

THE IMPLEMENTATION OF AMERICAN STANDARDS IN THE SECONDARY BAND
PROGRAMS OF THREE AMERICAN-SPONSORED OVERSEAS SCHOOLS LOCATED IN
THE PEOPLE'S REPUBLIC OF CHINA

by

AMY MARIE KNOPPS

(Under the Direction of John P. Lynch)

ABSTRACT

The number of United States government personnel and employees of United States corporations stationed abroad is increasing annually. Consequently, the growing number of American-sponsored overseas schools indicates a need for the teaching community, especially teacher educators, to be aware of the characteristics and demands of such programs.

This document serves to further the understanding, organization, successes, and challenges directors face in providing their students a quality band music education in the secondary band programs at the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus—the three largest American-sponsored overseas school systems in the People's Republic of China. In this study, the researcher inventoried the faculty, enrollment, program structure, curriculum, and performance activities of each band program utilizing an interview survey instrument. Responses from these inquiries guided the investigation of whether or not the curriculum of each band program at the secondary level reflected the nine national standards of music as established by MENC: The National Association for Music Education, which standards were met uniformly, which standards were

difficult to meet, and what factors contributed to that difficulty. Relevant appendices include a current listing of the American-sponsored overseas schools as listed by the Office of Overseas Schools within the United States Department of State, national standards for music education as established by MENC: The National Association for Music Education, and Survey Instrument Response Data of Tim Gavlik, Nathan Long, and Karolina Pek, the secondary band directors of the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus, respectively.

INDEX WORDS: American-Sponsored Overseas Schools, Hong Kong International School, International School of Beijing, Shanghai American School, MENC: The National Association for Music Education, national standards

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DEDICATION

In honor of my brother James Robert Knopps (1968-2001)

Although you are physically no longer on this earth your spirit lives on and is with me everyday.

Thank you for all the pennies from Heaven.

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Throughout my career I have had the great fortune of being surrounded by outstanding mentors, colleagues, friends, and family members who have all helped shape me into the professional music educator and person I am today. This document would not have been possible if it weren't for these individuals and those I would like to specifically acknowledge and thank in this section.

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CHAPTER 1

INTRODUCTION

The number of United States government personnel and employees of United States corporations stationed abroad is increasing annually. Most school-aged children of military personnel abroad attend schools established and operated by the United States Department of Defense; however, most school-aged children of United States government civilian agency employees and United States corporations stationed abroad attend non-government, coeducational, independent schools of various kinds. Although these schools include those founded by United States companies, United States embassies, church organizations, and individual proprietors, the majority are nonprofit and nondenominational schools established on a cooperative basis by American citizens residing in foreign communities. Many of the schools in this latter group receive additional assistance and support from the United States government under a program titled the Office of Overseas Schools Assistance Program, administered by the Office of Overseas Schools (OOS), a unit of the United States Department of State (OOS, Worldwide Fact Sheet 2009-2010).

During the 2009-2010 school year the Office of Overseas Schools provided assistance to 196 schools in 136 countries, including 41 schools in Africa, 26 in East Asia and the Pacific, 23 in the Near East, 66 in Europe, and 40 in the Western Hemisphere as listed in Appendix A. Student enrollment in these “American-sponsored overseas schools” totaled 123,268 at the beginning of the 2009-2010 school year, 33,635 of whom were U.S. citizens (OOS, Worldwide

Fact Sheet 2009-2010). Although primarily in place for the children of United States government employees, students from the host nation, as well as students of other foreign countries, are permitted to enroll in grades pre-kindergarten through twelve.

The role of the Office of Overseas Schools in supporting these schools and their educational programs underscores the Department of State's commitment to providing appropriate education for United States government dependents overseas and to demonstrate to foreign nationals the philosophy and methods of American education demonstrated through following an American style curriculum (OOS, Worldwide Fact Sheet 2009-2010).

In order to fulfill this role, the Office of Overseas Schools pursues the following objectives:

- To promote, support, and maintain current United States educational practices and procedures in overseas schools.
- To foster competent management that establishes, supports, and maintains the stated mission of the schools.
- To provide professional development opportunities to ensure highly trained, qualified staff in each overseas school.
- To assist educators in overseas schools in the development and improvement of educational materials.
- To encourage continuous evaluation of educational programs.
- To help schools develop and maintain the financial resources to assure quality

educational opportunities for school-age dependents of United States government employees overseas.

- To assess the quality of educational opportunities for dependents at United States missions overseas in which there are no Department of State-assisted overseas schools, and to offer supplementary programs as well as to assist parents in providing adequate educational opportunities for their children where such opportunities are deficient. (OOS Worldwide Fact Sheet, 2008-2009)

A secondary goal of the Office of Overseas Schools is to increase mutual understanding between the people of the United States and other countries by demonstrating American educational ideas, principles, and methods. The following objectives are designed to achieve this goal:

- To promote understanding of United States educational philosophy and practice among host- and third-country teachers.
- To support partnerships between United States school systems and overseas schools so that instructional materials, faculty, and educational programs can be exchanged to the mutual benefit of both partners.
- To demonstrate exemplary American educational methods and teaching practices to the host-country community (OOS Worldwide Fact Sheet, 2008-2009).

Purpose of and Need for the Study

For much of its existence, the curriculum for music education in the United States was determined locally or by individual teachers. In recent decades there has been a significant move

toward adoption of statewide and/or national standards. In 1994, MENC: The National Association for Music Education, as part of the Consortium of National Arts Education Associations, established nine national content standards for music in grades K-12 called the National Standards for Music Education. These voluntary standards describe the knowledge, skills, and understanding that all students should acquire in music, providing a basis for developing curricula. Specifically, the National Standards for Music Education call for:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music with specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

In this study the researcher will inventory the faculty, enrollment, program structure, curriculum, and performance activities in the secondary band program at the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus, the three largest American-sponsored overseas school systems in the People's Republic of China, utilizing the interview questions outlined in the survey instrument of Appendix B. The initial research inquiries will address the following:

1. What is the enrollment of the band program at the secondary level?

2. What is the structure of the band program at the secondary level?
3. What curriculum is in place for band at the secondary level?
4. What repertoire is represented in the curriculum for band at the secondary level?
5. What are the yearly performance activities of the band program at the secondary level?

Responses from these inquiries will guide the investigation of the following research questions:

1. Does the curriculum of each band program reflect the nine national standards of music as established by MENC: The National Association for Music Education?
2. Which standards are met uniformly?
3. Which standards have been difficult to meet and what factors contribute to that difficulty?

The growing number of American-sponsored overseas schools indicates a need for the teaching community, especially teacher educators, to be aware of the characteristics and demands of such programs. It is the hope of the researcher that this document will serve as a useful resource in further understanding the organization and implementation of these three secondary band programs, while documenting the various successes and challenges these three teachers face in providing their students a quality music education.

A review of related literature revealed only two formal documents concerning music in American-sponsored overseas schools (Fulton, 2001; Spano, 2002). Beyond these dissertations, there is no published research dedicated to the music programs of American-sponsored overseas schools. Although Spano's research survey did include items relating to band, it was not his

intent to conduct a comprehensive curricular examination based on the MENC National Standards for Music Education.

Delimitations

The study will be limited to the secondary band programs in three American-sponsored overseas schools in the People's Republic of China: the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus. The People's Republic of China is the target country of the investigation because the East Asia region houses the largest student enrollment of United States citizens in American-sponsored overseas schools. During the 2009-2010 school year 11,967 out of 33,635 United States citizens were enrolled in the American-sponsored overseas schools of the East Asia region (OOS, Summary of Statistics, 2009-2010).

The three target schools are the largest and most comprehensive programs of their type within the People's Republic of China; therefore, should be representative of the extent to which MENC National Standards for Music Education may or may not be implemented in a foreign context.

Subjects

Subjects providing survey instrument response data for the study are Timothy Gavlik, Nathan Long, and Karolina Pek, head band directors at the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus respectively.

Procedure

Preliminary to designing the survey instrument, the following resources were explored: 1) the website of the United States Department of State Office of Overseas Schools; 2) curriculum guides, yearbooks, newsletters, and profiles of overseas schools housed in the resource library of

that office; 3) MENC National Standards for Music Education; 4) The International Baccalaureate Diploma Programme Group 6 Aims, Music Aims and Assessment Objectives; 5) American Education Reaches Out (AERO) Music Standards.

The researcher will collect survey instrument response data via on-site interviews at the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus. The survey questions are designed to gain comprehensive information relating to faculty, program structure, enrollment, curriculum, and performance activities of the target schools, as well as investigate whether or not the curriculum of each band program at the secondary level reflects the MENC National Standards for Music Education. Survey response data will determine which standards are being met uniformly, which standards are difficult to meet, and what factors contribute to that difficulty. Follow-up questions for the on-site interview will be based on the need to expand information gained through the survey instrument.

Data will be analyzed by comparing the survey data with the American educational standards set forth in the MENC National Standards for Music Education. Using descriptive statistics, results will be reported for each individual school and a composite of all three.

Organization of the document

The main body of the study will be organized into six chapters: Introduction, Review of Related Literature, Findings: Profile of the Hong Kong International School and Survey Instrument Response Data, Findings: Profile of the International School of Beijing and Survey Instrument Response Data, Findings: Profile of the Shanghai American School Puxi Campus and Survey Instrument Response Data; and Summary, Conclusions, and Need for Further Study. A bibliography and eight appendices will complete the document.

CHAPTER 2

REVIEW OF RELATED LITERATURE

Formal studies of music education in American-sponsored overseas schools are rare. In her 2001 dissertation, Carolyn Fulton compared multicultural music education practices in three American-based international schools to those of three corresponding host country schools in Thailand, China, and Outer Mongolia. She found that multicultural components of music education in host country schools generally surpassed those of the American-based international schools. Fred P. Spano reported on the status of music programs in United States-sponsored overseas international schools. His dissertation (2002) was the first comprehensive evaluation of music programs in United States-sponsored overseas international schools. Data was collected through a survey mailed to each school. Responses were received from 51 of the 182 schools sampled (28%). To maintain anonymity, Spano did not identify any school or teacher in the report of his findings. Consequently, it is not known if the three schools that are subjects of this document were among the respondents to Spano's survey. Although Spano's survey did include band-related items, he did not conduct a thorough examination of band programs represented in American-sponsored overseas schools.

Dedicated scholarship on international education began with the 1969 book, *International Schools and Their Role in the Field of International Education* by Robert J. Leach. Leach provided an initial description of the international school setting based on his experience teaching at the International School of Geneva, the longest-surviving international school of its

kind. Founded in 1924, principally by United Nations (UN) employees, it catered to the children of parents working outside their home countries, particularly for UN agencies and outposts (Hill, 2002). Its visionary teacher, Madame Marie-Thérèse Maurette, stressed the ideological objectives of an international education. She argued that students needed a complete and rounded view of the world, not only knowledge and understanding, but also a desire for peace and an awareness of the brotherhood of man (Maurette, 1948).

As the international school system grew from this foundation, Leach was the first to define the schools that considered themselves an “international school.” While there is continuing debate about the nature of the term (Oden, 2007), Leach (1969) defined the four types of international schools present at the time as follows:

- Those “serving or being composed of students from several nationalities,” a confusing definition, as he admits, when “practically every school in such a cosmopolitan centre as London or New York includes a number of nationalities in its student body.”
- Those “overseas” schools, which are set up in “another nation [and] in most cases, serve only the expatriate community,” including schools “classified as French International, British International, American International, German International, etc.”
- That relatively small number of schools “founded by joint action of two or more governments or national groupings,” such as the “so-called bi-national schools of Latin America...and, more recently, the John F. Kennedy School in Berlin.”
- Those schools, which “belong” to the International Schools Association (ISA), or could do so, though this was not a well-defined category, as at the time the ISA accepted for membership schools which, were working toward its criteria, as well as those who actually met them (2006: 15).

Leach (1969) explained that the early versions of American-sponsored overseas schools were titled “American international schools” and became demonstration centers of American education. These schools were designed to serve American citizens living outside of the United States; however, they also became a source of nationalism, allowing the United States to project their educational curriculum and way of life.

Growth of International Schools

Leach (1969) provided a comprehensive listing categorizing the schools based on geographic location (region and country), external country affiliation, and total student enrollment. A total of 372 schools were listed in four world regions: Europe (150), Africa (60), Asia (76), and the Americas (86). Of these schools 152 were indicated as American-sponsored: Europe (41), Africa (14), Asia (38), and the Americas (59). Enrollment of American students in these schools was also documented by Leach. In Europe, 9,500 out of 30,300 students were United States citizens (31%). In Africa, the American student population included 1,750 out of 8,150 students (21%), the lowest representation of all four world regional areas. In Asia, 13,450 out of 24,200 (55.6%) students were United States citizens, representing the highest percentage of all four-world regions. In the Americas, 7,550 out of 22,900 (33%) students were United States citizens.

A comparison of Leach’s statistics with those released by the Office of Overseas Schools in 2009-2010 shows a 23% increase in the number of American-sponsored overseas schools from 1969 to 2009. Of the three American-sponsored overseas schools examined in the present study, only the Hong Kong American International School was listed in 1969.

Current demographics studies and resources are available on the World Wide Web from the Office of Overseas Schools within the United States Department of State. This source not

only provides contact information for each school, but also reports on their organization, curriculum, faculty, enrollment, facilities, and finance. Within the last twelve years, topics related to international education and international schools have received increased attention (Hayden, 2006; Hayden & Thompson, 1998; Hayden & Thompson, 2000; Hayden, Levy, & Thompson, 2007; Hayden, Thompson, & Walker, 2002). These publications profile not only the demographics of international school communities, but also the students, teachers, and administrations within those communities. Attention is also directed toward curriculum, effective management, and long-term planning toward addressing current issues and anticipating future challenges in becoming model school systems in international education.

This increased scholarly interest has coincided with the dramatic expansion of international schools since 2000 (Brummitt, 2007). Governments increasingly recognize the importance of having a vibrant international schools market and several are encouraging schools like these to open across their countries. For example, the number of international schools in the People's Republic of China has expanded from 24 to 144, excluding those of Hong Kong (Brummitt, 2007). At the Alliance for International Education conference in Shanghai in 2006, a spokesman from the Chinese Ministry of Education said that the Chinese government intends to have 3,000 international schools within 10 years. Given the trends in other Asian countries, the population of the People's Republic of China, and the speed of growth of the Chinese economy, this seems entirely plausible (Brummitt, 2007). The number of schools run for profit is also increasing significantly. International schools are now big businesses, and there are many well-funded groups buying and building these schools. With the rapid growth in the number of families moving around the world during recent decades as a consequence of the global expansion of commerce, trade, and humanitarian relief, as well as the military/diplomatic

infrastructure required to support these activities, educationalists have become increasingly curious about the development of international schools and the international education that many multinational expatriate communities seek for their children (Langford, 1998).

Characteristics of International Schools

A high turnover rate in a school's community is one of the most distinctive characteristics of international schools. A large component of the population of these schools is international students who relocate from country to country or international community to international community (McKillop-Ostrom, 2000). Although some international school students experience only one posting outside their home country, many experience a series of moves every two to three years (Hayden, 2006). A number of different labels have been applied to such students. Barbara Schaetti (1998), for example, coined the term "global nomads," which she defined as individuals of any age or nationality that have spent a significant part of their developmental years living in one or more countries outside their passport country because of a parent's occupation. Global nomads are members of a worldwide community of persons who share a unique cultural heritage. While developing some sense of belonging to both their host culture(s) and passport culture(s), they do not have a sense of total ownership in either. Elements from each culture and from the experience of international mobility are blended, creating a commonality with others of similar experience. Global nomads of all ages and nationalities typically share similar responses to the benefits and challenges of a childhood abroad. As increasing numbers of families adopt a globally mobile lifestyle, it is clear that greater understanding is needed not only of how their children can best be supported during their school years, but also of the longer-term effects of such a lifestyle as those children move into adulthood (Hayden, 2006).

A more diverse and more mobile student population characterizes international schools versus what one would expect to find in typical public schools in the United States. In addition to the children of employees of United States corporations and the diplomatic corps, international schools offer educational opportunities to children of host country nationals who want their children to learn English or who prefer the greater flexibility offered by these schools in comparison to their own national system (Hayden, 2006). More and more countries are allowing their nationals to attend these schools as governments see the economic advantages for keeping students, especially the privileged elite, from going away from their home countries to study. Conversely, some local host communities are resistant to the presence of international schools, fearing that their own culture might be influenced by the American culture, which the school is perceived to bring with it. Because of these factors, the nature of the balance between nationals and expatriates can be crucial to the smooth running of such a school, and it is not unusual for international schools that accept both groups to use some form of quota system to achieve what is perceived to be an optimal balance between them.

Reeves (2006) pointed out that although change can be difficult for children of all ages, there appears to be a consensus in the literature that moving to a different culture in the teenage years can be particularly challenging. Families can feel very stressed and isolated when moving to a new country/culture, with their existing support structure of friends and extended family no longer directly present. Reeves stressed the need for international schools to establish transition programs to support families, both when they arrive and when they leave. In addition to these two transitions, monitoring the student's academic and emotional progress while at the school is essential.

Addressing the same issues, McKillop-Ostrom (2000) stated that a move that displaces the familiar culture may cause a disruption in the sense of belonging and the sense of self. The confusion resulting from the demands of adaptation may in fact be more than the child can contend with independently. International schools cannot ignore the specific nature of their students; nor can they fail to address the transition-related issues, which are so much a part of each student's life. International educators must understand that the psychological needs of international students are as critical to their success at school as are the academic needs. Moreover, this understanding must be shared with the international school community to ensure that structures are created within the curriculum that enhances the experiences of these students. It is only then that these young people will be able to make long-term adjustments and fully benefit from their international upbringing. Learning how to recognize transitional stress and manage transitional events will lessen the impact on students and help to create a more stable environment (McKillop-Ostrom, 2000).

International School Curriculum

Despite the geographic and demographic differences among international schools (Hayden & Thompson, 2000), there is considerable consistency in terms of formal curricula (Meyer et al., 1992). At the core of the curriculum in most schools are language, mathematics, and science; beyond these are the humanities or social studies, the arts, and physical education (Catling, 2001). Yet there is also considerable curricular diversity. The mobile nature of the international school's families and pupils, the changing composition of a school's population, and shifts in subjects and examination syllabi each influence the choices available and contribute to the decisions about the curriculum that are most appropriate to offer (Catling, 2001). If that client group begins to change, particularly if there is a considerable increase in host nation

pupils, decisions about the curriculum provision need to take into account the host government's interests as well as host nation parents' aspirations for their children in deciding on modifications to the curriculum. Inevitably, international school administrations will decide on the curriculum they wish to offer the clientele they intend or need to attract. In many cases the structure of the curriculum is driven by externally adopted syllabi, such as the International Baccalaureate curriculum.

Schools that exist to serve a clientele of a particular nationality usually provide a curriculum based on that of the home country, because parents desire curricula that will meet the home country's examination and university entrance criteria. There are numerous examples of exported programs in international schools around the world, including French, German, Japanese, British, and American (Hayden, 2006). An American international school will undoubtedly be expected to offer a curriculum that is recognizable to parents and teachers with American connections and experience. Although the United States is something of an anomaly, with its decentralized education system that is predicated on local control of schools, many authors feel that there is significant convergence in terms of ideas and expectations. Thus, the curricula used in school districts across the United States are, in practice, highly normed (Powell et al., 1985).

To better understand the types of curricula designed for use internationally, Thompson (1998) developed a four-way categorization, which is summarized as follows:

- Exportation (the export of national curricula and national examinations)
- Adaptation (national curricula adapted in terms of acknowledgement of different cultural contexts)

- Integration (the use of “best practice” from a range of “successful” curricula across a number of systems or countries)
- Creation (the curriculum created from first principles)

The International Baccalaureate Program

The oldest of the international programs offered within the international and national school setting is the International Baccalaureate Program developed and promoted by the not-for-profit International Baccalaureate Organization registered in Switzerland. Currently the International Baccalaureate Organization works with 2,741 schools in 138 countries to offer the three International Baccalaureate programs to approximately 755,000 students. In China (Asia-Pacific region) there are 44 International Baccalaureate World Schools.

The International Baccalaureate Organization was founded in 1968 to enable academically able pupils to gain entrance into higher education. Initially some international schools prepared all students for one national examination and relied upon “equivalence” agreements (which were not always easy to negotiate) to secure university placements in other countries (Hill, 2002). The need for a nationally recognized diploma was also an important motivating pattern for parents and teachers. It would serve as an international passport to higher education and therefore facilitate global mobility. Further, those responsible for designing examinations for an internationally acceptable school-leaving credential would need to ensure that the standards of such examinations reflect the “highest common factor” in all subjects required by the admissions policies of universities in different countries (Fox, 2002). The demand for upper secondary equivalences came from internationally mobile families whose children were enrolled in international schools, or bi-national schools in some cases, and who were primarily interested in admission to British, French, German, and later North American

institutions of higher education. This represented the first curriculum program with the kind of demanding college preparatory experiences expected of multiple schools with reputations for academic excellence.

In summary, Hill (2002) stated that the International Baccalaureate program came about for ideological, utilitarian, and pedagogical reasons:

- To provide a perspective that would promote international understanding, prepare students for world citizenship, and promote peace.
- To provide a school-leaving diploma that would be recognized for university entrance around the world with common curriculum and examinations.
- To promote critical thinking skills (rather than an emphasis on encyclopedic knowledge) via a balanced program in the humanities, the experimental sciences, and experimental learning.

The International Baccalaureate Organization has established a reputation as the world's leading organization in the field of international education. The ideals referred to by Hill (2002) are reflected in the current mission of the International Baccalaureate Organization:

The International Baccalaureate Organization aims to develop inquiring, knowledgeable, and caring young people who help to create a better and more peaceful world through intercultural understanding and respect. To this end the IBO works with schools, governments, and international organizations to develop challenging programs of international education and rigorous assessment. These programs encourage students across the world to become active, compassionate, and lifelong learners who understand that other people, with their differences, can also be right (International Baccalaureate Organization Mission and Strategy, 2009).

This mission is also outlined in the International Baccalaureate Organization's six core values:

- Motivated by a mission: we aim to create a better world through education.
- International-mindedness: we embrace diversity.
- Quality: we value our reputation for high standards.

- Participation: we actively involve our stakeholders.
- Partnerships: we achieve our goals by working together.
- Pedagogical leadership: we innovate in educational practice.

The official International Baccalaureate Learner Profile appears as Appendix C of this document.

The growth in numbers of schools worldwide offering the International Baccalaureate diploma could also be interpreted as an indication of growing awareness of the importance of an international perspective in education, although care has to be taken to acknowledge other attractions of the International Baccalaureate diploma such as its relative breadth and its high academic standards.

American Education Reaches Out

A new curriculum system is AERO: American Education Reaches Out. AERO is a project that was led by the Near East South Asia Council of Overseas Schools and supported by a grant from the United States State Department's Office of Overseas Schools and the Overseas Advisory Council to assist schools in developing and implementing standards-based curricula.

As explained on their website, the mission of AERO (2009) is to:

- Provide challenging, professionally validated, voluntary academic standards for use as a foundation for curriculum in American-sponsored overseas schools.
- Assist overseas schools to develop their own K-12 curricula that are grounded in standards.
- Train teachers to use AERO standards as the basis for assessing their students' progress and their own instruction.
- Assist schools in developing standards-based curricula and sustaining curricula by becoming professional communities of learners.

Over 1,600 teachers from nearly 400 international schools have participated in AERO training. 98 schools around the world are implementing AERO-based standards. The AERO standards and benchmarks for mathematics and science were made public in the spring of 2001; language arts standards were released a year later, and social studies standards were released in 2003. The later standards in music, visual arts, and world languages were completed in 2007.

The AERO Music Standards state that students will be able to:

1. Sing and play a varied repertoire of music.
2. Read music from traditional and nontraditional notation.
3. Analyze and evaluate their own performances.
4. Improvise melodies, variations, and accompaniments.
5. Compose and arrange music using notation.
6. Analyze and evaluate their own creations.
7. Understand the historical contributions and cultural dimensions of music.
8. Understand relationships among the arts and disciplines outside the arts.
9. Analyze, evaluate, and respond to varied musical repertoire and performances.

Similar to the MENC National Standards for Music Education, the AERO Music Standards also comprise nine standards and reflect parallel concepts:

1. Sing and play a varied repertoire of music.

Reflects MENC Standard 1 and 2.

2. Read music from traditional and nontraditional notation.

Reflects MENC Standard 5.

3. Analyze and evaluate their own performances.

Reflects MENC Standard 6 and 7.

4. Improvise melodies, variations, and accompaniments.

Reflects MENC Standard 3.

5. Compose and arrange music using notation.

Reflects MENC Standard 4.

6. Analyze and evaluate their own creations.

Reflects MENC Standard 6 and 7.

7. Understand the historical contributions and cultural dimensions of music.

Reflects MENC Standard 9.

8. Understand relationships among the arts and disciplines outside the arts.

Reflects MENC Standard 8.

9. Analyze, evaluate, and respond to varied musical repertoire and performances.

Reflects MENC Standard 6 and 7.

These standards and their associated benchmarks are also presented in Appendix E of this document.

Although the purpose of this study is to determine to what extent the nine MENC National Standards are being implemented in the secondary band programs at the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus, it will be asked of each school if they follow the AERO Music Standards, either in addition to or in place of the MENC National Standards.

CHAPTER 3

FINDINGS: PROFILE OF THE HONG KONG INTERNATIONAL SCHOOL AND SURVEY INSTRUMENT RESPONSE DATA

Introduction

The purpose of this study is to determine to what extent American music standards are being implemented in the secondary band programs at the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus, the three largest American-sponsored overseas school systems in the People's Republic of China. Part I of Chapters 3, 4, and 5 will profile the history, mission, school statistics, accreditation, and general curriculum of the Hong Kong International School, the International School of Beijing, and the Shanghai American School respectively. Part II of Chapters 3, 4, and 5 will present the survey instrument response data associated with each school.

In this study the researcher inventoried the faculty, enrollment, program structure, curriculum, and performance activities of each band program utilizing the interview questions outlined in the survey instrument of Appendix B. The initial research inquiries addressed the following:

1. What is the enrollment of the band program at the secondary level?
2. What is the structure of the band program at the secondary level?
3. What curriculum is in place for band at the secondary level?

4. What repertoire is represented in the curriculum for band at the secondary level?
5. What are the yearly performance activities of the band program at the secondary level?

Responses from these inquiries guided the investigation of the following research questions:

1. Does the curriculum of each band program at the secondary level reflect the nine national standards of music as established by MENC: The National Association for Music Education?
2. Which standards are met uniformly?
3. Which standards have been difficult to meet and what factors contribute to that difficulty?

The survey instrument includes 51 questions distributed over the following five sections: band faculty (8), enrollment and program structure (20), curriculum (12), performance activities (7), and meeting the standards (4). Survey instrument response data was collected by the author via on-site personal communication with Tim Gavlik, Nathan Long, and Karolina Pek at the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus on January 27, 2010; February 1, 2010; and January 29, 2010, respectively. All sections of the survey instrument were conducted in an interview format and audio recorded for accuracy. Results are reported for each school using descriptive statistics in Part II of Chapters 3, 4, and 5 as well as a composite of the responses in Chapter 6.

Part I: Profile of the Hong Kong International School

History of the Hong Kong International School

The Hong Kong International School (HKIS) is a private, coeducational day school serving students in the international community who seek an American college preparatory education in a Christian context. The school is located on the south side of Hong Kong Island, an island on the southern part of the Hong Kong Special Administrative Region (SAR) of the People's Republic of China. There are a total of four schools on two separate campuses 6.2 kilometers apart: the high school (grades 9-12) and middle school (grades 6-8) are located in Tai Tam; the upper primary (grades 3-5) and the lower primary (pre-kindergarten-grade 2) schools are located in Repulse Bay.

In the early 1960s, a group of businessmen who worshipped together foresaw the growth of Hong Kong as a business center for Asia and recognized the need for a Christian school of a high standard. Responding to their initiative, the Lutheran Church-Missouri Synod established the Hong Kong International School in 1966. They had in mind an institution that would provide a quality "American-style" education of the same high standards as the best schools in the United States. This school would help make Hong Kong a home away from home for children of expatriates relocating to the city and be among the first schools in Asia to educate the whole child: mind, body, and spirit (HKIS, View of the School 2009).

Today the Hong Kong International School lives within a paradox: its foundation is rooted in Christianity, yet it serves a community that is religiously diverse. It expresses its Christian commitment formally through activities such as religious instruction and chapel programs, helping students to understand and respect Christianity and other faiths. Informally, the Hong Kong International School is committed to being a community that values generosity,

goodwill, and discipline, honoring all religions, and encouraging a respectful dialogue about the significance of faith as students search for meaning and well being.

The Hong Kong International School also seeks to offer a challenging educational experience in which each student can develop his or her intellect, imagination, independence, and responsibility in a setting emphasizing this importance of spiritual and faith development. It is the school's belief that education includes both the "honing of the intellect and the preparation of the heart and will for love, and service to others" (2009: 4).

