Is One Third of Your Students' Development Left to Chance?: Instilling Lasting Musical and Aesthetic Values in High School Band Members

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not tested in any traditional sense. Evaluation of a student's creative efforts by the instructor and by his or her peers should consist of suggestions and observations relating to technical and aesthetic problems. All evaluation should provide feedback for learning by the student and for the improvement of instruction.

Perhaps this suggested curriculum will never be fully implemented until many model projects are in operation, especially at the university level. Since teachers usually teach as they were taught, the curriculums used for preparing teachers should provide the models of the band as a vehicle for comprehensive learning by students.

Is One Third of Your Students' Development Left to Chance?

Instilling Lasting Musical and Aesthetic Values in High School Band Members

Larry W. Edwards and Arthur D. Katterjohn

High school band directors have an obligation to instill values in their band members—values that will add depth and dimension to the players' lives long after they put their instruments away. However, because of local traditions and pressures or because of the size of the programs in many communities, few directors have time to think about developing aesthetic sensitivity. Concerts, contests, parades, and football shows, in addition to small ensemble rehearsals and private lessons, consume all the time and energy most directors can muster. Music skills (the ability to play an instrument) and concepts (knowledge of music terms and symbolism) are taught, but these frequently are...
merely means to a nearsighted end—the next public performance.

Undeniably, many students do develop positive attitudes toward music as a direct result of their band experiences. Indeed, one of the best ways to learn about music is to perform it. In addition, there are many contingent values that result from band membership. These include self-discipline, pride in accomplishment, self-fulfillment, cooperation, and camaraderie. All these contribute to the students' social and psychological maturity. Also, the band is a fine public relations medium for the school, its halftime shows often outshining the performance of the football team. Such extrinsic outcomes are not to be discounted. Unfortunately, however, these secondary values often have been used as the sole justification for including large music organizations in the secondary school curriculum.

Such a justification was inadequate to meet the challenge that arose in the late 1950s. The academic emphasis on mathematics and the sciences caused by the Soviet Union's launching of Sputnik I pushed music outside the curriculum in many school systems. It motivated many of our brighter students to neglect the arts, and our high school graduates rushed off to colleges and then to graduate schools to pursue various engineering degrees. As a result, we now have a large group of disillusioned (and many unemployed) Ph.D.'s. Today, thinking educators and sociologists believe that a return to an emphasis on the humanities and the arts is essential to the survival of our civilization. We must make science and technology serve man, and we must make man a more sensitive, creative, aesthetic being. Nevertheless, many music educators do not take the time to discuss such sophisticated concepts as style, form, purpose, and texture—concepts needed for the development of musical taste. Instead, we stress skills and simple concepts and neglect feelings, insights, and attitudes.

Such a stress on music skills and knowledge is a result, of course, of the need to justify the inclusion of our performance organizations in the curriculum—to prove we are teaching something. But we must give our students more than skills and facts of only temporary value. To stress these alone is to shortchange our students, perhaps even to exploit them for the glory of the school and the director. Further, our emphasis on performance and the acquisition of skills (the psychomotor domain) and music concepts (the cognitive domain) leaves to pure chance one third of the liberally educated person's development (the affective domain).

We must help our band members develop a sensitive, inquisitive attitude about music that will lead to a personal, evergrowing aesthetic value system. How will the future clerks, factory workers, lawyers, doctors, and other alumni of our bands make use of their leisure time? Will they attend concerts after they are no longer performing themselves? Will they be critical consumers of music? We complain about the size of our concert audiences, yet we do little to teach our students how to listen to music or to motivate them to want to do so.

High school band members are intellectually and musically ripe for deep aesthetic experience and discussion. They are often among the brighter students in the school, and as a result of many years of private study and practice, they are usually better musicians than most of their counterparts in the high school chorus. Since few of them will play their instruments after high school graduation, and even fewer are likely to pursue music as a vocation, we owe these bright, talented young musicians the education, experience, and exposure that will enrich their lives. Band directors have an opportunity to influence these young people positively and to instill values that will last for a lifetime, and even beyond—those who love to listen to and perform music will instill this love in their own children. What a challenge! But few band directors seize this opportunity, hiding behind the excuse that there just isn't time to do everything.

Yet it is possible to meet our performance obligations and other immediate goals and, at the same time, to work toward the longer-range objective of guiding our band members in the development of lasting discriminations and perceptions. The two goals are not at odds; rather, they enhance each other. Band directors really can discuss complex ideas about music and aesthetics without wasting rehearsal time. Any time spent developing such understandings and sensitivities will help individual band members think more critically about music. This in turn will improve their performances. If each player understands the purpose of a composition and something about its style, form, texture, tonal organization, and instrumentation, he will develop a more sensitive, critical approach to music both as a high school performer and as a future consumer of music.

Directors can do several things to develop critical thinking and aesthetic awareness. We should never simply tell the trombonists to play more softly; we should explain why, discussing the place of the trombone part within the total texture of the work. Is the trombone part in the foreground, the middleground, or the background of the tonal framework? Band members need this understanding in order to interpret their parts correctly and musically. Because each player
sees only his own part, it is difficult for him to place it in a proper perspective within the total composition. Letting your band members view the full score while they listen to a rehearsal tape will lead to a better understanding of the total work and of the relative significance of each player's part within that work at various places.

