

HOLISTIC EDUCATION IN A SECONDARY BAND CLASSROOM

by

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Submitted in partial fulfillment of the
requirements for Departmental Honors in
the School of Music and College of Education

Texas Christian University

Fort Worth, Texas

December 14, 2015

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ABSTRACT

Holistic education is based on the ideal that each student finds identity, meaning, and purpose in life through connections to the community, natural world, and to spiritual values such as compassion and peace. A holistic perspective of education asserts that educators must nourish the unique potentials of every child and facilitate within them a reverence for life and a passionate love of learning. Holistic education is not a fixed ideology. Instead, it is an attempt for educators to embrace the complexity and wholeness of human life, express it through a holistic philosophy of education, and transfer it to student learning. The difficulty, but beauty, of holism lies in its responsiveness to diverse learning styles within the classroom and the needs of evolving children.

While scholars have proposed methods for holistic education to be implemented in a variety of educational settings, the role of holistic education in the secondary instrumental music classroom has not been well defined. The purpose of the present study is to explore how holism can be applied within this setting through the rehearsal and performance of three wind band works: *Divertimento for Band* by Vincent Persichetti, *Salvation is Created* by Pavel Chesnokov, and *Irish Tune from County Derry* by Percy Grainger. This study will also investigate how secondary music programs may be using portions of holism in their curriculum and how music educators can continue to develop curriculum and pedagogical techniques to develop their students cognitively, emotionally, and spiritually.

ACKNOWLEDGEMENTS

I would like to thank my family for their constant support and love. I would not be where I am without you all. Thank you also to my mentor, Dr. Sacken, who inspired me to embrace a holistic approach to education and examine how it could be applied to the band classroom and to Dr. Ferrandino for his musical and pedagogical guidance. Thank you to all of my professors in the College of Education, Honors College, and the School of Music who spent their time over the last four years teaching and mentoring me in my journey to be a better music educator. And finally, thank you to the band directors at Keller High School and Keller Middle School for an amazing semester of student teaching that I will always treasure.

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INTRODUCTION

Throughout the 200-year history of public schooling in the United States, critics have argued that the education of children and young adults should involve more than attempting to mold them into future workers and citizens (Ron Miller). Pestalozzi, Thoreau, Emerson, Montessori, and Dewey, all insisted that education should be an art that cultivates the moral, emotional, physical, psychological and spiritual dimensions of the developing child (John Miller 13). During the latter part of the twentieth century emerging works of literature began to describe an overarching concept to describe this way of understanding education: holism (Miller).

Holistic education is based on the principle that each student finds identity, meaning, and purpose in life through connections to the community, to the natural world, and to spiritual values such as compassion and peace. Dr. Ron Miller, a leading researcher in the field of holistic education, describes holism as a philosophy that encompasses all aspects of a student's education. If we educate students holistically, we take into account what students learn in their textbooks, on the playground, in lectures, in the hallways, and within themselves (*What Are Schools For? Holistic Education in American Culture*). The goal of a holistic education is to foster within each student an intrinsic reverence for life and a passionate love of learning.

A holistic classroom can take on many different appearances. Most importantly, the teacher in a holistic classroom empowers students to learn through direct engagement with their environment and intentional interactions with the subject material that contributes to meaningful learning. In the science wing of a school, one will find students learning about evolution and the natural world, creating compounds in

chemistry, growing bacteria in biology, reproducing fruit flies in genetics, understanding the human body and its functions, and examining how scientific advancements affect health and current events worldwide. In English, the students are expected to write short stories and poems, research cultural and social impacts on literature and literature's influence on worldview and dissemination of information, sharing literary interpretations in class discussions, and promoting literacy by completing creative, cross-disciplinary projects. In foreign language classes, they learn grammar and vocabulary in textbooks, hear pronunciation in lectures as well as learn about the culture through videos, guest immigrants, food sampling, art, and polish skills through peer-to-peer conversations in class. In the music classroom learners rehearse music in preparation for concerts, listen to recordings and videos of non-Western music, research the cultural impact of music on the world, examine the form and structure of music, and absorb from band directors values and life skills such as excellence during every rehearsal and performance.

Unfortunately, much of the learning that takes place in today's secondary classrooms is done solely to satisfy state standards and in the name of standardized tests. In Texas, each subject has a list of standards, known as TEKS that describe skills students should be able to exhibit at specific ages and in certain subject areas. With the increased emphasis on standardized testing, many students are in classes in which teachers are "teaching to the test" instead of teaching the subject content. For example, this writer had an opportunity to work with high school English students in 2014 as they prepared for their STAAR tests. To assess what students had learned in their English class during the year, the author and his partner asked them to name the books they had read. They had read none. Maybe short stories? No, they had not read any short stories.

