by Matthew Clauhs

Beginning Band without a Stand

Fostering Creative Musicianship in Early Instrumental Programs

Abstract: Approaches to teaching music notation and instrumental technique have been standardized and codified in the United States with great success in beginning instrumental programs. While these skills are important, we do a disservice to students if we do not equally develop comprehensive musicianship and creative thinking at a young age. Creating music is one of the four "Artistic Processes" that guide our instruction in the new National Core Arts Standards framework. It is also a process that many instrumental music teachers struggle to implement, especially in early stages of instruction when note-reading and technique seem to be the highest priority. Drawing on examples from an elementary school band program that shifted away from music notation in the rehearsal room and group lesson space, I examine how instrumental music teachers can move students beyond the music stand into a deeper and more creative understanding of the elements of music.

Keywords: creativity, band, audiation, sound before symbol, music learning

Help your elementary instrumental students become more creative musicians using these field-tested strategies that develop musicianship before notation.

Someone at a national music conference recently asked me if I was a band director, to which I replied, "No, I am a music teacher." My response caught me by surprise as my job involved directing an elementary school band, but somehow in that moment, I realized my primary responsibility was to teach students, not produce a seasonal concert. While this may have been my philosophical belief, I struggled to identify how this translated into daily activities with my students. When I reflected honestly on my own practice, I realized I was neglecting aural and creative skill development in favor of fixing notes and rhythms in our band music. My daily goals and objectives as a band director might have included "play measures nine to thirty-two with proper articulation and dynamics," and my rehearsal strategies

Matthew Clauhs is an assistant professor of music education at Ithaca College, Ithaca, New York. He can be contacted at mclauhs@ithaca.edu.

NAfME is glad to offer one hour of professional development recognition to you for reading this article. Please follow the link below and complete a short quiz to receive your certificate of completion.

http://bit.ly/FosteringMusicianshipEarly

DOI: 10.1177/0027432118768383
http://journals.sagepub.com/home/mej

Photo of Matthew Clauhs by Jon Reis.

were limited to start-and-stop activities focused on fixing problem areas in a specific piece of repertoire. In the end, I realized that these kinds of experiences taught my students how to play a specific role and part in an ensemble but not how to be creative musicians and critical thinkers.

I left the conference determined to implement a creative approach to instrumental instruction—one that prepared students with a more comprehensive musicianship—including opportunities for "musicking"[1] through composition, arranging, listening, and performing. By focusing on these musical skills, instead of strictly note-reading and instrument technique, I hoped to teach students to imagine new music in their mind's ear.

I explored the literature on teaching musicianship and aural skills in instrumental ensembles and found some common strategies. Vocalizing in band rehearsal helps students develop aural skills, pitch discrimination, balance, and musical syntax.[2] Researcher and educator Edwin Gordon and advocates of music learning theory have documented the importance of music readiness—matching pitch and keeping a steady beat—before learning an instrument. A cornerstone of music learning theory and musical readiness is the child's ability to "audiate" music. Gordon explained, "Audiation is to music what thought is to language. . . . Audiation takes place when we hear and understand in our minds music that we have just heard performed or have heard performed sometime in the past."[3] Authors of *Jump Right in: The Instrumental Series* warn that students will not be able to play their instruments in tune if they cannot already sing in tune and will not be able to play in tempo any better than they can move their body rhythmically in time.[4] As early instrumental teachers, we must be careful to develop these musical skills before adding a complex instrument into the equation. Students will be more successful with an instrument later on if we have fostered a strong musical foundation without an instrument first.[5] Teaching students to "hear" a sound before they play it also helps them avoid "button-pushing" syndrome, which occurs when students believe they can magically push a key or valve to play a note in tune.

Once students demonstrate an ability to match pitch and sing in tune, learning songs by ear is a logical next step. Learning songs by ear is not unusual in many cultures and styles of music,[6] but this kind of instruction is often overlooked in beginning band programs in the United States, especially in those driven by a traditional method book. Many scholars have examined the value of learning to play by ear first, especially when it comes to developing musicianship in young instrumentalists.[7] The development of musical skills is in many ways similar to the acquisition of language skills, and others have suggested that students should learn to "listen and speak" music before reading and writing it.[8]

While learning to play by ear is an appropriate first step, executive skills such as instrument assembly, hand position, posture, and fingerings are also important and should be introduced over time. Music education scholar Chad West argues that these executive skills should be carefully balanced with rhythmic, tonal, notation, and creative skill-building activities. West calls this combination of skills "The Big 5" and suggests that beginning band teachers find ways to address each skill in any given lesson.[9] In particular, music teachers should find a balance between notation skills and musicianship to develop beginning instrumentalists who understand music with their ears as well as their eyes.