Hong Kong International School Mission Statement

The ideals indicated above are embodied in the mission statement set forth by the Hong Kong International School:

Dedicating our minds to inquiry, our hearts to compassion, and our lives to service and global understanding. An American-style education grounded in the Christian faith and respecting the spiritual lives of all (2009: 1).

This mission statement is clarified by bullet statements further defining each element:

Dedicating our minds to inquiry...

Inquiry means:

- We want to know more.
- We create a passion for learning and discovery.
- Learning is active, not passive.
- Questioning is expected and explicitly taught.
- Ongoing dialogue promotes understanding.
- Thinking happens by drawing conclusions from different points-of-view or beginning at one-view and exploring alternatives.

- There can be multiple paths to a single solution or multiple solutions to a single problem.
- We engage in thoughtful reflection and self-understanding.
- We monitor and adjust our own progress as we strive for excellence.

...our hearts to compassion...

Compassion means:

- We listen and learn with empathy.
- Speaking is done honestly and constructively.
- We support and help one another within the community and beyond.
- We take care of ourselves, of others, and of our natural world.
- We inquire about underlying causes of a problem while formulating our responses.

...our lives to service...

Dedicating our lives to service means:

- Genuine relationships deepen as we value others and their needs.
- We are challenged to use our gifts responsibly and to serve others.
- Learning occurs when we reflect on experiences that both challenge and broaden our understanding of others and ourselves.
- We understand there are many people and places in need.
- We nurture a life-long passion in making a positive difference in the world.

...and global understanding.

Global understanding means:

- Each human life has value and purpose.

- Learning about, respecting, and appreciating cultures and values other than one's own is encouraged.
- Communicating with respect builds strong communities.
- The courage to do the right thing is contagious.
- Reaching across dividing lines makes a positive impact in the world.
- We work for non-violent solutions.

An American-style education...

Although these aspects are not exclusive to American educational programs, American-style education means:

- We focus on nurturing each student's emotional, social, physical, spiritual, intellectual, and creative development.
- We provide a balanced, well-rounded educational program to support students of many different abilities and talents.
- Students have freedom to choose a broad range of courses within established requirements.
- Instruction includes multiple student-centered approaches emphasizing inquiry.
- We foster partnership among parents, teachers, and students.
- Every individual has the right to state his or her own opinion.
- We cultivate responsible citizenship in our community and the world.
- A curriculum sufficiently aligned with schools in the U.S. while taking from the best of others around the world.
- Students are prepared to attend United States-based schools, colleges, and universities.

- Accreditation is through a United States–based agency: the Western Association of Schools and Colleges.

...grounded in the Christian faith, and respecting the spiritual lives of all.

Grounded in the Christian faith means:

- Students see, hear, and experience Christianity in curriculum, surroundings, school events, and Christian worship.
- Students can articulate their understanding of the Christian faith.
- We recognize and honor that each individual has his or her own beliefs.
- Students see, hear, and experience different religions.
- We engage in dialogue and share personal perspectives and viewpoints.
- We seek to understand others' spiritual lives.
- We are mindful of how we express our own spirituality and we respond constructively to the expressions of others (2009: 20-21).

The mission statement is embraced by the school community and is evident in each student's experience at the Hong Kong International School. Student achievement of the mission statement is further defined by the Hong Kong International School's Student Learning Results:

Academic Excellence

- Students will achieve their intellectual potential by striving for and attaining the highest standards of academic excellence.

Spirituality

- Students will understand and respect Christianity and other religions and will identify and develop their own spiritual identity.

Character Development/Values

- Students will demonstrate respectful and caring attitudes at school and in the community, as well as the courage to stand up for what is right.

Self-motivated Learning

- Students willingly apply a variety of learning and motivation strategies throughout their learning processes.

Contributing to Society

- Students will develop the skills they need to form genuine relationships in our diverse society and to make contributions to our community.

Chinese Culture

- Students will gain an understanding of China and an appreciation of Chinese culture (2009: 18).

Hong Kong International School Statistics

Currently there are of 2,634 students enrolled in the Hong Kong International School. The high school enrollment is 758 students, of whom 48% are American, 11% are Chinese, and 41% represent 37 additional countries (HKIS High School Profile, 2009). The student body is drawn from families in the business, diplomatic, missionary, and professional communities. These families are culturally diverse, achievement-oriented, and highly mobile. While 20% of the students stay at the Hong Kong International School for five years or more, many others remain only for a year or two (HKIS Academic Handbook, 2009-2010).

The faculty at the high school level includes 87 certified professionals, 25 of whom hold bachelors degrees, 57 hold masters degrees, and 5 have earned doctorates. Nationalities represented among the faculty include: 48 American citizens, six Australian, eight British,

thirteen Canadian, three Chinese, one Israeli, one Korean, one New Zealander, one South African, one Spanish, three Taiwanese, and one Venezuelan. The average teaching experience of the faculty is 17 years. In addition to teachers, there is one principal, three associate principals, eight guidance counselors, two learning specialists, one English for speakers of other languages (ESOL) specialist, and one librarian (HKIS High School Profile, 2009).

Accreditation and Hong Kong International School Curriculum

The Hong Kong International School is a member of the East Asia Regional Council of Overseas Schools and is fully accredited by the Western Association of Schools and Colleges. It offers an American style education with a curriculum that reflects an appreciation for the multicultural and international character of their student body. The academic year is based on a two-semester system. The first semester begins the third week of August and concludes mid-January. The second semester begins the third week of January and concludes mid-June. Both semesters combine for a 180-day school year, the same number of instructional days as United States schools; however, the calendar is stretched to accommodate the required local Chinese holidays as well as some of the major United States holidays (OOS School Profile, 2009-2010).

Each student must earn a minimum of 22 credits to graduate from the high school of the Hong Kong International School, as described below.

3-1: Hong Kong International School High School Graduation Credit Requirement.

<u>Subject Area</u>	<u>Number of Credits</u>
English	4
Social Studies	2.5
Mathematics	3
Science	2
Physical Education and Health	2.75
Fine Arts	1 or 1.5
Religion	1
Information Technology	0.5
Asian Studies	0.5

Although the minimum credit requirement is 22 units, most students graduate from the Hong Kong International School with 24 to 26 units of credit (HKIS Academic Handbook, 2009-2010).

Daily instruction is in English, with French, Spanish, and Chinese (Mandarin) taught as foreign languages. The secondary curriculum offers rigorous preparation for college with many electives and a broad intercultural sports and activities program. More than 20 Advanced Placement courses are available and more than 85% of the students who take the Advanced Placement exams earn university credit. More than 30% of recent Hong Kong International School graduates were named Advanced Placement scholars for their outstanding results (HKIS View of the School, 2009). It should be noted that unlike many international schools the Hong Kong International School does not offer International Baccalaureate classes or the International Baccalaureate Diploma.

In addition to the classroom curriculum, high school students also take part in an alternative educational experience called “Interim.” Interim is a weeklong event required of all students for graduation that provides students and faculty an opportunity to leave campus to participate in adventure, culture, or service in Hong Kong and Asia. The Hong Kong

International School also places emphasis on community service with more than 70% of students doing volunteer work for the school and community (HKIS View of the School, 2009).

As high school students begin to plan their collegiate careers, American based standardized tests are administered, including the Admissions Testing Program of the College Board. Ultimately 100% of students enroll in college with approximately 80% attending universities in the United States (HKIS View of the School, 2009).

Part II: Hong Kong International School Survey Instrument Response Data

Hong Kong International School Secondary Band Program Faculty

Survey Instrument Section I: Band Faculty, Questions 1-8

The Hong Kong International School secondary band faculty consists of two teachers: Mr. Tim Gavlik and Mr. Kevin Harris-Lowe. Prior to his appointment at the Hong Kong International School, Mr. Gavlik taught for six years in the public school system of the United States and for twenty years overseas. His past overseas appointments have included three years at Morrison Academy in Taiwan and six years at the International Christian School in Hong Kong. Mr. Gavlik is currently in his eleventh year as Director of Bands at the Hong Kong International School. Mr. Gavlik's formal training includes two degrees in music education: a bachelor's degree from Northern Illinois University and a master's degree from the University of Illinois at Urbana-Champaign.

Mr. Gavlik is conductor of the Wind Ensemble, assistant conductor of the Symphonic and Concert Band, conductor of Beginning Band, and one of the "Interim" organizers and leaders at the Hong Kong International School. Aside from these curricular duties, Mr. Gavlik is also involved with after school ensembles and sports teams. He conducts two jazz bands and serves as the Assistant Basketball and Baseball coach.

Private lesson teachers are available to supplement instruction after school. These lessons are paid for directly by the students. Guest clinicians and private teachers paid for by the Hong Kong International School are contracted sparingly. Funding is available to do this, but the tedious paperwork to pay the individuals is limiting. Specialists hired with the most frequency tend to be oboists or bassoonists.

Hong Kong International School Secondary Band Program Enrollment and Program Structure

Survey Instrument Section II: Enrollment and Program Structure, Questions 1-20

There are 176 students enrolled in the secondary band program at the Hong Kong International School in January 2010. The enrollment by grade level is as follows:

Table 3-2: Hong Kong International School secondary band program enrollment by grade level.

Grade 9: 61	Grade 10: 54
Grade 11: 31	Grade 12: 30

Among grades 9-12 the instrument distribution is as follows:

Table 3-3: Hong Kong International School secondary band program distribution by grade level and instrument.

<u>Instrument</u>	<u>Grade 9</u>	<u>Grade 10</u>	<u>Grade 11</u>	<u>Grade 12</u>	<u>Total</u>
Flute	9	8	3	3	23
Oboe	1	0	0	1	2
Bassoon	2	2	0	1	5
Eb Clarinet	0	0	1	0	1
Bb Clarinet	17	14	0	8	39
Bass Clarinet	2	2	1	3	8
Contrabass Clarinet	0	0	1	0	1
Alto Saxophone	4	4	2	2	12
Tenor Saxophone	2	2	1	1	6
Baritone Saxophone	2	2	2	2	8
Trumpet	6	6	6	0	18
French Horn	3	3	2	2	10
Trombone	6	5	4	2	17
Euphonium	2	1	2	2	7
Tuba	1	1	2	1	5
Percussion	4	4	4	2	14

On average five to seven students join the Hong Kong International School secondary band program each year. Of the new students one or two will come from another international school and four or five will be from China. In response to this fluctuation, Mr. Gavlik stated:

We will gain about four or five students going into 9th grade and about 1-2 students in the remaining 10-12th grades. Students from the home country want to get that ‘international education’ if they can pass the English test requirement and their parents can afford the tuition. Students that come into our program will usually be below our average student here at the Hong Kong International School. After their audition they will often get placed into Concert Band; however, occasionally, we do get stars (personal communication, January 27, 2010).

On average more students leave the Hong Kong International School each year than enroll. Eight to fifteen students typically leave the program in the 8th-9th grade transition, most going to boarding schools instead of attending the high school. Those students who remain at the Hong Kong International School, but choose to leave the secondary band program do so because

of: academic reasons (3-5 students), they have moved (3-5 students), scheduling conflicts (1-2 students), or have insufficient proficiency (3-5 students). Those students leaving the program because of insufficient proficiency tend to participate in the band on average for two semesters before dropping. Those who relocate outside of the Hong Kong International School community or leave because of academic reasons tend to participate an average of four semesters before leaving the program. In response Mr. Gavlik stated:

Those leaving for academic reasons will do so to pursue the higher-level math and science courses. We will be honest with their playing ability after the completion of 9th grade. If they will never make the Wind Ensemble they will quit because they want to make that top group. Beyond the students we do lose for academic reasons, there are ones that we retain. We get support from the guidance counselors in encouraging students to remain in band. The Hong Kong International School goes for the “well-rounded” student. Students who take one to two AP courses plus activities look better on college applications than those students who take four to five AP courses and no activities (personal communication, January 27, 2010).

When asked how this inconsistency of students affected his band program, Mr. Gavilk replied:

This is often out of our control. We try to rebalance and modify as much as possible. The fluctuation is little, but the frustration is in maintaining the proper instrumentation for properly balanced ensemble activities (personal communication, January 27, 2010).

The following ensembles are offered in the Hong Kong International School secondary band program. Beside each ensemble is its associated enrollment:

Table 3-4: Hong Kong International School secondary band program ensembles and associated enrollment.

<u>Ensemble</u>	<u>Enrollment</u>
Wind Ensemble	74
Symphonic Band	63
Concert Band	86
Beginning Band	10
Jazz Band I	20
Jazz Band II	20
Jazz Combo	Varied
Athletic Pep Band	Varied
Mixed Instrumental Chamber Ensemble	Varied
Woodwind Choir	Varied
Brass Choir	Varied
Percussion Ensemble	14
Full Orchestra	60
Musical Pit Orchestra	Varied

Beginning Band is open to students in any grade level and is intended for those who would like to learn to play a band instrument or would like to learn a new band instrument. Instruction is provided on proper playing techniques, basic music theory, and band performance. Overall learning outcomes for Beginning Band are listed as follows:

Students will:

- demonstrate proper playing habits on their chosen band instrument.
- understand basic music notation.
- perform in an ensemble of sufficient quality to provide satisfaction and enjoyment for the performers and musical listening pleasure for an audience (2009: 83).

Because of the accelerated pace students learn quickly and, after gaining certain skills, join Concert Band, Symphonic Band, or Wind Ensemble as needed.

Wind Ensemble, Symphonic Band, and Concert Band are each scheduled as sectional classes: one period for woodwinds and another for brass and percussion. Students in Symphonic and Concert Band are required to perform at an intermediate level on their instrument. Overall learning outcomes for Symphonic and Concert Band are listed below (specific curriculum details based directly upon the MENC National Standards will be addressed in the subsequent pages of this chapter):

Students will:

- Learn to prepare individual parts of the music presented to them without the assistance of the instructor. An important aspect of this process is learning how to practice effectively.
- Learn to concentrate on the aspects of musicianship necessary for quality group performances such as listening, watching, teamwork, ensemble blend, balance, etc.
- Experience the joy of performing music of a sufficient quality and level of difficulty that it provides both satisfaction and enjoyment for the performers, and musical listening pleasure for the listeners (2009: 84).

Wind Ensemble is designed to offer advanced musicians the opportunity to perform quality literature in an advanced level ensemble. Through the study of various technical exercises and band literature, students will develop the skills needed to progress from intermediate to advanced literature for the high school band. Proper playing habits such as correct posture and breathing are reinforced at this level. Topics covered include reading complex rhythm patterns, performing all major and minor keys, understanding transposition of instruments, and developing ensemble playing and intonation skills. Students will perform in a large ensemble, chamber

ensemble and as a soloist. A variety of repertoire will be encountered in order to refine the students' ability to express themselves musically and to develop a greater appreciation for music. It is required that students practice assignments outside of class an average of 100 minutes per week.

Learning objectives for the Wind Ensemble are listed as follows:

- Students will learn to demonstrate characteristic tone quality in various ranges and dynamic levels. Students will demonstrate an awareness of how to improve tone quality on their chosen instruments.
- Students will demonstrate the ability to tune one's own instrument and detect and correct intonation problems while performing.
- When preparing for an ensemble performance of standard high school literature, students will be able to independently prepare themselves by adequately playing correct pitches, rhythms, and articulations in order to contribute positively to the ensemble's performance.
- Students will develop a better understanding of the characteristics of a successful ensemble or team and seek to contribute positively to the group's success.
- In addition to the full ensemble literature, students will successfully prepare and perform individual solo pieces and chamber ensemble literature.
- Students will be able to perceive those aesthetic qualities of human expression that are unique to the listening or performing of music.
- Students will be able to perform music from a variety of historical periods and develop an appreciation for different styles of music.

- Students will be able to explore the spiritual connections that can be made through music and seek to glorify God through the process.
- Students will be able to reflect upon a musical composition and use the musical elements to express themselves.
- As a result of all the musical experiences at school, students will want to continue in a variety of musically related activities upon graduation (2009: 2-3).

Symphonic Band meets within the Concert Band sectional class periods and performs two advanced selections on each concert. This provides a challenge for the top-level students of Concert Band and helps to prepare them for the advanced level required as a member of the Wind Ensemble.

In preparation for a concert performance the Wind Ensemble, Symphonic Band, and Concert Band each meet collectively once every eight days as well as three days after school prior to the concert to obtain ensemble cohesion.

A woodwind choir, brass choir, and percussion ensemble are offered within the Wind Ensemble class period for students in that group. The athletic pep band and jazz combos are offered on occasion with varied instrumentation. One musical is staged each year and instrumentation is dictated according to the show selected by the choral director who also conducts the pit orchestra.

When asked to list any ensembles he would like to offer that are not currently part of the secondary band program curriculum, Mr. Gavlik's responded "I would like to completely split out into three bands: Concert, Symphonic, and Wind Ensemble, but we don't have quite enough

instruments to make all three ensembles properly work” (personal communication, January 27, 2010).

Aside from the performing ensembles, there are two curricular non-performing music classes offered at the Hong Kong International School. One is titled Fine Arts Survey, and the other is Advanced Placement (AP) Music Theory. The Hong Kong International School does not offer any International Baccalaureate (IB) courses.

Although it is offered, AP Music Theory has not met in a few years due to low enrollment numbers. It is required that at least eight students be enrolled for a class to be taught.

Each of the ensembles and classes offered at the Hong Kong International School meets on a rotating eight-day schedule for 80 minutes. Jazz Bands I and II meet twice a week after school, once for 90 minutes and the other for 55 minutes.

Facilities for these rehearsals and classes are located in the newly refurbished music center. There are three large ensemble classrooms, four chamber ensemble classrooms, and six individual practice rooms. In addition to these rooms there is a computer lab, recording studio, and instrument repair workshop.

Hong Kong International School Secondary Band Program Curriculum

Survey Instrument Section III: Curriculum, Questions 1-12

The graduation requirement for fine arts at the Hong Kong International School is based on a philosophical belief that all students should have an experience in art, music, and drama in their high school years. Each discipline of the arts offers specialized knowledge and skills set within a broader context of guided and aesthetic awareness. Study of the fine arts fosters a deeper understanding of self, empathy for others, global understanding, and spiritual awareness. The graduation requirement can be fulfilled in one of two ways:

1. Fine Arts Survey and a semester class in art, music, or drama for a total of 1 credit.
2. Taking a semester class in each of the three disciplines: arts, music, and drama for a total of 1.5 credits (2009: 74).

Those choosing to take a band course within the music discipline can expect a curriculum guided by the following band program philosophy:

The band program at the Hong Kong International School is based upon certain assumptions. Every student can learn a band instrument. Music is an integral part of the human condition and enriches our students' lives. The skills learned in band courses are important to the development of the whole child and help develop a child's creativity, aesthetic awareness, diligence, organization, and problem-solving abilities. These skills are important and transferable to other aspects of our students' lives.

The band course is divided into three strands. The performance strand is characterized by the development of instrumental technique on one or more wind or percussion instruments. The listening and analysis strand involves skills required to listen to, describe, analyze, and ultimately evaluate live and recorded music. While developing these skills, students will demonstrate an understanding of the relationship between music and other disciplines. In the theory and history strand, students are introduced to the knowledge and skills required to read and notate music. They also learn the knowledge and skills to place music within a historical and cultural context. The overall and specific outcomes are, wherever possible, matched to the National Association for Music Education (MENC) performance standards for music (2009: 1).

The band repertoire studied at the Hong Kong International School is diverse in difficulty, style, and origin. Overall grades II-V are represented from a scale of I-VI. Mr. Gavlik described the specific breakdown across the ensembles as follows:

Concert Band will perform grade II-III compositions with the occasional I 1/2 at the beginning of the year. Symphonic Band will perform grade III-III 1/2 compositions. Wind Ensemble will perform grade III-V compositions, but mostly grade IV. It depends on the year. This year we have played more grade V compositions than any other year (personal communication, January 27, 2010).

Mr. Gavlik indicated that all musical style periods are represented in some form within the ensemble curriculum. These included works from the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras. He clarified this by stating:

The Medieval style period repertoire comes mostly out of method books. The Classical style period is underrepresented. We want to do more, but have a hard time finding good literature options for grades III-IV (personal communication, January 27, 2010).

Forms and styles represented in the ensemble curriculum included all options of the survey: aleatoric works, chorales/preludes, cultural, fanfares, holiday music, marches, suites, symphonies, theme and variations, transcriptions, and band with vocal choir. Composers represented included those of the following nationalities: American, British, Canadian, Chinese, German, Hispanic/Latin, Italian, Japanese, Russian, and Scottish. Mr. Gavlik concluded this portion of the survey by stating, “we really try to offer a varied repertoire of levels, eras, and cultures throughout the year” (personal communication, January 27, 2010).

In addition to published music, method books are widely utilized in ensemble rehearsals.

Mr. Gavlik explained:

In Beginning Band we use *Standard of Excellence Book I and II*. In Concert Band we rotate between *Standard of Excellence Book III* and *Accent on Achievement*. The middle school may get to *Standard of Excellence Book III*; therefore, we will rotate so the students do not repeat that book here at the high school. In Wind Ensemble we use a variety of books: *Foundations for Superior Performance*, *Tone and Technique*, *Bach Chorales*, *All About Clarity*, and *The Creative Director: Alternative Rehearsal Techniques* (personal communication, January 27, 2010).

Recently the band directors have begun utilizing guiding questions as a means of developing critical thinking skills. Examples of these guiding questions are:

- How do we know when music is beautiful?
- Is quality more important than expression?
- Why should everyone be involved in music?
- Who says what we should listen to?
- Form or expression, which comes first?
- Does music need to be for a purpose, or can it be for its own sake?

- What is quality and how do we get there?
- How do we understand style in music? (2009: 1)

Assessment of this curriculum is done in a variety of ways. Students are graded on their class participation, individual progress on their instrument, preparation of repertoire, dependability, cooperation, and punctuality. As Mr. Gavlik described:

We have quizzes on lines, scales and excerpts. We assess them on small group projects within the units as addressed before. Students will listen to and analyze pieces both individually and with other students. They will complete reflections on performances that we will grade. These are written response surveys reflecting on the performance and achievement of the ensemble and their personal goals (personal communication, January 27, 2010).

Specific assessment for each band is outlined as follows:

Proficiency in Performance (80%)

Your progress as a performer, both technically and musically, as demonstrated through your concert preparation and performance. Students will be given performance quizzes regularly and two major performance tests per quarter. Exams will be given at the end of each semester. Students are expected to practice outside of class at least 100 minutes per week.

Students will be required to submit a recorded disc of scales, musical excerpts taken from the band literature, solo drafts, and ensemble drafts at the end of each quarter. Students will also perform some of these assignments in a live test setting.

Musicianship (10%)

Your progress as a musician as determined through a variety of musical activities, such as listening tests and brief theory tests.

Dependability (10%)

- Attitude—Demonstrates a positive attitude and behavior during class. Uses class time effectively.
- Punctuality—Comes to rehearsals and performances on time. Regularly attends extra rehearsals during and after school.
- Responsibility—Brings proper materials for rehearsals and performances and keeps them in good order.

Extra Credit—Service (10%)

Helps serve the ensemble by organizing music, equipment, announcements, etc.

Attendance at public performances is mandatory. The student's grade will be affected for missing a public performance or dress rehearsal. Arriving late for these important events will also affect the student's grade (2009: 4).

Hong Kong International School Performance Activities

Section IV: Performance Activities, Questions 1-7

The number of performances for all ensembles offered at the Hong Kong International School ranges from two to three per semester, all of which take place in the auditorium of the high school. Below is a table of these performances:

Table 3-5: Number of annual performances given by performing ensembles of the Hong Kong International School secondary band program.

<u>Ensemble</u>	<u>1st Semester/1st-2nd Quarter</u>	<u>2nd Semester/3rd-4th Quarter</u>
Wind Ensemble	2	2
Symphonic Band	2	2
Concert Band	2	2
Jazz Band I	3	3
Jazz Band II	3	3
Woodwind Choir	2	3
Brass Choir	2	3
Percussion Ensemble	2	3
Musical Pit Orchestra	1	0

Along with this concert schedule, the Hong Kong International School secondary band program also makes the commitment to perform for the primary and intermediate band members. Typically the Wind Ensemble will perform, or occasionally Jazz Band I. Ensembles in the program also perform for the community. Mr. Gavlik described these as follows:

The Wind Ensemble will play for 'community gatherings,' an event sponsored by the Hong Kong International School. The Wind Ensemble will also perform for the Pumpkin Festival, World's Fair, and Christmas Assembly. When invited, we will perform for the

Hong Kong International School Annual Fund Ball. This invitation rotates between performing groups here at school (personal communication, January 27, 2010).

Outside of school the Wind Ensemble and Concert Band also participate in large ensemble music festivals and/or contests. These events are indicated below and whether or not they are competitive.

Table 3-6: Hong Kong International School secondary band program ensemble festival/contest participation.

<u>Ensemble</u>	<u>Festival/Contest</u>	<u>Competitive—Yes or No</u>
Wind Ensemble & Concert Band	Hong Kong Schools Music Festival	Yes—Ranked
Wind Ensemble & Concert Band	Hong Kong Youth Interflow	No
Wind Ensemble & Concert Band	Bangkok Massed Band Festival	Yes—Ranked

The Hong Kong Schools Music Festival is sponsored by the Hong Kong Schools Music and Speech Association. It is the goal of this association to raise the standards in music through participation in the festival. The 2008-2009 school year included the 61st occurrence of the Hong Kong Schools Music Festival. There were 151,020 participants in 318 different classes and 1,599 competition groups. In addition to performing in a large ensemble, solo and chamber ensemble events are also offered. Mr. Gavlik explained their participation by stating:

The Hong Kong Schools Music Festival is a very high level of competition. In the past we have won four times, but it is not one that we attend every year because of scheduling and where the festival falls within our own academic calendar. The Hong Kong International School emphasizes achieving a well-rounded student and we are not able to maintain that high level every year. We have seemed happier without that pressure every year (personal communication, January 27, 2010).

The Hong Kong Music Interflow was established by the Chinese government and is managed by the Leisure and Cultural Services Department. Their goal is to promote knowledge and appreciation of music through instrumental and ensemble training and a variety of music

activities. The Hong Kong International School has regularly participated as an ensemble in their performance activities.

The Bangkok Massed Band Festival is a two-day event held at the International School of Bangkok (Thailand). Each participating school performs up to two selections independently prior to coming together as a massed band for a separate concert presentation.

In addition to the large ensemble events, members of the Hong Kong International secondary band program also participate individually in three different festivals across the school year. These events are indicated below and whether or not they are competitive.

Table 3-7: Hong Kong International School secondary band program individual festival/contest participation.

<u>Individuals</u>	<u>Festival/Contest</u>	<u>Competitive—Yes or No</u>
Varies	Hong Kong Schools Music Festival	Yes—Ranked
10-15	Southeast Asia Honor Band Festival	No
10-15	Asia Pacific Activities Conference (APAC)	Yes—students will compete for chairs

The Southeast Asia International Honor Band Festival was founded and run by the Hong Kong International School for ten years. The festival consists of two honor bands: a Senior Honor Band for grades 10-12 and a Junior Honor Band for grades 7-9. This three-day festival runs from Thursday through Saturday, consisting of two days of rehearsal and a performance on Saturday. Students from surrounding international schools participate by sending delegates from their band programs to fill the two ensembles. In 2008, the Hong Kong International School administration asked that the festival hosting duties be rotated to the surrounding international schools due to their regulated hosting duties associated with the Asia Pacific Activities Conference (APAC). Every year international schools within the Asia and Pacific Division will

rotate hosting the following events: boys and girls tennis, boys and girls volleyball, choir, orchestra, boys and girls basketball, swimming, band, theatre, forensics, and boys and girls soccer. Mr. Gavlik describes the selection process for the Southeast Asia Honor Band Festival and the Asia Pacific Activities Conference (APAC) festival:

Students selected for the Southeast Asia Honor Band Festival and the Asia Pacific Activities Conference (APAC) are selected from a submission of names on the festival application. Students are selected by the directors based upon their playing ability and availability to attend the festivals (personal communication, January 27, 2010).

Meeting the MENC: The National Association for Music Education National Standards

Section V: Meeting the Standards, Question 1-4

It is a stated goal of the Hong Kong International School to offer an American style education with a curriculum reflecting an appreciation for the multicultural and international character of their student body. As previously stated the curriculum of the secondary band program at the Hong Kong International School is divided into three strands: performance, listening and analysis, and theory and history. These strands are, whenever possible, matched to the national performance standards for music as established by MENC: The National Association for Music Education. The curriculum shown below is divided by these strands as well as objectives for meeting the standards at the Concert Band, Symphonic Band, and Wind Ensemble levels. Note that six standards are addressed in detail (MENC Standards 2, 5, 6, 7, 8, 9); two are indicated that they will be developed in future years (MENC Standards 3, 4); and one is not addressed at all (MENC Standard 1).

Strand One: Performance

MENC Standard number 2: Performing on instruments, alone and with others, a varied repertoire of music.