In fact, these students had not read any poetry, plays, or essays in their respective English classes. Instead, they had been spending the entire year learning test taking strategies for their English STAAR test to score well. How could these students be prepared to take an English test if they had not read Chaucer, analyzed Steinbeck, or carefully examined metrical accents in poetry? For that matter, how can they be expected to learn test-taking strategies if they cannot connect the material to information grounded in the community, natural world, or spiritual values, or if they are not taught through the modalities of textbooks, recreation, lectures, or self-reflection? The standardized tests are used to judge student knowledge and, often, the quality of instruction. In order to help their students score well and score well in the eyes of administration, educators are teaching students how to take these tests without teaching the subject matter in a way that makes it relevant and connected to daily living.

HOLISTIC EDUCATION

Education should nurture a sense of wonder. Instead of asking students to practice how to take multiple-choice tests, educators should assign books to read and prompts that expand learning beyond what might be found in the pages of a test booklet. Holistic education places value upon the cognitive development of students. When cognitive development becomes the only part of education, student learning suffers (Elliot 116). Secondary level education in today's schools teaches students to score well on tests, but does not always engage them in a world in which the subject matter can help them succeed. According to John Dewey, "such 'aims' limit intelligence; they are not the expression of mind in foresight, observation, and choice of the better among alternative possibilities (Dewey 56). They limit intelligence because [...] they must be imposed by

some authority external to intelligence, leaving to the latter nothing but a mechanical choice of means” (Dewey 21). Educating students holistically means that teachers give their students proactive tools to be cognitively engaged, while spiritually empowering their values to maintain a healthy society and community through collaborative efforts.

There is no one best way to accomplish a holistic education. Instead, there are many paths of student learning that an educator can use in the classroom. What works well for one student or one teacher may not be best for others. As Dr. Miller defines, “The art of holistic education lies in its responsiveness to the diverse learning styles and needs of evolving human beings” (Miller). Educating students holistically means educating students cognitively, emotionally, and spiritually.

Cognition

Cognitive education engages how students think. When first thinking of education, most people typically think of cognitive education: students learning about a core subject: Math, English, Science, or History and being tested or evaluated on what they can memorize or write about the subject. Learning about each subject helps students grow cognitively so that they may understand the subjects at a level they can use throughout their lives. However, cognition is also the platform on which we build emotional and spiritual development (Schubert 76). In a History class, we must learn about the Romans and in Math we must learn about addition and subtraction to achieve a deeper understanding of each subject. Likewise, in Music we must teach students how to sit, clap, sing, and play their instruments properly in order to be able to address cognitive development. There are four components to cognitive learning in Music: aural (hearing

and understanding words and music), oral (singing, playing and speaking), written (words or notes), and reading (words or notes).

Spiritual

The most difficult goal of holistic education is spiritual education. In his book *To Know as We Are Known*, Parker Palmer, an education theorist, likened educating students spiritually with the creation of a space: “If we can affirm the search for truth as a continually uncertain journey, we may find the courage to keep the space open rather than packing it with pretense. [. . .] But precisely because a learning space can be a painful place, it must have one other characteristic—*hospitality*” (Palmer 72, 73-4). Palmer goes on to explain that hospitality means receiving others, their struggles, and their ideas with openness and care. Being “spiritual” in pursuit of education includes the belief that there is an active force within the human being that seeks growth, fulfillment, and wholeness. It could be described as religious or not, depending on interpretation by the educator or student. A holistic educator who encompasses the spiritual side of education sees his or her students as evolving beings, guided from within to strive for transformation and betterment of themselves, often from what they have cognitively or emotionally experienced. The specific outcome of any person’s spiritual knowledge or “intelligence” is never fully completed and cannot be fully evaluated in a traditional sense.

Similar to student learning, teaching can be likened to a spiritual journey. Emerson saw teaching as an art and teachers as poets in which “only the spirit can teach” Teachers who want to teach holistically need to also be in touch with themselves in order to make connections with students (Elliot 122). Achieving internal spirituality requires a

letting go of familiar ideas and identities as we move to independence and a self-contained identity that can be used to identify with students and ignite their own love for learning and understanding of their role in the world.

