

A Creative Project: A Teacher and Student Guide with Support Materials

A Companion Resource to the National Voluntary Curriculum and Standards for Instrumental Music (Band)

Proficient Level

With a Preface by Dr. David Elliott

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***A Creative Project: A Teacher and Student Guide
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Contents

I. An Introduction for Teachers

Preface..... 5
Purpose..... 5
Means, Ends, and Goals in Music Education 5
A Definition of Creativity 6
Topics..... 6
Content..... 7
Approach..... 7
Duration 7
Assessment..... 7
A Creative Project and the Curriculum 7
Features of *A Creative Project*..... 8

II. Implementation

A. For the Student

A Summary of *A Creative Project* Portfolio Sequence and Activities 10
A Possible Student Portfolio Sequence (Figure 1) 14
Pre, Co, and Post-Project Activities 15
 • Understanding Creativity and Creative Behavior..... 15
Examples of Student Projects 16
 • Jeremy’s Project..... 16
 • Sharon’s Project..... 19

B. For the Teacher

Preface..... 22
Illustrations of Roles and Portfolio Sequences
 • A Possible Student Portfolio Sequence (Figure 2) 24
 • A Portfolio Sequence: Teacher, Mentor, Parent (Figure 3)..... 25
 • A Portfolio Sequence: Parent Resource Committee (Figure 4)..... 26
 • A Creative Project and the Role of the Institution (Figure 5)..... 27

Pre, Co, and Post-Project Activities

- Understanding Creativity and Creative Behavior 28
- Music, the Arts, and Other Subject Areas 28
- Issues, Ideas, & Resources for the Music Specialist/Resource Music Teacher 28
 - Issues in the Arts 28
 - The Arts in Our Culture..... 29
 - The Arts as Cultural Legacy: Discovering the Value of the Arts..... 29
 - The Arts in History..... 30
 - The Arts in the Global Community 30
 - Other Topics in the Arts 31
 - Careers in the Arts 31

III. Support Materials for Students and Teachers

Step I

- My Performance Portfolio (Figure 6) 34
- Parent Resource Committee..... 35
- Journal Writing 35
- Implementing the Ensemble Rehearsal Critique 36
- Examples of Critique Forms - 6 forms, from simple to complex (Figures 7-12) 38
- Simplification Techniques..... 44

Step II

- Developing *A Creative Project*: Research 46
- Who Does the Research? How?..... 46
- Pre, Co, and Post-Project Activities..... 47

Step III

- The Three Phase Pattern: Synthesis-Analysis-Synthesis..... 49
- Student Involvement in the Rehearsal Process 49
- Questioning Strategies 51
- Music Portfolio Conference Structure (Figure 13)..... 53

Step IV

- Developing *A Creative Project*: Research Outline 55
- Developing *A Creative Project*: Research Planners for Students
 - Composer 55
 - Form 55
 - Historical/Social/Cultural Contexts..... 56
 - Musical Style and Performance Practice..... 56
 - Understanding Creativity and Creative Behavior..... 57
- Research Planner for the Teacher 57
- Focusing Your Research 58
- Who Does the Research? How?..... 60
- Jot Notes Worksheets (Figure 14) 62

Step V

- Implementing the Ensemble Rehearsal Critique 65

- Questioning Strategies 66
- *A Creative Project* Retreat, Workshop, or Music Festival 66

IV. Student Assessment

- Support Materials..... 67
 - Assessment and *A Creative Project* (Figure 15)..... 68
 - Music Portfolio Conference Structure (Figure 16)..... 69
 - Portfolio Evaluation Profile (Figure 17)..... 70

V. Endnotes..... 73

VI. References..... 74

I. *A Creative Project: An Introduction for Teachers*

Preface

Performing music well involves producing, interpreting and creating. Truly musical performers (and ensembles) produce or ‘sound-out musical notation in relation to stylistic standards and personalize their productions by creating interpretations of musical works.

Creative Projects are extremely important in music education because they enable students to develop the skills and knowledge they need to develop, display, reflect on, structure and evaluate the creative processes they use in developing their creative performances.

Teachers design Creative Projects in relation to their professional goals and values and the performance repertoire they select with their students in mind. In other words, the subject matter of Creative Projects flows from performance repertoire. Students develop and ‘own’ the content of their Projects.

Effective Projects tend to take a team approach that involves other teachers, experts in the community and parents.

David J. Elliott
Don Harris

Purposes

- To develop the intelligences and creativities required of proficient performers.
- To provide a broad range of opportunities for students to experience themselves and others as creators of significant musical events.
- To provide opportunities for students to build performances that demonstrate and are characterized by significant musical understanding.
- To provide an organizational structure which engages the student in learning about music in independent and authentic ways.
- To provide a means to clearly exhibit the complexity of the musical mind and the significance of musical experience.

Means, Ends, and Goals in Music Education

An education in music develops many of the means that enable the student to act creatively throughout life. Some of these **means** include:

- **Craftsmanship**

- Skill must keep pace with the student’s musical vision. This is a key factor in student motivation and in the enabling of musical creativity.
- As frequently as possible, skills are deployed with tacit knowledge (without having to think about them). This is a key factor in experiencing music-making as an amalgam of mind, body, and spirit. It is also a key factor in our ability to know and experience music-making as a communal activity.
- **Knowledge** about music (music history, theory and the social, political, and/or cultural contexts that surround a musical work) and other arts (common processes and elements)
- **Complex thinking skills** (key enablers include: problem finding, problem solving, critical and creative thinking, metacognition, revisioning/rehearsing, ownership, personal voice, engagement, intensity)
- **Personal plans and strategies** (key enablers include practice and research techniques, openness, enthusiasm, and expertise in developing knowledge and skills in a wide variety areas important to the role of the performer)
- **Attitudes and values** (key enablers include trust, competence, cooperation, respect, and courage¹)
- **Conditions** (key enablers include time and frequency of instruction, staffing, scheduling, student-teacher ratios, an atmosphere characterized by absence of coercion, and continuity in the learning experience)

An education in music enables students to develop these means in authentic activities and settings (e.g. rehearsing, practicing), music-making environments) that are deliberately planned to promote creativity.

These are among the means that must be developed, if music education is to reach its educational **end**: To act as a vehicle for achieving our potential to act and experience ourselves as:

- An amalgam of mind, body, and spirit
- A spiritual, passionate, and communal people
- Creators, often with others, of highly significant musical products or events

It is through these means and ends that the **goal** of an education in music can be realized: To sustain and build our musical culture. The potential to reach our goal increases as music programs move from an Achieves the Standard level to a Quality level and ultimately to a Proficient level.

A Definition of Creativity

Creativity is viewed as a deliberate, holistic **process**. As such, creativity (in music) is a knowledgeable and skilled search for meaning through the employment of one’s mind, body, and spirit to the expressive shaping of sound.

Creativity is also viewed as an **experience**. As such, creativity (in music) is an experience of the self, and others, engaged in the act of music-making. This is one of the most powerful and complex experiences available to humankind.

Topics

The topics for each Creative Project are found within the musical works themselves (e.g. sonata/form, Baroque style, Telemann) or are based on concepts or practices central to the building of these works (e.g. improvisation, ornamentation, and contrast in the 17th century; extravagance in 17th century architecture and literature; performance criticism). Teachers choose topics to reflect their values and long-term curricular goals.

Content

A *Creative Project* includes the records and reflections of individual students as they encounter the resources and people that contribute to the building of a creative performance. Student skill and understanding is exhibited in a variety of ways such as performing, rehearsing, conducting, questioning, writing, critiquing, interviewing, or presenting.

As a student completes each step of the project, materials are collected into a personal Project Folder. This may be a special music folder, file folder, and/or computer folder.

Approach

By encountering the musical work-in-progress in a number of different ways, the student develops and employs increasingly complex understandings and skills that enable the emergence of creative production and experience. Projects are designed to meet curricular standards and to inspire/develop the individual abilities and interests of the student.

Creative projects encourage a team approach involving librarians and other resource managers, other teachers, experts in the community, and parents. Projects are not limited to school settings, but may be designed by anyone or any institution interested in developing creative individuals. In music, this may include schools, the studio teacher, parent, mentor, conservatory of music, examination boards, music festivals, professional music organizations, or other institutions of higher learning.

Duration

Creative Projects vary in length. Generally, they are completed over a two to eight-week period.

Assessment

Students may be assessed (and self-assessed) on a number of dimensions and by a number of disciplinary experts, each appropriate to the particular competency being developed. A broad understanding of the musical development of the student is obtained through assessment of:

1. Technical Standards
 - The technical standards at *Achieves*, *Quality*, and *Proficient* levels are the basis on which students are assessed for technical skills and understanding.
2. Current and Cumulative Content of Individual Student Creative Project Portfolios
 - The content of current and past portfolios is assessed within the structure of the Portfolio Conference².

A Creative Project and the Curriculum

A *Creative Project* is part of an overall curriculum designed to enable the development of the student as creator. It may be an integral part of the ongoing curriculum or an independent project.

Music education with the intention of developing creativity will direct its energies toward nurturing the individual intelligences, craftsmanship, thinking skills, knowledge, plans, intensity, attitudes, values, and conditions which enable the emergence of creative production and experience. These factors are configured for each individual as musical studies are pursued.

Features of A Creative Project

1. It provides an organizational structure that focuses on the development of the student as a creator in musical production and performance.
2. It uses an “authentic” approach, requiring the student to build performances through the application of a broad range of understandings, processes, and resources; the student works in much the same way as the mature artist.
3. It is sequential, requiring the teacher to plan and monitor individual growth and requiring the student to develop and apply increasingly complex skills and understandings.
4. It is comprehensive, requiring students to build performances through the development and application of six key mechanisms to creative production:
 - craftsmanship
 - thinking skills
 - knowledge
 - plans
 - intensity
 - values and attitudes
5. It encourages a team approach involving librarians and other resource managers, other teachers, experts in the community, and parents.
6. It provides a means by which to clearly exhibit the complexity of the musical mind and the significance of musical performance.

II. *A Creative Project*: Implementation

A. For the Student

A Summary of *A Creative Project* Portfolio Sequence and Activities

Steps I to IX

A Possible Student Portfolio Sequence (Figure 1)

Pre, Co, and Post-Project Activities

Understanding Creativity and Creative Behavior

Examples of Student Projects

Jeremy's Project

Sharon's Project

B. For the Teacher

Preface

Illustrations of Roles and Portfolio Sequences

A Possible Student Portfolio Sequence (Figure 2)

A Portfolio Sequence: Teacher, Mentor, Parent (Figure 3)

A Portfolio Sequence: Parent Resource Committee (Figure 4)

A Creative Project and the Role of the Institution (Figure 5)

Pre, Co, and Post-Project Activities

Understanding Creativity and Creative Behavior

Music, the Arts, and Other Subject Areas

Issues, Ideas, and Resources for the Resource Music Teacher

Issues in the Arts

The Arts in Our Culture

The Arts as Cultural Legacy: Discovering the Value of the Arts

The Arts in History

The Arts in Global Community

Other Topics in the Arts

Careers in the Arts

A Creative Project: Implementation

A. Implementation: For the Student

A Summary of A Creative Project Portfolio Sequence and Activities

As each step of the project is completed, enter all notes (even the rough ones), journal entries, critiques, recorded rehearsals, and practice sessions in a "performance portfolio."³

- STEP 1:** A. Find a recording of the piece(s) you will be preparing for your next performance. Follow your music or a full score as you listen to the recording several times. Try to hear how your part relates to other parts and what it contributes to the composition as a whole. If you are a soloist performing with piano accompaniment, listen to how the piano part relates to your solo.

Listening critique⁴; initial practice or rehearsal strategies

[note: Bold-faced entries are suggestions only of student activities.]

- B. Sight-read the work at home and in a full rehearsal. Strive to establish the correct pitches and rhythms as quickly as possible.

Cassette tape or CD recording (of full and/or individual sight-reading session)

Journal entry (reflection/problem finding and problem solving strategies); point form is adequate.

- C. Practice your repertoire every day. Begin by carefully learning all of the correct notes and rhythms. Retain and develop excellence in performance techniques. Strive to memorize your music as early in your project as possible. As you memorize, become increasingly aware of your part, other parts, and their relationship to one another. As you learn more about your repertoire, think about how you can apply your knowledge in the rehearsals for your performance.

Problem finding⁵; problem-solving⁶; ensemble critique⁷; performance clinicians

- D. Improvising, composing, and arranging are creative activities, which may be pursued under Step II, A, #5 below. Improvisation may be incorporated, to some degree, into normal warm up or rehearsal routines. The rigor (and rewards), however, of developing as an improviser, composer, and/or arranger are as demanding as that of the performer. Quality courses in these areas show substantial differences in the sequencing and content of skills and knowledge, choice of exemplar study repertoire, and the choice and use of community resources. Sequential courses of instruction are encouraged in these areas.

- STEP II:** A. Choose one or more area(s) to research⁸ from the following:

1. Composer
2. Historical/cultural/social contexts of the composition
3. Formal analysis
4. Musical style and performance practice
5. Choose a topic or activity from among the "Pre, Co, and Post-Project Activities."

OR

As a class (or individual) make a list of high interest topics and/or activities that may lead to a richer understanding of the composition, the process of creation or re-creation, or the way the composition is presented for performance. Choose one topic to research or one activity to organize.

Journal entry

- B. What I already know about this piece:
Briefly list all of the things you know about the composition and composer. Words or word phrases are adequate.

Journal entry

- C. What I would like to know about this piece (within my area(s) of research).

Journal entry

- D. Discuss your choice of research area(s) with your teacher. Decide how you might narrow, expand, modify, or focus your research to make it interesting and manageable. Research should be completed within the first three weeks of rehearsal. Opportunities will be given for all students to apply their knowledge at appropriate times throughout the rehearsal/preparation process.

Initial research outline

- STEP III:** A. The following may require some preliminary research: **Write questions** that will help to direct your research. Keep Bloom's taxonomy in mind as you formulate your questions.⁹ It may be necessary to meet with a Resource Music Teacher, member of the Music Parent Committee, and/or your teacher as you go through the question development stage.
- B. **Hold a portfolio review and planning meeting**¹⁰: involving the yourself, the teacher, and parent (if possible). You will lead this meeting, reviewing materials in the portfolio folder and identifying any assistance that may be needed to complete your research. A plan is developed and suggestions are made regarding possible resources. If appropriate, the teacher may request assistance from a Resource Music Teacher, the Parent Resource Committee, and/or a parent.

