

**Independent student leadership: Memorized conductorless
performance and student autonomy**

by

Cody Toll

B.S., Kansas State University, 2010

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

School of Music, Theatre, and Dance
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2022

Approved by:
Major Professor
Dr. Rachel Dirks

Abstract

This report demonstrates the results of an emphasis on providing students in a school instrumental program with opportunities to make decisions as a group, to aspire to lofty goals, and to take initiative in pursuit of those goals. In this case, the students pursued the challenge to perform a masterwork entirely from memory and without a conductor. The long-term arc of the school year was to provide the students with the tools to achieve this goal by their final concert. The students were given training in nonverbal communication techniques including breathing, cueing, eye contact, and awareness of each instrument's function at different moments in the music. Memorization was also a key component, and students gained experience in memorization techniques that included slow-tempo practice, listening, and repetition as individuals, in smaller segments of the ensemble, and as a large group.

During pursuit of my Masters' degree, I have developed a philosophy of teaching music that incorporates a new set of priorities. Providing students with opportunities to set goals that are satisfying and guide them through charting a strategic and logical course to reaching those goals is a key facet of what I hope to achieve with my most capable ensemble. I intend to provide them with the tools to dream big and have confidence in their ability to achieve fulfilling musical experiences. In pursuit of these ambitious goals, it also was important to help students understand the cost of pursuing them – the time, effort, and dedication that would be required to accomplish their aim would mean making sacrifices for the good of the ensemble. The result was for the students to experience a deeper sense of pride and ownership, having collectively performed the role of conductor, and a richer experience of the music having internalized it entirely.

Table of Contents

List of Tables	iv
Chapter 1 - Teaching Philosophy.....	1
How My Philosophy Informs My Teaching	1
Chapter 2 - Lesson Plan(s).....	9
Lesson Plan 1	9
2014 Music National Standards	9
Prior Knowledge/Skills	9
Rehearsal Objective	9
Assessment of the Rehearsal.....	9
Relevant Contextual Factors and Modifications/Accommodations Needed	10
Rehearsal Plan.....	10
Lesson Plan 2	11
Chapter 3 - Reflections	15

List of Tables

Table 2.1 Rehearsal Plan.....	10
-------------------------------	----

Chapter 1 - Teaching Philosophy

Our educational system exists to pursue many aims. It seems at times that we can lose sight of these aims in the process of pursuing them and determining how to evaluate how effectively we reach them. I hope to clear away some of the clutter, re-focus on the goals of educating our nation's youth, and highlight the role that music plays in that process.

First, our schools should be producing individuals who can function as members of their society. Children should be exiting the public school system having formed a base of knowledge and a set of skills that will equip them to not only survive, but to pursue a life of fulfillment. Our citizens' education should prepare them to work and make a living, and it should also prepare them to form a set of values which will guide them throughout adult life. With the increase of automation technology, it is crucial that we do more in our schools than produce people whose only knowledge and abilities can eventually be replaced by machines. We must train people who can make judgments on a higher level and encourage them to pursue their own unique interests with an intensity that allows them to innovate and create.

Secondly, our schools exist to preserve and improve a society as a whole, made up of individuals described above. Public education should teach cooperation, training the future adults of our society to seek a variety of perspectives and learn to work cooperatively and respectfully alongside people with whom they may differ and disagree. Our schools should teach appreciation of diversity and the value of collaboration. This prepares students not only to find their place in the economic realm, but also to position themselves to be socially and culturally functional citizens. A student fully prepared to take their place in society should recognize the balance between their roles as a producer and a consumer.

To reach these goals, our schools must educate the whole person, and not just the parts that are easy to evaluate. Ancient systems of education emphasized the development of the mind, body and soul. Our current system seems to place a disproportionate emphasis on the mind. In his very popular Ted Talk on schools and creativity, Ken Robinson comments that the priorities of our educational system seem to suggest that the most important function of our bodies is as a form of transportation for our brains. He suggests that an education that promotes creativity would include opportunities to move and be artistic (Robinson, 2007). The soul, by which I mean the emotional, moral, and aesthetic perceptions of the individual, may often be ignored completely. A good educational system will balance these three, acknowledging that the strengthening of the body is as important as the strengthening of the mind, and that the soul informs and encompasses the functioning of the three. To do this, our schools must shift away from a factory model of assembling parts of a child and dumping in the content needed for fuel. Instead, schools should treat students as growing humans who have a desire to explore and experience. Learning occurs best when a desire to pursue growth is nurtured and inspired in students and the appetite for exploration eclipses the fear of failure.

