



HABITS OF HIGHLY EFFECTIVE MUSIC TEACHERS

. . . with apologies to Stephen Covey

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- **Frequent and sustained eye contact**
 - Keep the avenues of communication open
- **Expressive rather than strict conducting**
 - Explore the range from MONITOR to MIRROR
- **Combinations of expressive conducting characteristics**
 - Combine elements for greater specificity
- **Musical tasks followed by specific and relevant feedback**
 - Pinpoint and Prescribe . . . Respond and Reinforce
- **Inclusion of diverse musical issues**
 - style / articulation
 - intonation
 - tone quality
 - dynamics / expression
 - theory
 - correct notes and rhythms
- **Less time talking . . . more time performing**
 - Allow the students to show what they know
- **Model superior music-making**
 - Students learn from doing . . . and hearing

In short, what is key?

- demonstrating variety
- conveying information
- reflecting fluency
- promoting student activity

One of the objectives of this workshop is to transfer selected research findings into the familiar setting of the music class. For more details on each of the points presented, please refer to the following articles included in today's session:

Byo, James L., & Kenneth R. Austin. (1994) Comparison of Expert and Novice Conductors: An Approach to the Analysis of Nonverbal Behaviors. *Journal of Band Research*, 30 (1), 11-34.

Carpenter, Robert A. (1988) A Descriptive Analysis of Relationships Between Verbal Behaviors of Teacher-Conductors and Ratings of Selected Junior and Senior High School Band Rehearsals. *Update: Applications of Research in Music Education*, 7 (1), 37-40.

Goolsby, Thomas W. (1996) Time Use in Instrumental Rehearsals: A Comparison of Experienced, Novice, and Student Teachers. *Journal of Research in Music Education*, 44, 286-303.

Morrison, Steven J. (2002) The Use of Recorded Models in the Instrumental Rehearsal: Effects on Ensemble Achievement. *Update: Applications of Research in Music Education*, 20 (2), 21-26.

Price, Harry E. (1983) The Effect of Conductor Academic Task Presentation, Conductor Reinforcement, and Ensemble Practice on Performers' Musical Achievement, Attentiveness, and Attitude. *Journal of Research in Music Education*, 31, 245-257.

Price, Harry E., & Suzanne Winter. (1991) Effect of Strict and Expressive Conducting on Performances and Opinions of Eighth-Grade Band Students. *Journal of Band Research*, 27 (1), 30-43.

Yarbrough, Cornelia, & Catherine Hendel. (1993) The Effect of Sequential Patterns on Rehearsal Evaluations of High School and Elementary Students. *Journal of Research in Music Education*, 41, 246-257.

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For excellent overviews of research on effective music teaching, please seek out the following two sources:

Duke, Robert A. (1999/2000) Measures of Instructional Effectiveness in Music Research. *Bulletin of the Council for Research in Music Education*, 143, 1-48.

Price, Harry E. & James L. Byo. (2002) Rehearsing and Conducting. In Richard Parncutt & Gary McPherson (Eds.), *The Science and Psychology of Music Performance*. (pp. 335-351). New York: Oxford University Press.

The SCRIBE program described as part of today's presentation is courtesy of Robert Duke and Vasser Farra University of Texas - Austin, © 1993-1995.

Commercial video footage shown was excerpted from *The Art of Conducting: Great Conductors of the Past*, Teldec Video © 1994.

Copies of this workshop's transparencies are available at:
<http://depts.washington.edu/uwmused/capistrano.htm>

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Preliminary Questions

1. How does one judge the **effectiveness** of a fine arts teacher?
2. What are 3 things an **effective** teacher does?
3. What is one way in which I am an **effective** teacher?

More Preliminary Questions

What is so special about “fine arts?”

- *Content* • *Engagement* • *Specialization* • *Experience*

Why not **THE** seven habits?

What does “effective” mean?

Possibilities include . . .

(Historical)

- *A tradition of program & performance excellence*

(Comparative)

- *Improved student achievement*
- *More positive student attitude*
- *Higher regard by colleagues*
- *Stronger evaluations by “outsiders”*



Frequent and sustained eye contact

How do we keep the conversation going after the music begins?

Conducting = Teaching

and

Teaching = Communication



Every avenue of communication is vital throughout the learning experience.

“Eye contact had a profound influence on other nonverbal behaviors . . . Novice conductors spend significantly less time maintaining eye contact than did the experts.”