STEP IV: Research summaries, generalizations, and important details. Use jot notes, note cards or other note-taking methods when gathering information. Consider researching through listening, letter writing, books, periodicals, other media, survey, interviewing experts within and/or outside the field of music, or talking to the composer. Conduct appropriate research and formulate questions *before* interviewing experts.

Focus your research on trying to answer the question, "What can I bring back to the rehearsal (and my practicing) that will help us understand and perform this piece?" After completing your research, write and/or present your conclusions, generalizations, or summaries as requested by your teacher.

Research, interview, write. . .

- STEP V:** A. Make artistic decisions: Apply the research to decisions about phrasing, breathing, choice of tempi, dynamics, quality of articulations, quality of sound, balance, style, the way you present yourself and/or the composition for performance, the interaction between your part and those of other performers,.

Above all, how will this performance be a *personal* musical expression of yourself and of the ensemble as a whole?

Apply your research findings in rehearsals¹¹ and individual practice

Consider involving community guests in the rehearsal (musicologist, music theorist, other guest in area of cultural/historical/social contexts, conductor, composer, or soloist)

Ensemble critique

- B. Journal:
Although your teacher will direct most of your journal entries, you are encouraged to note the results of any efforts to try different practice strategies, to set goals before you begin practicing, to practice in different spaces, times, or for varying lengths of time (where, when, and for how long do you work best?), to write out a plan, to stretch the boundaries of how your repertoire might be performed or presented, or to distance yourself from the repertoire for a few days.

Note any key ideas, important discoveries, or personal reflections that are significant to the building of your performance.

Journal entry

- C. Think of ways (including your performance) that you would like to demonstrate what you know about the piece(s) to your audience. What would you like to demonstrate and how? For example, you could write program notes, introduce a piece to the audience, display your best work from your portfolio folder, make a display board or video presentation, play part of the tape from your first rehearsal, explain the process (and share some of your experiences) of building a composition for performance, rehearse/coach/conduct an ensemble, or compose a composition in a similar style.

Demonstrate what you know

- D. Consider developing and participating in *A Creative Project* retreat, workshop, or music festival.

STEP VI: Bibliography:

List all sources of information and inspiration in the format required by your teacher.

- STEP VII:** Using one of the ensemble rehearsal critique forms provided in your student guide as the basis for your evaluation criteria, decide what additional criteria you could add as a result of your understanding of this composition.

OR

Develop your own criteria for evaluating your performance.

Construct your own ensemble critique form and/or self-evaluation form

STEP VIII: Performance
Cassette, CD, and/or videotape recording

STEP IX. Have at least one other person evaluate your performance.

Ensemble critique/Peer evaluation

Portfolio review, assessment, and planning: student, teacher, and parent (as above, but this focuses on the assessment of the current project and setting individual goals for the next project)

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Pre, Co, and Post-Project Activities

The following list of activities are helpful to understand creativity and creative behavior. Consider using one or more of them as part of your Creative Project.

Understanding Creativity and Creative Behavior

- Research the life of a famous performer, composer, conductor, or an innovator in another field. What were some key elements in their childhood that may have helped them develop as creators? Write a two-page personal reflection paper relating your own experiences to those of your innovator.
- What is the nature of our experiences as creators, re-creators, or experiencers in the arts? Read one of the chapters “The Creator”, “The Performer”, or “The Experiencer” from *Developing the Experience of Music*¹² and write a two-page personal reaction paper. [Note: A personal reflections paper requires you to choose one or two ideas from the reading and relate these ideas to your own experiences of music.]
- Research indicates that many children lose the ability to act creatively by the time they reach adolescence, and that very few children grow up to be creative artists, scientists, or inventors. This is called the "U-shaped phenomena." Why does this happen? What can be done to change this phenomenon?
- A significant number of child musical prodigies experience dissatisfaction and a lack of fulfillment in their music making by the time they reach "mid-life." Why? How could our schools and cultural organizations help prevent this from happening? (Simplify the ideas in the following reading for your students: See J. Bamberger, "Growing up prodigies: The mid-life crisis." in (1982) New Directions for Child Development 17 (September: 61-77). You may need to ask your teacher for help to summarize the ideas in the reading.
- Parents or guardians, teachers, mentors, friends, institutions, and our culture have an important influence on the development of creativity in the child and young person. Find out how one or more of these influence the development of creativity. Interview several creative people in your community to find out how these forces may have influenced their creative development. How could you use this information in your own life?
- Invite any of the following people to speak to your class about how they, or the institution they represent, view their role in enabling creativity in our culture: school administrators, provincial or federal government, business, or post-secondary institutions.
- Creative places and spaces: Why do artists from around the world go to The Banff Centre for the Arts? In what places and spaces do you work most creatively?
- What is meant by the statement, "Creativity flourishes in the absence of coercion"? What might this mean for the student, artist, inventor, scientist, or for Canadian corporations that must be innovative in their field of specialization?

- How do skills relate to creativity? Why are skills important to the performing artist? How do performing artists develop skills? Give a demonstration of how your skill helps you shape musical sounds.
- Do creative people think or view the world in unique ways? What are the thinking skills of creative people?
- What does a person need to know/understand in order to be creative? Ask a creator what they need to know/understand in order to be an innovator in their field? What does knowledge do for the innovator? What drives or motivates the innovator to want to know?
- Consider the opportunity to complete a portfolio project involving ensemble critique, ensemble rehearsal comparison, section coaching, and full ensemble directing.¹³ (See the 'Implementing the Ensemble Rehearsal Critique' section in Part III. For details).
- What are some of the strategies used by creators to "build" a creative performance, composition, or innovative product in another field? Invite a performer, conductor, or other innovator to your classroom to discuss how they build their innovative products.
- Are there unique attitudes and values that are characteristic of creative people? Ask a creator how attitudes and values may influence their creative work. How could or do your attitudes and values influence your creative work?
- What do intensity, drive, or self-generation have to do with a creative life? Have you ever had a "monomania"¹⁴? How does the artist or innovator acquire these? How are they sustained?
- Many people have written about "the creative process." What is this process? How could you use it in your own work as an artist?
- Investigate all sides of a local community arts issue and present your own opinion to your class.

Examples of Student Projects

Jeremy's Project

Jeremy: Age 15, Grade 10/Secondaire 3

Creative Project: Performance of G.F. Handel's Sicilienne and Giga for flute and piano

Jeremy has been studying flute with a private teacher, since the age of 12. He has recently completed his Grade 6 Royal Conservatory practical flute examination, and his Grade 2 Royal Conservatory theory exam. He is working on his first composition, a work for flute, trombone, and piano.

Jeremy is preparing literature for the local spring music festival. He is expected to memorize his music and with some effort he is able to accomplish this successfully.

The first meeting (Jeremy - J - with the classroom teacher - CT). With some persuasion from his teacher, he has agreed to explore one of his pieces in more depth. He initially approaches this with a weak expectation that this may lead to some meaningful personal involvement in the building and performance of the work. He has chosen to explore *Handel's Sicilienne and Giga*. Jeremy also agreed to visit Professor Kreyszig (PK), a musicologist, to discuss the same work focusing on an understanding of the concepts "Handel's," "Sicilienne," and "Giga," and other historical knowledge that may arise. Jeremy was asked to keep a dated journal (point form) relating any important applications or thoughts about theory during the building of this performance.

First meeting (theory teacher - TT). As a first step in the process, he took the piano score to his theory teacher in order to apply his own knowledge of theory and to learn how his teacher perceives the score from a theorist's viewpoint. At their first meeting, they examined the work to discover the characteristics of phrase construction.

Second meeting (CT with TT). The classroom teacher contacted Jeremy's theory teacher and explained the purpose of the project. Together, the teachers agreed that this would provide an opportunity for Jeremy and his theory teacher to explore the following:

- what he knows about theory and how he can apply this knowledge to a particular work
- additional theoretical knowledge which may help him develop an understanding of this work
- the relationship of theory to performance practice and the development of explanation structures to justify artistic decisions
- potential for him to apply theoretical knowledge in the shaping of his performance
- opportunity for theoretical knowledge to enable creative production and experience

Jeremy's theory teacher was asked to keep a journal of the date and topics (relevant to this work) covered in his theory lessons.

The classroom teacher. Following their initial meeting, the classroom teacher began to investigate Jeremy's piece. Several interesting discoveries were made which were passed on to Jeremy in the next meeting.

Third meeting (CT with J). CT - "Yesterday I ran into Robert Rosen, a composer here at the Center. I told him of your project and he offered some interesting information. He told me of a masterclass he had attended, given by Robert Aitken (the Canadian flutist), where Mr. Aitken was discussing the performance of a Handel flute sonata. According to Mr. Aitken, no flute player worth his salt will play the sonata as written! Instead, he will improvise! In fact, the Barthold editions of Handel's flute sonatas print the basso continuo part (that's like a bass line in jazz) underneath the flute player's part for this very reason!"

Sensing Jeremy's interest, the CT added, "Isn't that exciting!"

Jeremy responded, "Yes!"

The CT had wondered if the *Sicilienne and Giga* were movements of a longer work, so he asked Jeremy to look at his flute part and tell him if there was any other title written on the page.

Jeremy looked at his music and said, "It says it's from Sonata No. 5."

They both exclaimed excitement at the discovery.

Jeremy said, "That's probably why I have three parts in another Handel sonata. The other part is a cello part!"

CT - "Yes, that would be the basso continuo part!"

Jeremy's theory lesson was the next day. He decided that he and his TT would look at the continuo part in relation to his flute part. He also agreed to contact Professor Kreyszig (PK -- a musicologist and flute player), tell him about his project, his discoveries, and ask if he had any other information on the performance of Handel's fifth flute sonata.

Jeremy arranged a meeting with Professor Kreyszig. To prepare for the meeting Jeremy (with the guidance of his CT) decided to do the following research: read about and summarize the most interesting aspects of Handel's life and work; summarize information on the term sonata, sicilienne, and giga; and write interview questions.

Fourth meeting (J with PK). Jeremy was dropped off at PK's apartment. He took along his flute, music to Handel's "Sicilienne and Giga," a tape recorder (which was not used), a notepad, and his interview questions.

The sight of PK's apartment was immediately intriguing to Jeremy. Here was the home of a scholar! Books, books, books were present everywhere! The living room was a maze of some forty-two bookcases. Every other room, including the hallway, was equally impressive as a library of books, binders, and papers.

Over the next two and a half hours PK responded enthusiastically to Jeremy's questions. They moved from room to room and bookshelf to bookshelf as they talked about Handel, Baroque ornamentation, improvisation, performance practice, and sonata form. To clarify concepts, PK played compact discs of selected Handel, Telemann, and Bach works. When Jeremy was picked up by his parents he exclaimed, "This summer I want to spend a week in the university library reading about Handel and Baroque ornamentation!"

Jeremy's parents had rarely seen him so excited. He had always shown an interest in things historical, but this was his first opportunity to explore an aspect of the history of music. PK left Jeremy with a list of books on Handel, Baroque performance practice, flute performance, and the names of music editions of the complete flute sonatas of Bach and Handel.

Fifth Meeting (J with CT, the same day as his meeting with PK). Jeremy described his meeting with PK. The CT shared Jeremy's excitement and gave him a handout on Baroque ornamentation that included the kinds of ornamentation commonly used in the Baroque period and how to play them.

Jeremy's next practice session was devoted to applying various ornaments to Handel's "Sicilienne and Giga." Over the next several weeks, Jeremy continued to apply his knowledge of ornamentation as he developed his own improvisation on the work. Through his performance, discussion, and writing, Jeremy was able to exhibit an in-depth understanding of his performance to his studio teacher, theory teacher, classroom teacher, and parents.

Jeremy made the following comments upon completion of his creative project:

"Understanding the piece from various angles helps me to feel "Baroque". . . I know that I am playing it correctly."

"I get into the piece more, and practicing it is different because there is less boredom with different angles to practice it from."

"I feel more like I made the piece."

Sharon's Project

*Sharon: Age 12, Grade 7
Creative Project: "Composition in Music"*

Sharon approached her music teacher saying that she would like to do *A Creative Project* on "composition."

The first meeting. They discussed "composition" using a brainstorming approach to explore such questions as:

- What do you think composers do when they are composing?
- Why do you think composers compose?
- What do they do with sounds?
- How do they decide on which sounds to use and how to arrange them?
- Where do they get sounds?

The teacher's purpose was to model divergent thinking and give Sharon opportunity and encouragement in divergent thinking, to explore various possibilities for domain activities which match her abilities and developmental interest level and which would create an initial strength of inner drive to begin the project activities. A knowledge base was beginning to be developed through the enthusiasm of the disciplinary expert as he created images of creative sound makers in history (John Cage, Harry Partch, Henry Cowell), related experiences with sound, told stories of contemporary makers of new sounds, and built expectations of exciting listening possibilities. Sharon decided that as part of her project she would compose her own composition. She would think about what sounds she would like to use. She also decided that she would like to interview a composer, record her piece, and perform it for her classmates.

The second meeting. Sharon decided to compose a piece for prepared piano -- one of the possibilities discussed at her initial meeting with her teacher. They discussed "prepared" piano:

- How do you think a piano might be prepared?
- What materials might be used?

Sharon decided to go to the library to take out some books on John Cage or Harry Partch, whoever most interested her. She would read about the composer and gather some of the "most intriguing" information on the composer. She would also take out a Harry Partch recording that contained a booklet and

photographs of some of his invented instruments. Finally, she would decide what materials she would gather together to attach to the piano for her own composition.

The third meeting. (In a piano studio at the local university.) Sharon brought along an assortment of screws, aluminum foil, waxed paper, regular paper, erasers, springs, aluminum pop cans, beer bottles, and shelf brackets. A camera recorded Sharon's work at various activities over the 2 and 1/2 hour composing session. As Sharon tried attaching these materials to the strings of a grand piano, she wrote down combinations that she thought were worth remembering. Eventually, she constructed a portion of her piece. She recorded it, listened to it, changed, it or added to it, and so forth until she had a final product. She recorded this several times, again making changes until she had recorded a product with which she was obviously very pleased. The teacher was present throughout the process taking pictures at appropriate moments as a record of the event and encouraging Sharon to reflect on what she was doing, operating the tape recorder, assisting with the performance as requested, reinforcing Sharon's moments of discovery, but not participating in the building of the composition.

