

**Exploring modes: Connecting finger patterns to musical
character in the orchestra classroom**

by

Amie Smit

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Approved by:
Major Professor
Dr. Rachel Dirks

Abstract

To improve intonation and solidify finger placement when utilizing various finger patterns, I developed a series of lessons surrounding the study of the seven Greek modes of music. Each of the lessons introducing a new mode included singing solfege, analyzing and organizing the tetrachords into finger patterns (for violin, viola, cello), listening to an example of the mode, students' reflective responses regarding the character of the mode, and students playing the scale of the mode on their instruments. Lessons that reinforced previously introduced modes incorporated opportunities to interact with the modes in a creative or responsive way. On two occasions, students created a short melody in one of the modes they had studied, performed it for the class, and let the class hear/decipher which mode was used. These creative performances served as an excellent assessment tool as students performed and responded to peer performances. Lessons were tailored for each age group and specific class proficiency.

Through personal study, interaction with professors, and discussion with peers, my teaching has broadened and expanded in numerous directions while completing this degree. From reminders of good score study habits, rehearsal techniques, or healthy playing techniques to deep conversations surrounding equitable concert programming and social-emotional learning, I have been challenged to think about student learning and student growth in ways that will forever impact my teaching. Some changes might present themselves in small, seemingly insignificant ways, for example, holding the baton at a slightly different angle. Other changes such as having students sing and audiate pitches, introducing minor modes earlier than the method book, and connecting modes to musical character, composition, and improvisation were all inspired by researching effective sight-reading strategies and are much more noticeable to students and administrators. Additionally, some aspects of my teaching practices have been

heightened, for example, spending more rehearsal time on playing technique and tone-building, teaching students more about each composer represented in the literature, and engaging students in creative coursework and lessons.

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Chapter 1 - Teaching Philosophy

Music is a distinctly human act of creativity for the sole purpose of worshipping God through the offering of one's creative talents and abilities. Music education serves as one avenue by which students can explore God's Creation, develop their gifts, present their creative work to bless and edify their community, and ultimately worship God.

The questions, what is music? why music? and why music education? have been discussed and debated for centuries. To add anything to this conversation or to develop one's own beliefs on these topics, it is advantageous to first listen back to the voices of history. In so doing, one can begin to sketch a framework or build the scaffolding on which to adhere one's own philosophy of music and consequently a philosophy of music education. Unfortunately, my own experience is only in Western music and the history of Western music and culture. So, from the beginning of this discussion, I already possess a slanted or incomplete point of view. However, in the study of this one branch (Western culture) of a very large and expansive tree (music of all time throughout the entire world), I have begun to formulate my own thoughts and beliefs regarding what music is within my own cultural context, why music education is important in this cultural context, and how my own teaching is influenced by this understanding and viewpoint.

Looking back through the history of formal education we see that many educational models are utilized throughout the ages (Mark & Gary, 2007). For example, in ancient Greece we witness a variety of educational ideals already taking shape. Education for the development of body and soul, education for the development of ideal citizens, education which meets individual student needs, and education that meets the needs of the greater community are all existent in the earliest days of formal education. In the Middle Ages through the Protestant

Reformation, we see the church taking on the responsibility of education rather than the state or country. Early North American education was privately purchased for the rich or elite while many common citizens working the land or providing services in their communities had little to no education at all. And finally, as we round out the twentieth century, we see a production model of education prevailing (Jorgensen, 2011). Some of these educational systems throughout history were set up in direct opposition to a previous model, some were a direct reaction to a differing contemporary view, and some educational models developed out of the need to solve practical problems in church or state institutions. History might even suggest we are on the cusp of changes to our current educational model (Jorgensen, 2008).

Likewise, contemporary educational philosophers view education from a variety of differing viewpoints. Some philosophies developed in opposition to another philosophy or philosopher. Some philosophies directly respond to observed problems in the educational system. Often, the pragmatic, productive, or introspective views of education are juxtaposed against the developmental, social, or global views. This either/or outlook on education is a bit discouraging coming from such great thinkers of our time. To hold so tightly to one side of an argument seems unreasonable when considering that the field of education consists of millions of individual students being taught by thousands of unique teachers in vastly different cultural settings. Additionally, there seems to be both merit and disadvantage in every perspective. Acknowledging the merits of each could give practitioners the freedom to find a successful system and make systematic changes which benefit students, teachers, and their individual communities.