Music is a critical part of educating a whole person. Bennett Reimer said, “It is the right of every child to receive a balanced, comprehensive, sequential music education taught by qualified teachers” (Reimer, 2012, p.25). Whether listening to music or participating in its performance, musical encounters have an emotional impact. Learning to react to the emotions expressed by a musical performer and the emotions created in the listener is an important part of a complete education. Music has value as an aesthetic form of communication, distinct from but complimentary to other forms of art. There are thoughts and feelings that can be expressed and received through singing and playing instruments that cannot be replicated by a painting, a

dance, or a theatrical performance. Music education prepares students to make distinctions and detect nuances that create meaning from auditory interactions.

Educating students musically also connects them to their culture. Music is a powerful vehicle through which to allow a child to experience the distinct aspects of their unique culture. Kodály outlines a fruitful progression of introducing children to their own native folk songs to solidify their sense of identity, and then progressing to neighboring folk songs and then distant folk songs. This sequence is effective for helping students develop a foundational identity and then gradually expanding their understanding and appreciation for cultures beyond their own. Developing a recognition of the similarities and a respect for the distinctions between cultures builds bridges that will help students recognize the great interconnection between all people. It promotes positive interactions between people who come from different backgrounds.

Performing music requires abstract thinking. Musicians develop an inner-hearing or audiation that allows them to imagine what they want a note, phrase, or passage of music to sound like before they actually perform it or compose it. This develops a structured and applied form of imagination, where a student brings into reality something that was previously conceptual. This application of imagination is in constant use by musicians, and its development strengthens the student's ability to make meaning from experiences that are not concrete.

When students develop as musicians, they are also developing as members of society. Singing and playing instruments requires the refinement of skills, and with that comes the development of character. Musicianship requires self-discipline. Musicians must make sacrifices with their time and their energy to practice. Students who develop their time management skills learn the power of investing for future reward. Musicians learn to persevere through difficulty and learn from failure. There are occasions that every musician feels like giving up, but the

development of mental toughness and resiliency leads to accomplishment. When students prepare and perform collaboratively, they are learning to cooperate, to be leaders, and to communicate. All of these skills are transferable to applications outside of music, and while they can also be learned and developed outside of the musical realm, learning them as part of a musical experience provides a unique and satisfying motivation. When students practice these character traits in the context of music, they develop them in the context of personal reward, community, and aesthetic connection.

Having experience reacting to music emotionally, physically, and mentally is a relevant and useful facet of curriculum at any level, and can begin with no prerequisite. Children can respond to music in all three of these ways before they can speak. Nurturing, guiding, and encouraging those responses throughout schooling produces maturity and leads them to performing and creating their own music, to which others can react. From early in elementary school, children's natural emotional connection with music leads them to a physical reaction through movement, which can be guided. We can educate both their souls and bodies through musical participation with immediacy. As their emotional and physical reactions to music develop greater consistency and depth, a natural and gradual progression leads to an intellectual understanding of the patterns they have come to recognize through their movement and senses. With the development of a technical understanding comes an increased potential for intentional and meaningful music making, rooted in the emotional and physical foundation. Music offers a very balanced approach to educating a child's soul, mind, and body.

What, then, is the place of music in the educating of children? I do not believe its purpose is utilitarian, simply to connect and reinforce other subjects, though that is something that it can do. Music is an application of scientific properties, using physics to produce sounds that have a

biological and psychological impact on both performer and listener. Music applies mathematics in the temporal proportions of note and rest lengths, in the relationship between pitch frequencies, and in the quantifiable contrasts of dynamics. It ties to history and culture in the context of a composition's representational purpose. Music written at different times is performed in distinct ways and with specific meaning relating to its context. Music is often understood through verbal language, both in the native tongue of the performer and in the languages used by composers to indicate expressions. Music requires development of physical coordination, understanding of abstract and artistic expressions, and multiple forms of literacy. But the reinforcing of these other subjects is not the primary reason for the inclusion of music in the curriculum.

Music is self-justifying as a curricular subject. There is no one who does not encounter music in everyday life, and it is therefore useful and important to understand it, interact with it, and be capable of producing it. Music education is not only for vocational musicians. Music education is for all people because music is for all people.