Concert Band Level

While performing music at a grade 1.5 to 2.5 standard, students will:

- accurately play the correct pitches with little technical difficulty.
- accurately play rhythms (including, whole, half, quarter, eighth, sixteenth, dotted, and easy syncopated rhythms).
- accurately play notated musical markings (including dynamics, articulations, style, tempo).
- play with good attention to the stylistic conventions of the compositions (including phrasing, dynamics, articulations, rhythm, tempo).
- play with a characteristic tone quality, although uncharacteristic tone production may be apparent at times.
- play with accurate intonation, although problems are occasionally apparent.
- play at least two standard pieces that includes the following criterion:
 - ballad.
 - march.
 - overture.
 - Renaissance piece.
 - ethnic piece.
 - solo or duet.
 - note: a single piece may meet more than one criterion. For example, Pearson’s “Renaissance Festival” is a standard work and a Renaissance piece.
- demonstrate consistently accurate posture and hand positions.
- sight read grade 1 level pieces with some technical, rhythmic, or expressive problems.
- play the scale, arpeggio, and thirds in one octave (two octaves where appropriate) in the keys of Bb major, g minor, Eb major, c minor, F major, d minor, Ab major, f minor, C major, and Db major.
- play the chromatic scale in one octave (starting on concert Bb and Eb).

Symphonic Band Level

While performing music at a grade 2.5 to 3.5 standard, students will:

- accurately play the correct pitches with little technical difficulty.
- accurately play rhythms (including, whole, half, quarter, eighth, sixteenth, dotted, syncopated rhythms in simple, compound, and asymmetrical time signatures).
- accurately play notated musical markings (including dynamics, articulations, style, tempo) as appropriate for this level of music.
- sight read grade 1.5-2 level pieces with some technical, rhythmic, or expressive problems.
- play with good attention to the stylistic conventions of the compositions (including phrasing, dynamic, articulations, rhythm, tempo) as appropriate to this level of music.
- play with a characteristic tone quality, although uncharacteristic tone production may be apparent in extreme ranges or dynamic levels.
- play with intonation that is accurate, although problems are occasionally apparent in extreme ranges or dynamic levels.
- play at least two standard pieces at a grade three level that includes the following criterion:

- Baroque work.
- march.
- ethnic piece.
- solo or ensemble.
 - note: a single piece may meet more than one criterion. For example, Pearson’s “Renaissance Festival” is a standard work and a Renaissance piece.
- demonstrate consistently accurate posture and hand positions.
- play the scale, arpeggio, and thirds in one octave (two octaves where appropriate) in the keys of Bb major, g harmonic minor, Eb major, c harmonic minor, F major, d harmonic minor, Ab major, f harmonic minor, C major, and Db major.
- play the scale in one octave (two octaves where appropriate) in the keys of Gb major, eb minor, D major, b minor, f# minor, Cb major, ab minor, E major, and c# minor.

Wind Ensemble Level

While performing music at a grade 4-5 standard, students will:

- accurately play the correct pitches with limited difficulty.
- accurately play complex rhythms as found in the literature.
- accurately identify and play notated musical markings (including dynamics, articulations, style, tempo) as found in the literature.
- sight read grade 3 level pieces with few technical, rhythmic, or expressive problems.
- play with good attention to the stylistic conventions of the compositions (including phrasing, dynamic, articulations, rhythm, tempo) as appropriate to this level of music.
- play with a characteristic tone quality in most registers and dynamic levels.
- make effective artistic decisions about interpretive aspects of performance in individual and group situations (i.e. articulation, balance, timbre).
- play with accurate intonation with few problems in all ranges and dynamic levels.
- play at least two standard pieces at a grade IV level and one at a grade V standard that includes the following criterion:
 - modern work.
 - alternate a classical and romantic period piece every year.
 - renaissance or baroque work as appropriate and as conditions allow.
 - ethnic piece.
 - substantial solo, duet, or larger ensemble (grade 3 level).
 - quartet (or larger ensemble) work of a substantial nature (multi movement or sections).
 - note: a single piece may meet more than one criterion. For example, Pearson’s “Renaissance Festival” is a standard work and a Renaissance piece.
- Year one: All major and natural minor scales in eighth notes at quarter equals 124. Major scales will be played by memory with the use of a scale chart. Students may use music for thirds and arpeggios. The scales will be played in two octaves where appropriate. The chromatic scale will be played at quarter equals 124 in eighth notes throughout the practical playing range. All forms of the minor scale will be played at quarter note equals 124 in eighth notes.
- Year two: all major scales at quarter note equals 148 in eighth notes. Thirds and

arpeggios at 136. One, two, or three octaves will be played as appropriate. All forms of the minor scales will be at quarter note equals 136 in eighth notes. The chromatic scale will be played at quarter note equals 148 in eighth notes with an extended range.

MENC Standard number 3: Improvising melodies, variations, and accompaniments—(*will be developed in future years*).

Strand Two: Listening and Analysis

MENC Standard number 6: Listening to, analyzing, and describing music.

Concert Band Level

Students will:

- demonstrate familiarity with some of the major elements of the repertoire they perform including knowledge of the composer.
- identify and describe, orally and in writing, some of the elements of music (melody, harmony, dynamics, rhythm, form, timbre, texture) in pieces they listen to or perform
- identify and describe the binary and ternary form.
- describe the concepts of balance and blend.

Symphonic Band Level

Students will:

- demonstrate familiarity with many of the major elements of the repertoire they perform and listen to including knowledge of the composer and style or period when appropriate.
- accurately identify and describe some of the elements of music (melody, harmony, dynamics, rhythm, form, timbre, texture) in a variety of pieces that they listen to or perform.
- demonstrate an understanding of at least one major form of music (for example: fugue, suite, or other Baroque form).
- describe the difference between consonance and dissonance in various contexts.
- use musical terms to describe how repetition and contrast of music is used to organize sound (i.e. phrase, motif, bridge, imitation).
- demonstrate the conducting patterns used in common, triple, and duple time.

Wind Ensemble Level

Students will:

- demonstrate familiarity with many of the major elements of the repertoire they perform and listen to including knowledge of the composer and style or period when appropriate.
- analyze live and/or recorded performances of music using procedures in critical analysis (describe their initial reaction, analyze the performance using appropriate terminology, and evaluate the performer's interpretation). Students will do this orally and in writing.
- compare repetition and contrast of music (i.e. phrase, motif, bridge, imitation) and the elements of music as used in different periods of music (i.e. how is a Romantic

- melody different than a Classical melody?).
- lead classmates using common time signature conducting patterns in small ensemble practice.

MENC Standard number 7: Evaluating music and music performances.

Concert Band Level

Students will:

- analyze and evaluate the expressive and technical aspects of their own and their peer's performances in order to improve.
- analyze and evaluate the expressive and technical aspects of a variety of live and recorded music using the elements of music in a rudimentary manner. Students will do this orally and in writing.
- Reflect upon their own learning through discussion and a performance portfolio.

Symphonic Band Level

Students will:

- analyze and evaluate the expressive and technical aspects of a variety of live and recorded music using the elements of music (see elements above) in a proficient manner. Students will do this orally and in writing.
- analyze and evaluate the expressive and technical aspects of their own and their peer's performances in order to improve. Students will use appropriate vocabulary and demonstrate sensitivity to their peers while suggesting improvements.
- Reflect upon their own learning through discussion and a performance portfolio.

Wind Ensemble Level

Students will:

- analyze and evaluate the expressive and technical aspects of their own and their peer's performances in order to improve. Students will use appropriate vocabulary and demonstrate sensitivity to their peers while suggesting improvements.
- analyze two contrasting musical presentations focusing on essential differences.
- reflect upon their own learning through discussion and a performance portfolio.

MENC Standard number 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

Concert Band Level

Students will:

- explain the function of certain musical forms in daily life (i.e. march, anthems, organ music).

Symphonic Band Level

Students will:

- explain the function of certain musical forms in daily life (i.e. march, anthems, organ music).

Wind Ensemble Level

Students will:

- demonstrate an understanding of various interpersonal skills, attitudes, and aspects of behavior that are essential for the effective functioning of any ensemble or artistic group.

Strand Three: History and Theory

MENC Standard number 5: Reading and notating music.

Concert Band Level

Students will:

- clap back, aurally identify, and notate given rhythms up to two measures in 4/4, 3/4, or 2/4, and simple 6/8 examples using eighth through whole notes and rests.
- reproduce and notate simple melodies up to two measures in 4/4 and 3/4, using eighth through whole notes and rests, within the octave.
- identify and define basic rhythms (16th through whole notes and rests, including dotted rhythms).
- identify and define basic musical indicators of tempo and changes of tempo, articulations, and dynamics.
- identify pitches as found on the instrumental staff
- identify and apply the key signatures as found in the pieces performed.
- identify the major and perfect intervals from the root as found in a given major scale.

Symphonic Band Level

Students will:

- clap back, aurally identify, and notate given rhythms up to two measures in simple and compound time signatures using sixteenth through whole notes and rests, including dotted rhythms and triplets.
- reproduce and notate simple melodies up to two measures in 4/4 and 3/4 using sixteenth through whole notes and rests, within the octave.
- identify and define basic rhythms (16th through whole notes and rests, including dotted rhythms and triplets).
- identify and define a greater variety of musical indicators of tempo and changes of tempo, articulations, and dynamics as found in the repertoire performed.
- identify pitches as found on their instrumental staff, including ledger lines and including flats, sharps, and natural signs and identify the scale degree.
- identify and apply the key signatures up to four sharps and flats.
- identify the I-IV-V-I chord progression in a limited context.

Wind Ensemble Level

Students will:

- clap back, aurally identify, and notate given rhythms up to four measures in simple and compound time signatures using sixteenth through whole notes and rests, including dotted rhythms and triplets.
- reproduce and notate simple melodies up to four measures in 4/4 and 3/4 using sixteenth through whole notes and rests, within the octave.

- identify and define basic rhythms (32nd through whole notes and rests, including dotted rhythms and triplets).
- identify and define a greater variety of musical indicators of tempo and changes of tempo, articulations, and dynamics as found in the repertoire performed.
- identify pitches as found on their instrumental staff, including ledger lines and including double flats and sharps.
- identify, apply, and notate the key signatures up to four sharps and flats in major keys (in second year, include the minor keys).
- identify the major and minor triads on each scale degree in Bb, Eb, and Ab major.

MENC Standard number 9: Understanding music in relation to history and culture.

Concert Band Level

Students will:

- demonstrate proper rehearsal, performance, and audience etiquette.
- identify and describe the idiomatic use of the elements of music in a variety of musical styles including music from the Renaissance period, one march, one overture, and one ethnic piece.

Symphonic Band Level

Students will:

- demonstrate leadership in rehearsal, performance, and audience etiquette (as is appropriate to cultural context).
- identify and describe the idiomatic use of the elements of music from each of the musical periods and a variety of styles including music from the Baroque period, one ethnic piece, and one modern band composition.

Wind Ensemble Level

Students will:

- identify and describe the idiomatic use of the elements of music in a variety of musical styles including music from the Classical, Romantic, and modern period.
- demonstrate an understanding of at least one major form of music per year from the major periods (for example: symphony, musical, sonata-allegro form).
- identify and describe stylistic characteristics of music from the Romantic period and the 20th century (i.e. use of complex harmonies in 19th century, use of atonal music in 20th century)
- Demonstrate leadership in rehearsal, performance, and audience etiquette (as is appropriate to cultural context).

MENC Standard number 4: Composing and arranging melodies within specified guidelines—
(*will be developed in future years*)

Mr. Gavlik was asked to rate on a scale from 1 to 5 to what degree he believed the Hong Kong International School secondary band program was meeting the nine national standards

established by MENC: The National Association for Music Education. Below is his rating for each national standard:

Table 3-8: Hong Kong International School Secondary Band Program MENC Standard Rating.

MENC Standard 1: Singing, alone and with others, a varied repertoire of music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 2: Performing on instruments, alone and with others, a varied repertoire of music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 3: Improvising melodies, variations, and accompaniments:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 4: Composing and arranging music with specified guidelines:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 5: Reading and notating music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 6: Listening to, analyzing, and describing music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 7: Evaluating music and performances:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 9: Understanding music in relation to history and culture:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

These findings reflect the following three research questions introduced in Chapter 1 of this document:

1. Does the curriculum of each band program at the secondary level reflect the nine national standards of music as established by MENC: The National Association for Music Education?
2. Which standards are met uniformly?
3. Which standards have been difficult to meet and what factors contribute to that difficulty?

In response to research question one, the Hong Kong International School secondary band program reflects seven of the nine national standards: three standards were given a rating of strongly agree (MENC Standard 2, 6, and 7); four were given a rating of agree (MENC Standard 3, 5, 8, and 9); and two were given a rating of disagree (MENC Standard 1 and 4). These findings sufficiently correlate with the secondary band program curriculum presented in this chapter minus one discrepancy that will be addressed.

As previously noted, six of the nine standards were addressed in the secondary band program curriculum. Those addressed were MENC Standards 2, 5, 6, 7, 8, and 9:

MENC Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

MENC Standard 5: Reading and notating music.

MENC Standard 6: Listening to, analyzing, and describing music.

MENC Standard 7: Evaluating music and music performances.

MENC Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

MENC Standard 9: Understanding music in relation to history and culture.

Two of the nine standards are to be addressed in future years. Those are MENC Standards 3 and 4:

MENC Standard 3: Improvising melodies, variations, and accompaniments.

MENC Standard 4: Composing and arranging music with specified guidelines.

MENC Standard 1 was not addressed at all. This standard, along with MENC Standard 4 proved to be difficult to meet. MENC Standard 1: singing alone and with others, a varied repertoire of music will naturally be less emphasized in an instrumental ensemble setting, but the absence of the standard all together is unfortunate. Curriculum for MENC Standard 4: composing and arranging music with specified guidelines, will be developed in future years. Although this standard is not presently represented in the written curriculum, Mr. Gavlik does try to supplement the lack of theory training with specialized music units in the ensemble setting. This standard could easily be addressed outside of the ensemble setting in courses related to music theory. Advanced Placement Theory can be offered at the Hong Kong International School, but it is required by the school administration that at least eight students enroll. Because of this requirement, the course has not been taught for the past few years.

Curriculum for MENC Standard 3: improvising melodies, variations, and accompaniments, will be developed in future years. Although this standard is not presently represented in the written curriculum, Mr. Gavlik believes this standard is being met in the extra-curricular jazz ensembles: Jazz Band I, Jazz Band II, and jazz combos.

Research question two will be addressed when comparing the findings of the International School of Beijing and the Shanghai American School Puxi Campus from Chapters 4 and 5 respectively, as well as in Chapter 6: Summary, Conclusions, and Need for Further

Study. Research question one and three will also be addressed collectively in Chapter 6.

The second question in section five of the survey instrument section asked if the Hong Kong International School secondary band program follows the American Education Reaches Out (AERO) Music Standards. Not only was the response negative by Mr. Gavlik, he stated, “I have never heard of these standards” (personal communication, January 27, 2010).

CHAPTER 4

FINDINGS: PROFILE OF THE INTERNATIONAL SCHOOL OF BEIJING AND SURVEY INSTRUMENT RESPONSE DATA

Part I: Profile of the International School of Beijing

History of the International School of Beijing

Founded in 1980, the International School of Beijing (ISB) is the oldest international school in Beijing providing service to expatriate students whose parents are employed in international business, at embassies, and/or in multinational corporations. It is an independent, tuition-based, coeducational day school offering an international curriculum from early childhood to grade 12.

Foundation for what was to become the International School of Beijing began in the early 1970s under the auspices of the United States Liaison Office that opened in Beijing following the historic visits to the People's Republic of China from the United States Secretary of State Henry Kissinger and President Richard Nixon. In 1980, following the growth of other diplomatic communities, the United States embassy along with the Canadian and New Zealand embassies merged the school with British and Australian embassy schools, collectively founding the International School of Beijing on the grounds of the United States Embassy. The goal of the school was to provide education for the children of the founding embassies and eventually other embassies, as space allowed.

As the business environment developed and the population of expatriates swelled, the International School of Beijing embarked on several years of phenomenal growth: enrollment doubled in its second year, and annual growth for many years exceeded 25% (ISB, 2010).

In 1988 the International School of Beijing was officially registered as a school for diplomatic children under the auspices of China's Ministry of Foreign Affairs. At this time the school was permitted to accept applications from all expatriate residents; however, due to space limitations preference was given to the diplomatic community and citizens of the original founding embassies. By law of the People's Republic of China, only children with foreign passports can be admitted to the International School of Beijing.

In January 2002, the International School of Beijing was restructured as an independent school for foreign children under the auspices of the Beijing Municipal Education Bureau and moved to a new multi-million dollar facility located in Shunyi District in the northeast area of Beijing. A board of directors, elected from the school's community of parents, now oversees the school. What began as the Little Red Schoolhouse in the 1970s has grown into a 33-acre, state-of-the-art campus (ISB, 2010).

International School of Beijing Mission Statement

The stated mission of the International School of Beijing is:

As a world leader in international education, it is the mission of the International School of Beijing, in partnership with parents, to educate and inspire our students to reach their unique potential and contribute positively to society by providing a world class education that is enriched by our diversity and the Chinese culture in which we live (2010: 5).

This mission statement is further defined by a series of beliefs, objectives, parameters, and strategies:

We believe that:

- Each individual has intrinsic worth.

- Each person is responsible for his or her choices and actions.
- All people have a responsibility to contribute positively to society.
- Embracing diversity strengthens communities.
- Shared values are essential for the wellbeing of our community.
- Quality education expands opportunities for the individual and contributes to the development of our world.
- Family is the primary influence on a child's development.
- Education is a collaborative effort between family and school and is enriched by the community.
- Learning is an essential, life-long endeavor.
- Achievement builds self-esteem, which leads to further achievement.
- Excellence is worth pursuing.

Objectives:

- All students will achieve or exceed the standards and benchmarks identified in the essential curriculum.
- Each student will discover, develop, and demonstrate his or her unique abilities and interests in pursuit of personal aspirations.
- All students will develop and consistently demonstrate the character attributes of a respectful, responsible, and contributing member of their community.

Parameters:

- The school will continue to offer high quality, broad based educational programs, including academics, arts, activities, and athletics.
- We will always maintain a safe, secure, and caring environment conducive to

teaching and learning.

- The scope of our program is early childhood through high school graduation.
- All decisions will be made in the best interest of students.
- No new program, service, or technology will be offered unless it is consistent with the strategic plan, benefits outweigh the costs, and provisions are made for professional development and program evaluation.
- We will integrate technology appropriately to achieve our mission.
- We will always provide professional development for our faculty and staff that supports achieving our mission, objectives, and strategies.

Strategies:

- We will develop a clearly defined communication system, which focuses on the partnership of all ISB constituents and supports our mission and objectives.
- We will fully align our curriculum, integrating the Chinese culture where appropriate, and develop assessments to measure student progress toward achievement of standards and benchmarks.
- We will align professional development and allocate instructional resources so that teachers will effectively differentiate instruction for students to achieve or exceed our standards and benchmarks.
- We will identify the character attributes and behaviors we want students to demonstrate in their daily lives, and we will develop the means by which these attributes and behaviors will be imbedded in school culture and instilled in students.
- We will develop a system to evaluate all programs' effectiveness, benefits and cost in support of our mission and objectives.

- We will facilitate the discovery, development, and demonstration of students' abilities, interests, and aspirations, and develop the means to monitor student progress toward achieving their personal goals (ISB, 2010).

International School of Beijing Statistics

Founded in 1980 as a small elementary school, the International School of Beijing today enrolls 1880 students from more than 50 countries. The current high school enrollment is 655 students. The countries or regions with the greatest representation within the student body are: United States (45%); South Korea (13%); Canada (11%); Hong Kong and Macau (6%); Taiwan (4%); Singapore (3%); and the United Kingdom (2%) (ISB, 2010).

Faculty employed at the International School of Beijing include: 194 full-time and 7 part-time faculty members, including 98 U.S. citizens, 7 host-country nationals, and 96 third-country nationals. There are 81 members of the high school faculty who come from 18 different countries around the world (OOS 2009-2010 profile).

International School of Beijing Accreditation and Curriculum

The International School of Beijing is accredited in the United States by the New England Association of Schools and Colleges and in Europe by the Council of International Schools. In the People's Republic of China, the International School of Beijing is accredited by the National Center for School Curriculum and Textbook Development. It is also a member of the East Asia Regional Council of Overseas Schools, the National Association for College Admission Counseling, and classified as an International Baccalaureate World School (ISB School Profile, 2009-2010).

The International School of Beijing Curriculum Council oversees the development and implementation of curriculum from early childhood classes through grade 12. In 2005 the

Curriculum Council began the process of aligning a standards-based curriculum to more efficiently meet the needs of the International School of Beijing community and students.

The council soon adopted standards-based curricula so that students could progress as they transition around the world, or achieve at the highest level if they remain at the International School of Beijing. The development of standards across so many nations was in response to the need for consistency of what would be taught and a viable sequence of skills, knowledge, and comprehension for students to access.

Most subject departments choose standards from national and international curriculum bodies based in the United States. Curriculum subject areas for the school include English language arts, mathematics, social studies, information communications technology, library media, performing arts, physical education/health, visual arts, and world languages.

Each of these subjects are divided into strands, which describe the major elements within the subject. Each strand is described by a series of standards, which describe the skills, knowledge, and understandings to be demonstrated by students by the time they graduate from high school. Each standard is further described by benchmarks, which describe the level of performance expected by a grouping of grade levels (e.g. EC-2, 3-5, 6-8, 9-12). These benchmarks allow the school to confidently measure the achievement and progress of students at a particular time. At each grade level or course in the high school, learning targets derived from the benchmarks describe the specific knowledge, skills, and understandings that should be achieved at that particular grade or course level. In this way, the International School of Beijing teachers can accurately track the performance and progress of their students and ensure they are prepared for the next stage of the curriculum. Teachers then use the Understanding by Design curriculum planning framework, also known as backwards design, to collaboratively plan units

of work. The International School of Beijing’s curriculum framework of strands, standards, benchmarks, and learning targets guide the unit design, ensuring that students have access to a curriculum that is sequenced, viable, and guaranteed to be taught and assessed (Curriculum, Teaching, and Learning at ISB Booklet, 2008).

For the 2009-2010 school year the Director of Curriculum, Greg Curtis, has implemented a new layer of the International School of Beijing curriculum titled “Learning21@ISB.” This new approach seeks to ensure that the learning environment reflects ways in which the world outside of school functions today. It also strives to ensure that teachers explicitly incorporate 21st century skills (innovation and creativity, communication and collaboration, leadership and responsibility, etc.) into the curriculum in meaningful ways. The goal of “Learning21@ISB,” is to create a learning experience that better prepares students for a future that is ever changing and quite different from the world of the past (Curtis, 2009).

Students enroll in a rigorous college-preparatory program at the high school level. Instruction is in English; only intermediate and advanced speakers are admitted to the high school. English-language support services are available to intermediate-level language learners. Students must earn a total of 24 credits in the subject areas listed below to graduate.

Table 4-1: International School of Beijing High School Graduation Credit Requirement.

<u>Subject Area</u>	<u>Number of Credits</u>
English	4
Social Studies	3
Mathematics	3
Science	3
Foreign Language/ESOL	2
Physical Education	2
Health	0.5
Electives	6.5

The International School of Beijing offers 37 International Baccalaureate courses and 2 or more AP courses each year. In the class of 2009, 35% (51 students) were enrolled in the full International Baccalaureate diploma program; another 50% (73 students) took three or more International Baccalaureate certificate courses (ISB School Profile 2009-2010).

Beyond the classroom curricular requirements, the International School of Beijing believes that a strong co-curricular program, offering competitive sports, after-school activities, and performing arts opportunities, can, as part of the school's overall curriculum, help prepare students to both enjoy and be successful in life. The activities offered stress hard work, leadership, camaraderie, sportsmanship, and fair play, while promoting and fostering a desire to learn about, and learn from, the various co-curricular areas (ISB CO-Curricular Program Brochure, 2009-2010).

Part II: International School of Beijing Survey Instrument Response Data

International School of Beijing Secondary Band Program Faculty

Survey Instrument Section I: Band Faculty, Questions 1-8

The International School of Beijing secondary band faculty consists of two individuals: Mr. Nathan Long and Ms. Cynthia Bulteel. Prior to his appointment at the International School of Beijing, Mr. Long taught for eight years in the public school system of the United States and for one and a half years overseas. Mr. Long is currently in his second year as Director of Instrumental Studies at the International School of Beijing. Mr. Long's formal training includes two degrees: a bachelor's degree in music education from Crown College in St. Bonifacius, Minnesota and a master's degree in ethnomusicology from Bethel University in St Paul, Minnesota.

Mr. Long's current academic responsibilities include teaching sections of sixth and eighth grade general music, conducting the novice, intermediate, and advanced middle school band, and the secondary level concert band. Ms. Cynthia Bulteel, is the assistant conductor of the secondary level concert band and is a member of the string faculty.

In addition to these curricular duties, Mr. Long also conducts fifth grade beginning band and middle and high school jazz bands after school. Because fifth grade beginning band meets three days a week Mr. Long is limited in what he can offer after school at the secondary school.

To supplement instruction Mr. Long works to bring in private lesson teachers, however this is a challenge. Currently, only a private alto saxophone teacher comes to the International School of Beijing once a week. His lessons are optional and the financial responsibility of each individual student. Mr. Long explained:

It is hard to get teachers to come out from the city and for the students to go to them because the International School of Beijing is so far outside the city center. Plus, there is the language issue. Many private teachers only speak Chinese. There is an abundant amount of string teachers, but not for band. Some will come out if they can get a large block of times worth of lessons, but with these students' schedules and instrumentation it is hard. When teachers are here their slots fill up fast. This is only my second year at the International School of Beijing and the circle of teachers I know is growing, which I hope will help this situation in the future (personal communication, February 1, 2010).

International School of Beijing Secondary Band Enrollment and Program Structure

Survey Instrument Section II: Enrollment and Program Structure, Questions 1-20

There are 53 students enrolled in the secondary band program at the International School of Beijing in January 2010. The enrollment by grade level is as follows:

Table 4-2: International School of Beijing secondary band program enrollment by grade level.

Grade 9: 21	Grade 10: 18
Grade 11: 7	Grade 12: 7

Among grades 9-12 the instrument distribution is as follows:

Table 4-3: International School of Beijing secondary band program distribution by grade level and instrument.

<u>Instrument</u>	<u>Grade 9</u>	<u>Grade 10</u>	<u>Grade 11</u>	<u>Grade 12</u>	<u>Total</u>
Flute	4	3	2	1	10
Bb Clarinet	2	6	1	0	9
Alto Clarinet	1	1	0	0	2
Bass Clarinet	0	0	0	1	1
Alto Saxophone	4	2	0	1	7
Tenor Saxophone	0	1	0	0	1
Baritone Saxophone	2	0	0	0	2
Trumpet	5	0	0	1	6
French Horn	1	0	1	0	2
Trombone	1	4	1	0	6
Euphonium	0	0	1	0	1
Percussion	1	1	1	3	5

Modifications to this enrollment result primarily from the fluctuation of students moving in and out of the school community. In Mr. Long's experience, on average two students join the International School of Beijing secondary band program each year. Of the students moving in both came from the United States. This gain was realized between semesters and both new students played above average in relation to current ensemble members.

On average more students leave the International School of Beijing band program each year than join. Ten to fifteen students will quit the program after their second year because of academic reasons. Mr. Long explained:

If students are taking a large course load of IB courses the counselors will ask them to take a study hall. Unfortunately, that study hall is during band. If ISB did not have IB the band would have 10-15 more students (personal communication, February 1, 2010).

Aside from this loss on average two students leave the program each year because they relocate to a different school. When asked how this inconsistency of students affects his secondary band program, Mr. Long replied, “when it does happen you have to be flexible and switch things around to make it work” (personal communication, February 1, 2010).

The following ensembles are offered for the 53 students in the International School of Beijing secondary band program. Beside each ensemble is its associated enrollment:

Table 4-4: International School of Beijing secondary band program ensembles and associated enrollment.

<u>Ensemble</u>	<u>Enrollment</u>
Concert Band	53
Jazz Band	40
Jazz Combo	8 (2 combos)
Mixed Instrumental Chamber Ensemble	Varied (4 th quarter only)
Percussion Ensemble	5
Woodwind Quintet	5 (varied number, 4 th quarter only)
Brass Quintet	5 (varied number, 4 th quarter only)
Musical Pit Orchestra	Varied

Concert Band emphasizes group and individual performance, however students will also study music theory, composition, and musicology. Students are expected to advance individually as well as contribute to the progress of the full ensemble in developing skills that reflect growth in technique, general musicianship, and performance. During the fourth quarter, Concert Band breaks into chamber ensembles, both of alike and mixed instrumentation. Mr. Long explained:

I force the chamber ensemble format during fourth quarter. The students will break into trios, quartets and quintets. This also helps students get to know each other better. Most students are one-track minded where they come in, play, then leave with no interaction with their classmates (personal communication, February 1, 2010).

