

**Developing listeners in the high school band classroom: Using  
student-led rehearsals**

by

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B.M.E., University of Kansas, 2022

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

2025

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## **Abstract**

The lessons demonstrated in this report are focused on using student-led rehearsals to improve high school band students' listening abilities in respect to ensemble rhythmic accuracy, note accuracy, balance accuracy, and expression accuracy. Young musicians often do not know what they should be listening to in an ensemble setting and teachers normally have no way of assessing their listening abilities. These lessons incorporate student-led rehearsals with minimal teacher intervention to force students to listen to the ensemble to find inaccuracies that need corrected. I designed these lessons using ideas I gained from study during my master's program in the areas of rehearsal techniques and score study. Using student-led rehearsals led to a positive outcome in two areas: students' listening abilities improved throughout the lessons and students enjoyed making a piece of music fully their own that they were excited to share with parents and the community.

During my time at K-State, I have developed my abilities and skills by adapting instruction to the specific students at my school. An example of these adaptations is that my band program paid for a drill writer to write drill. The difficulty and amount of drill that we received was too much for my program. I now write the drill for specific students in mind, not just shapes or dots on the field. I have also created leadership positions within both the marching band and concert band parts of my program at the junior high and high school level. Having these positions creates more buy-in from students and allows the program to run smoother overall while lowering my workload. This allows me to focus on what I want to focus on: making music. Making music in the high school classroom is easier with the students' new leadership skills and their new listening skills that have been developed through student-led rehearsals.

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## **Acknowledgements**

Thank you to all my professors during my undergraduate and my graduate degrees. I have learned countless amounts of knowledge from you that have helped changed children's lives. Thank you to my colleagues and friends for proofreading my report or helping me with teaching. Thank you to my parents for helping me through college. Without you I would not have been able to attend Kansas University or Kansas State University.



## Chapter 1 - Teaching Philosophy

The American school system, public and private pre-kindergarten to secondary, is a large profession with roughly 9,788,900 being employed as either administrators, teachers, or support staff for school systems (*Employment by Detailed Occupation*, n.d.). The amount of the United States population that is employed by the schooling system shows that the United States society values its purpose. However, there are several different viewpoints of what the purpose of the schooling system is (Catt & Kristof, 2022):

- To provide children with the skills for future employment and economic productivity
- To guide students to become independent thinkers who form their own individual beliefs and opinions
- To prepare children for citizenship/civic life
- To empower children to fix social problems/injustices
- To install religious virtues/moral character into children

Regardless of one's thoughts on what the schooling system should be, it is important to recognize what the schooling system is right now. In my opinion, the goal of the United States schooling system is to make children become someone who can contribute to society. There is the benefit to the parents that they do not have to do all the work when it comes to preparing the student to become a contributing member of society; however, it is not the job of the school system to raise the child. While schools partner with parents, there is a boundary of what can be taught by the school. In my experience in the public school system, both parents and teachers agree that there is a limit to what the schools can do, but disagreements occur. Further, society members and stake holders disagree about what should be funded in schools and what should be taught in schools. In general, it has been left to legislation to draw this boundary.

The legislation creates a boundary of what should be taught and what should not be taught by releasing standards for each academic subject in school. The Kansas Department of Education, KSDE, Career Standards and Assessment Services website lists “English Learners; English Language Arts; Mathematics; Science; History; Government and Social Studies; Computer Science; Drive Education; Family and Consumer Science; Health Education; Library, media and Technology; Physical Education; School Counseling; Social, Emotional and Character Development; and World Languages” (*Curricular Standards*, n.d) as bullets on the homepage. By only listing these fourteen subjects on the homepage, the KSDE, and society by extension, are showing what subjects are the most valued; although, this is not explicitly stated. There is no mentions of the arts on this page unless you go to a drop-down menu and navigate to fine arts which states

Music Education is an essential, vibrant part of life. Learning, performing, creating, and appreciating music brings meaning and richness to our heritage and culture. Music Education is a positive influence in the lives and education of students and society. Music Education facilitates learning in other subjects and enhances skills that children inevitably use in all areas of life. (*Music*, n.d.)

This quote shows what the Kansas Department of Education values in music education: using music to learn about our culture and others culture, the thought that music is a good thing to have in life, and that music has skills that will improve other subjects.

I believe it is important to point out what the Kansas Department of Education believes and values in education and music education because I grew up in this system. I grew up in Lawrence, Kansas and was in general music classes from Pre-K to fifth grade. In sixth grade we had the option to enroll in band or orchestra. These choices remained the same through high

school, but with the addition of Western-Classical music theory and Advanced Placement Music Theory.