Sharon decided that it would be useful to construct a "score" of her piece so that others could perform it if they wished. The teacher asked Sharon to read an article called "The Composer" from Bennett Reimer's book *Developing The Experience of Music*.¹⁵ (The teacher prepared the reading by simplifying and highlighting the text.) The teacher also asked Sharon to write a two-page reaction to this article, comparing her own experience as a composer with those ideas presented by the author.

The fourth meeting. The teacher met with Sharon to discuss the article, explaining some ideas, giving examples, and listening to Sharon's comparisons of her own experiences of composition.

The fifth meeting. They talked about how a composer might use prepared piano to write a piece called "A Flower" and listened to John Cage's work of the same name. They also listened to Henry Cowell's "The Banshee." Sharon had decided to write about John Cage and reported that she had found some really interesting things about him. This was to be completed within a few days.

The sixth meeting. Sharon and her teacher discussed which local composer she would like to interview and what questions she would like to pose. Sharon also decided that she would like to play her recording of her composition for the composer. Sharon was to write out the questions and then contact the composer by telephone requesting an interview and explaining the purpose of her interview.

The seventh meeting. Sharon met with the composer, played the tape of her own composition for the composer, discussed her composition with the composer, conducted and recorded an interview, listened to a work by Schoenberg, and left with a short article on the music of Karlheinz Stockhausen and a tape of his piece *Kontakte*.

Sharon wrote a summary of her interview including in it what was most interesting, what she learned of significance, and how her experiences or thoughts related to those of the composer.

As Sharon completed each step, she placed each product into a project briefcase. She prepared an outline of what and how she would present the contents of her briefcase to her classmates. She presented her project, and received feedback from her peers and from the classroom teacher.

The following year, Sharon came to her teacher with a tear in her eye. She asked her teacher if he had heard that John Cage was dead. Sharon still has her briefcase contents intact. She values them for their contribution to her experiences as a composer, an interviewer, a performer, a writer, a transcriber, a listener, a learner, a presenter, and a creator.

The total duration of this project was 2 and 1/2 weeks. Sharon has subsequently learned to compose using the software program Deluxe Music Construction Set and a Proteus 1 sound module. She has recently completed her second composition titled "Pentasonics for Piano."

B. Implementation: For the Teacher

Preface

A Creative Project assumes that participating schools meet the standards for a *Proficient* program.

A Creative Project is a contemporary approach to excellence in performance-based music education. As such, the quality of performance groups should not be compromised.

For the school administrator, *A Creative Project: A Teacher and Student Guide with Support Materials* presents a clear and understandable vision of excellence in performance-based music education at the Proficient Level.

Initially, do not try to implement all steps of *A Creative Project*. Use what feels comfortable for you and your students.

It is important to complete Step 2 before going to the library. Helping students develop a strong (and realistic) sense of research direction will result in more focused and successful searches.

Research assignments should be completed as early as possible, providing ample opportunity for students to reflect on and apply their skills and understandings in the rehearsal setting.

The reflection and application of skills and understandings should be transformed to a level of tacit¹⁶ cognitive action where students are provided with the opportunity to experience and appreciate themselves and others in the act of creation.

Particularly at the elementary and middle/junior high levels, it may be possible to ask other teachers to assist with some aspects of the project (e.g. providing time for students to work in the library or supervising and assessing student work in the development and presentation of their historical/cultural/social research in music).

Music Specialist-Teachers are encouraged to choose music that can be related to curricular studies in other subject areas.

Take advantage of opportunities to use existing student skills and understandings (e.g. establish a consistent approach and level of achievement in taking jot notes and writing journal entries).

Repertoire and individual student activities should be selected to ensure that each student is provided with the opportunity to develop abilities in the six key mechanisms to creative development¹⁷ and that the overall curriculum meets the standards of a *Proficient* program.

The Music Specialist-Teacher may require the involvement of Resource Music Teacher(s), the Parent Resource Committee, or music parents in:

- Assisting the Parent Resource Committee¹⁸
- Finding appropriate library resource materials
- Facilitating interviews with resource people from outside the school
- Facilitating a visit to the classroom of a guest "creator"
- Discussion of readings or discussions about music, musicians, composers, or creators from other domains

During the course of the development of *A Creative Project*, students will be involved in research and discussion of a variety of topics relating to the creation of artistic products. *A Creative Project* may provide students with the opportunity to enter into brief apprenticeships with one or more people in the community who may offer insight into an area of musical inquiry.

See the 'Pre, Co, and Post-Project Activities' in the Student section for examples of the kinds of inquiry that enable students to understand the nature of creativity and creative behavior.

Figure 2

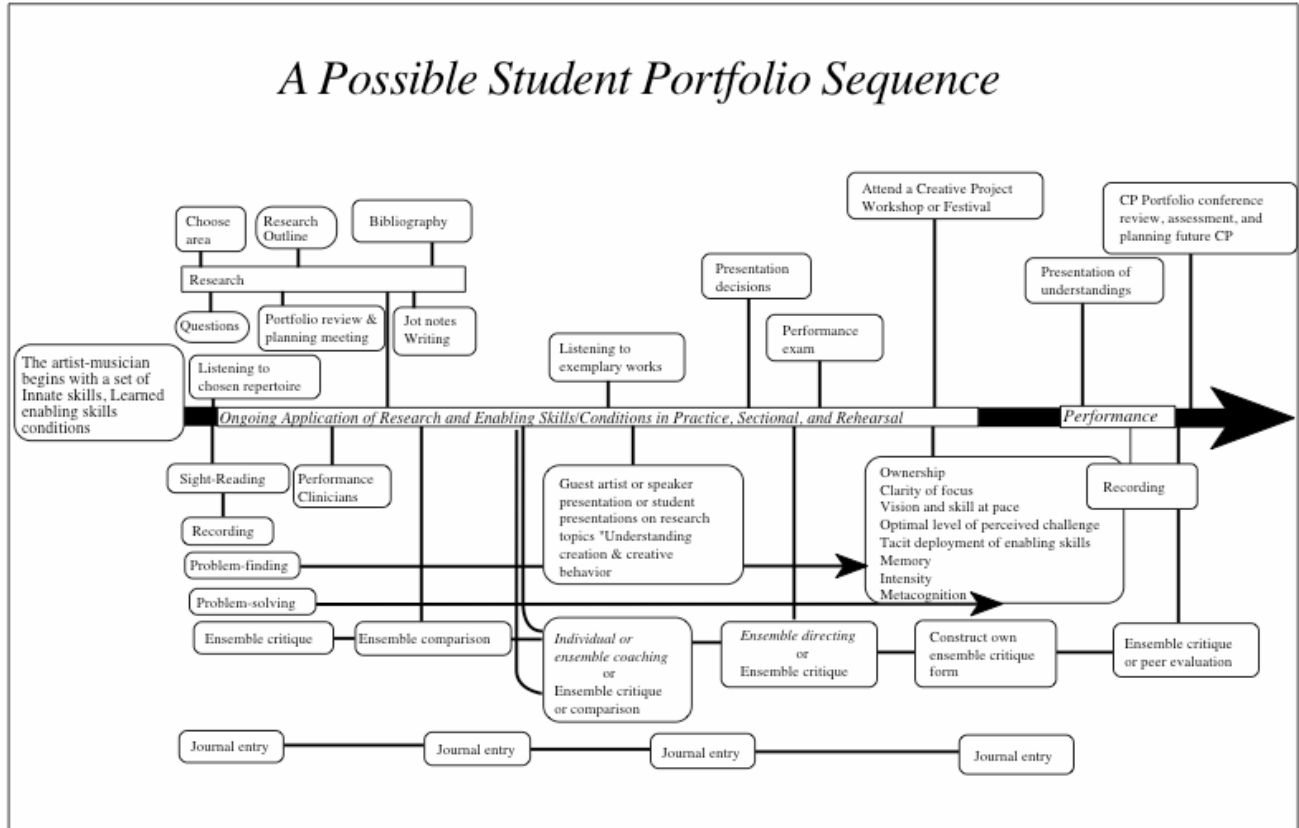


Figure 3

**TEMPORARY MATERIAL
TEMPORARY MATERIAL**

**TEMPORARY MATERIAL
TEMPORARY MATERIAL
TEMPORARY MATERIAL
TEMPORARY MATERIAL**

**TEMPORARY MATERIAL
TEMPORARY MATERIAL**

Figure 4

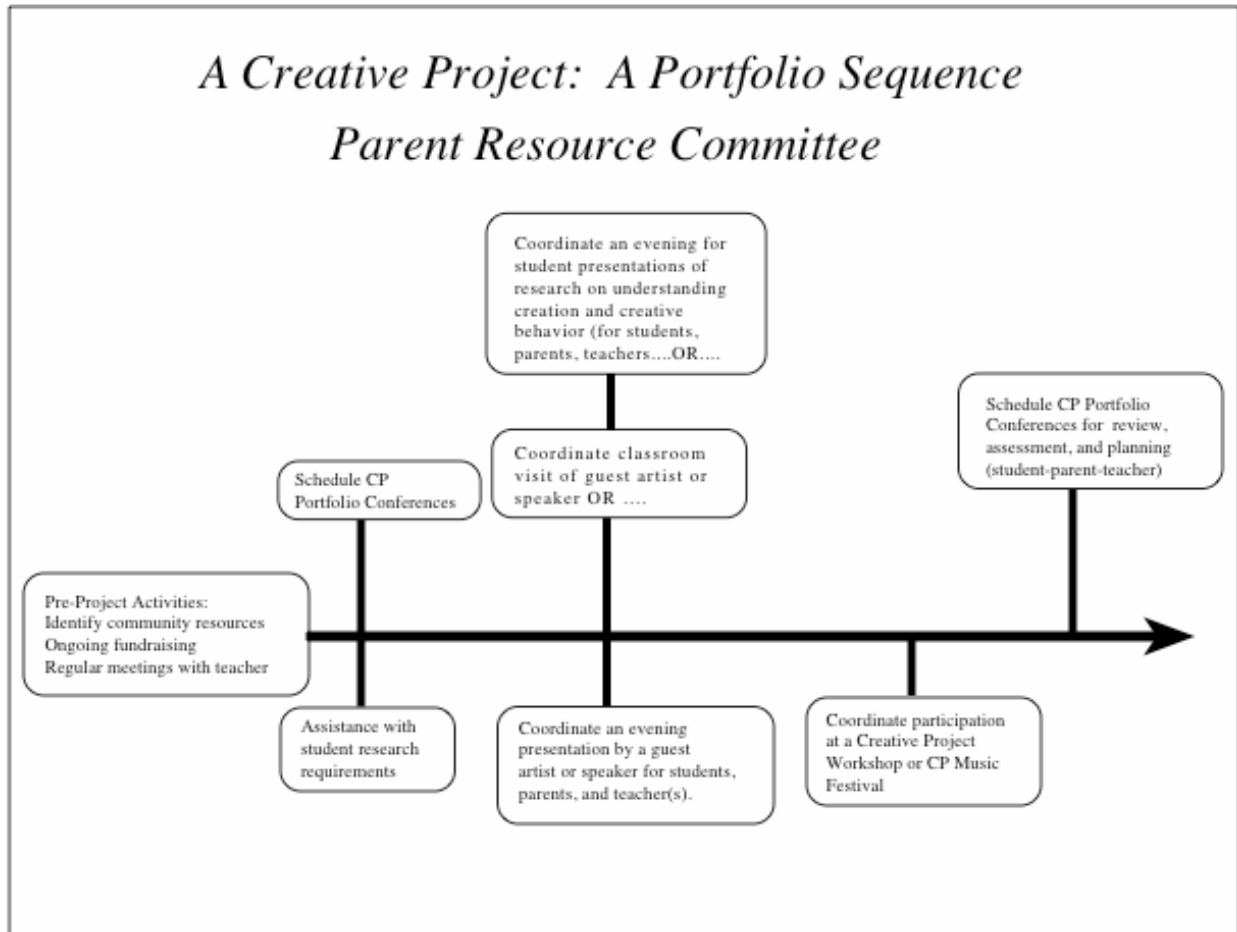
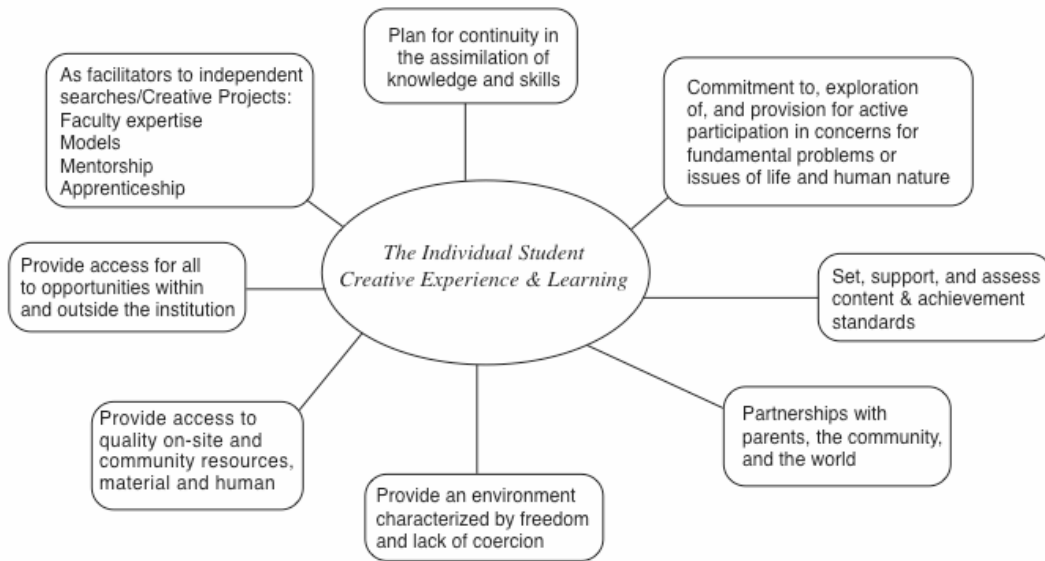


Figure 5

A Creative Project and the Role of the Institution



D. Harris
V. 1.0

Pre, Co, and Post-Project Activities

Understanding creativity and creative behavior

See pages 15-16 for a list of activities that are helpful for the student to understand creativity and creative behavior.

