

**Collaborative work in the 6th & 8th grade orchestra class: To
develop student leaders**

by

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Abstract

In this report, I describe how students in 6th-8th grade collaborated on the following areas of growth and development: always keeping consistent steady beat when counting correct rhythms in one's part, watching as well as listening to the director's and ensemble's set tempo, and working together as a team. In my career as a music educator, I have often witnessed students taking the lead during warm-ups or specific concert excerpts they were preparing. During those moments, I realized how impactful and effective those rehearsals were and how engaged everyone was from start to end. To accomplish this project, I used what I learned in my master's courses focusing on Violin/Viola and Cello/String Bass pedagogy to develop ways my students could create and design lessons on their own to collaborate with their peers. Instead of my former role as a teacher who controlled everything that was being taught and learned, I now get the chance to help and guide my students in how to create, perform, and respond to each other as the observer and facilitator in the classroom. I can see how my students lead, teach, and motivate each other to work as a team, while I follow.

My master's degree broadened my understanding of my teaching strategies and improved my teaching methods. This degree also identified and created my own ideas of my personal music philosophy. Everyone deserves the opportunity to gain experience and experience music education. This experience in music education should always apply to one's life in and outside of the classroom. Humans do not gain a music education without putting in hard work and effort every day. This idea led me to the creativity I put into these lessons. My goal was for my students to teach and learn from one another at the highest success level possible.

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Chapter 1 - Teaching Philosophy

Everyone receives the privilege and honor to learn, experience, and grow throughout our music education programs. I have seen up close and personal how music education has touched my students' lives, even those who honestly believed they had nothing else to offer for themselves or society. Music education gave them a purpose to come to school every day. These core ideas, systems, culture, and beliefs will be explained more in depth in this chapter. I invite you in to see where my seven years of teaching music has brought me today.

To contribute effectively to society, a foundation in formal education is essential. This education should help a person to be successful beyond the classroom as they enter society. The formal education they receive should help them grow into well-rounded human beings who are adaptable to real world situations. The education they receive should also give them the foundation they need to continue into the career path they desire, whether it be directly to the workforce, higher education, or military. Music education is an important part of this formal education. Music can help connect with, discover and learn about other individuals. It helps individuals learn how to work together toward a common goal and it brings different social classes together.

Historically, the purpose of formal education was to teach the basic foundations of core subjects, where individuals could successfully read, write, and arithmetic. I believe the top priority of education should be instruction that will inform individuals about what they should know to become successful in and outside of the classroom and in society. It is important that all subjects are taught equally and balanced to everyone, making sure that no one subject is

elevated above the rest. A formal education should recognize that individuals learn at their own pace and with distinct learning processes. This is where the standards are taught and met before branching off into other subjects that use the same core values.

Beyond basic core knowledge, a formal education should help individuals learn skills adaptable to the real world. Formal education curriculum should cover what is needed to be successful in a career or higher education but also be related to everyday life. It should help individuals become well-rounded human beings where they can adapt to changes, connect with others in society, and be able to make informed decisions to function in the current and future society.

A formal education should be useful and applicable whether an individual is transitioning into a career field or continuing education, or another phase of their life. It should spark a lifelong educational journey that will not end. There will always be the need for continued learning in society. A formal education and schooling should be the building block that continued learning comes from.

Music education has evolved through the years as has the views on its value and purpose. What was once offered in local communities to those who could afford to pay for it has now been brought to all in society by being offered through formal education. This has also brought to light the value and purpose music education brings to individuals and society. I believe the true value and purpose for music education is discovering, learning, and connecting with others in society. Music education is a subject that can do what others cannot by bridging social classes, building self-esteem, and teaching the concept of teamwork.

It is imperative that music education remains a fundamental part of formal education. Music is a language of its own and without music education continuing to be part of a formal education, music would be a foreign language that no one could learn or comprehend, unless they had the financial means. To many individuals today, a subject has no value in their life if one cannot learn it simply, efficiently, and effectively. Making music education a part of formal education creates a stepping-stone that individuals can build on. Music education is a place where individuals can find themselves creating a new discovery, learning something new about themselves, or finding a talent or skill they could share with the world. Learning and developing these skills can lead to an increase in an individual's self-esteem and self-worth.