The International School of Beijing Jazz Band is an auditioned ensemble available as an additional option for instrumentalists at the high school level. Mr. Long stated:

The jazz band is also made up of students who cannot take Concert Band within the school day for academic reasons. They will join the jazz band because it is after school (personal communication, February 1, 2010).

When asked what ensembles he would like to offer that are not currently part of the secondary band program curriculum he replied that he would like to have a brass, clarinet, and flute choir. In addition, they “do not currently have an athletic pep band, but there has been interest” (personal communication, February 1, 2010). As previously indicated, having time after school is the principal issue in not being able to offer these additional ensembles.

Aside from the performing ensembles, International Baccalaureate (IB) Music is offered at the International School of Beijing. It should be noted that Advanced Placement Theory is not offered. Students wanting to take IB Music must have approval of the instructor, Ms. Kenna George. Throughout the course students are expected to develop a knowledge of musical characteristics of western and world music and apply these to their studies in appreciation, composition, and performance. They are expected to perform regularly in a variety of concerts, depending on their performance strength(s) (2009: 65).

Of the ensembles and classes offered at the International School of Beijing each class meets on a rotating six-day schedule for 85 minutes. The International School of Beijing Jazz Band and Jazz Combos meet after school once a week for 120 minutes. The musical pit orchestra rehearses after school in the fall prior to their production.

Facilities for these rehearsals and classes are located in the performing arts wing of the building. There are three general music classrooms, two large ensemble classrooms, one chamber ensemble classroom, and eight individual practice rooms.

International School of Beijing Secondary Band Program Curriculum

Survey Instrument Section III: Curriculum, Questions 1-12

There is a 6.5 elective credit requirement to graduate from the International School of Beijing of which courses in the fine arts are eligible; however, there is no specific fine arts requirement for graduation.

The performing arts curriculum at the International School of Beijing embraces the disciplines of Music, Drama/Theater, and Movement/Dance. It is based upon the arts education curriculum in New Zealand and national standards in the United States. The following philosophy is shared by all three disciplines at the International School of Beijing:

The performing arts are powerful forms of expression that develop the artistic and aesthetic dimensions in our lives. Arts education enables students to generate ideas about themselves, their experiences, and their environments and to express them in a variety of artistic forms. The performing arts allow people to participate in collaborative and individual pursuits that contribute to community and personal identity.

Learning in the performing arts stimulates imagination, thinking, and artistic expression. Artistic expression is the mirror of human society that reflects history, tradition, and innovation. It creates connections between past and present contexts and facilitates communication across cultures. It is self evident that to be truly well educated students must not only learn to appreciate the arts, but must have rich opportunities to actively participate in creative work. Learning through the arts often results in greater academic achievement.

The breadth of this curriculum area provides learning opportunities that engage the mind, body, and spirit of each child. The performing arts is an essential learning area that develops natural talent in children and students and draws heavily in their intellectual and emotional intelligences (ISB, 2010).

As stated earlier the International School of Beijing's curriculum is built on a foundation made up of strands, standards, and benchmarks for all subject areas. These organizing structures for the performing arts related to band in grades 9-12 is shown below.

Table 4-5: International School of Beijing Performing Arts Grade 9-12 Strands, Standards, and Benchmarks.

<u>Strand</u>	<u>Standard</u>	<u>Benchmark</u>
Developing Ideas	Improvise, compose, notate, and arrange music	Combine musical elements, structural devices, and technology to compose and arrange music
Developing Ideas	Improvise, compose, notate, and arrange music	Manipulate music using available technologies
Interpreting and Performing	Perform and respond to a varied repertoire of their own and other's music	Record and edit music using available technology
Interpreting and Performing	Perform and respond to a varied repertoire of their own and other's music	Rehearse and present contrasting solo and/or ensemble pieces and evaluate their own and others performance
Interpreting and Performing	Perform and respond to a varied repertoire of their own and other's music	Use appropriate music vocabulary to discuss and evaluate live and recorded musical performances
Skills and Concepts	Describe and analyze their own music and the music of others using appropriate music	Use appropriate music vocabulary to describe, analyze, and compare elements in music
Skills and Concepts	Read, write, and use standard music notation	Read and perform using standard music notation
Skills and Concepts	Read, write, and use standard music notation	Represent, interpret, analyze, and notate music
Skills and Concepts	Read, write, and use standard music notation	Transcribe music using instruments and technologies
Understanding in Context	Understand music in relation to history, world cultures, other arts, and disciplines outside the arts	Compare and evaluate music from a range of styles, genres, and contexts

The ensemble repertoire represented in the International School of Beijing curriculum to support these standards is diverse in grade, style, and origin. Overall, grade II-V music is studied on a difficulty scale from I-VI. Mr. Long indicated that most musical style periods are

represented in some form within the ensemble curriculum, except for works of the Medieval and Renaissance period. He clarified this by stating:

Every year there is a “great works” concert that rotates style periods. Last year it was Classical. They rotate in four style periods: Baroque, Classical, Romantic, and Modern. The goal is within four years a student will get to perform pieces from four different style periods (personal communication, February 1, 2010).

Forms and styles represented in the ensemble curriculum included all options of the survey:

chorales/preludes, cultural, fanfares, marches, suites, theme and variations, and transcriptions.

Mr. Long indicated that during the 2010-2011 school year they will be performing a composition for band and choir. Only male composers were represented of the following nationalities:

American, British and Turkish. Mr. Long concluded this portion of the survey by stating, “next year we will be performing selections of Chinese and Japanese composers” (personal communication, February 1, 2010).

In addition to published music, method books are widely utilized in ensemble rehearsals.

Mr. Long explained:

We use *Foundations for Superior Performance*, *Superior Bands in 16 Weeks*, *101 Rhythmic and Rest Patterns*, and *Bach and Before for Band*, which is a chorale book (personal communication, February 1, 2010).

Assessment is based on attaining performance standards in class, participation in extra rehearsals and concerts, home practice, and completion of individual portfolios. As Mr. Long described:

We have performance checks throughout the year based on the music they are playing in band as well as daily classroom assessment. There are scale requirements for each grade level. Each student will be evaluated on his or her concert performance and attendance. Each student must also turn in practice logs indicating not only how much time they practiced, but also what they practiced. At the beginning of the year we establish growth goals. These goals are self-assessment tools for the students. We do check-ups on the goals throughout the year and a full assessment at the end of the year to see if the goals were reached (personal communication, February 1, 2010).

International School of Beijing Secondary Band Program Performance Activities

Section IV: Performance Activities, Questions 1-7

All ensembles offered at the International School of Beijing average two performances per semester. Concert Band performances take place in their 600-seat auditorium theatre and the International School of Beijing Jazz Band performs in the black box theatre adjacent to the auditorium. Below is a table indicating the average number of performances per year.

Table 4-6: Number of annual performances given by performing ensembles of the International School of Beijing secondary band program.

<u>Ensemble</u>	<u>1st Semester/1st-2nd Quarter</u>	<u>2nd Semester/3rd-4th Quarter</u>
Concert Band	2	2
Jazz Band	2+	2+
Jazz Combo	2+	2+
Mixed Inst. Chamber Ens.	0	1 (4 th quarter only)
Percussion Ensemble	0	1 (4 th quarter only)
Musical Pit Orchestra	1	0

When requested, members and ensembles accept additional performances for the school and community. Mr. Long described:

We perform at hotels, school board functions, and charity functions for the school. Usually we will send our jazz band and jazz combos, as they are the easiest to send when someone calls; however, solos and small ensembles have performed as well (personal communication, February 1, 2010).

Secondary band ensembles do not give performances for the primary and intermediate band members because of the conflicting class schedule.

The International School of Beijing secondary band ensembles do not participate in large ensemble music festivals and/or contests, however students in the program may participate individually in two different festivals during the school year. The International School of Beijing administration requires teachers to only be absent six days per year. Because of this rule, Mr.

Long limits festival participation. An indication of the individual events students can participate in and whether or not they are competitive is listed below.

Table 4-7: International School of Beijing secondary band program individual festival/contest participation.

<u>Individuals</u>	<u>Festival/Contest</u>	<u>Competitive—Yes or No</u>
10-15	Asia Pacific Activities Conference (APAC)	Yes—students will compete for chairs
10-15	The Association for Music in International Schools Band Festival (AMIS)	No

The Asia Pacific Activities Conference (APAC) was explained in the previous chapter pertaining to the Hong Kong International School, it is the same festival referenced here. The International School of Beijing also participates in The Association for Music in International Schools (AMIS) Band Festival.

The Association for Music in International Schools (AMIS) Band Festival has been in existence since 1975. In addition to the band festival, AMIS also sponsors a variety of other music festivals. Similar to that of the APAC festival, selected delegates from the AMIS member schools are brought to a rotating host school for three days of rehearsals culminating in a festival concert. Although AMIS is designed primarily to benefit students in the international schools of Europe, Asia, and the Middle East, the 2009 AMIS Band Festival included participants from international schools on all six continents. The Association for Music in International Schools (2010) prides itself in encouraging excellence in music education while promoting tolerance and understanding among those of different cultures.

Meeting the MENC: The National Association for Music Education National Standards

Section V: Meeting the Standards, Question 1-4

It was asked of Mr. Long to rate on a scale from 1 to 5 to what degree he believed the International School of Beijing secondary band program was meeting the national standards established by MENC: The National Association for Music Education. Below is his rating for each national standard.

Table 4-8: International School of Beijing Secondary Band Program MENC Standard Rating.

MENC Standard 1: Singing, alone and with others, a varied repertoire of music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 2: Performing on instruments, alone and with others, a varied repertoire of music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 3: Improvising melodies, variations, and accompaniments:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 4: Composing and arranging music with specified guidelines:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 5: Reading and notating music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 6: Listening to, analyzing, and describing music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 7: Evaluating music and music performances:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 9: Understanding music in relation to history and culture:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

These findings reflect the following three research questions introduced in Chapter 1 of this document:

1. Does the curriculum of each band program at the secondary level reflect the nine national standards of music as established by MENC: The National Association for Music Education?
2. Which standards are met uniformly?
3. Which standards have been difficult to meet and what factors contribute to that difficulty?

In response to research question one the International School of Beijing secondary band program reflects six of the nine national standards: three standards were given a rating of strongly agree (MENC Standards 3, 5, and 7); three were given a rating of agree (MENC Standards 2, 4, and 6); two were given a rating of neutral (MENC Standards 8 and 9); and one was given a rating of disagree (MENC Standard 1). MENC Standard 1: singing, alone and with others, a varied repertoire of music, received the lowest rating and its representation in the secondary band curriculum is unclear. As stated in Chapter 3, this standard will naturally be less emphasized in an instrumental ensemble setting, but the complete absence of the standard is unfortunate.

Research question two will be addressed when comparing the findings of the Hong Kong International School and the Shanghai American School Puxi Campus from Chapters 3 and 5 respectively as well as in Chapter 6: Summary, Conclusions, and Need for Further Study.

Research question one and three will also be addressed collectively in Chapter 6.

The second question of the survey instrument section five asked if the International School of Beijing secondary band program follows the American Education Reaches Out (AERO) Music Standards. Not only was the response negative by Mr. Long, he stated, “I have never heard of these standards” (personal communication, February 1, 2010).

CHAPTER 5
FINDINGS: PROFILE OF THE SHANGHAI AMERICAN SCHOOL AND SURVEY
INSTRUMENT RESPONSE DATA

Part I: Profile of the Shanghai American School

History of the Shanghai American School

The Shanghai American School (SAS) is an independent, non-profit, coeducational day school that is sponsored by the United States Consulate of Shanghai. It offers a challenging American core curriculum with an international perspective for expatriate families who live in Shanghai, the People's Republic of China's largest city.

Founded in 1912, the school's enrollment enjoyed early success reaching well over 500 students of missionary, diplomatic, and expatriate business families in grades k-12. Unfortunately, the Shanghai American School closed in 1949, but reopened in 1980 under the supervision of the United States Consulate. The school yet again experienced success and increased enrollment as foreign business grew and the community expanded, especially within the last decade. What began as one campus moved to two state-of-the art campuses, one for each area of the city: Puxi to the city's west and Pudong to the city's east (SAS, 2010).

Shanghai American School Mission Statement

The stated mission of the Shanghai American School is:

Shanghai American School, in partnership with parents, fosters the development of each student's personal potential through a balance of the academic, physical, social, emotional, and ethical aspects of life. SAS provides a challenging American core curriculum with an international perspective that inspires a passion for learning and intellectual vitality (SAS,

2010).

Along with this stated mission, the Shanghai American School offers an aggressive vision for the future:

By 2012, the Shanghai American School will be recognized as a leading international school in Asia and the world by providing a rich cultural and social learning environment for families who seek an exemplary core American educational program. The Shanghai American School will prepare each child for academic and personal success in higher education and life in a global society (SAS, 2010).

To accomplish this vision, the Shanghai American School will:

1. Maximize benefits derived from the cultural and linguistic learning experiences in China and from the rich multi-cultural backgrounds of Shanghai American School families.
2. Provide well-balanced co-curricular activities and community service programs.
3. Serve, with honor and respect, a broad range of children as identified through a fair and well-defined admission process and complementary learning support programs.
4. Use technology in innovative and authentic ways to enhance learning and communication.
5. Create programs, assessments, and experiences that serve to unite the school and to celebrate the distinctiveness of each campus community.
6. Engage and support teachers, administrators, and staff in a unique professional learning community that provides opportunities to grow, develop, and learn together in all aspects of their professional lives.
7. Be financially secure and constantly strive to assure future financial strength (SAS, 2010).

Aside from the mission and vision statements presented, the Shanghai American School also strives to communicate core values representing the essence and aspirations of the school community. A statement by the administration and faculty (2010) precedes the core values as follows:

We teachers and students, staff and administrators, parents and board are together in the commitment to these core values. We believe in ourselves and in each other, and we strive constantly for greater understanding and dedication to these high standards. From the policies enacted by the board of directors to every aspect of the curriculum and programs, and from the essential relationship between the home and the school to how teachers teach and children learn, we engage each other daily in this dynamic responsibility of education according to these core values:

Integrity – We strive for students to gain strength in their convictions to seek truth and the courage to contribute to a better school, a better society, and a better world.

Excellence – We uphold standards of excellence in all that we do in academics, the arts, athletics and co-curricular activities. We believe these standards are evident when our children demonstrate the joy and passion of learning; the development of intellectual curiosity; the motivation and confidence to become independent in one's judgments; and the satisfaction of personal success in conjunction with contributions to the common good.

Safety – We sustain a learning environment that is physically and emotionally safe, where all members of our community feel comfortable expressing themselves in a non-judgmental and non-threatening environment.

Respect – We promote a culture of respect: for ourselves and for colleagues, for friends and classmates; for all people and all cultures.

Collaboration – We believe in working together. We are committed to close communication and cooperation between school and home to provide consistent support for each child. We educate leaders and citizens who believe in generous service to humanity and who are ethical and caring builders of community.

Responsibility – We want each person in the SAS community to value the significance of both individual and group action. We are stewards of the Earth, just as we are stewards of our families, our friends, and ourselves. We accept our role as a global citizen, and do our best to preserve the world's limited resources and embrace justice for all living things.

Diversity – We teach and learn with unwavering faith in the dignity of the individual and of all cultures; the sensitivity and respect for spirituality; and the importance of family.

Generosity – We strive to understand and embody the concepts of generosity of spirit, of selflessness and empathy, and of compassion and humility.

Creativity – We cherish introspection, imagination, creativity, and resourcefulness. We seek to become critical thinkers and problem solvers. Through how and what we teach, we aspire to be open-minded and passionate in the human endeavor of lifelong learning.

Empowerment – We believe the empowered individual is both confident and humble. Our community supports individual empowerment by creating an environment, which promotes opportunity for involvement and engagement in the life of the school and the growth of the community.

Shanghai American School Puxi Campus Statistics

At the beginning of the 2009-2010 school year, the Shanghai American School boasted an enrollment of 2,959 students from pre-kindergarten through twelfth grade representing more than 40 nations. The Shanghai American School Puxi Campus High School enrollment totaled 668 students. The Shanghai American High Schools have 128 faculty members. 94% are foreign nationals who come from more than a dozen different countries. All faculty members are certified teachers and two thirds hold advanced degrees including five doctorates (SAS Puxi High School Profile, 2009-2010).

Accreditation and Shanghai American School Curriculum

The Shanghai American School is fully accredited by the Western Association of Schools and Colleges and is an International Baccalaureate World School. It is also a member of the Council of International Schools, the East Asia Regional Council of Overseas Schools, and the National Association for College Admission Counseling (SAS Puxi High School Profile, 2009-2010).

The core curriculum at the Shanghai American School encompasses the skills, content, and assessments based upon the United States national standards from each subject area's professional association as well as the U.S. Department of Education in addition to a consensus

of its staff for each grade and subject area. The curriculum is also carefully aligned across both the Puxi and Pudong campuses to guarantee that all students attending the Shanghai American School receive the same high-quality education. Accompanied by this American college preparatory format, students can choose an International Baccalaureate diploma program and/or Advanced Placement courses to supplement their education. Students must earn a total number of 24 credits in the subject areas below to graduate from the high school.

Table 5-1: Shanghai American School Graduation Credit Requirement.

<u>Subject Area</u>	<u>Number of Credits</u>
English	4
Mathematics	3
Science	3
Social Studies	3
Foreign Language	2
PE/Health	2
Fine Arts	2

A student’s program of study is guided by a philosophy called “Best Fit.” It is explained as following a program of study that:

- develops the student’s strengths, interests, and passions.
- matches the student’s learning style.
- challenges the student to grow and develop into a vibrant member of our learning community.
- prepares the student to pursue their preferred course of study in the country of their choosing (2009: 2).

Guided by this philosophy the program of study is further shaped by the following educational, curricular, and teaching objectives:

Educational Objectives

The Shanghai American School (2010) shall make every effort to:

1. Develop in students a positive attitude toward education, which will promote lifelong learning, a healthy lifestyle, and an appreciation of esthetics.
2. Develop in each student a mastery of the skills of communicating and learning.
3. Develop responsible individuals who possess the ability to think clearly, logically, and independently as participating members of a self-governing society.
4. Develop in each student an understanding and appreciation of ethical, cultural, social, scientific, economic, and political ideas and practice throughout the world.
5. Encourage students to have a realistic understanding of themselves, while striving to reach their potential.

Curricular Objectives

The curriculum at the Shanghai American School will:

1. Reflect a coherent and orderly progression of objectives from pre-kindergarten through grade 12.
2. Be designed to develop in the students a broad understanding of different cultures.
3. Be integrated across subject areas to promote holistic learning.
4. Permit students to enter Shanghai American School and subsequent schools with minimum academic disruption.
5. Provide maximum growth for individual students and be designed to emphasize problem solving, inquiry, discovery, self-direction, as well as creative and critical thinking.
6. Within limits of available resources, try to accommodate students with varying

learning and language ability.

7. Be reviewed regularly in the light of new developments in education and the needs of the international community.

Teaching Objectives

The teachers of the Shanghai American School will:

1. The teacher will provide the best possible education for each student by encouraging and requiring creative and critical thought stressing maximum involvement of the student in discovery, inquiry, and problem solving.
2. In order to enhance the probability of success, the teacher will keep the student and parents informed of the student's progress.
3. Within established curriculum, the teacher will provide appropriate alternatives to accommodate individual differences in achieving academic excellence and educational objectives.
4. The teacher will teach the structure and content in a positive environment that is conducive to learning.

With these standards in place referencing the education, curriculum, and teaching practices at the Shanghai American School, student expectations are also clearly defined. Student expectations are titled the “EAGLE Standards,” an acronym that promotes the learning students will achieve through their experiences of coursework, activities, and people at the Shanghai American School. These standards represent the mission, vision, and core values transferred into students’ lives:

Shanghai American School students will be:

Empowered to

- be life-long learners.
- take risks, to imagine, and to innovate.
- be engaged with the world around them.
- demonstrate leadership through collaboration and teamwork.
- maintain a healthy, balanced life-style.
- be confident through knowledge and development of personal esteem, skills, and strengths.

Adaptable

- resilient, flexible, self-motivated learners.
- problem solvers, negotiators, and collaborators.

Global-minded citizens who

- act with the future in mind.
- embrace diversity and engage responsibly in the world's problems with compassion, empathy, and tolerance.
- respect and support family and community.
- protect and advocate for local and global environments.

Literate individuals who

- are multi-lingual and articulate communicators in reading, writing, speaking, listening, and artistic expression.
- can analyze information to create new knowledge and understandings through a constructivist approach to learning.

- are literate in information and communication technologies.

Ethical human beings who

- apply ethical principles in words and actions.
- demonstrate citizenship and generosity through authentic community service activities.
- demonstrate integrity and honesty to themselves and others in all interactions
- view life as a contribution to the advancement of humanity.

Skilled inquirers who

- apply content knowledge and skills in authentic situations.
- strive for academic excellence.
- can express themselves through sound, movement, and image.
- apply skills and knowledge to broader systems.
- reason soundly and critically (2009: 1)

Part II: Shanghai American School Puxi Campus Survey Instrument Response Data

Shanghai American School Puxi Campus Secondary Band Program Faculty

Survey Instrument Section I: Band Faculty, Questions 1-8

The Director of Bands at the Shanghai American School Puxi Campus is Ms. Karolina Pek. Prior to her appointment at the Shanghai American School Puxi Campus, Ms. Pek taught for two years in the public school system of Canada and for thirteen years overseas. All of Ms. Pek's overseas experience has come from within the Shanghai American School system. She previously taught at the middle school level prior to moving to the high school. This is currently her fourth year teaching at the secondary level. Ms. Pek's formal training is quite varied representing five different institutions: Douglas College in New Westminster, British Columbia;

McGill University in Montreal, Quebec; Prague Academy of Performing Arts; The University of British Columbia; and the State University of New York where she obtained her master's degree. Areas of study have included music, music education, secondary teacher education, piano performance, and Czechoslovakian musicology.

Ms. Pek's current teaching load includes Concert Band I and II, Choir, two sections of guitar, and Advanced Placement Music Theory.

Aside from these curricular duties, Ms. Pek is involved with after school ensembles and activities. She prides herself in being active and providing opportunities for her students. During her lunch period the flute choir, brass ensemble, and saxophone ensemble meet for thirty minutes on Monday, Tuesday, and Wednesday respectively. On Fridays during her lunch period she hosts meetings for their Tri-M International Honor Society chapter.

After school Ms. Pek conducts Jazz Band, musical pit orchestra (in the fall), and auditions and rehearses students for their participation in the Asia Pacific Activities Conference (APAC) and Association for Music in International Schools (AMIS) Band Festivals. Even with this course load, Ms. Pek informed the author that, "a clarinet choir will be added soon" (personal communication, January 29, 2010).

Ms. Pek works to bring in guest clinicians to supplement her instruction. However, she experiences some of the same issues previously addressed with Mr. Long at the International School of Beijing. She elaborated on these as follows:

We have a yearly budget for guests and try to spread it out for all groups: band, choir, and guitar. Tri-M is also working to bring in specialists for a week. The issue is the location of the school. It is too far out from the city center of Shanghai for most private teachers. Many Chinese musicians don't understand the American school system and don't want to contribute. I also believe the way they teach will not be engaging enough for our students. Chinese students are very quiet. SAS students are more open, ask a lot of questions, and are not used to the rote style of teaching found within the Chinese educational system. If anything I will invite American musicians out to work with my

students; however, many of those are jazz musicians (personal communication, January 29, 2010).

Shanghai American School Puxi Campus Secondary Band Enrollment and Program Structure

Survey Instrument Section II: Enrollment and Program Structure, Questions 1-20

There are 114 students enrolled in the secondary band program at the Shanghai American School Puxi Campus in January 2010. The enrollment by grade level is as follows:

Table 5-2: Shanghai American School Puxi Campus secondary band program enrollment by grade level.

Grade 9: 49	Grade 10: 32
Grade 11: 18	Grade 12: 14

Among grades 9-12 the instrument distribution is as follows:

Table 5-3: Shanghai American School Puxi Campus secondary band program distribution by grade level and instrument.

<u>Instrument</u>	<u>Grade 9</u>	<u>Grade 10</u>	<u>Grade 11</u>	<u>Grade 12</u>	<u>Total</u>
Flute	8	8	4	4	24
Oboe	1	1	0	1	3
Bb Clarinet	5	6	5	1	20
Bass Clarinet	1	0	1	0	2
Alto Saxophone	3	4	2	5	14
Tenor Saxophone	1	0	2	3	6
Baritone Saxophone	1	0	1	0	2
Trumpet	2	5	4	3	14
French Horn	1	1	1	0	3
Trombone	0	1	1	1	3
Euphonium	0	0	2	1	3
Tuba	0	1	1	1	3
Contrabass	0	0	1	1	2
Piano	0	0	1	1	2
Percussion	3	4	3	2	12

Modifications to this enrollment result primarily from the fluctuation of students moving in and out of the school community. On average zero to two students join the Shanghai

American School Puxi Campus secondary band program each year. One student, of average ability, moved in from the Singapore American School at the beginning of this year. Ms. Pek further clarified, if there is any fluctuation it usually comes from students moving between the two Shanghai American School campuses.

More students leave the Shanghai American School Puxi Campus secondary band program each year than join. On average nearly ten students quit the program due to school relocation or academic reasons. Typically students remain in the program for at least four semesters. In response to this Ms. Pek stated:

We will lose approximately three to five students in the middle of the year because they will move. Some of the top students drop band class to take IB, but are still involved in the program. I have extra rehearsals so I can get those students involved because I need them, especially the bassoon and euphonium students (personal communication, January 29, 2010).

The following ensembles are offered for the 114 students involved in the Shanghai American School Puxi Campus secondary band program; beside each ensemble is its associated enrollment.

Table 5-4: Shanghai American School Puxi Campus secondary band program ensembles and associated enrollment.

<u>Ensemble</u>	<u>Enrollment</u>
Concert Band I	59
Concert Band II	55
Jazz Band	20
Flute Choir	Varied
Saxophone Choir	Varied
Brass Ensemble	Varied
Percussion Ensemble	Varied
Athletic Pep Band	Varied
Musical Pit Orchestra	Varied
Guitar Ensemble	16 (section 1), 15 (section 2)

Concert Band I (Intermediate) is open to students of any grade level who have at least one year of experience on their chosen instrument, although it is primarily geared toward 9th and 10th grade students. This ensemble is designed to build upon previous band experiences by developing specific skill through a variety of concert band literature in regard to overall instrumental technique, ensemble skills, theoretical literacy, and historical awareness.

Concert Band II (Advanced) is primarily for 11th and 12th grade students, although advanced 10th grade students may be invited to join at the discretion of Ms. Pek. The goal of this ensemble is to build upon the Concert I experience and continue to develop the same skills set established in that ensemble.

As previously indicated, there are several small ensembles also available for participation. Ms. Pek believes in small ensemble instruction as it “gives another outlet for students to play who are not taking band normally” (personal communication, January 29, 2010).

An athletic pep band is offered on occasion with varied instrumentation. One musical is performed each year and instrumentation is determined according to the show selected by the drama teacher.

When asked to list any ensembles she would like to offer that are currently not part of the secondary band curriculum Ms. Pek replied, “clarinet choir, but it’s coming soon. I would like there to be a requirement for band students to sing in choir” (personal communication, January 29, 2010).

Aside from the performing ensembles, there are two curricular non-performing music classes offered at the Shanghai American School Puxi Campus. One is Advanced Placement (AP) Music Theory and the other is International Baccalaureate (IB) Music. The Shanghai American School Puxi Campus is the first school in this study to provide both course options.

Enrollment for these courses in January 2010 is four for AP Music Theory and seven for IB Music.

Of the ensembles and classes offered at the Shanghai American School Puxi Campus each curricular ensemble meets every other day for 80 minutes. Below is a table of each ensemble or class offered.

Table 5-5: Shanghai American School Puxi Campus secondary band program ensemble/class meeting times/duration.

<u>Ensemble/Class</u>	<u>Times Per Week</u>	<u>Minutes of Instruction</u>
Concert Band I	2 or 3	80
Concert Band II	2 or 3	80
Jazz Band	2	90 on Wednesday, 120 on Saturday
Flute Choir	1	30 (during lunch)
Saxophone Choir	1	30 (during lunch)
Brass Ensemble	1	30 (during lunch)
Percussion Ensemble	Varied	Varied
Guitar Ensemble	2 or 3	80
Musical Pit Orchestra	Varied	Varied
IB Music	2 or 3	80
AP Music Theory	2 or 3	80

Elaborating on this schedule, Ms. Pek stated:

From August to October I will have musical rehearsal six days a week. Monday through Friday I will have the musical from 3:00pm-5:00pm and on Saturday from 1:00pm-5:00pm. In the Spring I will have Asia Pacific Activities Conference (APAC) Choir rehearsal from 5:00pm-6:00pm two days a week prior to the festival. I will also audition and rehearse students for Asia Pacific Activities Conference (APAC) Band and Association for Music in International Schools (AMIS) festivals once a week then twice a week before the festival (personal communication, January 29, 2010).

Facilities for these rehearsals and classes include one large ensemble classroom, one chamber ensemble classroom, and six individual practice rooms. The chamber ensemble classroom is also used for recording purposes.