Music, the Arts, and Other Subject Areas

One of the most important goals in a *Proficient* Program is to help students understand the connections among the arts or between the arts and other subjects. A *Creative Project* is built on the belief that substantive correlation and integration of the arts grows out of a knowledge and competence within one of the arts disciplines. A *Creative Project* is designed to help students achieve these goals by:

1. Preparing students to communicate "proficiently"¹⁹ in music. This is achieved by helping students understand and apply the six key mechanisms to creative production.
2. Providing ideas, activities, and suggested resources that can be used by Resource Music Teachers²⁰ and elementary or middle/junior teachers to correlate or integrate²¹ music with the arts and other subject areas.
3. Advocating that ALL arts students who achieve proficiency in one of the arts disciplines at the grade nine/Secondaire 2 level be required to take a one semester course which would help students to correlate and integrate their knowledge and skills in the arts. The goals of this course would be to help the student to:
 - a. Communicate in the four arts disciplines. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
 - b. Develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from multiples of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.
 - c. Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
 - d. Relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.²²

Issues, Ideas, and Resources for the Music Specialist or Resource Music Teacher

Issues in the Arts

Provide some background on these issues through newspaper articles, readings, or class discussion. Many of these can lead to stimulating class discussion, interesting research, or a lively debate.

- What is art? What is not art?

- Must you "like" an art?
- Should art be censored?
- Should government support the arts? If so, how?
- ALL students should become proficient in an art form. Art should be for the talented or gifted. What do you think?
- Students should learn equally about music, art, drama, and dance. Students should learn one art in depth. Could there be a compromise? What do you think?
- Who should decide what is "quality" art? How should they decide?
- Some people believe that art has a spiritual or religious quality? What do you think?

The Arts in Our Culture

- What arts are pursued in our community? In our state or province? Nationally?
- Find out as much as you can about one of the following buildings in your community: museum, concert hall, theatre, art gallery, professional dance company, film production studio, photographers gallery, or community center.
- Many corporations are sponsors of arts organizations and events. Why?
- How are the arts supported by local, state or provincial, or national government programs?
- Are artists involved in the creation of advertising in various media? How? When art is used to sell products, is it art?

The Arts as Cultural Legacy: Discovering the Value of the Arts ²³

- The arts have both intrinsic and instrumental value. That is, they have worth in and of themselves and can also be used to achieve a multitude of purposes, for example, to present issues and ideas, to teach or persuade, to entertain, or to decorate or please.
- Each arts discipline makes unique contributions to culture, society, and the lives of individuals. The arts disciplines are also connected to one another and they play a valued role in creating cultures and building civilizations.
- The arts have value and significance for daily life. They provide personal fulfillment, whether in vocational settings, a vocational pursuit, or leisure.
- Life-long participation in the arts is a valuable part of a life fully lived and should be cultivated.
- Appreciating the arts means understanding the interactions among the various professions and roles involved in creating, performing, studying, teaching, presenting, and supporting the arts, and in appreciating their interdependent nature.

- Awakening to folk arts and their influence on other arts deepens respect for one's own and for others' communities.
- Openness, respect for work, and contemplation when participating in the arts as an observer or audience member are personal attitudes that enhance enjoyment and ought to be developed.
- Not all artists or works are successful or equally valued, but that is not always a reflection on the artist, the art form, or the work.
- The arts are indispensable to freedom of inquiry and expression.
- Those who study the arts often face the challenge of determining merit in situations where there is no standard or approved answer; they thereby become acquainted with multiple perspectives on the meaning of "value."
- The modes of thinking and methods of the arts disciplines can and should be brought to bear by other disciplines, and used to illuminate situations that require creative solutions.
- Attributes such as self-discipline, the collaborative spirit, and perseverance, which are so necessary to the arts, can transfer to the rest of life.
- The arts encourage taking responsibility for oneself as a cultural decision maker, in the overall context of each person's responsibility for advancing civilization itself.
- The arts provide forms of nonverbal communication that can strengthen the presentation of ideas and emotions.

The Arts in History

- Ancient
- Medieval
- Renaissance
- Baroque
- Rococo
- Classic
- Romantic
- Contemporary
- Impressionism
- Roman
- Gothic
- Venetian
- Primitivism
- Surrealism
- Conceptualism

The Arts in the Global Community

- Native
- Inuit
- Asian

- African
- Indian
- Indonesian
- Italian
- Latin American
- And more!

Other Topics in the Arts

- The noted Canadian composer and writer R. Murray Schafer says that art is mostly found inside "walls." Should there be a place for art in our environment? Where? What kinds of art?
- What is the future of art in our culture? In the world?
- What does the act of creating do for the human being? What do we learn through creating?
- How do traditional, popular, and classical art forms influence one another?
- How do artists work and what tools do they use?
- What are the arts?
- Why are the arts important to you and our society?
- Why did civilization develop the arts?
- What do we get from art? Where do we go to get it? How do we get it?

Careers in the Arts

- Creator
- Re-creator
- Experiencer
- Historian
- Theorist
- Critic
- Teacher
- Technologist
- Therapist
- Collector
- And more!

III. *A Creative Project*: Support Materials for Students and Teachers

**Step I
Step II
Step III
Step IV
Step V**

Step I

- STEP 1 A. Find a recording of the piece(s) you will be preparing for your next performance. Follow your music or a full score as you listen several times to the recording. Try to hear how your part relates to other parts and what it contributes to the composition as a whole. If you are a soloist performing with piano accompaniment, listen to how the piano part relates to your solo.

Listening critique; initial practice or rehearsal strategies

- B. Sight-read the work at home and in a full rehearsal. Strive to establish the correct pitches and rhythms as quickly as possible.

Cassette tape or CD recording (of full and/or individual sight-reading session)

Journal entry (reflection/problem finding and problem solving strategies); point form is adequate.

- C. Practice your repertoire every day. Begin by carefully learning all of the correct notes and rhythms. Retain and develop excellence in performance techniques. Strive to memorize your music as early in your project as possible. As you memorize, become increasingly aware of your part, other parts, and their relationship to one another. As you learn more about your repertoire, think how you can apply your knowledge in the rehearsals for your performance.

Problem-finding/problem-solving; ensemble critique; performance clinicians

- D. Improvising, composing, and arranging are creative activities, which may be pursued under Step II, A, #5 below. Improvisation may be incorporated, to some degree, into normal warm up or rehearsal routines. The rigor (and rewards), however, of developing as an improviser, composer, and/or arranger are as demanding as that of the performer. Quality courses in these areas show substantial differences in the sequencing and content of skills and knowledge, choice of exemplar study repertoire, and the choice and use of community resources. Sequential courses of instruction are encouraged in these areas.

Support Materials

My Performance Portfolio

Parent Resource Committee

Journal Writing

Implementing the Ensemble Rehearsal Critique

Examples of Critique Forms - 6 forms, from simple to complex (Figures 7-12)

Simplification Techniques

Figure 6

My Performance Portfolio A Display of My Musical Understanding and Skill

Name: _____

Date: _____

My performance portfolio may include:

- A *journal* or *diary*

Journal writing is usually initiated by your teacher asking you to:

1. respond to a statement, question, issue, idea, reading, listening experience, field trip, or a visiting artist's presentation or performance
2. compare or contrast

- **Research** and **writings** on:

the *composer*

the *analysis* of your music

the *historical/cultural/social contexts* of your music

style and performance practice of your music

understanding creativity and creative behavior

- **Problem-finding:** You and the members of your ensemble demonstrate your ability to *anticipate* the musical challenges presented by the composition.
- **Problem-solving:** You and the members of your ensemble demonstrate your ability to suggest *solutions* to the musical challenges presented by the composition.
- **Performance critiques** which demonstrate your ability to judge your own and your ensemble's performance by *identifying* musical problems you hear, *prescribing* one or more possible solutions, and *evaluating* the results.
- **Interview or questionnaire** designed by you along with a summary of the **response** of the person(s) you interview (e.g., an historian, theorist, ethnomusicologist, composer, performer, conductor, recording engineer, music therapist, music educator, etc.)
- **Cassette tape or CD recording** of your work-in-progress (initial sight-reading sessions, a sequence of coaching sessions or rehearsals, final performance, etc.)
- Your **teacher's comments** on your writings, presentations, practice strategies, problem-finding or problem-solving activities, performance, progress, or achievements.
- **Any other entries** that indicate your musical growth in the areas of craftsmanship, thinking, knowledge, plans, intensity, values and attitudes, and the conditions which enable you to act creatively.

Parent Resource Committee

The Parent Resource Committee meets with the teacher to discuss, plan, and facilitate the resource and activity requirements of the school music program. The purpose of the Parent Resource Committee is to support the needs of the curriculum as determined by the teacher. The Parent Resource Committee has no responsibility in curricular, classroom, or school-related decisions.

The Parent Resource Committee may be asked to:

- identify community resource persons and community resource materials
- compile *A Creative Project* Resource Directory
- contact, schedule, and host classroom visitors
- locate and prepare materials for classroom use
- schedule Creative Project portfolio conferences
- arrange field trips
- plan special group activities
- gather resources for special classroom activities
- develop a phoning tree
- fundraise for the purchase of special materials, equipment, or to provide special opportunities for the students
- provide opportunities for students to complete Creative Projects in areas outside the domain of music
- assist in providing opportunities for students, parents, and teachers to continue to understand the development of creativity in the child

The Parent Resource Committee will require structure and regular meetings with the Music Specialist Teacher.

Journal Writing

Journals:

- provide an effective way of communicating between the student and teacher
- provide an additional basis for periodic review
- encourage the student to deal with discrepancies in various entries and assessments
- encourage the student to assess their own work realistically

The student or teacher can initiate journal entries.

Student Journals

Journal writing is initiated by the teacher when asking students to:

- respond to a statement, question, issue, or idea
- compare or contrast

Students may be asked to write in expository form, point form, or simply to list.

The Teacher's Journal

The teacher also keeps a journal of observations, reflections on individual student writings, skills, and understandings. Entries are organized by student name.

Implementing the Ensemble Rehearsal Critique²⁴

Background

The Arts Propel approach to assessment in the performance ensemble is based on both the explicit and implicit skills that a conductor/student must possess in order to:

- Identify and diagnose problems in the performance with respect to the musical score
- Critique one's own performance with respect to the performance of the entire ensemble
- Construct and implement practice strategies appropriate to the perceived problems
- Chart the progress of the ensemble by making comparisons among different performances over time

Sequence of student activities to develop the above skills:

- Ensemble rehearsal critique
- Ensemble rehearsal comparison
- Ensemble rehearsal section or individual coaching
- Ensemble rehearsal directing

General procedures: Ensemble rehearsal critique

- The teacher chooses a piece on the basis of the curriculum objectives, the level of the ensemble, and the concepts to be covered in the rehearsal.
- The ensemble works with only a small section of the piece.

Specific Procedures

1. The teacher introduces the project by leading a discussion of the chosen literature highlighting the focal issues, concepts, and skills that are significant to the building of an artistic performance.

During the discussion, the teacher establishes a glossary of terms to be used in the critiques. This is accomplished by:

- Putting a list of terms on the blackboard and giving examples of each
- Involving students in discussion
- Developing a series of warm-up exercises that are based on the musical materials of the piece

2. The teacher hands out the student evaluation sheet:

- Drawing attention to the musical terms on top of the page and to what is meant by "particular location" and "whole piece"
- Explaining that students will be expected to assess the ensemble from several different critical perspectives (e.g. "How did I sound?" and "How did the ensemble sound?")
- Explaining that students will be expected to suggest revisions that are appropriate to the critique, adopting the viewpoint of the director

The teacher may wish to supply copies of the conductor's score so that students can link their comments to specific locations in the music (consider highlighting the student's own part).

3. Upon completing the performance of the chosen section of the piece, teachers:
 - May wish to lead a short discussion about what the students think about their own individual performance and the performance of their section
 - Ask the students to write an evaluation of their own performance and some suggestions about what they might work on during their individual practice
4. As soon as the students have completed filling out the left side of the reflection assessment forms, the teacher plays the tape of their reading. Then:
 - This may be followed by another short discussion of what they hear, what to correct, and what strategies they would use to improve or correct the ensemble's performance
 - If students have copies of scores, the students identify where they perceived problems by marking their scores while listening to the recording
5. At the end of the rehearsal, the teacher or a student collects the evaluations and observations written on the assessment sheets and/or the music scores and puts them in the student folders.

Figure 7

CRITIQUE FORM

(For Student Use)

Student Name _____		Ensemble Name _____		
Selection/Composer/Arranger: _____ _____				
<u>TONE</u>	Good Support Lack Support	Full, Rounded Tone Controlled in All Registers	Lack Control in Upper Register Lack Control in Lower Register	Thin Tone
Comments: _____ _____				
<u>INTONATION</u>		<u>In Tune</u>	<u>Out of Tune</u>	
	Within Sections Melody Inner Parts Chords			
Comments: _____ _____				
<u>BALANCE</u>		<u>Brass</u>	<u>Woodwinds</u>	<u>Percussion</u>
	Well balanced Not Balanced			
Comments: _____ _____				
<u>TECHNIQUE</u>	Proper Articulation Poor Precision	Not Proper Articulation Rhythms were Accurate	Good Precision Rhythms were not accurate	
Comments: _____ _____				
<u>INTERPRETATION</u>	Expressive Dynamics were Appropriate Appropriate Style Tempo Was Appropriate	Not Expressive Dynamics were Inappropriate Inappropriate Style Tempo Not Appropriate		
Comments: _____ _____				
<u>OTHER FACTORS</u>	Good Discipline & Stage Presence Good Music Selection Follow Director Well	Seem to Lack Concentration Poor Music Selection Do Not Follow Director Well		
Comments: _____ _____				

Figure 8

<i>CRITIQUE FORM</i>		
Evaluator: _____		
Title: _____ Date: _____		
Tone: (blend, beauty, clarity)	BAND	MY /PERFORMANCE
Intonation: (tuning)	BAND	MY PERFORMANCE
Balance: (too loud: too soft)	BAND	MY PERFORMANCE
Technique: (articulation, rhythms, precision)	BAND	MY PERFORMANCE
Interpretation: (style, tempo, expression)	BAND	MY PERFORMANCE
Overall Comments:	BAND	MY PERFORMANCE

Ensemble Rehearsal Critique

Name _____ Date _____
 Period _____ Place _____
 Instrument _____

Write down your critique of the ensemble performance specifying LOCATION (where you performed particularly well or need to improve) and MUSICAL DIMENSIONS (such as rhythm, intonation, tone, balance, articulation, phrasing, interpretation, etc. or any dimension specified by your teacher). Using words such as "because" be sure to mention any links between your own or your section's performance and the ensemble as a whole. Also include remarks concerning REVISIONS OR PRACTICING STRATEGIES for yourself or the ensemble. Be sure to include the main problem in terms of its dimension and location in the piece you or the ensemble should practice on before or during the next rehearsal.