Throughout history, music too has been considered from varying perspectives. Music is aesthetic. Music is mathematical. Music can only be fully understood through participation

(Small, 1998). Art needs no explanation beyond its own existence (Eisner, 1998). Music is the form. Music has no form; it does not exist as a thing any more than love or hate has form (Small, 1998). Music is cooperative (Small, 1998). Music is for social betterment (Elliott, 2005; Jorgensen, 1997). Music is for personal development (Elliott, 2005; Reimer, 2003). Again, I believe there is truth in each of these viewpoints surrounding what music is. Acknowledging and promoting these truths would allow musicians and music educators to freely create, perform, and teach all aspects of music.

In accepting such a wide range of ideas regarding music and music education, it becomes difficult to formulate my own unique philosophy and extrapolate how my agreement with so many philosophical bits and pieces influences and informs my teaching. Therefore, to gain a better vantage point, one more step back is required. To understand why I agree with so many segments of so many viewpoints, it is necessary to include in this discussion how my theology is intertwined with and influences my philosophy of music education.

As the ancient Jewish people believed, so I believe that God created the heavens and the earth. Everything in the Cosmos was created and is continually being re-created by a higher being, the Creator God. I also believe, as the ancient Jewish people did, that music is a human activity (Mark & Gary, 2007). God created the raw materials—the science of sound—and God gives these materials to humans that they too may be creative. Humans organize the sound, create instruments that make sound, and develop the use of the body to play instruments and sing. Music is ultimately a human activity. But there is much more to it.

The creative, musical ability granted to humans is intended for far more than mere personal development or enjoyment. Like all aspects of Creation, music was created to bring glory and worth to the Creator. Music is for worship. Today, when people think about the word

“worship”, they might associate it only with the church institution or with church attendance. However, every action or thought in one’s life can be an act of worship when it brings glory and worth to God. All of life then is connected to the Spiritual, including music. Everyday life is sacred. So then, as image-bearers of God (creative people) endeavoring to offer every part of life as an act of worship (holiness), the way that we go about life, including learning, creating, and utilizing music, is of utmost importance.

In this context, education is defined as learning about God’s world through and within all areas of the Creation (science, geography, language, music, art, agriculture, etc.) to bring glory and honor to God. Education provides the opportunity for students to develop a better understanding of this world, the people in the world, and their own place in the world. Music education is then an equal partner with all other subjects as educators seek to provide multiple opportunities for students to explore all of God’s creation and come to acknowledge God’s purposes for them within the world.

I also believe that God has gifted each person with a unique combination of skills and abilities (talents) in order that they may serve their community. Serving others with our gifts and talents is an act of worship bringing glory and worth to the Creator. Education plays an important role in allowing students to develop each of their gifts/talents in order that they may live out their individual calling to serve the community in which they live.

Turning again to history (Mark & Gary, 2007), the ancient Greeks observed this strong connection between music and emotions, the connection to the soul, the connection to the spiritual. Some believed this was a dangerous connection and suggested that reason alone should guide a person into rational thought and action. Emotions could not be trusted as a guide. The Reformers, Martin Luther, John Calvin, and Ulrich Zwingli disagreed on how music was to be

used in corporate and private worship (DeMol, 2016) but agreed in cautioning congregants about the emotional connection in music and avoiding an imbalance of emotional connection in times of corporate worship or devotion. As a member of the Calvinist branch of Reformed Christianity and an emotionally connected person, I understand Calvin's concerns but also fear we have now swung the pendulum too far. The power music holds to engage and heal the soul has been tamped down or ignored altogether in Calvinist circles. However, when God delivered the Israelites out of slavery from Egypt with miraculous signs and wonders, I doubt their first thought was to keep their emotions in check and choose a song that engaged their mind more than their heart. They were celebrating God's deliverance with dancing, singing, and playing instruments with hearts filled with joy. This was an act of worship bringing glory to God and can be a model for us today. Humans were created with the ability to tap into this spiritual-emotional connection to God through the activity of creating music. Unfortunately, the Calvinist culture I live in has pressed and filtered much of the emotional and spiritual connection out of the music.

