

**Reinforcing correct posture in middle school orchestra: Making it
fun and memorable**

by

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Abstract

In middle school orchestra, the reinforcement of information needs to happen often but also be diverse. I created a series of lessons that reinforced proper playing posture, instrument position, bow hold, and basic bow motion that utilized a special teaching aide to play into middle schoolers' need for visual cues. To improve seated posture, I used the catch phrase "feet feet seat" to quickly remind them of the three points of contact and where they should be in their chair. Another fun way to encourage students to sit on the front half of their chair was to bring a stuffed animal from home to place behind them and not let them lean back to squish their animal. To entice violin and viola players to hold their instrument parallel to the floor, I had them place race cars along their fingerboard and challenge them to keep them in place while playing. For correct bow motion, all students started learning the bow motion with a pencil, then a dowel rod placed through a paper towel tube. While each instrument is slightly different, all students were instructed to remember the phrase "shoulder-elbow-elbow-shoulder" in order to use the correct motion. Violinists and violists also did exercises standing with their right arm against the wall to prohibit them from using too much shoulder. After the introduction of each skill and trick was used, I noticed that it was easier to remind students of the proper posture or technique because of the catch phrases and quick reminders of the props so they can visualize playing with the props even when they are not.

During my time in the KSU Master of Music program, I learned invaluable teaching strategies. My biggest takeaway is to know the "why" behind everything. Having clear intent helps students understand, and it also focuses me as a teacher to ensure everything has a purpose. For example, I have become more intentional with my repertoire selection. I am choosing pieces that are appropriate based on skill level; equally importantly I am choosing composers from

different cultures and backgrounds. Advocacy and retention of my program have been the biggest ongoing focuses in my classroom. For advocacy, we record “Happy Birthday” for each staff member, and each student sends out personal email or text invitations in order to increase audience attendance at our performances. For retention, we play “Happy Birthday” for each student in the class, utilize alternative seating practices to undermine the ranking system, and attend fun events such as String Fling. Even though correct posture is the most basic, and arguably the most important, skill for string players to learn, it is usually met with groans from the students. Introducing and reinforcing these basic techniques with special cues and visuals appeals to the middle school learner by making it more fun and memorable.

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Dedication

I would like to dedicate this report and degree to all of my past, current, and future students. You have been the inspiration and reason for this journey, and I hope you will also reap the benefits.

Chapter 1 - Teaching Philosophy

Why: “for what cause, reason, or purpose” (Merriam-Webster, n.d.). Why? That is a question that is asked every day. As a parent and a teacher, I know I need to always be prepared to answer that question; sometimes it is easier to answer than others. It is a question that I was constantly reminded of during my time in the KSU Masters of Music Education program. Why am I getting this degree? Why do I teach? What is the reason behind all of the decisions I make in the classroom? I believe that there is always room for improvement, and after eight years of teaching, it was time to actively improve my craft and expand my resources. I teach because I always enjoyed school, liked working with kids, and never really considered a different career. I teach music because it is a passion of mine, and I had encouragement during my education to guide me down this path. Going through this degree has shed light and given me knowledge and the ability to have a reason behind all decisions I make in the classroom.

I believe that the purpose of education is to prepare students to be well-functioning, positive members of society after graduation. Philosopher Bennett Reimer said it well when he stated that the job of the elementary general music educator is to expose students to all possible life commitments related to music (Reimer, 2012). That should apply to all elementary teachers and all school subjects. The purpose of elementary school should be to learn the basics and be exposed to the possibilities. The purpose of secondary schools should then be to expand upon the basics as well as explore deeper what each student wants to pursue. Students often scoff at learning certain subjects because they see no relevance to their lives. As teachers, we see the value of having at least a rudimentary understanding of all subjects, but perhaps the students are right. Maybe they do not necessarily need to know the Pythagorean Theorem, or the phases of the moon, or the symbolism in *Of Mice and Men*, or even the various musical modes. They

should be able to tailor their education to fit their interests and pursuits. Or, at the very least, teachers should help them discover the relevance, which would have to be adjusted over time in order to establish the effectiveness of our instruction.

