

AN INVESTIGATION OF BAND AND ORCHESTRA LITERATURE INSTRUCTION IN  
UNDERGRADUATE MUSIC EDUCATION CURRICULA AT NASM ACCREDITED  
SCHOOLS OF MUSIC

by

SCOTT CHANDLER TOBIAS

(Under the Direction of John Culvahouse)

ABSTRACT

The purpose of this study was to investigate instruction provided in band and orchestra literature as part of undergraduate music education curricula at member institutions of the National Association of Schools of Music. A survey of institutions with accredited music education degree programs indicated that instruction in band and orchestra literature occurred in the following manner: Within Another Required Course (63.4%), Through a Required Literature Course (24.4%), and Through an Elective Literature Course (19.5%). For those institutions indicating instruction through another required course, the ranking of those courses types was: Methods Courses (46.5%), Conducting Courses (39.5%), Ensembles (7%), Practicum (4.7%) and Other (2.3%). A comparison of the number of credit hours required for the music education degree, the number of credit hours awarded for the courses, and the percentage of time dedicated to literature instruction, indicated that 0.7% of the total required degree hours were used to discuss literature. A similar comparison indicated that respondents with a required literature course dedicated 2.7% of the total required degree hours to literature instruction. Credit hours earned for elective literature courses accounted for 1.9% of the total degree hours. Respondents indicated an average of 22.3% of music education majors enrolled in the elective courses. Survey questions regarding instructional techniques indicated that Listening, Score Study, and Classroom Discussion were most frequently used. Survey questions regarding curricular content indicated some consistency among responses to provided lists, but a wider variety in content on free response questions. The implication of the study is that a relatively small percentage of time is being dedicated to instruction in the band and orchestra literature that serves as the core of most public school music programs, and, while some consistency exists among curricular content, enough subjective differences exist to warrant additional literature study within undergraduate degree programs.

INDEX WORDS: Instrumental Literature, Band Literature, Orchestra Literature,  
Music Education, Conducting

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SCOTT CHANDLER TOBIAS

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SCOTT CHANDLER TOBIAS

Major Professor: John Culvahouse

Committee: Leonard V. Ball, Jr.  
Allen Crowell  
David Haas  
Clint Taylor

Electronic Version Approved:

Maureen Grasso  
Dean of the Graduate School  
The University of Georgia  
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## CHAPTER 1

### INTRODUCTION

Instrumental music education in the United States today operates primarily through a performance-based curriculum. Students in elementary schools, middle schools, and high schools receive most of their instruction in instrumental music by performing in school ensembles such as band and orchestra. As a result, the majority of instruction is derived from the literature rehearsed in a school ensemble. In an article for the *NBA Journal*, Dr. Bobby Adams stated, “The music literature we study and perform constitutes the curriculum of our profession” (Adams, 2002, p. 18). The strength of instruction, then, is greatly enhanced by the strength of the literature chosen by the music educator. According to Joseph L. Casey, “How well and how wisely the music educator selects literature will determine the content that will impact upon students via their literature. The better the literature, the more profound the experience will be for students, and the longer the impact and effects will last” (Casey, 1993, p. 34).

If literature and literature selection play such an important role in the curriculum of today’s school instrumental music program, then a strong knowledge of repertoire and music selection criteria are key components of an instrumental music educator’s knowledge base. Each instrumental music educator must possess an understanding and appreciation of a core body of literature at all difficulty levels that has been accepted over time to be of high quality by leaders in the field. Furthermore, the educator must also gain the skills necessary to make valid judgments as to the quality of new literature. This core knowledge and the ability to expand that basic core will allow the music educator to provide his or her students with a quality curriculum. “We can only lead students to this musical substance by teaching them to interact with quality

music, which is why band directors must possess the skill to effectively evaluate literature” (Adams, 2002, p. 18).

Since the knowledge of literature and the ability to evaluate literature are vital skills required of instrumental music educators, the necessity exists to study the manner in which music educators acquire this knowledge and develop this skill. An obvious starting point is the training music education majors receive as part of their college curriculum. Completion of an undergraduate music education degree and the successful passing of certification tests are the minimums required to begin a career in the public schools. Therefore, individuals who successfully meet these minimum requirements should possess, as a result of their college training, a basic knowledge of literature appropriate to a public school program. If these individuals do not possess this knowledge, then a fundamental component of their training is missing. It is analogous to a bicycle being assembled without the chain. The key component that drives the vehicle is missing. The use and programming of literature of poor quality may result in an inferior quality of music education in the public schools. In a day and age where music education is searching for validity and acceptance among educational hierarchies, it is vital that the curriculum of today’s public school instrumental music programs be based on quality.

#### Purpose of the Study

The purpose of this study was to investigate the extent to which instruction in band and orchestra literature is being provided to instrumental music education majors in colleges and universities accredited by the National Association of Schools of Music (NASM). While studies exist regarding opinions on quality works and compositions being performed throughout the nation, little research to date has dealt with literature instruction as a component of music

education curricula in colleges and universities. The number of credit hours required in music theory, music history, pedagogy, conducting, and other areas varies among institutions. In some cases, restrictions on the total number of credit hours required for a degree make it necessary to either combine topics within one course or to omit a topic entirely. Therefore, the intent of this study was to provide a descriptive view of the amount of instruction being offered in band and orchestra literature in the varying curricula of NASM institutions. The following questions were developed regarding this study:

1. What percentage of NASM accredited colleges and universities in the United States require a course or courses in band and/or orchestra literature as part of their undergraduate music education curriculum?
2. What percentage of NASM accredited colleges and universities in the United States offer an elective course or courses in band and/or orchestra literature?
3. What percentage of NASM accredited colleges and universities in the United States discuss the topic of band and/or orchestra literature within the context of another required course or courses in the music education curriculum?  
Furthermore, to what extent (percentage of time) is literature covered in this course or courses?
4. What percentage of NASM accredited colleges and universities in the United States offer no formal or organized instruction in band and/or orchestra literature to music education majors as part of their curriculum?

A second portion of the study proposed the following questions relative to those institutions that do offer instruction in band and orchestra literature:

5. What texts, if any, are used in courses providing instruction in band and/or orchestra literature?
6. What compositions, composers, and arrangers are discussed in band and/or orchestra literature courses? Furthermore,
  - a. Are representative works from all grade levels of literature included?
  - b. What factors are used to determine the compositions, composers, and arrangers included in the courses?
7. Are literature selection criteria discussed in the course(s)? If so, what are those criteria?
8. What instructional methods are used in teaching band and/or orchestra literature to instrumental music education majors?

#### Need for the Study

With the important role that literature selection plays in today's public school music education curriculum, it is vital to the profession that future music educators be adequately prepared in this area. This study was designed to provide a descriptive analysis of the extent to which colleges and universities throughout the United States are currently addressing band and orchestra literature within music education training. Results from the study indicating that literature is either not being addressed or only marginally addressed may serve as a catalyst for

additional research in order to address a serious omission in music education training.

According to composer Dr. Alfred Reed:

“The choice of literature is the single most difficult and creative action a conductor performs. Whether he’s conducting a junior high school band, a choir, or the New York Philharmonic, choosing the program is seventy-five percent of the job. That much of the job is over, finished, and done with before you set your foot on the podium for the first rehearsal.

Given that, and given the absolutely inordinate amount of music pouring off the presses these days on the so-called Grade One and Grade Two levels, this typical junior high school or high school conductor has a very difficult job. He has to pick music that is both attainable and reachable, and music that challenges his players. He must challenge them, but not to the point where – no matter how hard they try – they can’t play or understand it. If he does that, his efforts are self-defeating.

He must pick and play music that is worth the effort that he is going to demand from his players. It’s easy to write easy music, and it’s relatively easy to play a Grade One or a Grade Two piece that is fairly well matched technically to what each individual performing group can do. What is difficult is to find that easy music the conductor feels, ‘Yes, these kids have to play this. This piece will develop their ears, their fingers, and most of all, their appreciation of music that is not just punk, pop, or rock oriented.’ Picking music is not easy at that level and it is the most difficult thing of all tasks. No matter what we say, that’s the way it is. Now, how many Grade One or Grade Two pieces does the average director find that he can put his hand on his heart, look himself in the eye in the mirror, and say, ‘My kids must play this piece.’” (Casey, 1993, p. 36)

If Music Education students do not receive adequate training in a basic literature base and in the literature selection process, then the quality of instruction they provide may suffer – not due to inadequate teaching skills or instrumental knowledge, but to the possible selection of inferior quality music. Dr. Bobby Adams, Director of Bands at Stetson University, offers the following questions: “The obvious question is why? Why do music educators choose to play inferior music?” (Adams, 2002, p. 18). He suggests, “If inferior works are being performed today, it is because band directors either do not care about literature or fail to develop the skills necessary to evaluate literature” (Adams, 2002, p. 18). It is hoped that this study will aid in determining the extent to which universities in the United States are aiding future music educators in developing both this care for literature and the necessary skills to evaluate its quality.

## CHAPTER 2

### RELATED LITERATURE

The evaluation of music education programs has been the subject of a number of articles and studies. In the *Bulletin of the Council for Research in Music Education*, Colwell (1985) recommended that music education programs should be continually evaluated, and Leonhard (1985) expressed a concern that some graduates end up being ineffective teachers due to a lack of preparation in college programs. In the *Music Educators Journal*, Hoffer (1987) suggested the inclusion of additional music education courses with the curriculum. While each of these authors approached the subject from a different perspective, they all agreed on the importance of evaluating and refining curriculum in order to produce more effective music educators.

Instrumental music education curricula contain, by necessity, a wide range of topics that must be discussed and mastered prior to graduation. These topics include music theory, music history, educational psychology, instrument methods, conducting, and many others. Suggestions for curricular content and the balance of these many topics are included in a handbook published by the National Association of Schools of Music. Through this handbook, the NASM provides recommendations and guidelines to colleges and universities regarding basic competencies that graduating music education majors should possess. These competencies include performance skills, conducting, theoretical analysis, music history, and educational competencies in areas of specialization such as instrumental or vocal music. With regards to band and orchestra literature, the NASM Handbook lists the following as one of six teaching competencies for music education majors:

“Knowledge of current methods, materials, and repertoires available in various fields and levels of music education appropriate to the teaching specialization”

(NASM, 2003, p. 97)

No specifications are provided as to how much time should be dedicated to the study of literature and no specific repertoire guidelines are provided. While providing a basic outline for accredited institutions to follow, the NASM guidelines are, therefore, open to interpretation. This lack of specific guidelines results in curricular variations from institution to institution.

A recent study by Wollenzien (1999) addressed these variations in curricula by compiling information regarding curricular content in music education programs among colleges and universities in the North Central United States. This study was based on an earlier study by Schmidt (1989). In both cases, the investigators gathered data regarding the inclusion of a number of topics within the music education curricula of colleges and universities and the amount of time dedicated to the study of these topics. While topics such as music theory, instrumental methods, conducting, and student teaching were included in both studies, neither study explored the area of instrumental literature with regards to the development of a repertoire base appropriate for instructional use in the public schools.