Once I received my Bachelor of Music Education from the University of Kansas, I felt as if I was fully prepared to teach music at any school. When I arrived at my first teaching position I was faced with some challenges: I had a class labeled ‘Popular Music Lab’. Unsure what the goal of this class was I had to figure out how it fit into the nice box of the Western-Classical Band Tradition. I quickly found out that it would not fit into this box if I wanted the students to learn skills that would last them past my class.

Music education should be applicable to a student’s life outside of the classroom. The class called ‘Popular Music Lab’ showed me that music education in school did not have to fit into the Western-Classical music tradition. Music Education can embrace the music that students are listening to, experiencing, and engaging outside of the classroom. This is not to say that classes such as band, orchestra, choir, or music theory should be removed; however, these classes need to be applicable to today’s world.

I believe that in classes such as band, orchestra, and choir, the goal of teaching students that they can continue to play their instrument after high school is almost as important as the student learning to play their instrument. I would be naive to believe that I could make every student perform well enough to get into the All-State Band or Choir, but I feel like it is possible to convince students to not put their instrument away after high school. Getting students to become lifelong musicians is one of the most important parts of music education.

### **How My Philosophy Informs My Teaching**

Experiencing music is a positive activity for humans. How we experience music and what should be focused on when we experience music is where many music educators differ. Creating

an enjoyment for the challenge of making music, playing instruments, and listening intently to music in our students is the most important parts of music education. The outcome may matter to our audience, but the student's enjoyment for the act of making music outweighs the outcome. My classes will be set up to help students gain more intrinsic motivation from their musical outlet.

If students can be taught to have an appreciation for the act of music making, then they will become lifelong musicians. It is important to recognize that most people do not play an instrument after high school. Most people only interact with music when listening to it. David Elliott describes musicianship and listenership as two concurrent activities (Elliott, 2005, p. 7). Elliott believes that "rich ... music listening [is] required to make music well" (Elliott, 2005, p. 7). Without listening to music and fully enjoying the act of listening, people will not make music well.

Before I began teaching, my philosophy heavily aligned with Bennett Reimer. After I began teaching, my philosophy aligned in between Elliott and Reimer. In general, Elliott's praxial philosophy is closer to how I think on any given day in the classroom. I am focused on teaching students how to play, sing, listen, or present oneself. The act of making the music or presenting the music is more important to me than the finished product; however, the finished product is still important. This is where part of Reimer's philosophy comes into my own. Music is meant to be enjoyed because music is something that can affect emotions and can be enjoyed simply because music is enjoyable. Where I stand between Elliot and Reimer on a day-to-day basis depends on what outcomes are expected of me: am I expected to be teaching students skills that they can use to continue to perform, compose, improvise, or listen to music past high school, or am I being asked to have a half-time marching band show ready for a crowd of football fans?

When Reimer was countering Elliott's statements he said, "If the choice is practice *instead of* its results ... the focus of music education becomes the doing rather than what is done." (Reimer & Webster, 2022, p. 50).

In a world where students enjoy Western-Classical music that is generally taught in band, orchestra, and choir I believe I would heavily lie with Reimer in most cases. In the world where most students do not listen to Western-Classical music as much as they listen to popular music (Woody, 2011, p. 11)<sup>1</sup>, it is important to make students love the act of making music and the act of playing an instrument. Elliott's thoughts towards music education align more with the school and the students that I teach on a day-to-day basis.

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<sup>1</sup> This study focused on 118 music majors to come to the conclusions of listening habits. I am assuming that the results in this study can be generalized to a larger, more general population.

## **Chapter 2 - Lesson Plans**

### **Lesson Plan 1 – Introduction of Unit**

The goal of Lesson 1 is to ensure students understand what this unit entails and that they understand the structure and musical elements in ‘Clarinet Hoedown’. I designed the lesson to start with rehearsing music that is not related to this unit to ensure that student focus is maintained through the playing portion of the rehearsal. I also know that my students work better with activities that involve rehearsing coming before activities that do not involve rehearsing.

#### **Music National Standards (2014)**

- Mu:Pr4.2.E.5a: Demonstrate, using music, reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances
- Mu:Pr4.3.E.5a: Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances

#### **Prior Knowledge/Skills**

- Students have learned the following terms: Tempo, Dynamics, Meter, Rhythm, Tonality, Melody, Musical Character, and Musical Expression.

#### **Rehearsal Objective**

- Students will be able to complete their portion of the Tracz Score Study Template.

#### **Assessment of the Rehearsal**

- Students will be assessed on the completion and accuracy of their section of the Tracz Score Study Template.