We spend so much of our time and energy preparing young people for adulthood, or "the real world," but there is nothing artificial about the lives our students are living. They are having experiences and encounters that impact them very authentically as real humans. It is important for teachers, who are the primary influencers of their students' environment, to remember that the present is real life for young people. In forgetting this, we cheat them of experiences that provide the potential for genuine satisfaction and fulfillment in their youth. Participation in music can be an incredible source of enjoyment for young people, and it is crucial that we do not forget this in the process of increasing their future aptitude. The music classroom should be a place where students can do more than absorb seemingly irrelevant data or theoretical

abstractions, but can apply their efforts to the improvement of their reality through authentic participation.

Music teachers are responsible for creating the environment where young people can develop their appreciation and understanding of music. A music classroom should be a place that is orderly, pleasant, and where students feel safe taking risks and interacting. The teacher sets the tone and provides the format through which students will encounter music. Teachers should have high expectations of student artistry while providing them with the necessary materials to grow and challenge their ability. A good music teacher will encourage students to courageously engage music as artists, even if they are doing something new or unfamiliar, rather than passively receiving. Students should be empowered to take ownership of their musical participation and be affirmed in the legitimacy of their artistry. Rather than placing the majority of the emphasis on the product or performance, teachers should seek to help children experience the authenticity of their music making process, regardless of their skill level. An invaluable means by which to forge connections and produce tangible results in producing genuine, practical musicianship is to seek opportunities to impact the community outside the school through performance. Giving children opportunities to use their musical gifts for someone else's benefit not only affirms their power to positively alter their environment, it also provides motivational experience in seeking the good of their community.

In exposing kids to music that is relevant and instructionally effective, teachers must consider several factors. First, in developing musical technique, teachers must choose music that necessitates student growth without overwhelming them with new information far beyond their reach. New techniques must be introduced gradually to challenge young musicians to develop new skills and ways of thinking. Secondly, teachers must make selections that have artistic merit.

The works selected should provide opportunities for students to be exercise their expressive potential and broaden their knowledge of the widely varied repertoire for their medium. They should also provide context for the evolution of composition over the course of history and its relation to historical-cultural context. Thirdly, music teachers should keep current with music that is relevant to their students. Students should be equipped to relate the music they are learning in school to the music they encounter outside of school. There should not be a disconnect between “academic” music and the music that they relate to beyond the walls of their classroom.

In addition to including works for preparation and performance outside of the traditional classical repertoire, music education also needs to modernize with inclusion of electronically produced music and recording technology. While there is merit in the large ensemble system, diversification of the curriculum would also benefit the educational process. Students with different interests and different needs should be provided with as many options as resources will allow, with courses in subjects such as solo performance, guitar and piano classes, and more practical training in improvisation and composition (Williams, 2011). The possibilities for musical application have branched into myriad realms, and the education of young musicians should reflect that diversity.

In the words of Elliot Eisner, “Schools shouldn’t prepare children to make a living, they should prepare them to make a life” (Eisner, 2009). Educating the whole student, mind, body, and soul, includes equipping them with the skills and experiences to appreciate the beauty in the world around them. Music is a necessity for the expression of human experience and emotion. Life is full of tension and resolution, excitement and peace, sadness and humor. So is music. Equipping students to understand music is equipping them to know themselves and to relate to

others through a language and representative medium that has no substitute. It challenges their minds and refines their senses. It builds their character and connects them to their culture and that of others. Education in music is an invitation to grow and learn for a lifetime.

How My Philosophy Informs My Teaching

In adherence to my philosophy, I chose to provide my students with opportunities to set high goals for themselves. This year-long project put students in the driver's seat of creating an authentic, fulfilling, "real-life" performance experience for themselves. It presented them with experiences working cooperatively as an ensemble, in sectionals, quintets, and performing without adult direction. Reading music of this difficulty engaged them mentally at the start of the year. The opportunities they had to make expressive decisions necessitated engaging the emotional content of the piece as their understanding of it progressed. Interpreting their expressive decisions nonverbally without a conductor demanded purposeful motion, causing the students to connect the mental to the emotional to the physical (mind, soul, body). Memorizing the entire work pushed them to a level of abstract thinking and large-scale audiation necessary to internalize a 32-minute work of this complexity. Committing to this endeavor went beyond my intention to have high expectations for them; it prompted them to have high expectations of themselves and each other. Their devotion to their goal and to each other helped them experience the need for and the reward of self-discipline, sacrifice, time management, and perseverance through adversity.