Published in 1994 by the Consortium of National Arts Education Associations, the *National Standards for Arts Education* were designed to provide public schools with guidelines related to the study of the arts. Content Standards for dance, theatre, art and music are included. These Standards outline basic competencies expected of students studying the arts in the public schools. The second of the nine Content Standards for music states, “Performing on instruments, alone and with others, a varied repertoire of music” (Consortium of National Arts Education Associations, 1994). If music educators are to insure that students achieve this Content



Standard, it is logical to assume that the educators themselves must possess knowledge of a varied repertoire.

Texts such as *Time and the Winds* by Frederick Fennell and *The Winds of Change* by Frank Battisti serve as excellent resources for the historical study of the development of wind bands and the accompanying emergence of original wind band literature. Fennell (1970) focuses mainly on the development of the wind band as a valid performance medium with a mention of key compositions for winds throughout history. Battisti (2002), while also discussing the historical development of the wind ensemble, includes information of a large number of compositions considered to be important works for the wind medium. Additional information on a large and varied repertoire may be found in the recently published *Teaching Music Through Performance in Band* series (Miles, 1997). Suggestions for programming considerations and the use of literature in curriculum development are discussed in additional texts including *Blueprint for Band* by Robert Garofalo and *Teaching Musicianship in the High School Band* by Joseph Labuta. The topic of core literature for bands has been the subject of a number of articles such as those authored by Dr. Harry Begian (Begian, 1993) and Dr. Donald Hunsberger (Hunsberger, 1993). Additional articles discussing the issue of literature selection include ones by Elliot del Borgo (del Borgo, 1993) and Quincy Hilliard (Hilliard, 1993). Texts and articles such as these serve as valuable resources for music education majors as they develop their knowledge of instrumental literature.

## CHAPTER 3

### PROCEDURE

#### Definition of Terms and Delimitations

For the purpose of this study the term “band literature” was used to describe music that is intended for performance by wind ensemble, symphonic or concert band. The term “band” referred to an ensemble of wind and percussion instruments consisting of instrumentation as defined by the “symphonic band” entry in the Harvard Dictionary of Music. The term “orchestra literature” was used to describe music that is intended for performance by full orchestral instrumentation as defined by the “orchestra” entry in the Harvard Dictionary of Music. String Orchestra music was also included. Chamber music written for small ensembles (i.e. quintets, quartets, et al.) was not considered in this study.

With regards to a “course in band and/or orchestra literature,” this study accepted any course that met the following criteria:

1. Students enrolled in the course received academic credit for successful completion of the course.
2. The course spent a minimum of 75% of instructional time dealing with topics relevant to instrumental literature.
3. The course was an undergraduate course.

Courses which did not meet these criteria, but did provide some instruction to music education students with regards to instrumental literature, were included in the study to address research questions two and three, above.

The “colleges and universities” referred to in this study were institutions accredited by the National Association of Schools of Music that offer undergraduate degrees in the area of

instrumental music education. While some of these institutions may also offer graduate degrees in music education, only undergraduate curricula was considered for the purposes of this study.

### Procedure

A letter requesting information on undergraduate music education curricula (see Appendix A) was mailed to music education faculty members at 200 universities and colleges with Instrumental Music Education degree programs accredited by the National Association of Schools of Music. Addresses for these institutions were obtained from the current membership directory of the National Association of Schools of Music (*2002 NASM Directory*). Included in the letter was an Internet address directing the participants to an online survey through which the requested information could be supplied (see Appendix C). The initial web page presented to the respondents contained an implied consent form relative to the study (see Appendix B). Respondents indicated their agreement to the terms of the study by clicking on a “Begin Questionnaire” button on the opening web page.

The information supplied by respondents was compiled in the following manner to determine the extent to which band and orchestra literature instruction is being provided to music education majors:

1. Respondents indicating the offering of an undergraduate music education degree were sorted according to yes and no responses regarding a required course in band literature.

2. For those institutions requiring a course in band and/or orchestra literature, the following were considered:
  - a. the number of credit hours awarded for completion of the literature course as a percentage of the total number of hours required in music courses for the degree and the overall total number of hours required for the degree
  - b. a compilation of course titles to see possible varying approaches to the subject matter (e.g., Band Literature, Band & Orchestra Literature, Band Materials)
3. For those institutions that do not require a band and/or orchestra literature course within the curriculum, the following were considered:
  - a. the percentage of institutions offering a band and/or orchestra literature course as an elective
  - b. the number of credit hours awarded for completion of the elective course as a percentage of the total hours required in music courses for the degree and the overall total number of hours required for the degree
  - c. the enrollment in the elective course as a percentage of the total number of instrumental music education majors
  - d. a compilation of course titles to determine possible varying approaches to the subject matter
4. For those institutions not offering any courses in band and/or orchestra literature, the following were considered:
  - a. the percentage of institutions indicating that band and/or orchestra literature is covered as a topic within another course

- b. the indicated percentages of time spent on band and/or orchestra literature within other courses
  - c. the number of credit hours awarded for completion of the course(s) including band and/or orchestra literature as a topic as a percentage of the total hours required in music courses for the degree and the overall total number of hours required for the degree
  - d. a compilation of course titles within which band and/or orchestra literature is covered as a topic
5. The responses provided by public institutions were compared with those provided by private institutions in order to determine if a significant difference exists. A similar comparison was done with regards to the numbers of music majors enrolled in the responding institutions.
  6. A listing of texts used by those institutions providing band and/or orchestra literature instruction was compiled. For those texts that are used by multiple respondents, a percentage of respondents using those texts was indicated.
  7. Listings of compositions and composers included for study in band and/or orchestra literature courses were compiled. The percentage of respondents including each composition or composer in their response was also indicated.
  8. Respondents indicating the inclusion of literature selection criteria in band and/or orchestra literature courses were sorted according to yes and no responses. A listing of the various criteria used was also compiled along with the percentage of respondents including each criterion within their response.

9. The various instructional methods used by the respondents were studied to determine any commonalities among the various institutions.

## CHAPTER 4

## RESULTS

A total of 48 institutions (25%) responded to the online questionnaire. Three of the respondents indicated a lack of time or ability to complete the questionnaire, resulting in 45 completed instruments. Question 1 served as a filter to insure that the responding institutions did indeed grant an undergraduate degree in instrumental music education. Responses indicated that 41 institutions did grant instrumental music education degrees and 4 institutions did not.

The next four questions served to collect information on the participating institutions relative to credit hours required for an instrumental music education degree, enrollment in the instrumental music education program, and each institution's status as a public or private school. Table 1 shows the findings with regard to the number of credit hours required of instrumental music education majors at the responding institutions.

Table 1  
Required Credit Hours for Instrumental Music Education Degree

	Total Music Hours (excluding core curriculum) (n=36)	Total Degree Hours (including core curriculum) (n=40)
Range	19-121 hrs.	64-157 hrs.
Mean	83 hrs.	130.5 hrs.
Median	90 hrs.	132 hrs.
Mode	80 hrs.	128 hrs.

Responses regarding enrollment in instrumental music education programs are listed in Table 2.

Table 2  
Instrumental Music Education Enrollment

	0-25 Majors	26-50 Majors	51-75 Majors	76-100 Majors	101+ Majors	NR
# of Responding Institutions	10	9	8	6	5	3

Of all responding schools, 28 reported their status as public or state-supported institutions, and 13 listed their status as private.

A major focus of the study was to determine the amount and type of instrumental literature instruction being required or offered to undergraduate instrumental music education majors. Question 6 of the online questionnaire asked if instrumental literature courses were required as part of the music education curriculum. Less than one-third of the responding institutions indicated that a course(s) in instrumental literature was required in their degree programs (see Table 3).

Table 3  
Responding Institutions Requiring Instrumental Literature Course(s)

Institutions requiring Instrumental Literature Courses:	10	(24.4%)
Institutions not requiring Instrumental Literature Courses:	31	(75.6%)

The institutions requiring courses in instrumental literature were asked to provide the total number of credit hours awarded for the required course(s). This information was compared to the total number of credit hours in music courses and the overall total number of credit hours



required for the undergraduate degree in instrumental music education. The information collected from the 9 institutions indicating a required course(s) shows that Instrumental Literature instruction comprises a relatively small portion of the total curriculum (see Table 4).

Table 4  
Credit Hours Awarded for Required Instrumental Literature Courses

	Credit Hours Awarded for Required Instrumental Literature Course(s)	% of Credit Hours Required in Music Courses	% of Total Credit Hours Required for Music Education Degree
Range	1-12 hrs.	1.1%-17.1%	0.8%-9.4%
Mean	3.9 hrs.	4.2%	2.7%
Median	2 hrs.	2.5%	1.55%
Mode	2 hrs.	1.1%	0.8%

In order to develop an idea of the context in which Instrumental Literature instruction is being presented, responding institutions were asked to provide the title of the required literature courses. Those titles are shown in Table 5 along with the number of times the course title was used.

Table 5  
Titles of Required Courses in Instrumental Literature

---

<u>Title</u>	<u># of responses</u>
Instrumental Literature	2
Instrumental Techniques	1
Instrumental Rehearsal Techniques and Literature	1
Advanced Instrumental Methods and Techniques	1
Band Literature and Materials	1
Band Literature	1
Symphonic Literature	1
High School Band Literature	1
Wind Literature	1
String Literature	1
Lab Ensemble	1

---

Public institutions are governed by state agencies and Boards of Education that often place limitations on credit hours required for the granting of degrees. Since private institutions often have more flexibility in curriculum development and credit hour requirements, the institutions indicating required Instrumental Literature courses were grouped according to public and private in order to determine if a significant trend could be seen. Table 6 shows the delineation between public and private institutions.

Table 6  
Institutions Requiring Instrumental Literature Course(s) – Public vs. Private

---

Public Institutions –	6	(21.4% of public institutions responding)
Private Institutions –	4	(30.8% of private institutions responding)

---

The same institutions were categorized according to enrollment, again to determine if a trend existed. The results are shown in Table 7.

Table 7  
Institutions Requiring Instrumental Literature Course(s) by Enrollment

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<u>0-25 Majors</u>	<u>26-50 Majors</u>	<u>51-75 Majors</u>	<u>76-100 Majors</u>	<u>101+ Majors</u>	<u>NR</u>
2 (20%)	3 (30%)	1 (10%)	0 (0%)	2 (20%)	2 (20%)

---

Question 7 of the online questionnaire asked participants if an elective course(s) in instrumental literature was offered as a part of the music education curriculum at their institution (see Table

8). If so, the percentage of instrumental music education majors choosing to enroll in the elective course(s) was also requested (see Table 9).

Table 8  
Institutions Offering an Elective Course(s) in Instrumental Literature

Institutions Offering an Elective Course in Instrumental Literature -	8	(19.5%)
Institutions Not Offering an Elective Course in Instrumental Literature -	33	(80.5%)

Table 9  
Percentage of Music Education Majors Enrolling in Elective Course(s)

<u>Range</u>	<u>Mean</u>	<u>Median</u>	<u>Mode</u>
1%-75%	22.3%	10%	10%

Those institutions offering an elective course(s) in instrumental literature were asked to provide the name of the course(s) along with the credit hours awarded for completion of the course(s). The number of credit hours awarded for the elective course(s) was compared to the number of credit hours required in music courses and to the total number of credit hours required for the Music Education degree (see Table 10 and Table 11). Again, the institutions offering an elective course(s) in Instrumental Literature were sorted according to type of institution and enrollment (see Tables 12 and 13).

