

Effects of Time Management and Time Perception on Teacher Usage of Comprehensive Musicianship through Performance (CMP)

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Comprehensive Musicianship through Performance (CMP) is a teaching framework for performance ensembles that aids teachers in teaching the fundamentals of music performance and connects students to more in-depth concepts such as music theory, music history, and the aesthetic quality of the music. CMP is most rooted in the pragmatist philosophy that stresses the importance of musicing (Elliott, 1995), or performing with understanding. In a pragmatist philosophy, music teachers are most interested in helping students learn how to learn.

The underlying problem for this study is that most secondary music directors feel teaching comprehensive musicianship is great in theory; but in real-world teaching, comprehensive musicianship is time-consuming and not a realistic possibility. The purpose of this study was to investigate the following questions: 1) What are music directors' attitudes toward the use of Comprehensive Musicianship through Performance (CMP) lessons in their classroom? 2) What is the amount of time music teachers spend preparing and teaching CMP lessons? 3) What is the relationship between the amount of time music teachers spend using the CMP framework in their class compared to the amount of time they perceive they spend using the CMP framework in their class? Participants for this study were 407 middle and high school music educators from the state of Wisconsin. From this list, five participants were selected for the field study. The research method for this study was a nonexperimental quantitative, descriptive method, administering a survey (407 participants) and field observations (five participants) to collect data. The data sets, from survey results, were analyzed quantitatively using basic descriptive statistics. Results show that participants agreed CMP aides them in planning (3.85) and helps teachers be more creative (3.97, scale of 1-5 with 5 being strongly agree, N=115). These findings are important because teachers who are looking for methods to improve their overall program should consider receiving training with the CMP framework and implementing the framework into daily use. Teachers reported that the time aspect of planning (2.68) and teaching CMP lessons is a consideration when choosing to use CMP in their teaching (3.17). Although CMP lessons can be demanding to prepare, the results are beneficial to the success of their students, their teaching, and their program. (3.17, scale of 1-5 with 5 being strongly agree, N=115) Results show that teachers who use the CMP teaching framework spend approximately 41 minutes per week and 10 minutes per day planning and writing CMP lessons. This data implies that planning and writing CMP lessons is very feasible and can be a part of something teachers are required to complete anyway - lesson plans. Directors reported that losing valuable rehearsal time in order to teach CMP lessons was not a concern (1.91, N=115). Results show that directors had a good understanding of their teaching as it relates to the amount of time they spend on CMP-related instruction and rehearsals as well as classroom management and discipline, but did not have a good understanding of their teaching as it relates to the amount of time they spend on administrative tasks and lesson instruction and rehearsal not related to CMP lessons (N=5). These findings are important because music educators should continue to identify strengths and weaknesses in their own teaching and seek ways to improve their instruction.

Recommendations in this research area should include: 1. A study similar to this, but using qualitative methods, could further investigate the attitudes and find commonalities of the teachers who elect to use CMP. These results could help influence teachers reluctant to use the CMP framework. 2. A study similar to the field observation portion of this study could further investigate the relationship between teachers' perceptions and their observed teaching behaviors. This new study should include a larger sample population and, if possible, the observed teachers should be unaware what behaviors the researcher is documenting. 3. A longitudinal study should be conducted to determine the success of the program of teachers who use CMP. Criteria for success should be determined by district, state, and national standards and assessments.

Applications to Teaching

- Participants agreed CMP aides them in planning (3.85) and helps teachers be more creative (3.97). (scale of 1-5, 5 being strongly agree N=115).
 - Application to Teaching - This is important because teachers who are looking for methods to improve their overall program should consider receiving training with the CMP framework and implementing the framework into daily use.
- Teachers reported that the time aspect of planning (2.68) and teaching CMP lessons is a consideration when choosing to use CMP in their teaching (3.16) (N=115). Although CMP lessons can be demanding to prepare, the results are beneficial to the success of their students, their teaching, and their program (3.17, N=115).
- Results show that teachers who use the CMP teaching framework spend approximately 41 minutes per week and 10 minutes per day planning and writing CMP lessons.
- Directors reported that losing valuable rehearsal time in order to teach CMP lessons was not a concern (1.91 N=115).
 - Application to Teaching - This data implies that planning and writing CMP lessons is very feasible and can be a part of something teachers are required to complete anyway - lesson plans.
- Results show that directors had a good understanding of their teaching as it relates to the amount of time they spend on CMP-related instruction and rehearsals as well as classroom management and discipline, but did not have a good understanding of their teaching as it relates to the amount of time they spend on administrative tasks and lesson instruction and rehearsal not related to CMP lessons. (Case Study results N=5).
 - Application to Teaching - These findings are important because music educators should continue to identify strengths and weaknesses in their own teaching and seek ways to improve their instruction.

Program Implementation Suggestions

- Start with one piece per program and apply the model.
- Do one less piece per concert. The audience will not complain, and you'll have more time to teach the music.
- Plan warm-ups that directly relate to the musical idea.
- Instead of by title, have students take out the music by rhythmic patterns in the music, by composer, by biographical information, etc.
- Take one piece and write down what you want to teach from this music. Then tape it to your desk for daily reference.
- Attend a CMP in-service or workshop (O'Toole, 2003).
- Eventually apply the CMP process to every piece you and your students are learning (Gleason, 2009, p. 38).

References

- Elliott, D. J. (1995). *Music matters*. New York, NY: Oxford University Press.
- Gleason, C. (2009). *Performing with understanding*. Paper presented at a VanderCook College of Music Workshop: Chicago.
- O'Toole, P. (2003). *Shaping sound musicians*. Chicago: GIA Publications, Inc.