## Rehearsal Plan

| Time    | Activity                         | Purpose of Activity                                                                         | Sequence                                                                           | Assessment                               |
|---------|----------------------------------|---------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|------------------------------------------|
| 0 min.  | Warm Up – Long Tones             | Prepare students to rehearse on other non-report repertoire                                 | B-Flat Scale, unison, whole notes                                                  | Informal assessment of student's playing |
| 1 min.  | Warm up – Long Tones for Tuning  | Prepare students to rehearse on other non-report repertoire                                 | B-Flat Scale, in a three-part canon, whole notes                                   | Informal assessment of student's playing |
| 2 min.  | Warm up – Tuning                 | Prepare students to rehearse on other non-report repertoire                                 | Concert B-Flat played by First Clarinet, others play and tune                      | Informal assessment of student's playing |
| 3 min.  | Announcements                    | Ensure students know of events outside of the school day                                    | Read list of announcements                                                         |                                          |
| 5 min.  | Warm up – Sight Reading          | Improve sight reading skills                                                                | Give 20 seconds to look at sight reading, then play unison sight reading as a band | Informal assessment of student's playing |
| 10 min. | Play non-report repertoire       |                                                                                             |                                                                                    |                                          |
| 20 min. | Introducing the Student Led Unit | Ensure students understand the goal of the piece 'Clarinet Hoedown' and what their role is. |                                                                                    |                                          |

|         |                                                  |                                                                                                                                    |                                                                                                                                                                         |                                                                                         |
|---------|--------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| 23 min. | Introducing the Tracz Score Study Template       | Ensure students understand how to fill out the Tracz Score Study Template                                                          | Teacher demonstrates how to fill out the Tracz Score Study Template                                                                                                     | Informally asked students if they need instructions clarified.                          |
| 25 min. | Students complete the Tracz Score Study Template | For students to have an easily glanceable guide for certain musical elements. This will be a reference for them during rehearsals. | Students identify musical elements out of the score on their own. The teacher does not provide initial instruction but will answer any questions that students provide. | Formal assessment of students completion and accuracy of the Tracz Score Study Template |
| 47 min. | Students pack up – End of Lesson                 |                                                                                                                                    |                                                                                                                                                                         |                                                                                         |

**Table 2.1 Rehearsal Plan**



**Figure 1. Ensemble Completed Tracz Score Study Template for ‘Clarinet Hoedown’**

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need to be downloaded or unblocked in my district if it involves music. Future rehearsals will have access to be able to hear the audio of ‘Clarinet Hoedown’ on their Chromebooks.

## **Lesson Plan 2 – First Music Rehearsal**

The goal of this lesson was for students to become somewhat familiar to the sound of ‘Clarinet Hoedown’. I placed this lesson before the pretest to ensure students had a small aural image of ‘Clarinet Hoedown’ to give them the best opportunity to identify inaccuracies in the pretest.

### **Music National Standards (2014)**

- Mu.Pr4.3.E.8a: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances .
- Mu.Pr5.3.E.5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music .
- Mu.Pr6.1.e.5a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music
- Mu.Pr6.1.E.5b: Demonstrate an awareness of the context of the music through prepared and improvised performances

### **Prior Knowledge/Skills**

- Students have learned the following terms: Tempo, Dynamics, Meter, Rhythm, Tonality, Melody, Musical Character, and Musical Expression.
- Students understand and are able to perform all notes in rhythms in ‘Clarinet Hoedown’.

- Students have analyzed part of ‘Clarinet Hoedown’ in terms of tempo, dynamics meter/rhythm, tonality, who is playing and who has the melody, general character, means for expression, and potential problems.

### **Rehearsal Objective**

- Students will find mistakes within the piece ‘Clarinet Hoedown’.
- Students will provide feedback to their peers to correct mistakes found in ‘Clarinet Hoedown’.

### **Assessment of the Rehearsal**

- Informal assessment of student’s improvement in their ability to play ‘Clarinet Hoedown’.
- Informal assessment of the accuracy of the feedback provided by students.

### **Instructional Materials, Resources and Technologies**

- Students will have access to the score for ‘Clarinet Hoedown’ on their Canvas account.
- Students will have access to their classes copy of the Tracz Score Study Template on their Google Drive account.