Despite this body of research literature, many of the best-selling band method books focus primarily on executive and note-reading skill development. Music educators may be drawn to these materials because they believe the focus on notation skills will prepare students well for reading parts of a score in a large ensemble setting. However, such methods fall short of preparing students for a lifetime of creative music-making outside of the school instrumental setting. Fortunately, there are several method books and resources available that would be useful to any teacher looking for a more comprehensive approach to teaching musicianship. The resources outlined in Table 1 provide methods and strategies for learning sequences in music, improvisation and composition, playing by ear, and sound-to-symbol approaches. Some of the resources are specifically for beginning instrumentalists, while others could easily be applied to a beginning instrumental program.

Paradigm Shift

After reviewing this literature, I was resolved to focus on aural skills and creative music experiences with my beginning band students before introducing notation. During this initiative, I worked with approximately 100 fourth-grade students in their first year of instrumental music. We met once every six days for a thirty-minute pull-out lesson (usually in groups of four) and once every six days for a twenty-five-minute large-group rehearsal during the students' recess. Most students in fourth grade studied an instrument in either band or orchestra, but it was not required. The student population was mostly white (62 percent), and 74 percent of the students at the school received free or reduced-price lunch.

TABLE 1

Methods and Approaches for Creative Musicianship

Learning sequences in music

- *Learning Sequences in Music: A Contemporary Music Learning Theory* by Edwin Gordon (Chicago, IL: GIA Publications, 2012).
- "Audiation for Beginning Instrumentalists: Listen, Speak, Read, Write" by Kathy Liperote. *Music Educators Journal* 93, no. 1 (2006): 46–52.
- *Jump Right in: The Instrumental Series* by Richard Grunow, Edwin Gordon, and Christopher Azzara (Chicago, IL: GIA Publications, 2001).
- *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences* by Stanley L. Schleuter (New York: Schirmer, 1997).

Improvisation and composition

- *Measures of Success: A Comprehensive Musicianship Band Method* by Deborah Sheldon, Brian Balmages, Timothy Loest, and Robert Sheldon. David Collier, ed. (Fort Lauderdale, FL: FJH Music Company, Inc., 2010).
- *Developing Musicianship through Improvisation* by Christopher Azarra and Richard Grunow (Chicago, IL: GIA Publications, 2006).
- "Individualized Musical Development in the Instrumental Music Ensemble" by Alden Snell II and David Stringham. *The GIML Audea* 15, no. 1 (2010): 10–12.
- "Teaching Ensembles to Compose and Improvise" by Maud Hickey. *Music Educators Journal* 83, no. 6 (1997): 17–21.

Playing by ear

- *Do It! Play in Band* by James Froseth (Chicago, IL: GIA Publications, 1997).
- *How Popular Musicians Learn: A Way Ahead for Music Education* by Lucy Green (Ashgate Publishing, Ltd., 2002).
- "Playing by Ear: Foundation or Frill?" by Robert Woody. *Music Educators Journal* 99, no. 2 (2012): 82–88.

Sound-to-symbol

- "Sound Foundations: Organic Approaches to Learning Notation in Beginning Band" by Chad West. *Music Educators Journal* 102, no. 4 (2016): 56–61.
- "A Sound-to-Symbol Approach to Learning Music" by Joyce Jordan-DeCarbo. *Music Educators Journal* 72, no. 6 (1986): 34–37.

I sought to foster musicianship in my students by having them first sing on solfège syllables what we would later play on instruments, clapping rhythm patterns in a graduated sequence, improvising and composing original music, and learning repertoire by rote. My overarching goal shifted from students being able to perform a particular song to being able to perform *any* song heard on the radio, television, Internet, or, most important, in the student's own mind. Not beholden to a particular piece of band repertoire, I could lead students through a gradual sequence of rhythm and tonal patterns, developing cumulative skills over time. My goal was to teach skills that students would need to be independent creative musicians, even at age ten. I would prepare my students not for a seasonal concert but for a musical life beyond their school career.