A teacher who is not grounded in their identity and educational philosophy is therefore in motion and unsteady. Students become grounded within themselves by first being connected to a teacher who is grounded. The teacher becomes an example or model from which the students can successfully learn (Intrator xxviii). If the teacher is not grounded, the students find it difficult (or even counterproductive) to try to connect to a moving object – the teacher. It is like shooting a basketball at a goal swinging on the end of a rope. Thomas Berry, a Catholic priest, wrote that each person must realize a deep respect, relationship, and responsibility not just to the natural world, but to a community of life, beginning with one's self. If a student understands their connection to the world, they can begin to recognize the sanctity of life and their role in the world.

MUSIC IN HOLISM

Music is a wonderful medium for a holistic education. Studying music puts students in a position in which they must grow cognitively, emotionally, and spiritually. This paper focuses on the band as a vehicle within music education to develop students holistically. In any given day, a band director is confronted with diverse learning styles and needs in rehearsal. In a high school band, students are not divided by grade level. Instead, they are grouped in ensembles based on ability level. A freshman trumpet player may be seated next to a senior in the same ensemble. These students are at a different point in their musical and social development and have different needs. For example, the senior player may be confident in his or her ability to play, but lacks maturity or the

initiative to get better on the instrument. On the other hand, the freshman player may need more instruction to play the trumpet better and become a confident and proficient musician. By deliberately selecting music that is within an appropriate skill level to challenge the ensemble, a band director can reach the musical needs of both students and structure their musical development.

Teaching Through Performance in Band

Further, a band director is faced with holding students to standards that many should be able to reach, but some may not. In many band programs in the nation, band directors are teaching hundreds of students at one time. Music educators teach students how to play their instruments, including teaching them proper posture, hand position, embouchure, breathing, tone production, fingerings, articulations, tuning and ensemble skills. Maintaining high standards for student performance and behavior not only helps the band run more smoothly, but also teaches students life skills and the value of setting higher standards for themselves. Expecting students to stay completely silent during a rehearsal teaches them discipline and the importance of listening and following instructions. Hearing them play individually in front of others teaches accountability to the group and trust that those around them are respectful of different levels of musicianship. Requiring everyone to answer a question forces students to think for themselves and contribute to a thoughtful and meaningful discussion. It also reminds them that their thoughts and opinions matter to the success of the group. Teaching students the interdependence of band shows them the importance of their place in the ensemble and the greater world. The students in band play music together, of course, but they are also taught the skills to work hard for the best performance possible.

Table 1.

Holistic Ed. in Music	<u>Cognitive</u>	<u>Emotional</u>	<u>Spiritual</u>
	Instrument Proficiency	Age/Grade Diversity	Connectedness to Music and Natural World
	Musical Intelligence	Ability Diversity	Teacher as Role Model
	Ensemble Performance	Large Group Experience	Students Find Internal Value

If any single member does not contribute as much as the person next to them, both the journey as they learn music together and the performance will suffer. Band members learn that their role in the ensemble is valuable and necessary for the success of the ensemble. Band educates holistically, but educators do not often associate holistic learning with band. Students are taught how to play music (cognitive), they are taught the deeper meaning behind the music they play (emotional), and they perform as a member of a group bigger than any one person or themselves (spiritual) (Table 1).

Being a Holistic Teacher in Music

A dangerous thing that students experience while in school is disconnection. Being disconnected to oneself inhibits one's ability to connect with others, the natural world, and to a higher meaning that gives hope and fulfillment to one's life. Spirituality drives a holistic education. Through "spirituality," a holistic educator seeks to connect a student to a deeper meaning in life and identity, not necessarily to a higher being. Teaching each subject as a separate entity in a student's life promotes disconnection. Treating the varied subjects in a high school curriculum as complementary puzzle pieces that, when held together, form the basis for a satisfying life inspires connection, identity, and depth (Reimer 94). Theologian Paul Tillich was

famous for saying that God is “the ground of our being.” Part of his thinking was that finding God (or ourselves) is about reaching deeper, not higher. Certain Eastern/Oriental alternative medical practices like Reiki emphasize the need to be “grounded” or “rooted” in order to be healthy.

Many subjects do not connect culture, history, and nature in terms of viewing a student’s surrounding community as a context for learning outside the walls of the school. Music gives students an opportunity to expand their learning beyond the notes of a page. Musical works are written in specific social and cultural contexts that must be taken into consideration when teaching. It is also a teacher’s role to take learning to the students’ own social context and ask the question: “Why is it important that we still perform this music today?” Certainly the history of the music and the cultural context in which it was created are important. There is also the students’ own context with regard to the music they perform. How can musical context and meaning be applied or discussed to address student development or needs? Just the process of music-making is infused with concepts that demand student growth.