Core: “a central and often foundational part...” or “a basic, essential, or enduring part” (Merriam-Webster, n.d.). The emphasis that has been put on testing in core subjects, namely math, reading, and science, has meant that other subjects get put on the backburner and deemed as less important. Just the fact that core subjects have a consistent title, places them on a higher pedestal. I have heard multiple names for the other subjects: electives, specials, essentials, etc. Those elective classes are often the reason many students come to school. Cutting the arts, among other subjects, in order to perform better on mandated testing, further widens the gap in the hierarchy of school subjects. This is also evident when we look at graduation requirements at the high school level. Only one total credit of fine arts is necessary while it is often necessary to have one credit each year of the core subjects. We have to break the cycle if music and the arts will ever be seen as equals. Students should have the opportunity to explore the subjects that most interest them without worrying about fulfilling certain graduation requirements that funnel all students in the same direction.

Whether they realize it or not, music is a part of every student’s daily life. Regardless of if they are actively listening to it on their phone or on the radio, or passively listening to it in a movie or in a store, music is present in their everyday life. Because of this, I believe it should also be a daily part of all students’ education. It would take a complete overhaul of music education courses at the collegiate level, but I would love to see enough variety of music courses at the secondary level to fit everyone’s interests, or one that could incorporate them all. Or, as educator and blogger Liz Ergiffuneekland suggests, music educators can incorporate Merriam’s

ten functions of music in their classes to better instruct students on how they can participate in music in their culture and society. Whether it is better understanding of the function of expression, enjoyment, entertainment, communication, or any of the others, being well-versed in these could promote analytical thinking, more informed participation in music, and ideally a life-long love of music (Ergiffuneekland, 2013).

Bennett Reimer believed that “The philosophy of music education should be relevant to all aspects and roles of the musical process: performance, composition, theory, history, analysis, criticism, and appreciation—especially the last, since this is the musical activity of the greatest number of people across the longest span of time” (Hansen, 2014, p. 103). Music educators currently embed those aspects and roles of the musical process within our ensembles; however, we should be providing that to all students, regardless of them being in a performing ensemble or not. That way we could reach more than the 20% of our total student population who are involved in ensembles (Fonder, 2014), and better foster a lifelong appreciation and support of music in more members of the community.

As musicians and music educators, of course we are biased that music and music education is vital for all students. However, we are also realistic in knowing that not all of our students will follow a career path in music, let alone continue playing or performing after graduation. In order to become a professional musician, dancer, or performer of any kind, you must become the best of the best. And for that to happen, you have to dedicate your life to that craft and undergo intensive training. That intensive training is not available to everybody, whether it be for geographical, financial, or other reasons. I believe that music education should be in all schools to give everyone the chance to pursue that interest- whether it amounts to a career, a passion, a hobby, or just an appreciation. I also believe it is important to create an avenue for everyone to

continue performing post-graduation in whatever capacity they feel comfortable. For that, there are community theaters, city bands, church choirs, and community orchestras.

The typical bullet points of music advocacy include how it is valuable to other subjects and helps them become a better person. These utilitarian values include: raising test scores, improving spatial-temporal reasoning, instilling discipline, and improving social skills (Reimer, 2003). While I have a hard time ignoring those benefits, I do appreciate that Reimer and fellow philosopher Elliott Eisner warned arts educators to hang their advocacy hats on the “tool to teach other subjects” rack. Reimer and Eisner both believed that music and art help develop the entire student, and cultivate a form of intelligence that provides meaningful, cognitive experiences that are unavailable in any other way. Philosopher David Elliott took that thought and specified it towards developing the entire musician. His priority to cultivate the musicianship and listenership of all music students, as well as develop their creativity by having them improvise, compose, and arrange, aligns with my viewpoint. We have to teach more than just the mechanics of playing our instruments and the meaning of the symbols on the page in order to tap into the unique emotional experience of musical enjoyment and send students on a path of realization of self-growth and self-knowledge (Elliott, 2005). According to Elliott, music educators not only must possess an appropriate level of musicianship, a high level of educatorship, be an improviser and a reflective practitioner, but also be able to diagnose, balance, and provide musical challenges appropriate to developing students’ musicianship (Daugherty, 1996). We must meet students where they are and be flexible in getting them to where we want them to be. Sometimes repetition is the key, but sometimes diversity is what they need. In order to develop a complete musician, and provide enough variety to keep middle schoolers engaged, I believe it is important to not strictly rehearse from bell to bell. In my classroom, we include other activities such as

stretching, theory, history, and listening. In the upcoming years, I am going to make a more concerted effort to include more composition and improvisation. Not only will this help foster a deeper understanding of the music and promote a well-rounded musician, I am hoping it will also transfer to promoting a well-rounded student and person.