Table 10  
Credit Hours Awarded for Elective Instrumental Literature Courses

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	Credit Hours Awarded for Elective Instrumental Literature Course(s)	% of Credit Hours Required in Music Courses	% of Total Credit Hours Required for Music Education Degree
Range	1-4 hrs.	1.1%-8.3%	0.8%-3.2%
Mean	2.6 hrs.	4.1%	1.9%
Median	3 hrs.	3.8%	1.9%
Mode	3 hrs.	n/a	n/a

---

Table 11  
Titles of Elective Courses in Instrumental Literature

---

<u>Title</u>	<u># of responses</u>
Band Literature	2
Concert Band Literature	1
History and Literature of the Wind Band	1
Wind Literature	1
Instrumental Literature	1
Survey of Wind Literature	1
Independent Study	1

---

Table 12  
Institutions Offering Elective Instrumental Literature Course(s) – Public vs. Private

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Public Institutions –	7	(25% of public institutions responding)
Private Institutions –	1	(7.7% of private institutions responding)

---

Table 13  
Institutions Offering Elective Instrumental Literature Course(s) by Enrollment

<u>0-25 Majors</u>	<u>26-50 Majors</u>	<u>51-75 Majors</u>	<u>76-100 Majors</u>	<u>101+ Majors</u>	<u>NR</u>
1 (10%)	2 (22.2%)	1 (12.5%)	3 (50%)	1 (20%)	0 (0%)

Question 8 of the online questionnaire asked if instrumental literature is discussed within the context of another course(s) (see Table 14). If so, respondents were asked to provide the name of the course(s) in which literature is discussed (see Table 15a). The course(s) titles provided were grouped into one of five categories according to the nature of the course(s) (see Table 15b). The number of credit hours awarded for the course(s) was also requested as well as the percentage of time dedicated to literature (see Table 16).

Table 14  
Institutions Discussing Instrumental Literature Within Another Course(s)

Institutions Discussing Instrumental Literature Within Another Course(s) -	26	(63.4%)
Institutions Not Discussing Instrumental Literature Within Another Course(s) -	15	(36.6%)

Table 15a  
Titles of Courses in which Instrumental Literature is Discussed

---

<b><u>Title</u></b>	<b><u># of Responses</u></b>
Instrumental Conducting	17
Instrumental Methods	8
Secondary Methods	3
Music History III	1
Instrumental Music Pedagogy	1
Symphonic Winds	1
Band/Orchestra Organization	1
Music Education Practicum II	1
Instrumental Music	1
Administration & Supervision of Public School Music	1
Instrumental Practicum	1
Wind Symphony	1
Band Director Materials	1
Organizing the Instrumental Program	1
Wind Ensemble	1
Secondary Music Teaching	1
Advanced Methods in Secondary Instrumental Music Education	1
Advanced Methods in Elementary Instrumental Music Education	1

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Table 15b  
Courses in which Instrumental Literature is Discussed – by Category

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<b><u>Category</u></b>	<b><u># of Responses</u></b>
Methods Courses	20 (46.5%)
Conducting Courses	17 (39.5%)
Ensembles	3 (7%)
Practicums	2 (4.7%)
Other	1 (2.3%)

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Table 16  
Credit Hours Awarded for Courses Including Instrumental Literature as a Component

	Credit Hours Awarded for Course(s)	% of Credit Hours Required in Music Courses	% of Total Credit Hours Required for Music Education Degree	% of Course Discussing Instrumental Literature
Range	1-9 hrs.	2.2%-21.1%	1.5%-7.0%	5%-80%
Mean	3.8 hrs.	5.4%	3.2%	21.7%
Median	3 hrs.	3.5%	2.6%	15%
Mode	3 hrs.	2.9%	1.5%	10%

Again, the institutions discussing Instrumental Literature within another course were sorted according to type of institution and enrollment (see Tables 17 and 18).

Table 17  
Literature Discussed Within Another Course(s) – Public vs. Private

Public Institutions –	18	(64.3% of public institutions responding)
Private Institutions –	8	(61.5% of private institutions responding)

Table 18  
Institutions Discussing Literature Within Another Course(s) by Enrollment

<u>0-25 Majors</u>	<u>26-50 Majors</u>	<u>51-75 Majors</u>	<u>76-100 Majors</u>	<u>101+ Majors</u>	<u>NR</u>
7 (70%)	5 (55.6%)	6 (75%)	3 (50%)	3 (60%)	2

All responding institutions and their approaches to providing instruction in Instrumental Literature are shown in Table 19.

Table 19  
Summary of Instrumental Literature Instruction Offerings

# of Schools Responding	Required Instrumental Literature Courses	Elective Instrumental Literature Courses	Courses with Instrumental Literature as a Component
7 (17.1%)	1	0	0
2 (4.9%)	2	0	0
6 (14.6%)	0	1	0
9 (22%)	0	0	1
14 (34.1%)	0	0	2
1 (2.4%)	1	0	1
2 (4.9%)	0	1	1

In order to determine if any consistency existed among the texts and materials being used by college instructors, Question 9 of the online questionnaire asked participants to provide titles of any texts used in Instrumental Literature instruction. The results are listed in Table 20.

Table 20  
Texts Used in Instrumental Literature Instruction

<u>Title</u>	<u>Author/Editor</u>	<u>Publisher</u>	<u># of responses</u>
<i>Teaching Music Through Performance in Band</i>	ed. Miles	GIA	23
<i>Best Music for High School Band</i>	Dvorak et al.	Manhattan Beach	7
<i>Band Music Notes</i>	Smith / Stoutamire	Kjos	7
“Teacher furnished materials”	n/a	n/a	6
<i>Best Music for Young Band</i>	Dvorak	Manhattan Beach	4
<i>Music for Concert Band</i>	Kreines	Florida Music Service	3
<i>The Winds of Change</i>	F. Battisti	Meredith Music	3
<i>March Music Notes</i>	Smith	Program Note Press	3
<i>Teaching Band and Orchestra</i>	Lynn Cooper	GIA	2
<i>A Concise History of the Wind Band</i>	D. Whitwell		2
<i>Texas UIL Band Prescribed Music List</i>		Texas UIL	2
<i>Instructional Design series</i>	R. Garofalo	Meredith Music	1
<i>Strategies for Teaching</i>	various	MENC	1



Table 20 (continued)  
 Texts Used in Instrumental Literature Instruction

<i>Guide to Score Study</i>	Battisti/Garofalo	Meredith Music	1
<i>Time and the Winds</i>	Fennell	Ludwig	1
<i>The Twentieth Century American Wind Band/Ensemble</i>	F. Battisti	Meredith Music	1
<i>Rehearsing the Band</i>	J. Williamson		1
<i>The Heritage Encyclopedia of Band Music</i>			1
<i>The String Orchestra Super List</i>		MENC	1
<i>Distinguished Music for the Developing Band series</i>		Rutgers University	1
<i>Wisconsin School Music Association Handbook</i>		WSMA	1
<i>ASBDA Curriculum Guide</i>		ASBDA	1
<i>ASBOA State Music List</i>		ASBOA	1
<i>Selective Music List for Band</i>		National Band Association	1
<i>Conducting with Feeling</i>	F. Harris	Meredith Music	1
<i>A Composer's Insight</i>	T. Salzman	Meredith Music	1
Various Music Scores & Recordings			1
<i>Teaching Music in the Secondary School</i>	Hoffer	Wadsworth/Thomson	1
<i>Teaching Music: Managing the Successful Music Program</i>	Walker	Schirmer	1
<i>Dimensions of Musical Learning And Teaching</i>	Boardman	MENC	1
<i>A Sound Approach to Teaching Instrumentalists</i>		Wadsworth/Thomson	1
MA & NY State Lists			1

The next portion of the questionnaire dealt with the content matter of Instrumental Literature courses. Respondents were asked to identify the relative difficulty levels of music (on the standard scale of 1-6) discussed in their course(s) in order to determine if all levels of music are receiving equal instruction. The results are shown in Table 21.

Table 21  
Grade Levels of Literature Discussed  
(n=36)

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<u>Grade Level</u>	<u># of responses</u>
I	23 (63.9%)
II	29 (80.6%)
III	33 (91.7%)
IV	35 (97.2%)
V	28 (77.8%)
VI	23 (63.9%)

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In addition to difficulty levels, the names of composers discussed within the course(s) were investigated to see which individuals are most frequently included in Instrumental Literature instruction. A list of names was provided from which each participant could select those discussed in the course(s). An open response area was provided for participants to list additional composers discussed, but not included on the supplied list of names. Of those institutions responding to the questionnaire, 26 provided responses. The results are shown in Table 22 and Table 23.

A third component of instructional content investigated was actual literature. Open response areas were provided for participants to list titles of compositions covered in their course(s). Realizing a complete list may be quite lengthy, only a sample of literature from each grade level was requested. The titles provided by the respondents may be found in Tables 24-29.

Table 22  
 Composers Discussed in Literature Course(s) – from Provided List  
 (n=31)

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<u>Composer</u>	<u># of responses</u>		<u>Composer</u>	<u># of responses</u>	
R. Vaughan Williams	30	(96.8%)	M. Camphouse	18	(58.1%)
P. Grainger	29	(93.5%)	J. Kinyon	18	(58.1%)
G. Holst	29	(93.5%)	J. Ployhar	18	(58.1%)
F. Ticheli	27	(87.1%)	J. Edmondson	17	(54.8%)
J. B. Chance	26	(83.9%)	R. Sheldon	17	(54.8%)
E. Del Borgo	25	(80.6%)	I. Stravinsky	17	(54.8%)
D. Holsinger	25	(80.6%)	W. Benson	16	(51.6%)
V. Persichetti	25	(80.6%)	C. Carter	16	(51.6%)
A. Reed	25	(80.6%)	L. Daehn	16	(51.6%)
M. Arnold	24	(77.4%)	D. Gillingham	16	(51.6%)
J. Curnow	24	(77.4%)	H. Hanson	16	(51.6%)
N. Dello Joio	24	(77.4%)	J. O'Reilly	16	(51.6%)
F. Erickson	24	(77.4%)	J. C. Williams	16	(51.6%)
K. Husa	24	(77.4%)	F. Tull	15	(48.4%)
W. F. McBeth	24	(77.4%)	A. Balent	14	(45.2%)
J. Zdechlik	24	(77.4%)	T. Mahr	14	(45.2%)
C. T. Smith	23	(74.2%)	P. Sparke	14	(45.2%)
C. Grundman	22	(71.0%)	W. Barker	13	(41.9%)
P. Hindemith	22	(71.0%)	J. Cacavas	13	(41.9%)
V. Nelhybel	22	(71.0%)	I. Dahl	13	(41.9%)
J. Barnes	21	(67.7%)	P. LaPlante	13	(41.9%)
T. Broege	21	(67.7%)	R. Lo Presti	12	(38.7%)
A. Copland	21	(67.7%)	D. Maslanka	12	(38.7%)
G. Jacob	21	(67.7%)	J. Stamp	12	(38.7%)
R. Nelson	21	(67.7%)	J. Swearingen	12	(38.7%)
W. Schuman	21	(67.7%)	M. Daugherty	9	(29.0%)
L. Bernstein	20	(64.5%)	D. Shaffer	9	(29.0%)
M. Gould	20	(64.5%)	J. Bilik	8	(25.8%)
C. Ives	20	(64.5%)	R. Cichy	6	(19.4%)
R. Jager	20	(64.5%)	L. Bassett	5	(16.1%)
V. Giannini	19	(61.3%)	L. Forsblad	5	(16.1%)
A. McGinty	19	(61.3%)	P. Gordon	5	(16.1%)
R. R. Bennett	18	(58.1%)			