### **Rehearsal Plan**

| <b>Time</b> | <b>Activity</b>                 | <b>Purpose of Activity</b>                                  | <b>Sequence</b>                   | <b>Assessment</b>                        |
|-------------|---------------------------------|-------------------------------------------------------------|-----------------------------------|------------------------------------------|
| 0 min.      | Warm Up – Long Tones            | Prepare students to rehearse on other non-report repertoire | B-Flat Scale, unison, whole notes | Informal assessment of student’s playing |
| 1 min.      | Warm up – Long Tones for Tuning | Prepare students to rehearse on other non-report repertoire | B-Flat Scale, in a three-part     | Informal assessment of student’s playing |

|         |                                           |                                                                                                             |                                                                                               |                                                                                    |
|---------|-------------------------------------------|-------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
|         |                                           |                                                                                                             | canon, whole notes                                                                            |                                                                                    |
| 2 min.  | Warm up – Tuning                          | Prepare students to rehearse on other non-report repertoire                                                 | Concert B-Flat played by First Clarinet, others play and tune                                 | Informal assessment of student's playing                                           |
| 3 min.  | Announcements                             | Ensure students know of events outside of the school day                                                    | Read list of announcements                                                                    |                                                                                    |
| 5 min.  | Warm up – Sight Reading                   | Improve sight reading skills                                                                                | Give 20 seconds to look at sight reading, then play unison sight reading as a band            | Informal assessment of student's playing                                           |
| 10 min. | Play non-report repertoire                |                                                                                                             |                                                                                               | Informal assessment of student's playing                                           |
| 20 min. | Introduce Rules of Student Led Rehearsals | Ensure students can focus on listening and providing feedback rather than figuring out how to run rehearsal | Display rules on the projector and explain rules. Answer questions.                           | Assessed during the rehearsal of 'Clarinet Hoedown'                                |
| 25 min. | Rehearse 'Clarinet Hoedown'               | Allow students the chance to listen and provide feedback to peers                                           | One student will be picked to decide what to start working on during rehearsal. Students will | Informal assessment of how students are identifying errors and providing feedback. |

|         |                                  |  |                                             |                                                                          |
|---------|----------------------------------|--|---------------------------------------------|--------------------------------------------------------------------------|
|         |                                  |  | play and listen to decided what to do next. | Informal assessment of ensemble's ability to perform 'Clarinet Hoedown'. |
| 47 min. | Students pack up – End of Lesson |  |                                             |                                                                          |

**Table 2.2 Rehearsal Plan**

### Rules for Student Led Rehearsals

1. We give constructive feedback and talk about the music, not the person.
2. We listen to others and suggest to others, not ourselves.
3. When we want the music to stop so we can give feedback, we stand up. We stop playing when someone stands up.
4. We accept our peers' feedback.
5. While playing, we listen to others to make sure we can provide useful feedback.
6. We do not get mad at our peers.
7. Mr. Nations will not lead rehearsal. You may ask him for help with how to word your feedback. You may not ask what your feedback should be.

**Figure 2. The list of rules displayed in the classroom during student led rehearsals**

My primary goal for this rehearsal was to get students to follow the rehearsal rules I set for this unit. This is to ensure that feedback is quick and relevant to their peers. Students learned how I wanted them to run these rehearsals. Students stated after the rehearsal that this was going to be hard to do. This was not something that they were used to doing. Most students said that playing and listening to other instruments was difficult. I informally assessed students' abilities to follow the rules I had introduced during this rehearsal. Students who did not follow these rules were verbally corrected. A change was made in the rules of how much we could suggest we rehearse at one time. Students would suggest we play straight through the music every time. I began to notice what students focused on in their playing. This informs me on what I need to focus on during a rehearsal versus what the student is already focusing on.

### **Lesson Plan 3 – Second Music Rehearsal**

The primary goal of this lesson was to have students complete the pretest relating to their ability to identify inaccuracies in respect to ensemble rhythmic accuracy, note accuracy, balance accuracy, and expression accuracy. I put the pretest before rehearsing 'Clarinet Hoedown' to make sure that students answers were not influenced by the ensemble's inaccuracies performed that day during rehearsal.

#### **Music National Standards (2014)**

- Mu.Pr4.3.E.8a: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances
- Mu.Pr5.3.E.5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music
- Mu.Pr6.1.e.5a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music

- Mu.Pr6.1.E.5b: Demonstrate an awareness of the context of the music through prepared and improvised performances

### **Prior Knowledge/Skills**

- Students have learned the following terms: Tempo, Dynamics, Meter, Rhythm, Tonality, Melody, Musical Character, and Musical Expression.
- Students understand and are able to perform all notes in rhythms in ‘Clarinet Hoedown’.
- Students have analyzed part of ‘Clarinet Hoedown’ in terms of tempo, dynamics meter/rhythm, tonality, who is playing and who has the melody, general character, means for expression, and potential problems.

### **Rehearsal Objective**

- Students will find mistakes within the piece ‘Clarinet Hoedown’.
- Students will provide feedback to their peers to correct mistakes found in ‘Clarinet Hoedown’.
- Students will complete the Listening for Inaccuracies Pretest.