How My Philosophy Informs My Teaching

As a music educator serving the students, parents, and larger community associated with the schools in which I teach, my philosophy of education, specifically music education, daily informs my teaching practices. Because I believe that every part of life is an act of worship to God, including the participation in any musical endeavor, I strive to offer God my best work whether in teaching, performing, or creating. And I encourage my students to give their best work as an act of worship as well. As a skilled musician, I also have the unique responsibility to my community to ensure that those in my care are engaged in music opportunities that are high quality, uplifting to the whole community, and above all God-honoring (DeMol, 2016). The music I choose to buy, the concerts or music events I plan, and the teaching strategies I employ

are all evaluated in light of giving our best offering, our “first fruits,” to God. Because I believe that education is an opportunity for students to learn about God’s world, I try to acknowledge and embrace every part of student learning in all subjects and all activities within the day and even after school. Connecting music to all areas of student learning, thereby expanding students’ understanding of the entire Creation, is a continual goal. The lessons created for this project reflect both the desire to give our best work and our desire to explore God’s creation. The focus on intonation and more accurate finger placement allows students to share music that is pleasing to the minds and hearts of their audiences, that they too may be edified and praise our God together. The exploration of ancient Greece and the seven Greek modes of music give students a broader understanding of the world they live in and a deeper understanding of the organization of sound and creating music.

Because I believe that every child is made in the image of God and bears unique gifts to use in service to their community, I cherish each child’s creative ability and desire to help them discover their unique gifts whether in music or other areas of their life. Providing opportunities for students to develop each of their talents within the music classroom is a key component in curriculum design and instructional methods. Likewise, because I believe that students are called to use their gifts in service to their community, activities outside of the classroom walls, performances, and school projects are all fashioned to connect students to their community and to provide real opportunities to serve others.

Lastly, because I believe that music is a connection to the spiritual and emotional side of humanity and is used as an avenue of communication with God or as an expression of the individual soul shared with the community, I endeavor to help my students find their voice through the music they create and perform. Teaching musical expression through the

innumerable ways humans can create and organize sound gives students infinite avenues of expressing their inmost thoughts and feelings without ever needing words.

Soli Deo Gloria.

Chapter 2 - Lesson Plans

Lesson goals and delivery

The overarching goal of these lessons was to encourage pitch audiation, accurate finger placement, and therefore better intonation among the ensemble when playing beyond the D major scale. By introducing the emotional affect and character of each Greek mode, students can connect the unique sound with the appropriate finger pattern and/or arrangement of half- and whole steps for each mode scale. This emotive connection can help students differentiate between the modes and encourage better discrimination of pitch in their own playing and while listening to peer performances.

These lessons occurred during the first ten minutes of class, allowing the remainder of the time for repertoire preparation. The first lesson introduced the vocabulary needed (mode, tetrachord), the titles, and origin of the modes. Each mode was individually introduced first by title, then by singing the associated solfege. The solfege scale was then organized into two tetrachords (by whole step and half step increments) which corresponded to finger patterns on the string instruments. Intermediate and advanced students had already been introduced to Barbara Barber's *Fingerboard Geography* system (2008) which assigns each typical string finger pattern a color. These colors were utilized and expanded in the teaching materials and manipulatives to connect their previous knowledge to these lessons. After the initial introduction to the mode, I played a folk song or improvised a short song in the mode. Students responded with adjectives, characteristics, and feelings the mode suggested to them.

To encourage deeper understanding, many lessons included an opportunity for students to utilize and demonstrate their learning. Students created short compositions or improvisations in a particular mode, performed for the class, showed their understanding physically (finger patterns)

or in writing, and played games that solidified their memory of mode titles, finger patterns, and solfege.

The first video demonstration of these lessons (Smit, 2023a) shows a second-year orchestra class responding to the folk song played in Dorian mode. Students are trying to determine which mode the song is in. The first student to share realizes that tempo is not directly associated with the mode. This student's realization was delightfully unexpected to the instructor and a reminder that students often hear more than they might receive credit for. But immediately following this comment another student suggests it must be Ionian mode because the example was faster than the previous one. In retrospect, bringing more attention to the first student's observation may have benefited the class. Providing the opportunity for students to share their observations was an excellent way to get a quick snapshot of their understanding and engage them in the learning, but in order to assist with better classroom management, written comments could be utilized alongside verbal comments in the future.