CRITICAL COMMENTS		REVISIONS OR PRACTICE PLANS
Location	Dimension	My (Section's) Performance <small>(filled out immediately after performance)</small>
		For Myself (My Section)
Location	Dimension	Ensemble's Performance <small>(filled out after listening to recorded performance)</small>
		For the Whole Ensemble

ARTS PROPEL assessment form Specifics _____ Suggested Revisions _____ Critical Comments _____

Figure 9

Figure 10

CRITIQUE FORM: INDIVIDUAL OR ENSEMBLE

SOLO, ENSEMBLE, FULL BAND, CHOIR, ORCHESTRA, OR GENERAL MUSIC CLASS					
GRADE LEVEL(S):	TEACHER SCORING*				
TEACHER:	STUDENT				
STUDENT/ENSEMBLE:	PERFORMANCE				
DATE					
PERFORMANCE EXECUTION DIMENSIONS	CONDITION				
SCORE = NA IF NOT APPLICABLE PERFORMED	MUSIC				
	1	2	3	4	5
PITCH PRODUCTION					
1 (1.0-1.9) = seldom performs pitches accurately (0-75%)					
2 (2.0-2.9) = sometimes performs with accurate pitches (75-90%)					
3 (3.0-3.9) = mostly accurate pitches but with a few isolated errors (90 - 95%)					
4 (4.0-4.9) = virtually no pitch errors (95-100%)					
RHYTHM PRODUCTION (duration/proportion within the measure)					
1 (1.0-1.9) = seldom performs durations accurately (0-75%)					
2 (2.0-2.9) = sometimes performs durations accurately (75-90%)					
3 (3.0-3.9) = mostly accurate rhythmic proportions (90-95%)					
4 (4.0-4.9) = virtually no rhythm errors (95-100%)					
TEMPO PRODUCTION (follow tempo marking: 1 =yes, 0=no) (sense of pulse/metrical production across measures)					
1 (1.0-1.9) = seldom generates tempo or meter consistently (0-75%)					
2 (2.0-2.9) = sometimes generates tempo or meter consistently (75-90%)					
3 (3.0-3.9) = mostly generates tempo or meter consistently (90-95%)					
4 (4.0-4.9) = virtually no tempo or metric errors (95-100%)					
ARTICULATION (if applicable) (follow bow or breath markings: 1=yes, 0=no)					
1 (1.0-1.9) = seldom controls articulations (0-50%)					
2 (2.0-2.9) = sometimes controls articulations (50-90%) with some responses to staccato, legato, and slur markings in the score					
3 (3.0-3.9) = consistent attacks (90-100%) and responses to articulation indicated in score					
DYNAMICS (if applicable)					
1 (1.0-1.9) = seldom able to control dynamics (0-50%)					
2 (2.0-2.9) = generally controls dynamic levels (50-90%) with some responses to dynamic effects (cresc, decresc, etc) in the score					
3 (3.0-3.9) = consistent dynamics (90-100%) and responses to dynamics indicated in the score					
HAND/FINGER CONTROL (if applicable) (observed by teacher during performance)					
1 (1.0-1.9) = seldom uses conventional hand positions or fingerings					
2 (2.0-2.9) = poor hand position sometimes interferes with production of sound					
3 (3.0-3.9) = maintains consistent control across shifts of position or register					
tone Quality (breath support: 1 =yes, 0=no)					
1 (1.0-1.9) = uncontrolled tone quality throughout all registers of instrument					
2 (2.0-2.9) = occasionally controls tone quality in one register or hand position					
3 (3.0-3.9) = generally controls tone in more than one register or hand position					
4 (4.0-4.9) = maintains consistent control throughout registers, strings or hand positions					

*Most conservative scoring = assign lowest possible score based on any or all of the factors listed
(Make additional comments on back)

Winner, E., Davidson, L., Scripp, L. (1992). *Arts propel: A handbook for music*. Cambridge: Educational Testing Service and Harvard Project Zero. ©1992 Educational Testing Service and The President and Fellows of Harvard.

Figure 11

CRITIQUE FORM FOR SOLO, SMALL OR LARGE ENSEMBLES

GRADE LEVEL(S) _____ TEACHER: _____ STUDENT: _____ <u>PERFORMANCE</u> <u>HIGHER ORDER DIMENSIONS</u> SCORE = NA IF NOT APPLICABLE	TEACHER SCORING STUDENT PERFORMANCE DATE _____ CONDITION _____ MUSIC PERFORMED _____																																				
	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 10%;"></th> <th style="width: 10%;">1</th> <th style="width: 10%;">2</th> <th style="width: 10%;">3</th> <th style="width: 10%;">4</th> <th style="width: 10%;">5</th> </tr> </thead> <tbody> <tr> <td> Expressivity and Style in Musical Phrasing (HIGHEST INSTANCE) * (1.0-1.9) = seldom evidence of musical nuance in musical phrases (2.0-2.9) = sometimes responds to musical nuance indicated in score (3.0-3.9) = often performs with nuance or style indicated in the score or suggested by the instructor or peer (4.0-4.9) = consistently performs with nuance and style in response to the score and coaching </td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td> Evidence of Grasp of Musical Structure in Phrasing (HIGHEST INSTANCE) (evidence for musical comprehension in performance; using articulation dynamics (balance) to show phrases) (1.0-1.9) = seldom indicates phrasing structure through nuance; (2.0-2.9) = sometimes uses musical nuance to indicate phrase structure (3.0-3.9) = consistently uses musical nuance to indicate phrase structure </td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td> Balance and Voicing (if applicable) (HIGHEST INSTANCE) (1.0-1.9) = control of dynamics only within one voice (one hand) (2.0-2.9) = seldom able to regulate or adjust to balance between two voices (melody and accompaniment) (3.0-3.9) = often regulates or adjusts to dynamic balance (establishes independent lines by controlling the dynamics of each hand) (4.0-4.9) = consistently controls independent lines or chord voicings </td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td> Performance Proficiency (list most profound characteristic) 1 = totally unstable performance; 2A = sometimes unnoticed and uncorrected errors in performance; 2B = sometimes errors interfere with performance; 3 = often ability to recover despite errors; 4 = ability to fluidly and flexibly adjust to the changing musical contexts during ensemble performance </td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td> Ensemble Performance (if applicable) (LIVE SCORING) (1.0-1.9) = entrances or attacks seldom in sync with ensemble (2.0-2.9) = sometimes demonstrates the ability to follow or lead ensemble (3.0-3.9) = consistently demonstrates the ability to follow or lead ensemble (4.0-4.9) = consistently demonstrates the ability to follow and lead ensemble PLUS the ability to adjust tempo and dynamics when accompanying </td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </tbody> </table>		1	2	3	4	5	Expressivity and Style in Musical Phrasing (HIGHEST INSTANCE) * (1.0-1.9) = seldom evidence of musical nuance in musical phrases (2.0-2.9) = sometimes responds to musical nuance indicated in score (3.0-3.9) = often performs with nuance or style indicated in the score or suggested by the instructor or peer (4.0-4.9) = consistently performs with nuance and style in response to the score and coaching						Evidence of Grasp of Musical Structure in Phrasing (HIGHEST INSTANCE) (evidence for musical comprehension in performance; using articulation dynamics (balance) to show phrases) (1.0-1.9) = seldom indicates phrasing structure through nuance; (2.0-2.9) = sometimes uses musical nuance to indicate phrase structure (3.0-3.9) = consistently uses musical nuance to indicate phrase structure						Balance and Voicing (if applicable) (HIGHEST INSTANCE) (1.0-1.9) = control of dynamics only within one voice (one hand) (2.0-2.9) = seldom able to regulate or adjust to balance between two voices (melody and accompaniment) (3.0-3.9) = often regulates or adjusts to dynamic balance (establishes independent lines by controlling the dynamics of each hand) (4.0-4.9) = consistently controls independent lines or chord voicings						Performance Proficiency (list most profound characteristic) 1 = totally unstable performance; 2A = sometimes unnoticed and uncorrected errors in performance; 2B = sometimes errors interfere with performance; 3 = often ability to recover despite errors; 4 = ability to fluidly and flexibly adjust to the changing musical contexts during ensemble performance						Ensemble Performance (if applicable) (LIVE SCORING) (1.0-1.9) = entrances or attacks seldom in sync with ensemble (2.0-2.9) = sometimes demonstrates the ability to follow or lead ensemble (3.0-3.9) = consistently demonstrates the ability to follow or lead ensemble (4.0-4.9) = consistently demonstrates the ability to follow and lead ensemble PLUS the ability to adjust tempo and dynamics when accompanying					
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* HIGHEST INSTANCE = score the highest level possible even if there is only one occurrence.
 (Make additional comments on back.)

Winner, E., Davidson, L., Scripp, L. (1992). *Arts propel: A handbook for music*. Cambridge: Educational Testing Service and Harvard Project Zero. ©1992 Educational Testing Service and The President and Fellows of Harvard.

Figure 12

CONCERT BAND REHEARSAL CRITIQUE SCORING KEY

<p>SCORE HIGHEST INSTANCES = score the highest level of achievement demonstrated by the student even if there is only one occurrence</p>
<p>IDENTIFICATION OF SPECIFIC REFERENCES TO MUSICAL ELEMENTS WHILE MAKING CRITICAL COMMENTS AND/OR SUGGESTED REVISIONS THROUGHOUT THE CRITIQUE</p>
<p>4 - MAKES MANY SPECIFIC AND APPROPRIATE REFERENCES TO MUSICAL ELEMENTS IN THE PERFORMANCE For example, "The baritones came in late and too loudly on measure 16 and never caught up until the end"; "I forgot to give the half notes two beats on measure 3 but held the quarter notes longer to make up for it".</p> <p>3 - REFERS TO MUSICAL ELEMENTS WITH INCREASED SPECIFICITY, COHERENCE AND RELEVANCE TO MUSICAL DIMENSIONS For example, "The french horns played the eighth notes like quarter notes (rhythm)"; "The accents in the trombones need more punch (dynamics)"</p> <p>2 - REFERS TO ISOLATED MUSICAL ELEMENTS and/or MAKES OVERLY BROAD, SOMETIMES INAPPROPRIATE OR IRRELEVANT REFERENCES TO THE PERFORMANCE For example, "out of tune"; "sloppy rhythm"; "tubas too soft".</p> <p>1 - DOES NOT REFER TO MUSICAL ELEMENTS IN PERFORMANCE. For example, "bad"; "great"; "much better"; "keep together".</p> <p>NR - no response or not enough statements given</p>
<p>ABILITY TO SUGGEST REVISIONS OR PRACTICE PLANS FOR IMPROVING PERFORMANCES</p>
<p>4 - SUGGESTS HIGHLY ARTICULATED PRACTICE STRATEGIES AND REVISIONS CLEARLY LINKED WITH SPECIFIC CRITICAL COMMENTS ON THE FORM For example, "the flutes should play staccato like the trumpets do in the first version", "the percussion should practice the hard parts 3 times slowly, then at the tempo marked for more precision".</p> <p>3 - SUGGESTS MORE SPECIFIC AND CONSTRUCTIVE REVISIONS OR PRACTICE PLANS SOMETIMES LINKED TO CRITICAL COMMENTS ON THE FORM For example, "the flutes should use a hard and crisp tone", "the percussionists should count for better rhythm", "saxes should practice articulation".</p> <p>2 - OFFERS OVERLY BROAD, SUPERFICIAL OR UNCONSTRUCTIVE SUGGESTIONS For example, "play more in tune", "find the bad spots and practice them", "don't play sloppy".</p> <p>1 - DOES NOT REFER TO SPECIFIC MUSICAL ELEMENTS WHILE SUGGESTING HOW TO IMPROVE THE PERFORMANCE For example, "practice", "take your instrument home", or "listen".</p> <p>NR - no response or not enough statements given</p>
<p>CONNECTIONS DEVELOPED AMONG MUSICAL ELEMENTS OR PRACTICE PLANS WHICH ARE INCREASINGLY COORDINATED WITH CRITICAL COMMENTS WHILE DISCUSSING THE INDIVIDUAL ENSEMBLE PERFORMANCES</p>
<p>4 - EVIDENCE FOR MORE COMPLEX COORDINATION OF TWO OR MORE POINTS OF VIEW AND CAUSAL RELATIONS ACROSS ONE OR MORE MUSICAL ELEMENTS For example, "After the clarinets came in, the oboes got louder and I started playing sharp".</p> <p>3 - EVIDENCE FOR SINGLE COORDINATION OF MUSICAL ELEMENTS BETWEEN TWO POINTS OF VIEW For example, "Trumpets were too loud; I couldn't be heard".</p> <p>2 - DESCRIPTION OF ONE OR MORE SINGLE POINTS OF VIEW NOT COORDINATED WITH MUSICAL DIMENSIONS For example, "I was too loud", "we were out of tune", "the drums dragged".</p> <p>1 - RESPONSE INSUFFICIENT FOR DETERMINING CRITICAL PERSPECTIVE For example, "very bad", "good", or "practice".</p> <p>NR - no response or not enough statements given</p>

Simplification Techniques

It is important when using techniques which simplify the number of concepts or skills the students must attend to, that the teacher establishes a standard of CORRECTNESS on the simplified form and that the simplification is repeated enough times to establish CONFIDENCE before adding back the full required skills. Examples of simplification techniques include where you as a student:

1. Play the exercise or passage SLOWLY, at a tempo where you can perform it correctly. Gradually increase the tempo keeping habits of correctness intact.
2. Try clapping and counting the exercise or passage and then play it.
3. Try any or all of the following (followed by playing the exercise or passage as written):
 - a. count the rhythm and “finger” the notes
 - b. “dry air” the notes in rhythm (use if reinforcing specific breathing techniques)
 - c. “dry air” and “finger” the notes in rhythm
 - d. name the notes in rhythm
 - e. play the rhythms on a single pitch
4. To improve your key recognition, “finger” the sharps or flats, one at a time, as the accidentals appear in the key signature.
5. Look at the first accidental in the key signature, find where it first appears in the music, then “finger” that note. Apply the same procedure to the second accidental.

Step II

- STEP II. A. Choose one or more area(s) to research²⁵ from the following:
1. Composer
 2. Historical/cultural/social contexts of the composition
 3. Formal analysis
 4. Musical style and performance practice
 5. Choose a topic or activity from among the “Pre, Co, and Post-Project Activities.”