### **Assessment of the Rehearsal**

- Informal assessment of student’s improvement in their ability to play ‘Clarinet Hoedown’.
- Informal assessment of the accuracy of the feedback provided by students.
- Formal assessment for the completion of the Listening for Inaccuracies Pretest.

### **Instructional Materials, Resources and Technologies**

- Students will have access to the score for ‘Clarinet Hoedown’ on their Canvas account.

- Students will have access to their classes copy of the Tracz Score Study Template on their Google Drive account.
- Students will have a physical handout of the Listening for Inaccuracies Pretest.
- MIDI Recordings of ‘Clarinet Hoedown’ with various inaccuracies implanted will be used.

## Rehearsal Plan

| Time   | Activity                        | Purpose of Activity                                         | Sequence                                                                           | Assessment                               |
|--------|---------------------------------|-------------------------------------------------------------|------------------------------------------------------------------------------------|------------------------------------------|
| 0 min. | Warm Up – Long Tones            | Prepare students to rehearse on other non-report repertoire | B-Flat Scale, unison, whole notes                                                  | Informal assessment of student’s playing |
| 1 min. | Warm up – Long Tones for Tuning | Prepare students to rehearse on other non-report repertoire | B-Flat Scale, in a three-part canon, whole notes                                   | Informal assessment of student’s playing |
| 2 min. | Warm up – Tuning                | Prepare students to rehearse on other non-report repertoire | Concert B-Flat played by First Clarinet, others play and tune                      | Informal assessment of student’s playing |
| 3 min. | Announcements                   | Ensure students know of events outside of the school day    | Read list of announcements                                                         |                                          |
| 5 min. | Warm up – Sight Reading         | Improve sight reading skills                                | Give 20 seconds to look at sight reading, then play unison sight reading as a band | Informal assessment of student’s playing |



|         |                                       |                                                                                                                                                    |                                                                                                                                                                                                                                                                       |                                                                                    |
|---------|---------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| 10 min. | Play non-report repertoire            |                                                                                                                                                    |                                                                                                                                                                                                                                                                       |                                                                                    |
| 20 min. | Listening for Inaccuracies<br>Pretest | Assess student ability to identify inaccuracies in respect to ensemble rhythmic accuracy, note accuracy, balance accuracy, and expression accuracy | The paper pretest is passed out. Students will hear a correct playing of Clarinet Hoedown. They will then hear four different versions with one of the earlier inaccuracies within it. They will identify as well as possible and then turn the pretest in once done. | Formal assessment of student's ability to identify inaccuracies correctly.         |
| 35 min. | Rehearse 'Clarinet Hoedown'           | Allow students the chance to listen and provide feedback to peers                                                                                  | One student will be picked to decide what to start working on during rehearsal.                                                                                                                                                                                       | Informal assessment of how students are identifying errors and providing feedback. |

|         |                                  |  |                                                          |                                                                          |
|---------|----------------------------------|--|----------------------------------------------------------|--------------------------------------------------------------------------|
|         |                                  |  | Students will play and listen to decide what to do next. | Informal assessment of ensemble's ability to perform 'Clarinet Hoedown'. |
| 47 min. | Students pack up – End of Lesson |  |                                                          |                                                                          |

**Table 2.3 Rehearsal Plan**

The primary goal of this rehearsal was for students to complete the Listening for Inaccuracies Pretest. Students learned where they were at for their listening abilities. I employed direct instruction regarding how to fill out the pretest. I also employed indirect instruction regarding how the student led rehearsal should be ran. If the students got to a point where they were unsure of what to rehearse, then I would provide a hint to one or two students of what to listen to. I never provided implicit instructions such as “rehearse measures 1-6 and tell the flutes to be more together”; rather, I would provide “Listen to the beginning. One instrument is doing something strange.” I formally assessed the pretests and scored how well students performed on it. I constantly informally assessed students listening abilities while rehearsing ‘Clarinet Hoedown’. A change will be made of how much the students can suggest the ensemble rehearses at once. Students have fallen into the habit of playing the whole piece of music instead of focusing on fixing specific issues. Although there are always specific things to fix in music, I need to make sure I include time every day to run through large sections of music. These student-led rehearsals have demonstrated that my students enjoy run throughs of music.

### **Lesson Plan 4 - General Rehearsal Lesson Plan**

This lesson was repeated nine times throughout the unit. The goal of these lessons was for the ensemble to improve their performance of ‘Clarinet Hoedown’, to improve their ability to

identify inaccuracies in the ensemble's playing, and to improve their ability to give feedback to their peers. I structured these lessons where I would start each rehearsal with warmups and other repertoire, then students would lead a rehearsal on 'Clarinet Hoedown', then I would finish the rehearsal with other repertoire. This put a time constraint on students and often caused the students to tell each other to stop wasting time.