Shanghai American School Puxi Campus Secondary Band Program Curriculum

Survey Instrument Section III: Curriculum, Questions 1-12

Two fine arts credits are required for graduation from the Shanghai American School Puxi Campus. There is no written philosophy or mission statement for the program, but there is a specific set of standards and benchmarks that mirror the nine national standards established by MENC exactly. There is one addition to the MENC set, listed as standard ten:

Content Standard: Understanding Music Technology

Achievement Standard, Proficient:

- Explain how modern day technology functions and influences the music world.

Achievement Standard, Advanced:

- Identify available resources and apply learned skills to projects (2009: 22).

Grade III-IV repertoire is studied in the secondary band program of the Shanghai American School Puxi Campus. Ms. Pek described the specific breakdown across the ensembles as follows:

Concert Band I will perform in the range of grade three to three and a half. We will perform one grade four to push them. Band II will perform in the range to three and a half to four (personal communication, January 29, 2010).

Of the musical style periods listed in the survey instrument, Ms. Pek indicated that only modern repertoire is studied within the ensemble curriculum. In response to this she simply stated, “I do not consider style periods at all” (personal communication, January 29, 2010).

A broad sampling of forms and styles are studied within the ensemble curriculum including: aleatoric works, chorales/preludes, cultural, holiday music, marches, suites, and band with choir. Despite their inclusion in the repertoire “aleatoric pieces did not work at all for my

students. It was too avant-garde for them and they did not enjoy it” (Karolina Pek, personal communication, January 29, 2010). Only male composers were represented of the following nationalities: American, British, Canadian, Hispanic/Latin, Italian, and Japanese.

To supplement this ensemble repertoire the *I Recommend* method book is used at the beginning of ensemble rehearsals.

Assessment within this curriculum is done in a variety of ways. Students are assessed during class and also complete scale tests on their own time. As Ms. Pek described, “they will submit recordings to me and I will email them back with my comments” (personal communication, January 29, 2010). Assessment also includes concert performance participation. Ms. Pek explained:

They will also be graded on having a clean uniform and for their parent’s attendance at concerts. I force parents to attend. Because they live so far from the school they don’t want to attend so I require it as their student’s grade depends on it. I will not give a concert unless it is a full house (personal communication, January 29, 2010).

Shanghai American School Puxi Campus Secondary Band Program Performance Activities

Section IV: Performance Activities, Questions 1-7

All ensembles offered at the Shanghai American School Puxi Campus average two performances per semester; except for the musical pit orchestra, which is only involved in the annual production. All ensembles, except for guitar ensemble, perform in the Performing Arts Center on the Puxi Campus. The guitar ensemble performs in the black box theatre adjacent to the auditorium.

When requested, members and ensembles accept additional performances for the school and community. The jazz band is usually utilized for these requests. Secondary band ensembles do not give performances for the primary and intermediate band members because of conflicting class schedules.

The Shanghai American School Puxi Campus secondary band ensembles do not participate in large ensemble music festivals and/or contests; however, students of the program participate individually in two different festivals during the school year. Below is an indication of the individual events students can participate in and whether or not they are competitive:

Table 5-6: Shanghai American School Puxi Campus secondary band program individual festival/contest participation.

<u>Individuals</u>	<u>Festival/Contest</u>	<u>Competitive—Yes or No</u>
10-15	Asia Pacific Activities Conference (APAC)	Yes—students will compete for chairs
10-15	The Association for Music in International Schools Band Festival (AMIS)	No

The Asia Pacific Activities Conference (APAC) and the Association for Music in International Schools (AMIS) Band Festival were explained in chapters 3 and 4. These are the same festivals referenced here.

Ms. Pek obtains numerous additional performance opportunities for her students. Recently she has taken her students to New York City, Vancouver, and Disneyland for additional musical experiences. This year Ms. Pek will conduct a special performance at the 2010 World Expo in Shanghai.

Meeting the MENC: The National Association for Music Education National Standards

Section V: Meeting the Standards, Question 1-4

The goal of the Shanghai American School is to offer an American standards-based curriculum as found in the best public and private schools of the United States. It was asked of Ms. Pek to rate on a scale from 1 to 5 to what degree she believed the Shanghai American School Puxi Campus secondary band program was meeting the national standards established by

MENC: The National Association for Music Education. Below is her rating for each national standard:

Table 5-7: Shanghai American School Puxi Campus secondary band program MENC Standard rating.

MENC Standard 1: Singing, alone and with others, a varied repertoire of music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 2: Performing on instruments, alone and with others, a varied repertoire of music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 3: Improvising melodies, variations, and accompaniments:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 4: Composing and arranging music with specified guidelines:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 5: Reading and notating music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 6: Listening to, analyzing, and describing music:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 7: Evaluating music and music performances:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 9: Understanding music in relation to history and culture:				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

These findings reflect the following three research questions introduced in Chapter 1 of this document:

1. Does the curriculum of each band program at the secondary level reflect the nine national standards of music as established by MENC: The National Association for Music Education?
2. Which standards are met uniformly?
3. Which standards have been difficult to meet and what factors contribute to that difficulty?

In response to research question one, the Shanghai American School Puxi Campus secondary band program reflects seven of the nine national standards: two standards were given a rating of strongly agree (standard 3 and 5); five were given a rating of agree (standard 2, 4, 6, 8, and 9); and two were given a rating of neutral (standard 1 and 7).

Research question two will be addressed when comparing the findings of the Hong Kong International School and the International School of Beijing from Chapters 3 and 4 respectively, as well as in Chapter 6: Summary, Conclusions, and Need for Further Study. Research question one and three will also be addressed collectively in Chapter 6.

The second question of the survey instrument section five asked if the Shanghai American School Puxi Campus secondary band program follows the American Education Reaches Out (AERO) Music Standards. Not only was the response negative by Ms. Pek, she stated, “I have never heard of these standards” (personal communication, January 29, 2010).

CHAPTER 6

SUMMARY, CONCLUSIONS, AND NEED FOR FURTHER STUDY

Responses from the inquiries presented in Chapters 3, 4, and 5 of this document guided the subsequent investigation of the following research questions:

1. Does the curriculum of each band program at the secondary level reflect the nine national standards of music as established by MENC: The National Association for Music Education?
2. Which standards are met uniformly?
3. Which standards have been most difficult to meet and what factors contribute to that difficulty?

In addressing the first research question, it was discovered that although elements of the MENC National Standards exist in all three curricula, direct quotations from the standards were found only in those of the Hong Kong International School and the Shanghai American School. The music curriculum of the International School of Beijing more closely resembles the music curriculum of New Zealand than the United States in its presentation of curricular strands. Of the strands presented in the International School of Beijing performing arts curriculum for grades 9-12, developing ideas, interpreting and performing, skills and concepts, and understanding in context; developing ideas and understanding in context are strands derived from the New Zealand music curriculum. Although these strand titles are used in the achievement objectives,

they are not directly quoted in the standards and benchmarks. In comparing the standards and benchmarks of each strand to the nine MENC National Standards there is a standard or benchmark that can be found under each MENC National Standard except for standard one as shown below:

MENC Standard 1: Singing, alone and with others, a varied repertoire of music.

- No standard or benchmark represented.

MENC Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

- Standard: Perform and respond to a varied repertoire of their own and other's music.
- Benchmark: Read and perform using standard music notation.
- Benchmark: Represent, interpret, analyze, and notate music.

MENC Standard 3: Improvising melodies, variations, and accompaniments.

- Standard: Improvise, compose, notate, and arrange music.
- Benchmark: Manipulate music using available technologies.

MENC Standard 4: Composing and arranging music with specified guidelines.

- Benchmark: Combine musical elements, structural devices, and technology to compose and arrange music.
- Benchmark: Manipulate music using available technologies.
- Benchmark: Transcribe music using instruments and technologies.

MENC Standard 5: Reading and notating music.

- Standard: Read, write, and use standard music notation.
- Benchmark: Represent, interpret, analyze, and notate music.

MENC Standard 6: Listening to, analyzing, and describing music.

- Standard: Describe and analyze their own music and the music of others using appropriate music.
- Benchmark: Use appropriate music vocabulary to discuss and evaluate live and recorded musical performances.
- Benchmark: Use appropriate music vocabulary to describe, analyze, and compare elements in music.
- Benchmark: Represent, interpret, analyze, and notate music.
- Benchmark: Compare and evaluate music from a range of styles, genres, and contexts.

MENC Standard 7: Evaluating music and music performances.

- Benchmark: Record and edit music using available technology.
- Benchmark: Rehearse and present contrasting solo and/or ensemble pieces and evaluate their own and others performance.
- Benchmark: Use appropriate music vocabulary to discuss and evaluate live and recorded musical performances.

MENC Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

- Standard: Understand music in relation to history, world cultures, other arts, and disciplines outside the arts.

MENC Standard 9: Understanding music in relation to history and culture.

- Standard: Understand music in relation to history, world cultures, other arts, and disciplines outside the arts.

MENC Standard 1: Singing, alone and with others, a varied repertoire of music is the only standard not represented in the Hong Kong International School secondary band curriculum. As shown in Chapter 3 through the survey instrument response data, the Hong Kong International School curriculum is the most detailed of the three schools in connecting the educational objectives of their top three performing ensembles directly to representative MENC National Standards. Only six of the nine MENC National Standards were addressed in their curriculum strands. Those addressed were MENC Standards 2, 5, 6, 7, 8, and 9:

MENC Standard 2: Performing on instruments, alone and with others, a varied repertoire of music.

MENC Standard 5: Reading and notating music.

MENC Standard 6: Listening to, analyzing, and describing music.

MENC Standard 7: Evaluating music and music performances.

MENC Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts.

MENC Standard 9: Understanding music in relation to history and culture.

Two of the nine standards are to be included in future years. Those are MENC Standards 3 and 4:

MENC Standard 3: Improvising melodies, variations, and accompaniments.

MENC Standard 4: Composing and arranging music with specified guidelines.

It was stipulated that these strands are correlated to the national performance standards for music as defined by MENC: The National Association for Music Education, but this is not entirely true as evidenced by the absence of MENC Standards 1, 3, and 4.

In the survey instrument each teacher was asked to rate on a scale from 1 to 5 to what degree they believed their secondary programs were meeting these national standards. Below is a side-by-side comparison of each director's rating for each national standard:

Table 6-1: MENC standard rating of the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus secondary band programs.

MENC Standard 1: Singing, alone and with others, a varied repertoire of music:				
Hong Kong International School				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
International School of Beijing				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Shanghai American School Puxi Campus				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 2: Performing on instruments, alone and with others, a varied repertoire of music:				
Hong Kong International School				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
International School of Beijing				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Shanghai American School Puxi Campus				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 3: Improvising melodies, variations, and accompaniments:				

Hong Kong International School				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
International School of Beijing				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Shanghai American School Puxi Campus				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 4: Composing and arranging music with specified guidelines:				
Hong Kong International School				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
International School of Beijing				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Shanghai American School Puxi Campus				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 5: Reading and notating music:				
Hong Kong International School				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
International School of Beijing				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Shanghai American School Puxi Campus				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

MENC Standard 6: Listening to, analyzing, and describing music:				
Hong Kong International School				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
International School of Beijing				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Shanghai American School Puxi Campus				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 7: Evaluating music and music performances:				
Hong Kong International School				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
International School of Beijing				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Shanghai American School Puxi Campus				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts:				
Hong Kong International School				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
International School of Beijing				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Shanghai American School Puxi Campus				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
MENC Standard 9: Understanding music in relation to history and culture:				
Hong Kong International School				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
International School of Beijing				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Shanghai American School Puxi Campus				
1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Referencing research question two, MENC Standards 2, 3, 5 and 6 were met uniformly, with “uniformly” being defined as a rating of 4/5 (Agree/Strongly Agree). These standards: performing on instruments, alone and with others, a varied repertoire of music; improvising melodies, variations and accompaniments; reading and notating music; and listening to, analyzing, and describing music, have the closest correlation with the educational outcomes presented in each school’s secondary band program. It is noteworthy that although MENC Standard 3: Improvising melodies, variations, and accompaniments is listed in the Hong Kong International School curriculum as a standard that will be developed in future years, Mr. Gavlik believed they were already meeting the standard through the jazz band portion of their program.

Referencing research question three, the MENC standards that have been the most difficult to meet were Standards 1 and 4: singing alone and with others, a varied repertoire of music; and composing and arranging music with specified guidelines. Because programs

evaluated are instrumental music ensembles, less emphasis is placed on MENC Standard 1. Educational objectives tied to this standard were absent from two of the three secondary band program curriculums, the Hong Kong International School and the International School of Beijing. Karolina Pek of the Shanghai American School Puxi Campus emphasizes singing in her curriculum and believes that all band students should be required to participate in choir as well, but unfortunately, scheduling is an issue.

Although MENC Standard 4: composing and arranging music with specified guidelines, is being met by the International School of Beijing, and the Shanghai American School, it is not being met in the Hong Kong International School. It is stated in their curriculum that this standard will be developed in future years. The Hong Kong International School is also the only school of the three that does not offer some form of separate music theory course. The International School of Beijing offers International Baccalaureate Music and the Shanghai American School Puxi Campus offers both International Baccalaureate Music and Advanced Placement Theory. Advanced Placement Theory can be offered at the Hong Kong International School, but it is required by the school administration that at least eight students be enrolled. This course has not been able to meet that enrollment requirement for the past few years. Mr. Gavlik tries to supplement the lack of theory training with specialized music units in the ensemble curriculum; however, this standard is not being met presently.

Based on the data presented in this study, seven of the nine national standards are being successfully implemented in the secondary band programs at the Hong Kong International School, the International School of Beijing, and the Shanghai American School Puxi Campus. Moving American standards into a foreign context has been successful, but throughout this study cultural elements experienced in the international school setting have provided some obstacles in

the execution of curriculum. For example, the makeup of the ensembles in these programs is different from that experienced in the United States. Ensembles are disproportionately large in flute, clarinet, and saxophone, and lack the balance of instruments in the low brass family. Students strive to sit in the front of the ensemble, where it is perceived the best musicians sit. Mr. Long explained, “I have had parents ask me to move their children to the front or to the sides of the ensemble so they can be seen. A student cannot be in the back as a trumpet or low brass player; they must play flute or clarinet and sit in the front” (personal communication, February 1, 2010). Sitting in the front as a woodwind player, and as first chair is a coveted position. Mr. Long noted that in his first year at the International School of Beijing the top woodwind players would constantly challenge each other for a higher chair, taking too much time out of class. To combat this situation Mr. Long came up with a new system:

I do not do chair seating anymore. I now have one assigned section leader and the rest rotate parts. Being a section leader now comes with responsibilities and their grade depends on it. Section leaders must know their part first and they not only have to know theirs, they must know all parts within the section. They also do part assignments. Now that being a section leader is a job and a graded job, it weeded out those students who wanted to be first because of the title (personal communication, February 1, 2010).

Another cultural difference is the students being more focused on their individual playing than on their contribution to the ensemble. In speaking with Mr. Long about this he responded, “practice logs are amazing on individual work, but to get them to understand their function in an ensemble setting has been difficult” (personal communication, February 1st, 2010). This is because students are brought up to perform with a soloistic sound versus one that blends well within their section and ensemble. Mr. Long continued, “I work a lot on balance. I could spend half the class period on it, but wouldn’t get anywhere because of how they were brought up.

Students here have to be told a lot more about how to play together as an ensemble than American students” (personal communication, February 1, 2010).

While working with students at the International School of Beijing, the author found it difficult for them to work in the abstract. Students were bound to the printed style markings on the music. Students struggled with adjusting their playing for the betterment of the ensemble. If it was not indicated in the music to change articulation or to adjust dynamic level for better ensemble balance, the students struggled with why they had to make the change. The author also observed their constraint within a given tempo. Students did not want to stretch things musically utilizing rubato. Passages were often played too mechanically.

Although the purpose of this study was to determine to what extent the nine MENC national standards are being implemented in each school’s band program it was also asked of each teacher if they implemented the following nine AERO Music Standards:

1. Sing and play a varied repertoire of music.
2. Read music from traditional and nontraditional notation.
3. Analyze and evaluate their own performances.
4. Improvise melodies, variations, and accompaniments.
5. Compose and arrange music using notation.
6. Analyze and evaluate their own creations.
7. Understand the historical contributions and cultural dimensions of music.
8. Understand relationships among the arts and disciplines outside the arts.
9. Analyze, evaluate, and respond to varied musical repertoire and performances.

Currently, 98 schools around the world are implementing AERO-based standards; however, it was found that the Hong Kong International School, the International School of

Beijing, and the Shanghai American School were not among these schools. In addition, when asked about these standards all three directors stated that they had not heard of them. Since the AERO standards were established in 2007, it may be too soon to expect them to have broad-based acceptance. It will be interesting to note whether these standards will be adopted in the future, in conjunction with, or in the place of the MENC National Standards for music education.

The MENC National Standards serve as a foundation for building a comprehensive and sequential curriculum in music. In the United States, there are two main approaches to music education: general music education and performance-based music education. The more common method of music education at the secondary level is performance-based instruction. The national standards support a comprehensive musicianship style curriculum where performance, composition, appreciation, and analyzing music are all evenly represented. Unfortunately, many secondary school programs do not adequately prepare students for lifelong love and consumption of music, but rather take away student enthusiasm through negative reinforcement, emphasis on competition, etc. American-sponsored overseas school systems have a unique opportunity to implement the national standards, as they are not beholden to the competitive pressures that many American music teachers are. Music educators of American-sponsored overseas schools could use this as a time to rethink their entire secondary music education paradigm to include more general music, technology, critical thinking, and singing in their programs; teachers could be innovative in designing their curriculums to fully include all nine of the content standards.

The incomplete incorporation of the MENC National Standards at these three schools also speaks to another problem in music education, that of training future teachers how to teach to the standards. While there are publications available from MENC: The National Association for Music Education that provide strategies for teaching to the standards, teachers in American-

sponsored overseas school systems do not have the same professional development opportunities to improve their music teaching strategies that their domestic counterparts do. College music education programs must continue to focus on preparing to incorporate the MENC National Standards.

Need for Further Study

Research allows for the advancement of knowledge. Learning how the curricula of band programs in American-sponsored overseas schools reflects the nine national standards of music as established by MENC: The National Association for Music Education is valuable information that promotes music education and furthers the belief that it is a valuable component of a school's course offerings. As the growth of American-sponsored overseas schools and need for qualified teachers continues to rise, prospective educators need to be aware of the characteristics and demands of such schools in their decision to move into this type of school environment. It is the hope of the author that this document serves as a useful resource for understanding the organization and implementation of these three band programs. Because this study involves the three largest American-sponsored overseas school systems in the People's Republic of China, suggestions by the author for further investigation of this subject area include duplicating this study in other American-sponsored overseas school systems of the world. Because the People's Republic of China has the largest population in the world, representing 19.64% of the world's population, it would be interesting to duplicate this study in a less populous nation. A comparative analysis could also be completed on representative secondary band programs by continent to obtain a global perspective of how the MENC National Standards are being incorporated worldwide.

Since data was collected in specific regards to secondary band programs, this study could

be modified to evaluate band programs at the elementary and middle school levels in multiple countries around the world and including the broader suggestions addressed previously. As knowledge and acceptance of the AERO Music Standards rises worldwide the author suggests an investigation of how many American-sponsored overseas schools utilize this curriculum in conjunction with or in the place of MENC National Standards. The author also suggests an investigation of how the musical experiences of American-trained band faculty members affect their vision and overall implementation of curriculum at their associated school. This study could also be conducted at the elementary, middle, and high school levels.

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APPENDIX A

AMERICAN-SPONSORED OVERSEAS SCHOOLS AS LISTED BY THE OFFICE OF
OVERSEAS SCHOOLS WITHIN THE UNITED STATES DEPARTMENT OF STATEAfrica

Botswana, Republic of, Gaborone: Westwood International School
 Burkina Faso, Ouagadougou: International School of Ouagadougou
 Cameroon, Republic of, Douala: American School of Douala
 Cameroon, Republic of, Yaoundé: American School of Yaoundé
 Congo, Democratic Republic of the, Kinshasa: The American School of Kinshasa
 Côte d'Ivoire, Republic of, Abidjan: International Community School of Abidjan
 Egypt, Arab Republic of, Alexandria: Schutz American School
 Egypt, Arab Republic of, Cairo: Cairo American College
 Eritrea, State of, Asmara: Asmara International Community School
 Ethiopia, Federal Democratic Republic of, Addis Ababa: International Community School of
 Addis Ababa
 Gabonese Republic, Libreville: American International School of Libreville
 Gambia, Republic of, Banjul: Banjul American Embassy School
 Ghana, Republic of, Accra: Lincoln Community School
 Guinea, Republic of, Conakry: International School of Conakry
 Kenya, Republic of, Nairobi: International School of Kenya
 Lesotho, Kingdom of, Maseru: American International School of Lesotho
 Liberia, Republic of, Monrovia: The American International School of Monrovia
 Great Socialist People's Libyan Arab Jamahiriya, Tripoli: American School of Tripoli
 Madagascar, Republic of, Antananarivo: American School of Antananarivo
 Malawi, Republic of, Lilongwe: Bishop Mackenzie International Schools
 Mali, Republic of, Bamako: American International School of Bamako
 Mauritania, Islamic Republic of, Nouakchott: American International School of Nouakchott
 Morocco, Casablanca: Casablanca American School
 Morocco, Kingdom of, Rabat: Rabat American School
 Morocco, Kingdom of, Tangier: The American School of Tangier
 Mozambique, Republic of, Maputo: American International School of Mozambique
 Namibia, Republic of, Windhoek: Windhoek International School
 Niger, Republic of, Niamey: American International School of Niamey
 Nigeria, Federal Republic of, Abuja: American International School of Abuja
 Nigeria, Federal Republic of, Lagos: American International School of Lagos
 Senegal, Republic of, Dakar: International School of Dakar
 Sierra Leone, Republic of, Freetown: American International School of Freetown
 South Africa, Republic of, Johannesburg: American International School of Johannesburg

Sudan, Republic of the, Khartoum: Khartoum American School
 Swaziland, Kingdom of, Mbabane: Sifundzani School
 Tanzania, United Republic of, Dar es Salaam: International School of Tanganyika
 Togolese Republic, Lomé: American International School of Lomé
 Tunisian Republic, Tunis: American Cooperative School of Tunis
 Uganda, Republic of, Kampala: The International School of Uganda
 Zambia, Republic of, Lusaka: American International School of Lusaka
 Zimbabwe, Republic of, Harare: Harare International School

East Asia and Pacific

(Burma), Union of Myanmar, Rangoon: International School, Yangon
 Cambodia, Kingdom of, Phnom Penh: International School of Phnom Penh
 China, People's Republic of, Beijing: International School of Beijing
 China, People's Republic of, Chengdu, QSI International School of Chengdu
 China, People's Republic of, Guangzhou: American International School of Guangzhou
 China, People's Republic of, Hong Kong: Hong Kong International School
 China, People's Republic of, Shanghai: Shanghai American School
 Fiji Islands, Republic of the, Suva: International School Suva
 Indonesia, Republic of, Surabaya: Surabaya International School
 Japan, Fukuoka: Fukuoka International School
 Japan, Nagoya: Nagoya International School
 Japan, Osaka-Kobe: Canadian Academy
 Japan, Sapporo: Hokkaido International School
 Japan, Tokyo: American School in Japan
 Japan, Tokyo: Nishimachi International School
 (Laos), Lao People's Democratic Republic, Vientiane: Vientiane International School
 Malaysia, Kuala Lumpur: International School of Kuala Lumpur
 Mongolia, Ulaanbaatar: International School of Ulaanbaatar
 Philippines, Republic of the, Manila: International School, Manila
 Singapore (Republic of), Singapore: Singapore American School
 Taiwan, Kaohsiung: Kaohsiung American School
 Taiwan, Taipei: Taipei American School
 Thailand, Kingdom of, Bangkok: International School Bangkok
 Thailand, Kingdom of, Chiang Mai: Chiang Mai International School
 Vietnam, Socialist Republic of, Hanoi: United Nations International School

Near East

Armenia, Republic of Yerevan: QSI International School of Yerevan
 Azerbaijan, Republic of, Baku: Baku International School
 Bangladesh, People's Republic of, Dhaka: American International School/Dhaka
 Georgia, Tbilisi: QSI International School of Tbilisi
 India, Republic of, Chennai: American International School-Chennai
 India, Republic of, Kolkata: American School Kolkata
 India, Republic of, Mumbai: The American School of Bombay
 India, Republic of, New Delhi: The American Embassy School, New Delhi
 Israel, State of, Tel Aviv: Walworth Barbour American International School in Israel, Inc.

Jerusalem: Jerusalem American International School
 Jordan, Hashemite Kingdom of, Amman: American Community School
 Kazakhstan, Republic of, Almaty: Almaty International School
 Kyrgyz Republic, Bishkek: QSI International School of Bishkek
 Nepal, Federal Democratic Republic of, Kathmandu: The Lincoln School
 Oman, Sultanate of, Muscat: The American International School of Muscat
 Pakistan, Islamic Republic of, Islamabad: International School of Islamabad
 Pakistan, Islamic Republic of, Karachi: Karachi American School
 Pakistan, Islamic Republic of, Lahore: Lahore American School
 Qatar, State of, Doha: American School of Doha
 Saudi Arabia, Kingdom of, Dhahran: Dhahran Campus Schools, International Schools Group
 Saudi Arabia, Kingdom of, Jeddah: The American International School of Jeddah
 Saudi Arabia, Kingdom of, Riyadh: American International School-Riyadh
 Sri Lanka, Democratic Socialist Republic of, Colombo: Overseas School of Colombo
 Syrian Arab Republic, Damascus: Damascus Community School
 Tajikistan, Republic of, Dushanbe: QSI International School of Dushanbe
 Turkey, Republic of, Istanbul: Istanbul International Community School
 Turkmenistan, Republic of, Ashgabat: Ashgabat International School
 United Arab Emirates, Abu Dhabi: American Community School of Abu Dhabi
 Uzbekistan, Republic of, Tashkent: Tashkent International School
 Yemen, Republic of, Sana'a: Sana'a International School

Europe

Albania, Republic of, Tirana: Tirana International School
 Austria, Republic of, Vienna: American International School in Vienna
 Belarus, Republic of, Minsk: International School, Minsk
 Belgium, Kingdom of, Antwerp: Antwerp International School
 Belgium, Kingdom of, Brussels: International School of Brussels
 Bosnia and Herzegovina, Sarajevo: QSI International School of Sarajevo
 Bulgaria, Sofia: Anglo-American School of Sofia
 Croatia, Zagreb: The American International School of Zagreb
 Czech Republic, Prague: International School of Prague
 Denmark, Copenhagen: Copenhagen International School
 Estonia, Tallinn: The International School of Estonia
 Finland, Helsinki: International School of Helsinki
 France, Paris: American School of Paris
 Germany, Berlin: John F. Kennedy School
 Germany, Berlin: Berlin Brandenburg International School
 Germany, Bonn: Bonn International School
 Germany, Düsseldorf: International School of Düsseldorf
 Germany, Frankfurt: Frankfurt International School
 Germany, Hamburg: International School Hamburg
 Germany, Leipzig: Leipzig International School
 Germany, Munich: Munich International School
 Greece, Athens: American Community Schools of Athens
 Greece, Thessaloniki: Pinewood American International School

Hungary, Budapest: American International School of Budapest
 Iceland, Reykjavik: International School of Iceland
 Ireland, Dublin: St. Andrew's College
 Italy, Florence: The International School of Florence
 Italy, Milan: American School of Milan
 Italy, Rome: American Overseas School of Rome
 Italy, Rome: St. Stephen's School
 Latvia, Riga: The International School of Latvia
 Lithuania, Vilnius: American International School of Vilnius
 Macedonia, Skopje: NOVA International Schools
 Macedonia, Skopje: QSI International School of Skopje
 Malta, Valletta: Verdala International School
 Moldova, Chisinau: QSI International School of Chisinau
 Netherlands (The), Amsterdam: The International School of Amsterdam
 Netherlands (The), Rotterdam: American International School of Rotterdam
 Netherlands (The), The Hague: The American School of The Hague
 Norway, Oslo: Oslo International School
 Norway, Stavanger: International School of Stavanger
 Poland, Krakow: International School of Krakow
 Poland, Warsaw: American School of Warsaw
 Portugal, Lisbon: Frank C. Carlucci American International School Lisbon
 Romania, Bucharest: American International School of Bucharest
 Russia, Moscow: Anglo-American School of Moscow
 Russia, St. Petersburg: Anglo-American School of St. Petersburg
 Serbia, Belgrade: International School of Belgrade
 Slovakia, Bratislava: QSI International School of Bratislava
 Slovenia, Ljubljana: QSI International School of Ljubljana
 Spain, Barcelona: American School of Barcelona
 Spain, Barcelona: Benjamin Franklin International School
 Spain, Madrid: American School of Madrid
 Sweden, Stockholm: Stockholm International School
 Switzerland, Bern: International School of Berne
 Ukraine, Kyiv: Kyiv International School
 Ukraine, Kyiv: Pechersk School International

