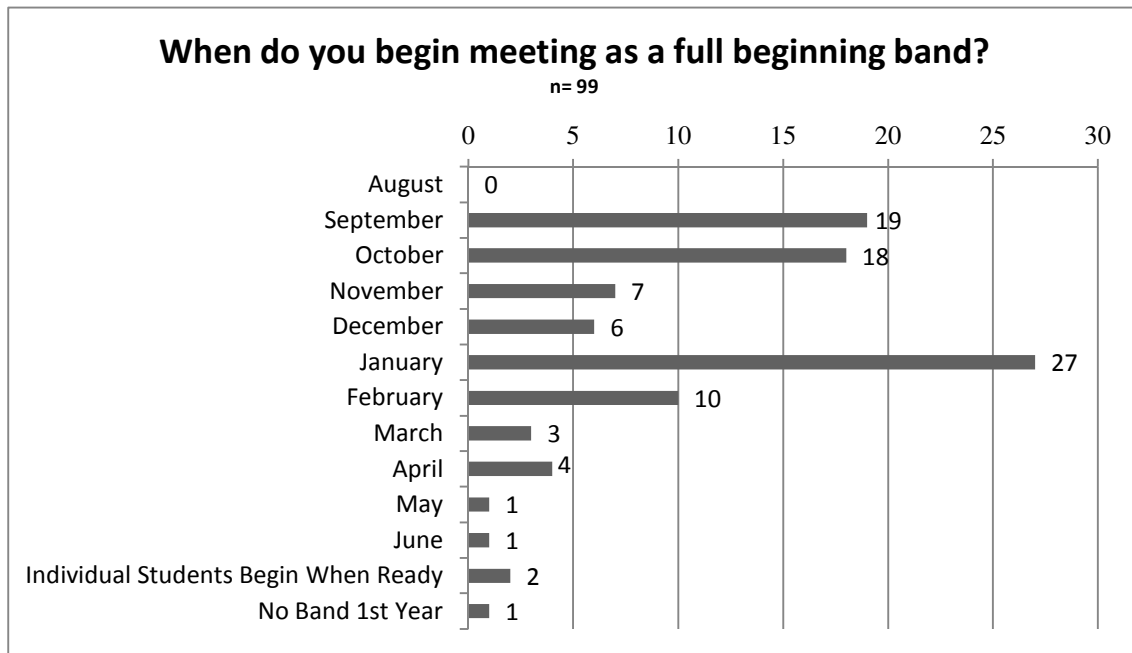


Figure E.27 Month Begin Meeting as Full Band

Table E.28 Number of Full Band Meetings Per Week

n= 99

	1	2	3	4	5	1-2 times	2-3 times	1X every 6 days	1-2X during first month	2X every 6 days	No begin band
During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band?	57	18	0	0	0	6	7	7	1	2	1

Table E.29 Length of One Band Rehearsal

n= 99

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	34	47	15	3

Table E.30 Schedule Change

n= 99

	Yes	No
Does this schedule change at some point during the year?	11	88

## Schedule Change

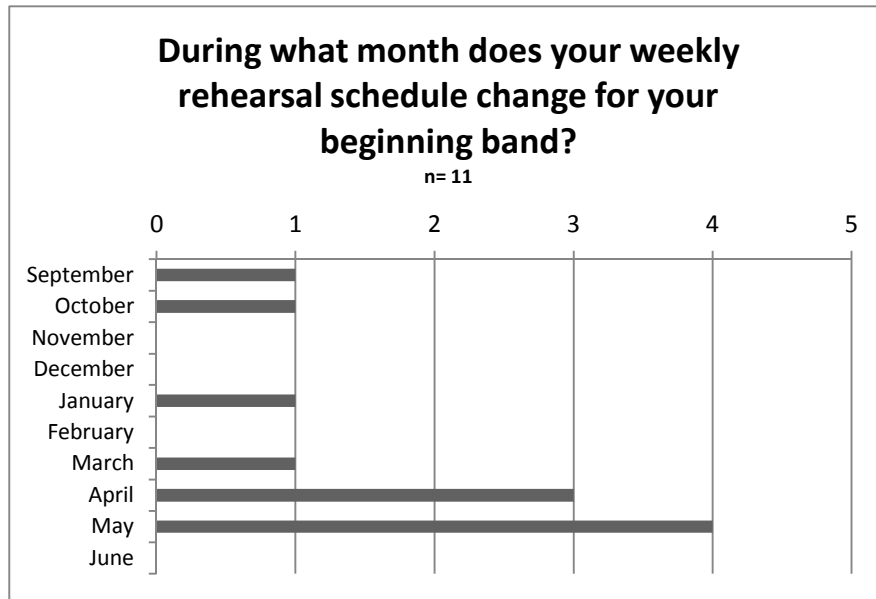


Figure E.31 Month of Schedule Change

Table E.32 Number of Full Band Meetings After Change

n= 11

	1	2	3	4	5	1-2 times	2-3 times	Rehearsals End
How many times per week do you THEN meet as a full beginning band?	3	6	0	0	0	1	0	1

Table E.33 Length of Full Band Rehearsal After Change

n= 11

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	3	4	3	1

Table E.34 2<sup>nd</sup> Schedule Change

n= 11

	Yes	No
Does this schedule change again at some point during the year?	0	11

## Organization of Program

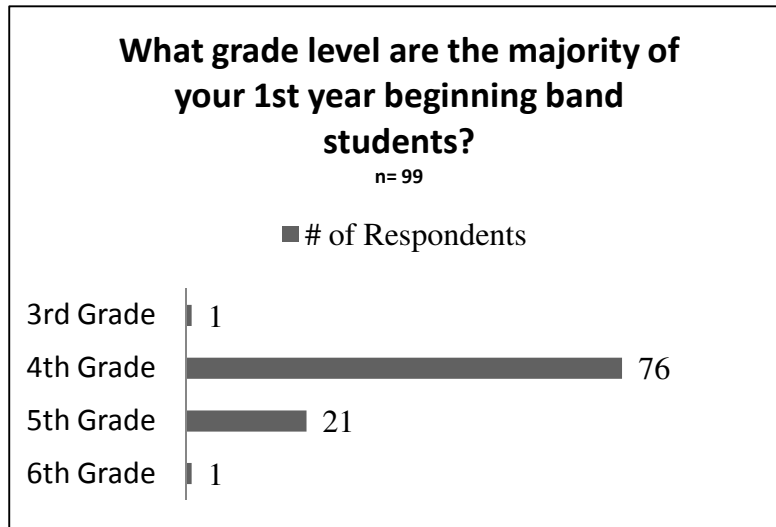


Figure E.35 Grade Level of Beginning Band Students

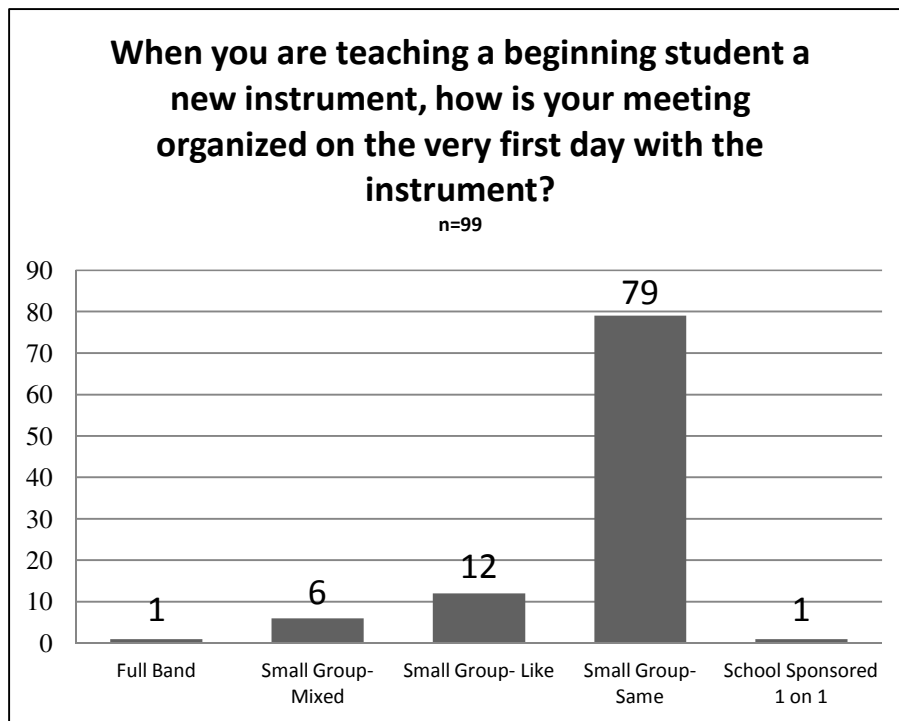


Figure E.36 Organize Meeting on First Day

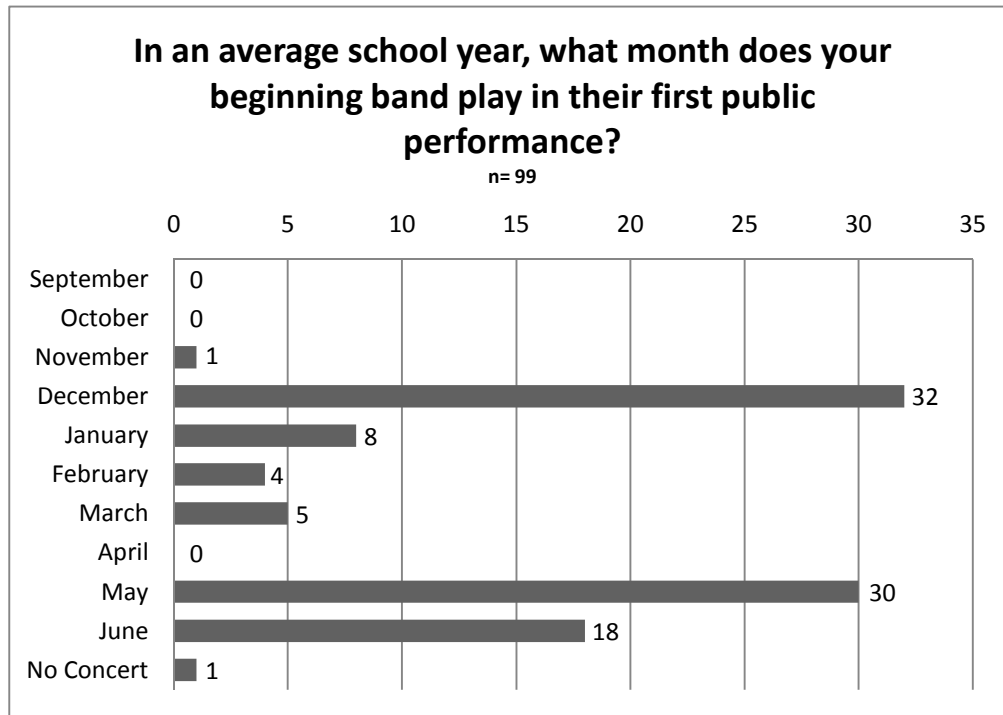


Figure E.37 Month of First Public Performance



Table E.38 Method Books Currently in Use  
n=99

<b>Method Book</b>	<b># of Respondents Used By</b>
Standard of Excellence	24
Essential Elements	21
Accent on Achievement	17
Breeze-Easy	14
Sound Innovations	4
Alfred's Drum Method 1	4
Yamaha Advantage	4
Jump Right In	4
Band Expressions	3
Measures of Success	3
Band Brilliance	3
Roy Burns Drum Method	3
The Good Book	2
Tradition of Excellence	2
21 <sup>st</sup> Century Band Method	2
Yamaha Band Student	2
Ed Sueta	1
Alfred Basic Training Book 1	1
Essentials of Music	1
Syncopation	1
Habits of Musicianship	1
Alfred's Learn to Play	1
Jamey Aebersold Jazz Method	1
Student Instrumental Course	1
Yamaha Greatest Solo Book	1
Mel Bay Drum Method	1
Melody Band Method	1
A Fresh Approach to Mallet Percussion	1
No Method Book	1
Exercises Composed/ Arranged by Teacher	5