Extensive use of a good tape recorder is essential in helping both the director and the individual players listen more critically. Visual distractions and other concerns during rehearsals and performances often interfere with listening. Directors might let the recorder run during an entire rehearsal and then listen to the tape in order to evaluate their own rehearsal techniques and their efficiency. Each student should take a recorder into a practice room and record and listen critically to his or her performance. In this way, he can tape, criticize, practice, and retape his efforts. The final tape, representing the student's ultimate performance achievement, can be presented to the director for further criticism. These tapes might also be used by the conductor for purposes of grading or assigning seats.

When preparing a public concert, most directors move the band from the rehearsal room to the auditorium where the performance is held. It is necessary to rehearse under "performance conditions" in order to adjust dynamics, tempos, and the like to the acoustics of the concert hall. Most stages, too wide and too shallow, spread the group and make it difficult for players at either side of the stage to hear the parts on the other side with any sense of appropriate dynamic perspective. A regularly scheduled recording session in the school auditorium will simulate performance conditions with the added benefit of immediate playback for evaluation of students' musicianship and performance. Players who listen to the recording and constructively criticize not only their own performances but those of other players as well, will perform more sensitively and more musically. In addition, they will be learning how to listen to music.

To perform more musically, our band members must come to understand something of the design and the form of the works they are playing. For example, most bands perform transcriptions of works by Bach. If you are rehearsing the "Little" Fugue in G Minor, use this opportunity to discuss fugal organization. Take time to listen to an organ recording of this work. Then have the instrumental section that first introduces the subject play it for the group while others look for appearances of the subject in their own parts. This is foreground material. Do the same with the countersubject, middleground material, which is important, but not as important as the subject itself. Have the group listen for the subject and countersubject as they are used together, with appropriate adjustments in the dynamic levels. Free counterpoint, material that is neither subject nor countersubject but an accompaniment to both, is the background material.

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A good fugue is difficult to write, but its thematic and tonal organization, when explored in this manner, are not difficult to understand. Further discussion of motives and their development, modulation, terraced dynamics, and harmonically-based polyphony will lead to an understanding of Baroque style. This understanding will help your band to play the fugue much more musically. Moreover, the next time a Baroque transcription is played, students will be able to apply their knowledge of Baroque style and interpretation to the new work.

If your band members are to develop a sense of musical style, they must be exposed to music of all periods, including the present. One of the best ways to expose young musicians to music of the master composers of all ages is to rehearse and perform—or just sight-read—such works. How can we expect our students to come to know the music written by some of the world's great composers if they have not played pieces by representa-
A wealth of transcriptions of varying difficulty is available to the high school band director. This literature includes at least one piece, and in many cases, a multitude of pieces, that could be used appropriately by your band—regardless of its size, instrumentation, and ability. If students do not play music of the masters during their high school years, when will they? How will they even come to know such works exist?

It is not difficult to plan a four-year schedule that includes literature by master composer of all eras. It would be tragic for a high school student to complete his instrumental career—as most do upon graduation—without having played even one piece by the composers on the following list:

- **Baroque**—Vivaldi, Purcell, Bach, Handel
- **Classical**—Haydn, Mozart, Beethoven
- **Romantic**—Rossini, Schubert, Berlioz, Mendelssohn, Wagner, Verdi, Franck, Brahms, Mussorgsky, Tchaikovsky, Dvořák, Grieg, Rimsky-Korsakov, Elgar, Mahler, Rachmaninoff, Sibelius, Debussy, R. Strauss, Ravel
- **Contemporary**—Vaughan Williams, Bartók, Stravinsky, Hindemith, Orff, Copland, Shostakovich, Barber, Britten

Can we really call ourselves “music educators” if our band rehearsals have not included music by these representative composers? We need not program all the works we rehearse. Time spent sight-reading and discussing some of these works will help our students improve their sight-reading skills and will make them familiar with great literature. Such works are standard repertoire for orchestra members; are our band students any less important? Must we dull the music sensitivity of band members by restricting their literature to concert marches and medleys of show tunes?

When we study masterpieces from various eras, we must not neglect the music of the present century. Many contemporary composers are writing for the band in standard music forms—forms used by composers of previous eras. There is no need to use only a Bach transcription when we study the fugue; many fugues written in the past twenty years can be played and used. The following are but a few of the works composed recently for band:

- **Fugues**: Bright’s Prelude and Fugue in F Minor; Giannini’s Variations and Fugue; and Nelhybel’s Prelude and Fugue.
- **Symphonies**: Giannini’s Symphony No. 3; Hindemith’s Symphony for Band; Persichetti’s Symphony for Band; and H. O. Reed’s La Fiesta Mexicana.
- **Variations**: Chance’s Variations on a Korean Folk Song; Dello Joio’s Variants on a Medieval Tune; and Schoenberg’s Theme and Variations.
- **Abstract forms**: Bassett’s Designs, Images, and Textures; Heisinger’s Statement; Husa’s Music for Prague 1968 and Apotheosis of this Earth; and Nelhybel’s Tritico.

Performance and study of such works is intriguing. For example, Vittorio Giannini was one of the most mature of contemporary composers. His Symphony No. 3 is written in standard symphony design but in an entirely contemporary harmonic idiom. His Variations and Fugue consists of thirteen variations on a descending bass line and two contrasting fugues, combined in the final section into a double fugue above the original descending bass line. It is a magnificent work, both technically and musically.

Discussions of many works of different eras and composers, during the three- or four-year period each student is in your band, will result in the development of a personal feeling for style that will improve each member’s understanding and interpretation. In addition, guided, thoughtful listening and criticism will greatly improve his or her performance and will ultimately save rehearsal time. Most important, he will begin making value judgments about music. He will have had the exposure, the experience, and the education that will help him develop an aesthetic posture—critical, thoughtful interaction with music.