Music education bridges the classes of society by sharing and learning the same common interest, which may not be an option in other formal education subjects. Music education has been shown to help develop not only the success of the individual but also the success of the group. It helps individuals connect with each other and coaches team building skills that can be applied in daily life. Working with the success of a group in mind will help an individual as they transition into the workforce where they must collaborate with other individuals to accomplish a common goal and objective. The personal, social, and societal benefits an individual receives from music education merits that it should be an annual requirement in a formal education as are the core subjects.

The cultural and societal changes over the years have revealed the importance of having a formal education inclusive of music education that remains in the school setting. A formal education should give an individual the knowledge needed to continue with the workforce or higher education and teach them how to be productive in society while adapting to changes around them. Music education helps to build an individual personally and connects them with

other individuals to bridge social and cultural gaps and work together for a common cause or purpose. Both are needed to create well-rounded individuals in society.

In America, the importance of formal education led to the creation of teacher organizations with the primary ones being the National Teachers Association (NTA) and the National Education Association (NEA). These organizations both worked to advance the interests of the teaching profession and to promote the cause of education. The NEA brought attention to the education of native American and black students (Mark & Gary, 1999). Due to the efforts of the NTA, the creation of the U.S. Department of Education was established in 1867 (Mark & Gary, 1999). The original purpose of this department was to collect information on schools and teaching that would help the states establish effective school systems. (US Department of Education, 2021) These organizations developed departments that sought to bring about change that have led towards sharing and integrating diversity and cultural ideas.

Through the NEA greater support was given to music education and as a result organizations and departments were created specifically for music education. These organizations included the Music Teacher National Association (MTNA) and the Music Education National Conference (MENC). Both organizations had a common interest in raising the level of training for all kinds of music teachers. This led to changes in the college preparation curriculum for public school instructors which resulted in a movement by administrators to form organizations whose purpose was to seek out ways to support music education in public schools (Mark & Gary, 1999).

From the 17th century to present, America has seen the impact and effect music education has had within the school setting resulting in the impact it has had on everyday life. Music

education in schools helps individuals discover new societies and cultures. It connects individuals to their history and roots. Music education is the glue that keeps society connected to each other. It is an education that can bridge divides and brings all social classes together under one roof. It is a curriculum that opens the mind to new ideas to be shared every day. Music education can continue an individual's cycle of learning, not only about themselves, but to others, which in turn brings them closer together.

I agree with Christopher Small's philosophy that music should be offered to everyone. In his book, "*Musicking*," Small (1998) introduces the idea of musicking and defines it as going beyond the act of playing music and the music itself. According to Small, social relationships must first be established and then within those relationships lies the act of musicking. The ensemble itself is an example of how music cannot stand alone since it requires the "extra musical" to be there as witness (Cohen, 2010). This philosophy resonates with my philosophy of music education. Music education should go beyond just playing and a relationship should be created. I also agree with Small's idea that there is a part in musicking for all involved, not just the performers, but the spectators as well. My philosophy differs from Small's philosophy when it comes to removing music education from the classroom. For me, the music education classroom goes beyond the fundamentals of music and teaches students about cultures, historical significance, bridges societal gaps, and teaches students how to work together towards a common goal. It is important that students are given instruction by qualified music educators who are trained and continuously evolving in the educational and musicking side of music.

Two other philosophers, David Elliot and Bennett Reimer, also share similar philosophies with my own concerning music education. Elliott and Reimer's philosophies include that music education should aid in having a deeper understanding of oneself, that it needs to provide every opportunity for individual potential to be realized and that music is an

interpretation as it differs from culture to culture and person to person (Elliott, 1993). I find these philosophies to be true as music education is not always the same for everyone; otherwise, it would be pointless to call it unique and worth the time or effort to support in the school curriculum.

My philosophy concerning music education differs from Small, Elliott, and Reimer's since I feel that music education should include creating relationships that are continuously growing with the student. A teacher should build a healthy relationship with each student, as it is crucial for meaningful music education. I believe that music can transform into a universal language that each student and teacher can use to communicate with one another when words cannot. A music education curriculum should connect with students and help remove them from their real-life problems and situations. Music education should be a subject that can encourage them when they are down and be an expression of their true personality and characteristics. Music education is a vital part of a human being! Music education provides oxygen, which therefore always gives out a steady pulse letting us know that we are still alive.

Music education is discovering its multiple layers that are built on top of each other. Each part connects the fundamentals to the whole system. Music education is always pumping up more ideas throughout the entire process day in and day out. It is realizing that no matter how old it might become, it is still as beautiful as the first day it was born. Music education is helping individuals discover something new about themselves that was not detected before. Music education is constantly changing and improving over time; making mistakes but always learning how to not repeat them again; and transforming into something that everyone needs in their lives every single day whether they realize it or not. This is why music education should remain in the formal education setting and environment.