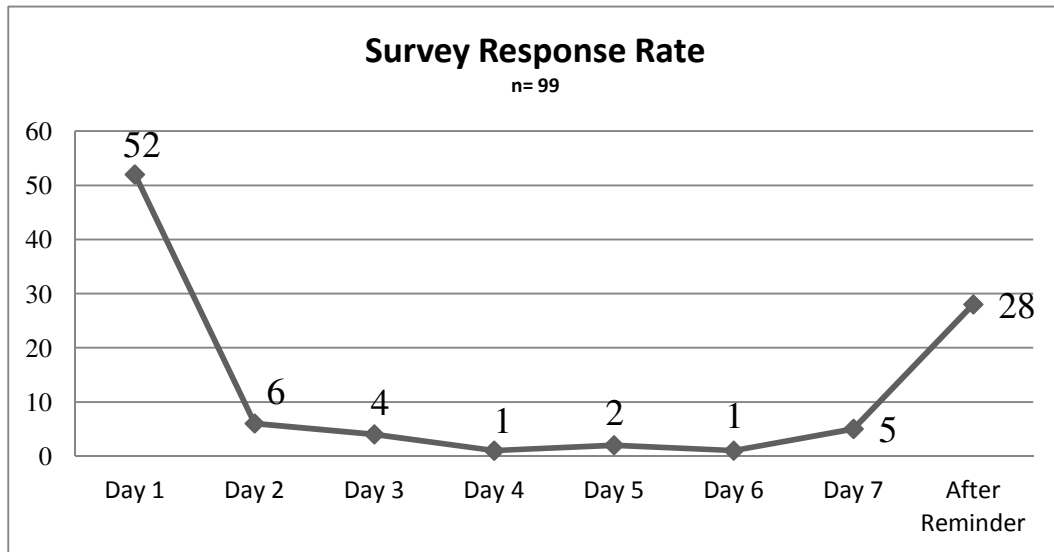


Figure E.39 Survey Response Rate

## **Appendix F**

### **Survey Results for NYSSMA Zone 1**

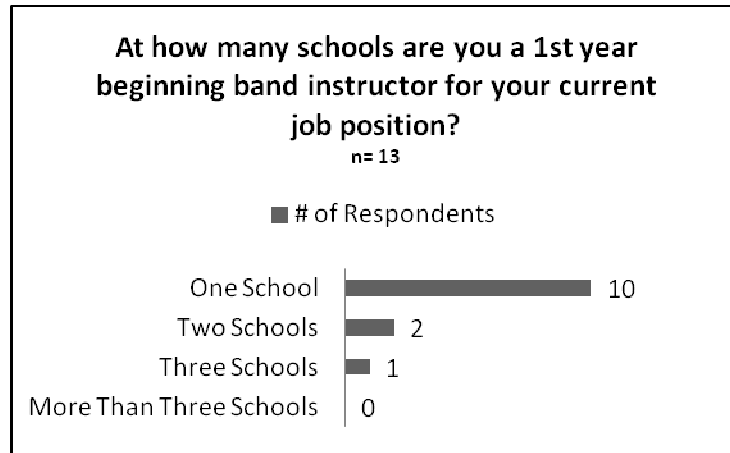


Figure F.1 Number of Schools- Zone 1

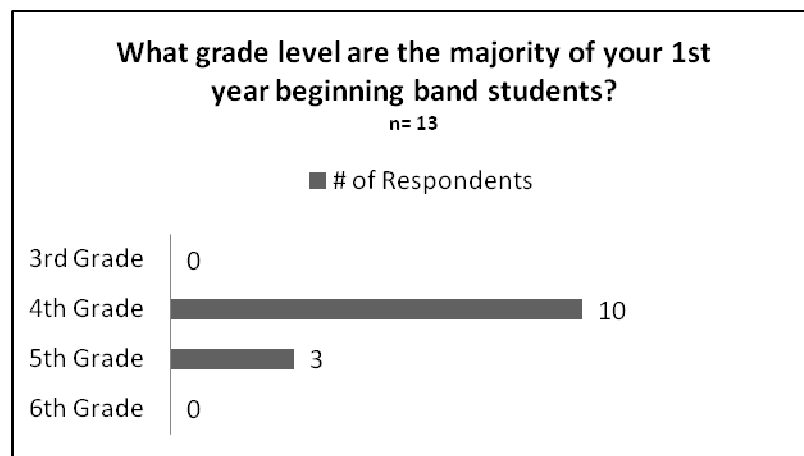


Figure F.2 Grade Level of Beginning Band Students- Zone 1

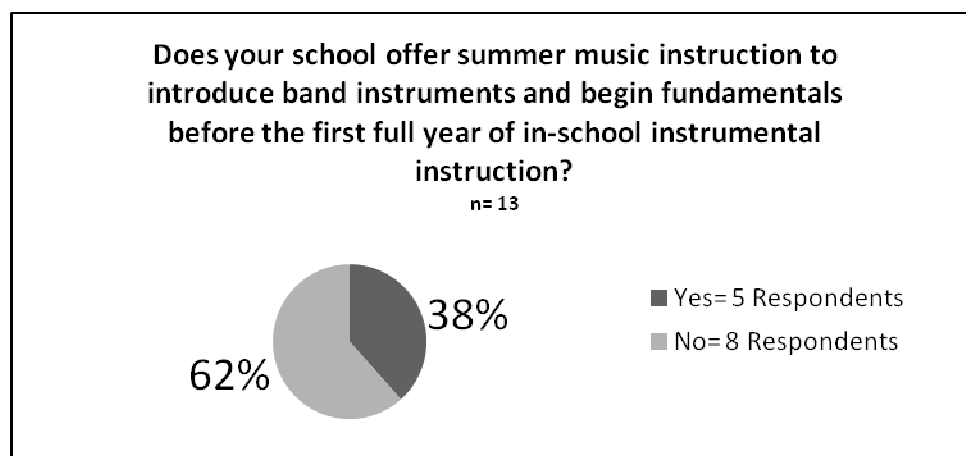


Figure F.3 Offer Summer Instruction- Zone 1

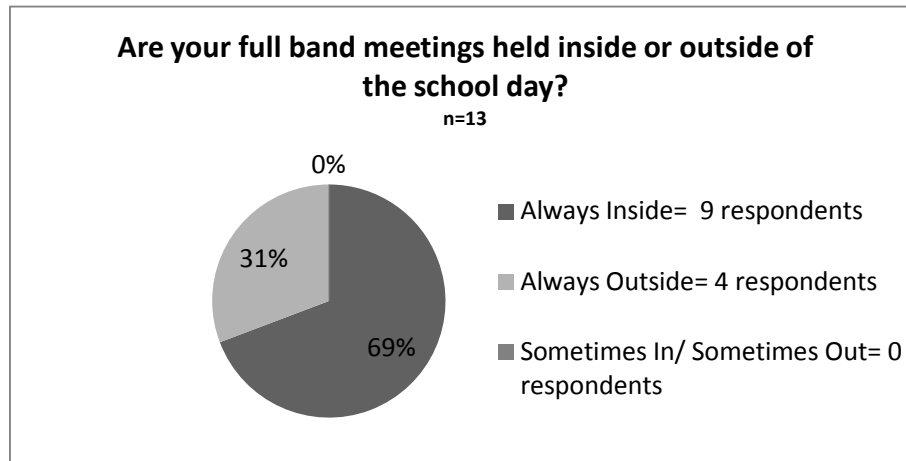


Figure F.4 Inside or Outside of School Day- Zone 1

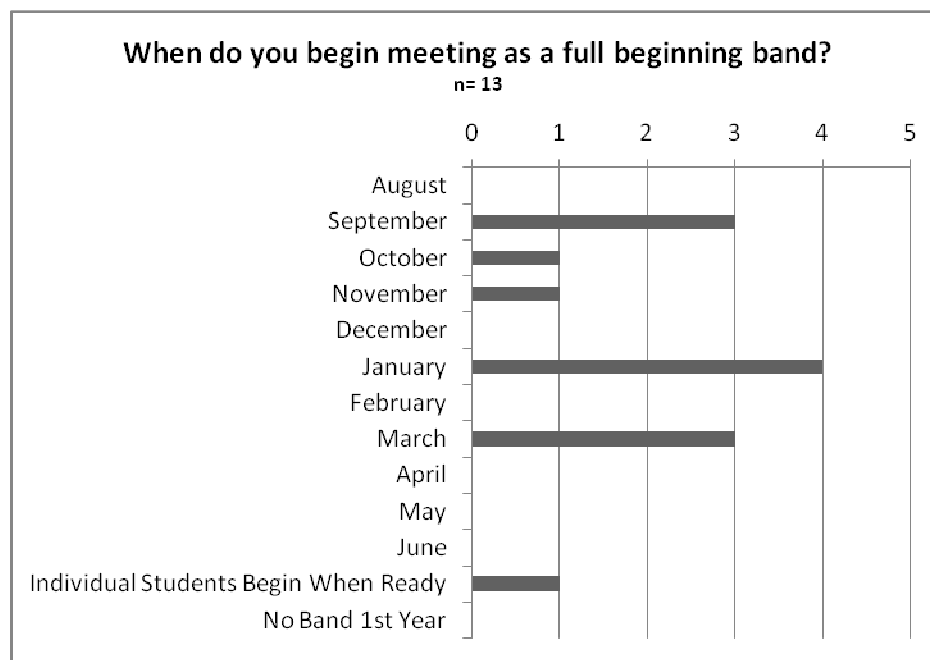


Figure F.5 Month Begin Meeting as Full Band- Zone 1

Table F.6 Number of Full Band Meetings per Week- Zone 1

n= 13

	1	2	3	4	5	1-2 times	2-3 times	1X every 6 days	2X every 6 days	1-2X first month	No begin band
During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band?	6	2	0	0	0	0	2	1	1	0	1

Table F.7 Length of One Band Rehearsal- Zone 1  
n= 13

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	7	4	1	1

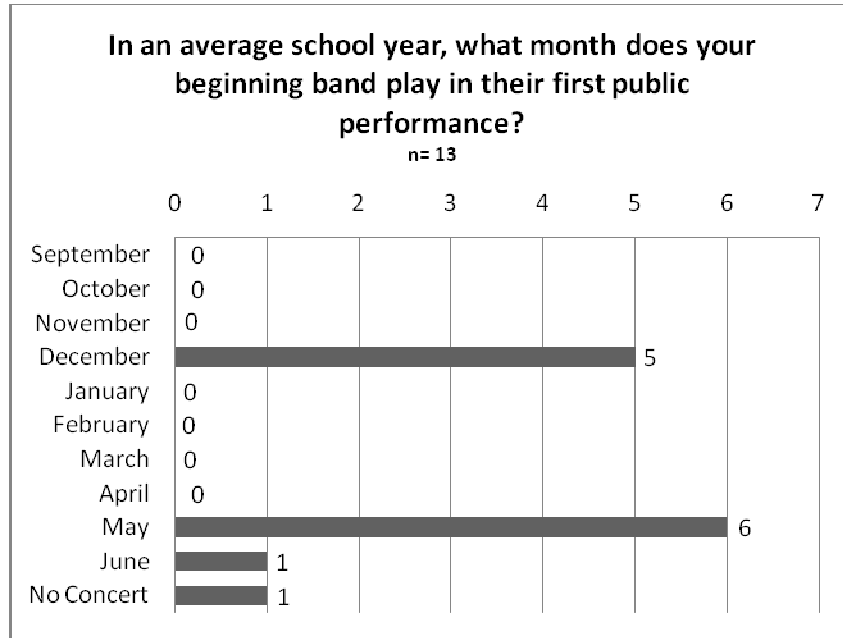


Figure F.8 Month of First Public Performance- Zone 1

Table F.9 Method Books Currently in Use- Zone 1  
n= 13

Method Book	# of Respondents Used By
Standard of Excellence	2
Essential Elements	2
Accent on Achievement	4
Breeze-Easy	2
Alfred's Drum Method 1	1
Jump Right In	1
Measures of Success	1
Tradition of Excellence	2