OR

As a class (or individual) make a list of high interest topics and/or activities that may lead to a richer understanding of the composition, the process of creation or re-creation, the way the composition is presented for performance, etc. Choose one topic to research or one activity to organize.

Journal entry

- B. What I already know about this piece
Briefly list all of the things you know about the composition and composer. Words or word phrases are adequate.

Journal entry

- C. What I would like to know about this piece (within my area(s) of research).

Journal entry

- D. Discuss your choice of research area(s) with your teacher. Decide how you might narrow, expand, modify, or focus your research to make it interesting and manageable. Research should be completed within the first three weeks of rehearsal. Opportunities will be given for all students to apply their knowledge at appropriate times throughout the rehearsal/preparation process.

Initial research outline

Support Materials

*Developing A Creative Project: Research
Who Does the Research? How?
Pre, Co, and Post-Project Activities*

Developing A Creative Project: Research

In gathering and reporting information to the members of your ensemble, it is important that you understand that your purpose is to highlight significant information that could contribute to the understanding, musical decision-making, and shaping of your performance.

As you gather information about the composition, think about how this information may affect the ensemble's decisions to shape musical sounds. Search for ideas and information that will help guide your thinking and rehearsing as you work to build an artistic performance.

When performers research a composition, they are looking for information that will help them understand the composition with as much depth and breadth as possible. They know that the more they understand the work, the better are their chances to develop a personal, meaningful, and creative performance of the music. The information and inspiration to act creatively comes from an endless variety of sources. Some of these are:

- printed or recorded materials (such as we look for in a music library)
- talking, working, or rehearsing with experts
- interviewing experts
- reading about music and musicians
- listening to/comparing various recordings of the music
- sharing ideas and performances with colleagues, parents, or your music teachers
- approaching the work with an attitude of curiosity about its musical potentials.

By thinking about what is possible to research, by answering the question, "What would I like to know about this composition?" and by writing questions to direct your research, you will discover many approaches to understanding your composition.

Many of these may require a search through library materials. If the Library Reference materials do not provide adequate answers to your questions, ask the reference desk staff for assistance. This may provide you with an opportunity to use other research tools such as search engines or a variety of database systems.

Who Does the Research? How?

- **Music Educators and Conductors:** In the course of preparing a performance, the music educator and conductor pursue much of the above research. In educational settings, the music educator/conductor is expected to direct student research and to involve learners in the decision-making process.
- **Soloists:** In the course of preparing a performance, the soloist often pursues much of the above research. When working with an accompanist, the soloist is expected to take the leading role in shaping the final performance.
- **Small ensembles:** When a small group of students pursue research on a particular musical work, individual students may choose a specific area to research. Individuals report their findings to the members of the ensemble at appropriate times during the rehearsal. Reporting may also occur at or near the beginning of a rehearsal. Reporting usually takes the form of a brief informal discussion of

specific information that could contribute to the understanding, musical decision-making, or shaping of a performance.

- Large ensembles (band, choir, or orchestra): When a large group of students pursues research on a particular musical work, smaller groups of two to four students may choose a specific area to research. Reporting may occur at appropriate times during the course of the rehearsal (at the invitation of the music director) or at the beginning of a rehearsal. Reporting usually takes the form of a brief informal discussion of specific information that could contribute to the understanding, musical decision-making, or shaping of the composition.

Research and Student Involvement in the Full Ensemble

In addition to research related to the composers and works themselves, students may eventually plan, develop, and direct most aspects involved in the preparation and presentation of a concert. An understanding of the "concert," within an educational setting, as the presentation of musical understandings, must be expanded, transformed, or reformatted to display the varieties of musical intelligence. The understanding and enhancement of performance must remain the focal point of all student research and activity.

Student research and activity might include the following:

- research or planning relating to the composer
- formal, historical, cultural/social contexts of the composition including written statements of performance implications
- style and performance practices
- aspects of creativity and creative awareness
- performance groups or soloists in addition to the large ensembles
- content and means of displaying our knowledge in addition to the quality of our performance
- criteria for assessing our performance
- reflective activities including interview (of experts and/or peers), questionnaires, and ensemble critiques
- contact and hosting of invited guest(s)
- program writing, printing, and distribution
- promotion, community relations, (and sponsorship?)
- equipment and technical crews
- student coach(es) and/or student conductor(s)
- concert invitations
- ticket sales
- concession setup and sales
- liaison with principal, staff, and parents
- concert hosting
- etc.

*Refer to **Pre, Co, and Post-Project Activities** (on pages 15-16) for research ideas that may help you develop your understanding of creativity and creative behavior.*

Step III

- STEP III. A. The following may require some preliminary research.
- Write questions** that will help to direct your research. Keep Bloom's taxonomy in mind as you formulate your questions²⁶. It may be necessary to meet with a Resource Music Teacher, member of the Music Parent Committee, and/or your teacher as you go through the question development stage.
- B. **Hold a portfolio review and planning meeting**²⁷: involving yourself, teacher, and parent (if possible). You will lead this meeting, reviewing materials in the portfolio folder and identifying any assistance that may be needed to complete your research. A plan is developed and suggestions are made regarding possible resources. If appropriate, the teacher may request assistance from a Resource Music Teacher, the Parent Resource Committee, and/or a parent.

Support Materials

The Three-Phase Pattern: Synthesis-Analysis-Synthesis
Student Involvement in the Rehearsal Process
Questioning Strategies
Music Portfolio Conference Structure (Figure 13)

The Three-Phase Pattern: Synthesis-Analysis-Synthesis (S-A-S)

- A. *Synthesis or experience of music*: Involving students in pleasant and rewarding participation in a variety of musical activities.
- B. *Analysis*: Revealing to students musical detail that is significant to the expressive value of the music. Teachers try not to separate analysis from experience. They put the analysis into a context of a larger whole (analysis).

Teachers help students to discover significant details in music:

1. Deciding and describing how the melody moves
 2. Becoming aware of the way the rhythm moves, what it does
 3. Discovering the shape of a phrase, its relation to other phrases, to the form
 4. Discovering repeated and contrasting tone patterns, rhythm patterns, and phrases
 5. Illuminating unique textures
 6. How tone quality, intonation, diction, rhythmic precision, balance, and blend can be changed to enhance our experience of the music
 7. Above all, learning how their decisions and abilities to discern, to notice, to recall, to anticipate, to evaluate, and to judge make significant differences to our musical experience (a room full of rehearsal attitude)
- C. *Re-synthesis or re-experiencing the music*: Giving students the opportunity to experience again the music they have studied.
 1. When the music is re-experienced, response to it is heightened and refined as a result of the increased awareness of the music, its expressive detail, and the detail of its structure. (This can mean a performance of the whole work or the synthesis of a section of the work just rehearsed.)
 2. Daily repetition of this cycle of experiences with a variety of good quality music leads to:
 - a. development of a valuing of music
 - b. gradual refinement of musical competencies
 - c. formation and clarification of basic musical concepts
 3. S-A-S experiences enable students to progressively perceive music more clearly, hear it more precisely, perform it more expressively, and to think and talk about it in terms that are personally meaningful.

Student Involvement in the Rehearsal Process

Ideally, teachers try to establish a room full of rehearsal attitude. All ears and minds are working to build a musical performance. The teacher may ask you a question about how you can make a phrase, a technical passage, or a transition more musical. Try to offer a good answer. Try to play the piece! Guide your ears and mind in the discovery of the musical potentials embedded in the music. Find and solve musical

problems presented by the composer. Make and own many musical decisions. Try not to get bogged down in talking - relate your questions to the performing and experiencing of the music itself.

By asking and offering answers to important questions, you get involved in the rehearsal process. The "payoff" for your effort in the music-making process is the experience of your own creativity as you actively participate in, and experience, the shaping of significant musical events.

Questioning Strategies

<i>Thinking Skills</i>	<i>Definition</i>	<i>Key Descriptive Words</i> <i>(We are involved in these thinking activities through the teacher's, or our own, questioning strategies.)</i>
Goal		
Perceiving	Increasing the ability of our students to hear more of what is there.	discovering, noticing, comparing, relating, discriminating
Means		
Knowledge	Requires memory only, repeating information exactly as memorized	remember, recognize, define, e.g., How do we symbolize "rondo" form? What is a musical "phrase"? What is meant by the terms "rhythmic and melodic material"?
Comprehension	Requires comparing and rephrasing	compare, contrast, describe, another way of saying that, rephrase, put in your own words, consider, reflect, verbalize, discuss, e.g., Describe melodic and rhythmic material. at the beginning of Paynter's "Rondo." Where does it change?
Application	Requires utilization of knowledge to determine a single correct answer	apply, classify, choose, use, select, theorize, e.g., How many phrases are there in the A section of Paynter's "Rondo"? Where do each of the sections of the rondo begin and end?
Analysis	Requires us to go beyond direct reliance on instructional materials to analyze a musical score or elements within the score or musical problem	examine, differentiate, discriminate, identify motives or group causes, draw conclusions, determine evidence (support, analyze, conclude, why), e.g., How is the B or C section different than the A section in terms of melody, rhythms, articulation, or texture?
Synthesis	Requires students to perform original and creative thinking, demonstrate skill in the manipulation of artistic materials	synthesize, develop, construct, produce, design, write, predict, shape, e.g., How can we shape the melodic, and rhythmic material of the B section to best express its contrast to the A section?
Evaluation	Requires students to judge the merit of fresh and original ideas (generation of a number of musical possibilities), ability to shape artistic materials into feelingful events.	judge, evaluate, give your opinion, assess, e.g. Does the style in the last A section match the original A? Is our performance of the B section appropriate to the overall style of the work the "Rondo" movement? How does Paynter give us a sense of unity throughout this work even though there are changes occurring in melody, rhythm, etc.?

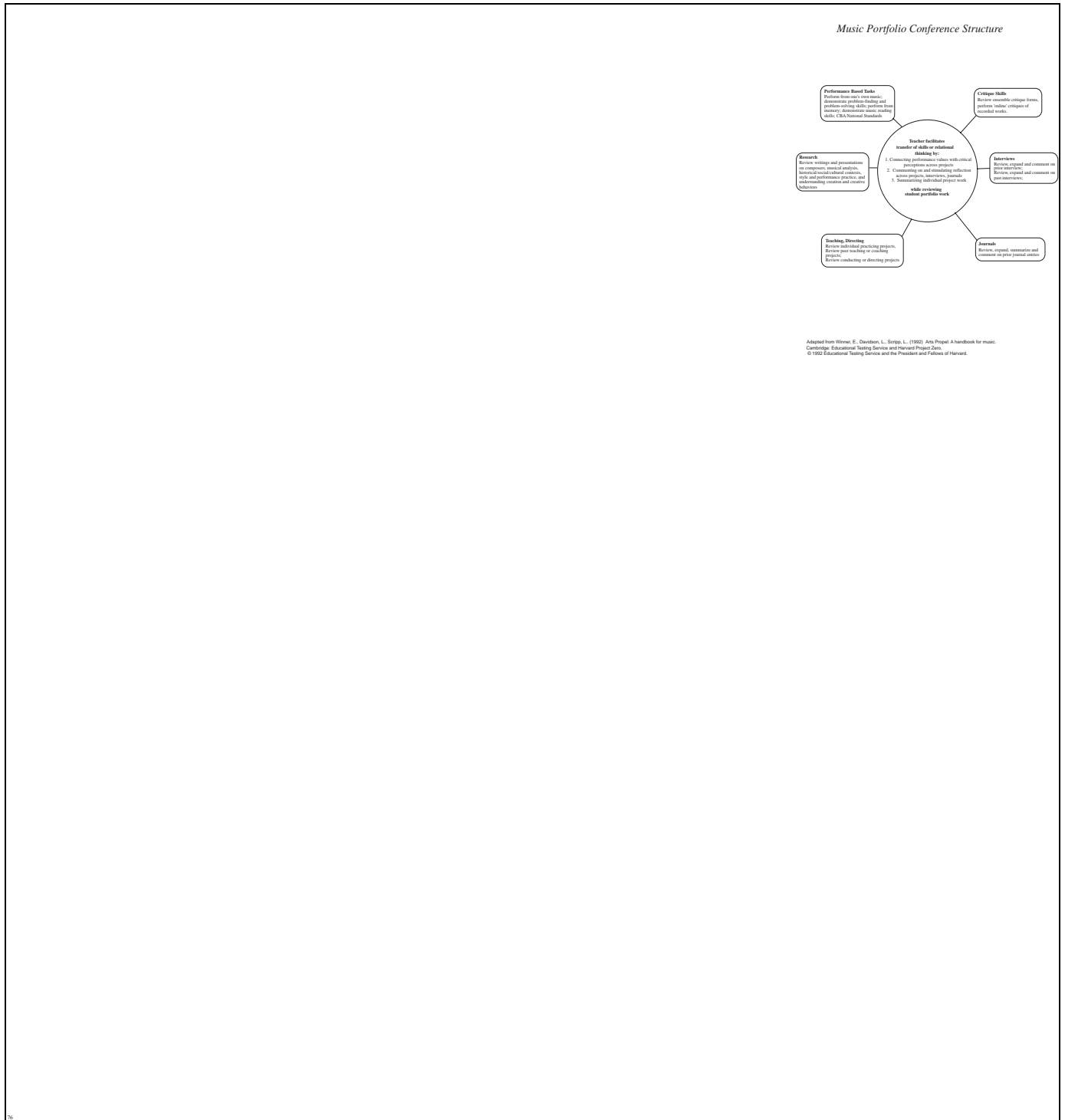
End

Valuing

Is the result of good education and a measure of how successful we've been involving our students in #1 to 6.

admire, approve, like, cherish,,
respect, treasure, find, identify with,
find satisfaction

Figure 13



Step IV

STEP IV. Research summaries, generalizations, and important details.
Use jot notes, note cards or other note-taking methods when gathering information. Consider researching through listening, letter writing, periodicals, other media, surveys, interviewing experts within and/or outside the field of music, or talking to the composer. Conduct appropriate research and formulate questions *before interviewing* experts.

Focus your research on trying to answer the question, “What can I bring back to the rehearsal (and my practicing) that will help me to understand and perform this piece?” After completing your research write and/or present your conclusions, generalizations, or summaries as requested by your teacher.

Research, interview, write. . .