Chapter 2 - Lesson Plans

Lesson Plan 1

2014 Music National Standards

This lesson focuses on the Performing standards. Students will analyze, interpret, and rehearse within their sections (NAfME, 2014).

Prior Knowledge/Skills

The students have a high level of proficiency with their instruments. They know the fingerings and bowings for the sections they are rehearsing and have practiced them.

They understand the form and structure of the music.

Rehearsal Objective

The purposes of this sectionals are to:

- Increase precision of rhythmic coordination within the section
- Improve uniformity of articulations, dynamics, expression, and movement
- Develop greater confidence in memorization of the piece
- Build on the established dynamic between section and section leaders

Assessment of the Rehearsal

At the start of rehearsal, sections will discuss with their section leaders what they intend to improve about the passage they are rehearsing. They will share these goals with the class before departing for sectionals. Afterwards, they will return and share their progress by performing the section they prepared and receiving feedback from other sections of the orchestra.

Relevant Contextual Factors and Modifications/Accommodations Needed

Prior to a sectional format like this one, members of the orchestra must have developed trust and care for one another so feedback can be given and received with respect. Within sections, members of the section must have an established operational understanding of how to cooperate and communicate with their section leaders' agendas during a sectional rehearsal. Everyone must have practiced the music to a level of comfort that allows them to contribute to the advancement of their peers.

Rehearsal Plan

Time	Activity	Purpose of Activity	Sequence	Assessment
11:40	Tuning	Tuning	1	
11:42	Warmups	Listening, blending, moving, tuning	2	
11:46	Discussion	Sections determine with their leaders what the primary goal will be for sectional time	3	Sharing with the class
11:50	Sharing	Section leaders declare to the class what improvements they will make during sectional	4	Classmate feedback, suggestions, strategy
11:55	Sectional Rehearsal	Sections work with their leaders to meet the goals stated to the class	5	Performance upon return
12:25	Return and Perform	Sections return and perform the sections they prepared during sectionals	6	Feedback from members of other sections; affirmations and suggestions for further improvement

Table 2.1 Rehearsal Plan

Video of lesson results: <https://youtube.com/clip/UgkxFEKpfKFyOyOrowhW37l8Hi8bQaecj-Qa>

The goal of this lesson was to give the students opportunities to identify and address challenges in the music themselves. They built their own strategies for creating greater unity within their sections. During each of these sectionals throughout the year, they formed bonds with each other, built trust, and made judgments about what made their rehearsals efficient and productive. My role was to guide them through a process that would help them discover ways to increase their independence and attention to detail. They were accountable to each other for demonstrating their progress at the end of rehearsal.

In future sectionals, I would like to have more conversations with section leaders about having more detailed goals at the start of sectionals. I also want to encourage them to solicit feedback and input from the other members of their sections in efforts to function more democratically. I believe this strategy can also be augmented by not just discussing the “what” to do in sectionals, but digging more deeply into “how” it can best be accomplished.

Giving students greater autonomy in operating their sectionals opened my eyes to how much our students can accomplish when we combine high expectations with trust and freedom. I saw my students go from parroting my feedback to arriving at the same conclusions themselves, to making insights that I would not have generated on my own. In the future, I intend to create more structure to maximize the effect of this freedom, critical thinking, and student leadership.

Lesson Plan 2

2014 Music National Standards

This lesson focuses on the Performing standards. Students will analyze, interpret, and rehearse with their assigned quintets (NAfME, 2014).

Prior Knowledge/Skills

The students have a high level of proficiency with their instruments. They know the fingerings and bowings for the passages they are rehearsing and have practiced them.

They understand the form and structure of the music.

Rehearsal Objective

The purposes of these quintet rehearsals are to:

- Build confidence as individual playing their section's part alone
- Understand the roles of each other section in the texture
- Develop greater confidence in memorization of the piece
- Explore effective means of communicating expression through movement while playing
- Explore effective means of giving and receiving cues through movement while playing

Assessment of the Rehearsal

At the start of rehearsal, the orchestra will discuss passages in the music that need increased coordination and communication. They will identify these sections before separating into quintets that have representation from each section of the orchestra (except bass due to limited players). After rehearsing, they will return and share their progress by performing the section they prepared and receiving feedback from other sections of the orchestra. Each smaller ensemble will make note of decisions they made regarding cueing and expressive movements before playing, and then others will comment on their observations and effectiveness of the intended movements after each group has played.