## **Appendix G**

### **Survey Results for NYSSMA Zone 2**

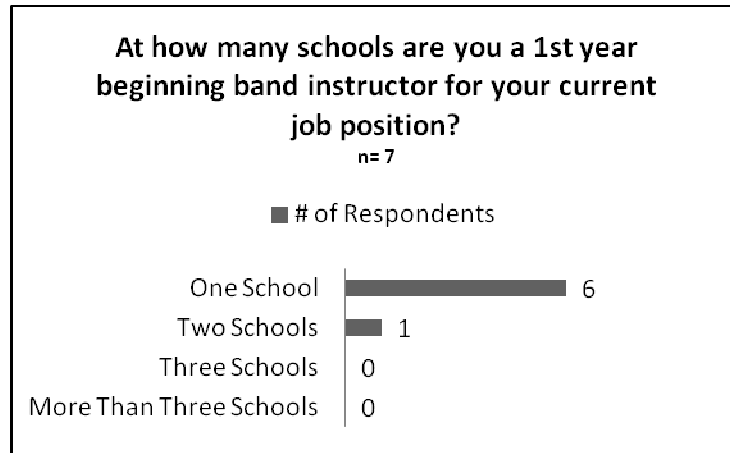


Figure G.1 Number of Schools- Zone 2

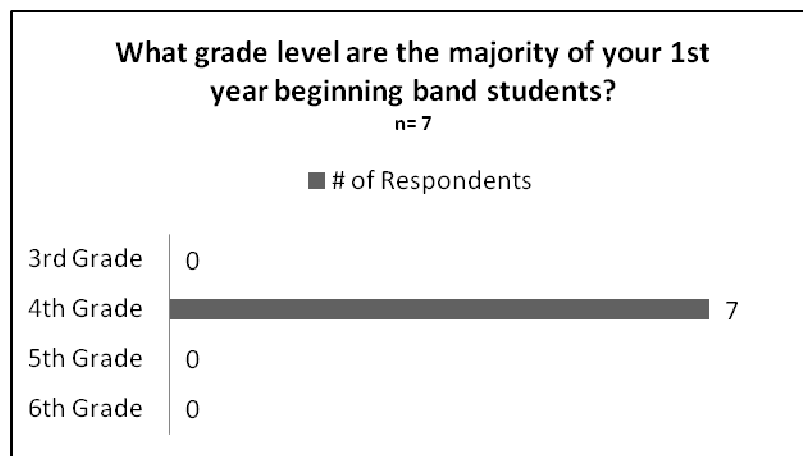


Figure G.2 Grade Level of Beginning Band Students- Zone 2

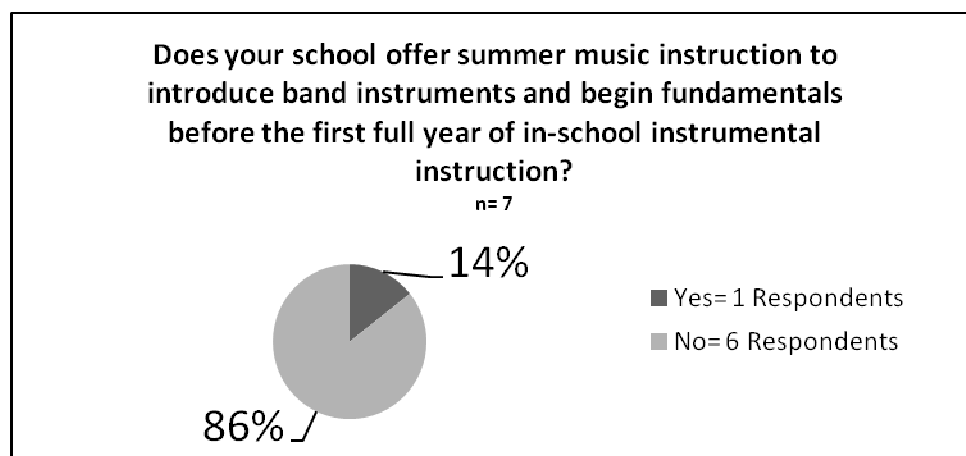


Figure G.3 Offer Summer Instruction- Zone 2



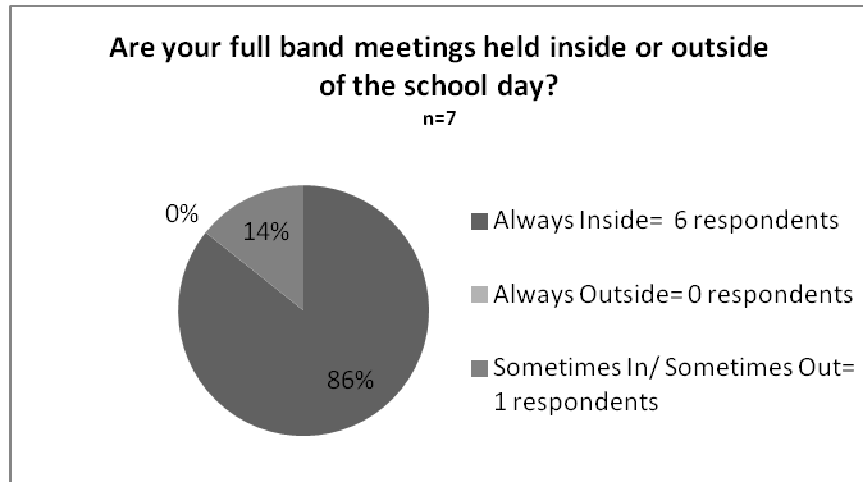


Figure G.4 Inside or Outside of School Day- Zone 2

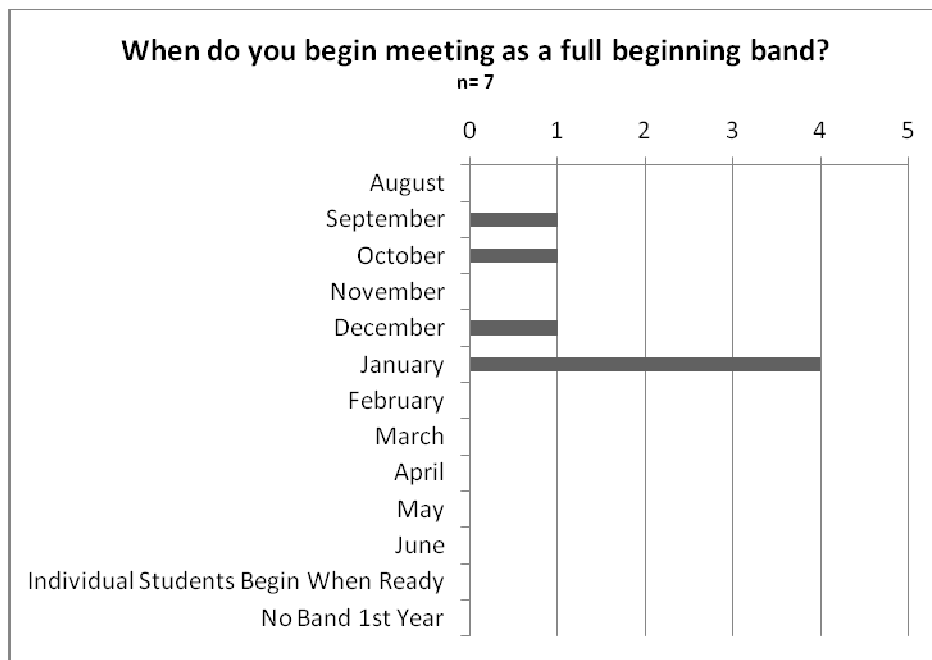


Figure G.5 Month Begin Meeting As Full Band- Zone 2

Table G.6 Number of Full Band Meetings per Week- Zone 2

n= 7

	1	2	3	4	5	1-2 times	2-3 times	1X every 6 days	2X every 6 days	1-2X first month	No begin band
During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band?	6	1	0	0	0	0	0	0	0	0	0

Table G.7 Length of One Band Rehearsal- Zone 2  
n= 7

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	0	4	2	1

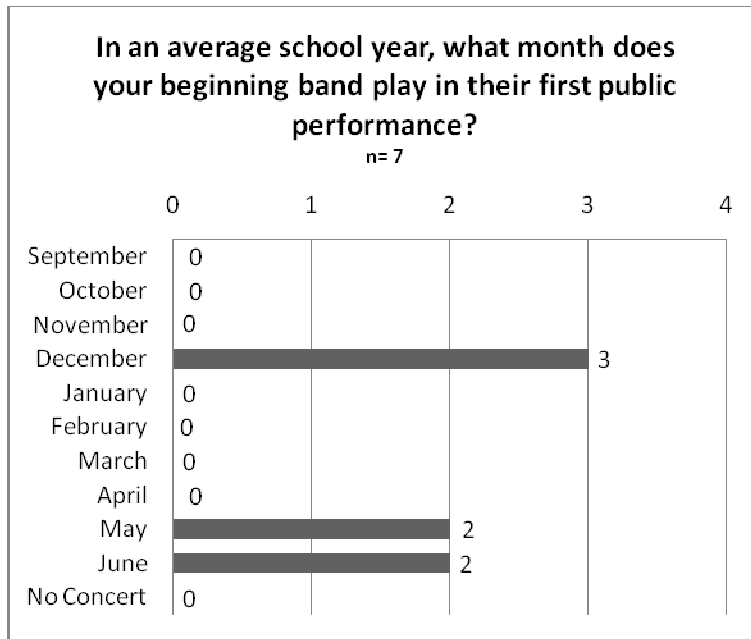


Figure G.8 Month of First Public Performance- Zone 2

Table G.9 Method Books Currently in Use- Zone 2  
n= 7

Method Book	# of Respondents Used By
Standard of Excellence	2
Essential Elements	2
Yamaha Advantage	1
Band Expressions	1
Measures of Success	1