In the second video demonstration (Smit, 2023b) students in the same second-year orchestra class are differentiating between the finger placement of Ionian and Dorian mode as they play a familiar song, "Twinkle, Twinkle Little Star," in Dorian mode instead of the printed Ionian. Even after repeating the instruction to play in Dorian mode and giving a hint that F natural should be used, it is evident in their lack of intonation that some students are placing their fingers incorrectly. However, during their final performance all students were able to play a familiar song in a different mode than written with good intonation.

Though no formal assessment was given during these lessons, students particularly enjoyed creating their own melodies and performing them for the class. These improvisations became an excellent tool for determining a student's ability to play their instrument in the mode

they declared, differentiate between the modes while listening to peers, and hear/critique their own performance. The third video lesson (Smit, 2023c) shows one of these improvisatory performances with peer responses/discussion in a third-year orchestra class. Through the performance and discussion, the instructor could quickly assess that the student who performed successfully played in the mode they declared, two students were unable to decipher the mode accurately and yet very articulate in why they chose their answer, and the student who accurately identified the mode could not expound (or did not want to) on the reason for their decision. Students also enjoyed playing various games with the material they had learned which gave the instructor more opportunity to assess their understanding and recall of the information.

Materials			
	● Select and prepare Literature that is exemplary of various modes <u>For our "Shipwrecked" theme concert we are using the following:</u> ○ Twinkling Stars (multi-level) arr. Gary Gackstatter (Ionian) ○ Lightly Row (Ionian) ○ Swashbuckler's Saga by Chris Thomas (Dorian) ○ Sneaking Suspicion by Elliot Del Borgo (Dorian) ○ A Pirate's Dream by Susan Day (Dorian) ○ Coiled! by Bob Lipton (Phrygian) ○ Steampunk by Richard Meyer (Mixolydian) ○ Aeolian Rock by Jeffrey Frizzi (Aeolian) ○ Viking by Soon Hee Newbold (Aeolian) ○ Storm by Soon Hee Newbold (Aeolian) ○ A Pirate's Legend by Soon Hee Newbold (Aeolian) ○ Deep Sea Fandango by Deborah Baker Monday (Aeolian/Ionian) ● generate curiosity/excitement with posters around school ○ "Coming to an orchestra classroom near you..." ○ "March Mode Madness" ● Print all vocabulary for white board magnets ● Print finger pattern signs and manipulatives for white board magnets ● Print mode flashcards ● Print folk songs in each mode (for teacher to play) (Kodaly books have many already organized by mode)		
National Music Standards (2014)			
	MU:Cr1.1.C.1a Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.		
	MU:Cr3.2.C.1a Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.		
	MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.		
	MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.		
Objectives			
Students will be able to:			
	Beginner Level ● name and recognize music in Ionian, Dorian, Phrygian, and Aeolian modes. ● create/improvise and perform music in Ionian and Dorian modes	Intermediate Level ● name, recognize, create/improvise, and perform music in Ionian, Dorian, Phrygian, Aeolian, and Mixolydian modes.	Advanced Level ● name, recognize, create/improvise, and perform music in all seven modes.