Western Hemisphere

Argentina, Buenos Aires: Asociacion Escuelas Lincoln
 Aruba (Dutch Caribbean): International School of Aruba
 Bolivia, Cochabamba: American International School of Bolivia
 Bolivia, Santa Cruz: Santa Cruz Cooperative School
 Brazil, Belo Horizonte: The American School of Belo Horizonte
 Brazil, Brasilia: American School of Brasilia
 Brazil, Recife: American School of Recife
 Brazil, Rio de Janeiro: American School of Rio de Janeiro
 Brazil, São Paulo: The American Elementary and High School
 Chile, Santiago: International School Nido de Aguilas

Colombia, Bogotá: Colegio Nueva Granada
Columbia, Cartagena: Colegio Jorge Washington
Costa Rica, San José: American International School of Costa Rica
Costa Rica, San José: Lincoln School
Cuba, Havana: International School of Havana
Dominican Republic, Santo Domingo: Carol Morgan School
Ecuador, Guayaquil: InterAmerican Academy
Guatemala, Guatemala City: Colegio Maya
Guyana, Georgetown: Georgetown International Academy
Haiti, Port-au-Prince: Union School
Honduras, Tegucigalpa: American School of Tegucigalpa
Honduras, Tegucigalpa: Discover School
Jamaica, Kingston: American International School of Kingston
Mexico, Guadalajara: The American School Foundation of Guadalajara
Mexico, Mexico City: The American School Foundation, A.C.
Mexico, Monterrey: The American School Foundation of Monterrey, A.C.
Mexico, Puerto Vallarta: The American School of Puerto Vallarta
Netherlands Antilles, Curaçao: International School of Curaçao
Nicaragua, Managua: American-Nicaraguan School
Panama, Panama City: Balboa Academy
Panama, Panama City: The International School of Panama
Paraguay, Asunción: American School of Asunción
Peru, Lima: American School of Lima
Trinidad and Tobago, Port-of-Spain: International School of Port-of-Spain
Uruguay, Montevideo: Uruguayan American School of Montevideo
Venezuela, Caracas: International School of Caracas
Venezuela, Caracas: Escuela Campo Alegre
Venezuela, Valencia: Colegio Internacional de Carabobo

(Office of Overseas Schools U.S. Department of State, 2010)

APPENDIX B
SURVEY INSTRUMENT

Section I: Band Faculty

1. Director of Bands: _____

2. Please list your total years of teaching experience (domestic and overseas): _____

Domestic: _____ Overseas: _____

3. Please list your total years of teaching experience at this school: _____

4. Please indicate your highest university degree obtained:

Bachelor's Degree Master's Degree Specialist/Doctorate

Please list where you obtained each degree:

Bachelor's Degree: _____

Master's Degree: _____

Specialist/Doctorate: _____

5. Please list your current teaching course load:

Comments:

6. Please list any extra curricular activities you are involved in:

Comments:

7. Please list any other members of your secondary band faculty:

Comments:

8. Do you employ and/or host any private lesson teachers or guest clinicians for your students?
If so, please describe.

Section II: Enrollment and Program Structure

1. Please list the total number of students enrolled in your secondary band program: _____

2. Please list your secondary band program enrollment by grade level:

Grade 9: _____

Grade 10: _____

Grade 11: _____

Grade 12: _____

3. Please list the number of instruments represented in each secondary grade level:

<u>Instrument</u>	<u>Grade 9</u>	<u>Grade 10</u>	<u>Grade 11</u>	<u>Grade 12</u>	<u>Total</u>
Flute	_____	_____	_____	_____	_____
Oboe	_____	_____	_____	_____	_____
English Horn	_____	_____	_____	_____	_____
Bassoon	_____	_____	_____	_____	_____
Contrabassoon	_____	_____	_____	_____	_____
Eb Clarinet	_____	_____	_____	_____	_____
Bb Clarinet	_____	_____	_____	_____	_____
Alto Clarinet	_____	_____	_____	_____	_____
Bass Clarinet	_____	_____	_____	_____	_____
Contrabass Clarinet	_____	_____	_____	_____	_____
Soprano Saxophone	_____	_____	_____	_____	_____
Alto Saxophone	_____	_____	_____	_____	_____
Tenor Saxophone	_____	_____	_____	_____	_____
Baritone Saxophone	_____	_____	_____	_____	_____
Trumpet	_____	_____	_____	_____	_____
French Horn	_____	_____	_____	_____	_____
Trombone	_____	_____	_____	_____	_____
Euphonium	_____	_____	_____	_____	_____
Tuba	_____	_____	_____	_____	_____
Contrabass	_____	_____	_____	_____	_____
Piano	_____	_____	_____	_____	_____
Harp	_____	_____	_____	_____	_____
Percussion	_____	_____	_____	_____	_____

4. Please indicate on average how many students you gain each year:

0-2 3-5 6-8 9-10 More than 10

Comments:

5. Of the students gained, please indicate what type of school they are coming from:

<u>Reason</u>	<u>Number of Students</u>
International School	<input type="checkbox"/>
Home Country	<input type="checkbox"/>
Host Country Local School	<input type="checkbox"/>
Other	<input type="checkbox"/>
Other	<input type="checkbox"/>

Comments:

6. Please indicate of the students gained, on average what is their playing ability when they enter your secondary program:

Poor Fair Average Good Excellent

Comments:

7. Please indicate on average how many students do not return to your secondary band program each year:

0-2 3-5 6-8 9-10 More than 10

Comments:

8. Of the students who discontinued, please indicate the reason why they no longer participate in your secondary band program:

<u>Reason</u>	<input type="checkbox"/>	<u>Number of Students:</u>
Fulfilled Fine-Arts requirement	<input type="checkbox"/>	_____
Pursue other extra-curricular activities	<input type="checkbox"/>	_____
Academic Reasons	<input type="checkbox"/>	_____
Moved/school relocation	<input type="checkbox"/>	_____
Other _____	<input type="checkbox"/>	_____
Other _____	<input type="checkbox"/>	_____

Comments:

9. Of the students who discontinued, please indicate how long they participated in your secondary band program:

- 1 semester/2 quarters
- 2 semesters/4 quarters
- 3 semesters/6 quarters
- 4 semesters/8 quarters
- 5 semesters/10 quarters
- 6 semesters/12 quarters

10. How has the inconsistency of students affected your secondary band program?

11. Please indicate the ensembles offered at your school. For those offered please list their associated enrollment:

<u>Ensemble</u>		<u>Enrollment</u>
Wind Ensemble	<input type="checkbox"/>	_____
Concert Band	<input type="checkbox"/>	_____
Jazz/Stage Band	<input type="checkbox"/>	_____
Jazz Combo	<input type="checkbox"/>	_____
Athletic Pep Band	<input type="checkbox"/>	_____
Mixed Instrumental Chamber Ensemble	<input type="checkbox"/>	_____
Woodwind Choir	<input type="checkbox"/>	_____
Brass Choir	<input type="checkbox"/>	_____
Percussion Ensemble	<input type="checkbox"/>	_____
Woodwind Quintet	<input type="checkbox"/>	_____
Brass Quintet	<input type="checkbox"/>	_____
Guitar Ensemble	<input type="checkbox"/>	_____
Musical Pit Orchestra	<input type="checkbox"/>	_____

Comments:

12. Please list any additional ensembles offered at your school. For those offered please list their associated enrollment:

<u>Ensemble</u>	<u>Enrollment</u>
_____	_____
_____	_____
_____	_____
_____	_____

Comments:

13. Please list any ensembles you like to offer that are not currently part of the secondary band program curriculum:

14. Please indicate what curricular music classes are offered at your school. For those offered please their associated enrollment:

<u>Curricular Music Class</u>		<u>Enrollment</u>
AP Music	<input type="checkbox"/>	_____
IB Music	<input type="checkbox"/>	_____
Music Theory	<input type="checkbox"/>	_____
Music History	<input type="checkbox"/>	_____
Music Appreciation	<input type="checkbox"/>	_____

Comments:

15. Please list any additional curricular music classes offered at your school. For those offered please list their associated enrollment:

<u>Curricular Music Class</u>	<u>Enrollment</u>
_____	_____
_____	_____
_____	_____
_____	_____

Comments:

16. What curricular music classes would you like to offer to your students that are not currently part of the secondary band program curriculum?

17. For each ensemble or class please indicate how many times per week the ensemble/class meets and total minutes of instruction per rehearsal/class period. For those not offered please indicate "not applicable."

<u>Ensemble/Class</u>	<u>Times Per Week</u>	<u>Minutes of Instruction</u>
Wind Ensemble	_____	_____
Concert Band	_____	_____
Jazz/Stage Band	_____	_____
Jazz Combo	_____	_____
Athletic Pep Band	_____	_____
Mixed Instrumental	_____	_____
Chamber Ensemble	_____	_____
Woodwind Choir	_____	_____
Brass Choir	_____	_____
Percussion Ensemble	_____	_____
Woodwind Quintet	_____	_____
Brass Quintet	_____	_____
Guitar Ensemble	_____	_____

<u>Ensemble/Class</u>	<u>Times Per Week</u>	<u>Minutes of Instruction</u>
Musical Pit Orchestra	_____	_____
Private Lessons	_____	_____
AP Music	_____	_____
IB Music	_____	_____
Music Theory	_____	_____
Music History	_____	_____
Music Appreciation	_____	_____
Other	_____	_____
Other	_____	_____

Comments:

18. Please indicate what type of and how many rehearsal facilities are offered at your school:

<u>Type of Rehearsal Facility</u>	<u>Number of Facilities</u>
Large Ensemble Facility	_____
Chamber Ensemble Facility	_____
Practice Room	_____

Comments:

19. Are there any unique aspects to your secondary band program?

20. What are the latest developments in your secondary band program?

Section III: Curriculum

1. Is there a fine arts requirement for graduation? If so, what is the requirement?

2. Is there a written philosophy and/or mission statement for your secondary band program?

Yes

No

Comments:

3. Is there a sequential four-year curriculum in place for your secondary band program?

Yes

No

Comments:

4. Is there a “band handbook” for your secondary band program?

Yes

No

Comments:

5. Do you utilize a method book in your secondary band program? If so, what book/books do you use?

6. Please indicate the grade level of works represented in your repertoire curriculum:

Grade I Compositions	<input type="checkbox"/>	Grade IV Compositions	<input type="checkbox"/>
Grade II Compositions	<input type="checkbox"/>	Grade V Compositions	<input type="checkbox"/>
Grade III Compositions	<input type="checkbox"/>	Grade VI Compositions	<input type="checkbox"/>

Comments:

7. Please indicate the musical style periods represented in your repertoire curriculum:

Medieval	<input type="checkbox"/>	Romantic	<input type="checkbox"/>
Renaissance	<input type="checkbox"/>	20 th Century	<input type="checkbox"/>
Baroque	<input type="checkbox"/>	21 st Century	<input type="checkbox"/>
Classical	<input type="checkbox"/>	Other	<input type="checkbox"/>

If you chose other please indicate your representation:

Comments:

8. Please indicate the form and style categories represented in your repertoire curriculum:

Aleatoric Works	<input type="checkbox"/>	Suites	<input type="checkbox"/>
Chorales/Preludes	<input type="checkbox"/>	Symphonies	<input type="checkbox"/>
Cultural	<input type="checkbox"/>	Theme and Variations	<input type="checkbox"/>
Fanfares	<input type="checkbox"/>	Transcriptions	<input type="checkbox"/>
Holiday Music	<input type="checkbox"/>	With Vocal Choir	<input type="checkbox"/>
Marches	<input type="checkbox"/>	Other	<input type="checkbox"/>

If you chose other please indicate your representation:

Comments:

9. Please indicate the composer categories represented in your repertoire curriculum:

American Composers	<input type="checkbox"/>	Hispanic/Latin Composers	<input type="checkbox"/>
British Composers	<input type="checkbox"/>	Italian Composers	<input type="checkbox"/>
Canadian Composers	<input type="checkbox"/>	Japanese Composers	<input type="checkbox"/>
Chinese Composers	<input type="checkbox"/>	Male Composers	<input type="checkbox"/>
Female Composers	<input type="checkbox"/>	Russian Composers	<input type="checkbox"/>
German Composers	<input type="checkbox"/>	Scottish Composers	<input type="checkbox"/>
Greek Composers	<input type="checkbox"/>	Other	<input type="checkbox"/>

If you chose other please indicate your representation:

Comments:

10. How are students assessed in your secondary band program?

11. Does your musical experience from your home country affect your vision and curriculum within your secondary band program at your current school?

12. Do you feel isolated from the host country?

Section IV: Performance Activities

1. Please list the number of annual performances given by your performing ensembles. For those not offered please indicate “not applicable.”

<u>Ensemble</u>	<u>1st Semester/1st-2nd Quarter</u>	<u>2nd Semester/3rd-4th Quarter</u>
Wind Ensemble	_____	_____
Concert Band	_____	_____
Other Band _____	_____	_____
Other Band _____	_____	_____
Jazz/Stage Band	_____	_____
Jazz Combo	_____	_____
Athletic Pep Band	_____	_____
Mixed Instrumental	_____	_____
Chamber Ensemble	_____	_____
Woodwind Choir	_____	_____
Brass Choir	_____	_____
Percussion Ensemble	_____	_____
Woodwind Quintet	_____	_____
Brass Quintet	_____	_____
Musical Pit Orchestra	_____	_____
Other	_____	_____
Other	_____	_____

Comments:

2. Does your secondary band program participate in ensemble music festivals and/or contests? If so, please list the ensembles that participate, the name/type of festival or contest and if it is competitive or not:

<u>Ensemble</u>	<u>Festival/Contest</u>	<u>Competitive—Yes or No</u>
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Comments:

3. Do members of your secondary band program individually participate in music festivals and/or contests? If so, please indicate the number of students that participate, the name/type of festival or contest and if it is competitive or not:

Individuals

Festival/Contest

Competitive—Yes or No

Comments:

4. Do any secondary school ensembles give concerts for the primary and intermediate band members? If so, please describe the concert presentation:

5. Do any secondary school ensembles give concerts for civic or community groups? If so, please describe the concert presentation:

6. If you give concert presentations in the community how are your programs received?

7. Please describe what type of performance facilities are utilized for your performing ensembles:

Performing Ensemble

Performance Facility

Comments:

Section V: Meeting the Standards

1. On a scale from 1 to 5, to what degree do believe you are meeting the national standards of music set forth by MENC:

Standard 1: Singing, alone and with others, a varied repertoire of music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 3: Improvising melodies, variations, and accompaniments:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 4: Composing and arranging music with specified guidelines:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 5: Reading and notating music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 6: Listening to, analyzing, and describing music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 7: Evaluating music and music performances:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 9: Understanding music in relation to history and culture:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Comments:

2. Is your curriculum influenced by the American Education Reaches Out (AERO) Music Standards?

Yes

No

Comments:

3. On a scale from 1 to 5, to what degree do you believe you are meeting the American Education Reaches Out (AERO) Music Standards?

Standard 1: Sing and play a varied repertoire of music

Perform a moderately difficult repertoire of music representing various genres, styles, and cultures, including that of the host country and large subgroups of the school population, with expression and technical accuracy.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Independently select repertoires, prepare, and perform alone and with others in an expressive and accurate manner (considering: length of program, intended audience, rehearsal preparation, stylistic considerations, and individual interpretation).

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 2: Read music from traditional and nontraditional notation

Read a musical score with enough fluency to lead a small ensemble.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Sight-read music of a medium level of difficulty accurately and expressively.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 3: Analyze and evaluate own performances

Analyze the effectiveness of musical choices, including interpretation, in performances.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 4: Improvise melodies, variations, and accompaniments

Improvise extended melodies, unaccompanied and with given rhythmic accompaniments, each in a consistent style, meter, and tonality.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Improvise variations in different styles based on a melody.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Improvise simple harmonizations (e.g. vocalize harmony line, guitar or keyboard chords).

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 5: Compose and arrange music using notation

Create and notate a four-voice composition using appropriate conventions suitable to the style chosen.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Arrange a given piece of music for different instrumentation using at least one transposing instrument.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Compose and notate a piece for non-traditional sounds or electronic media.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Create a composition demonstrating functional harmony that incorporates modulations and secondary dominants.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 6: Analyze and evaluate own creations

Justify own compositional choices using appropriate music terminology and criteria.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Compare the effectiveness of own compositions to those of other students and masters based on stylistic conventions.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Compare the effectiveness of own improvisations to those of other students and masters based on stylistic conventions.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 7: Understand the historical contributions and cultural dimensions of music

Research and explain the cultural and historical influences of individual and societal music preferences.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Analyze music from various cultures on the basis of its functions, giving examples and describing its uses.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 8: Understand relationships among the arts and disciplines outside the arts

Explain the elements and techniques characteristic of music, theatre, visual arts, and dance of various styles in a non-Western culture.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Analyze how the characteristics of music within a particular historical period or style were influenced by ideas, humanities, or sciences.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Describe the role of music in various careers (e.g., multi-media entertainment, acoustic sciences, prenatal research etc.) and reflect on personal lifetime involvement with music.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 9: Analyze, evaluate, and respond to varied musical repertoire and performances

Classify unfamiliar works of art by genre, style, culture, and historical period, supporting the classification using musical terminology.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Identify the characteristics of quality music criticism through the analysis of critiques from professional publications.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Apply criteria of professional criticism to create own critique of live performance.

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Comments:

4. Free commentary:

APPENDIX C

THE INTERNATIONAL BACCALAUREATE LEARNER PROFILE

The aim of all International Baccalaureate programs is to develop internationally minded people, who recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

International Baccalaureate learners strive to be:

- | | |
|----------------------|---|
| Inquirers | They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives. |
| Knowledgeable | They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines. |
| Thinkers | They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions. |
| Communicators | They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others. |
| Principled | They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them. |
| Open-minded | They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience. |
| Caring | They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment. |

Risk-Takers	They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.
Balanced	They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.
Reflective	They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.

(International Baccalaureate Organization, 2008)

APPENDIX D

AMERICAN EDUCATION REACHES OUT MUSIC STANDARDS

PERFORM**Standard 1: Sing and play a varied repertoire of music****By the end of grade 2**

- a. Echo a variety of short rhythmic and melodic patterns
- b. Demonstrate a steady beat and accuracy on age appropriate rhythm patterns when, speaking, and playing classroom instruments
- c. Sing and play simple songs from various cultures in tune, accurately, and expressively (by imitation) with appropriate posture
- d. Maintain melodic and rhythmic accuracy when ostinati, partner songs, or simple canons in a group
- e. Accompany simple harmonic songs on classroom instruments with appropriate dynamics
- f. Demonstrate proper performance skills:
 - Respond to cues of a conductor (tempo, start and stop)
 - Use correct performance etiquette

By the end of grade 5

- a. Sing or play ostinati, partner songs, canons, and simple two-part harmony
- b. Demonstrate a steady beat and accuracy on age appropriate rhythm patterns when, speaking, and playing instruments in both small and large ensembles
- c. Sing and play simple songs from the host country and large subgroups of the school population accurately and expressively (by imitation) with appropriate posture
- d. Sing and play songs from a variety of historical periods and world cultures expressively with appropriate dynamics, phrasing, tone, diction, and posture
- e. Perform simple harmonic accompaniments with appropriate phrasing, dynamics, and chordal sequence/structure
- f. Demonstrate proper performance skills:
 - Respond to cues of a conductor (phrasing, dynamics, and style)
 - Use performance etiquette appropriate to a variety of styles of performance

By the end of grade 8

- a. Sing or play music representing diverse genres and cultures, with appropriate style for the work being performed, including three-part harmony
- b. Perform accurately and expressively in small and large ensembles, in a developmentally appropriate range, demonstrating expressiveness, style, technique, and stage presence
- c. Perform independent parts accurately within an ensemble demonstrating well-developed ensemble skills

By the end of grade 12

- a. Perform a moderately difficult repertoire of music representing various genres, styles, and cultures, including that of the host country and large subgroups of the school population, with expression and technical accuracy
- b. Independently select repertoire, prepare, and perform alone and with others in an expressive and accurate manner (considering: length of program, intended audience, rehearsal preparation, stylistic considerations, and individual interpretation)

PERFORM**Standard 2: Read music from traditional and nontraditional notation****By the end of grade 2**

- a. Read simple rhythmic and melodic patterns (e.g. using eighth, quarter, half notes, rests, and the do-pentatonic scale)
- b. Use a system (e.g. solfège syllables, numbers, letters) to read simple pitch notation in the treble clef
- c. Sight-read simple rhythmic and melodic patterns

By the end of grade 5

- a. Read rhythmic and melodic patterns (e.g. sixteenth notes, dotted rhythms, diatonic scale, and letter names)
- b. Identify, interpret, and use standard notation symbols for meter, pitch, rhythm, dynamics, tempo, articulation, and expression
- c. Sight-read simple rhythms and melodies

By the end of grade 8

- a. Recognize and interpret symbols and terms referring to the elements of music (including but not limited to: pitch, rhythm, articulation, tempo, meter, dynamics, melody, harmony)
- b. Sight-read accurately at a developmentally appropriate level

By the end of grade 12

- a. Read a musical score with enough fluency to lead a small ensemble
- b. Sight-read music of a medium level of difficulty accurately and expressively

PERFORM**Standard 3: Analyze and evaluate own performances****By the end of grade 2**

- a. Describe and reflect on musical performances using age-appropriate criteria (e.g. clarity of words, pitch accuracy, speed, steady beat)
- b. Describe and reflect on performance etiquette (e.g. stage behavior)

By the end of grade 5

- a. Describe and critique musical performances using appropriate music terminology (e.g. intonation, balance, phrasing, dynamics) and criteria

b. Describe and reflect on performance etiquette (e.g. solo and ensemble stage presence)

By the end of grade 8

- a. Identify and apply stylistically appropriate criteria for evaluating the effectiveness of a variety of performances, using music vocabulary,
- b. Critique performance etiquette using appropriate criteria

By the end of grade 12

- a. Analyze the effectiveness of musical choices, including interpretation, in performances

PERFORM

Standard 4: Improvise melodies, variations, and accompaniments

By the end of grade 2

- a. Improvise matching “answers” to given simple rhythmic and melodic phrases

By the end of grade 5

- a. Improvise phrases that include both rhythm and melody
- b. Improvise a simple variation on a familiar melody (e.g. melodic embellishment, rhythmic alteration)

By the end of grade 8

- a. Improvise short melodies, unaccompanied and with given rhythmic accompaniments, each in a consistent style, meter, and tonality
- b. Improvise variations on a simple melody that involve both rhythm and pitch

By the end of grade 12

- a. Improvise extended melodies, unaccompanied and with given rhythmic accompaniments, each in a consistent style, meter, and tonality
- b. Improvise variations in different styles based on a melody
- c. Improvise simple harmonizations (e.g. vocalize harmony line, guitar or keyboard chords)

CREATE

Standard 5: Compose and arrange music using notation

By the end of grade 2

- a. Create and notate simple rhythmic and melodic patterns
- b. Create simple arrangements and accompaniments of known songs using classroom instruments

By the end of grade 5

- a. Compose and notate melodies using traditional notation
- b. Arrange accompaniments to familiar songs (e.g. bass lines, chords)
- c. Create and arrange short songs/ accompaniments to stories, poems, dramatizations and/or instrumental pieces using pitched and unpitched instruments

d. Read and play standard chord symbols on classroom instruments (e.g. I, IV, and V chords) to accompany a melody

By the end of grade 8

- a. Compose and notate a medium-length song for two to four voices using teacher-specified guidelines
- b. Arrange a given piece of music for different instrumentation
- c. Compose a short piece for non-traditional sounds or electronic media
- d. Explain why various forms of notation evolved (i.e., chant, guitar tablature, lead sheets, percussion notation, 20th century)
- e. Create and notate a harmonic accompaniment for a simple melody (e.g. I, IV, V)

By the end of grade 12

- a. Create and notate a four-voice composition using appropriate conventions suitable to the style chosen
- b. Arrange a given piece of music for different instrumentation using at least one transposing instrument
- c. Compose and notate a piece for non-traditional sounds or electronic media
- d. Create a composition demonstrating functional harmony that incorporates modulations and secondary dominants

CREATE

Standard 6: Analyze and evaluate own creations

By the end of grade 2

- a. Describe and reflect on own musical creations using age-appropriate language

By the end of grade 5

- a. Describe and critique own musical creations using appropriate music terminology and criteria
- b. Compare own creations with the creations of other students using appropriate terminology and criteria

By the end of grade 8

- a. Explain own compositional choices using appropriate music terminology and criteria
- b. Compare own compositions with those of established composers using appropriate terminology and style-appropriate criteria
- c. Compare own improvisations with those of established improvisers using appropriate terminology and style-appropriate criteria

By the end of grade 12

- a. Justify own compositional choices using appropriate music terminology and criteria
- b. Compare the effectiveness of own compositions to those of other students and masters based on stylistic conventions
- c. Compare the effectiveness of own improvisations to those of other students and masters based on stylistic conventions

RESPOND**Standard 7: Understand the historical contributions and cultural dimensions of music****By the end of grade 2**

- a. Identify connections between music of various time periods, cultures, and composers
- b. Sing, listen to and describe music representative of different activities and celebrations in a variety of world cultures

By the end of grade 5

- a. Compare and contrast characteristics of music from various time periods, cultures, and composers (e.g. Baroque style, programmatic music, instrumentation, folk songs)
- b. Explain or demonstrate how music is used in various world cultures (including host country and subgroups of the student population)
- c. Analyze the contributions and life histories of a variety of composers and musicians from different cultures and places

By the end of grade 8

- a. Identify and explain the stylistic characteristics of various periods of Western classical music
- b. Explain the roles of musicians and composers (e.g., orchestra conductor, folk singer, church organist) in various musical settings and cultures
- c. Explain how political, historical and cultural norms and expectations influence the creation of music and vice versa

By the end of grade 12

- a. Research and explain the cultural and historical influences of individual and societal music preferences
- b. Analyze music from various cultures on the basis of its functions, giving examples and describing its uses

RESPOND**Standard 8: Understand relationships among the arts and disciplines outside the arts****By the end of grade 2**

- a. Identify similar themes in stories, songs and art forms
- b. Relate musical concepts to disciplines outside of the arts (e.g. form to mathematical pattern)

By the end of grade 5

- a. Compare how the elements of two or more art forms can be used to reflect similar events, scenes, emotions, or ideas (e.g., visual components of classical landscape painting and sound elements in Beethoven's Sixth Symphony).
- b. Relate music elements and concepts to disciplines outside of the arts (e.g. science of sound, notes and division)
- c. Reflect on personal musical involvement and possible lifetime paths in music

By the end of grade 8

- a. Describe similarities and differences among the characteristics of music, theatre, visual arts, and dance within a particular historical period or culture
- b. Identify and describe the cultural, political, and historical influences on works of all art forms from various time periods (e.g., the influence of Napoleon on Beethoven's Third Symphony)
- c. Describe how music is interpreted through science, math, and physiology
- d. Describe how personal musical taste has evolved over time

By the end of grade 12

- a. Explain the elements and techniques characteristic of music, theatre, visual arts, and dance of various styles in a non-Western culture.
- b. Analyze how the characteristics of music within a particular historical period or style were influenced by ideas, humanities, or sciences
- c. Describe the role of music in various careers (e.g., multi-media entertainment, acoustic sciences, prenatal research etc.) and reflect on personal lifetime involvement with music

RESPOND/LISTEN**Standard 9: Analyze, evaluate, and respond to varied musical repertoire and performances****By the end of grade 2**

- a. Identify age-appropriate music concepts (e.g. fast/slow, loud/soft, and rhythms) and forms (e.g. verse/refrain, AB, ABA) in musical selections
- b. Classify common instruments by method of sound production
- c. Describe and reflect on others' musical performances and repertoire using age-appropriate language and criteria
- d. Demonstrate appropriate audience behavior for in-school performances

By the end of grade 5

- a. Identify and analyze, using music terminology, the use of forms (e.g. rondo, theme and variations) and musical elements (tonality, tempo, dynamics, timbre) in a variety of music
- b. Visually and aurally identify major instruments of the orchestra and their sections
- c. Aurally identify adult voices as soprano, alto, tenor and bass
- d. Describe and critique others' musical performances and creations using appropriate music terminology (e.g. intonation, balance, phrasing, dynamics) and criteria
- e. Demonstrate appropriate audience behavior for a variety of musical styles

By the end of grade 8

- a. Identify and analyze, using music terminology, the use of complex forms (e.g. sonata allegro, fugue) and musical elements in a variety of music
- b. Identify/classify world music (non-Western, including host country and subgroups of the student population) by style, using musical terminology
- c. Visually and aurally identify common instruments from a variety of cultures
- d. Identify and apply stylistically appropriate criteria, using music vocabulary, for evaluating the

effectiveness of a variety of others' musical performances and creations

e. Use appropriate musical terminology and criteria to compare different performances of the same work

f. Demonstrate appropriate audience behavior for a variety of musical styles and settings

By the end of grade 12

a. Classify unfamiliar works of art by genre, style, culture, and historical period, supporting the classification using musical terminology

b. Identify the characteristics of quality music criticism through the analysis of critiques from professional publications

c. Apply criteria of professional criticism to create own critique of live performance

(Office of Overseas Schools U.S. Department of State, 2009)

APPENDIX E

NATIONAL STANDARDS FOR MUSIC EDUCATION AS ESTABLISHED BY MENC: THE
NATIONAL ASSOCIATION FOR MUSIC EDUCATION

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music with specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

(The National Association for Music Education, 2010)

APPENDIX F

SURVEY INSTRUMENT RESPONSE DATA

TIM GAVLIK, HONG KONG INTERNATIONAL SCHOOL

The following data was collected by the author of the document and conducted via personal communication with Tim Gavlik at the Hong Kong International School on January 27, 2010.