Through the course of this experimental year in early instrumental music instruction, I developed four strategies to realize my goal of fostering creative musicianship: (1) Compose Music First, (2) Provide Building Blocks for Creativity, (3) Collaborate, and (4) Perform Online. In the following, I expand on these strategies, providing specific examples and video links from my own elementary band program that may be adapted for any early instrumental music setting.

Strategy 1: Compose Music First

Young students have incredibly vivid imaginations, so we would be remiss not to include creative music-making exercises from the very first day of instrumental instruction. In the first weeks of study, I encouraged students to explore as many different sounds and timbres they could create on their instrument before learning notes and fingerings. Our first creative project was a film score composition, which required students to perform sound effects on their instruments that represented a concept or visual prompt. I quickly discovered there is no better

source of sound effects than a beginning fourth-grade band.

From the first day, I was impressed with students' willingness to create on their instrument, even with very little training. I presented a video clip and asked students to play something on their instrument that fit the theme or action portrayed in the film. For example, I asked students what "running" sounded like on their instruments after viewing a clip of a character running around a racetrack. Without hesitation, students raised their hands to demonstrate what this sounded like on their instruments.[10] Many students, for example, expressed running by trilling notes on their instruments or playing fast scalar passages, often including unfamiliar notes that had not yet been introduced in our lessons.

Another composition activity, which we called "Musical Fill-in-the-Blanks," provided text-based generative material for a musical composition. I inserted blanks into a text for students to fill in musical ideas that would accompany the story. The texts were selected from our fourth-grade math, science, social studies, and English language arts curricula. Much like the previous film score project, this activity required students to think critically about creating music to fit a given situation or mood. We created and rehearsed the compositions together in an ensemble rehearsal, and with practice, students were able to guide the group through their own original compositions.[11]

I found that students exhibited a deep sense of pride for the works they composed on their instruments. Because they felt ownership of the music, students were much more attentive to details and thought critically about how to represent concepts on their instruments through dynamics, texture, instrumentation, and other musical elements. By starting instrumental instruction with composition activities, we normalized the creative process and removed fear as a barrier for participation. Students were not afraid to share their ideas on the instrument because everyone was generally starting at the same ability level and creating music was integrated into all our work together.

Strategy 2: Provide Building Blocks for Creativity

By developing aural skills and teaching a vocabulary of tonal and rhythmic patterns, I hoped to provide students with the necessary tools to create original musical ideas. I sought to gradually develop building blocks for future compositions and improvisations through rote-learning activities. There is nothing new about teaching patterns through the rote-learning sequence, but most music educators would likely agree with music education scholar David Stringham's assessment that "common practice instrumental music pedagogy prioritizes performance from music notation"[12] over rote learning, creativity, improvisation, and composition.

In our lessons and rehearsals, we used rhythm and tonal patterns in a graduated sequence to create building blocks for musical composition. Figures 2 through 5 illustrate examples of rhythm and tonal patterns in a variety of tonalities and meters.

For a comprehensive review of procedures and guidelines for teaching tonal and rhythm patterns in band, the reader is encouraged to refer to the learning sequences in music section of Table 1. Figure 6 illustrates the four steps for the rote-learning sequence that I used with my beginning band students in this

FIGURE 1

Musical Fill-in-the-Blanks Excerpt

The Boston Tea Party
(Musical Fill-in-the-Blanks)
Text by Paul Perro

Sammy lived in Boston and he loved a cup of tea,
but one day something happened that made him very angry.

(Play an angry sound on your instrument.)

The Queen of England said:

(How would you play a song for a queen?)

"From now on every time someone drinks a cup of tea,
they have to give me a dime."

(What percussion instrument sounds like a coin?)