Band directors demand silence and discipline in every rehearsal. They teach their students that any effort other than one’s very best is unacceptable. When playing in an ensemble, individual effort and preparation contributes to the ensemble performance. Only part of the journey of making music becomes about playing the instrument. Each person in the ensemble is given a large role as a contributing member to the larger whole and their responsibilities as a person are no longer only to themselves. Students find a larger purpose musically and personally when participating in band.

In the words of educator Mike Seymour, “We must not just educate ‘better,’ as we have been trying to do, but educate *differently*. We must revisit our essential assumptions, values, and visions about what education is, and ask ‘what is an educated person’ [...] given what we know about the state of the world today” (Seymour). Is an educated band student one who can play all of their scales correctly and play correct notes and articulations in a piece for contest? Or is an educated student one who can play their instrument well and who can transfer the skills they learn in the band room into other aspects of their life? Through holistic education, educators teach students how to play their instruments and music well, but they also tackle the deeper meaning behind the music and how students might apply skills they learn in band to other aspects of their life. There are three main components of a holistic education that are identified: cognitive development, emotional development, and spiritual development.

MUSIC ANALYSIS FOR A HOLISTIC BAND CLASSROOM

The remainder of this thesis analyzes 3 pieces from the band repertoire:

Divertimento for Band by Vincent Persichetti, *Irish Tune from County Derry* by Percy Grainger, and *Salvation is Created* by Pavel Chesnokov. Each piece is analyzed in such a way that a holistic band director might use the music to educate their students in different ways. *Divertimento for Band* is analyzed as a cognitive piece, challenging students’ musical technique and ability to play very difficult modern music. *Irish Tune from County Derry* looks at the emotions that a piece of music might evoke and how an educator can discuss emotion as a musical element and area for growth in the classroom. Lastly, *Salvation is Created* is analyzed as serving the spiritual component for a holistic education.

Divertimento for Band, Op. 42

The *Divertimento for Band, Op. 42* by Vincent Persichetti was written in 1949 while the composer was living in El Dorado, Kansas. Originally conceived as an orchestral piece, Persichetti writes that the piece experienced a strange evolution while "[. . .] working with some lovely woodwind figures, accentuated by choirs of aggressive brasses and percussion beating, I soon realized the strings weren't going to enter, and my *Divertimento* began to take shape" (Shetland 9). Although not originally intended to be a band piece, this work has become a standard in wind band repertoire.

The title "divertimento" is typically given to a work that is designed to entertain the audience and performers. In earlier eras, a divertimento would have typically consisted of several short movements. Persichetti keeps to the idea of several short movements by composing the work in six movements that alternate between fast and slow tempos. Persichetti also uses non-traditional harmonies, explores several tonal centers, and uses polychords and the whole-tone scale. The alternation between tempos combined with the shorter movements comprised of non-traditional Classical era harmonies create a piece that is entertaining for audiences and challenging for performers.

The first movement of *Divertimento for Band* is entitled *Prologue*. A prologue is an introductory scene to a drama that creates a framework and context for the audience. The movement begins in cut time at a fast tempo (half note equaling 106 beats per minute) (Shetland 11). This movement is a good tool to use with students to teach how to practice music that is at a faster tempo. Some students do not understand how good practice technique leads to good performance, so establishing good practice strategies in

a clear, cognitive framework is one pedagogical use of this piece. This movement uses G, A, and E as the tonal centers and begins with the statement of the initial theme in measures (mm.) 1-12 (Section A). This theme is a contrasting conversation between the strong accented line in the brass and quick eighth note patterns from the woodwinds. Persichetti writes the woodwinds in G major while the brass are in A major. The resulting polychords add to the aural interest and conversational quality of the initial theme (Shetland 11).

Section B, mm. 13 – 34, contains a contrasting melodic idea. The melody is featured in the trumpet and saxophones before being passed to the upper woodwinds in measure 16. This melodic idea is calmer than the frantic initial theme. The horns and low brass provide harmonic support while we continue to hear polytonal contrasts between the woodwinds and brass. In mm. 27 – 30, Persichetti introduces E major in the upper woodwinds playing in their upper registers. There is a recurrence of section A in mm. 35 – 43 (Shetland 15). There is also a transition from A major to E major in mm. 44 followed by a short development of material until mm. 62. This begins with *fortissimo* dynamic level and marcato-style playing in the clarinets. Interestingly enough, this is the most subdued the piece has been thus far due the thin instrumentation. In mm. 50, the listener and performers will notice change in style when we hear the first piano dynamic followed by a bassoon and oboe solo that is marked *dolce*. From mm. 50 -62 there is a woodwind feature with no brass or percussion accompaniment. The listener is still experiencing tonal centers of G, A, and E. In mm. 62 – 67, there is an altered section A and material from mm. 35 – 52 is utilized. In mm. 70 - 80, there is a use of a small codetta in which the upper woodwinds, cornets, trumpets, trombones, timpani, and

percussion reiterate melodic ideas (Shetland 16). The last chord of the movement is an A major chord.