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Table 23  
 Additional Composers Discussed – Free Response  
 (n=20)

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<u>Composer Name</u>	<u># of responses</u>	<u>Composer Name</u>	<u># of responses</u>
B. Margolis	6	P. Creston	1
J. P. Sousa	5	W. Cummings	1
T. Duffy	4	C. Custer	1
W. Hines	4	A. O. Davis	1
W. Latham	4	J. de Meij	1
A. Schoenberg	4	A. Dvorak	1
A. Boysen	3	M. Ellerby	1
P. Mennin	3	H. Fillmore	1
D. Milhaud	3	W. Finlayson	1
H. O. Reed	3	R. Frank	1
J. Schwantner	3	G. Gabrieli	1
H. Stuart	3	J. Giroux	1
J. van der Roost	3	E. F. Goldman	1
E. Varese	3	F. Gossec	1
R. Wagner	3	C. Gounod	1
E. Whitacre	3	G. F. Handel	1
F. Allen	2	J. Harbison	1
H. Berlioz	2	S. Hazo	1
S. Bryant	2	J. Higgins	1
A. Gorb	2	M. Hindsley	1
D. Grantham	2	B. Hogg	1
W. Harbinson	2	R. Hultgren	1
W. Hartley	2	D. Hunsberger	1
Q. Hilliard	2	L. Jadin	1
K. King	2	B. Kopetz	1
O. Messiaen	2	E. Leidzen	1
R. Nixon	2	M. Mailman	1
R. Rudin	2	E. Mehul	1
F. Schmitt	2	F. Mendelssohn	1
R. W. Smith	2	M. Milford	1
M. Story	2	R. Moehlman	1
D. Welcher	2	W. A. Mozart	1
M. Williams	2	J. Newman	1
D. Akey	1	E. Osterling	1
R. Alexander	1	O. Respighi	1
J. Andrews	1	T. Root	1
J. S. Bach	1	G. Schuller	1
S. Barber	1	M. Shelton	1
L. Beethoven	1	E. Slocum	1
A. Berg	1	J. Spears	1
J. Bonney	1	R. Strauss	1
B. Buehlman	1	J. Sudduth	1
D. Bukvich	1	M. Sweeney	1
L. Calliett	1	D. Wilson	1
J. Chattaway	1	H. Wood	1
M. Colgrass	1	G. Woolfenden	1

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Table 24  
 Sampling of Grade 1 Band Literature Discussed  
 (n=13)

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<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Theme and Variations	T. Broege	2
A Song for Friends	L. Daehn	2
Air for Band	F. Erickson	2
Chester	Billings/Osterling	1
Headless Horseman	T. Broege	1
Train Heading West	T. Broege	1
Cedar Lakes Overture	L. Clark	1
A Quiet Rain	Cummings	1
Korean Folk Rhapsody	J. Curnow	1
Sugar Creek Saga	J. Curnow	1
Air and Allegro	J. Edmondson	1
Anasazi	J. Edmondson	1
Little Suite for Band	F. Erickson	1
Rondo Royale	F. Erickson	1
Song for Winds	F. Erickson	1
Music from the Great Hall	Fenske	1
Ahrirang	Garofalo/Whaley	1
Little Suite for Band	C. Grundman	1
A Prehistoric Suite	Jennings	1
British Isle Ballads	J. Kinyon	1
Wildwood Overture	J. Kinyon	1
Prelude and March	B. Margolis	1
The Stars Asleep, the Break of Day	B. Margolis	1
African Folk Trilogy	A. McGinty	1
All the Pretty Little Horses	A. McGinty	1
Clouds	A. McGinty	1
Mystic Legend	A. McGinty	1
Queenwood Overture	A. McGinty	1
Echoes of Kyoto	J. O'Reilly	1
Connemara Sketches	Osbourne	1
Simple Gifts	J. Ployhar	1
All Things Bright and Beautiful	C. T. Smith	1
Sakura	M. Story	1
City Life	West	1
Literature included in <i>Teaching Music Through Performance in Band</i>	ed. R. Miles	2

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Table 25  
 Sampling of Grade 2 Band Literature Discussed  
 (n=20)

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<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Air for Band	F. Erickson	6
Kentucky 1800	C. Grundman	5
Canto	W. F. McBeth	3
The Battle Pavane	T. Susato	3
Portrait of a Clown	F. Ticheli	3
Snakes!	T. Duffy	2
Balladair	F. Erickson	2
Two Moods	C. Grundman	2
Creed	W. Hines	2
Llwyn Onn	B. Hogg	2
Prospect	P. LaPlante	2
The Red Balloon	A. McGinty	2
Suite from Bohemia	V. Nelhybel	2
Korean Folk Song Medley	J. Ployhar	2
Musette and March	J. S. Bach/J. Kinyon	1
Yorkshire Ballad	J. Barnes	1
Dreams and Fancies	T. Broege	1
Procession and Torch Dance	T. Broege	1
Song with Variations	T. Broege	1
The Headless Horseman	T. Broege	1
Train Heading West	T. Broege	1
Legend of Knife River	S. Bulla	1
Old Churches	M. Colgrass	1
Down a Country Lane	A. Copland	1
Chester Variations	E. del Borgo	1
Modal Song and Dance	E. del Borgo	1
Fantasy on a Fanfare	J. Edmondson	1
Lexington March	J. Edmondson	1
Three English Folk Songs	J. Edmondson	1
They Led My Lord Away	Gordon/Allen	1
Ye Banks and Braes O' Bonnie Doon	P. Grainger	1
First Light on the Chesapeake	Hosay	1
Gypsydance	D. Holsinger	1
On a Hymnsong of Philip Bliss	D. Holsinger	1
Three Songs of Colonial America	L. Jackson	1
Appalachian Carol Festival	R. Jager	1
Hosts of Freedom	K. King	1
Blue Ridge Rhapsody	J. Kinyon	1
Fanfare, Ode and Festival	B. Margolis	1
All the Pretty Little Horses	A. McGinty	1
In the Machine	Menoche	1
Lethbridge Overture	J. Ployhar	1
Simple Gifts	J. Ployhar	1
Polly Oliver	T. Root	1
Declaration Overture	C. T. Smith	1
Precious Lord	R. W. Smith	1

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Table 25 (continued)  
 Sampling of Grade 2 Band Literature Discussed  
 (n=20)

Brookpark Overture	J. Swearingen	1
Ancient Voices	M. Sweeney	1
Amazing Grace	F. Ticheli	1
Shenandoah	F. Ticheli	1
Linden Lea	R. Vaughan Williams	1
October	E. Whitacre	1
Variation Overture	J. C. Williams	1
Literature included in <i>Teaching Music Through Performance in Band</i>	ed. R. Miles	1

Table 26  
 Sampling of Grade 3 Band Literature Discussed  
 (n=24)

<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Overture for Winds	C. Carter	8
Chant and Jubilo	W. F. McBeth	6
Air for Band	F. Erickson	4
Polly Oliver	T. Root	4
Three Ayres from Gloucester	H. Stuart	4
On a Hymnsong of Philip Bliss	D. Holsinger	3
Cajun Folk Songs	F. Ticheli	3
Shenandoah	F. Ticheli	3
Flourish for Wind Band	R. Vaughan Williams	3
As Summer Was Beginning	L. Daehn	2
Ye Banks and Braes O' Bonnie Doon	P. Grainger	2
Fantasy on American Sailing Songs	C. Grundman	2
Little English Suite	C. Grundman	2
First Suite in Eb	G. Holst	2
Court Festival	Latham	2
Pageant	V. Persichetti	2
Prelude, Siciliano and Rondo	M. Arnold	1
Fantasia in G	J. S. Bach	1
Prelude and Fugue in Bb Major	J. S. Bach/Moehlman	1
Deir' in De	W. Barker	1
Heatherwood Portrait	J. Barnes	1
Yorkshire Ballad	J. Barnes	1
Blessed Are They	Brahms/Buehlman	1
Dreams and Fancies	T. Broege	1
Parade of the Tall Ships	J. Chattaway	1

Table 26 (continued)  
 Sampling of Grade 3 Band Literature Discussed  
 (n=24)

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Balladair	F. Erickson	1
Rhythm of the Winds	F. Erickson	1
Sonatina for Band	F. Erickson	1
Toccata for Band	F. Erickson	1
Mystery on Mena Mountain	Giroux-West	1
Australian Up-Country Tune	P. Grainger	1
Irish Tune from County Derry	P. Grainger	1
American Folk Rhapsodies #1-4	C. Grundman	1
An Irish Rhapsody	C. Grundman	1
The Blue and the Gray	C. Grundman	2
Second Suite in F	G. Holst	1
American Riversongs	P. LaPlante	1
Prospect	P. LaPlante	1
Royal Coronation Dances	B. Margolis	1
Battaglia	W. F. McBeth	1
Festivo	V. Nelhybel	1
A Bayside Portrait	R. Sheldon	1
Anthem for Winds and Percussion	C. T. Smith	1
Emperata Overture	C. T. Smith	1
Covington Square	J. Swearingen	1
Amazing Grace	F. Ticheli	1
Fortress	F. Ticheli	1
Sun Dance	F. Ticheli	1
Two Gaelic Folk Songs	T. Tyra	1
Homage	J. van der Roost	1
Puszta	J. van der Roost	1
Suite Provencale	J. van der Roost	1
Sea Songs	R. Vaughan Williams	1
Trauersinfonie	R. Wagner	1
Old Scottish Melody	P. Wiley	1
Dedicatory Overture	C. Williams	1
Variation Overture	C. Williams	1
Literature included in <i>Teaching Music Through Performance in Band</i>	ed. R. Miles	1

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Table 27  
 Sampling of Grade 4 Band Literature Discussed  
 (n=25)