FIGURE 2

Rhythm Pattern in Duple Meter on Neutral Syllables

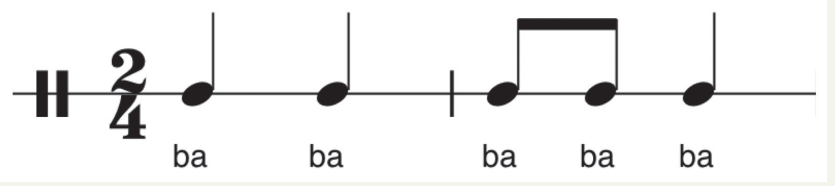
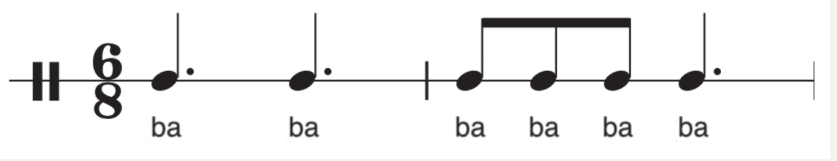


FIGURE 3

Rhythm Pattern in Triple Meter on Neutral Syllables



Note the 6/8 designation of "triple" deviates from the traditional definition of triple meter. When a tempo (or macro) beat is divided into three-meter (micro) beats, Gordon considered this rhythm to be in triple meter.[13]

FIGURE 4

Major Tonality Pattern on Solfège Syllables

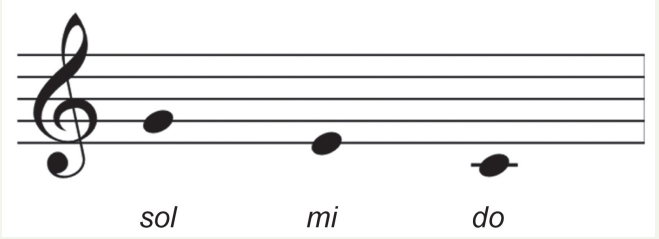
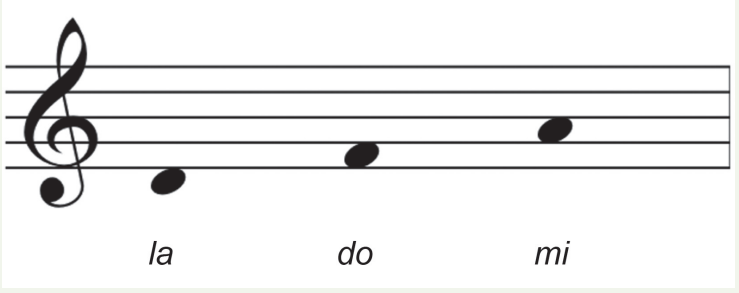


FIGURE 5

Minor Tonality Pattern on Solfège Syllables



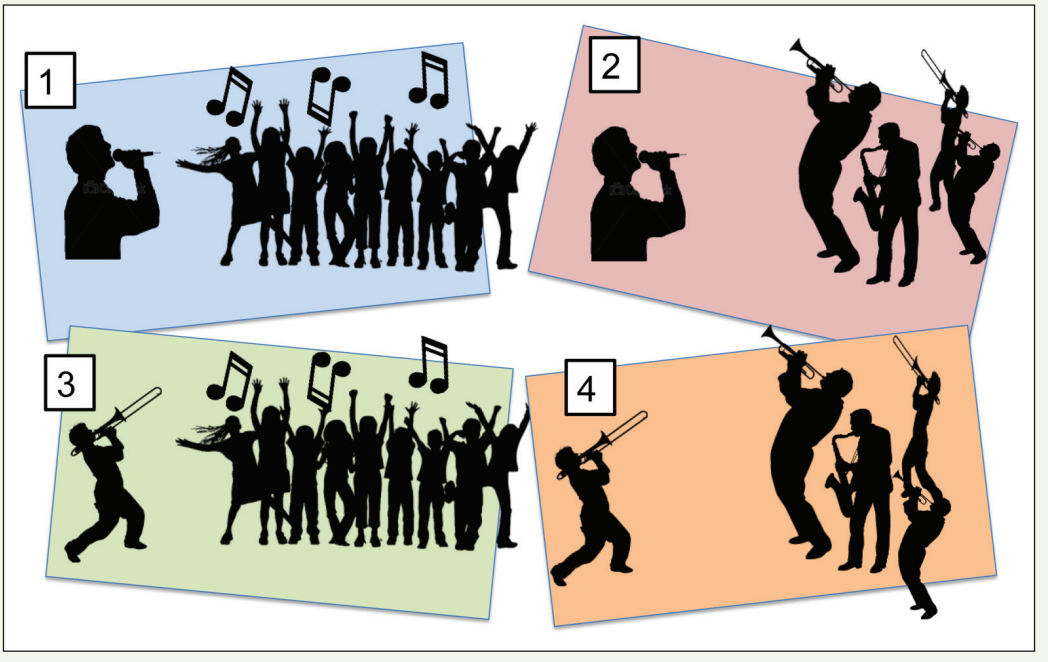
project: (1) Teacher sings and students sing, (2) teacher sings and students play, (3) teacher plays and students sing, (4) teacher plays and students play.