Byo, James L., & Kenneth R. Austin. (1994) Comparison of Expert and Novice Conductors: An Approach to the Analysis of Nonverbal Behaviors. *Journal of Band Research*, 30 (1), 11-34.



Expressive rather than strict conducting

How much can be communicated through gesture?

MONITOR

*Tempo &
Beat*



MIRROR

*Becoming
the music*

Expressive conducting includes varied use of:

- right & left hands (patterns, cues, gestures, mirroring)
- facial expression
- body movement

“Band members preferred the expressive over the strict conductor . . .”

Price, Harry E., & Suzanne Winter. (1991) Effect of Strict and Expressive Conducting on Performances and Opinions of Eighth-Grade Band Students. *Journal of Band Research*, 27 (1), 30-43.



Combinations of expressive conducting characteristics

How extensive is the conducting vocabulary?

Gesture:

- *Instructs*
- *Models*
- *Cues*
- *Directs attention*
- *Reminds*
- *Evaluates*

In short . . . **GESTURE COMMUNICATES**

How do I show **p**? Let me count the ways . . .

“Clarinets, play the staccato softly.”

“Low brass, plenty of support so your entrance will speak.”

“Beautiful solo, Mark!”

“Experts tend to simultaneously combine expressive qualities from two or more categories . . .”

Byo, James L., & Kenneth R. Austin. (1994) Comparison of Expert and Novice Conductors: An Approach to the Analysis of Nonverbal Behaviors. *Journal of Band Research*, 30 (1), 11-34.



Musical tasks followed by specific and relevant feedback

The “Music” -- Where do we get to it? How do we show we got it?

Effective teachers:

pinpoint performance issues in need of attention
and

prescribe strategies for improvement.

But wait! There's more!

They also:

respond to students' attempts to problem-solve
and

reinforce musical progress.

“If teachers want students to perceive their teaching as good . . . patterns beginning with a musical task presentation and ending with specific positive feedback should be used.”

Yarbrough, Cornelia, & Catherine Hendel. (1993) The Effect of Sequential Patterns on Rehearsal Evaluations of High School and Elementary Students. *Journal of Research in Music Education*, 41, 246-257.



Inclusion of diverse musical issues

What are the musical tasks?

| | Junior | Senior |
|---|--------|--------|
| More than just the right fingerings . . . | (11.0) | (10.1) |
| • style / articulation | 13.8 | 21.9 |
| • dynamics / expression | 13.6 | 18.5 |
| • tempo | 8.9 | 9.3 |
| • intonation | 4.8 | 8.8 |
| • theory | 0.6 | 0.8 |
| • tone quality | 3.8 | 3.7 |
| • rhythm | 30.0 | 14.8 |
| • . . . and, yes, correct notes | 9.5 | 5.4 |

“Even though some of these elements were not addressed often, their presence was important . . . “

Carpenter, Robert A. (1988) A Descriptive Analysis of Relationships Between Verbal Behaviors of Teacher-Conductors and Ratings of Selected Junior and Senior High School Band Rehearsals. *Update: The Applications of Research in Music Education*, 7 (1), 37-40.



Less time talking . . . more time performing

How does balance affect the rehearsal?

Allow the students to **show** what they **know**.

“Experienced band directors, acknowledged as outstanding by their colleagues, spent relatively little time in verbal instruction and more than half the available rehearsal time in performance.”

Goolsby, Thomas W. (1996) Time Use in Instrumental Rehearsals: A Comparison of Experienced, Novice, and Student Teachers. *Journal of Research in Music Education*, 44, 286-303.



Model superior music-making

How do students learn quality?

Students learn from doing . . . and hearing.

Where does the music come from?



The teacher is the **conduit**

The teacher is the **source**

How does the student judge the musical outcome?



The **student** is the measure

The **music** is the measure

“Students in the model group demonstrated greater and more long-lasting enthusiasm for the study of the selected piece.”

Morrison, Steven J. (2002) The Use of Recorded Models in the Instrumental Rehearsal: Effects on Ensemble Achievement. *Update: Applications of Research in Music Education*, 20 (2), 21-26.



Checklist

- ☐ Eye contact
- ☐ Expressive conducting/gesture
- ☐ Expressive combinations
- ☐ Specific tasks / positive feedback
- ☐ Diverse musical issues
- ☐ Maximum performance time
- ☐ Modeling

Effective habits . . .

- *demonstrate variety*
- *convey information*
- *reflect fluency*
- *promote student activity*

Effective music teachers

**MODEL,
COMMUNICATE
and FOSTER**

musicianship.