Relevant Contextual Factors and Modifications/Accommodations Needed

Prior to small ensemble rehearsals like this one, members of the orchestra must have developed trust and care for one another so feedback can be given and received with respect. Within quintets, members of the quintet must have an established operational understanding of how to cooperate and communicate with each other to make decisions about the music. Everyone must have practiced the music to a level of comfort that allows them to contribute to the advancement of their peers.

Rehearsal Plan

Time	Activity	Purpose of Activity	Sequence	Assessment
11:40	Discussion	Identifying sections of the music that call for improved coordination	1	Sharing and discussing as a class
11:45	Small Ensemble Rehearsals	Increasing familiarity with other parts; increasing confidence on own part; movement	2	Performing for the class
12:15	Return and perform	Quintets share the progress they have made and perform for classmates	3	Feedback from classmates
12:25	Discussion	Making decisions as a group about where eye contact, cues, and expressive movement can improve synchronization of the performance	4	Performance
12:30	Full group rehearsal	Trying out the coordination decisions that were agreed upon as a whole ensemble	5	Did it work?

Table 2.2 Rehearsal Plan

Video of lesson results: <https://youtube.com/clip/UgkxlO1ibe8MSWPKu3Bxgy8EOqUhlsQ40rel>

Video 2: <https://youtube.com/clip/Ugkx9aqtI9aP8Tc-udbF92J6bLOJ5CQsEy6D>

This lesson was intended to use the intimacy and isolation of a quintet to increase the independence of individual players by having them be the only person (or one of two in some cases) playing their part. In doing so, the students developed confidence in their ability to fulfill their role in the small ensemble, and consequently increased their contribution in the large ensemble. The intimacy of these small ensembles also refined precision and balance on the small scale, which translated to the large scale. It also gave the students a laboratory for experimenting with movement and gestures to cue, maintain pulse, and reflect expression. The reflective stage of this exercise provided them with feedback from their peers and the opportunity to offer feedback of their own.

This was another exercise in student leadership, collaboration, and thinking for themselves. I provided them with a strategic set of collaborators with different strengths and personalities and encouraged them to engage each other, take risks, and be creative with how they approached the collaborative challenges in the music.

In future iterations of this exercise, I would like to give the students more opportunities for strictly social interaction with their ensemble to help them become more familiar and comfortable working together and offering feedback. Building a sense of community first puts them in a position to trust each other, in turn creating an environment where risks and mistakes are a more welcome part of the process. I also would like to help them become more open to using movement as a tool for amplifying expression and cueing each other. More time spent exploring movement as a large group will increase students' willingness to engage physically when they are otherwise hesitant to do so. This can also be helped by saving more time for reflection and feedback on movement decisions, because that's what we were doing when class time ran out.

Chapter 3 - Reflections

Since beginning by graduate degree, I have developed new approaches to teaching music. The study I have done in my courses has led me to new ways of thinking about the various decisions we make as educators. I recognize ways that I can make my rehearsal structure more effective and efficient. Planning and sequencing activities in a thoughtful, deliberate order will maximize the progress my classes can make in the time they have available to them. I have reevaluated the method through which I select music for performance. I consider first and foremost the growth I want to see in my students and select music that will give them opportunities to experience that growth. I also give greater consideration to the way the music engages in the audience, giving concerts both cohesiveness and variety, showing progress through the year, and stretching the audience to experience new composers, cultures, and styles of music at our concerts. Working toward my degree has also helped me improve the sequence and methods of teaching technique to students of various abilities.

In my rehearsals, I have recognized a greater need for social interaction between my students. Because self-assessment and peer-assessment have become more central to my teaching at the high school level, it has become more important that my students develop trust and familiarity with each other. This makes it possible for them to give and receive feedback within the ensemble, as well operate autonomously in sectionals. A cultural shift that must necessarily take place for an ensemble to benefit from peer-assessment is students helping each other overcome the fear of failure. Risks must be taken and mistakes, when made courageously, must be celebrated for students to develop the boldness that maximizes growth. This year, we added the “Most Courageous Mistakes Award” to our end-of-the-year ceremony. The centrality of positive student interaction, problem-solving, feedback, and reflection in my teaching structure is

empowering students to greater independence. Developing student leadership puts the individuals and the ensemble as a whole on a path to being self-directed.