Section I: Band Faculty

1. Director of Bands: Tim Gavlik
2. Please list your total years of teaching experience (domestic and overseas): 26 years
 Domestic: 6 years Overseas: 20 years
3. Please list your total years of teaching experience at the Hong Kong International School:
 11 years
4. Please indicate your highest university degree obtained:
 Bachelor's Degree Master's Degree Specialist/Doctorate

Please list where you obtained each degree:

Bachelor's Degree: Northern Illinois University

Master's Degree: University of Illinois

Specialist/Doctorate: Not Applicable

5. Please list your current teaching course load:

Conductor of Wind Ensemble

Assistant Conductor of Symphonic and Concert Band

Conductor of Beginning Band

Comments:

Each band is broken up into sectional classes: one for woodwind and the other for brass/percussion. I am the lead teacher for the Wind Ensemble sections and assist Mr. Kevin

Harris-Lowe with the Concert Band sections. All classes meet on an eight-day cycle. Both bands meet once every eight days collectively as well as three days after school prior to a concert. Obviously there are pros and cons to doing it this way, but it feels the most efficient for us at this time. Beginner Band is open to 9th to 12th grade students. There is a fast learning curve, and those who do come on board are successful, some even making it to Wind Ensemble. Beginning Band helps to fill out needed instrumentation within the three bands.

6. Please list any extra curricular activities you are involved in at the Hong Kong International School:

Conductor of Jazz I and II
Assistant Basketball Coach (Spring)
Assistant Baseball Coach (Fall)
Interim Organizer and Leader

Comments:

I added assistant basketball coach to my duties because of my son. They did not have an assistant coach last year so I stepped up. Interim is an alternative education experience. As teachers we help organize and lead the trips.

7. Please list any other members of your secondary band faculty at the Hong Kong International School:

Mr. Kevin Harris-Lowe

Comments:

Mr. Kevin Harris-Lowe is the Assistant Director of Bands and the lead teacher for Concert and Symphonic Band.

8. Do you employ and/or host any private lesson teachers or guest clinicians for your students? If so, please describe.

We will bring in specialists on oboe and bassoon once in a while. We have the funding to do this, but the paperwork is tedious and hangs things up. Private lesson teachers will come to the school to utilize the facilities to teach lessons paid for by the students.

Section II: Enrollment and Program Structure

1. Please list the total number of students enrolled in your secondary band program: 176

2. Please list your secondary band program enrollment by grade level:

Table F-1: Hong Kong International School secondary band program enrollment by grade levels.

Grade 9: 61	Grade 10: 54
Grade 11: 31	Grade 12: 30

3. Please list the number of instruments represented in each secondary grade level:

Table F-2: Hong Kong International School secondary band program distribution by grade level and instrument.

<u>Instrument</u>	<u>Grade 9</u>	<u>Grade 10</u>	<u>Grade 11</u>	<u>Grade 12</u>	<u>Total</u>
Flute	9	8	3	3	23
Oboe	1	0	0	1	2
English Horn	0	0	0	0	0
Bassoon	2	2	0	1	5
Contrabassoon	0	0	0	0	0
Eb Clarinet	0	0	1	0	1
Bb Clarinet	17	14	0	8	39
Alto Clarinet	0	0	0	0	0
Bass Clarinet	2	2	1	3	8
Contrabass Clarinet	0	0	1	0	1
Soprano Saxophone	0	0	0	0	0
Alto Saxophone	4	4	2	2	12
Tenor Saxophone	2	2	1	1	6
Baritone Saxophone	2	2	2	2	8
Trumpet	6	6	6	0	18
French Horn	3	3	2	2	10
Trombone	6	5	4	2	17
Euphonium	2	1	2	2	7
Tuba	1	1	2	1	5
Contrabass	0	0	0	0	0
Piano	0	0	0	0	0
Harp	0	0	0	0	0
Percussion	4	4	4	2	14

4. Please indicate on average how many students you gain each year:

0-2 3-5 6-8 9-10 More than 10

5. Of the students gained, please indicate what type of school they are coming from:

We will gain about four to five students going into 9th grade and about 1-2 students in the remaining 10th-12th grades.

Table F-3: Reason and number of students who join the Hong Kong International School secondary band program each year.

<u>Reason</u>		<u>Number of Students</u>
International School	■	1-2
Home Country	■	4-5
Host Country Local School	□	0

Comments:

Students coming to the Hong Kong International School from the home country want to get that “international education” if they can pass the English test requirement and their parents can afford the tuition.

6. Please indicate of the students gained, on average what is their playing ability when they enter your secondary band program:

Poor Fair Average Good Excellent

Comments:

Students that come into our program will usually be below our average student here at the Hong Kong International School. After their audition they will often get placed into Concert Band. Occasionally, we do get stars.

7. Please indicate average how many students do not return to your program each year:

0-2 3-5 6-8 9-10 More than 10

Comments:

Most students (8-15) are lost in the 8th-9th-grade transition. In general most middle school students will go to boarding schools instead of coming to the Hong Kong International School.

8. Of the students who discontinued, please indicate the reason why they no longer participate in your secondary band program:

Table F-4: Reason and number of students who no longer participate in the Hong Kong International School secondary band program each year.

<u>Reason</u>		<u>Number of Students:</u>
Fulfilled Fine-Arts requirement	<input type="checkbox"/>	0
Pursue other extra-curricular activities	<input type="checkbox"/>	0
Academic Reasons	<input checked="" type="checkbox"/>	3-5
Moved/school relocation	<input checked="" type="checkbox"/>	3-5
Other: low skill level	<input checked="" type="checkbox"/>	3-5
Other: scheduling issues	<input checked="" type="checkbox"/>	1-2

Comments:

Those leaving for academic reasons will do so to pursue the higher-level math and science courses. For those moving or relocating will often move to a boarding school. Three to five students per year will leave because of their low skill level. We will be honest with their playing ability after the completion of 9th grade. If they will never make the Wind Ensemble they will quit because they want to make that top group. Beyond the students we do lose for academic reasons there are ones that we retain. We get support from the guidance counselors in encouraging students to remain in band. The Hong Kong International School goes for the “well-rounded” student. Students who take one to two AP courses plus activities look better on college applications than those students who take four to five AP courses and no activities.

9. Of the students who discontinued, please indicate on average how long they participated in your secondary band program:

Table F-5: Average length of participation in the Hong Kong International School secondary band program of discontinued students.

1 semester/2 quarters	<input type="checkbox"/>	
2 semesters/4 quarters	<input checked="" type="checkbox"/>	(Skill level)
3 semesters/6 quarters	<input type="checkbox"/>	
4 semesters/8 quarters	<input checked="" type="checkbox"/>	(Moved or academic reasons)
5 semesters/10 quarters	<input type="checkbox"/>	
6 semesters/12 quarters	<input type="checkbox"/>	

10. How has the inconsistency of students affected your secondary band program?

This is often out of our control. We try to rebalance and modify as much as possible. The fluctuation is little, but the frustration is in maintaining the proper instrumentation for a properly balanced ensemble.

11. Please indicate the ensembles offered at the Hong Kong International School. For those offered please list their associated enrollment:

Table F-6: Hong Kong International School secondary band program ensembles and enrollment.

<u>Ensemble</u>		<u>Enrollment</u>
Wind Ensemble	■	74
Concert Band	■	86
Jazz/Stage Band	■	20
Jazz Combo	■	Varied
Athletic Pep Band	■	Varied
Mixed Instrumental Chamber Ensemble	■	Varied
Woodwind Choir	■	Varied
Brass Choir	■	Varied
Percussion Ensemble	■	Varied
Woodwind Quintet	□	0
Brass Quintet	□	0
Guitar Ensemble	■	
Musical Pit Orchestra	■	Varied

Comments:

The athletic pep band and jazz combos are offered on occasion. One musical is performed each year and instrumentation is varied according to the musical selected by the choral director who also conducts the pit orchestra. Woodwind choir, brass choir and percussion ensemble is offered with in Wind Ensemble.

12. Please list any additional ensembles offered at the Hong Kong International School. For those offered please list their associated enrollment:

Table F-7: Additional ensembles offered at the Hong Kong International School.

<u>Ensemble</u>	<u>Enrollment</u>
Symphonic Band	63
Beginning Band	10
Full Orchestra	60

Comments:

Symphonic Band meets within the Concert Band time and performs two advanced selections on the concert. Providing the advanced Concert Band students this challenge helps to prepare them for the demands of Wind Ensemble. Symphonic Band will also have extra after school rehearsals in preparation for the concert. Full Orchestra is offered for members of the Wind Ensemble.

13. Please list any ensembles you like to offer that are not currently part of the secondary band program curriculum:

I would like to completely split out into three bands: Concert, Symphonic, and Wind Ensemble, but we don't have quite enough instruments to make all three ensembles properly work.

14. Please indicate what curricular music classes are offered at the Hong Kong International School. For those offered please list their associated enrollment:

Table F-8: Curricular music class options at the Hong Kong International School.

<u>Curricular Music Class</u>		<u>Enrollment</u>
AP Music	<input type="checkbox"/>	0
IB Music	<input type="checkbox"/>	0
Music Theory	<input type="checkbox"/>	0
Music History	<input type="checkbox"/>	0
Music Appreciation	<input type="checkbox"/>	0

Comments:

The Hong Kong International School does not offer any IB courses. We haven't offered AP music in a few years because of low enrollment numbers. We must have eight to ten students to offer the class. We usually have about six students interested, but never eight to be able to offer the class. The other issue is staffing. Because everything is team taught, this creates a problem. We do include listening units within the Wind Ensemble to help students understand the different style periods as well as other musical units. For example, we have done a melodic development unit to help students understand compositional terms as well as motivic derivation.

15. Please list any additional curricular music classes offered at the Hong Kong International School. For those offered please list their associated enrollment:

Table F-9: Curricular music course offered at the Hong Kong International School.

<u>Curricular Music Class</u>	<u>Enrollment</u>
Fine Arts Survey	22

Comments:

The Fine Arts Survey course incorporates visual arts, music, and drama. Musical style periods in the course include Classical, Romantic, and Modern. A second guitar ensemble may also be offered.

16. What curricular music classes would you like to offer to your students that are not currently part of the secondary band program curriculum?

I would like to offer music theory and history full time as well as an ensemble class.

17. For each ensemble or class please indicate how many times per week the ensemble/class meets and total minutes of instruction per rehearsal/class period.

Table F-10: Hong Kong International School secondary band program ensemble/class meeting times/duration.

<u>Ensemble/Class</u>	<u>Times Per Week</u>	<u>Minutes of Instruction</u>
Wind Ensemble	2 or 3	80
Symphonic Band	2 or 3	80
Concert Band	2 or 3	80
Beginning Band	2 or 3	80
Jazz I	2	90 or 55
Jazz II	2	90 or 55
Woodwind Choir	2 or 3	80
Brass Choir	2 or 3	80
Percussion Ensemble	2 or 3	80
Guitar Ensemble	2 or 3	80
Musical Pit Orchestra	Varied	Varied
Fine Arts Survey	2 or 3	80

Comments:

All classes meet in one block for 80 minutes on a rotating eight-day schedule.

18. Please indicate what type of and how many rehearsal facilities are offered at the Hong Kong International School:

Table F-11: Type and number of rehearsal facilities available at the Hong Kong International School.

<u>Type of Rehearsal Facility</u>	<u>Number of Rehearsal Facilities</u>
Large Ensemble	3
Chamber Ensemble	4
Practice Rooms	6

Comments:

Of the large ensemble facilities there is one room that will fit a one hundred piece ensemble, while the other two will fit a fifty-piece ensemble. In addition to these spaces we do have a computer lab, recording studio, and an instrument repair workshop.

19. Are there any unique aspects to your secondary band program?

The division of brass/percussion and woodwinds into separate classes and the team teaching of courses. This allows us to give more individual attention; more than other programs.

Section III: Curriculum

1. Is there a fine arts requirement for graduation? If so, what is the requirement?

Yes, there is a requirement of 1 or 1.5 of fine arts credit for graduation.

2. Is there a written philosophy and/or mission statement for your secondary band program?

Yes
No

Comments:

There is a written mission statement for the entire band program, 5th-12th grade.

3. Is there a sequential four-year curriculum in place for your secondary band program?

Yes
No

Comments:

Instead of a four-year sequential band curriculum we have more of a 9-10th curriculum and a 11th-12th curriculum. There are slight differences from year to year, but nothing major. Our curriculum is adapted from MENC to fit our program, but it is not word for word.

4. Is there a “band handbook” for your secondary band program?

Yes
No

5. Do you utilize a method book in your secondary band program? If so, what book/books do you use?

Yes. In Beginning Band we use Standard of Excellence Book I and II. In Concert Band we rotate between Standard of Excellence Book III and Accent on Achievement. The middle school may get to Standard of Excellence Book III; therefore, we will rotate so the students do not repeat that book here at the high school. In Wind Ensemble we use a variety of books: Foundations for Superior Performance, Tone and Technique, Bach Chorales, All About Clarity and The Creative Director: Alternative Rehearsal Techniques.

6. Please indicate the grade level of works represented in your repertoire curriculum:

Grade I Compositions	<input type="checkbox"/>	Grade IV Compositions	<input checked="" type="checkbox"/>
Grade II Compositions	<input checked="" type="checkbox"/>	Grade V Compositions	<input checked="" type="checkbox"/>
Grade III Compositions	<input checked="" type="checkbox"/>	Grade VI Compositions	<input type="checkbox"/>

Comments:

Concert Band will perform grade II-III compositions with the occasional I 1/2 at the beginning of the year. Symphonic Band will perform grade III to III 1/2 compositions. Wind Ensemble will perform grade III-V compositions, but mostly grade IV. It depends on the year. This year we have played more grade V compositions than any other year.

7. Please indicate the musical style periods represented in your repertoire curriculum:

Medieval	<input checked="" type="checkbox"/>	Romantic	<input checked="" type="checkbox"/>
Renaissance	<input checked="" type="checkbox"/>	20 th Century	<input checked="" type="checkbox"/>
Baroque	<input checked="" type="checkbox"/>	21 st Century	<input checked="" type="checkbox"/>
Classical	<input checked="" type="checkbox"/>	Other	<input type="checkbox"/>

Comments:

The Medieval style period repertoire comes mostly out of method books. The Classical style period is underrepresented. We want to do more, but have a hard time finding good literature options for grade III-IV.

8. Please indicate the form and style categories represented in your repertoire curriculum:

Aleatoric Works	<input checked="" type="checkbox"/>	Suites	<input checked="" type="checkbox"/>
Chorales/Preludes	<input checked="" type="checkbox"/>	Symphonies	<input checked="" type="checkbox"/>
Cultural	<input checked="" type="checkbox"/>	Theme and Variations	<input checked="" type="checkbox"/>
Fanfares	<input checked="" type="checkbox"/>	Transcriptions	<input checked="" type="checkbox"/>
Holiday Music	<input checked="" type="checkbox"/>	With Vocal Choir	<input checked="" type="checkbox"/>
Marches	<input checked="" type="checkbox"/>	Other	<input type="checkbox"/>

Comments:

We really try to offer a varied repertoire of levels, eras, and cultures throughout the year.

9. Please indicate the composer categories represented in your repertoire curriculum:

American Composers	<input checked="" type="checkbox"/>	Hispanic/Latin Composers	<input checked="" type="checkbox"/>
British Composers	<input checked="" type="checkbox"/>	Italian Composers	<input checked="" type="checkbox"/>
Canadian Composers	<input checked="" type="checkbox"/>	Japanese Composers	<input checked="" type="checkbox"/>
Chinese Composers	<input checked="" type="checkbox"/>	Male Composers	<input checked="" type="checkbox"/>
Female Composers	<input checked="" type="checkbox"/>	Russian Composers	<input checked="" type="checkbox"/>
German Composers	<input checked="" type="checkbox"/>	Scottish Composers	<input checked="" type="checkbox"/>
Greek Composers	<input type="checkbox"/>	Other	<input type="checkbox"/>

Comments:

We have performed Greek influenced pieces, but not technically by Greek composers.

10. How are students assessed in your secondary band program?

Students are assessed in a variety of ways. We have quizzes on lines, scales and excerpts. We assess them on small group projects within the units as addressed before. Students will listen and analyze pieces both individually and with other students. They will complete reflections on performances that we will grade. These are written response surveys reflecting on the performance and achievement of the ensemble and their personal goals.

11. Does your musical experience from your home country affect your vision and curriculum within your secondary band program at the Hong Kong International School?

Yes, it is directly affected between my repertoire selections and the extra curricular items (festivals) that are a part of our program. The biggest difference is no marching band. Not having this element allows more time for us to develop the concert ensembles and allows students to branch out and do other things they would not be able to do if we had marching band rehearsal and performances.

12. Do you feel isolated from the host country?

No, because I have been overseas for so long.

Section IV: Performance Activities

1. Please list the number of annual performances given by your performing ensembles:

Table F-12: Number of annual performances given by performing ensembles of the Hong Kong International School secondary band program.

<u>Ensemble</u>	<u>1st Semester/1st-2nd Quarter</u>	<u>2nd Semester/3rd-4th Quarter</u>
Wind Ensemble	2	2
Symphonic Band	2	2
Concert Band	2	2
Jazz I	3	3
Jazz II	3	3
Woodwind Choir	2	3
Brass Choir	2	3
Percussion Ensemble	2	3
Musical Pit Orchestra	1	0

2. Does your secondary band program participate in ensemble music festivals and/or contests? If so, please list the ensembles that participate, the name/type of festival or contest and if it is competitive or not:

Table F-13: Hong Kong International School secondary band program ensemble festival/contest participation.

<u>Ensemble</u>	<u>Festival/Contest</u>	<u>Competitive—Yes or No</u>
Wind Ensemble & Concert Band	Hong Kong Schools Music Festival	Yes—Ranked
Wind Ensemble & Concert Band	Hong Kong Youth Interflow	No
Wind Ensemble & Concert Band	Bangkok Massed Band Festival	Yes—Ranked

Comments:

The Hong Kong Schools Music Festival is a very high level of competition. In the past we have won four times, but it is not one that we attend every year because of scheduling and where the festival falls within our own academic calendar. The Hong Kong International School emphasizes achieving a well-rounded student and we are not able to maintain that high level every year. We have seemed happier without that pressure every year.

3. Do members of your secondary band program individually participate in music festivals and/or contests? If so, please indicate the number of students that participate, the name/type of festival or contest and if it is competitive or not:

Table F-14: Hong Kong International School secondary band program individual festival/contest participation.

<u>Individuals</u>	<u>Festival/Contest</u>	<u>Competitive—Yes or No</u>
Varies	Hong Kong Schools Music Festival	Yes—Ranked
10-15	Southeast Asia Honor Band Festival	No
10-15	Asia Pacific Activities Conference (APAC)	Yes—students will compete for chairs

Comments:

Students selected for the Southeast Asia Honor Band Festival and the Asia Pacific Activities Conference (APAC) are selected from a submission of names on the festival application. Students are selected by the directors based upon their playing ability and availability to attend the festivals.

4. Do any secondary school ensembles give concerts for the primary and intermediate band members? If so, please describe the concert presentation:

Yes, we play for the middle school once a year. We usually send the Wind Ensemble down to play for them, but this year Jazz Band I is performing.

5. Do any secondary school ensembles give concerts for civic or community groups? If so, please describe the concert presentation:

Yes, the Wind Ensemble will play for “community gatherings,” an event sponsored by the Hong Kong International School. The Wind Ensemble will also perform for the Pumpkin Festival, World’s Fair, and Christmas Assembly and when invited, will perform for the Hong Kong International School Annual Fund Ball. This invitation rotates between performing groups here at school.

6. If you give concert presentations in the community how are your programs received?

We are well received.

7. Please describe what type of performance facilities are utilized for your performing ensembles:

Comments:

All ensembles perform in the auditorium. It is an okay facility, but a plan is in place for a larger Performing Arts Center. A 400-500 space auditorium for our concerts is ideal.

Section V: Meeting the Standards

1. On a scale from 1 to 5, to what degree do believe you are meeting the national standards of music set forth by MENC:

Standard 1: Singing, alone and with others, a varied repertoire of music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 3: Improvising melodies, variations, and accompaniments:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 4: Composing and arranging music with specified guidelines:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 5: Reading and notating music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 6: Listening to, analyzing, and describing music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 7: Evaluating music and music performances:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 9: Understanding music in relation to history and culture:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

2. Is your curriculum influenced by the American Education Reaches Out (AERO) Music Standards?

Yes

No

Comments:

I have never heard of these standards.

3. Free commentary

The level of enjoyment in teaching overseas is high. Besides the good salary and benefits I have motivated students that make it more rewarding.

Of the students who come over, some don't want to come, but have to and will go through a period of rebellion. If they stay for a second year you will often see them turn around and actually start to enjoy the culture. It becomes the norm for them and when they move back, they struggle transitioning back to the states. The first year is the most difficult. Of the local community fluctuation, if they can pass the English component and can afford it, they'll go. English is the obstacle, but also the biggest draw.

APPENDIX G

SURVEY INSTRUMENT RESPONSE DATA

NATHAN LONG, INTERNATIONAL SCHOOL OF BEIJING

The following data was collected by the author of the document and conducted via personal communication with Nathan Long at the International School of Beijing on February 1, 2010.

Section I: Band Faculty

1. Director of Instrumental Studies: Nathan Long
2. Please list your total years of teaching experience (domestic and overseas): 9.5 years
 Domestic: 8 years Overseas: 1.5 years
3. Please list your total years of teaching experience at the International School of Beijing:
 1.5 years
4. Please indicate your highest university degree obtained:

Bachelor's Degree Master's Degree Specialist/Doctorate

Please list where you obtained each degree:

Bachelor's Degree: Rocky Mountain and Crown College
 Master's Degree: Bethel University
 Specialist/Doctorate: Not Applicable

5. Please list your current teaching course load:

6th Grade General Music
 8th Grade General Music
 Novice Middle School Band—2 sections (6th grade)
 Intermediate Middle School Band (6th-8th grade)
 Advanced Middle School Band (6th-8th grade)
 Concert Band (9th-12th grade)

6. Please list any extra curricular activities you are involved in at the International School of Beijing:

5th Grade Beginning Band
Middle and High School Jazz Bands
Comments:

5th grade Beginning Band is a part of my contract and the reason why I do not have an additional class during the school day. I am the only person qualified to do it at this school. This limits the things I can do after school with the middle and high school students, such as honor band rehearsals and the musical. I team-teach the middle and high school jazz bands.

7. Please list any other members of your secondary band faculty at the International School of Beijing:

Ms. Cynthia Bulteel

Comments:

I team-teach Concert Band with Cynthia Bulteel who is one of our strings teachers.

8. Do you employ and/or host any private lesson teachers or guest clinicians for your students? If so, please describe.

Yes, alto saxophone. He comes on Wednesday's and the slots fill up fast. It is hard to get teachers to come out from the city and for the students to go to them because the International School of Beijing is so far outside the city center. Plus, there is the language issue. Many private teachers only speak Chinese. There is an abundant amount of string teachers, but not for band. Some will come out if they can get a large block of times worth of lessons, but with these students' schedules and instrumentation it is hard. When teachers are here their slots fill up fast. This is only my second year at the International School of Beijing and the circle of teachers I know is growing, which I hope will help this situation in the future.

Section II: Enrollment and Program Structure

1. Please list the total number of students enrolled in your secondary band program: 53

2. Please list your secondary band program enrollment by grade level:

Table G-1: International School of Beijing secondary band program enrollment by grade level.

Grade 9: 21	Grade 10: 18
Grade 11: 7	Grade 12: 7

3. Please list the number of instruments represented in each secondary grade level:

Table G-2: International School of Beijing secondary band distribution by grade level and instrument.

<u>Instrument</u>	<u>Grade 9</u>	<u>Grade 10</u>	<u>Grade 11</u>	<u>Grade 12</u>	<u>Total</u>
Flute	4	3	2	1	10
Oboe	0	0	0	0	0
English Horn	0	0	0	0	0
Bassoon	0	0	0	0	0
Contrabassoon	0	0	0	0	0
Eb Clarinet	0	0	0	0	0
Bb Clarinet	2	6	1	0	9
Alto Clarinet	1	1	0	0	2
Bass Clarinet	0	0	0	1	1
Contrabass Clarinet	0	0	0	0	0
Soprano Saxophone	0	0	0	0	0
Alto Saxophone	4	2	0	1	7
Tenor Saxophone	0	1	0	0	1
Baritone Saxophone	2	0	0	0	2
Trumpet	5	0	0	1	6
French Horn	1	0	1	0	2
Trombone	1	4	1	0	6
Euphonium	0	0	1	0	1
Tuba	0	0	0	0	0
Contrabass	0	0	0	0	0
Piano	0	0	0	0	0
Harp	0	0	0	0	0
Percussion	1	1	1	3	5

4. Please indicate on average how many students you gain each year:

0-2

3-5

6-8

9-10

More than 10

5. Of the students gained, please indicate what type of school they are coming from:

Table G-3: Reason and number of students who join the International School of Beijing secondary band program each year.

<u>Reason</u>		<u>Number of Students</u>
International School	<input type="checkbox"/>	0
Home Country	<input checked="" type="checkbox"/>	2 (USA)
Host Country Local School	<input type="checkbox"/>	0

Comments:

This is my second year of transition. When we gained students it was at the semester.

6. Please indicate of the students gained, on average what is their playing ability when they enter your secondary band program:

Poor Fair Average **Good** Excellent

7. Please indicate average how many students do not return to your program each year:

0-2 3-5 6-8 9-10 **More than 10**

8. Of the students who discontinued, please indicate the reason why they no longer participate in your secondary band program:

Table G-4: Reason and number of students who no longer participate in the International School of Beijing secondary band program each year.

<u>Reason</u>		<u>Number of Students:</u>
Fulfilled Fine-Arts requirement	<input type="checkbox"/>	0
Pursue other extra-curricular activities	<input type="checkbox"/>	0
Academic Reasons	<input checked="" type="checkbox"/>	10-15
Moved/school relocation	<input checked="" type="checkbox"/>	2

Comments:

If students are taking a large course load of IB courses the counselors will ask them to take a study hall. Unfortunately, that study hall is during band. If ISB did not have IB the band would have 10-15 more students.

9. Of the students who discontinued, please indicate on average how long they participated in your secondary band program:

Table G-5: Average length of participation in the International School of Beijing secondary band program of discontinued students.

1 semester/2 quarters	<input type="checkbox"/>
2 semesters/4 quarters	<input type="checkbox"/>
3 semesters/6 quarters	<input type="checkbox"/>
4 semesters/8 quarters	<input checked="" type="checkbox"/>
5 semesters/10 quarters	<input type="checkbox"/>
6 semesters/12 quarters	<input type="checkbox"/>

10. How has the inconsistency of students affected your secondary band program?

There has been not much fluctuation, but when it does happen you have to be flexible and switch things around to make it work.

11. Please indicate the ensembles offered at the International School of Beijing. For those offered please list their associated enrollment:

Table G-6: International School of Beijing secondary band program ensembles and associated enrollment.

Ensemble		Enrollment
Wind Ensemble	<input type="checkbox"/>	0
Concert Band	<input checked="" type="checkbox"/>	53
Jazz/Stage Band	<input checked="" type="checkbox"/>	40
Jazz Combo	<input checked="" type="checkbox"/>	8 (2 combos)
Athletic Pep Band	<input type="checkbox"/>	0
Mixed Instrumental Chamber Ensemble	<input checked="" type="checkbox"/>	Varied (4 th quarter only)
Woodwind Choir	<input type="checkbox"/>	0
Brass Choir	<input type="checkbox"/>	0
Percussion Ensemble	<input checked="" type="checkbox"/>	5
Woodwind Quintet	<input checked="" type="checkbox"/>	5 (varied number, 4 th quarter only)
Brass Quintet	<input checked="" type="checkbox"/>	5 (varied number, 4 th quarter only)
Guitar Ensemble	<input type="checkbox"/>	0
Musical Pit Orchestra	<input checked="" type="checkbox"/>	Varied

Comments:

We do not have an athletic pep band, but there has been interest. The jazz band is also made up of students who cannot take Concert Band within the school day for academic reasons. They will join the jazz band because it is after school. I force the chamber ensemble format during fourth quarter. The students will break into trios, quartets and quintets. This also helps students get to know each other better. Most students are one-track minded where they come in, play, then leave with no interaction with their classmates.