## **Appendix H**

### **Survey Results for NYSSMA Zone 3**

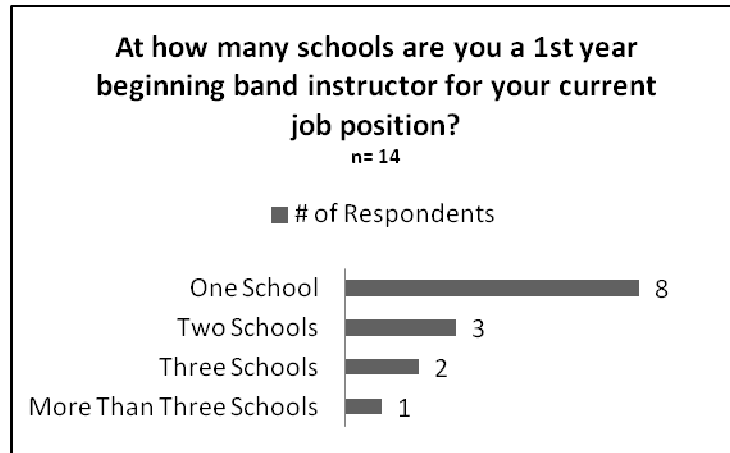


Figure H.1 Number of Schools- Zone 3

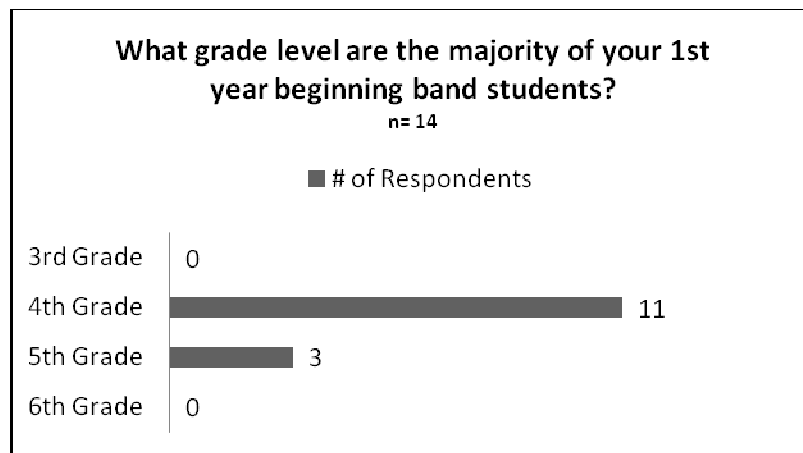


Figure H.2 Grade Level of Beginning Band Students- Zone 3

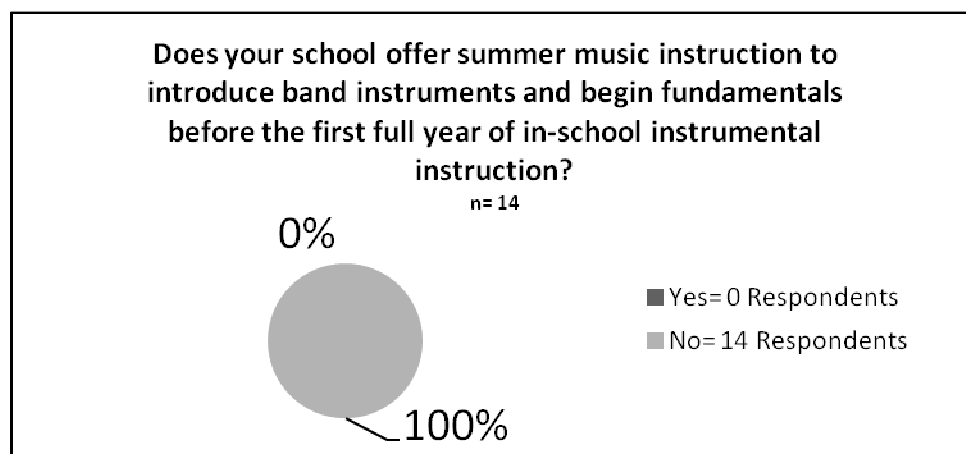


Figure H.3 Offer Summer Instruction- Zone 3

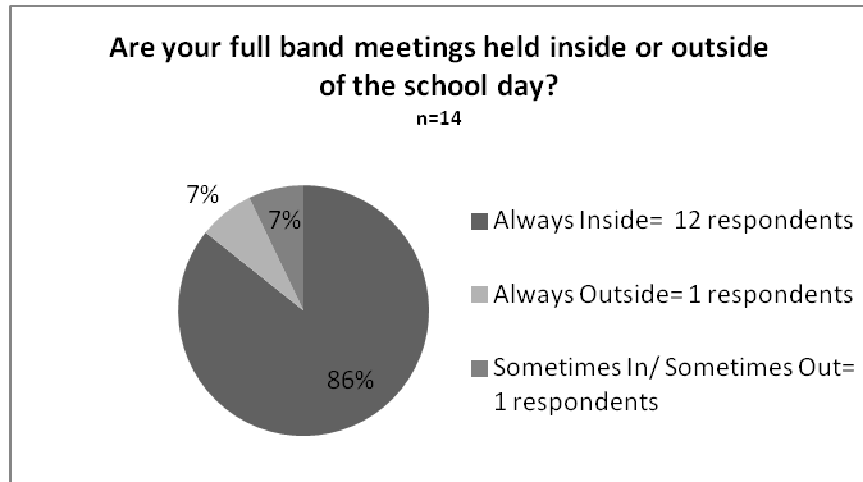


Figure H.4 Inside or Outside of School Day- Zone 3

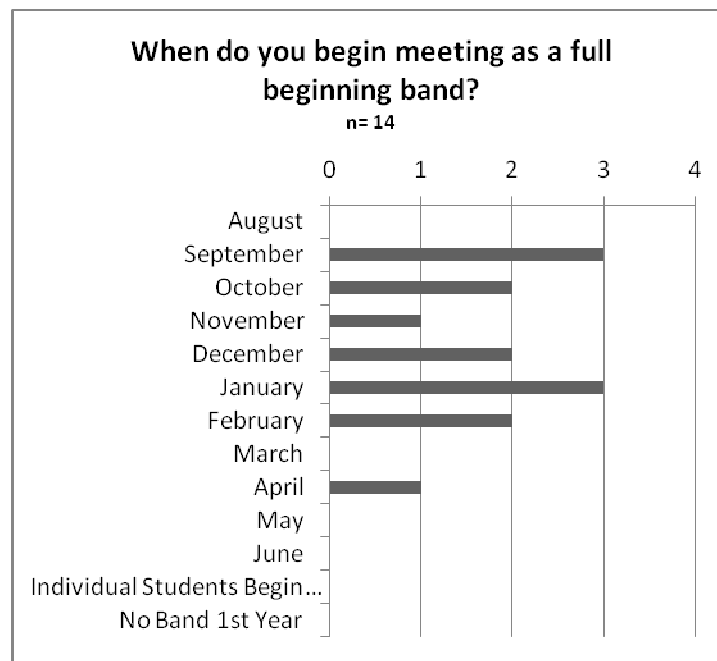


Figure H.5 Month Begin Meeting as Full Band- Zone 3

Table H.6 Number of Full Band Meetings per Week- Zone 3  
n= 14

	1	2	3	4	5	1-2 times	2-3 times	1X every 6 days	2X every 6 days	1-2X first month	No begin band
During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band?	9	1	0	0	0	1	0	2	1	0	0

Table H.7 Length of One Band Rehearsal- Zone 3  
n= 14

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	9	4	1	0

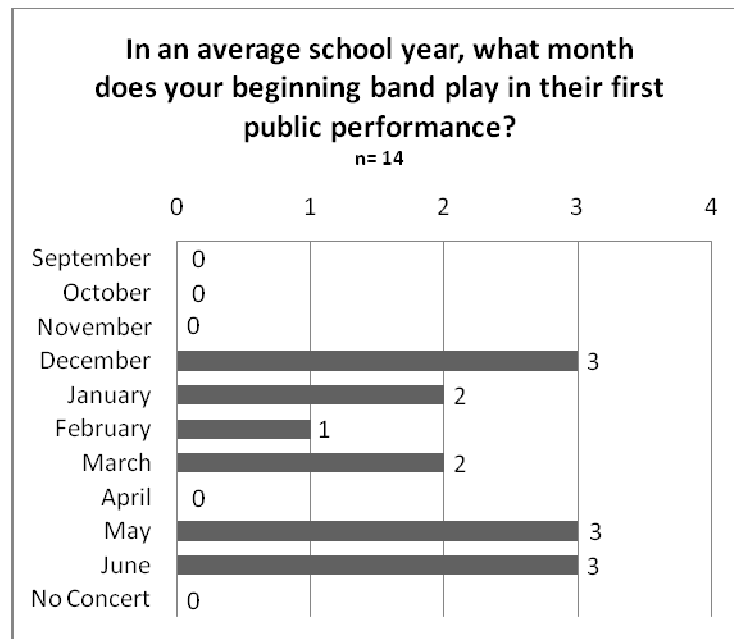


Figure H.8 Month of First Public Performance- Zone 3

Table H.9 Method Books Currently in Use- Zone 3  
n= 14

Method Book	# of Respondents Used By
Standard of Excellence	1
Essential Elements	1
Accent on Achievement	3
Breeze-Easy	4
Alfred's Drum Method 1	2
Yamaha Advantage	2
Roy Burns Drum Method	1
The Good Book	2
Yamaha Band Student	1
Essentials of Music	1
Student Instrumental Course	1
Yamaha Greatest Solo Book	1
Mel Bay Drum Method	1
Exercises Composed/ Arranged by Teacher	2

## **Appendix I**

### **Survey Results for NYSSMA Zone 5**

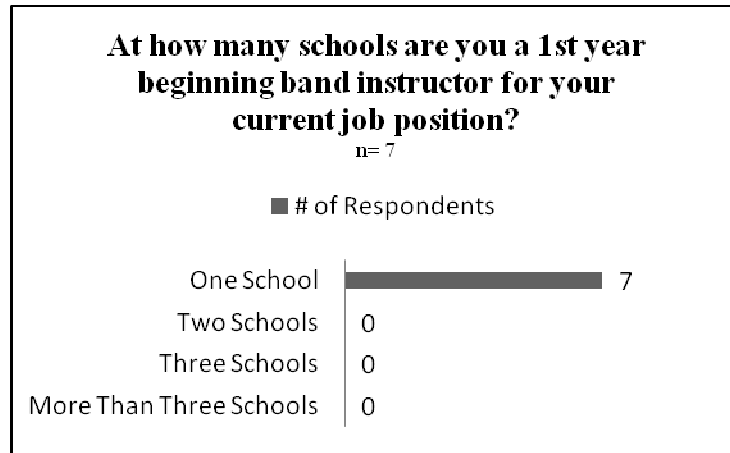


Figure I.1 Number of Schools- Zone 5

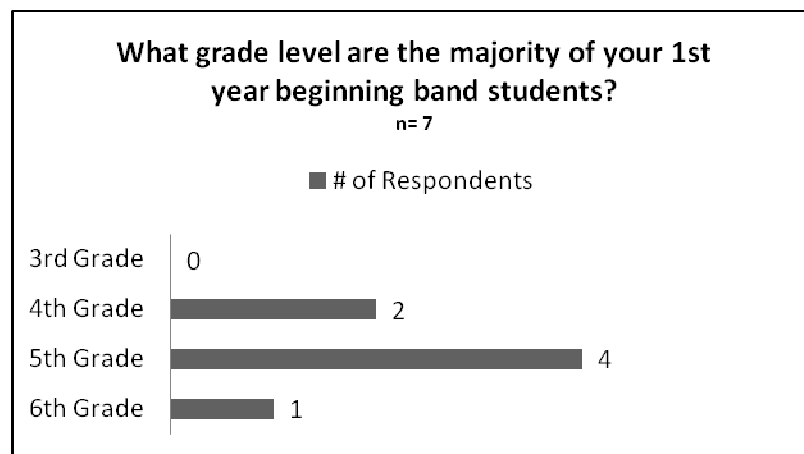


Figure I.2 Grade Level of Beginning Band Students- Zone 5

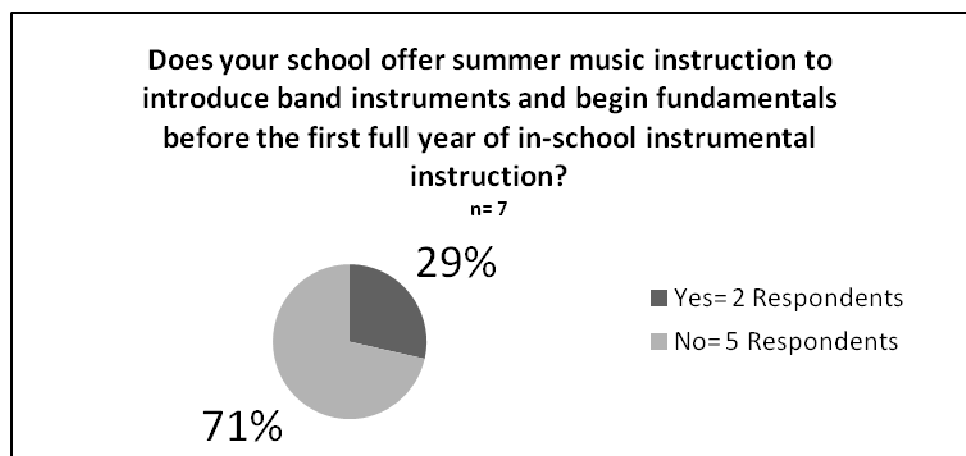


Figure I.3 Offer Summer Instruction- Zone 5



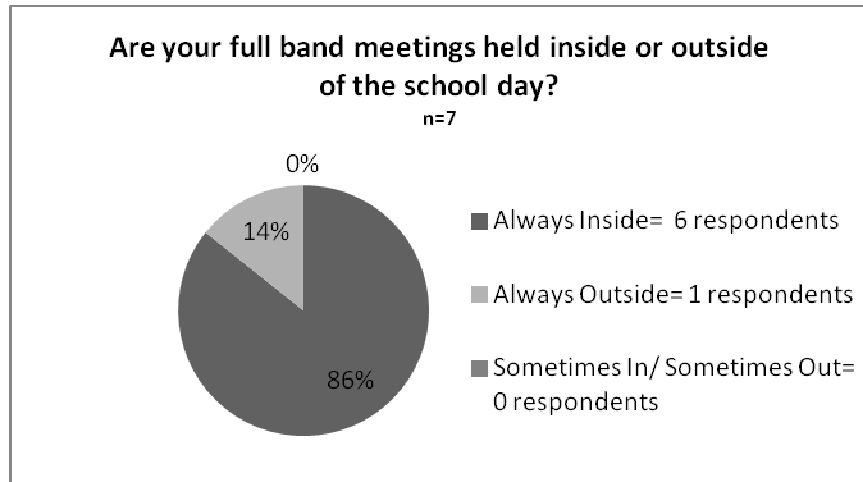


Figure I.4 Inside or Outside of School Day- Zone 5

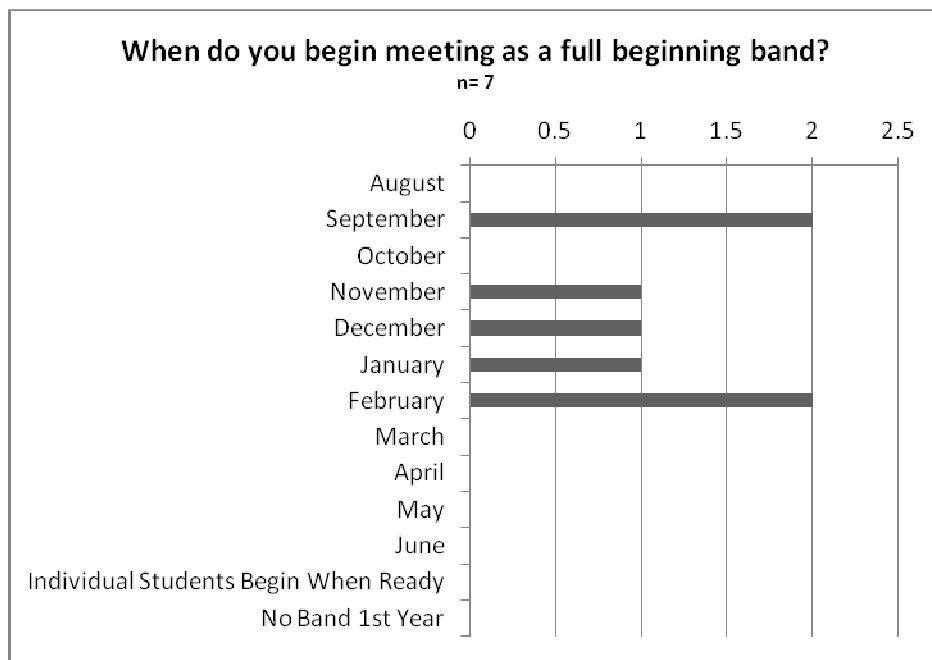


Figure I.5 Month Begin Meeting as Full Band- Zone 5

Table I.6 Number of Full Band Meetings per Week- Zone 5  
n= 7

	1	2	3	4	5	1-2 times	2-3 times	1X every 6 days	2X every 6 days	1-2X first month	No begin band
During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band?	3	2	0	0	0	1	1	0	0	0	0

Table I.7 Length of One Band Rehearsal- Zone 5  
n= 7

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	1	4	2	0

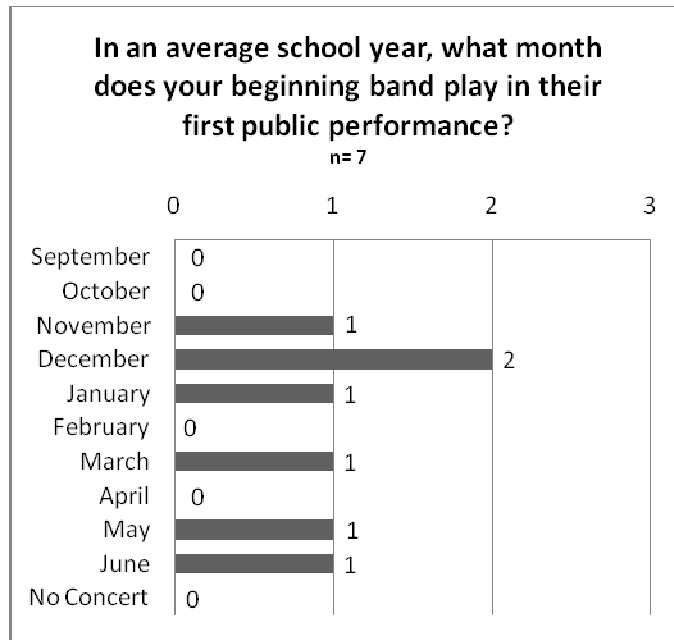


Figure I.8 Month of First Public Performance- Zone 5

Table I.9 Method Books Currently in Use- Zone 5  
n= 7

Method Book	# of Respondents Used By
Standard of Excellence	1
Essential Elements	3
Accent on Achievement	2
Sound Innovations	1
Alfred's Drum Method 1	1
Band Expressions	1
Measures of Success	1
Jamey Aebersold Jazz Method	1