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<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Variations on a Korean Folk Song	J. B. Chance	6
Chorale and Alleluia	H. Hanson	6
Irish Tune from County Derry	P. Grainger	5
Second Suite in F	G. Holst	5
English Folk Song Suite	R. Vaughan Williams	5
First Suite in Eb	G. Holst	4
Pageant	V. Persichetti	4
Scenes from the Louvre	N. Dello Joio	3
Chorale and Shaker Dance	J. Zdechlik	3
Incantation and Dance	J. B. Chance	2
Fantasia for Band	V. Giannini	2
Shepherd's Hey	P. Grainger	2
Irish Rhapsody	C. Grundman	2
Third Suite	R. Jager	2
Elegy for a Young American	R. Lo Presti	2
Beowulf	W. F. McBeth	2
They Hung Their Harps in the Willows	W. F. McBeth	2
Courtly Airs and Dances	R. Nelson	2
Colossus of Columbia	R. Alexander	1
English Dances	M. Arnold	1
Four Scottish Dances	M. Arnold	1
Commando March	S. Barber	1
Sinfonia V	T. Broege	1
Symphony #1	D. Bukvich	1
Watchman, Tell Us of the Night	M. Camphouse	1
Blue Lake	J. B. Chance	1
Celebration Overture	P. Creston	1
Variants on an Early American Hymn Tune	J. Curnow	1
Satiric Dances	N. Dello Joio	1
Colonial Song	P. Grainger	1
The Immovable Do	P. Grainger	1
Ye Banks and Braes O' Bonnie Doon	P. Grainger	1
Engleberg Variations	W. Harbinson	1
March from Symphonic Metamorphosis	P. Hindemith	1
On a Southern Hymnsong	D. Holsinger	1
Al Fresco	K. Husa	1
Old Home Days	C. Ives / Elkus	1
Original Suite	G. Jacob	1
American Riversongs	P. LaPlante	1
Drammatico	W. F. McBeth	1
Masque	W. F. McBeth	1
Festivo	V. Nelhybel	1
Divertimento for Band	V. Persichetti	1
Psalm for Band	V. Persichetti	1
A Festival Prelude	A. Reed	1
Huntingtower Ballad	O. Respighi	1
Chester	W. Schuman	1
Festive Overture	D. Shostakovich	1

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Table 27 (continued)  
 Sampling of Grade 4 Band Literature Discussed  
 (n=25)

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Emperata Overture	C. T. Smith	1
Amazing Grace	F. Ticheli	1
American Elegy	F. Ticheli	1
Cajun Folk Songs	F. Ticheli	1
Cajun Folk Songs #2	F. Ticheli	1
Fortress	F. Ticheli	1
Sun Dance	F. Ticheli	1
Vesuvius	F. Ticheli	1
Credo	F. Tull	1
Sea Songs	R. Vaughan Williams	1
Ghost Train	E. Whitacre	1
Caccia and Chorale	C. Williams	1
Variation Overture	C. Williams	1
Night Dances	B. Yurko	1
Psalm 46	J. Zdechlik	1
Literature included in <i>Teaching Music Through Performance in Band</i>	ed. R. Miles	1

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Table 28  
 Sampling of Grade 5 Band Literature Discussed  
 (n=20)

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<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Sketches on a Tudor Psalm	F. Tull	4
First Suite in Eb	G. Holst	3
Symphony for Band	V. Persichetti	3
Armenian Dances, Part I	A. Reed	3
Four Scottish Dances	M. Arnold / J. Paynter	2
Variations on a Korean Folk Song	J. B. Chance	2
Variants on a Medieval Tune	N. Dello Joio	2
Lincolnshire Posey	P. Grainger	2
Music for Prague, 1968	K. Husa	2
William Byrd Suite	G. Jacob	2
Overture in C	F. Mendelssohn	2
Divertimento	V. Persichetti	2
Russian Christmas Music	A. Reed	2
George Washington Bridge	W. Schuman	2
Blue Shades	F. Ticheli	2
Postcard	F. Ticheli	2
Fanfare and Allegro	J. C. Williams	2

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Table 28 (continued)  
 Sampling of Grade 5 Band Literature Discussed  
 (n=20)

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Prelude, Siciliano and Rondo	M. Arnold	1
Suite of Old American Dances	R. R. Bennett	1
Overture to Candide	L. Bernstein/C. Grundman	1
I Am	A. Boysen	1
Tribute	M. Camphouse	1
Blue Lake Overture	J. B. Chance	1
Incantation and Dance	J. B. Chance	1
Outdoor Overture	A. Copland	1
Rejouissance	J. Curnow	1
Scenes from the Louvre	N. Dello Joio	1
Paris Sketches	M. Ellerby	1
Symphony for Band	V. Giannini	1
American Salute	M. Gould	1
Awayday	A. Gorb	1
Molly on the Shore	P. Grainger	1
Symphony in Bb	P. Hindemith	1
Liturgical Dances	D. Holsinger	1
Prelude and Rondo	D. Holsinger	1
Second Suite in F	G. Holst	1
Variations on America	C. Ives	1
Third Suite	R. Jager	1
Elegy for a Young American	R. LoPresti	1
The Soaring Hawk	T. Mahr	1
Of Sailors and Whales	W. F. McBeth	1
Canzona	P. Mennin	1
Suite Francaise	D. Milhaud	1
Rocky Point Holiday	R. Nelson	1
Symphonies of Gaia	J. J. Ogren	1
Pageant	V. Persichetti	1
Psalm for Band	V. Persichetti	1
La Fiesta Mexicana	H. O. Reed	1
New England Triptych	W. Schuman	1
Overture on an Early American Folk Hymn	C. T. Smith	1
Caccia and Chorale	J. C. Williams	1
Dance of the New World	D. Wilson	1
Literature included in <i>Teaching Music Through Performance in Band</i>	ed. R. Miles	1

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Table 29  
 Sampling of Grade 6 Band Literature Discussed  
 (n=17)

<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Symphony in Bb	P. Hindemith	8
Lincolnshire Posy	P. Grainger	5
Music for Prague, 1968	K. Husa	5
Symphony #3	V. Giannini	4
Theme and Variations, Op. 43a	A. Schoenberg	4
Emblems	A. Copland	3
Sinfonietta	I. Dahl	3
Hammersmith	G. Holst	3
and the mountains rising nowhere	J. Schwanter	3
Suite of Old American Dances	R. R. Bennett	2
Solitary Dancer	W. Benson	2
The Leaves are Falling	W. Benson	2
Rocky Point Holiday	R. Nelson	2
Symphony No. 6 for Band	V. Persichetti	2
La Fiesta Mexicana	H. O. Reed	2
Symphonies of Wind Instruments	I. Stravinsky	2
Tam O' Shanter Overture	M. Arnold	1
Designs, Images and Textures	L. Bassett	1
The Passing Bell	W. Benson	1
Prelude, Fugue and Riffs	L. Bernstein	1
Chester Leaps In	S. Bryant	1
Gazebo Dances	J. Corigliano	1
Mutanza	J. Curnow	1
Niagra Falls	M. Daugherty	1
Symphony #1 "Lord of the Rings"	J. de Meij	1
Colonial Song	P. Grainger	1
Southern Harmony	D. Grantham	1
Flag of Stars	G. Jacob	1
Esprit de Corps	R. Jager	1
Dream Sequence	E. Krenek	1
Aspen Jubilee	R. Nelson	1
Armenian Dances, Part I	A. Reed	1
Armenian Dances, Part II	A. Reed	1
Dance Movements	P. Sparke	1
Postcard	F. Ticheli	1
Sketches on a Tudor Psalm	F. Tull	1
Elsa's Procession to the Cathedral	R. Wagner/L. Cailliet	1
Literature included in <i>Teaching Music Through Performance in Band</i>	ed. R. Miles	1

In addition to information regarding band composers and compositions, the names of orchestral composers discussed within the course(s) were investigated to see which individuals are most

frequently included in Instrumental Literature instruction. A list of names was provided from which each participant could select those discussed. An open response area was provided for participants to list additional orchestral composers discussed, but not included on the supplied list of names. Of those institutions responding to the questionnaire, 8 provided responses. The results are shown in Table 30. No additional composer names were provided in the open response area.

Table 30  
Orchestra Composers Discussed in Literature Courses – from Provided List

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<b><u>Composer</u></b>	<b><u># of responses</u></b>	<b><u>Composer</u></b>	<b><u># of responses</u></b>
A. Copland	8	J. Brahms	5
P. Hindemith	8	C. Debussy	5
B. Bartok	7	E. Del Borgo	5
L. v. Beethoven	7	R. Frost	5
P. A. Grainger	7	V. Nelhybel	5
H. Hanson	7	S. Prokofiev	5
M. Isaac	7	H. Purcell	5
G. Mahler	7	F. v. Suppe	5
W. A. Mozart	7	R. Wagner	5
G. Rossini	7	R. Washburn	5
R. Strauss	7	P. Whear	5
I. Stravinsky	7	L. Anderson	4
S. Applebaum	6	A. Dvorak	4
J. S. Bach	6	E. Elgar	4
H. Berlioz	6	A. Frackenpohl	4
G. Bizet	6	A. Kreisler	4
S. Dackow	6	L. Niehaus	4
G. F. Handel	6	C. Saint-Saens	4
F. J. Haydn	6	P. Gordon	3
F. Mendelssohn	6	A. Hovhaness	3
M. Moussorgsky	6	B. Lowden	3
J. Ployhar	6	J. Caponegro	2
N. Rimsky-Korsakov	6	J. McLeod	2
F. Schubert	6	H. Alshin	1
D. Shostakovich	6	F. Feese	1
P. I. Tchaikovsky	6		
A. Vivaldi	6		

---

As with the previous question regarding band literature, open response areas were provided for participants to list titles of orchestral compositions covered in their course(s). Realizing a complete list may be quite lengthy, only a sample of literature from each grade level was requested. The titles provided by the respondents may be found in Tables 31-36.