How My Philosophy Informs My Teaching

Music transforms into a universal language that each student and teacher can communicate with one another. A curriculum that connects and removes them from real-life problems and circumstances. Music education is a subject that encourages individuals to express their true personality and characteristics. Music education is a vital part of a human being! Allow yourself and your students to take a deep breath in and out smoothly. Always look deep inside and uncover a unique, multiple-layered, and creative being. Someone that will understand music in its truest form. Music education inspires us to always keep finding a student's untapped potential.

I set high standards, expectations, and routines for my students every day to keep them engaged and focused. This is done with minimal communication and careful reminders. I build true and authentic relationships that continue to grow overtime. I make it clear that my door and my ears are always open. My teaching is an environment and culture that is safe, secure, and welcoming. My students already know that I care and expect them for who they are no matter what. This creates a no judgement zone that is inviting to ok with making mistakes. Reminding my students to focus on daily growth and improvement. Tough love and holding my students accountable are giving them signs that I believe in them. I discuss and point out their true gifts and forward progression.

I demonstrate/model and enforce all these things to instill hope and faith in my students. Leading them into working and collaborating with their peers. This creates true and confident leaders throughout the ensemble. Bravely stepping into the spotlight even when it feels scary. However, in my classroom my students are more willing to do this because everyone stays

respectful to one another. Providing feedback and assistance to each other when they are struggling because we are family. Shouting out words of encouragement and support when they may not receive that elsewhere. Holding each other accountable on their actions and performances without input from the teacher. The students never leave something or someone else to fail or fall behind. Rewriting their own story through orchestral music. Empowering life-long memories filled with joy and success.

Chapter 2 - Lesson Plan(s)

In designing my project, I first determined which music concepts and techniques my students needed to accomplish. This led me to the following goals to keep everything consistent. I noticed that my students have a hard time staying together at the same tempo. Knowing this, I made sure that everyone would be involved with a steady beat. This consistent steady beat would be set at various tempos every day. I analyzed the student's engagement and attention span throughout this project. I discovered that if my students are not actively doing something when learning each objective, then all is lost. Therefore, we proceed to always count verbally, pat, tap, air bow and bow in unison, always performing all rhythmic patterns correctly in meters of 3/4 and 4/4 time on an open string.

All students were reminded and advised to always collaborate and support each other's role within the ensemble. The students continued to count and then bow the correct rhythms with the correct time signatures in their own parts written in. Instructional strategies I employed were "call and response" rhythmic exercises as well as rote and modeling examples to demonstrate the "what," and "how," of each activity. The teaching method was "I do, we do, and you," and this process was included in all performances to make quick assessments and instant feedback. Each student underwent individual and group direct assessments to evaluate their understanding.

Student comprehension and success in each task indicated whether I needed to adjust the pace of each lesson. I broke down each objective to put back into the context of the whole lesson before moving forward. Diverse student learning and understanding must always be considered when setting up objectives and goals for the whole class. Some objectives were not always met in one day and had to be extended. I made sure that each goal we set as a class and individually with my student leadership was attainable and achievable. All students were given a vital role to play in the ensemble to turn each activity into something successful. I provided reassurance and

clarity to the students meeting the target objective and goal helped them improve and believe in themselves and each other. Nothing is impossible when teamwork and collaboration is set as the top priority in the classroom.

Lesson Plan 1

Activity #1 - Warm – Up’s

1. Students will count all rhythmic exercises with different resting in 4/4 time using call and response methods.
2. Students will then perform all Open String rhythmic exercises in 4/4 time with and without the teacher from start to finish.

Activity #2 – Rehearsal

1. Students will move around the room in 4/4 as they count aloud their own rhythms in their written parts from start to finish.
2. Students will identify their rest correctly by sitting down or freezing in place in 4/4 time.

Activity #3 – Performance

1. Students will perform the correct rhythms, time signatures, and notes written in their own parts of “Polar Vortex.”
2. Students will perform the correct rhythms and time signature written in their own parts on Open strings that will be assigned in groups in “Polar Vortex.”

2014 Music National Standards

Performance – MU: Pr4.1. E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble (National Music Standards, 2014).