## **Appendix J**

### **Survey Results for NYSSMA Zone 7**

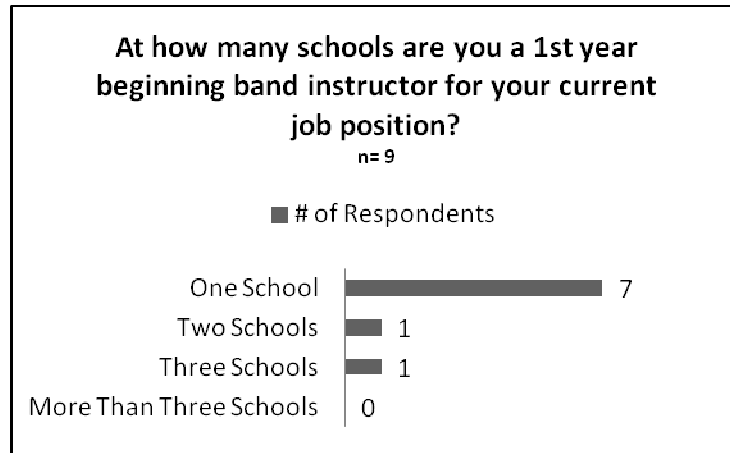


Figure J.1 Number of Schools- Zone 7

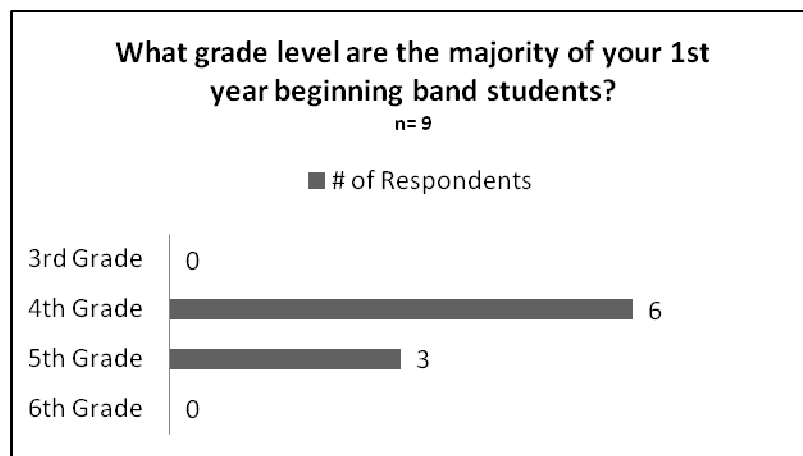


Figure J.2 Grade Level of Beginning Band Students- Zone 7

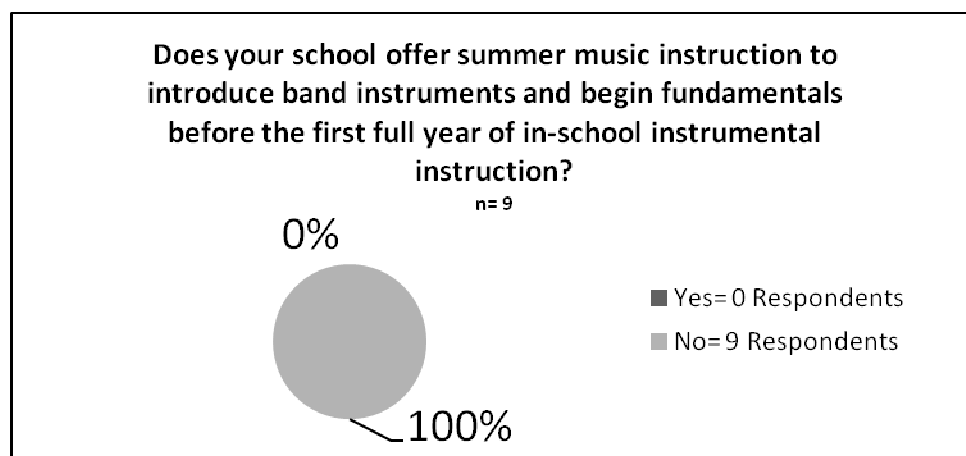


Figure J.3 Offer Summer Instruction- Zone 7

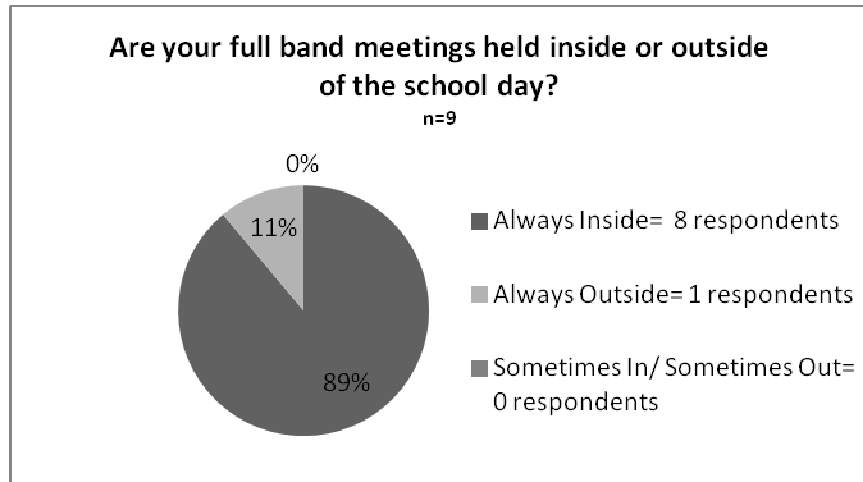


Figure J.4 Inside or Outside of School Day- Zone 7

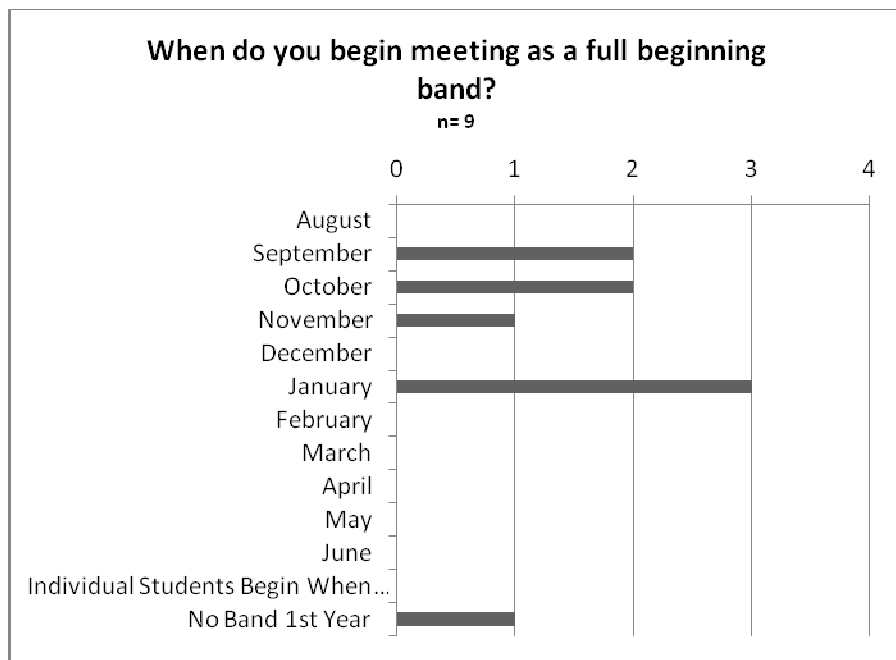


Figure J.5 Month Begin Meeting as Full Band- Zone 7

Table J.6 Number of Full Band Meetings per Week- Zone 7  
n= 9

	1	2	3	4	5	1-2 times	2-3 times	1X every 6 days	2X every 6 days	1-2X first month	No begin band
During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band?	6	1	0	0	0	0	1	1	0	0	0

Table J.7 Length of One Band Rehearsal- Zone 7  
n= 9

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	3	4	2	0

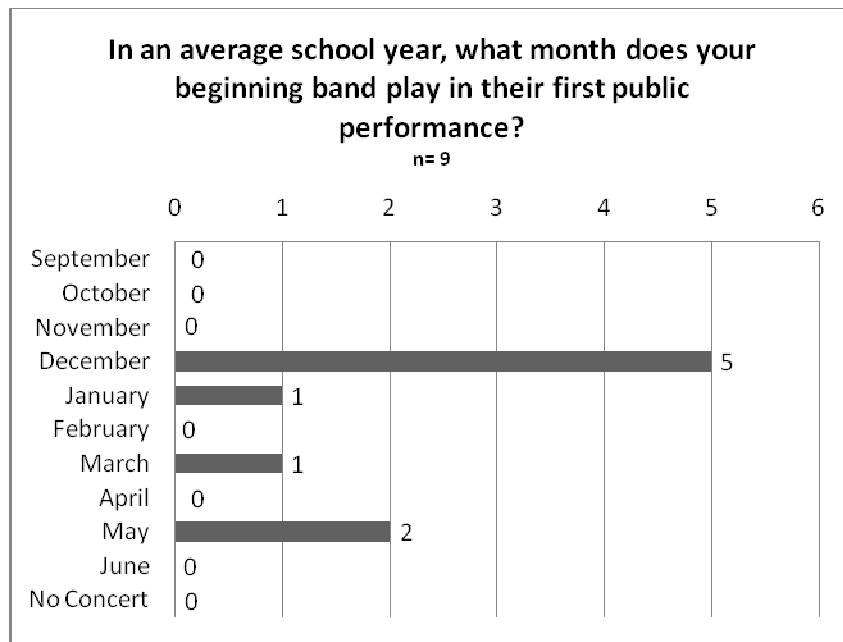


Figure J.8 Month of First Public Performance- Zone 7

Table J.9 Method Books Currently in Use- Zone 7  
n= 9

Method Book	# of Respondents Used By
Standard of Excellence	3
Essential Elements	3
Accent on Achievement	1
Jump Right In	1
Melody Band Method	1
No Method Book	1
Exercises Composed/ Arranged by Teacher	2