### **Music National Standards (2014)**

- Mu.Pr4.3.E.8a: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances
- Mu.Pr5.3.E.5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music
- Mu.Pr6.1.e.5a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music
- Mu.Pr6.1.E.5b: Demonstrate an awareness of the context of the music through prepared and improvised performances

### **Prior Knowledge/Skills**

- Students understand and are able to perform all notes in rhythms in 'Clarinet Hoedown'.

### **Rehearsal Objective**

- Students will find mistakes within the piece 'Clarinet Hoedown'.
- Students will provide feedback to their peers to correct mistakes found in 'Clarinet Hoedown'.

## Assessment of the Rehearsal

- Informal assessment of student's improvement in their ability to play 'Clarinet Hoedown'.
- Informal assessment of the accuracy of the feedback provided by students.

## Instructional Materials, Resources and Technologies

- Students will have access to the score for 'Clarinet Hoedown' on their Canvas account.
- Students will have access to their classes copy of the Tracz Score Study Template on their Google Drive account.

## Rehearsal Plan

| Time   | Activity                        | Purpose of Activity                                         | Sequence                                                      | Assessment                               |
|--------|---------------------------------|-------------------------------------------------------------|---------------------------------------------------------------|------------------------------------------|
| 0 min. | Warm Up – Long Tones            | Prepare students to rehearse on other non-report repertoire | B-Flat Scale, unison, whole notes                             | Informal assessment of student's playing |
| 1 min. | Warm up – Long Tones for Tuning | Prepare students to rehearse on other non-report repertoire | B-Flat Scale, in a three-part canon, whole notes              | Informal assessment of student's playing |
| 2 min. | Warm up – Tuning                | Prepare students to rehearse on other non-report repertoire | Concert B-Flat played by First Clarinet, others play and tune | Informal assessment of student's playing |
| 3 min. | Announcements                   | Ensure students know of events outside of the school day    | Read list of announcements                                    |                                          |
| 5 min. | Warm up – Sight Reading         | Improve sight reading skills                                | Give 20 seconds to                                            | Informal assessment of student's playing |

|         |                                  |                                                                   |                                                                                                                                           |                                                                                                                                                                    |
|---------|----------------------------------|-------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|         |                                  |                                                                   | look at sight reading, then play unison sight reading as a band                                                                           |                                                                                                                                                                    |
| 10 min. | Play non-report repertoire       |                                                                   |                                                                                                                                           |                                                                                                                                                                    |
| 20 min. | Rehearse 'Clarinet Hoedown'      | Allow students the chance to listen and provide feedback to peers | One student will be picked to decide what to start working on during rehearsal. Students will play and listen to decided what to do next. | Informal assessment of how students are identifying errors and providing feedback.<br><br>Informal assessment of ensemble's ability to perform 'Clarinet Hoedown'. |
| 35 min. | Rehearse non-report repertoire   |                                                                   |                                                                                                                                           |                                                                                                                                                                    |
| 47 min. | Students pack up – End of Lesson |                                                                   |                                                                                                                                           |                                                                                                                                                                    |

**Table 2.4 Rehearsal Plan**

The primary goal of this lesson was for students to improve in their ability to recognize musical inaccuracies and to improve in their ability to provide feedback to their peers. This lesson was taught nine times. Over the course of the nine lessons the student's ability to

recognize musical inaccuracies, provide feedback to their peers, and their performance abilities on 'Clarinet Hoedown' all improved. For the majority of the lesson, I attempted to provide little to no instruction. When students would miss an obvious inaccuracy, I would hint to one or two players to listen to a certain set of measures while looking at the score and not playing. This would often lead to those students finding the inaccuracy that I heard or wanting the ensemble to make a different musical decision. I informally assessed students on their ability to provide feedback to their peers regarding what they are hearing within the ensemble.

### **Lesson Plan 5 – Listening for Inaccuracies Post-test**

The primary goal for this lesson was for students to complete the post-test for the unit. This lesson was structured the same as all the lessons in this unit: I begin rehearsal with warmups and other repertoire and then we move to this unit.

#### **Music National Standards (2014)**

- Mu.Pr4.3.E.8a: Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances
- Mu.Pr5.3.E.5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music
- Mu.Pr6.1.e.5a: Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music
- Mu.Pr6.1.E.5b: Demonstrate an awareness of the context of the music through prepared and improvised performances

#### **Prior Knowledge/Skills**

- Students have learned the following terms: Tempo, Dynamics, Meter, Rhythm, Tonality, Melody, Musical Character, and Musical Expression.