12. Please list any additional ensembles offered at the International School of Beijing. For those offered please list their associated enrollment:

Comments:

There are no additional ensembles offered at the International School of Beijing.

13. Please list any ensembles you like to offer that are not currently part of the secondary band program curriculum:

I would like to have a brass, clarinet and flute choir.

14. Please indicate what curricular music classes are offered at the International School of Beijing. For those offered please list their associated enrollment:

Table G-7: Curricular Music Class Options at the International School of Beijing.

<u>Curricular Music Class</u>		<u>Enrollment</u>
AP Music	<input type="checkbox"/>	0
IB Music	<input checked="" type="checkbox"/>	
Music Theory	<input type="checkbox"/>	0
Music History	<input type="checkbox"/>	0
Music Appreciation	<input type="checkbox"/>	0

15. Please list any additional curricular music classes offered at the International School of Beijing. For those offered please list their associated enrollment:

Comments:

There are no additional curricular music classes offered at the International School of Beijing.

16. What curricular music classes would you like to offer to your students that are not currently part of the secondary band program curriculum?

Nothing. I would like to keep the focus on performing ensembles.

17. For each ensemble or class please indicate how many times per week the ensemble/class meets and total minutes of instruction per rehearsal/class period.

Table G-8: International School of Beijing secondary band program ensemble/class Meeting times/duration.

<u>Ensemble/Class</u>	<u>Times Per Week</u>	<u>Minutes of Instruction</u>
Concert Band	2 or 3	85
Jazz Band	1	120
Jazz Combos	1	120
Mixed Inst. Chamber Ens.	2 or 3	85 (4 th quarter only)
Percussion Ensemble	2 or 3	85 (4 th quarter only)
Musical Pit Orchestra	Varied	Varied
IB Music	2 or 3	85

Comments:

All classes meet in one block for 85 minutes on a rotating six-day schedule.

18. Please indicate what type of and how many rehearsal facilities are offered at the International School of Beijing:

Table G-9: Type and number of rehearsal facilities available at the International School of Beijing.

<u>Type of Rehearsal Facility</u>	<u>Number of Rehearsal Facilities</u>
Large Ensemble	2
Chamber Ensemble	1
Practice Rooms	8

Comments:

There are also three general music classrooms.

19. Are there any unique aspects to your secondary band program?

We are very top heavy—flute, clarinet, and saxophone. Students have to be in the front. They have to be the best. I have had parents ask me to move their children to the front or to the sides of the ensemble so they can be seen. A student cannot be in the back as a trumpet or low brass player; they must play flute or clarinet and sit in the front.

I do not do chair seating anymore. I did chair seating and challenges last year. It took too much time. The top woodwind players would challenge and challenge. All they wanted was the top chairs. Being first is a very big deal. I now have one assigned section leader and the rest rotate

parts. Being a section leader now comes with responsibilities and their grade depends on it. Section leaders must know their part first and they not only have to know theirs, they must know all parts within the section. They also do part assignments. Now that being a section leader is a job and a graded job, it weeded out those students who wanted to be first because of the title.

Section III: Curriculum

1. Is there a fine arts requirement for graduation? If so, what is the requirement?

Not exactly, there is a six-credit requirement for “electives” of which the fine arts are applicable, but there is no specific requirement just for fine arts.

2. Is there a written philosophy and/or mission statement for your secondary band program?

Yes
No

3. Is there a sequential four-year curriculum in place for your secondary band program?

Yes
No

4. Is there a “band handbook” for your secondary band program?

Yes
No

5. Do you utilize a method book in your secondary band program? If so, what book/books do you use?

Yes. We use Foundations for Superior Performance, Superior Bands in 16 Weeks, 101 Rhythmic and Rest Patterns and Bach and Before Band, which is a chorale book.

6. Please indicate the grade level of works represented in your repertoire curriculum:

Grade I Compositions	<input type="checkbox"/>	Grade IV Compositions	<input checked="" type="checkbox"/>
Grade II Compositions	<input checked="" type="checkbox"/>	Grade V Compositions	<input checked="" type="checkbox"/>
Grade III Compositions	<input checked="" type="checkbox"/>	Grade VI Compositions	<input type="checkbox"/>

7. Please indicate the musical style periods represented in your repertoire curriculum:

Medieval	<input type="checkbox"/>	Romantic	<input checked="" type="checkbox"/>
Renaissance	<input checked="" type="checkbox"/>	20 th Century	<input checked="" type="checkbox"/>
Baroque	<input checked="" type="checkbox"/>	21 st Century	<input checked="" type="checkbox"/>
Classical	<input checked="" type="checkbox"/>	Other	<input type="checkbox"/>

Comments:

Every year there is a “great works” concert that rotates style periods. Last year it was Classical. They rotate in four style periods: Baroque, Classical, Romantic, and Modern. The goal is within four years a student will get to perform pieces from four different style periods.

8. Please indicate the form and style categories represented in your repertoire curriculum:

Aleatoric Works	<input type="checkbox"/>	Suites	<input checked="" type="checkbox"/>
Chorales/Preludes	<input checked="" type="checkbox"/>	Symphonies	<input type="checkbox"/>
Cultural	<input checked="" type="checkbox"/>	Theme and Variations	<input checked="" type="checkbox"/>
Fanfares	<input checked="" type="checkbox"/>	Transcriptions	<input checked="" type="checkbox"/>
Holiday Music	<input type="checkbox"/>	With Vocal Choir	<input type="checkbox"/>
Marches	<input checked="" type="checkbox"/>	Other	<input type="checkbox"/>

Comments:

Next year we will be doing a selection with vocal choir.

9. Please indicate the composer categories represented in your repertoire curriculum:

American Composers	<input checked="" type="checkbox"/>	Hispanic/Latin Composers	<input type="checkbox"/>
British Composers	<input checked="" type="checkbox"/>	Italian Composers	<input type="checkbox"/>
Canadian Composers	<input type="checkbox"/>	Japanese Composers	<input type="checkbox"/>
Chinese Composers	<input type="checkbox"/>	Male Composers	<input checked="" type="checkbox"/>
Female Composers	<input type="checkbox"/>	Russian Composers	<input type="checkbox"/>
German Composers	<input type="checkbox"/>	Scottish Composers	<input type="checkbox"/>
Greek Composers	<input type="checkbox"/>	Other	<input checked="" type="checkbox"/>

If you chose other please indicate your representation:

Turkish Composers

Comments:

Next year we will be performing selections from Chinese and Japanese composers.

10. How are students assessed in your secondary band program?

We have performance checks throughout the year based on the music they are playing in band as well as daily classroom assessment. There are scale requirements for each grade level. Each student will be evaluated on his or her concert performance and attendance. Each student must also turn in practice logs indicating not only how much time they practiced, but also what they practiced. At the beginning of the year we establish growth goals. These goals are a self-assessment tools for the students. We do check-ups on the goals throughout the year and a full assessment at the end of the year to see if the goals were reached.

11. Does your musical experience from your home country affect your vision and curriculum within your secondary band program at the International School of Beijing?

Yes, especially the focus on ensemble playing. Students here are very focused on the individual. Practice logs are amazing on individual work, but to get them to understand and function in an ensemble setting has been difficult. I work a lot on balance and blend. I could spend half the class period on it, but wouldn't get anywhere because of how they were brought up. Students will get conflicting information from their private teacher and me. I want a softer tone that balances well with the ensemble, but their private teacher wants a more soloistic sound. It's a different philosophy. Students here have to be told a lot more about how to play together as an ensemble than American students.

12. Do you feel isolated from the host country?

In Beijing, you can live in the international school bubble or not. If you want to get out of the bubble, it is easy to do in Beijing. It's a choice. During the week I am in the bubble. On the weekends I try to get out at least once to experience the culture. I take Chinese lessons and the more I learn the more comfortable I am going out and trying new things. Students are a lot more comfortable. If they are having culture shock, I don't see it. Many who are from the United States take band because it's familiar and the way I teach it is familiar because I'm from the States. I bring a lot of culture with me in the way I teach this class. If anything, it's a lot different for the Korean and Asian students in the styles of music we play, like jazz. They struggle with it because they don't get it.

Section IV: Performance Activities

1. Please list the number of annual performances given by your performing ensembles:

Table G-10: Number of annual performances given by performing ensembles of the International School of Beijing secondary band program.

<u>Ensemble</u>	<u>1st Semester/1st-2nd Quarter</u>	<u>2nd Semester/3rd-4th Quarter</u>
Concert Band	2	2
Jazz Band	2+	2+
Jazz Combo	2+	2+
Mixed Inst. Chamber Ens.	0	1 (4 th quarter only)
Percussion Ensemble	0	1 (4 th quarter only)
Musical Pit Orchestra	1	0

Comments:

Jazz Band and our jazz combos will also give other performances as requested. They are the easiest to send when someone calls.

2. Does your secondary band program participate in ensemble music festivals and/or contests?

If so, please list the ensembles that participate, the name/type of festival or contest and if it is competitive or not:

Not applicable, we do not participate in ensemble music festivals or contests.

Comments:

The International School of Beijing requires teachers to only be absent six days; therefore, we are limited in our festival participation.

3. Do members of your secondary band program individually participate in music festivals and/or contests? If so, please indicate the number of students that participate, the name/type of festival or contest and if it is competitive or not:

Table G-11: International School of Beijing secondary band program individual festival/contest participation.

<u>Individuals</u>	<u>Festival/Contest</u>	<u>Competitive—Yes or No</u>
10-15	Asia Pacific Activities Conference (APAC)	Yes—students will compete for chairs
10-15	The Association for Music in International Schools Band Festival (AMIS)	No

4. Do any secondary school ensembles give concerts for the primary and intermediate band members? If so, please describe the concert presentation:

No, because of our class schedule.

5. Do any secondary school ensembles give concerts for civic or community groups? If so, please describe the concert presentation:

Yes, we perform at hotels, school board functions, and charity functions for the school. Usually we will send our Jazz Band and Jazz Combos; however, solos and small ensembles have performed as well.

6. If you give concert presentations in the community how are your programs received?

We are well received.

7. Please describe what type of performance facilities are utilized for your performing ensembles:

Table G-12: Type of performance ensemble and associated performance facility at the International School of Beijing.

<u>Performing Ensemble</u>	<u>Performance Facility</u>
Concert Band	Auditorium Theatre
Jazz Band	Black Box

Section V: Meeting the Standards

1. On a scale from 1 to 5, to what degree do believe you are meeting the national standards of music set forth by MENC:

Standard 1: Singing, alone and with others, a varied repertoire of music:

1 2 3 4 5
Strongly Disagree Disagree Neutral Agree Strongly Agree

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music:

1 2 3 4 5
Strongly Disagree Disagree Neutral Agree Strongly Agree

Standard 3: Improvising melodies, variations, and accompaniments:

1 2 3 4 5
Strongly Disagree Disagree Neutral Agree Strongly Agree

Standard 4: Composing and arranging music with specified guidelines:

1 2 3 4 5
Strongly Disagree Disagree Neutral Agree Strongly Agree

Standard 5: Reading and notating music:

1 2 3 4 5
Strongly Disagree Disagree Neutral Agree Strongly Agree

Standard 6: Listening to, analyzing, and describing music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 7: Evaluating music and music performances:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 9: Understanding music in relation to history and culture:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

2. Is your curriculum influenced by the American Education Reaches Out (AERO) Music Standards?

Yes

No

Comments:

I have never heard of these standards.

APPENDIX H

SURVEY INSTRUMENT RESPONSE DATA

KAROLINA PEK, SHANGHAI AMERICAN SCHOOL PUXI CAMPUS

The following data was collected by the author of the document and conducted via personal communication with Karolina Pek at the Shanghai American School Puxi Campus on January 29, 2010.

Section I: Band Faculty

1. Director of Bands: Karolina Pek
2. Please list your total years of teaching experience (domestic and overseas): 15 years
 Domestic: 2 years Overseas: 13 years
3. Please list your total years of teaching experience at the Shanghai American School Puxi Campus:

4 years

4. Please indicate your highest university degree obtained:

Bachelor's Degree Master's Degree Specialist/Doctorate

Please list where you obtained each degree:

Bachelor's Degree: Douglas College, McGill University, Prague Academy of Performing Arts, The University of British Columbia
 Master's Degree: State University of New York
 Specialist/Doctorate: Not Applicable

5. Please list your current teaching course load:

Band I (9th-10th grade)
 Band II (11th-12th grade)
 Choir I and II
 Guitar (2 sections)
 AP Music

Comments:

Advanced 10th grade band students may be invited to move up to Band II. Choir I and II was put together to make room in my schedule for guitar.

6. Please list any extra curricular activities you are involved in at Shanghai American School Puxi Campus:

Flute Choir
 Brass Ensemble
 Saxophone Ensemble
 Jazz Band
 Musical
 Honor Band Rehearsals (APAC and AMIS)
 Tri-M International Honor Society

Comments:

Clarinet Choir will be added soon.

7. Please list any other members of your secondary band faculty at the Shanghai American School Puxi Campus:

Ms. Mary Siew

Comments:

She is our orchestra teacher. Band students will go to her after school on Friday for full orchestra. I clear my rehearsal schedule on Friday afternoon's to stay away from conflicts with her rehearsal.

8. Do you employ and/or host any private lesson teachers or guest clinicians for your students? If so, please describe.

We have a yearly budget for guests and try to spread it out for all groups: band, choir, and guitar. Tri-M is also working to bring in specialists for a week. The issue is the location of the school. It is too far out from the city center of Shanghai for most private teachers. Many Chinese musicians don't understand the American school system and don't want to contribute. I also believe the way they teach will not be engaging enough for our students. Chinese students are very quiet. SAS students are more open, ask a lot of questions, and are not used to the rote style of teaching found within the Chinese educational system. If anything I will invite American musicians out to work with my students; however, many of those are jazz musicians.

Section II: Enrollment and Program Structure

1. Please list the total number of students enrolled in your secondary band program: 114
2. Please list your secondary band program enrollment by grade level:

Table H-1: Shanghai American School Puxi Campus secondary band program enrollment by grade level.

Grade 9: 49	Grade 10: 32
Grade 11: 18	Grade 12: 14

3. Please list the number of instruments represented in each secondary grade level:

Table H-2: Shanghai American School Puxi Campus secondary band program distribution by grade level and instrument.

<u>Instrument</u>	<u>Grade 9</u>	<u>Grade 10</u>	<u>Grade 11</u>	<u>Grade 12</u>	<u>Total</u>
Flute	8	8	4	4	24
Oboe	1	1	0	1	3
English Horn	0	0	0	0	0
Bassoon	0	0	0	0	0
Contrabassoon	0	0	0	0	0
Eb Clarinet	0	0	0	0	0
Bb Clarinet	5	6	5	1	20
Alto Clarinet	0	0	0	0	0
Bass Clarinet	1	0	1	0	2
Contrabass Clarinet	0	0	0	0	0
Soprano Saxophone	0	0	0	0	0
Alto Saxophone	3	4	2	5	14
Tenor Saxophone	1	0	2	3	6
Baritone Saxophone	1	0	1	0	2
Trumpet	2	5	4	3	14
French Horn	1	1	1	0	3
Trombone	0	1	1	1	3
Euphonium	0	0	2	1	3
Tuba	0	1	1	1	3
Contrabass	0	0	1	1	2
Piano	0	0	1	1	2
Harp	0	0	0	0	0
Percussion	3	4	3	2	12

4. Please indicate on average how many students you gain each year:

0-2 3-5 6-8 9-10 More than 10

5. Of the students gained, please indicate what type of school they are coming from:

Table H-3: Reason and number of students who join the Shanghai American School Puxi Campus secondary band program each year.

<u>Reason</u>		<u>Number of Students</u>
International School	<input checked="" type="checkbox"/>	1
Home Country	<input type="checkbox"/>	0
Host Country Local School	<input type="checkbox"/>	0

Comments:

We had one student move in from the Singapore American School. If there is any fluctuation it comes from students moving to the Puxi campus from the Pudong campus.

6. Please indicate of the students gained, on average what is their playing ability when they enter your secondary band program:

Poor Fair Average Good Excellent

7. Please indicate average how many students do not return to your secondary band program each year:

0-2 3-5 6-8 9-10 More than 10

8. Of the students who discontinued, please indicate the reason why they no longer participate in your secondary band program:

Table H-4: Reason and number of students who no longer participate in the Shanghai American School Puxi Campus secondary band program each year.

<u>Reason</u>		<u>Number of Students:</u>
Fulfilled Fine-Arts requirement	<input type="checkbox"/>	0
Pursue other extra-curricular activities	<input type="checkbox"/>	0
Academic Reasons	<input checked="" type="checkbox"/>	3-5
Moved/school relocation	<input checked="" type="checkbox"/>	3-5

Comments:

We will lose approximately 3-5 students in the middle of the year because they will move. Some of the top students drop band class to take IB, but are still involved in the program. I have extra

rehearsals so I can get those students involved because I need them, especially the bassoon and euphonium students.

9. Of the students who discontinued, please indicate on average how long they participated in your secondary band program:

Table H-5: Average length of participation in the Shanghai American School Puxi Campus secondary band program of discontinued students.

1 semester/2 quarters	<input type="checkbox"/>	
2 semesters/4 quarters	<input type="checkbox"/>	
3 semesters/6 quarters	<input type="checkbox"/>	
4 semesters/8 quarters	<input checked="" type="checkbox"/>	(Moved or academic reasons)
5 semesters/10 quarters	<input type="checkbox"/>	
6 semesters/12 quarters	<input type="checkbox"/>	

10. Please indicate the ensembles offered at the Shanghai American School Puxi Campus. For those offered please list their associated enrollment:

Table H-6: Shanghai American School Puxi Campus secondary band program ensembles and associated enrollment.

<u>Ensemble</u>		<u>Enrollment</u>
Wind Ensemble	<input type="checkbox"/>	0
Concert Band	<input type="checkbox"/>	0
Jazz Band	<input checked="" type="checkbox"/>	20
Jazz Combo	<input type="checkbox"/>	0
Athletic Pep Band	<input checked="" type="checkbox"/>	Varied
Mixed Instrumental Chamber Ensemble	<input type="checkbox"/>	0
Woodwind Choir	<input type="checkbox"/>	Varied
Brass Choir	<input checked="" type="checkbox"/>	Varied
Percussion Ensemble	<input checked="" type="checkbox"/>	Varied
Woodwind Quintet	<input type="checkbox"/>	0
Brass Quintet	<input type="checkbox"/>	0
Guitar Ensemble	<input checked="" type="checkbox"/>	16 (section 1), 15 (section 2)
Musical Pit Orchestra	<input checked="" type="checkbox"/>	Varied

11. Please list any additional ensembles offered at the Shanghai American School Puxi Campus. For those offered please list their associated enrollment:

Table H-7: Additional ensembles offered at the Shanghai American School Puxi Campus.

<u>Ensemble</u>	<u>Enrollment</u>
Concert Band I	59
Concert Band II	55
Flute Choir	Varied
Saxophone Choir	Varied

Comments:

Creating the smaller ensembles gives another outlet for students to play who are not taking band normally.

12. Please list any ensembles you like to offer that are not currently part of the secondary band program curriculum:

Clarinet choir, but it's coming soon. I would like there to be a requirement for band students to sing in choir.

13. Please indicate what curricular music classes are offered at the Shanghai American School Puxi Campus. For those offered please list their associated enrollment:

Table H-8: Curricular Music Class Options at the Shanghai American School Puxi Campus.

<u>Curricular Music Class</u>	<u>Enrollment</u>
AP Music	<input checked="" type="checkbox"/> 4
IB Music	<input checked="" type="checkbox"/> 7
Music Theory	<input type="checkbox"/> 0
Music History	<input type="checkbox"/> 0
Music Appreciation	<input type="checkbox"/> 0

14. Please list any additional curricular music classes offered at the Shanghai American School Puxi Campus. For those offered please list their associated enrollment:

Comments:

There are no other classes offered.

15. What curricular music classes would you like to offer to your students that are not currently part of the secondary band program curriculum?

Not applicable.

16. For each ensemble or class please indicate how many times per week the ensemble/class meets and total minutes of instruction per rehearsal/class period:

Table H-9: Shanghai American School Puxi Campus secondary band program ensemble/class meeting times/duration.

<u>Ensemble/Class</u>	<u>Times Per Week</u>	<u>Minutes of Instruction</u>
Concert Band I	2 or 3	80
Concert Band II	2 or 3	80
Jazz Band	2	90 on Wednesday, 120 on Saturday
Flute Choir	1	30 (during lunch)
Saxophone Choir	1	30 (during lunch)
Brass Ensemble	1	30 (during lunch)
Percussion Ensemble	Varied	Varied
Guitar Ensemble	2 or 3	80
Musical Pit Orchestra	Varied	Varied
IB Music	2 or 3	80
AP Music	2 or 3	80

Comments:

During the lunch hour on Monday's I have Flute Choir, Tuesday's Brass Ensemble, Wednesday's Saxophone Ensemble, and Friday's our Tri-M International Honor Society meeting. Wednesday after school I will have Jazz Band from 4:30pm-6:00pm and on Saturday from 9:00am-12:00pm. From August to October I will have musical rehearsal six days a week. Monday through Friday I will have the musical from 3:00pm-5:00pm and on Saturday from 1:00pm-5:00pm. In the Spring I will have Asia Pacific Activities Conference (APAC) Choir rehearsal from 5:00pm-6:00pm two days a week prior to the festival. I will also audition and rehearse students for Asia Pacific Activities Conference (APAC) Band and Association for Music in International Schools (AMIS) festivals once a week then twice a week before the festival.

17. Please indicate what type of and how many rehearsal facilities are offered at the Shanghai American School Puxi Campus:

Table H-10: Type and number of rehearsal facilities available at the Shanghai American School Puxi Campus.

<u>Type of Rehearsal Facility</u>	<u>Number of Rehearsal Facilities</u>
Large Ensemble	1
Chamber Ensemble	1
Practice Rooms	6

Comments:

We also use the chamber ensemble facility for recordings.

18. Are there any unique aspects to your secondary band program?

The cultural items that we do such as the Chinese New Year's Assembly and the overseas travel. In the past we have gone to New York City, Vancouver, and Disneyland. Also, our honor band trips take us to a number of different places as well. We were the only group to apply and get accepted to play at the Expo from the Shanghai American School.

Section III: Curriculum

1. Is there a fine arts requirement for graduation? If so, what is the requirement?

Yes, students must have two fine arts credits for graduation.

2. Is there a written philosophy and/or mission statement for your secondary band program?

Yes
No

3. Is there a sequential four-year curriculum in place for your secondary band program?

Yes
No

4. Is there a "band handbook" for your secondary band program?

Yes
No

5. Do you utilize a method book in your secondary band program? If so, what book/books do you use?

Yes, we use the I Recommend method books.

6. Please indicate the grade level of works represented in your repertoire curriculum:

Grade I Compositions	<input type="checkbox"/>	Grade IV Compositions	<input checked="" type="checkbox"/>
Grade II Compositions	<input type="checkbox"/>	Grade V Compositions	<input type="checkbox"/>
Grade III Compositions	<input checked="" type="checkbox"/>	Grade VI Compositions	<input type="checkbox"/>

Comments:

Band I will perform in the range of grade three to three and a half. We will perform one grade four to push them. Band II will perform in the range to three and a half to four.

7. Please indicate the musical style periods represented in your repertoire curriculum:

Medieval	<input type="checkbox"/>	Romantic	<input type="checkbox"/>
Renaissance	<input type="checkbox"/>	20 th Century	<input checked="" type="checkbox"/>
Baroque	<input type="checkbox"/>	21 st Century	<input checked="" type="checkbox"/>
Classical	<input type="checkbox"/>	Other	<input type="checkbox"/>

Comments:

I do not consider style periods at all.

8. Please indicate the form and style categories represented in your repertoire curriculum:

Aleatoric Works	<input checked="" type="checkbox"/>	Suites	<input checked="" type="checkbox"/>
Chorales/Preludes	<input checked="" type="checkbox"/>	Symphonies	<input type="checkbox"/>
Cultural	<input checked="" type="checkbox"/>	Theme and Variations	<input type="checkbox"/>
Fanfares	<input type="checkbox"/>	Transcriptions	<input type="checkbox"/>
Holiday Music	<input checked="" type="checkbox"/>	With Vocal Choir	<input checked="" type="checkbox"/>
Marches	<input checked="" type="checkbox"/>	Other	<input type="checkbox"/>

Comments:

Aleatoric works did not work at all for my students. It was too avant garde for them and they did not enjoy it.

9. Please indicate the composer categories represented in your repertoire curriculum:

American Composers	<input checked="" type="checkbox"/>	Hispanic/Latin Composers	<input checked="" type="checkbox"/>
British Composers	<input checked="" type="checkbox"/>	Italian Composers	<input type="checkbox"/>
Canadian Composers	<input checked="" type="checkbox"/>	Japanese Composers	<input checked="" type="checkbox"/>
Chinese Composers	<input type="checkbox"/>	Male Composers	<input checked="" type="checkbox"/>
Female Composers	<input type="checkbox"/>	Russian Composers	<input type="checkbox"/>
German Composers	<input type="checkbox"/>	Scottish Composers	<input type="checkbox"/>
Greek Composers	<input type="checkbox"/>	Other	<input type="checkbox"/>

10. How are students assessed in your secondary band program?

Students must complete scale tests. They will submit recordings to me and I will email them back with my comments. They will also be assessed during class. I will provide concert grades for all performances. They will also be graded on having a clean uniform and for their parent's attendance at concerts. I force parents to attend. Because they live so far from the school they don't want to attend so I require it as their student's grade depends on it. I will not give a concert unless it is a full house.

11. Does your musical experience from your home country affect your vision and curriculum within your secondary band program at the Shanghai American School Puxi Campus?

I believe my experience in Canada is similar to that of America since we follow the MENC standards as well. The only thing is that I don't have any experience with marching band.

12. Do you feel isolated from the host country?

I feel pretty connected because of all the activities we do. When students first arrive they are in a bit of culture shock, but soon become Shanghai American School students. Most of my students are Korean, then Asian-American, and Asian-Canadian. I always say if it weren't for the Korean students I would not have a job. The Koreans value music education.

Section IV: Performance Activities

1. Please list the number of annual performances given by your performing ensembles:

Table H-11: Number of annual performances given by performing ensembles of the Shanghai American School Puxi Campus.

<u>Ensemble</u>	<u>1st Semester/1st-2nd Quarter</u>	<u>2nd Semester/3rd-4th Quarter</u>
Concert Band I	2	2
Concert Band II	2	2
Jazz Band	2	2
Flute Choir	2	2
Saxophone Choir	2	2
Brass Ensemble	2	2
Percussion Ensemble	2	2
Guitar Ensemble	2	2
Musical Pit Orchestra	1	0

2. Does your secondary band program participate in ensemble music festivals and/or contests? If so, please list the ensembles that participate, the name/type of festival or contest and if it is competitive or not:

Not applicable, we do not participate in ensemble music festivals or contests.

3. Do members of your secondary band program individually participate in music festivals and/or contests? If so, please indicate the number of students that participate, the name/type of festival or contest and if it is competitive or not:

Table H-12: Shanghai American School Puxi Campus secondary band program individual festival/contest participation.

<u>Individuals</u>	<u>Festival/Contest</u>	<u>Competitive—Yes or No</u>
10-15	Asia Pacific Activities Conference (APAC)	Yes—students will compete for chairs
10-15	The Association for Music in International Schools (AMIS)	No

4. Do any secondary school ensembles give concerts for the primary and intermediate band members? If so, please describe the concert presentation:

These are hard to coordinate because of the schedule. There is really not an opportunity for us to perform.

5. Do any secondary school ensembles give concerts for civic or community groups? If so, please describe the concert presentation:

Yes, we will provide jazz band concerts.

6. If you give concert presentations in the community how are your programs received?

We are well received.

7. Please describe what type of performance facilities are utilized for your performing ensembles:

Table H-13: Type of performance ensemble and associated performance facility at the Shanghai American School Puxi Campus.

<u>Performing Ensemble</u>	<u>Performance Facility</u>
All Bands/Ensemble	Performing Arts Center
Guitar Ensemble	Black Box

Section V: Meeting the Standards

1. On a scale from 1 to 5, to what degree do believe you are meeting the national standards of music set forth by MENC:

Standard 1: Singing, alone and with others, a varied repertoire of music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 2: Performing on instruments, alone and with others, a varied repertoire of music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 3: Improvising melodies, variations and accompaniments:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 4: Composing and arranging music with specified guidelines:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 5: Reading and notating music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 6: Listening to, analyzing, and describing music:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 7: Evaluating music and music performances:

1	2	3	4	5
Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts:

1 2 3 4 5
Strongly Disagree Disagree Neutral Agree Strongly Agree

Standard 9: Understanding music in relation to history and culture:

1 2 3 4 5
Strongly Disagree Disagree Neutral Agree Strongly Agree

2. Is your curriculum influenced by the American Education Reaches Out (AERO) Music Standards?

Yes
No

Comments:

I have never heard of these standards.