Table 31  
Sampling of Grade 1 Orchestra Literature Discussed  
(n=2)

---

<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Dona Nobis Pacem	E. del Borgo	1
Variations on A Ground	Shapiro	1
Sinfonietta for Strings	Spinosa/Rosch	1
Literature included in <i>Teaching Music Through Performance in Orchestra</i> ed. R. Miles		
		1

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Table 32  
Sampling of Grade 2 Orchestra Literature Discussed  
(n=3)

---

<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Dance Scenario	E. del Borgo	1
Two Moods	P. Gordon	1
Little Fugue	Handel/Siennecki	1
Belvedere Suite	M. Isaac	1
Handel Suite	Kreichbaum	1
Dance of the Tumblers	Rimsky-Korsakov/Dackow	1
Schubert Dance Suite	Schubert/Frost	1
Trepak from The Nutcracker	Tchaikovsky/Dackow	1
Literature included in <i>Teaching Music Through Performance in Orchestra</i> ed. R. Miles		
		1

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Table 33  
Sampling of Grade 3 Orchestra Literature Discussed  
(n=3)

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<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Farandole from L'Arlesienne Suite	Bizet/Isaac	1
Rondo Caprice	Dancla/Isaac	1
Three Slavonic Dances	Dvorak/Isaac	1
Slavonic Dance No. 8	Dvorak/Isaac	1
Kamarinskaya	Glinka/Barnes	1
Chaconne	Lully/Fendler	1
Sleigh Ride	Mozart/Stone	1
Suite from The Fairy Queen	Purcell/Glass	1
Literature included in <i>Teaching Music Through Performance in Orchestra</i> ed. R. Miles		
		1

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Table 34  
Sampling of Grade 4 Orchestra Literature Discussed  
(n=3)

---

<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Roumanian Folk Dances	Bartok/Wilner	1
March to the Scaffold	Berlioz/Carter	1
Russian Sailors Dance	Gliere/Isaac	1
Elegy	M. Gould	1
Ase's Death from Peer Gynt Suite	E. Grieg	1
Brook Green Suite	G. Holst	1
Il Re Pastore	Mozart/Mueller	1
Symphony in D Major	Sammartini/Scarmolin	1
Rhosymedre	Vaughan Williams/Foster	1
Literature included in <i>Teaching Music Through Performance in Orchestra</i> ed. R. Miles		
		1

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Table 35  
Sampling of Grade 5 Orchestra Literature Discussed  
(n=3)

<u>Title</u>	<u>Composer</u>	<u># of responses</u>
A Moorside Suite	G. Holst	1
Grand Serenade	W. A. Mozart	1
Titus Overture	W. A. Mozart	1
The Good Daughter Overture	Piccini/Scarmolin	1
Serenade, Op. 7	R. Strauss	1
St. Lawrence Overture	Washburn	1
Literature included in <i>Teaching Music Through Performance in Orchestra</i> ed. R. Miles		1

Table 36  
Sampling of Grade 6 Orchestra Literature Discussed  
(n=2)

<u>Title</u>	<u>Composer</u>	<u># of responses</u>
Academic Festival Overture, Op. 80	J. Brahms	1
Soirees Musicales	B. Britten	1
Romanian Rhapsody No. 1	Enesco	1
American Salute	M. Gould	1
The Impresario Overture	W. A. Mozart	1
Literature included in <i>Teaching Music Through Performance in Orchestra</i> ed. R. Miles		1

In addition to specific titles of works discussed in literature courses, participants were asked to list those factors used in determining which works would be included in class discussions. Responses were provided by the participants in an open response area. Since many participants indicated similar factors in different wordings, the various factors included in the responses were consolidated into those shown in Table 37.



Table 37  
Factors Used in Determining Works Included in Literature Course(s)  
(n=38)

---

<b><u>Factor</u></b>	<b><u># of responses</u></b>
Artistic Quality/Worth	16
Music Education Value	11
Inclusion on State, National or Festival List	9
Part of Core Repertoire	8
Historical Significance	7
Popularity/Performance Frequency	5
Inclusion in "Teaching Music Through Performance in Band" (GIA)	4
Literature and Recordings Available	3
Cross-section of Composers and Styles	3
Student Interest or Familiarity	3
Instructor Choice	2
Award Winners (NBA, ABA, Ostwald, Sudler, etc.)	1
Opportunity for Performance	1
Relative to Topics in Instrumental Methods or Conducting Classes	1

---

Participants were asked if literature selection criteria were discussed within the context of band and orchestra literature courses. Eighty-four percent of those responding indicated that selection criteria were discussed and sixteen percent indicated that selection criteria were not discussed (see Table 38).

Table 38  
Is Selection Criteria Discussed in Literature Course(s)?  
(n=38)

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Yes -	84%
No -	16%

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Those respondents indicating that selection criteria were discussed in literature courses were asked to list the criteria discussed. The format of this question was open response. Since many respondents indicated similar criteria in different wordings, the various criteria included in the responses were consolidated into those shown in Table 39.

Table 39  
Actual Selection Criteria Discussed in Literature Course(s)  
(n=27)

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<b><u>Criteria</u></b>	<b><u>Responses</u></b>
Musical Demand/Difficulty	15
Educational Value	14
Artistic Quality/Worth	12
Performance/Programming Enjoyment	10
Stylistic Diversity	10
Timing/Length	6
Instrumentation	6
Genre	5
Audience Development	4
Compositional Technique/Craftsmanship	4
Ranges	4
Time Period of Composition	4
Key Signatures	4
Tempo	3
Sufficient Rehearsal Time to Prepare	3
Composer	2
Work "Stood the test of time"	2
Strengths/Weaknesses of Ensemble	2
Cultural Perspective	2
Meter	2
Historical Significance	1
Original Band Works vs. Transcriptions	1
Solo Instruments	1
Contained in <i>Teaching Music Through Performance in Band</i>	1

---

The final question of the questionnaire asked participants to indicate the various instructional techniques used in teaching band and orchestra literature courses. Again, to allow maximum freedom in responses, an open response area was provided. As in previous questions, many respondents indicated similar techniques in different wordings, so the various techniques included in the responses were consolidated into those shown in Table 40.

Table 40  
 Instructional Techniques Used in Literature Course(s)  
 (n=28)

---

<b><u>Method</u></b>	<b><u>Responses</u></b>
Listening	19
Score Study/Analysis	15
Class Discussion	13
Database / Notebook Compilation Project	8
Assigned Research on Specific Composers/Compositions	7
Assigned Readings	6
Field Work (Local band rehearsals / Concerts / Observations)	5
Conducting/Rehearsing of lab ensemble	5
Written Exams	4
Lectures	3
Review of State, National, and Festival Lists	3
Program Development for Bands of Specified Abilities	3
Performance	3
Literature Evaluations	2
Discussion of Resources (Catalogs, Articles, Texts, etc.)	2
Handouts	1
Listening Exams	1

---

## CHAPTER 5

### DISCUSSION OF RESULTS

#### Curricular Frameworks

An analysis of the data collected in this study revealed that the most common method of providing band and orchestra literature instruction was as a topic within another required course. Of those responding, 63.4% indicated that to be the case. In those instances, literature was most commonly discussed in secondary methods courses and conducting courses. The data indicated, however, that those required courses only accounted for an average of 5.4% of the music credit hours required for the Music Education degree and only 3.2% of the total credit hours required for graduation. In addition, respondents indicated that the topic of band and orchestra literature accounted for an average of 21.7% of the time spent in those courses. As a result, undergraduate music education majors in those institutions spent an average of 1.2% of their music credit hours and 0.7% of their total degree hours receiving instruction in band and orchestra literature.

Elective courses in band and orchestra literature were offered by 19.5% of those responding to the questionnaire. While these institutions offered the benefit of an entire course dedicated to the study of literature, only an average of 22.3% of the instrumental music education majors reportedly took advantage of such a course. Furthermore, the time spent in those elective courses represented an average of only 4.1% of the music credit hours required for the degree and only 1.9% of the total required degree hours. State imposed limits to the number of credit hours allowed in a degree program, combined with the number of core classes required for graduation, may contribute to the low percentage of students taking advantage of these courses.

According to the study, a required course in band and orchestra literature was found in only 24.4% of the responding institutions. Students at those institutions received the benefit of an entire course dedicated to the study of band and orchestra literature, yet those required courses represented an average of only 4.2% of the music credit hours required for the degree and only 2.7% of the total required degree hours.

In all three of the above scenarios, the maximum amounts of time found dedicated to the study of band and orchestra literature were 4.9% of the required credit hours in music and 2.7% of the total required degree hours. Both of these represent small percentages of time dedicated to the topic of literature, especially when one considers the words of Frederick Fennell. “Choosing music is the single most important thing a [music] director can do. The music we choose today can affect students forever” (Alsobrook, 2002, p. 80).

A comparison was done between public and private institutions to determine if this classification may have an effect on the curricular offerings with regards to band and orchestra literature. The data collected showed that a higher percentage of private institutions responding required courses in literature (30.8%) as compared to those public institutions responding (21.4%). It was noted, though, that 25% of the public institutions responding offered an elective course in literature as compared to only 7.7% of the private institutions responding. No significant difference was found in those institutions discussing literature as a topic within another course, with 64.3% of the public institutions and 61.5% of the private institutions indicating this to be the case. The data collected by this study did not provide enough insight to determine possible rationales for the differences. The size of the responding institutions as determined by enrollment of instrumental music education majors was also considered, but no significant differences were discovered in this study with regards to curricular offerings.

A comparison of the titles of required and elective courses in band and orchestra literature yielded no significant differences. The titles provided for those courses that include band and orchestra literature as a topic, however, revealed that most institutions discussed literature within a secondary methods course (46.5%) or within a conducting course (39.5%).

### Texts and Materials

The second portion of the questionnaire collected data relative to the actual instruction received by students in band and orchestra literature, regardless of the curricular placement of that instruction. An analysis of the responses regarding texts used in band and orchestra literature instruction indicated a significant popularity of the *Teaching Music Through Performance in Band* and *Teaching Music Through Performance in Orchestra* series published by GIA Publications, Inc. Other frequently referenced texts included *Best Music for High School Band* by Thomas Dvorak and *Band Music Notes* by Leonard Smith. While instruction and opinions most certainly vary from course to course and instructor to instructor, the common use of these texts indicate, at minimum, a similarity of content in band and orchestra literature courses at various institutions. Other responses regarding texts included various historical texts regarding wind bands and a number of state and national festival lists.

The literature commonly used in public school band and orchestra programs is generally graded according to a scale of 1 to 6, indicating the relative difficulty of each composition. Those compositions falling into the Grade 1 category are those works thought to be accessible to performers who have completed one year of study on their instruments. Likewise, Grade 6 compositions are those that normally require six years of study in order to be performed. Participants in this study were asked to indicate which difficulty levels, i.e. grade levels, were

discussed as a part of band and orchestra literature instruction at their institutions. All six levels received response rates of over 60%; however, Grades 3 and 4 received the highest numbers of responses with 91.7% and 97.2% respectively. Two rationales for these results may exist. First, a majority of young band and orchestra directors will begin their careers working with compositions of medium difficulty, i.e. Grades 3 and 4. As such, college professors choose to focus attention on works at these levels. Second, a higher response rate was seen in Grade 3 and 4 since they fall in the middle of the Grade 1 to 6 range. Those courses that focus on more difficult compositions would include Grades 3 and 4 on the lower end of the spectrum while courses that focus on less difficult compositions would include Grade 3 and 4 on the higher end. One other factor must also be considered. Due to the subjective nature of this grading system, discrepancies often occur from list to list. A number of state band and orchestra associations create independent lists that vary with regards to content. A composition that may be considered a Grade 2 on one state's list is sometimes found as a Grade 3 on another. As a result, respondents indicating that Grade 3 literature was discussed in their courses may have been referring to some of the exact same compositions that other respondents considered Grade 2. Regardless of the reasoning, it is apparent that compositions of medium difficulty are receiving the greatest amount of attention in band and orchestra literature instruction. Since the purpose of this study was to determine what instruction is presently occurring, future studies may choose to focus on the rationales for the current curricular framework.