Table 2.1 Lesson Plan - Materials, standards, and objectives

	Beginner Level (3rd grade orchestras)	Intermediate Level (4th-5th grades)	Advanced Level (6th-12th grades)
Day 1	Introduction to Modes [board magnets] - One way to organize / think about / create music - Greek origin - Each mode a Combination of 2 tetrachords [board magnet] IONIAN [take other mode magnets off] - Sing Do-Do - Organize Tetrachords --Two identical tetrachords (red finger pattern) - Play from D-D - Hear example - Respond--Describe the sound of the song you heard Which songs do you know that use the IONIAN mode? - Twinkle - Lightly Row - French Folk - O Come Little Children - Song of the Wind - Allegro	Introduction to Modes [board magnets] - One way to organize / think about / create music - Greek origin - Each mode a Combination of 2 tetrachords [board magnet] IONIAN [take other mode magnets off] - Sing Do-Do - Organize tetrachords--Two identical tetrachords (red finger pattern) - Play from D-D - Hear example - Respond--Describe the sound of the song you heard Which songs do you know that use the IONIAN mode? Play one by memory DORIAN - Sing Re-Re [show solfege side-by-side] - Organize tetrachords--Two identical tetrachords (blue finger pattern) - Play from D-D using blue finger pattern - Hear example - Respond--Describe the sound of the song you heard Let's play <u>song from Ionian list</u> in DORIAN to hear the difference a mode makes Describe the sound of the DORIAN mode	Introduction to Modes [board magnets] - One way to organize / think about / create music - Greek origin - Each mode a Combination of 2 tetrachords [board magnet] IONIAN [take other mode magnets off] - Sing Do-Do - Organize Tetrachords--Two identical tetrachords (red finger pattern) - Play from D-D - Hear example - Respond--Describe the sound of the song you heard Which songs do you know that use the IONIAN mode? Play one by memory DORIAN - Sing Re-Re [show solfege side-by-side] - Organize tetrachords--Two identical tetrachords (blue finger pattern) - Play from D-D using blue finger pattern - Hear example - Respond--Describe the sound of the song you heard Let's play <u>song from Ionian list</u> in DORIAN to hear the difference a mode makes Describe the sound of the DORIAN mode
Day 2	Review IONIAN - sing, show pattern, play DORIAN - Sing Re-Re [show solfege side-by-side] - Organize tetrachords--Two identical tetrachords (blue finger pattern) - Play from D-D using blue finger pattern - Hear example - Respond--Describe the sound of the song you heard Let's play "<u>Twinkle</u>" in DORIAN to hear the difference a mode makes	Review the IONIAN and DORIAN modes - Sing, show, and play Recognize sound of IONIAN and DORIAN - Listen to teacher play (or recordings of) multiple excerpts in IONIAN and DORIAN modes to determine the mode "Why did you answer the way you did?" - Hearing the mood/character	Review the IONIAN and DORIAN modes Sing and play PHRYGIAN - Sing Mi-Mi [show solfege side-by-side] - Organize Tetrachords--Two identical tetrachords (green finger pattern) - Play from D-D using green finger pattern - Hear example - Respond--Describe the sound of the song you heard Recognize sound of IONIAN, DORIAN, PHRYGIAN - Listen to the teacher play (or recordings of) multiple excerpts in each mode. Students determine the mode "Why did you answer the way you did?" - Hearing the mood/character

Table 2.2 Lesson Plan - week 1 instructional plan

	Beginner Level (3rd grade orchestras)	Intermediate Level (4th-5th grades)	Advanced Level (6th-12th grades)
Day 3	Review the IONIAN and DORIAN modes - Sing, show, play Recognize sound of IONIAN and DORIAN - Listen to teacher play (or recordings of) multiple excerpts in IONIAN and DORIAN modes to determine the mode "Why did you answer the way you did?" - Hearing the mood/character	Review the IONIAN and DORIAN modes - Sing, show, play PHRYGIAN - Sing Mi-Mi [show solfege side-by-side] - Organize Tetrachords--Two identical tetrachords (green finger pattern) - Play from D-D using green finger pattern - Hear example - Respond--Describe the sound of the song you heard Play Feel the patterns (IONIAN, DORIAN, PHRYGIAN) - Show each pattern in air first - Then place hand behind back and create the shape of the pattern called, then bring forward all at once "Cancel" one and Create the next hand shape as quickly as possible	Review the IONIAN DORIAN PHRYGIAN - Sing, show, play LYDIAN - Sing Fa-Fa [show solfege side-by-side] - Organize Tetrachords--Two different tetrachords (yellow and red patterns) - Play from D-D - Listen to examples - Respond--Describe sound / compare to IONIAN Create - compose a short melody (two-four measures) in DORIAN, IONIAN, or PHRYGIAN Perform the melody for the class (from the back of the room, or eyes closed), class will determine the mode used. - Assess: - Did the finger pattern match declared mode? - Could student recognize mode when properly executed?
Day 4	Review the IONIAN and DORIAN modes - Sing, show, play Feel the patterns (IONIAN, DORIAN) - Show each pattern in air first - Then place hand behind back and create the shape of the pattern called, then bring forward all at once "Cancel" one and Create the next hand shape as quickly as possible Create - compose a short melody (two-four measures) in DORIAN OR IONIAN Perform the melody for the class (from the back of the room, or eyes closed), class will determine if you used DORIAN or IONIAN mode - Assess: - Did the finger pattern match the mode declared? - Could student recognize mode when properly executed?	Review IONIAN, DORIAN, PHRYGIAN - Sing, show, play Create - compose a short melody (two-four measures) in DORIAN, IONIAN, or PHRYGIAN Perform the melody for the class (from the back of the room, or eyes closed), class will determine the mode used - Assess: - Did the finger pattern match the mode they claimed? - Could each student recognize the mode used when it was properly executed?	Review IONIAN DORIAN PHRYGIAN LYDIAN - Sing, show, play MIXOLYDIAN - Sing Sol-Sol [show solfege side-by-side] - Organize Tetrachords --Two different tetrachords (Red and Blue patterns) - Play from D to D - Listen to examples - Repond--Describe sound / compare with DORIAN Re-create the finger patterns for each mode on personal whiteboards (by Title and by sound) - Assess understanding of ½ steps and whole steps - Assess understanding of the finger pattern associated with each mode Play Markers Down--Mode Style (instead of racing to write down rhythms, teacher says title of mode, students draw finger pattern. Or, teacher sings/plays modes and students write name of mode