Support Materials

Developing A Creative Project: Research Outline

Developing A Creative Project: Research Planners for the Student

- *Composer*
- *Form*
- *Historical/Social/Cultural Contexts*
- *Musical Style and Performance Practice*
- *Understanding Creativity and Creative Behavior*

Research Planner for the Teacher

Focusing Your Research

Who Does the Research? How?

Jot Notes Worksheets (Figure 14)

Developing A Creative Project: Research Outline

Focus your research on trying to answer the question, "What can I bring back to the rehearsal (and to my practicing) that will help us understand and perform this piece?"

Research areas include:

- *Composer information*
- *Structure or form of the composition*
- *Historical/social/cultural contexts of the composition*
- *Musical style and performance practice*
- *Understanding creativity and creative behavior*

If appropriate, the final report of each researcher or research group will include a:

- *Glossary of terms*: List all unfamiliar terms used in the composition or encountered in your research. Include a definition of each term.
- *Bibliography*

Research Planner: Composer

- *Title*
- *Composer*: Include significant details about the life, work, nationality, personality, writings, philosophy, beliefs or values, social or cultural considerations, and people or events that influenced the composer. Include anything that may help you gain a deeper understanding of this composition.
 - How might this information effect your/the ensemble's musical decision-making or performance?
- *Glossary of terms*
- *Bibliography*

Research Planner: Form

Musicians need to understand the logical and mathematical relationships that exist in most compositions. By analyzing music in this way, you reveal many significant relationships that will inform your musical decision-making. To a large extent these relationships are discovered through a process called *formal analysis*. It will probably be necessary to use the full score.

- *Form*²⁸: What is the overall musical form of the composition? Create a graphic representation to show the form. Use appropriate terminology, letter names, or measure numbers to indicate how this particular composition is constructed. How might this information contribute to your/the ensemble's performance decisions?
- *Analyze the use and development of the following elements:*
 - melody (contour, phrase structure, pitch relationships, articulation or diction, repetition and contrast, transition)
 - harmony (tonal, atonal, cadence points, tension, resolution, progression)
 - rhythm (time signature, repetition/contrast, choices/changes in tempo)
 - texture (monophonic, homophonic, polyphonic) and
 - dynamics (degrees, contrast, development).
- What do you notice about the interrelationships among the elements and between the elements and the form? Taken together, what does all this mean to the overall building of an understanding and skillful performance?
- *Glossary of musical terms*
- *Bibliography*

Research Planner: Historical/Social/Cultural Contexts

- *Historical/social/cultural contexts of the composition:*
 - Try to find interesting aspects of the particular historical, social, or cultural contexts that surround this composition. If the composition follows a particular musical form and/or style, when was it first used in history? Has it changed over time? Was this composition created to serve any particular function, for any social or cultural reason? Under what conditions was, or is, this music typically performed? How may an understanding of these contexts affect the way the ensemble understands, prepares, or presents the composition?
- *Glossary of terms*
- *Bibliography*

Research Planner: Musical Style²⁹ and Performance Practice³⁰

- *Musical style and performance practice:*
 - Does this piece represent a particular musical style? (E.g. Early Music, Renaissance, Baroque, Classical, Romantic, or Contemporary) What are the distinguishing characteristics of this style? Are these characteristics evident in the composition you are preparing? Where? Are these characteristics reflected in the culture of this historical period - in the other arts, in social structures, politics, science, religion, or literature?
 - Are there important performance practices associated with this particular composition or with this general style of music? If so, what are they?

- How may an understanding of style and performance practice effect the way the ensemble understands, prepares, or presents the composition?
- *Glossary of musical terms*
- *Bibliography*

Research Planner: Understanding Creativity and Creative Behavior

- *Understanding Creativity and Creative Behavior*

This research area will involve you in investigating, discussing, and presenting an understanding of how you and/or other creators build artistic and innovative products. You are encouraged to investigate anyone or anything (even outside the domain of music) that may lead to a deeper understanding of creation and creative behavior.

Refer to Pre, Co, and Post-Project Activities (on pages 15-16) for research ideas that may help you develop your understanding of creativity and creative behavior.

- *Glossary of terms*
- *Bibliography*

Research Planner for the Teacher

Listening, Analyzing, and Describing Other Exemplary Works

Identify an exemplary musical composition in the style(s) your students are researching. Guide the students as they listen to a recording of the composition.

Help them learn to apply their knowledge of style by asking them to:

Achievement Standard: Proficient

1. Describe the uses of elements of music and expressive devices
2. Demonstrate their knowledge of the technical vocabulary associated with this composition
3. Identify and explain the compositional devices used to provide unity, variety, tension and resolution
4. Identify other works that use similar compositional devices and techniques

Achievement Standard: Advanced

1. Demonstrate the ability to perceive and remember music events by describing in detail significant events occurring in a given aural example

2. Compare ways in which musical materials are used in a given example relative to ways in which they are used in other works of the same style
3. Analyze and describe uses of the elements in a given musical work that make it unique, interesting, and expressive

Why do you think these works are considered exemplary?

Focusing Your Research

In gathering and reporting information to the members of your ensemble, it is important that you understand that your purpose is to highlight significant information that could contribute to the understanding, musical decision-making, and shaping of your performance. As you gather information about the composition, think about how this information will affect your decisions to shape musical sounds. Search for ideas and information that will help guide your thinking and practicing as you work to build an artistic performance.

When performers research a composition, they are looking for information that will help them understand the composition with as much depth and breadth as possible. They know that the more they understand the work, the better are their chances to develop a personal, meaningful, and creative performance of the music.

The information and inspiration to act creatively comes from an endless variety of sources. Some of these include:

- Printed or recorded materials (such as we look for in a music library)
- Talking, working, or rehearsing with experts
- Interviewing experts
- Reading about music and musicians
- Listening to/comparing various recordings of the music
- Sharing ideas and performances with colleagues, parents, or your music teachers, and
- Approaching the work with an attitude of curiosity about its musical potentials.

By thinking about what is possible to research, by answering the question, "What would I like to know about this composition?" and by writing questions to direct your research, you will discover many approaches to understanding your composition.

Many of these may require a search through library materials. If the Library Reference materials do not provide adequate answers to your questions, ask the reference desk staff for assistance. This may provide you with an opportunity to use other research tools such as search engines or a variety of database systems.

There are many areas you may choose to explore as you search to understand and find or create meaning in a musical work. Some examples of investigative areas are:

- *Composer:* significant details about his or her life, work, nationality, personality, writings, philosophy, beliefs and values, social and cultural considerations, people or events that influenced him or her. and anything that may help you gain a deeper understanding of the composition. How might this information affect the group's musical decision-making or performance? Note any terms (and their definition) that you will want to include in your glossary. Also note your sources for inclusion in your bibliography.

- Musicians need to understand the logical and mathematical relationships that exist in most compositions. By analyzing music in this way, you reveal many significant relationships that will inform your musical decision-making. To a large extent these relationships are discovered through a process called *formal analysis*. It will probably be necessary to use the full score.
- *Form*: What is the overall musical form of the composition? Create a graphic representation to show the form. Use appropriate terminology, letter names, or measure numbers to indicate how this particular composition is constructed. How might this information contribute to your/the ensemble's performance decisions?
- Analyze the use and development of the following elements:
 - Melody (contour, phrase structure, pitch relationships, articulation or diction, repetition and contrast, transition)
 - Harmony (tonal, atonal, cadence points, tension, resolution, progression)
 - Rhythm (time signature, repetition/contrast, choices/changes in tempo)
 - Texture (monophonic, homophonic, polyphonic) and
 - Dynamics (degrees, contrast, development).
- What do you notice about the interrelationships among the elements and between the elements and the form? Taken together, what does all this mean to the overall building of an understanding and skillful performance? Note any terms (and their definition) that you will want to include in your glossary. Also note your sources for inclusion in your bibliography.
- *Historical/social/cultural contexts of the composition*: Try to find interesting aspects of the particular historical, social, or cultural contexts that surround this composition. If the composition follows a particular musical form and/or style, when was it first used in history? Has it changed over time? Was this composition created to serve any particular function, for any social or cultural reason? Under what conditions was, or is, this music typically performed? How may an understanding of these contexts effect the way the ensemble understands, prepares, or presents the composition? Note any terms (and their definition) that you will want to include in your glossary. Also note your sources for inclusion in your bibliography.
- *Musical style and performance practice*. Does this piece represent a particular musical style? (e.g. Early Music, Renaissance, Baroque, Classical, Romantic, or Contemporary) What are the distinguishing characteristics of this style? Are these characteristics evident in the composition you are preparing? Where? Are these characteristics reflected in the culture of this historical period -- in the other arts, in social structures, politics, science, religion, or literature? Are there important performance practices associated with this particular composition or with this general style of music? If so, what are they? How may an understanding of style and performance practice affect the way the ensemble understands, prepares, or presents the composition?
- Your teacher may help you identify other exemplary musical works in this style. Who are the composers? Why do you think these works are considered exemplary? Note any terms (and their definition) that you will want to include in your glossary. Also note your sources for inclusion in your bibliography.
- *Understanding Creativity and Creative Behavior*:³¹ This research area will involve you in investigating, discussing, and presenting an understanding of how you and/or other creators build

artistic and innovative products. You are encouraged to investigate anyone or anything (even outside the domain of music) that may lead to deeper understandings of creation and creative behavior. Note any terms (and their definition) that you will want to include in your glossary. Also note your sources for inclusion in your bibliography.

By thinking about what is possible to research, by answering the question, "What would I like to know about this composition?" and by writing questions to direct your research, you will consider many approaches to understanding the composition.

Some of these approaches may require a search through library materials. If the "Public Library Reference Sources" list of reference materials doesn't provide adequate answers to your questions, ask the Reference Desk staff or your teacher for assistance. This may provide you with an opportunity to use other research tools such as library automated systems which include electronic resources (e.g. online catalogue and other online searchable databases).

Who Does the Research? How?

- **Music Educators and Conductors:** In the course of preparing a performance, the music educator and conductor pursue much of the above research. In educational settings, the music educator/conductor is expected to direct student research and to involve learners in the decision-making process.
- ***Soloists:*** In the course of preparing a performance, the soloist often pursues much of the above research. When working with an accompanist, the soloist is expected to take the leading role in shaping the final performance.
- ***Small ensembles:*** When a small group of students pursues research on a particular musical work, individual students may choose a specific area to research. Individuals report their findings to the members of the ensemble at appropriate times in the rehearsal. Reporting may also occur at or near the beginning of a rehearsal. Reporting usually takes the form of a brief informal discussion of specific information that could contribute to the understanding, musical decision-making, or shaping of a performance.
- ***Large ensembles (band, choir, or orchestra):*** When a large group of students pursue research on a particular musical work, smaller groups of two to four students may choose a specific area to research. Reporting may occur at appropriate times during the course of rehearsal (at the invitation of the music director) or at the beginning of a rehearsal. Reporting usually takes the form of a brief informal discussion of specific information that could contribute to the understanding, musical decision-making, or shaping of the composition.

Your teacher will explain a helpful note-taking method for gathering information. Keep a record of your sources of information, including the information needed to create a bibliography.

Your teacher may ask you to do the following:

"While you are gathering information in the library, think about how this information might affect your practicing and your performance of the composition. After your visit to the library, tell me of one thing you discovered that will contribute to your performance in some way. How could you apply this information in your performance?"

Ideally, a rehearsal can be very much like the production meeting of a musical cast. All members of the cast are concerned with the question "What do we need to know and be able to do in order to develop a musical product that is interesting, personal, innovative, and faithful to the style intended by the composer?"

Figure 14

<i>Jot Notes</i>				
<i>composer/ arranger</i>	<i>historical/cultural/ social contexts</i>	<i>style & perf. practice</i>	<i>form</i>	<i>other</i>

Jot Notes (continued)

Step V

- STEP V. A. Make artistic decisions: Apply the research to decisions about phrasing, breathing, choice of tempi, dynamics, quality of articulations, quality of sound, balance, style, the way you present yourself and/or the composition for performance, and the interaction between your part and those of other performers.

Above all, how will this performance be a *personal* musical expression of yourself and of the ensemble as a whole?

Apply your research findings in rehearsals and individual practice

Consider involving community guests in the rehearsal (musicologist, music theorist, other guest in area of cultural/historical/social contexts, conductor, composer, or soloist)

Ensemble critique

- B. Journal

Although your teacher will direct most of your journal entries, you are encouraged to note the results of any efforts to try different practice strategies, to set goals before you begin practicing, to practice in different spaces, times, or for varying lengths of time (where, when, and for how long do you work best?), to write out a plan, to stretch the boundaries of how your repertoire might be performed or presented, or to distance yourself from the repertoire for a few days.

Note any key ideas, important discoveries, or personal reflections that are significant to the building of your performance.

Journal entry

- C. Think of ways (including your performance) that you would like to demonstrate what you know about the piece(s) to your audience. What would you like to demonstrate and how? e.g. write program notes, introduce a piece to the audience, display your best work from your portfolio folder, make a display board or video presentation, play part of the tape from your first rehearsal, explain the process (and share some of your experiences) of building a composition for performance, rehearse/coach/conduct an ensemble, compose a composition in a similar style.

Demonstrate what you know.

- D. Consider developing and participating in *A Creative Project* retreat, workshop, or music festival.

Support Materials

Implementing the Ensemble Rehearsal Critique

Questioning Strategies

A Creative Project Retreat, Workshop, or Music Festival

Implementing the Ensemble Rehearsal Critique³²

Background

The Arts Propel approach to assessment in the performance ensemble is based on both the explicit and implicit skills which a conductor/student must possess in order to:

- Identify and diagnose problems in the performance with respect to the musical score
- Critique one's own performance with respect to the performance of the entire ensemble
- Construct and implement practice strategies appropriate to the perceived problems, and
- Chart the progress of the ensemble by making comparisons among different performances over time.

Sequence of student activities to develop the above skills:

- Ensemble rehearsal critique
- Ensemble rehearsal comparison
- Ensemble rehearsal section or individual coaching
- Ensemble rehearsal directing

General procedures: Ensemble rehearsal critique

- The teacher chooses a piece on the basis of the curriculum objectives, the level of the ensemble, and the concepts to be covered in the rehearsal.
- The ensemble works with only a small section of the piece.

Specific Procedures

1. The teacher introduces the project by leading a discussion of the chosen literature highlighting the focal issues, concepts, and skills that are significant to the building of an artistic performance.