### Composers

In looking at specific band composers who are being included in literature courses, Ralph Vaughan Williams received the highest response rate (96.8%). Percy Grainger and Gustav Holst

tied for second (93.5%), followed by Frank Ticheli in third (87.1%). The popularity of Vaughan Williams, Grainger and Holst was expected since each of these composers has works frequently found on core repertoire lists for bands. The inclusion of Frank Ticheli, a relatively new composer, is a strong indicator of his recent success and popularity. When compared with responses provided on questions regarding specific band compositions discussed in literature courses, similar results were found. Frank Ticheli received the most responses, 25, for 10 of his compositions. In second place, Percy Grainger received 24 responses for 9 of his compositions, and Gustav Holst placed third receiving 19 responses for 3 of his compositions. Ralph Vaughan Williams received the sixth most responses, 11, for 4 of his compositions. The fourth and fifth positions were occupied by Vincent Persichetti and John Barnes Chance, who finished fifth and sixth, respectively, as band composers discussed. This data suggested that a basic consistency does exist among various institutions providing instruction in band and orchestra literature. This result was significant considering the large variety of responses received in the free response questions regarding composers and compositions included in literature courses.

### Compositions

Further validation for a basic consistency was suggested by responses regarding band compositions most frequently discussed in literature courses as compared to the most frequently discussed band composers. Among Grade 2 compositions, the most frequently included works were *Air for Band* by Frank Erickson, who was the sixth most popular band composer, and *Kentucky 1800* by Clare Grundman, who was the eighth most popular band composer. In Grade 3, *Overture for Winds* by Charles Carter, the fourteenth most popular band composer, and *Chant and Jubilo* by W. Francis McBeth, tied for sixth among band composers, received the most



responses. *Variations on a Korean Folk Song* by John Barnes Chance, the fourth most popular band composer, and *Chorale and Alleluia* by Howard Hanson, tied for fourteenth most popular band composer, received the most responses in Grade 4 literature. Grade 5 literature responses indicated *Sketches on a Tudor Psalm* by Fisher Tull, the fifteenth most popular band composer, as the most frequently included. Lastly, in the Grade 6 category, the *Symphony in Bb* by Paul Hindemith was the most frequently included composition. Paul Hindemith tied for eighth among included band composers.

As mentioned above, discrepancies in grade levels are commonly found among various literature lists. This was found to be the case among responses received in this study. Single compositions were included in various grade levels by the respondents. To determine the most frequently occurring works, responses for included band compositions were totaled, regardless of the grade levels indicated for the pieces. The results showed the following as the five most frequently occurring band compositions: *Air for Band* by Frank Erickson, *First Suite in Eb* by Gustav Holst, *Second Suite in F* by Gustav Holst, *Lincolnshire Posy* by Percy Grainger, and *Pageant* by Vincent Persichetti. In addition to being the five most frequently occurring band compositions, the composers of these works were all among the six most frequently discussed band composers. This data further suggested the existence of a basic consistency among the content of band and orchestra literature courses at various colleges and universities. It is interesting to note, however, that two of the five most frequently discussed composers, Vaughan Williams and Chance, did not have works included in the five most frequently occurring compositions.

An analysis of responses regarding orchestra composers included for study in literature courses showed that Aaron Copland and Paul Hindemith were the two most frequently included

composers. Ten additional composers tied for second most frequently included. Among those composers were Beethoven, Bartok, Grainger, Hanson, Isaac, and Mozart. Due to a small number of responses regarding frequently discussed orchestral compositions, no significant correlation could be found between works and composers.

### Selection Criteria

In addition to the specific composers and compositions included for study in band and orchestra literature courses, respondents were asked to provide factors considered when selecting compositions for study. In choosing representative works for study, respondents indicated the artistic quality of the composition and the music education value of the composition as the two most important factors. Along similar lines, music education majors will eventually need to select literature for study within their public school music programs. Those elements used to determine the quality of a composition must be discussed in order to allow future music educators to make decisions on their own. The ability to evaluate form, orchestration, and development techniques, among other factors, will help ensure that future music educators will continue to select quality literature and materials to use with his or her students. As such, participants were asked if repertoire selection criteria were discussed within the context of literature courses. Of those responding, 84% indicated that selection criteria were discussed. Responses regarding actual selection criteria indicated that musical demand or difficulty was the most frequently discussed aspect, followed by educational value, artistic quality, program enjoyment, and stylistic diversity.

A final aspect investigated in this study was the instructional approach used in band and orchestra literature courses. The results indicated listening, score study, and class discussion

were the three most frequently used methods, with listening receiving the highest percentage of responses (67.9%).

### Conclusions

As previously stated, knowledge of a core body of literature and the ability to evaluate new compositions are valuable assets for music educators. Individuals who are not provided with adequate instruction in these areas may have difficulty in selecting appropriate materials for use in their classrooms. The resulting potential negative impact on public school instrumental music programs would be the inclusion of lesser quality music within the instructional environment. In performance-based classrooms such as those that exist in current public schools, the use of lesser quality music and materials may have a negative effect on the quality of music education being received by students.

A logical source from which future music educators could receive training in instrumental literature is within undergraduate studies; however, according to the results of this study, band and orchestra literature receives a relatively small percentage of instructional time in current music education curricula. It is possible that state mandated core curriculum requirements and degree credit hour limitations are reasons that band and orchestra literature is being afforded less curricular time. Regardless, time limitations may require college professors to abbreviate instruction. Based on the large number of composers and compositions provided as responses to this study, it would appear that abbreviated instruction may result in detrimental omissions. For example, professors that chose to include only the five compositions receiving the most responses in this study would not have referenced a work by Ralph Vaughan Williams. However, when looking at the responses in this study regarding composers discussed in literature

courses, Vaughan Williams was shown to be the most frequently included composer. Potential omissions such as this may result in a weaker knowledge base of core literature, and therefore a weaker base of comparison to be used in evaluating new literature.

Similarly, abbreviated instruction in selection criteria may result in a music teacher's limited ability to make personal judgments relative to the quality of new or unfamiliar compositions. As a result, the young music educator may rely solely on state lists or publisher recommendations when selecting literature. As revealed in the responses to this study, inconsistencies exist among these lists. These inconsistencies may lead to the selection of compositions of inappropriate difficulty for an ensemble.

The ability of music educators to make informed decisions regarding the compositions used as the core of instrumental music programs can be a significant factor in the quality of instruction provided. Failure to receive instruction in the areas of core repertoire and literature selection criteria during undergraduate studies may limit the effectiveness of new music educators as they begin their careers. Initial indications from this study reveal that a potential danger exists in this regard due to the relatively small percentage of time dedicated to literature instruction in the undergraduate curricula of the responding institutions.

Since it has been determined that band and orchestra literature receives limited instruction in music education curricula, future studies may explore rationales for this omission as well as new curricular designs that would allow more time for literature instruction. Failure to modify curricula in order to allow more literature instruction may result in future music educators who lack the ability to make informed decisions regarding the instructional materials that serve as the core of their programs.

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APPENDIX A  
QUESTIONNAIRE COVER LETTER

Dear Sir or Madam:

I am writing to request your assistance with a research project I am undertaking. I am presently a candidate for the Doctor of Musical Arts degree in Conducting from the University of Georgia, and I am gathering data for my doctoral dissertation entitled "An Investigation of Band and Orchestra Literature Instruction in Undergraduate Music Education Curricula at NASM Accredited Schools of Music." The purpose of this study is to determine the amount and type of instruction that undergraduate Music Education majors are being provided relative to the body of literature that currently exists for bands and orchestras.

While I appreciate the busy nature of your schedule, I would be grateful if you could find the time to complete a brief online survey. This survey may be found at [www.music.appstate.edu/faculty/tobias/survey.html](http://www.music.appstate.edu/faculty/tobias/survey.html). For the purpose of this study please note that "Band Literature" refers to music for wind ensemble, symphonic or concert band, not chamber literature. Likewise, the term "Orchestra Literature" refers to music for full orchestra or string orchestra. Furthermore, a "Band and/or Orchestra Literature Course" should be one that spends a minimum of seventy-five percent of instructional time in discussions relating to literature study. A response would be appreciated by October 1, 2003.

Thank you for your assistance with this project. If you have any questions, I may be reached at (828) 262-6474 or through e-mail at [tobiassc@appstate.edu](mailto:tobiassc@appstate.edu).

Sincerely,

Scott C. Tobias, Researcher  
(828) 262-6474

Dr. John N. Culvahouse, Committee Chair  
(706) 542-1505



## APPENDIX B

### IMPLIED CONSENT FORM

Dear Participant,

The following questionnaire is designed to gather information as part of a research study titled "An Investigation of Band and Orchestra Literature Instruction in Undergraduate Music Education Curricula at NASM Accredited Schools of Music," which is being conducted by Scott Chandler Tobias, School of Music, University of Georgia under the direction of Dr. John Culvahouse, Associate Professor of Music at the University of Georgia. This research study is being submitted to the Graduate Faculty of the University of Georgia in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Conducting. The results of the study may also be published in future journals. Mr. Tobias may be reached by phone at (828) 262-6474, by e-mail at [tobiassc@appstate.edu](mailto:tobiassc@appstate.edu), or through mail at Hayes School of Music, Appalachian State University, Boone, North Carolina 28608. Dr. Culvahouse may be reached by phone at (706) 542-1505, by e-mail at [jculva@uga.edu](mailto:jculva@uga.edu), or through mail at School of Music, University of Georgia, 250 River Road, Athens, GA 30602.

The purpose of this study is to determine the extent to which Undergraduate Instrumental Music Education majors are being provided instruction relative to the body of literature that currently exists for bands and orchestras. This instruction would include, but not be limited to, knowledge of works which exist for bands and orchestras at all difficulty levels, key composers and works which have made an impact on the literature base for these ensembles, and suggested criteria for determining the aesthetic and educational value of a musical work. It is hoped that the information gained through this study will bring to light the apparent strength or weakness in Instrumental Music Education training with regards to literature base preparation.

Participation in this study is voluntary and the participant may withdraw at any time without penalty, or skip any question at any time. The procedure used for this study involves the completion of a brief web-based questionnaire designed to gain information regarding the various curricula for Music Education degrees offered at colleges and universities throughout the United States. Completion of the questionnaire should take approximately ten to fifteen minutes. No discomforts, stresses, or risks are expected as a result of participating in this study. Participants wishing to withdraw from the study prior to submitting responses, should simply close the questionnaire window without clicking "Submit." Participants wishing to withdraw after submitting responses, should contact the researcher. The identity of individuals and institutions participating in this study will be kept confidential. All information related to the identity of participants will be destroyed one year following the completion of the study. Participants should be aware that Internet communications are insecure and there is a limit to the confidentiality that can be guaranteed due to the technology itself. However, once the completed questionnaire is received by the researcher standard confidentiality procedures will be employed. Participants not wishing to submit responses via the Internet may print the questionnaire, complete it, and return it via U.S. mail to the address provided above for the researcher.

The researcher will answer any further questions about the research, now or during the course of the project, and can be reached by telephone at (828) 262-6474. To indicate your consent to participate in this study and to begin the questionnaire, please click below.