- Students understand and are able to perform all notes in rhythms in ‘Clarinet Hoedown’.
- Students have analyzed part of ‘Clarinet Hoedown’ in terms of tempo, dynamics meter/rhythm, tonality, who is playing and who has the melody, general character, means for expression, and potential problems.
- Students have prepared and performed ‘Clarinet Hoedown’ for concert performance.

### **Rehearsal Objective**

- Students will complete the Listening for Inaccuracies Post-test.

### **Assessment of the Rehearsal**

- Informal assessment of the accuracy of the feedback provided by students.
- Formal assessment for the completion of the Listening for Inaccuracies Post-test.

### **Instructional Materials, Resources and Technologies**

- Students will have access to the score for ‘Clarinet Hoedown’ on their Canvas account.
- Students will have access to their classes copy of the Tracz Score Study Template on their Google Drive account.
- Students will have a physical handout of the Listening for Inaccuracies Post-test.
- Midi Recordings of ‘Clarinet Hoedown’ with various inaccuracies implanted will be used.

### **Rehearsal Plan**

| Time | Activity | Purpose of Activity | Sequence | Assessment |
|------|----------|---------------------|----------|------------|
|------|----------|---------------------|----------|------------|

|         |                                      |                                                                                                                                                    |                                                                                              |                                                                            |
|---------|--------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|----------------------------------------------------------------------------|
| 0 min.  | Warm Up – Long Tones                 | Prepare students to rehearse on other non-report repertoire                                                                                        | B-Flat Scale, unison, whole notes                                                            | Informal assessment of student's playing                                   |
| 1 min.  | Warm up – Long Tones for Tuning      | Prepare students to rehearse on other non-report repertoire                                                                                        | B-Flat Scale, in a three-part canon, whole notes                                             | Informal assessment of student's playing                                   |
| 2 min.  | Warm up – Tuning                     | Prepare students to rehearse on other non-report repertoire                                                                                        | Concert B-Flat played by First Clarinet, others play and tune                                | Informal assessment of student's playing                                   |
| 3 min.  | Announcements                        | Ensure students know of events outside of the school day                                                                                           | Read list of announcements                                                                   |                                                                            |
| 5 min.  | Warm up – Sight Reading              | Improve sight reading skills                                                                                                                       | Give 20 seconds to look at sight reading, then play unison sight reading as a band           | Informal assessment of student's playing                                   |
| 10 min. | Play non-report repertoire           |                                                                                                                                                    |                                                                                              |                                                                            |
| 20 min. | Listening for Inaccuracies Post-test | Assess student ability to identify inaccuracies in respect to ensemble rhythmic accuracy, note accuracy, balance accuracy, and expression accuracy | The paper post-test is passed out. Students will hear a correct playing of Clarinet Hoedown. | Formal assessment of student's ability to identify inaccuracies correctly. |



|         |                                  |  |                                                                                                                                                                              |  |
|---------|----------------------------------|--|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
|         |                                  |  | They will then hear four different versions with one of the earlier inaccuracies within it. They will identify as well as possible and then turn the post-test in once done. |  |
| 35 min. | Students pack up – End of Lesson |  |                                                                                                                                                                              |  |

**Table 2.5 Rehearsal Plan**

The primary goal of this lesson was for students to complete the post-test for the unit. Students learned how they progressed through the unit in respect to their listening abilities. Direct instruction was used to explain how to take the post-test. I formally assessed the student's written post-test in terms of how accurate it was to the sound examples that were played. Going forward in the career I plan to implement more listening activities to ensure students know what they should be listening for in an ensemble setting. I will also be including more student led activities to increase students buy in and engagement throughout the year. I did not anticipate students to enjoy working together without me providing 100% of the instruction. Adding a

select number of pieces where students run the concert rehearsals will become a normal activity in my classroom.

Overall, my students responded well to this unit. They enjoyed that challenge that listening and giving feedback to their peers brought to them. They also enjoyed the new leadership and ownership this gave them in the band room. This new ownership was demonstrated in two ways: their comments to their peers about wasting time in rehearsal and their desire to keep me from the podium while rehearsing this piece. As stated in Lesson Plan 4, students would often tell their peers to stop wasting time or messing around while they were rehearsing 'Clarinet Hoedown'. This was often because they had a limited amount of time to rehearse every day. At the final dress rehearsal from the concert, I decided to count off 'Clarinet Hoedown' because we were short on rehearsal time. When counting off multiple students told me to stop, and the ensemble did not start playing. After leaving the podium one student counted off and they played through it. During marching band students have leadership opportunities, but they often do not have these opportunities in most concert band music. I believed that students have developed better listening skills over the unit. Their feedback to their peers got better as they progressed, but the post-test did not show these results.