At the beginning of each rehearsal, I sang or chanted patterns for students to echo with their voices. We would start by using neutral syllables, eventually introducing movable-*do* solfège and rhythm syllables over time. With some practice, students could lead the class in this type of echo pattern activity. Next, the students translated what the teacher or student leader sang to their instruments. If the leader sang *do–mi–sol*, the students would figure out how to sound those notes on their instruments. Next, the leader performed a pattern on his or her instrument, and the students sang the pattern back using solfège syllables. By doing this, students demonstrated an aural understanding of the specific chord tones or scale degrees being performed, similar to dictation without pencil and paper.

Finally, the leader played a pattern on an instrument, and students echoed

FIGURE 6

Rote-Learning Sequence in Instrumental Music



that pattern on their instruments. If students had a solid foundation in aural skills and a vocabulary of rhythm and tonal patterns, established by the previous steps, they were able to echo both familiar and unfamiliar patterns using solfège syllables or instruments regardless of the delivery (played or sung) from the leader. Patterns are deemed "familiar" if the students have heard them before and applied them to different keys and contexts and "unfamiliar" if they are new. Gordon explains, "As we listen, we hear familiar and unfamiliar tonal patterns and rhythm patterns, and it is by sequencing, recalling, anticipating, and predicting patterns through audiation we give meaning to what we hear."[14] By teaching our beginning band students to recognize familiar patterns and make inferences about new patterns, we are simultaneously giving meaning to the music they hear and tools to create new original music.

One benefit of this rote-learning strategy was that students could learn any song as long as they could produce the notes on their instrument. While many popular songs contain complex rhythms and are difficult to read in standard music staff notation, students could quickly reproduce these melodies through the rote-learning sequence. Students were also free to compose music with as much rhythmic complexity as they desired since they were not required to translate those original tonal and rhythm patterns into notation. While the rote-learning sequence we used in our beginning band was generally teacher-led and highly structured, many educators have also found success using student-led, informal learning approaches to learning music by ear. [15] These student-led techniques are widely used in Musical Futures classrooms in the United Kingdom and Canada and in Modern Band programs in the United States.

Strategy 3: Collaborate

Once students were confident creating music on their instruments and had a foundation of rhythm and tonal patterns learned and reproduced by ear, they were ready to compose larger works. At this stage, my students worked together in lesson groups and as an ensemble to create their own original tonal and rhythm patterns, inspired by a common theme. Again, the theme was typically drawn from material covered in the math, science, social studies, or English language arts curricula. For example, after reading about the Iroquois Native American tribe in our fourth-grade social studies classes, students created composition patterns that reflected ideas and new understandings about this topic. Using a multitrack recording software (e.g., Audacity, GarageBand, or Mixcraft), I layered individual composition patterns as students generated the material in small groups. Each group listened to material composed and recorded by the previous group before adding its own contribution to the work.[16]

I saved individual patterns to a database of loops, similar to the libraries contained within GarageBand and Mixcraft recording programs. Students could manipulate the composition patterns—now classified as loops—to create new material. We took the collaboration a step further and invited undergraduate music education students at a partnering university to develop compositions using this original material as well. Through collaborative cloud-based file folders (e.g., Google Drive, Dropbox, OneDrive), these loop libraries could be shared with anyone willing to collaborate with our beginning instrumental program regardless of geographic location.[17]

Collaborative learning experiences—such as the ones described previously—allow students to better understand concepts and ideas, develop a sense of self, and recognize how they fit into what Luce calls a "socially constructed knowledge-based community."[18] When collaborating with a university partner, the preservice teachers gained new understandings about how they could arrange original musical ideas created by beginning band students into larger works. They also gained an appreciation for what young students have the potential to create. The beginning band students gained new understandings about how their music could be interpreted and shaped by older, more experienced music students. They were exposed to new possibilities for style, form, texture, and instrumentation. Each partner had something valuable to contribute to the project and learned more about how they fit into a collaborative "knowledge-based community."