How My Philosophy Informs My Teaching

The inspiration behind the lessons I created for my Masters report stemmed from the need to reinforce correct posture and playing position, but doing it in a way that made it fun and memorable for the students. As the educator, I know that posture is the most fundamental and important skill they will acquire as musicians, but all students want to do is get to the fun stuff. As a compromise, I designed a series of posture reinforcement lessons that included a lot of sayings, props, and movement, so that they were doing fun things while learning the basics. Naturally, I want all of my students to continue playing for as long as they are able, but realistically I know that is not going to happen. So instead, I want the time they spend in my classroom and all orchestra classrooms to be as enjoyable and fulfilling as possible, while establishing connections to the outside world that will resonate for years to come.

Chapter 2 - Lesson Plans

The lessons I designed for this report were meant to serve as posture reminders throughout the year, and can be repeated as often as necessary. Catering to a middle school clientele, I wanted the lessons to be short, fun, and memorable. The use of props not only provides a physical reminder for students as they are going through the lesson, but also an easy cue to remind them of later. My students are 6th, 7th, and 8th graders in a suburban middle school who are in their 1st, 2nd, and 3rd years of playing their instruments, most of whom do not take private lessons. My classes range in size from 20 to 30 students.

Lesson Plan 1

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
2 min	Unpack	Beginning of class – time to get materials out and get settled	N/A
2 min	Pizz. String Cycle	Basic warm-up activity for the right arm; assess tuning	Listen if any open strings need tuning
5 min	Tune	Tune open strings	Use of tuners/pitch drone to match open string tuning
2 min	Pizz. String Cycle	Re-assess tuning	Listen again if any open strings need tuning
2 min	Pizz. D Major scale	Scale to start warming up the left hand	Listen for correct intonation
10 min	Pizz. D Major exercises	Exercises from the book to practice note-reading, hand/eye coordination	Listen for correct intonation and rhythms
2 min	Bow hold check	Use dowel rod as a bow to review bow hold	Individually check bow holds
1 min	Tube-bowing demonstration	Explanation and demonstration of tube-bowing	N/A
10 min	Tube-bowing	Practice correct bow motion with a dowel rod through a tube	Watch for correct bow hold and bow motion

Table 2.1 Lesson Plan 1 Rehearsal Plan

This lesson is used in the early stages of students learning how to hold and control the bow on their instrument. By attaching a paper towel tube on top of their strings and using a dowel rod instead of a bow, students are able to get the feeling for the motion of the bow before they put bow on strings. A quick visual check of individual bow holds and use of the tubes make for easy assessments during this lesson. By using props to assist students to create the correct bow motion, this activity acts as a bridge between learning the bow hold on a pencil and finally putting the bow on the strings. Students feel like they are progressing while the teacher ensures the correct checkmarks are being met along the way.

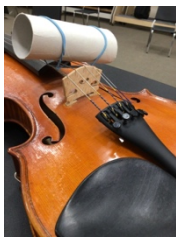


Figure 2.1 Tube-bowing set-up

Lesson Plan 2

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
2 min	Unpack	Beginning of class – time to get materials out and get settled	N/A
2 min	String Cycle	Basic warm-up activity for the right arm; assess tuning	Hear if any open strings need tuning
5 min	Tune	Tune open strings	Use of tuners/pitch drone to match open string tuning
1 min	Bow Motion no instruments	Review right arm motion using the phrase “shoulder-elbow-elbow-shoulder”	Watch for correct arm motion
1 min	Bow Motion with air bow	Review right arm motion using the phrase “shoulder-elbow-elbow-shoulder”	Watch for correct arm motion

2 min	Bow Motion on a String Cycle	Re-assess tuning; Review right arm motion using the phrase “shoulder-elbow-elbow-shoulder”	Listen again if any open strings need tuning; watch for correct arm motion
2 min	D Major	Scale to start warming up the left hand and put the bow motion into context	Listen for correct intonation and watch for correct arm motion