## **Appendix K**

### **Survey Results for NYSSMA Zone 9**

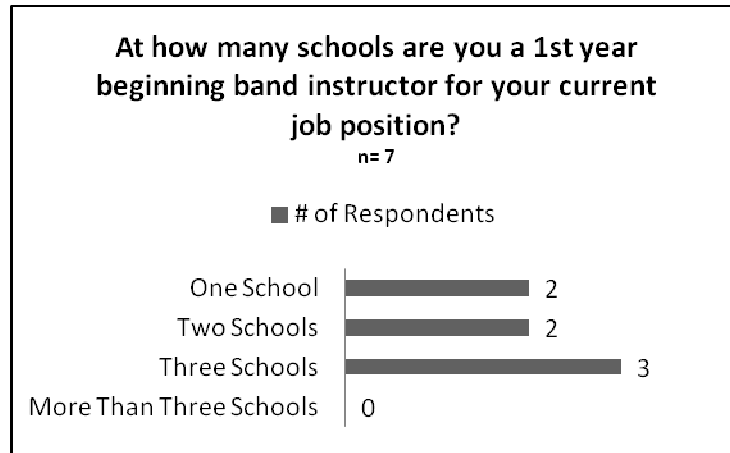


Figure K.1 Number of Schools- Zone 9

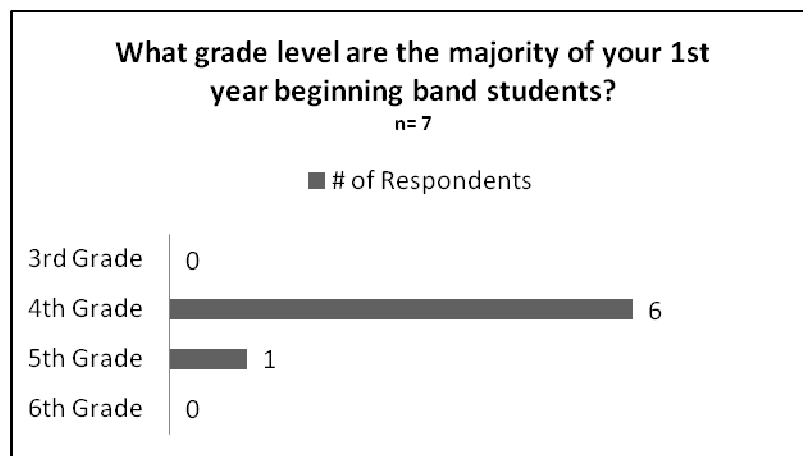


Figure K.2 Grade Level of Beginning Band Students- Zone 9

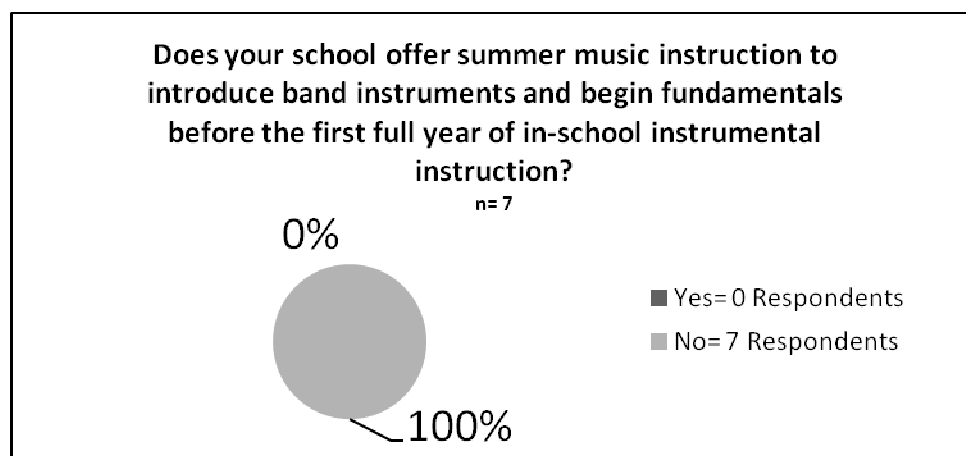


Figure K.3 Offer Summer Instruction- Zone 9



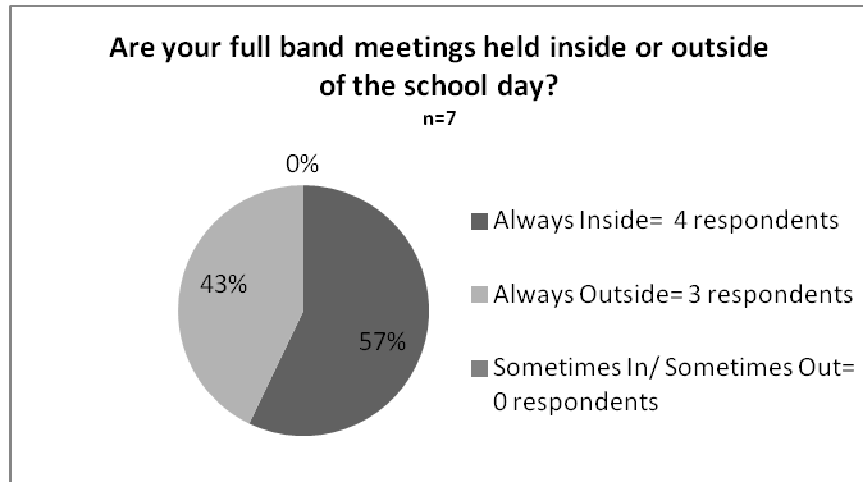


Figure K.4 Inside or Outside of School Day- Zone 9

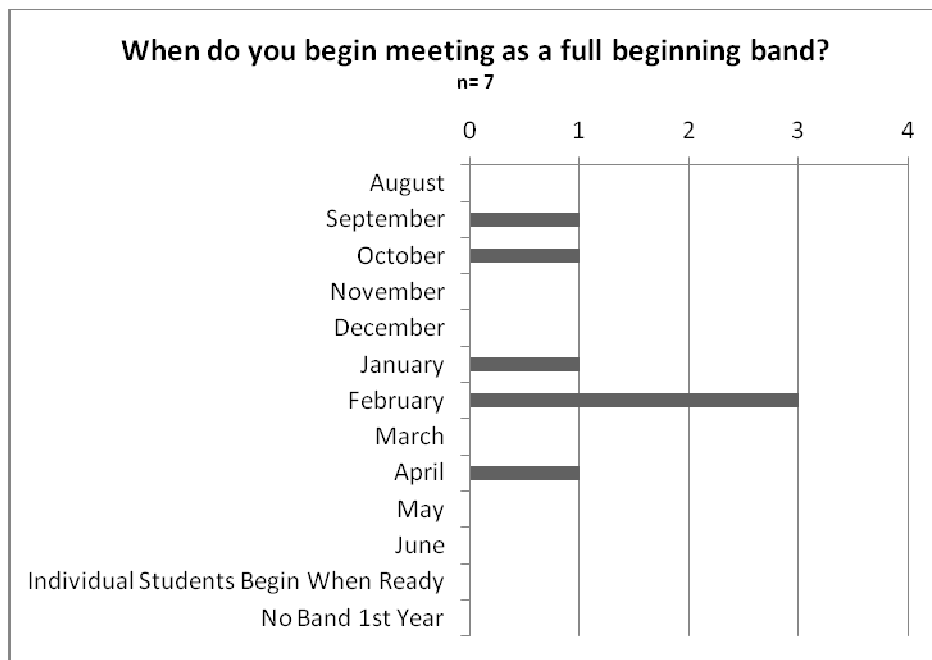


Figure K.5 Month Begin Meeting as Full Band- Zone 9

Table K.6 Number of Full Band Meetings per Week- Zone 9

n= 7

	1	2	3	4	5	1-2 times	2-3 times	1X every 6 days	2X every 6 days	1-2X first month	No begin band
During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band?	4	2	0	0	0	1	0	0	0	0	0

Table K.7 Length of One Band Rehearsal- Zone 9  
n= 7

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	2	5	0	0

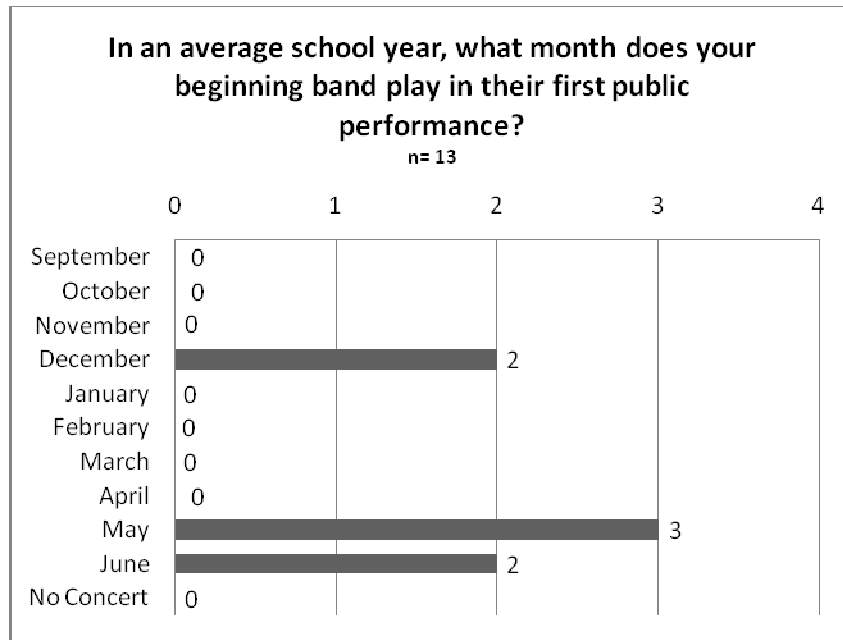


Figure K.8 Month of First Public Performance- Zone 9

Table K.9 Method Books Currently in Use- Zone 9  
n= 7

Method Book	# of Respondents Used By
Standard of Excellence	3
Essential Elements	3
Accent on Achievement	2
Breeze-Easy	2
Tradition of Excellence	1