Sincerely,

Scott C. Tobias, Researcher  
(828) 262-6474  
[tobiassc@appstate.edu](mailto:tobiassc@appstate.edu)

Dr. John N. Culvahouse, Committee Chair  
(706) 542-1505  
[jculva@uga.edu](mailto:jculva@uga.edu)

[Begin Questionnaire](#)

[If this link is not supported by your browser, please visit [www.music.appstate.edu/faculty/tobias/survey2.html](http://www.music.appstate.edu/faculty/tobias/survey2.html)]

Additional questions or problems regarding your rights as a research participant should be addressed to Chris A. Joseph, Ph.D., Human Subjects Office, University of Georgia, 606A Boyd Graduate Studies Research Center, Athens, Georgia 30602-7411; Telephone (706) 542-3199; E-mail Address [IRB@uga.edu](mailto:IRB@uga.edu).

## APPENDIX C

## QUESTIONNAIRE

**An Investigation of Band and Orchestra Literature Instruction in  
Undergraduate Music Education Curricula at NASM Accredited  
Schools of Music**

Scott Chandler Tobias  
University of Georgia  
2003

Does your institution offer an undergraduate degree in Instrumental Music Education?  Yes  No  
(If no, then no need to continue. Thank you for your time and consideration)

What is the total number of hours required for the Instrumental Music Education degree (excluding core curriculum courses)?

What is the total number of hours required for the Instrumental Music Education degree (including core curriculum courses)?

How many Instrumental Music Education majors are currently enrolled at your institution?

0-25  26-50  51-75  76-100  101 or more

What type of institution is your school?  Public  Private

Is a band and/or orchestra literature course(s) required as a part of your undergraduate Instrumental Music Education curriculum?  Yes  No

If Yes - Course Title:  Hours Credit:

Course Title:  Hours Credit:

If a band and/or orchestra literature course is not required, is an elective course(s) of this nature offered?

Yes  No

If Yes - Course Title:  Hours Credit:

Percentage of Instrumental Music Education majors who register for course:

Course Title:  Hours Credit:

Percentage of Instrumental Music Education majors who register for course:

If a band and/or orchestra literature course is not required and an elective course is not offered, is band and/or orchestra literature addressed within another required course(s)?  Yes  No

If Yes - Course Title:  Hours Credit:

Percentage of course dedicated to literature study:

Course Title:  Hours Credit:

Percentage of course dedicated to literature study:

What texts, if any, are used in courses providing instruction in band and/or orchestra literature? Please provide title/author/publisher.

What grade levels of literature are discussed in courses providing instruction in band and/or orchestra literature? (Check all that apply)

Grade 1  Grade 2  Grade 3  Grade 4  Grade 5  Grade 6

Please indicate which of the following band composers/arrangers are discussed in courses providing instruction in band literature.

<input type="checkbox"/> M. Arnold	<input type="checkbox"/> A. Balent	<input type="checkbox"/> W. Barker	<input type="checkbox"/> J. Barnes	<input type="checkbox"/> L. Bassett	<input type="checkbox"/> R. R. Bennett	<input type="checkbox"/> W. Benson
<input type="checkbox"/> L. Bernstein	<input type="checkbox"/> J. Bilik	<input type="checkbox"/> T. Broege	<input type="checkbox"/> J. Cacavas	<input type="checkbox"/> M. Camphouse	<input type="checkbox"/> C. Carter	<input type="checkbox"/> J. B. Chance
<input type="checkbox"/> R. Cichy	<input type="checkbox"/> A. Copland	<input type="checkbox"/> J. Curnow	<input type="checkbox"/> L. Daehn	<input type="checkbox"/> I. Dahl	<input type="checkbox"/> M. Daugherty	<input type="checkbox"/> E. Del Borgo
<input type="checkbox"/> N. Dello Jcio	<input type="checkbox"/> J. Edmondson	<input type="checkbox"/> F. Erickson	<input type="checkbox"/> L. Forsblad	<input type="checkbox"/> V. Giannini	<input type="checkbox"/> D. Gillingham	<input type="checkbox"/> P. Gordon
<input type="checkbox"/> M. Gould	<input type="checkbox"/> P. Grainger	<input type="checkbox"/> C. Grundman	<input type="checkbox"/> H. Hanson	<input type="checkbox"/> P. Hindemith	<input type="checkbox"/> D. Holsinger	<input type="checkbox"/> G. Holst
<input type="checkbox"/> K. Husa	<input type="checkbox"/> C. Ives	<input type="checkbox"/> G. Jacob	<input type="checkbox"/> R. Jager	<input type="checkbox"/> J. Kinyon	<input type="checkbox"/> P. La Plante	<input type="checkbox"/> R. Lo Presti
<input type="checkbox"/> T. Mahr	<input type="checkbox"/> D. Maslanka	<input type="checkbox"/> W. F. McBeth	<input type="checkbox"/> A. McGinty	<input type="checkbox"/> V. Nelhybel	<input type="checkbox"/> R. Nelson	<input type="checkbox"/> J. O'Reilly
<input type="checkbox"/> V. Persichetti	<input type="checkbox"/> J. Ployhar	<input type="checkbox"/> A. Reed	<input type="checkbox"/> W. Schuman	<input type="checkbox"/> D. Shaffer	<input type="checkbox"/> R. Sheldon	<input type="checkbox"/> C. T. Smith
<input type="checkbox"/> P. Sparke	<input type="checkbox"/> J. Stamp	<input type="checkbox"/> I. Stravinsky	<input type="checkbox"/> J. Swearingen	<input type="checkbox"/> F. Ticheli	<input type="checkbox"/> F. Tull	<input type="checkbox"/> R. Vaughan Williams
<input type="checkbox"/> J. C. Williams	<input type="checkbox"/> J. Ziechlik					

Other band composers/arrangers discussed:

Please list a sampling of band compositions from each grade level discussed in courses providing instruction in band literature.

Grade 1:

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Grade 2:

An empty rectangular text box with a thin border, containing a dark horizontal bar at the bottom. On the right side, there are three small, vertically stacked square buttons with arrows pointing up, down, and left.

Grade 3:

An empty rectangular text box with a thin border, containing a dark horizontal bar at the bottom. On the right side, there are three small, vertically stacked square buttons with arrows pointing up, down, and left.

Grade 4:

An empty rectangular text box with a thin border, containing a dark horizontal bar at the bottom. On the right side, there are three small, vertically stacked square buttons with arrows pointing up, down, and left.

Grade 5:

An empty rectangular text box with a thin border, containing a dark horizontal bar at the bottom. On the right side, there are three small, vertically stacked square buttons with arrows pointing up, down, and left.

Grade 6:

An empty rectangular text box with a thin border, containing a dark horizontal bar at the bottom. On the right side, there are three small, vertically stacked square buttons with arrows pointing up, down, and left.

Please indicate which of the following orchestra composers/arrangers are discussed in courses providing instruction in orchestra literature.


<input type="checkbox"/> H. Alshin	<input type="checkbox"/> L. Anderson	<input type="checkbox"/> S. Applebaum	<input type="checkbox"/> J. S. Bach	<input type="checkbox"/> B. Bartok	<input type="checkbox"/> L. v. Beethoven	<input type="checkbox"/> H. Berlioz
<input type="checkbox"/> G. Bizet	<input type="checkbox"/> J. Brahms	<input type="checkbox"/> J. Caponegro	<input type="checkbox"/> A. Copland	<input type="checkbox"/> S. Dackow	<input type="checkbox"/> C. Debussy	<input type="checkbox"/> E. Del Borgo
<input type="checkbox"/> A. Dvorak	<input type="checkbox"/> E. Elgar	<input type="checkbox"/> F. Feese	<input type="checkbox"/> A. Frackenspohl	<input type="checkbox"/> R. Frost	<input type="checkbox"/> P. Gordon	<input type="checkbox"/> P. A. Grainger
<input type="checkbox"/> G. F. Handel	<input type="checkbox"/> H. Hanson	<input type="checkbox"/> F. J. Haydn	<input type="checkbox"/> P. Hindemith	<input type="checkbox"/> A. Hovhaness	<input type="checkbox"/> M. Isaac	<input type="checkbox"/> A. Kreisler
<input type="checkbox"/> B. Lowden	<input type="checkbox"/> G. Mahler	<input type="checkbox"/> J. McLeod	<input type="checkbox"/> F. Mendelssohn	<input type="checkbox"/> M. Moussorgsky	<input type="checkbox"/> W. A. Mozart	<input type="checkbox"/> V. Nelhybel
<input type="checkbox"/> L. Niehaus	<input type="checkbox"/> J. Ployhar	<input type="checkbox"/> H. Purcell	<input type="checkbox"/> S. Prokofiev	<input type="checkbox"/> N. Rimsky-Korsakov	<input type="checkbox"/> G. Rossini	<input type="checkbox"/> C. Saint-Saens
<input type="checkbox"/> F. Schubert	<input type="checkbox"/> D. Shostakovich	<input type="checkbox"/> R. Strauss	<input type="checkbox"/> I. Stravinsky	<input type="checkbox"/> F. v. Suppe	<input type="checkbox"/> P. I. Tchaikovsky	<input type="checkbox"/> A. Vivaldi
<input type="checkbox"/> R. Wagner	<input type="checkbox"/> R. Washburn	<input type="checkbox"/> P. Whear				

Other orchestra composers/arrangers discussed:

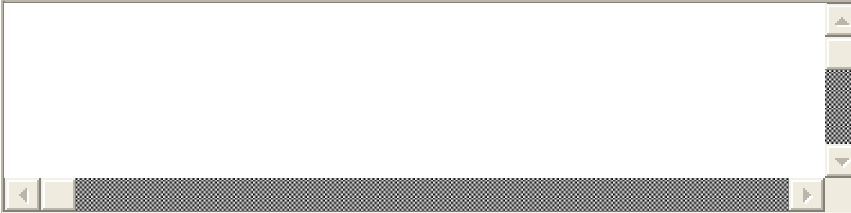
Please list a sampling of orchestra compositions from each grade level discussed in courses providing instruction in orchestra literature.

Grade 1:

Grade 2:




Grade 3:




Grade 4:




Grade 5:



Grade 6:



What factors are used to determine which composers and compositions are included for discussion in courses providing instruction in band and/or orchestra literature?



Are literature selection criteria, i.e. programming criteria, discussed within the context of courses providing instruction in band and/or orchestra literature?

Yes  No

If Yes, what are those criteria?

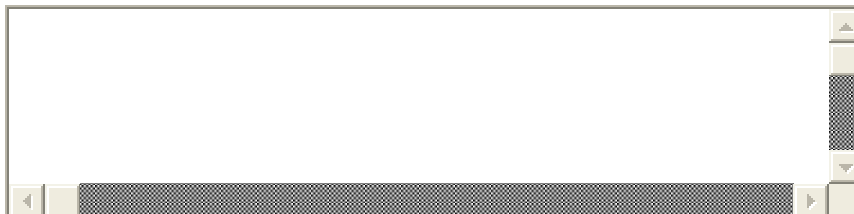


What instructional methods are used to teach band and/or orchestra literature to Instrumental Music Education majors? Feel free to cut and paste excerpts from course syllabi.



Would you like to receive a copy of the results of this study?  Yes  No

If Yes, please provide your contact information below. All responses and identities will be kept strictly confidential.



Thank you for your assistance with this study.

[Submit Responses](#)