Song is the second movement. In mm. 1-2, the dynamic is marked at *piano*, and there are statements of four different musical ideas that recur during the movement. Measures 3 -12 are the A section of the movement in which the flute and horn solos introduce the smooth and flowing main theme before it is passed to the saxophones and back to the horns. Section B of the movement includes mm. 13 – 20 that contains a cornet solo introducing new melodic material (Shetland 19). The music is subdued and ominous. The high point of the movement, dynamically, occurs in mm. 17 with a three- measure crescendo to that point. In mm. 21 there is the return of a modified section A, but the recurring horn and saxophone idea does not appear again until mm. 29. The piccolo and alto saxophone pick up where the trumpet solo leaves off and continue the melodic idea until the end (Shetland 20).

The third movement is entitled *Dance*. Marked “Lightly,” *Dance* is a brief movement with a tonal movement from B flat to E flat. In the two-measure introduction, the clarinets reintroduce a melodic idea similar to one heard in the first movement. In mm. 3, at the beginning of the A section, the piccolo enters with a bright and bouncing line accompanied by tuba. In mm. 11-18, the A section repeats followed by section B beginning in mm. 19 (Shetland 21). There is a continual alternation between melodic lines played by sections of the ensemble and tutti responses every 5 measures. In mm. 41 – 43, solos in the bassoon, tenor saxophone, and the xylophone transition the movement back into a repeat of section A from mm. 45 – 54. A coda concludes the movement, with a swift and soft sixteenth-note run in the upper woodwinds (Shetland

23).

The fourth movement is entitled *Burlesque*. A burlesque is a musical work that is typically written in a joking and humorous manner, an allusion to the burlesque shows that often featured bawdy comedy. Persichetti creates a burlesque atmosphere by beginning with a tuba solo introducing a *pesante* (heavy or ponderous) melody. Accompanying the tuba, alto and tenor saxophones and French horns enter with off beats while the low woodwinds play *sforzando* accents. In mm. 16 – 18, the trombones join the tuba leading into section B. Here, there is a tempo and style change from the *pesante* melody to the “Brightly” style indicated by Persichetti in the score. At the B section, the clarinets play a legato melodic line with a countermelody entering in the low woodwinds and piccolo (Shetland 24). By mm. 42, the listener hears the whole ensemble playing for the first time in the movement. In mm. 46, there is the reentrance of the *sforzando* syncopation from the beginning which transitions the music back to a return of section A from mm. 50- 86. The *pesante* style melody returns as canon beginning with tubas, then trumpet, bass clarinet, trombones and bassoon, and lastly upper woodwinds with cornet. Measure 86 to the end finish the movement with a return of the “Brightly” style and an increase of tempo as an echo of material from section B is heard (Shetland 25).

The fifth movement is entitled *Soliloquy* and Persichetti captures the theatrical idea of a soliloquy in this movement. The entire movement revolves around a cornet solo, similar to an actor in a play speaking their thoughts aloud to the audience. This movement is marked “Slowly” and is the most traditional, in terms of harmony, of all the movements (Shetland 26). *Soliloquy* begins in A flat major. Section A, mm. 1 – 12, begins with the lyrical cornet solo accompanied by the other instruments in the ensemble.

The horns and woodwinds change the color of the work with augmented triads moving into the B section. The B section encompasses mm. 13 – 28 while the cornet solo continues, but in G major. The B section is characterized by decreased instrumentation with the solo accompanied only by French horns, euphonium, and tuba. The woodwinds join the accompaniment in mm. 21 and crescendo to the climax of the movement in mm. 23, an A major chord. Measures 29 to the end are a shortened version of the A section and serve as a brief codetta. Like the falling action in a literary work, there is a diminuendo into the last fermata of the movement to bring a conclusion to the emotional soliloquy (Shetland 26).