Table 2.3 Lesson Plan - week 2 instructional plan

	Beginner Level (3rd grade orchestras)	Intermediate Level (4th-5th grades)	Advanced Level (6th-12th grades)
Day 5	Review IONIAN, DORIAN - Sing, show, play PHRYGIAN - Sing Mi-Mi [show solfege side-by-side] - Organize Tetrachords--Two identical tetrachords (green finger pattern) - Play from D-D using green finger pattern - Hear example - Respond--Describe the sound of the song you heard Play	Review IONIAN, DORIAN, PHRYGIAN - Sing, show, play AEOLIAN (skipping here because of prominence in the literature) - Sing La-La [show solfege side-by-side] - Organize Tetrachords --Two different tetrachords (Blue and Green patterns) - Play from D to D - Also called Natural Minor in Western music (refer to Major/Minor key relationship) - Listen to examples - Repond--Describe sound / compare with DORIAN	Quick Review of previous modes AEOLIAN - Sing La-La [show solfege side-by-side] - Organize Tetrachords --Two different tetrachords (Blue and Green patterns) - Play from D to D - Also called Natural Minor in Western music (refer to Major/Minor key relationship) - Listen to examples - Repond--Describe sound / compare with DORIAN Recognize and Associate the finger patterns with each mode: Play "Gladiator" game with mode flashcards. Must say Greek name of depicted mode or physically show finger pattern from the title.
Day 6	Review Re-create the finger patterns for each mode on personal whiteboards - Assess understanding of ½ steps and whole steps - Assess understanding of the finger pattern associated with each mode Play Markers Down--Mode Style (instead of racing to write down rhythms, teacher says title of mode, students draw finger pattern. Or, teacher sings/plays modes and students write name of mode--with correct spelling)	Review Re-create the finger patterns for each mode on personal whiteboards (by Title and by sound) - Assess understanding of ½ steps and whole steps - Assess understanding of the finger pattern associated with each mode Play Markers Down--Mode Style (instead of racing to write down rhythms, teacher says title of mode, students draw finger pattern. Or, teacher sings/plays modes and students write name of mode--with correct spelling)	Quick Review of previous modes LOCRIAN - Sing Ti-Ti [show solfege side-by-side] - Organize Tetrachords -- Added note on first string, no open string on higher string= "Green-Yellow" or "Variations of Green pattern" - Play from D to D - Listen to examples - Repond--Describe sound / compare with PHRYGIAN Play IONIAN, DORIAN, and PHRYGIAN mode starting on a non-open string. Notice the change of finger patterns necessary to accomplish the sound of the mode