Table 2.2 Lesson Plan 2 Rehearsal Plan

This lesson (Maxwell, 2023c) was used as a review of the correct bow arm motion for my first-year players, but it could also be used during initial instruction on correct bow motion. The students learned the phrase “shoulder-elbow-elbow-shoulder” to remember which part of the arm they should be using and in which order. This lesson was scaffolded nicely by using the motion with the arms alone, then just with the bow, then finally adding the bow to the instrument. Visual assessment was employed by continually watching the students’ arm motion throughout the lesson. In the future, instead of just me performing the assessment, I will have stand-partners watch each other, therefore making the students more able to identify what the correct motion looks like. This is a beneficial lesson to use after the students have graduated from dowel rods and are beginning to put bow on string without the tube as their guide.

Lesson Plan 3

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
2 min	Unpack	Beginning of class – time to get materials out and get settled	N/A
2 min	String Cycle	Basic warm-up activity for the right arm; assess tuning	Listen if any open strings need tuning
5 min	Tune	Tune open strings	Use of tuners/pitch drone to match open string tuning

2 min	String Cycle	Re-assess tuning; engage with relevant rhythms for the rehearsal	Listen again if any open strings need tuning
2 min	D Major	Scale and arpeggio with relevant rhythms to start warming up the left hand	Listen for correct intonation
1 min	Wall-bowing demonstration	Explanation and demonstration of wall-bowing	N/A
3 min	D Major wall-bowing	Get upper string players to use less arm while playing sixteenth notes	Watching the amount of arm being used during the scale/arpeggio; staying together by not dragging the tempo
5 min	String Swing	Putting the wall-bowing exercise into context by playing the sixteenth note passages in the repertoire	Watching the amount of arm being used during the excerpt; staying together by not dragging the tempo

Table 2.3 Lesson Plan 3 Rehearsal Plan

This particular lesson (Maxwell, 2023d) was a review of bow motion for my second-year players while playing sixteenth notes. The goal was to get students to use less arm and therefore less bow by having upper string players stand with their right arm against a wall, forcing them to stop their arm at a certain point. Ideally, not only would the students learn that faster notes require less bow, but also that it is easier to stay up to tempo while using less bow. The informal assessments on this activity were both visual and auditory, watching to see how much bow each student is using and listening to whether or not they are staying together and staying up to tempo. This instructional activity needs to be repeated often so students can form a stronger habit of using less bow in these instances. It can also be adjusted to using stand-partners instead of a wall to stop the bow at a certain point, which would also include the lower strings players. This instruction enhanced my teaching practice because it got students out of their chairs and gave them a tactile cue of how much bow to use.

Lesson Plan 4

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
2 min	Unpack	Beginning of class – time to get materials out and get settled	N/A
2 min	String Cycle	Basic warm-up activity for the right arm; assess tuning	Hear if any open strings need tuning
5 min	Tune	Tune open strings	Use of tuners/pitch drone to match open string tuning
2 min	Posture review	Remind students to sit on the front half of the chair with feet flat on the floor	N/A
2 min	String Cycle	Re-assess tuning; employ correct posture	Listen again if any open strings need tuning; watch for posture

Table 2.4 Lesson Plan 4 Rehearsal Plan

This activity (Maxwell, 2023a) served as a good review of the correct seated posture for everyone except bassists, and can be sprinkled throughout the year, every year. The goal is to use the catch phrase “feet feet seat” every day, or as often as possible, to continually remind students to use correct posture. Sometimes I would switch the order of the words to make sure they were listening, and sometimes I would say “check your feet, check your seat” to not become monotonous. Hopefully the students learned that it is always important to sit with good posture, even during tuning and scales, in order to instill that habit. Good sound starts with good posture, and you perform how you practice. Assessment for this activity is a constant visual sweep of the room to make sure everyone is sitting with good posture. This activity helped give me a simple way to remind students to sit correctly because after the initial instruction, it is easy to use the catch phrase as often as necessary.

Lesson Plan 5

For a follow-up lesson to reinforce proper playing posture, I asked the students to bring stuffed animals from home. With the extras that I provided, all students placed a stuffed animal on their chair behind their back to remind them to leave space in between their back and the back of the chair. Class proceeded as normal with tuning, scales, and rehearsal, except with the animals helping me assess whether or not students were sitting with proper posture. In the future, I will use this lesson more often, maybe at the end of each quarter or part of our after-concert tradition. This activity provided me with another fun way to reinforce proper playing posture that hopefully the students enjoy and did not make a mundane task feel like a chore.