## **Appendix L**

### **Survey Results for NYSSMA Zone 11**

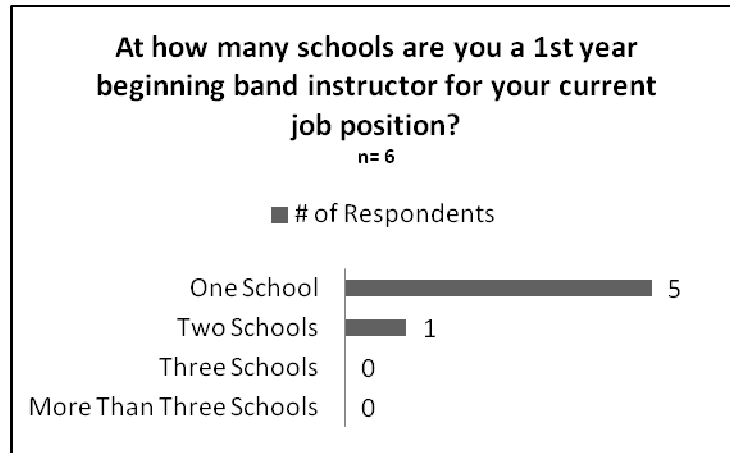


Figure L.1 Number of Schools- Zone 11

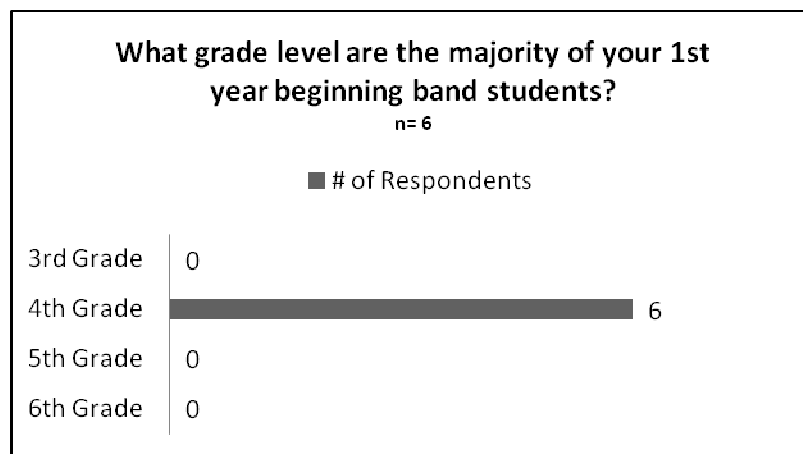


Figure L.2 Grade Level of Beginning Band Students- Zone 11

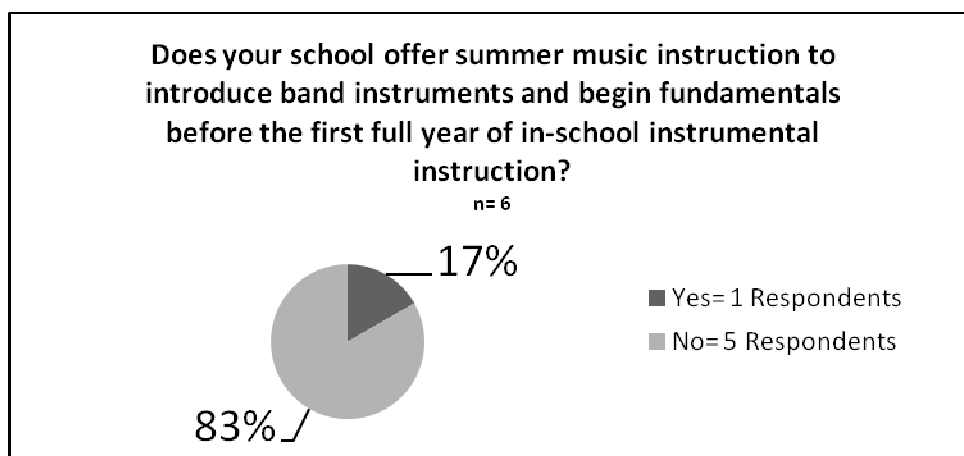


Figure L.3 Offer Summer Instruction- Zone 11

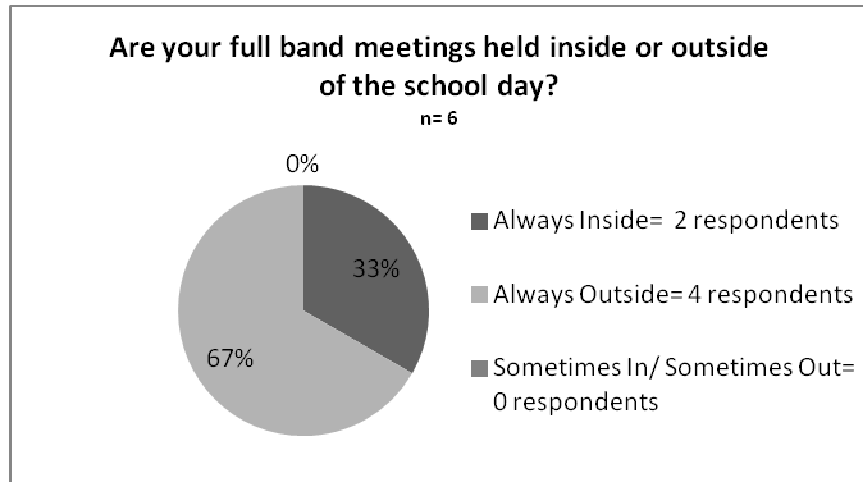


Figure L.4 Inside or Outside of School Day- Zone 11

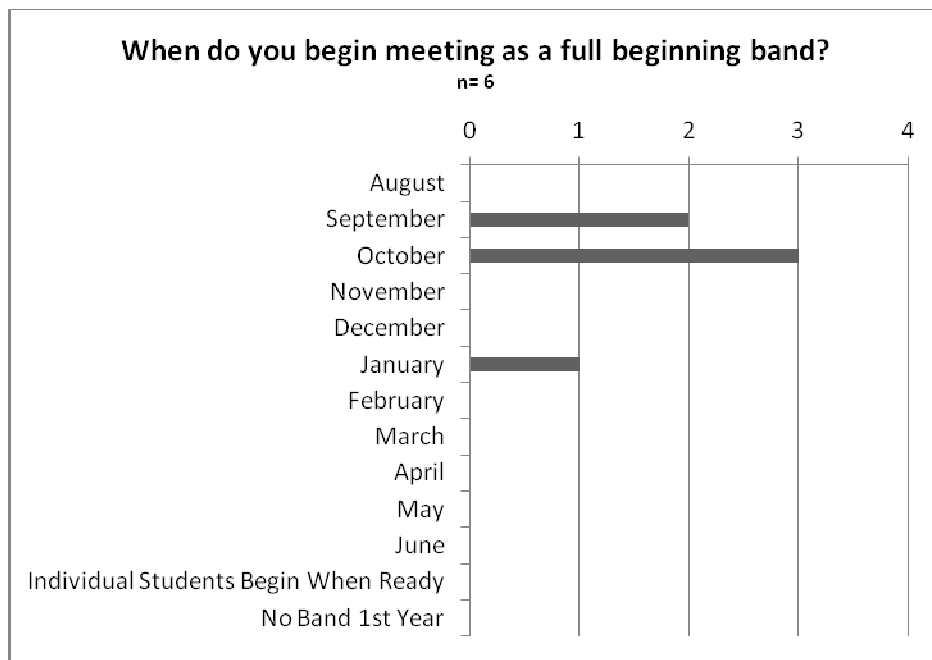


Figure L.5 Month Begin Meeting as Full Band- Zone 11

Table L.6 Number of Full Band Meetings per Week- Zone 11

n= 6

	1	2	3	4	5	1-2 times	2-3 times	1X every 6 days	2X every 6 days	1-2X first month	No begin band
During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band?	4	1	0	0	0	0	0	0	0	1	0

Table L.7 Length of One Band Rehearsal- Zone 11

n= 6

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	0	5	1	0

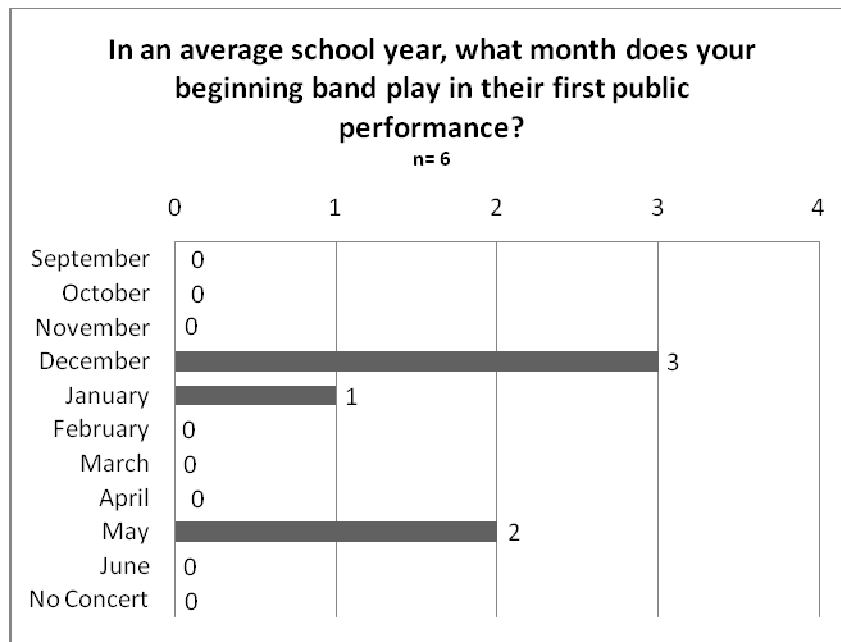


Figure L.8 Month of First Public Performance- Zone 11

Table L.9 Method Books Currently in Use- Zone 11

n=6

Method Book	# of Respondents Used By
Standard of Excellence	5
Breeze-Easy	1
Alfred's Drum Method 1	1
Alfred Basic Training Book 1	1

## **Appendix M**

### **Survey Results for NYSSMA Zone 13**

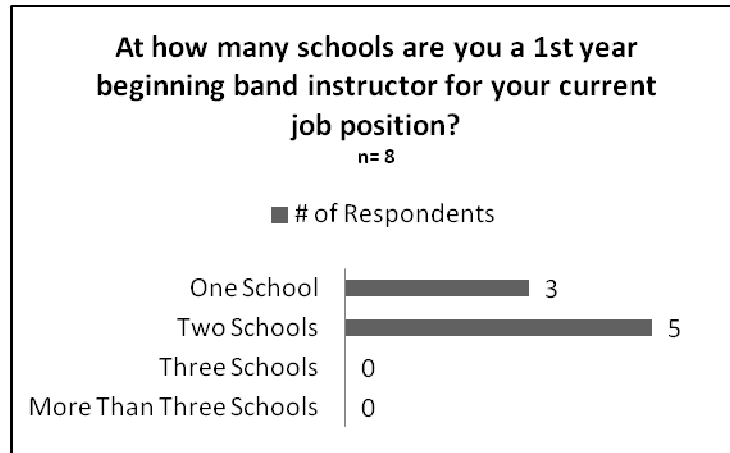


Figure M.1 Number of Schools- Zone 13

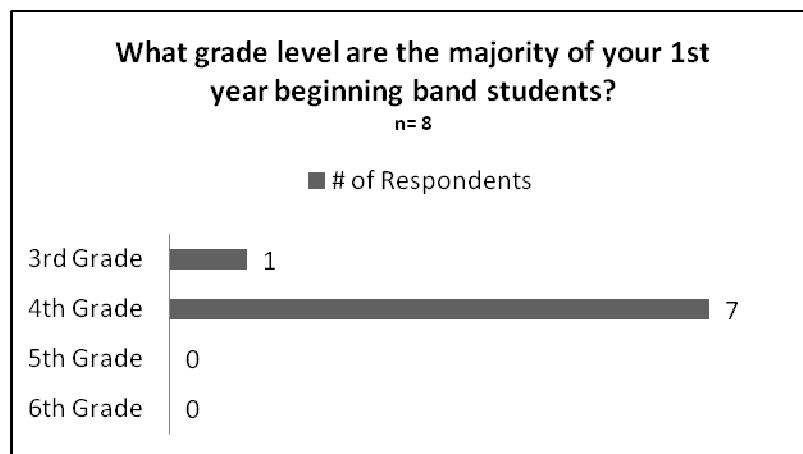


Figure M.2 Grade Level of Beginning Band Students- Zone 13

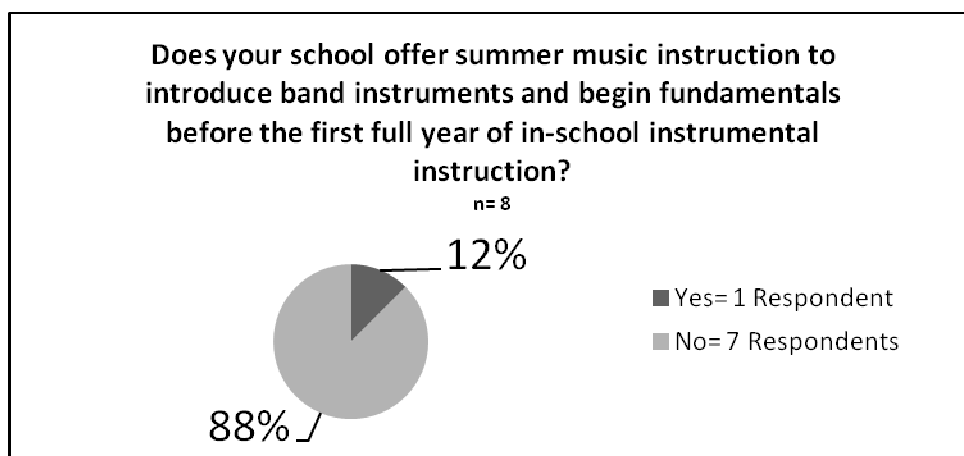


Figure M.3 Offer Summer Instruction- Zone 13



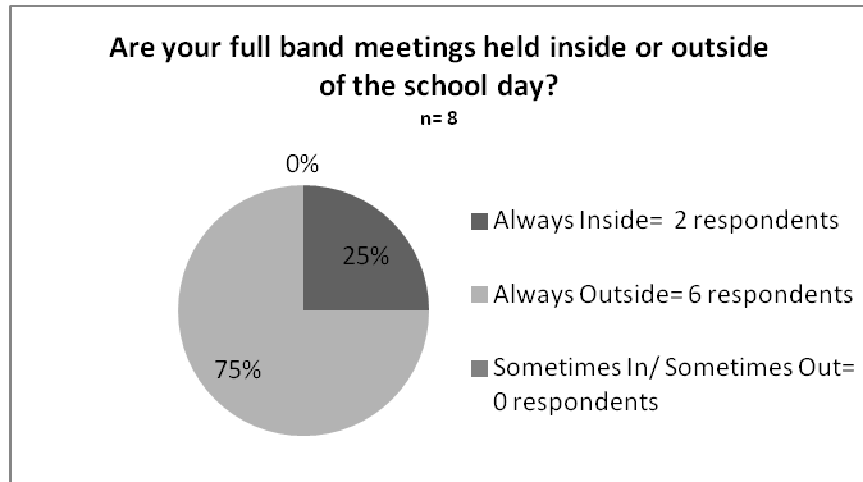


Figure M.4 Inside or Outside of School Day- Zone 13

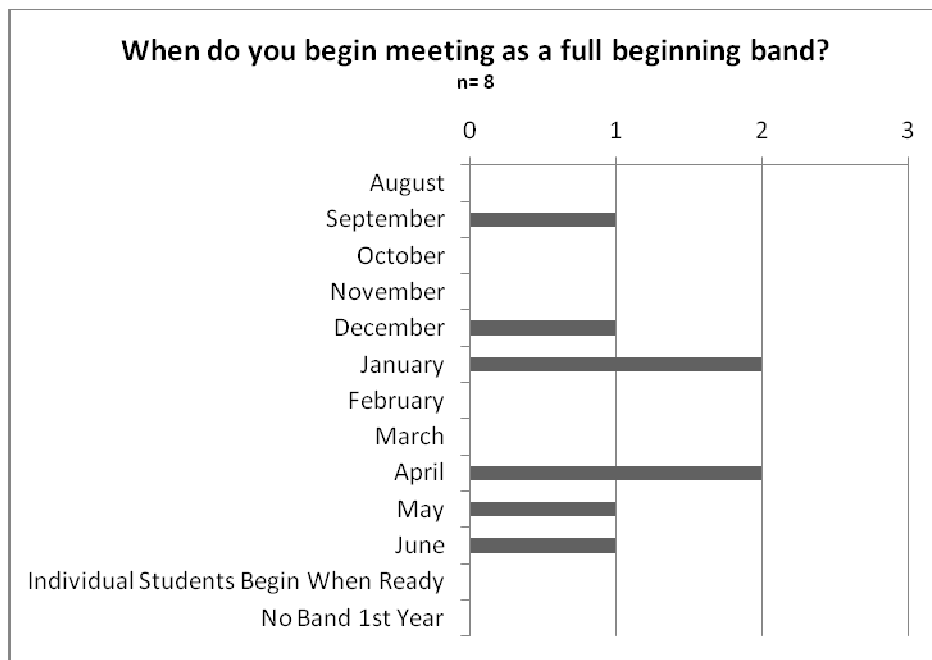


Figure M.5 Month Begin Meeting as Full Band- Zone 13

Table M.6 Number of Full Band Meetings per Week- Zone 13

n= 8

	1	2	3	4	5	1-2 times	2-3 times	1X every 6 days	2X every 6 days	1-2X first month	No begin band
During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band?	3	3	0	0	0	0	0	1	0	0	1