Table 2.4 Lesson Plan - week 3 instructional plan

	Beginner Level (3rd grade orchestras)	Intermediate Level (4th-5th grades)	Advanced Level (6th-12th grades)
Day 7	Review AEOLIAN (skipping here because of prominence in the literature) - Sing La-La [show solfege side-by-side] - Organize Tetrachords --Two different tetrachords (Blue and Green patterns) - Play from D to D - Also called Natural Minor in Western music (refer to Major/Minor key relationship) - Listen to examples - Repond--Describe sound / compare with DORIAN	Review MIXOLYDIAN - Sing Sol-Sol [show solfege side-by-side] - Organize Tetrachords --Two different tetrachords (Red and Blue patterns) - Play from D to D - Listen to examples (Steampunk) - Repond--Describe sound / compare with DORIAN	Quick Review of all modes Play literature; recognize which mode(s) used before beginning each piece; describe sound or mood, expressive elements used to create the character
Day 8	Describe the mood/character of ONE of the pieces from the literature. Create a short melody that reflects the same mood/character. Perform it for the class. Class will determine the mood/intent and the associated repertoire used. - Assess growth in understanding from first performance to second performance - Did students accurately determine the mood/character of the chosen repertoire - Was the mode utilized in the composition/improvisation reflective of the originally intended mood/character? - Were students able to recognize the intended mood/character when properly executed by the performer?	Describe the mood/character of ONE of the pieces from the literature. Create a short melody that reflects the same mood/character. Perform it for the class. Class will determine the mood/intent and the associated repertoire used. - Assess growth in understanding from first performance to second performance - Did students accurately determine the mood/character of the chosen repertoire - Was the mode utilized in the composition/improvisation reflective of the originally intended mood/character? - Were students able to recognize the intended mood/character when properly executed by the performer?	Describe the mood/character of ONE of the pieces from the literature. Create a short melody that reflects the same mood/character. Perform it for the class. Class will determine the mood/intent and the associated repertoire used. - Assess growth in understanding from first performance to second performance - Did students accurately determine the mood/character of the chosen repertoire - Was the mode utilized in the composition/improvisation reflective of the originally intended mood/character? - Were students able to recognize the intended mood/character when properly executed by the performer?

Table 2.5 Lesson Plan - week 4 instructional plan

Lesson summary critique

For this project, only the month of March was utilized for the lessons. It was titled “March Mode Madness” to generate excitement and curiosity about the modes. Because of that time constraint, and the desire to also include time for rehearsal on current repertoire, these lessons sometimes felt rushed, chaotic, or crammed. Some classes were unable to accomplish the entire instructional plan. In the future, limiting the study to just a few modes at a time or spreading out the study of modes throughout the curriculum would be beneficial for students’ depth of understanding. As an example, the beginning orchestra classes learned only three modes during March. These students currently reference the modes far more often than the older students (who studied all seven modes) as they connect the learning to each new song they experience. Continuing to add to this base knowledge in smaller increments according to the demands of the literature will be an enriching addition to the orchestra curriculum.

The use of colors with the particular finger patterns was helpful for students to easily see and understand the difference between patterns. Once the students caught on to the system, they could more easily remember the modes based on the color combinations. For example, they only needed to know that Mixolydian was represented by the color purple and then could immediately recall the tetrachords were red pattern and blue pattern. This made the initial understanding clearer and more manageable for the younger students. However, at the high school level the colors were not focused on as much as the solfege. It became evident that the recall of the modes simply by finger pattern was much more difficult in such a short time without the color representations. It is quite possible that the younger students did not fully realize the association of the solfege to the tetrachords and relied solely on the color combinations to guide their

fingers. In future lessons, moving “Do” to other locations on the instrument will be beneficial for learning the half-and whole-step patterns instead of relying solely on the color representations.

While the younger students thoroughly enjoyed improvisation and performance in class, the high school students were much less willing to play in front of their peers and much preferred analyzing their literature for modes represented. They enjoyed having discussions around that analysis as they asked other instrument sections which notes they were playing at particular musical sections and cadences. They would decide as an ensemble which mode the composition or musical section was in. These discussions would not have been nearly so engaging with only major or minor as the option. Introducing the modes opened up another language and more musical choices to these students.

By the end of the lessons, students were able to hear, see, and discuss how the change of mode changes the musical experience. A highlight for some of the high school students was looking at “Star Wars” by John Williams and hearing the change of mode audibly illustrate particular characters or mood changes in the film. This experience will change the way they view films and hear film music.

Through the development and execution of these lessons, the instructor too has a much deeper understanding of the modes and can more quickly identify and connect modes to each piece of literature and smaller scale passages or sections within a larger work. Through the process, other colleagues became interested in these lessons and the use of modes in the music classroom. Two of my colleagues even attended high school orchestra classes after the final concert was complete in order to sightread music and analyze the modes alongside the students.

While it is difficult to say if the overarching goal of ensemble intonation has improved in such a short time, it is evident that the study of modes is beneficial in the string classroom at all

levels. It provides a universal language for string players to learn finger patterns in a class of mixed instrumentation (instead of verbiage like “close 2-3 pattern”) and it gives orchestra students and teachers real music terminology (instead of “the red pattern”) to discuss these patterns/scales with all musicians. It opens up additional avenues of organizing sound as students listen, analyze, compose, and improvise. And, because the goal of any ensemble class should be to teach music—not just teach repertoire or playing technique—the study of modes is an excellent tool toward that end.