Figure 2.2 Cellists using stuffed animals to promote proper playing posture



Figure 2.3 Violinists using stuffed animals to promote proper playing posture

Lesson Plan 6

Rehearsal Plan

Time	Activity	Purpose of Activity	Assessment
2 min	Unpack	Beginning of class – time to get materials out and get settled	N/A
2 min	String Cycle	Basic warm-up activity for the right arm; assess tuning	Listen if any open strings need tuning
5 min	Tune	Tune open strings	Use of tuners/pitch drone to match open string tuning
2 min	String Cycle	Re-assess tuning; engage with relevant rhythms for the rehearsal	Listen again if any open strings need tuning
2 min	C Major	C Major scale and arpeggio in various rhythms; warm-up the left hand	Listen for correct intonation
1 min	Race car demonstration	Instruction and demonstration of how to balance a race car on the instrument to promote proper instrument posture	N/A
2 min	C Major	Revisit the C Major scale and arpeggio in various rhythms with the added challenge of keeping the race car on top of the instrument	Listen for correct intonation and watch for correct instrument position

Table 2.5 Lesson Plan 6 Rehearsal Plan

The goal of this lesson (Maxwell, 2023b) was to incorporate another fun prop (race cars) to motivate students to use correct playing posture. More specifically, the race cars placed on top of violins and violas force the students to hold their instrument parallel to the floor and not let their elbow drop. The students learned what it truly meant to hold their instrument parallel to the floor and to hold their elbow off of their side. I scaffolded the lesson by having the students play the scale without the race cars first, then we added the race cars for the second round of the scale. The race cars acted as the assessment, since they would roll off of the instrument if it was not

held parallel to the floor. As mentioned in previous reflections, I would employ this strategy sporadically throughout the year, in all of their middle school years. Furthermore, this activity provided me with another unique way to reinforce proper posture and instrument position that makes it an interesting challenge for the students.



Figure 2.4 Violinist using a race car to promote proper playing posture



Figure 2.5 Violist using a race car to promote proper playing posture

Chapter 3 - Reflections

Throughout my courses in the KSU's Master of Music program, I gained numerous, invaluable teaching strategies and ideas for my program. My biggest takeaway is to know the "why" behind everything. Having clear intent helps students understand the gameplan for the day and how it all fits together. It also focuses me as a teacher to ensure everything has a purpose, and everything connects smoothly from day to day, week to week. For example, I have become more intentional with my repertoire selection. Not only am I choosing pieces that are appropriate based on skill level, but I am also choosing composers from different cultures and backgrounds. Furthermore, I share the reason with the students why each piece or composer has been selected. For example, two years ago our focus was Latin music and last year was Native music. I also made sure there was at least one woman or BIPOC composer or arranger represented on each concert cycle. I have also started to incorporate an overall theme to my spring concert: last year's was "Pop" music, next year's will be "Colors", and the following year's will be "Water".

Knowing and explaining the "why" to the students also helps when we do an activity that they do not like. If I am able to give a solid reason, some will still complain but most will be content. For example, we do a physical warm-up in order to prepare our body for movement so we do not injure our muscles (*Don't cramp your style* 2023). We learn music theory so we can recognize patterns, have a deeper understanding of how music is written, and have a stronger connection to the music. We perform playing tests so I can individually assess their playing and hold them accountable for their learning.

As a teacher I always knew that learning correct posture and instrument positioning was important, but I usually moved through the learning stages too quickly in order to appease my students who wanted to get to the music faster and get to the bow faster. Thanks to many courses

in the KSU Master's program, I have gained more tips and tricks in order to vary my instruction so that students do not get bored with the tasks they view as mundane. In *Lower String Pedagogy* and the book *Playing the String Game*, I learned analogies and little tricks to help students easily visualize correct posture, instrument positioning, bow hold, and bow motion (Young & Blakemore, 2009). Because I have more tools in my toolbox now, I am satisfied with the length of time we spend in each stage, and my students do not feel like they are stuck in any one stage since there are enough activities in each one to keep it interesting. In *Advanced Rehearsal Techniques*, I learned that not every minute of rehearsal has to involve the instruments. From stretching to rhythm work to bowing exercises to social-emotional activities, there are numerous options that are still beneficial but mix it up enough to keep students interested and engaged. I have always begun the school year with name names and get-to-know-you activities, but now I am not as hesitant to give up rehearsal time and dedicated class time to these activities more throughout the year. Although I already incorporated many aspects of the Allen Model in my teaching, it was helpful to see it drawn in graph form and be given more activities to use for each category in the model (Littrell et al., 2003).