Prior Knowledge/Skills

6th grade Orchestra students already know how much each value of beat is worth from the smallest beat of a 16th up to the longest beat being a whole note. The students know that each measure must start over with beat one, how many beats are in measure and what note gets the beat in every measure. The students can count, clap, pulse, air bow, and bow on an open string for each value of beat presented in each measure. The students know how to work as a team and family to support one another. However, they were still struggling to stay together as they always want to jump ahead. This created frustration, but also drove my students to execute everything correctly, which I admired. Knowing this about my students is why I chose this specific lesson to help them improve their analyzation, interpretations, and evaluations through their performance music.

Rehearsal Objective

The students should be able to identify, count, and perform all rhythms that do and do not contain rhythmic rest in them without skipping or ignoring them in their parts to “Polar Vortex.”

Assessment of the Rehearsal

The students will count and perform all rhythms in their parts to “Polar Vortex,” with pauses contained within the piece correctly from start to finish.

Relevant Contextual Factors and Modifications/Accommodations Needed Instructional

Materials, Resources and Technologies

1. Music
2. Pencil
3. Instrument
4. Finger Charts
5. “Count Me In” Rhythmic book.

6. Orchestra Black Binder
7. Performance sheet music
8. “Count Me In” Rhythmic Book series
9. Finger Charts
10. Metronome
11. Online Tuner
12. Music Track of “The Magic of Harry Potter” for Full/String Orchestra

Lesson Sequence

The Teacher Will (TTW) – Count, clap, and perform specific rhythms in the “Count Me In” rhythm book that are the most challenging and technical for the students, then have them join along and finally perform this without the teacher.

The Students Will (TSW)- Listen and watch the demonstration of these rhythms and then join and perform with and without the teacher.

TTW - Play the same rhythms again, but this time just on one of the open strings.

TSW – Play the same rhythms with and without the teacher on one of the open strings.

TTW – Evaluate and refine their technical challenges together before moving forward.

TTW – Demonstrate what the students will be doing when they are listening to the recording of the piece from start to finish.

TSW – Listen, watch, and perform with and without the teacher.

TTW- Set the tempo on the Smartboard for the students to keep a steady beat and then put everything into context with the students playing along with and without the students on open strings assigned to them the first time playing their music piece from start to end.

TSW – Tap their toe up and down to the steady beat that the teacher sets and then move to performing everything on an open string assigned to them.

TSW – Continue to rehearse, evaluate, and refine with the teacher throughout each section that is their most comfortable to their most challenging rhythms to not only perform individually, but as an ensemble, too.

TTW – Keep the steady beat going online while continuously performing with and without the students throughout the remainder of the rehearsal with this time having the students perform the notes that are written in their parts.

TSW – Watch and follow along to the teacher’s instructions one step at a time while performing the notes, rhythms, and rest that are in their parts.

Lesson Plan 2

2014 Music Standards Addressed

Response - MU: Pr5.3. E.8a Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances (National Music Standards, 2014).

Prior Knowledge/Skills

8th grade Orchestra students already know how much each value of beat is worth from the smallest beat of a 16th up to the longest beat being a whole note. The students know how many beats are in each measure and what gets the beat in every measure. The students can count, clap, pulse and air bow, and bow on an open string each value of beat presented in each measure. The students can keep a steady beat independently and in small groups.

Lesson Objective(s)

Activity #1 - Warm – Ups

1. Students will count all rhythmic exercises with various tempos in 4/4 using call and response methods.

2. Students will perform all Open String rhythmic exercises in a slow 4/4 tempo time correctly from start to finish.
3. Students will perform all Open String rhythmic exercises in a fast 4/4 tempo time correctly from start to finish.

Activity #2 – Rehearsal

Students will listen and count all rhythms within their own parts of “Remember Me (from Coco)” and “Highlights from The Greatest Showman,” from start to finish, or theme to theme, correctly.

Students will perform their assigned role as the Upper strings (Violin 1’s 2’s and Viola’s) counts and sings their rhythms correctly, while the Lower strings (Cello and Bass) section keeps steady time. (Every 5 minutes the sections will switch roles).

Students will count and perform. all their rhythms and notes correctly at various tempos in 4/4 time. (Two separate sectionals by Upper strings (Violin 1’s, 2’s & Viola’s,) and Lower strings (Cello and Bass).

Activity #3 – Rehearse, evaluate, and refine their peers and the whole ensemble.