During the discussion, the teacher establishes a glossary of terms to be used in the critiques. This is accomplished by:

- putting a list of terms on the blackboard and giving examples of each
- involving students in discussion
- developing a series of warm-up exercises that are based on the musical materials of the piece

2. The teacher hands out the student evaluation sheet:

- drawing attention to the musical terms on top of the page and to what is meant by "particular location" and "whole piece"
- explaining that students will be expected to assess the ensemble from several different critical perspectives (e.g. "How did I sound?" and "How did the ensemble sound?")

- explaining that students will be expected to suggest revisions that are appropriate to the critique, adopting the viewpoint of the director

The teacher may wish to supply copies of the conductor's score so that students can link their comments to specific locations in the music (consider highlighting the student's own part).

3. Upon completion of the performance of the chosen section of the piece, teachers:
 - may wish to lead a short discussion about what the students think about their own individual performance and the performance of their section.
 - ask the students to write an evaluation of their own performance and some suggestions about what they might work on during their individual practice.
4. As soon as the students have completed filling out the left side of the reflection assessment forms, the teacher plays the recording of their reading. Then:
 - this may be followed by another short discussion of what they hear, what to correct, and what strategies they would use to improve or correct the ensemble's performance.
 - if students have copies of scores, the students identify where they perceived problems by marking their scores while listening to the recording.
5. At the end of the rehearsal, the teacher or a student collects the evaluations and observations written on the assessment sheet and/or the music score and places them in student folders.

See *The Three-Phase Pattern*, *Student Involvement in the Rehearsal Process*, and *Questioning Strategies* (on pages 48-51).

You may be involved in these activities as performers, composers, or listeners. S-A-S represents the methodology of delivery and the “payoff” for your effort and involvement in the music-making process.

Consider Designing And Participating in A Creative Project Retreat, Workshop, or Music Festival

Purpose: To work with Resource Music Teachers, mentors, or disciplinary experts in (potentially) a wide variety of discipline areas (e.g. instrumental techniques, music history, theory and analysis, performance practice, creativity and creative behavior, conducting, writing) for the purpose of deepening and refining student understandings and skills relating to the performance and presentation of particular musical works. Some retreats, workshops, or festivals may focus on the development and/or evaluation of curriculum standards at the proficient level.

IV. A Creative Project: Student Assessment

Support Materials

Assessment and A Creative Project (Figure 15)
Music Portfolio Conference Structure (Figure 16)
Portfolio Evaluation Profile (Figure 17)

Figure 15

Assessment and A Creative Project

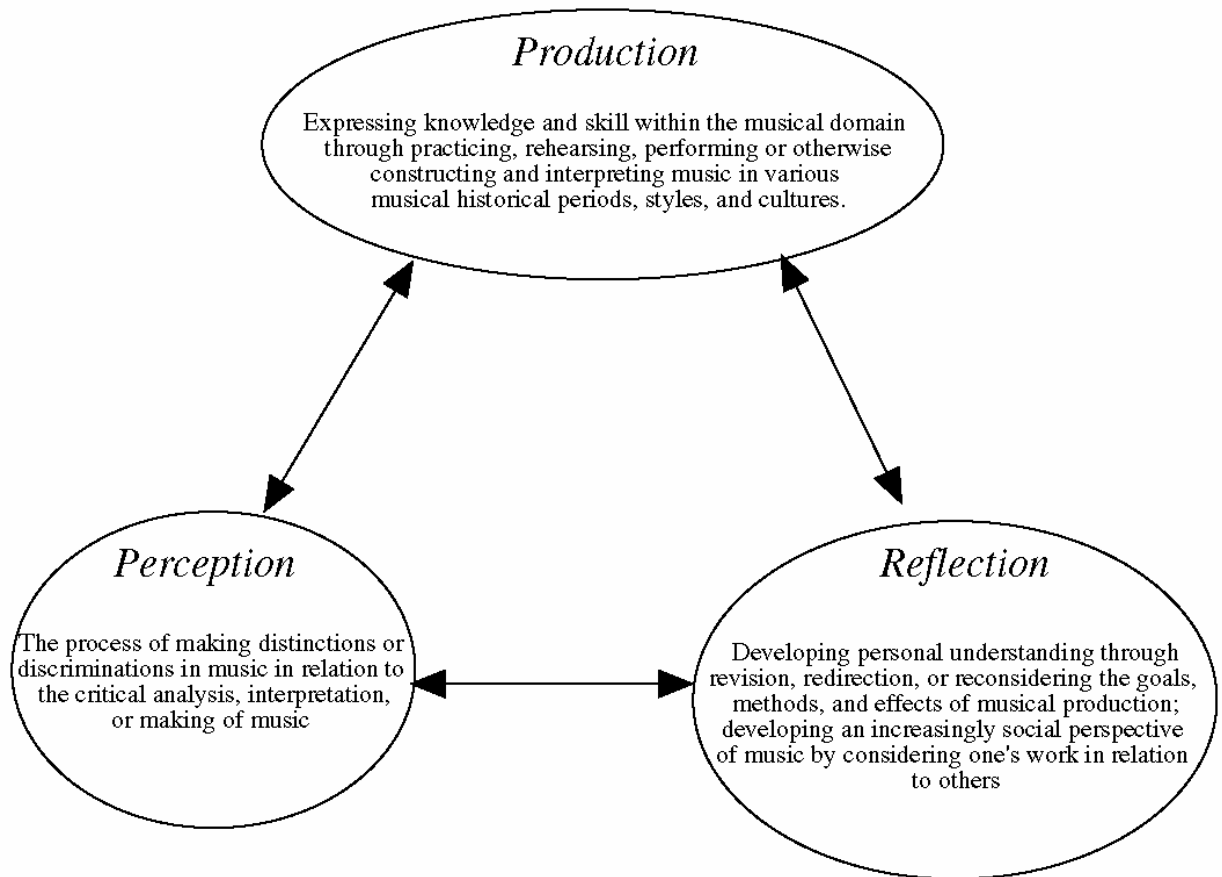


Figure 16

A Creative Project Music Portfolio Conference Structure

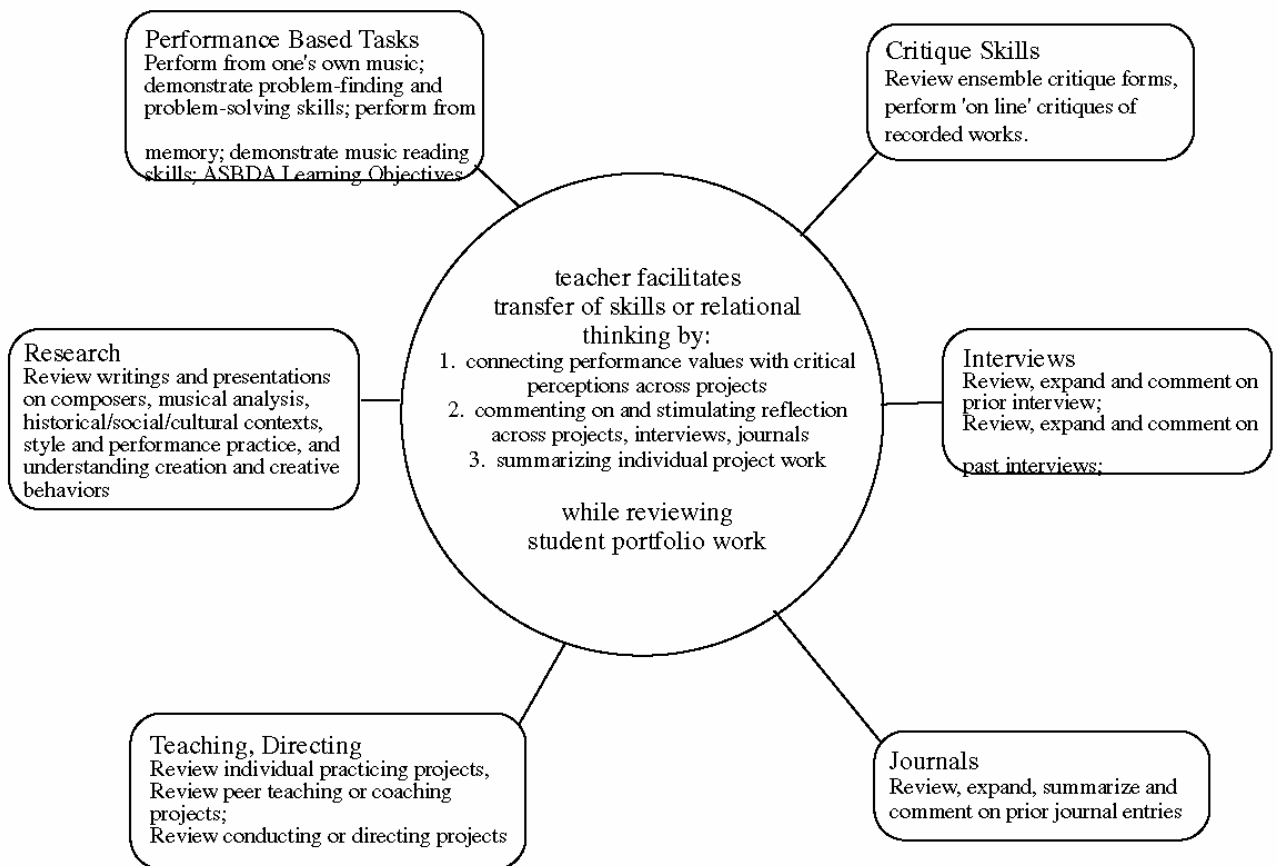


Figure 17

<i>A Creative Project: Portfolio Evaluation Profile*</i>												
Multiple Intell. ² selected ES's Achievement standards	Dimensions of Musical Development Content Standards											
	Evidence of Learning and/or Experience Based On:											
ASBDA:	Listening	Questions	Jot Notes	Research	Critique	Comparison	Journal	Interview	Coaching	Directing	Presentation	Performing
ASBDA: Technical Craftsmanship Sight-reading												
Differentiation												
Simplification												
Problem-finding												
Problem-solving												
Revision												
Critiquing												
Comparing												
Reflection												
Planning												
Explaining												
Evaluating												
Presenting												
Memory												
Synthesis												
Tacit deployment												

* D. Harris v. 1.0 (May/94)

b. CP Portfolio Conference

3. CP Portfolio Conference Comments

a. Research review and planning meeting:

b. CP Portfolio Conference

4. CP Portfolio Conference Comments

a. Research review and planning meeting:

b. CP Portfolio Conference

V. Endnotes

¹ These attitudes and values are discussed in Reimer, Bennett. (2003) *A Philosophy of Music Education: Advancing the Vision*. (Upper Saddle River, N.J. Prentice Hall). See p 123-125.

² See Figure 13, "Music Portfolio Conference Structure", p 52.

³ See Figure 6, "My Performance Portfolio" in Step I Support Materials, p 34.

⁴ Most provinces and states have well-outlined procedures for involving students in active listening activities.

⁵ You and members of your ensemble demonstrate your ability to *anticipate* the musical challenges presented by the composition.

⁶ You and the members of your ensemble demonstrate your ability to suggest *solutions* to the musical challenges presented by the composition.

⁷ Ensemble critiques demonstrate your ability to judge your own and your ensemble's performance by *identifying* musical problems you hear, *prescribing* one or more possible solutions, and *evaluating* the results. Examples of ensemble critique forms can be found under Step 1 Support Materials in this guide.

⁸ The soloist or members of the ensemble must research all areas. Students should rotate the areas of research, gradually developing higher levels of understanding and proficiency in each area.

⁹ Use the worksheet titled "Questioning Strategies" as a guide in formulating your questions.

¹⁰ See Figure 13, "Music Portfolio Conference Structure", p 52.

¹¹ See the sections titled "The Three Phase Pattern: Synthesis-Analysis-Synthesis," "Involving Your Students in the Rehearsal Process," "Questioning Strategies," and "Implementing the Ensemble Rehearsal Critique."

¹² Reimer, B. *Developing the Experience of Music*. Englewood Cliffs, N.J. Prentice-Hall, 1985.

¹³ From Davidson, L. & Scripp, L. "Tracing reflective thinking in the performance ensemble." 1990.

¹⁴ An unusually large amount of time involved in doing and/or learning about a single thing. e.g. collecting hockey cards, making origami objects, practicing basketball, writing poetry, etc.

¹⁵ Reimer, B. *Developing the Experience of Music*.

¹⁶ See S. Reese, "Polanyi's tacit knowing and music education," Journal of Aesthetic Education (1980), p 75-89).

¹⁷ Craftsmanship, thinking skills, knowledge, plans, intensity, and values and attitudes.

¹⁸ For information about the structure and function of this committee see Figure 4, "Parent Resource Committee.", p 26 and text, p 35.

¹⁹ Music Educators National Conference. National Standards for Education in the Arts Reston, VA: MENC, 1994 (1993), p 20-21.

²⁰ See "Issues, Ideas, and Resources for the Music Specialist or Resource Music Teacher", p 28.

²¹ "...one of our most important goals is to help students make connections between concepts and across subjects... Connections among the arts or between the arts and other subjects are fundamentally of two kinds, which should not be confused. *Correlations* show specific similarities or differences... *Integration* is different from correlation. Instead of placing different subjects side by side to compare or contrast them, integration uses the resources of two or more disciplines in ways that are mutually reinforcing, often demonstrating an underlying unity."

²² Adapted from Music Educators National Conference, p 21.

²³Music Educators National Conference, p 10.

²⁴ From L. Davidson and L. Scripp, "Tracing reflective thinking in the performance ensemble," *The Quarterly* (1989), 1 (1-2), p 49-62.

²⁵The soloist or members of the ensemble must research all areas. Students should rotate the areas of research, gradually developing higher levels of understanding and proficiency in each area.

²⁶ Use the worksheet titled "Questioning Strategies" as a guide in formulating your questions.

²⁷ See Figure 13, "Music Portfolio Conference Structure", p 52.

²⁸The structural organization of the composition (e.g. AB, ABA, symphonic, rondo, fugue, theme and variations, sonata-allegro) and the interrelationship of music events within the overall structure.

²⁹The distinctive or characteristic manner in which the elements of music are treated.

³⁰The principles and procedures of performance that inform artistic decisions in the detailed shaping of musical sounds and result in understanding and ultimately creative performance.

³¹Suggested activities in this research area are listed in Part II under the heading "Understanding Creativity and Creative Behavior."

³² From Davidson, L. & Scripp, L. "Tracing reflective thinking in the performance ensemble." 1990.

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