Table M.7 Length of One Band Rehearsal- Zone 13  
n= 8

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	1	5	2	0

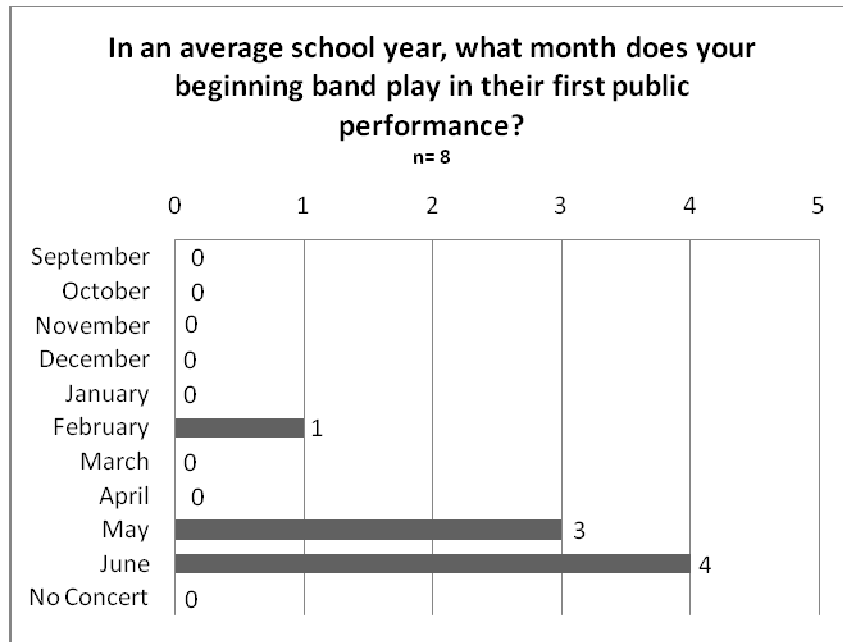


Figure M.8 Month of First Public Performance- Zone 13

Table M.9 Method Books Currently in Use- Zone 13  
n= 8

Method Book	# of Respondents Used By
Standard of Excellence	1
Essential Elements	3
Sound Innovations	1
Alfred's Drum Method 1	1
Yamaha Advantage	1
21 <sup>st</sup> Century Band Method	1
Syncopation	1
Habits of Musicianship	1
Alfred's Learn to Play	1
A Fresh Approach to Mallet Percussion	1

## **Appendix N**

### **Survey Results for NYSSMA Zone 14**

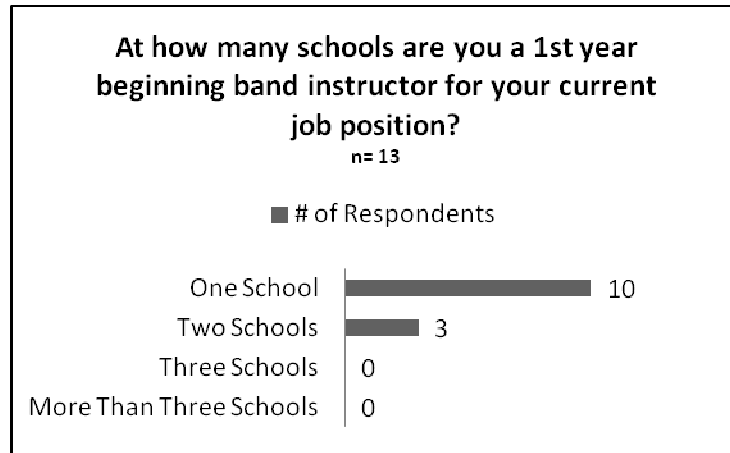


Figure N.1 Number of Schools- Zone 14

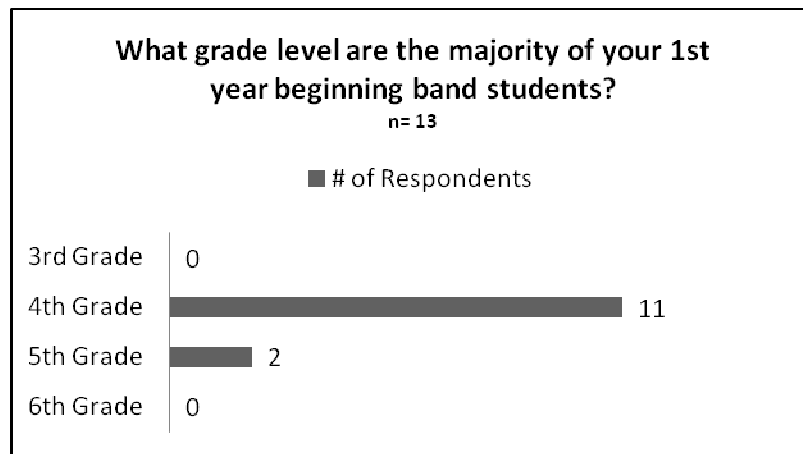


Figure N.2 Grade Level of Beginning Band Students- Zone 14

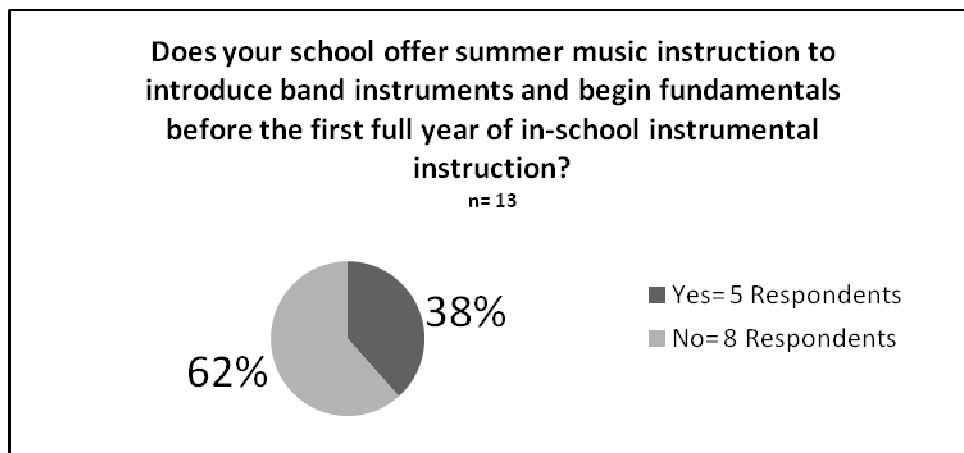


Figure N.3 Offer Summer Instruction- Zone 14

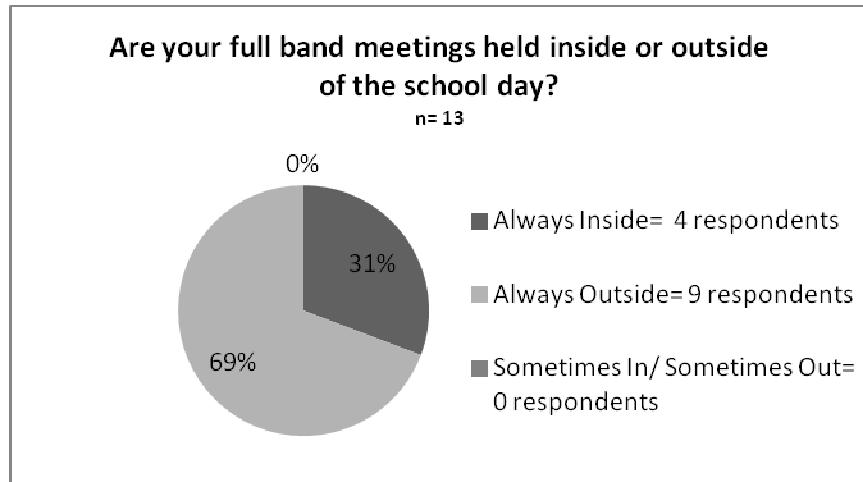


Figure N.4 Inside or Outside of School Day- Zone 14

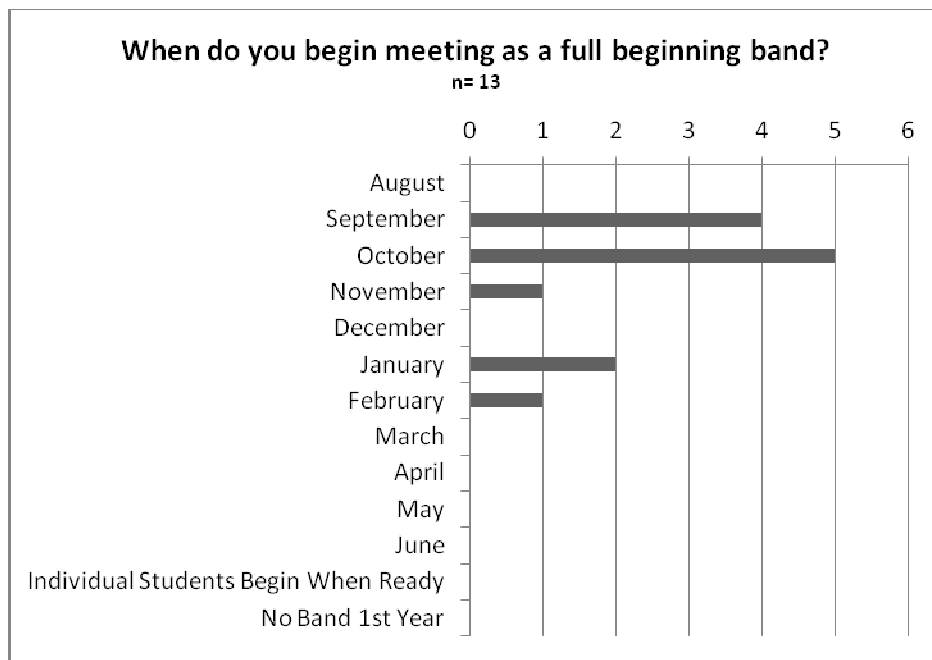


Figure N.5 Month Begin Meeting as Full Band- Zone 14

Table N.6 Number of Full Band Meetings per Week- Zone 14

n= 13

	1	2	3	4	5	1-2 times	2-3 times	1X every 6 days	2X every 6 days	1-2X first month	No begin band
During this FIRST month of meeting as a full ensemble, how many times per week do you meet as a beginning band?	11	0	0	0	0	0	1	1	0	0	0

Table N.7 Length of One Band Rehearsal- Zone 14  
n= 13

	1-30 Min	31-45 Min	46-60 Min	61-75 Min
How long does ONE of these full band rehearsals last?	3	6	3	1

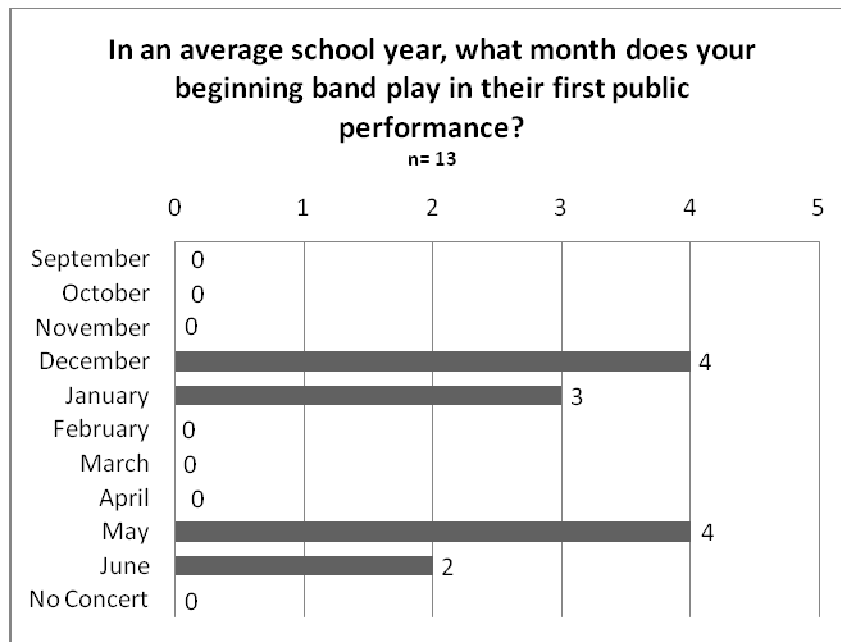


Figure N.8 Month of First Public Performance- Zone 14

Table N.9 Method Books Currently in Use- Zone 14  
n= 13

Method Book	# of Respondents Used By
Standard of Excellence	2
Essential Elements	3
Accent on Achievement	2
Breeze-Easy	2
Sound Innovations	1
Alfred's Drum Method 1	1
Band Expressions	3
Roy Burns Drum Method	1
Yamaha Band Student	1
Ed Sueta	1

## **Vita**

Emily E. Stuart was born in Geneva, New York on March 7, 1988. She grew up in Penn Yan, New York and graduated from Penn Yan Academy in 2006. Miss Stuart attended Houghton College in Houghton, New York for her bachelor's degree in Music Education. Upon graduation from Houghton in 2010, Miss Stuart received a teaching assistantship at the University of Texas at El Paso. At UTEP, she played principal trombone in the university orchestra, symphonic winds, and chamber ensemble. While in El Paso, Miss Stuart gained professional experience as the brass specialist at El Dorado High School. Her professional affiliations include Pi Kappa Lambda and the Texas Music Educators Association. In 2009, she was a recipient of the Martha Ann Stark Memorial Scholarship by Women Band Directors International. Miss Stuart will graduate in the Spring of 2012 with a master's degree in Music Education and plans on returning to New York State to teach instrumental music.

Permanent address: 2625 Bath Road  
Penn Yan, New York 14527

This thesis was typed by Emily E. Stuart.