One of my aspirations for my own growth in use of rehearsals is to devote more time to contextualizing the music. Especially at the highest levels, my students have a hunger to know more than the music, but to create a personal connection with the composer, the piece's meaning, and its cultural impact within its historical context. I enjoy doing study of this nature and sharing my findings with the students. The obstacle I run into is the nagging thought that time spent on things other than playing instruments is time that is not being optimized. My graduate study has opened my eyes to the motivational impact this contextualization can create, and helping students form an intellectual and emotional connection with a piece of music can have a more beneficial impact than maximizing playing time. I look forward to developing creative, engaging ways to help my students discover the greater meaning behind each piece.

When selecting music at any level, I now place greater emphasis on choosing music based on the skills I want the students to develop, rather than choosing the music for the performance's sake and then working through the skills needed to play it. This has necessitated more deliberate reflection on how to best sequence the introduction and development of each skill.

I also have grown to give more consideration to the audience when programming. I formerly believed that if a concert featured some variety in the character of the pieces, I had fulfilled the chief consideration for the concert. Now I give significantly more thought to the cohesiveness of the program so the audience can recognize a thread that runs through each piece and ties the concert together. I intend to expand that to having a theme that ties multiple concerts together within a season. I also now give more thought and emphasis to the diversity of the

composers, styles, and cultures represented in a concert. It is important that there is variety not only in the nature of the music on the concert, but also in the identities and contexts of the composers and works. It is important to challenge the audience and the performers to experience new kinds of music from new sources. Working toward musical maturity means continually broadening the horizons and removing barriers.

I have gained numerous insights into the introduction of foundational techniques to young musicians, especially my beginners. The Allen Method, which categorizes skills as left hand (pitch), right hand (bowing/sound production), and music reading (notes and rhythms). The method presents a sequence of teaching each of these three elements alone first, then combining them in pairs, and culminating with doing all three at once. Structuring my beginner and intermediate lessons through the lens of this method has yielded great results. We use simple games to identify challenges and drill the skills needed to create the muscle memory needed. My students have much stronger technique and visible confidence at the end of their first year because of the mastery developed through this sequential method.

Above most other benefits, the completion of my Master's Degree has enhanced my ability to knowledgeably reflect on the processes used in my classroom. With this improved reflection comes an elevated ability to anticipate what will work best and meet challenges head on. My top high school orchestra has built a legacy on stretching themselves in new ways and setting goals that are beyond the ordinary. For me to keep pace with this group and continue to direct them in ways that will continue the culture of high aspirations, I also need to continue growing and seeking out creative new ways to pursue excellence. These courses have equipped me to find the paths that lead to better understanding and capability for my students and when no

such path exists, to create a new one. I'm grateful for the opportunity to study with the instructors I have had and look forward to putting these valuable new insights to use.

References

- Eisner, E. W. (2009, November 4). *Prof. Elliot W. Eisner: "What do the arts teach?"*. YouTube. Retrieved June 19, 2022, from <https://www.youtube.com/watch?v=h12MGuhQH9E>
- Kodaly, Z. (2012, August 3). *Interview with Zoltan Kodaly*. YouTube. Retrieved June 19, 2022, from <https://www.youtube.com/watch?v=dow-m3BuuNk>
- Littrell, D. A., Racine, L. R., Allen, M., Bergonzi, L., Dillon-Krass, J., Gillespie, R., Kjelland, J., & Straub, D. A. (2001). *Teaching music through performance in orchestra* (Vol. 1). GIA Publications.
- Mark, M. L., & Gary, C. L. (2007). *A history of American Music Education* (3rd ed.). Rowman & Littlefield Education.
- National Association for Music Education. (2014). *Core Music Standards*. <https://nafme.org/my-classroom/standards/core-music-standards/>.
- Reimer, B. (2012). Another Perspective: Struggling toward Wholeness in Music Education. *Music Educators Journal*, 99(2), 25–29. <https://doi.org/10.1177/0027432112463856>.
- Robinson, K. (2007, January 6). *Do schools kill creativity? | sir Ken Robinson*. YouTube. Retrieved June 19, 2022, from <https://www.youtube.com/watch?v=iG9CE55wbtY>
- Tchaikovsky, P. (Composer). (1985). *Serenade in C Major for String Orchestra* [Sheet music]. Edwin F. Kalmus. (Original work published in 1880)
- Williams, D. A. (2011). The Elephant in the Room. *Music Educators Journal*, 98(1), 51–57. <https://doi.org/10.1177/0027432111415538>
- Williams, D. (2011) The Elephant in the Room. *Music Educator's Journal* 98 (1).
- Young, P. (1997). *Playing the string game: Strategies for teaching cello and strings*. Ann Arbor, MI: Shar Publications.