Strategy 4: Perform Online

Using online file-sharing services to collaborate with long-distance partners brings us to our final strategy, Perform Online. Many consumers of music interact with online content through streaming music websites. Since original student compositions are copyright-free, educators can upload student work to popular streaming platforms or educator versions of these sites (e.g., Teacher Tube). Through online streaming and digital distribution, school music programs can reach a much broader audience beyond their local community.

The film-score project that my beginning band students created in the first weeks of instruction was never performed live but was uploaded to TeacherTube, where it quickly gained over a thousand views.[19] Since our concert attendance was far less than this number in our small town and beyond the capacity of our auditorium, it is fair to say that we reached a much broader audience—not restricted by geographical limitations—by streaming this work online. It also provided parents a glimpse into our program from the very start without having to wait until a winter concert. If student images are used in your videos, be sure to research photo-/video-sharing policies in your district and be careful to observe "do not photograph" lists.

By sharing creative music projects with parents and family members online, the music educator is reaching out to the community and providing another avenue for celebrating student achievement. The emphasis of working toward a final concert as an end goal may be reduced, leaving room for more creative, process-oriented activities. By

giving students a chance to assess and edit their work before it is published online, we teach them how to refine their craft as young musicians.

Potential Challenges

The activities and strategies outlined in this article certainly do not cover everything a beginning band student needs to know, and educators should provide a balanced education for all students. In the following section, I describe some of the potential challenges educators may face when implementing this type of program and suggestions for how to overcome each of these obstacles.

Support

I was fortunate to have enthusiastic support for this project from my music teacher colleagues, students, parents, and administrators. However, garnering support for this kind of work may be difficult for others. Keep in mind that we are educators first, serving the public through the education of children. Concerts are an excellent way to celebrate our students, but the performance should not overshadow the process of developing musicianship and creating original music, especially during this developmental period. By fostering creative musicianship at a young age, we can prepare students for musical lives beyond our rehearsal rooms.

Vocal Range

Young instrumentalists also have young voices, which pose challenges and limitations to what can be sung and therefore performed. The comfortable singing range of a young student varies by the individual and may not match the playing range for beginning band: between a concert B-flat and G, with the specific octave varying by instrument. Gordon recommended singing songs with a tessitura from D above middle C to B-flat,[20] so band teachers need to be careful when requiring students to sing below middle C for an extended period. I noticed that many of my students struggled to produce a full sound when singing a B-flat below middle C, as is often required when singing beginning band exercises and songs in the key of B-flat. Instrumental teachers should collaborate with their vocal and general music teacher colleagues to deepen their own understanding of what is appropriate for a particular group of students, which may vary by grade level, age, and level of experience.

Practicing

After I introduced songs and patterns by ear in school, students were not always able to recall that material when practicing at home and would subsequently forget it before the next rehearsal. I made supplemental practice videos for each instrument that reviewed the material and provided fingerings and notation as additional resources for learning. The videos were posted online and made available as DVDs, ensuring access to technology would not be a barrier to instruction. Classroom teachers informed me that students returned to class after our rehearsals singing their band songs on solfège syllables. So even though practicing music learned by ear required developing new resources for practicing, students could practice their music through solfège at any time, even without an instrument, in their mind's ear (i.e., through audiation) or aloud.