Perhaps the course that has made the biggest impact on my teaching was *Organization and Administration of the Successful Music Program*. This course gave me countless examples of ways to recruit, advocate, increase retention, budget and fundraise, travel, and include multicultural and alternative/eclectic music styles. The two categories that I feel the most confident in my growth are advocacy and retention. As a way to communicate with parents and families, I send a weekly email update in the form of a newsletter to let them know what we are working on in class, upcoming concerts and events, what students should be working on at home, and what questions parents can ask their students (regarding new techniques or music theory

concepts) at home to check their understanding of what we are working on in class. I find that this newsletter provides a way for parents to be aware of what is going on in the orchestra classroom, and also a way for parents to connect with their students by being able to reference specific titles, concepts, skills, or activities.

Another way I advocate for my program is to have the students help advertise for our upcoming concerts. Over the last couple years, this activity has evolved from students using their school-issued iPads to email teachers and family members, to students using their phones to email or text family and friends. In the future, I plan on providing (or having students create) a flyer or graphic that the students can take a picture of and share through their social media. They can still email or text too, but I know social media is how a lot of middle schoolers communicate now. One more way I advocate and bring attention to my program is sending a video to each staff member on their birthday of one of my classes performing “Happy Birthday.” Staff members always respond positively thanking us for the video and expressing their appreciation of the personalized gesture. My goal is that staff members would be more likely to attend our concerts if we have put in the extra effort to make them feel special. At the very least, I hope that it provides an opportunity for the staff members to strike up a conversation with the students from the video about being in orchestra or at least thank them for the video.

Continuing with the birthday trend, we also play “Happy Birthday” for each orchestra member on or near their birthday. The goal of this activity is that each student enjoys being in the spotlight for those few minutes, especially those who do not typically interact with their classmates. Occasionally, if time allows, I will let students to call or record a video for a family member who has a birthday that day. I want students to know that I care about their lives outside of my classroom and I am happy to make a connection with their family members. Another

aspect of my teaching that I believe helps with retention is my use of alternative seating practices. Over the course of my career, I have strayed away from seating students based on their ability, as that does nobody any good. I prefer to seat stronger players next to weaker players, or pair people together who I think will work well together. Referring back to knowing the “why”, I am upfront with my students about my seating method. I try to rotate seats every few weeks so nobody stays in a particular row or with the same stand-partner for too long. As we get closer to a concert, sometimes I will set up the chairs in one giant circle and either have students sit next to their section or allow them to sit anywhere in the circle. In other instances, I will leave the chairs setup in the traditional ensemble semi-circle, but allow students to sit anywhere in the ensemble. These alternative seating practices not only provide an opportunity to break up the monotony of rehearsal, but also allow students to hear other sections that they are not used to hearing and it also forces them to be more independent in their part.

Another way that I have increased retention in my program is providing students the opportunity to travel to either perform or watch performances. The annual trip we take is to String Fling at KSU. Students always return from that trip hyped about the music they played and the fun they had. I provide at least one opportunity to my students to watch a performance at our local performing arts venue at a highly discounted price; I have also taken students to a local luthier to learn how instruments are made. One aspect of my program that I would like to improve and grow is our fundraising. Not only does that provides us with the funds to do more things such as have orchestra shirts at a discounted price and widen our travel radius, but it also helps with advocacy among the community.

When I first began my Master’s program at Kansas State University, I was asked “why”. My answer was that I felt I was at a point in my career that I now knew what I did not know, in

other words I knew where the holes were in my teaching. However, I had no concept of truly how much more I could be doing. I am beyond grateful to have gone through this program with the extremely knowledgeable and passionate professors at KSU. My students and my program have benefitted from this journey in more ways than I can count, and I am excited to continue to implement new ideas, concepts, events, activities, and assessments into my classroom.

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