The sixth movement of *Divertimento for Band* is entitled *March*. It is written in cut time like most marches, but listeners and performers will find that it is not like any traditional march written by Sousa. This movement uses non-traditional harmonies as found in the other movements and polytonal centers using B flat, C, and D. At the beginning, there is an eight measure introduction to the movement featuring woodblock, timpani, and bass drum (Shetland 27). The A Section begins in mm. 9 and continues through mm. 34 with the cornets and low brass introducing staccato quarter-note theme followed by the upper woodwinds' melodic line in mm. 12. The B section begins in mm. 35 as the woodwinds continue their melody and the french horns, euphonium, and trombones accompany with a quarter-note ostinato. The first trumpet takes the melodic line in mm. 46. Measures 51 – 67 encompass bridge material into the repeat. The bridge utilizes woodwind tremolos while the trumpets carry a driving melodic line. In mm. 64, there is material from the introduction to A followed by a repeat back to the beginning in mm. 67. After the repeat, thematic material from the B section is used in the coda from

mm. 69 – 84. The coda finishes with the brass sustaining long tones while woodwinds flourish and bring an end to the movement and the work (Shetland 28).

Application to the Classroom

The above analysis of *Divertimento for Band* is offered as a cognitive interpretation of the work by Persichetti. If cognition is teaching students how to think, cognitive teaching in music education is exposing students to how music functions and how to play their instrument. In beginning band, we teach fifth and sixth grade students the very basic concepts of how to perform notes and rhythms on their instrument. They are taught how to sit, breathe, tap their foot, clap, assemble their instrument, make their first sound, read the musical staff, and push the correct keys or valves to make certain pitches come out of their instrument. Within the span of a few short months, they begin to develop as beginning musicians with the basic tools needed to participate and grow as a band member. This cognitive foundation must be constantly sharpened and maintained for continued learning as they learn more complicated music. Once students reach middle school and certainly once they are in high school, they will begin looking at the function of music and how it works theoretically and formally. Cognitive learning in band begins with the most basic steps of playing an instrument and continues as students learn more music and are taught the theory and structure behind what they perform.

Divertimento for Band is a Grade 4 level piece on the UIL Prescribed Music List, meaning it will likely be performed by a moderately advanced high school band. In their preparation for UIL contests, many bands focus solely on how the music should sound. Of course, that is what the band is being judged on, but why not look at why the piece sounds a certain way or how the composer used composition techniques to make the

music. It is hard to imagine learning how to read a sonnet without first understanding iambic pentameter or understanding plant life without memorizing the Krebs cycle. It should be equally hard to visualize music education in band without talking about chordal analysis, form, modulations, and instrumentation techniques.

Table 2.

Persichetti and Cognition	<u>Music Theory</u>	<u>Form and Analysis</u>	<u>Music History</u>
	Polytonalities	Use of literary forms	Social context of the work
	Chord Analysis	Use of musical forms	Musical context
	Modulations	Instrumentation	Contemporary composers

Like an elementary theory class, the teacher can take time in class to dissect *Divertimento* as the band rehearses it. What was going on in music history at the time that Persichetti composed this piece, and is it similar or different to anything that audiences had heard before? Much like a college music theory lecture, the teacher can discuss with the students how Persichetti uses polytonality and classical forms in inventive ways. Maybe the teacher gives a test of definitions and chord structures to his or her band. The purpose of the learning this piece is beyond just playing good music well. It should also incorporate an intentional introduction of new musical material and tools for students to add to their cognitive understanding of how music works (Table 2).

Irish Tune from County Derry

One of Grainger's contemporaries and close friends, Cyril Scott, said that Grainger was influenced in his compositions more from literary than musical sources. Scott thought that Grainger developed his compositional style as a result of the writing of

Rudyard Kipling, saying “[...] from that writer he imbibed an essence and translated it into music. A small composer is usually influenced by a greater composer, [...] but that was not in the nature of Grainger’s talents” (Battisti 10). As a result, *Irish Tune from Country Derry*, is influenced by Irish folk tunes and their texts which he translates into music and arranges for wind instruments.

Irish Tune from County Derry by Percy Grainger is an air that originated from County Londonderry in Ireland. It is a popular wind band piece best known as the setting for the lyrics "Danny Boy." The title comes from the name of a county in Northern Ireland in which the air was likely performed and passed down orally (Bird 30). According to Grainger, the tune was originally recorded by Jane Ross of Limavady. Miss Ross submitted the tune to music collector George Petrie, and the air was published by the Society for the Preservation and Publication of the Melodies of Ireland in 1855 (Battisti 15).

In the book, the tune was listed as an anonymous air, with a note attributing its collection to Jane Ross of Londonderry. This led to the title "Londonderry Air" (Pratt 1). Dedicated to his friend and mentor Edvard Grieg, this is Grainger's best-known and most-played work for band. *Irish Tune from County Derry* demands considerable tonal and musical maturity and a superior sense of balance and blend. Players must also be flexible to play delicately or with power with the span of only a few minutes. Students should experience knowing and playing this music, not just for its complex scoring and harmonic movement, but also for its powerful emotional expression and development. Much of the musical expression comes from the text of “Danny Boy” and it is critical to the understanding of the piece.