Introducing Notation

Of course, students cannot move through their entire school music careers without learning to read music, as this would make the study and performance of our most celebrated band repertoire impossible. Music-reading skills are an essential part of instrumental music education and must be introduced at an appropriate time, preferably after fostering musicianship and providing creative music-making opportunities. Table 1 includes several resources for moving students from sound to symbol. Composer Michael Colgrass and music education scholar Maud Hickey both found success teaching composition in instrumental ensembles through graphic notation (e.g., shapes, pictures, nonstandard music symbols).[21] Graphic and iconic notation can also be used to introduce symbols to beginning instrumentalists. In fact, composing and reading iconic notation are indicators of the following National Core Arts Standards for performing and creating music at the grade 4 level: MU:Cr2.1.4b.—Use standard and/or *iconic* notation and/or recording technology to document personal rhythmic, melodic, and simple harmonic musical ideas; MU:Pr4.2.4b.—When analyzing selected music, read and perform using *iconic* and/or standard notation.[22]

I gradually began using sound-to-symbol methods halfway through the first year of instruction. I provided sheet music for familiar songs, first providing rhythmic notation with solfège syllables and eventually placing notes on a music staff. I created flashcards and poster boards with rhythm and tonal patterns so students could follow the notation as we performed these patterns. West developed an activity called "kid dictation," whereby students arranged mixed-up notecards containing one-measure phrases into a piece performed by the teacher.[23] Students could also notate their own patterns on flashcard and arrange them into an original composition. Since my students had already experienced creating and performing music, the theoretical aspects of music notation were much more relevant to them. Notation enabled students to document and communicate their own musical ideas and re-create the ideas of others.

Teaching Executive Skills

One of the most important sections of a beginning method book is the material on executive skills (playing position, posture, embouchure, breathing, hand position, etc.). Since I started students without music stands or method books, I had to provide this material through alternative means. Fortunately, many method book series include online videos or DVDs with young students

demonstrating these skills. I required that my students watch these videos before and sometimes during our first lessons to ensure that they were playing the instrument properly. Since students were not distracted by notation, they were able to concentrate more on these executive skills. Aural and tactile senses were heightened because both the student and the teacher were not distracted by visual information. We also removed the physical barrier of a music stand that is typically placed between the students and the teacher, especially in an ensemble setting. By eliminating stands, students were more likely to watch me and see my instrument demonstrations, and I was better able to identify hand position and posture problems exhibited by the students.

Lifelong Music-Making

Creating music is one of the four "Artistic Processes" that guide our instruction in the new National Core Arts Standards framework, and it is an essential component of every child's music education. It is also a process that many instrumental music teachers struggle to implement, especially in early stages of instruction when note-reading and technique seem to be the highest priority. By focusing on aural skills first, we may provide students with the tools they need to create music not just in our schools but also throughout their lifetimes. By drawing their attention away from the notated page, we may open students' minds to imagine new music that is meaningful to them. Ideally, this process instills a passion for lifelong music-making, a major goal in music education. It is critical that this process begins early in a student's musical career. If students are comfortable learning music by ear and creating their own songs at a young age, they will not resist these experiences as older students.

The strategies and activities that I developed for my beginning band students arose from over a decade of practice and an examination of research related to music learning theory, comprehensive musicianship, instructional practices for beginning band, and the praxial philosophy of David Elliott. For additional activities and a deeper understanding of the theories behind them, the reader is strongly encouraged to explore related articles, books, and method series in the notes at the end of this article as well as in Table 1.

My overarching goal for this beginning band experiment was to empower students to play any music they heard on television, radio, the Internet, and in their own minds without the need for sheet music. When we were composing music for one of our film projects, a clarinet player volunteered a short melody that she claimed to have created herself. The other fourth-grade students instantly recognized the theme from a popular children's cartoon. The girl blushed and admitted that she heard the song on television, assembled her clarinet, and practiced until she figured out the melody. She seemed very sorry about "stealing" this musical idea, but I told her I could not be prouder of her for re-creating music she heard outside of school. We do not know whether this type of behavior is less likely to occur in a more traditional band program, but if students are consistently engaged in aural skill development, connecting their ear to their instrument, they will be better equipped to create the music inside of them and re-create the music around them.