The students will perform and evaluate their correct rhythms and notes in 4/4 time written in their own parts altogether from start to finish in “Remember Me (from Coco) and “Highlights from the Greatest Showman.”

Assessment of the Lesson

The students can listen and count their rhythms while maintaining a steady beat together as an ensemble on open strings, even without the teacher.

Instructional Resources, Materials and Technologies

1. Music
2. Pencil

3. Instrument
4. Finger Charts
5. “Count Me In” Rhythmic book
6. Orchestra Black Binder
7. Performance sheet music
8. Count Me In” Rhythmic Book series.
9. Finger Charts
10. Metronome
11. Online Tuner
12. Music Track of “The Magic of Harry Potter” for Full/String Orchestra

Rehearsal Plan

Time	Activity	Purpose of Activity	Sequence	Assessment
9:25am – 9:30am	Count, clap, and perform specific rhythms in the “Count Me In” rhythm book that are	Listening, identifying, and verbally counting rhythms correctly.	Step 1	Count, identify, and perform all rhythmic exercises without the teacher.
	the most challenging and technical for the students.			
9:31am – 9:41am	Play the same rhythms again, but this time just on one of the open strings.	Perform all rhythms correctly and consistently together as a group.	Step 2	Perform all rhythmic exercises correctly on assigned open string with and without the teacher.
9:42am – 9:47am	Evaluate and refine their technical challenges together before moving forward.	Identify, perform, and fix any mistakes to learn from them now to be more prepared for any challenges that might come up later.	Step 3	Continuing to still perform all rhythms correctly when transitioning from one rhythmic challenge to another with and without the teacher.
9:48am – 9:53am	Demonstrate what the students will be doing when they are listening to the recording of pieces from start to finish.	Understanding how to listen, follow, and watch carefully to comprehend the importance of each rhythm that is loud and silent.	Step 4	Listen, follow, and identify the correct times to play and pause throughout the piece correctly from start to finish.
9:54am – 10:00am	Set the tempo on the Smartboard for the students to keep a steady beat and then put everything into context.	Keeping everyone on the same steady beat together for the group to move throughout the piece together as a unit.	Step 5	Performing with and without the students on open strings assigned to them the first time playing.

10:01am – 10:04am	Keep the steady beat going online while performing with and without the students throughout the remainder of the rehearsal.	Create independence for students to take accountability of their own parts that play an important role throughout the entire piece.	Step 6	Having students perform the notes that are written in their parts from start to finish.
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Table 2.1 Rehearsal Plan

Lesson Plan 3

Entry Activity/Warm-Up:

TTW – Count and clap specific rhythms in the “Count Me In” rhythm book that are the most challenging and technical for the students and then have them join along.

TSW- Listen and watch the demonstration of these rhythms and then join and perform with the teacher.

TTW - Play the same rhythms again, but this time just on one of the open strings.

TSW – Play the same rhythms with and without the teacher on one of the open strings.

TSW – Evaluate and refine their technical challenges together before moving forward.

TTW – Demonstrate what the students will be doing in their assigned roles by section when they are working with their slow and fast pieces.

TSW – Listen, watch, and perform with and without the teacher.

TTW- Set the tempo on the Smartboard for the students to follow along with and then put everything into context with the students playing along with and without the teacher on open strings assigned to them the first time playing in their music pieces from start to end.

TSW – Tap their toe up and down to the steady beat that the teacher sets and then move to performing everything on an open string assigned to them.

TSW – Continue to rehearse, evaluate, and refine with the teacher throughout each section that is the most comfortable to the most challenging spots to not only perform individually, but as an

ensemble, too.

TTW – Keep the steady beat going online while continuously performing with and without the students throughout the remainder of the rehearsal with this time having the students perform the notes that are written in their parts.

TSW – Watch and follow along to the teacher's instructions one step at a time while performing the notes, rhythms, and rest that are in their parts.

Closure/Summative Assessment

My students already knew that working independently could enhance their music skills. Through these lessons, they also learned that collaborating with others is equally if not just as important to achieving high levels of musicianship. Witnessing my students collaborate and adapt to the needs of their peers underscored the significance of sustaining music education. Always supporting, adapting, and having an open ear and mind with my students every day pushed me to create a variety of teaching strategies that will quickly address my students' needs, both inside and outside the classroom. The project I describe in this report includes a collection of teaching strategies that encourage students to develop lifelong musicianship skills to have them model and teach what it means to truly achieve success when following, leading, and collaborating.