Oh, Danny Boy, the pipes, the pipes are calling
 From glen to glen, and down the mountain side.
 The summer's gone, and all the roses falling,
 'Tis you, 'Tis you must go and I must bide.
 But come ye back when summer's in the meadow,
 Or when the valley's hushed and white with snow,
 'Tis I'll be here in sunshine or in shadow,—
 Oh, Danny Boy, oh Danny Boy, I love you so!

But when ye come, and all the flowers are dying,
 If I am dead, as dead I well may be,
 Ye'll come and find the place where I am lying,
 And kneel and say an Ave there for me.
 And I shall hear, though soft you tread above me,
 And all my grave shall warmer, sweeter be,
 For you shall bend and tell me that you love me,
 And I shall sleep in peace until you come to me!
 (Oh Danny Boy, Oh Danny boy, I love you so.)

In the first 16 measures of *Irish Tune from County Derry*, the melody lies only in one octave and Grainger uses low brass and low woodwinds to create dense and dark textures (Battisti 12). The melody does not stick out, but rather subtly fits in with the rest of the lines. This soft and delicate introduction parallels the beginning of the text as the speaker begins addressing Danny Boy. To help students understand the emotional development of this piece, they will start with the text. Students will study the text to *Danny Boy* and will be expected to come to class prepared to discuss with their peers what they believe the song is about.

Application to the Classroom

The teacher will facilitate a discussion on *Danny Boy* with the band, asking questions such as, “What do you think this song is about? What is the general mood of this song? Where does the climax of the music occur in the text? What recordings of this piece did you find that resonated with you?” One possible interpretation is that the song is about a son who is going away to war and saying goodbye to his father. However,

when the son returns, he finds that his father has died. “What emotional impact has the loss of a family member or friend had on you?” An important part of a holistic education is helping students interact with their peers in meaningful conversation.

Table 4.

Grainger and Emotion	<u>Text</u>	<u>Music as text painting</u>	<u>Emotional</u>
	Historical context	Use of textures	Transfer to the music
	Differing interpretations	Dynamics with the text	Emotion in performance
	Use with the music	Tension and release	Application to own life

In a discussion about *Irish Tune from County Derry* and its text, students have the opportunity to open up with one another about the emotions of the piece and their own personal experiences (Table 4). Instead of telling the students what the emotions of the piece are, the teacher can help students see how their emotions can be transferred into the musical performance of the work.

Near the end of the song, the text reads, “And you shall bend and tell me that you love me,” as the son visits his father at the grave. One final prayer, or Ave, is spoken and the father’s love for his son is repeated one last time. “Oh Danny Boy, Oh Danny Boy, I love you so.” The piece ends as delicately as it began. In this song, the speaker never gets a chance to see his son one last time before he dies. “Do we treat others in an emotionally sensitive way like the son and father or do we destroy relationships for the sake of results?”

Salvation is Created

Salvation is Created is one in a cycle of ten Communion Hymns composed by Pavel Chesnokov in 1912 during his tenure as the choir director at the Church of the Holy Trinity in Moscow. It was one of the last sacred works he composed before he was forced to compose only secular works by the Soviet government. By the age of 30, Chesnokov had composed nearly four hundred sacred choral works, but this came to a standstill at the time of the Russian revolution. Under communist rule, no one was permitted to produce any form of sacred art. As a result of Soviet religious oppression, the Cathedral of Christ the Savior, where Chesnokov was the last choirmaster was destroyed. This disturbed him so deeply that he stopped writing music altogether. Although he never heard *Salvation is Created* performed, his children performed it in the years following his death. The text of the piece reads:

Spaseniye sodyelal yesi posredye zemli, Bozhe. Alliluiya.

This translates to, “Salvation is made in the midst of the earth, O God. Alleluia,” based on Psalm 74:12. Today, it is a Communion Hymn, assigned to be sung during a Divine Liturgy on Fridays. The Kievan Chant cantus firmus is taken from the "Obihod notnago peniya," a codex containing major elements of the Russian Orthodox liturgical repertoire.

This piece itself is not complicated, illustrating the simple beauty of sacred music. It was written for a six-part choir, with four male parts and two female parts (soprano, alto, tenor 1, tenor 2, bass 1, bass 2). The form of the piece is also straightforward. *Salvation Is Created* is A-B-coda-A-B-coda. The melody is in the 1st tenor in the 1st phrase and is then repeated by the soprano. In the second phrase, the

melody is in the bass, repeated up a Perfect 5th from the first phrase. The third phrase is in the bass before the melody returns to the top voice.