Chapter 3 - Reflections

During my work in the Master's Program at Kansas State University—through personal study, interaction with professors, and discussion with peers—my teaching has broadened and expanded in numerous directions while completing this degree.

Small changes make overall impact

The combination of many small changes in my teaching practices have reshaped my classroom, my lessons/rehearsals, and performances. Of these many small changes, three are most notable. First, using students' names with a positive connection as often as possible is changing the dynamic and culture of the classroom to a more encouraging and welcoming environment. Students find the orchestra room to be a place where they can truly be themselves, will be loved genuinely, and supported through the encouragement of their peers. Second, using a baton for all conducting instead of hands alone seems like an insignificant change, and yet, students are responding more quickly to the baton in their playing and have taken more of interest in the art of conducting. Students have enjoyed using my new baton to conduct each other in scales or warm-ups. Third, reserving the beginning portion of each rehearsal for intentional, focused work on tone-building, playing technique, or introducing music concepts allows students more time to perfect each part of their playing before diving into the repertoire. Planning these focused exercises with the literature in mind allows students to immediately connect the learning to the repertoire in ways that build up the entire ensemble's ability and improves the playing of the literature more rapidly and efficiently. All of these practices, while less evident to administrators, students, or parents, have encouraged growth in areas of student learning and achievement.

Practical applications bring immediate success

Practical application assignments from professors have encouraged me to rethink larger areas in my teaching and/or classroom. Professors often asked me to pinpoint one area or one lesson that needed improvement in order to focus my learning in a practical, meaningful way for me and my students.

The first of these influential assignments, was a combination of my learning from the “Theories of music teaching” class and an assignment for “Intro to graduate studies.” Because I was in the process of creating a brand-new course for my school titled “Worship Arts and Leadership,” the assignment to create a hypothetical new class was instead an opportunity to present real ideas for this actual course. The study of learning theories was very influential in the coursework design. Before taking the learning theories class I might have included a large portion of teacher-focused lessons in this course. But because of what I learned in the class, the coursework shifted to readings from experts, discussion with peers, bringing in local experts to share their knowledge or experience, field trips to see and experience experts in action, and a number of project-based learning opportunities that benefit the greater community. This new course has been applauded by my administration. And participating students have referenced the class in their communication class speeches and chapel speeches as “making them think” or “challenging them” in particular areas of their lives.

Second, discussion materials and engaging discussions in the “Orchestral literature” and “Advanced conducting” classes have been pivotal in my teaching. Particularly the discussions surrounding equitable orchestral programming, orchestral membership, and publishing (the marketing thereof) opened my eyes to inconsistencies, injustices, and oversights within the orchestral world. The learning challenged and inspired me to consider ways of introducing my

students to a wider range of music from a wider population than is available in my current library. Again, the practical nature of assignments created opportunities for attainable change. By assigning the class to each choose three pieces of music of a composer in an underrepresented people group or unfamiliar genre, sharing these choices, and then creating databases of literature from underrepresented peoples, all students went back to their schools and classrooms with the necessary tools for immediate application. Additionally, I now have the knowledge and verbiage necessary to engage in similar discussions with my colleagues. One of my colleagues came into my office asking genuine questions about the recent popularity of programming works by female composers. Because of the discussions in literature class, answering his questions was a natural conversation; a sharing of the ideas and inspirations from the class. And this was not just my own opinion or judgement but the findings of a collective movement of people bringing more weight and importance to the subject matter.

Third, for the “Research in music education” class, students were encouraged to focus research projects on one aspect of their classrooms. The decision to focus my work on instructional methods for sight-reading has impacted my teaching by having students sing solfege and note names before playing a song for the first time and audiating pitches through moments of silence. Minor modes (additional finger patterns) are introduced much earlier than the method book suggests. And, as the aforementioned lessons show, students have been encouraged to connect modes to musical character in performance, composition, and improvisation.

In summary, through all the coursework and discussions assigned throughout this degree, not only am I a more confident and knowledgeable teacher, but also my learning community is

benefiting from the additional tools and techniques learned, the research completed, and the broader scope of music education experienced.

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