Chapter 3 - Reflections

In this chapter, I will explain how my courses at Kansas State University taught, demonstrated, and guided me throughout out my project and opened my mind to infinite possibilities on how I can improve my teaching pedagogy. I want to keep finding ways to teach more effectively, so my students become more successful every day. In every course I have taken over these past three summers, I have realized how strong my passion is for teaching music to my students. Their improvement, success and joy in music is my own as well. My reflection throughout this chapter will become something I will always revert to for inspiration and peace of mind.

In Advanced Instrumental Rehearsal class, I learned techniques that demonstrated how to effectively teach and rehearse a secondary orchestra ensemble in the classroom from start to finish. I created three warm-ups/pre-teaching activities to address the students' most challenging issues. Each task involved music theory, rhythm, and fundamental techniques with the left and right hand. I taught each hand separately to ensure that students completely mastered coordination. I assisted students in identifying and practicing different patterns until they truly comprehended the patterns. I then has students use the right hand to focus on weight, speed, and bow placement techniques. Training hands separately enhances students' adaptability, allowing them to work together effectively. Throughout these lessons, students learned that working independently can enhance their music skills. However, collaborating with others is equally important to achieve high levels of musicianship.

Based on what I learned in Advanced Instrumental Rehearsal class, I realized everyone has different learning styles and processing speeds that work the best for them. There is only so much that can be taken in at a time. Every music concept, technique and skill that is taught in

a lesson does not always have to be accomplished in a day. Some may only take a few days, while others may take several especially if only half the class understands and comprehends everything. No matter what lesson I am teaching, if most students cannot perform, respond, or comprehend the lesson, then I will not move forward. Even if I must break things down note by note or beat by beat, my students know that we work as a team/family and leave no one behind no matter what.

The History and Philosophy of Music Education course covered various music philosophies and the beliefs of different educators on learning methods. This exposure helped me clarify my own music philosophy. All students should have the privilege to learn music education. No matter where someone starts with music, what they learn and put into it day by day is the important thing. This education becomes a universal language that anyone and everyone can communicate, connect, and progress through in life. Music education is not always about quantity, but about quality.

My Literature and Analysis course improved my orchestral literature selection skills, enhancing student success. This helped guide, mold, and shape my thinking and creativity into these lessons for my students to teach and learn from one another at the highest success level possible. I learned to identify the form (Binary, Ternary, Rondo, Sonata), the historical style (Baroque, Romantic, Classical, Oratorio, etc.), the background of the artist and where it was written. Studying the score from top to bottom and depicting how each part (Melody, Harmony, Chord progressions, Scale outlines, etc.), plays a significant role throughout the piece. I learned to decipher how each part stands out from one another and how they come together to blend their sounds, rhythms and phrases across the ensemble.

Reviewing and re-learning these steps has helped me make sure that any piece that I select for each grade level must reflect what my students are already learning or what they will

be learning within the school year. If a piece reveals knowledge that my students will not get to or will not be learning just yet, then it needs to be put to the side for another time.

Anything I am teaching to my students throughout the school year needs to reflect and be reviewed back in their performance music. I must always think about the students that I have in front of me and make sure their success is top priority. My student's success is my own success.

Fundamentals must always be essential in every grade level that I teach every day. Music theory, scales, rhythm exercises, aural skills, bowing techniques, and posture are key to developing and growing as musicians. Teaching without reinforcing these concepts and skills will only get my students so far in their music journey. Any new challenges or obstacles my students face without reviewing the fundamentals will only hinder their progress as lifelong learners. Revisiting the basics in each lesson can boost self-esteem, confidence, and reduce anxiety and self-doubt. However, if I can continue to present music to fix any problem or issue my student might have in orchestra class, then they will see music as a possibility to achieve anything they want in real life.

Throughout this music master's program and the grade levels I have taught for over seven years, I have developed my pedagogy and thought process immensely, adapting to meet all my students' needs. In my orchestra classroom with my students one size does not fit all. There are days where I might focus on multiple music concepts and others just one at a time. Some days my students are locked in, focused, and engaged. Or my students are having a bad day, talking to friends during the lesson, and off task through most of the lesson. Though overwhelming, frustrating, and stressful, teaching every day is incredibly rewarding and fulfilling. I continually learn, grow, and adapt my teaching to ensure all my students succeed. Everyone contributes to making music education an ongoing, lifelong process, and I am glad to be a part of it.

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