The A sections are in B minor and the B sections in D major, relative keys to one another. The first coda ends in B minor, leading us back to the A section before the second coda finishes on a D major chord. The long melodic lines and chord progressions play a large part in making this piece sound beautiful. There are a few minor changes for the band version (the key is in C minor and E flat major). However, it is as spiritually effective with instruments as it is with voices.

Application to the Classroom

A writing prompt for this piece might be: “‘Salvation is made in the midst of the earth, O God. Alleluia.’ Religious or secular, what is your version of “salvation” or liberation that you experience in your own life?” Delving into some of the deeper questions concerning human spirituality is difficult, especially when it comes to high school students. How can “kids” who are still maturing and learning about their role in life possibly have a realistic idea of what spirituality is? Here is where the topic hones in on one of the most difficult aspects of holistic education, in that it can be nearly impossible to formally assess spiritual development, at least in the traditional sense.

Part of being able to address spirituality is establishing a classroom that is a safe environment. Band teachers should ask more questions in the classroom that demand student response about what they are hearing as they play so as to get them comfortable with the expectation that responding is a part of a dynamic and safe classroom (Reimer 94). Opinions and observations, even if they are wrong, should be respected, but corrected. Students should understand that having correct answers are valued, but

“wrong” or unconventional answers should not be met with criticism or malice. Students should also perform individually in front of the class to further establish the expectations that as musicians we must perform in front of one another and as human beings we must be respectful of each other. To quote Maya Angelou, “they may forget what you said, but they will never forget how you made them feel.”

A comfortable and safe environment that has high expectations for student growth and performance can contribute to spiritual growth. In the writing prompt mentioned earlier, the teacher could have students write about how the text of the music has value to them in their life. There is no length requirement or strict grammatical standards because in this assignment, students will get out of it what they put into it. Spiritual growth can be guided, but not forced.

Table 3.

Chesnokov and Spirituality	<u>Chesnokov’s Spirituality</u>	<u>Spirituality as a Secular Concept</u>	<u>Spirituality in the Student</u>
	Cathedral of Christ the Savior	Safe environments	“Liberation” in life
	Soviet Oppression	Values	Contribution of spirituality to role
	Death and Legacy	Inner meaning	A constant pursuit in life

By putting the responsibility for learning into the hands of the students, the teacher is allowing *Salvation is Created* to act as a musical medium for them to explore what they value in their life and how it contributes to their role as humans (Table 3). Most writing assignments are just given a grade and then handed back, but a grounded teacher should take the time to form a response to what the student wrote and ask questions for students to think about. “Why does this part of your life have value? How

can you use your own strengths or weaknesses to help others? What role do you believe you play in your life and how do you think it is perceived by others?” Finding internal meaning, or spirituality, is a lifelong journey, but can be facilitated in a safe space by teachers who are willing to push their students beyond notes on a page.

CONCLUSION

Holistic education is based on the ideal that each student finds identity, meaning, and purpose in life through connections to the community, natural world, and to spiritual values such as compassion and peace. A holistic perspective of education asserts that educators must nourish the unique potentials of every child and facilitate within them a reverence for life and a passionate love of learning. Holistic education is not a fixed ideology. Instead, it is an attempt for educators to embrace the complexity and wholeness of human life, express it through a holistic philosophy of education, and transfer it to student learning. The difficulty, but beauty, of holism lies in its responsiveness to diverse learning styles within the classroom and the needs of evolving children.

Divertimento for Band (cognitive), *Salvation is Created* (spiritual), and *Irish Tune from County Derry* (emotional) are cases of how music performance through band can be used as a medium to holistically develop students. Because holism is not a fixed ideology, there are many ways an educator, specifically a band director, can approach holistic development in his or her classroom. Each piece is analyzed in such a way that a holistic band director might use the music to educate their students. Cognitive, emotional, and spiritual approaches can be combined or kept separate when looking at a piece of music, depending on the needs of the students and values of the educator.

Little has been researched in the U.S. about holism and music education. However, in a world where standardized testing is becoming the primary teaching tool in many classrooms, educators must look to ways to teach past multiple choice tests. Holistic education through music offers a better way of evaluating student growth musically and extramusically and provides a needed supplement to current practice. Through deliberate musical selection, program expectations, and well planned curriculum, band directors can develop student cognitively, emotionally, and spiritually in the music classroom.

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