Notes

1. *Musicking* is a term coined by Christopher Small in *Musicking: The Meanings of Performing and Listening* (Middleton, CT: Wesleyan University Press, 1998, 2011).
2. Mark Wolbers, "Singing in the Band Rehearsal," *Music Educators Journal* 89, no. 2 (2002): 37–41; H. Christian Bernhard, "Singing in Instrumental Music Education: Research and Implications," *Update: Applications of Research in Music Education* 22, no. 1 (2002), 28–35; and Mitchell Robinson, "To Sing or Not to Sing in Instrumental Music Class," *Music Educators Journal* 89, no. 2 (2002) 37–41.
3. Edwin Gordon, "All About Audiation and Music Aptitudes," *Music Educators Journal* 86, no. 2 (1999): 41–44.
4. Richard E. Grunow, Edwin E. Gordon, and Christopher A. Azzara, *Jump Right in: The Instrumental Series Teacher's Guide*, 2nd ed. (Chicago, IL: GIA Publications, 2001).
5. For more reading related to musical readiness and building a strong foundation without an instrument, see Alison M. Reynolds, Wendy H. Valerio, Beth M. Bolton, Cynthia Crump Taggart, and Edwin Gordon, *Music Play: The Early Childhood Music Curriculum Guide for Parents, Teachers and Caregivers. Jump Right in* (Chicago, IL: GIA Publications, 1998).
6. Patricia Shehan Campbell, *Lessons from the World: A Cross-Cultural Guide to Music Teaching and Learning* (New York: Schirmer Books,1991).
7. For further reading on topics related to playing instruments by ear, see the following: Christopher Azzara, "Audiation-Based Improvisation Techniques and Elementary Instrumental Students' Music Achievement," *Journal of Research in Music Education* 41, no. 4 (1993): 328–42; Colleen Conway, "Good Rhythm and Intonation from Day One in Beginning Instrumental Music," *Music Educators Journal* 89, no. 5 (2003): 26–31; and S. L. Schleuter, *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences*, 2nd ed. (New York: Schirmer Books, 1996).
8. Kathy Liperote, "Audiation for Beginning Instrumentalists: Listen, Speak, Read, Write," *Music Educators Journal* 93, no. 1 (2006): 46–52.
9. Chad West, "Developing Internal Musicianship in Beginning Band by Teaching the 'Big 5,'" *Music Educators Journal* 101, no. 3 (2015): 101–06.
10. A video of students recording various parts to a film score titled "Band Versus Goofy" is found at https://youtu.be/qwgBvtFoph4. The final product is at https://youtu.be/9tmwqtgyCqw.
11. A performance of "The Boston Tea Party" (Musical Fill-in-the-Blank) is at https://youtu.be/eggN4JEgc5I.
12. David Stringham, *Improvisation and Composition in a High School Instrumental Music Curriculum* (Doctoral dissertation, Eastman School of Music, 2010), vi.
13. Richard Grunow, "The Evolution of Rhythm Syllables in Gordon's Music

Learning Theory," *Quarterly Journal of Music Teaching and Learning* 3, no. 4 (1992): 56–66.

14. Edwin E. Gordon, *Learning Sequences in Music: A Contemporary Music Learning Theory* (Chicago, IL: GIA, 2007).
15. Lucy Green, *Music, Informal Learning and the School: A New Classroom Pedagogy* (Aldershot, UK: Ashgate Publishing, Ltd., 2009).
16. See a video of students layering composition patterns in GarageBand at https://youtu.be/NcZNRSogeHQ.
17. A video demonstrating how student composition patterns were uploaded and organized online may be viewed at https://youtu.be/JwRFFtkjmg0.
18. David Luce, "Collaborative Learning in Music Education: A Review of the Literature," *Update: Applications of Research in Music Education* 19, no. 2 (2001): 20–25.
19. See a video of our film-score project "Trick-or-Treat," published on TeacherTube, at https://www.teachertube.com/video/2013-10-31-trick-or-treat-4th-grade-band-impr-312259.
20. Gordon, *Learning Sequences in Music*.
21. Michael Colgrass, "Composers and Children: A Future Creative Force?" *Music Educators Journal* 91, no. 1 (2004): 19–23; and Maud Hickey, "Teaching Ensembles to Compose and Improvise," *Music Educators Journal* 83, no. 6 (1997): 17–21.
22. National Core Arts Standards, accessed May 24, 2017, http://www.nationalartsstandards.org/.
23. Chad West, "Sound Foundations: Organic Approaches to Learning Notation in Beginning Band," *Music Educators Journal* 102, no. 4 (2016): 56–61.