There were marginal improvements overall. Three students improved their scores on the post-test when compared to the pretest. The rest of the students stayed around the same level. Although, I believe this to be the cause of my assessment method of the pretest and post-test. The examples I used were too obvious and too easy for students to recognize the inaccuracies during the test. When I had originally made the test, it was more difficult, but other music educators in my district could not hear the inaccuracies. The midi playback software was not playing the inaccuracies enough to be able to hear the inaccuracies unless it was extremely

obvious what the inaccuracies were. However, I would still claim that the unit was a success: students provided feedback to their peers that required them to listen for their peers, the ensemble had an increased sense of ownership over this piece of music, and the ensemble improved musically throughout the unit and presented 'Clarinet Hoedown' to an audience that was impressed by their performance.

When I teach this unit again in the future, factors I will consider will be how I make students analyze the music, what rules will be in place for rehearsals, and the emphasis on musical aspects. Instead of using the Tracz Score Study Template, I would create a worksheet based on the 'Selecting Music Worksheet: Proficient Level' found in the National Association for Music Educators' Music Model Cornerstone Assessment for Artistic Process: Performing Proficient Ensembles. I would make this change because I think it is an easier worksheet for students to look at and it focuses primarily on technical challenges and expressive demands. In the rules for rehearsal, I would ban full run throughs and limit the number of measures or phrases students can suggest we play through. Along with that, suggestions must have an expressive or technical element attached to it. Students will not be able to suggest playing through a section just because they did not do well. They would have to provide more reasoning. This change in rules would put a larger emphasis on the musical aspects of the music instead of notes and rhythms.

## Chapter 3 - Reflections

Throughout my time at K-State the following has changed in my teaching:

- My philosophy towards music education and education in general
- The process I use for score study
- The implementation of student leaders within my band programs
- The change in my vision for my athletic band program
- My work life balance

When I had graduated with my undergraduate degree, I believed that music education was taught primarily because it caused the brain to make connections that assisted in learning and understanding in other subjects. This was my belief because it seemed that music education had been advocating for itself using this as one reason to keep music in school. During my time at K-State one professor confirmed this by stating that music helps increase other test scores, music helps teach history and give context to our culture, and that it creates critical thinkers. Later in the lecture it was revealed that this was how Latin was advocated for before most schools removed it from their curriculum. This was eye opening for me in terms of my philosophy.

I knew that my philosophy could not be based on what music did for other subjects. I began looking towards the popular music class I taught at my school. Although this class has never been the primary focus for my program, I have worked to make it more important and impactful to a larger group of the student population at my school. I also ensure that popular music is included in our junior high school concert music and high school athletic band music, and that students understand the context behind the music we play. As an example, when we play

J.S. Bach, I tell students how Bach influenced western music and helped form it closer to what we have today.

Until I attended K-State, I felt like I did not know how to analyze music and prepare it for a rehearsal. I would primarily look at notes and rhythms and form lessons around the hardest rhythms that a piece had. I do not believe this is a bad thing, but it does not prepare the musical part of the music. In my second summer, Dr. Tracz provided a template for analyzing music. This template, along with a question-and-answer session with Jack Stamp and Dr. Jay Gilbert, has changed the way I analyze music for rehearsals. Generally, I still look at notes and rhythms first. Then I look at the general character of the music making sure I know what the music should feel like at specific points. After that I begin to look at the musical markings on the page such as dynamics, articulations, tempo, etc.

To help the ensemble get past the notes and rhythm stage of the rehearsals, I make rhythm/scale/melody sheets for all music we rehearse. This allows students to learn their parts in unison with the whole ensemble. This also lowers the amount of downtime students have when other parts have difficult rhythms or notes, and it provides the bass voices the chance to play the melodies in any given piece. The biggest upside to this change in score study is that I am no longer learning music with the ensemble. I know the music before the ensemble gets it in their hands.

This increased amount of score study had a negative effect on my work life balance. To help combat this I added many student leadership positions into my program. For junior high concert band and high school concert band I added four positions: Band President, the student who ran warm-ups; Band Vice-President, the student who would fill in for the Band President when they were gone; Band Secretary, the student who would take attendance; and Band

Librarian, the student who would pass out music and sort the music after a concert cycle. These positions allowed me to finish that last email that I was typing in between classes or get that instrument fixed before class. The Band President and Vice-President positions ensured that rehearsal always started on time regardless of what else was going on in the classroom. The Band Librarian was the main position that helped relieve my work life balance. I no longer had to spend time sorting music back into the school's library. At the end of a concert cycle, a student would collect it and spend time after school sorting it for me. This allowed me to have time to create the rhythm/scale/melody sheets I described above.

I had also added one Drum Major, two Section Leaders, and one Band Librarian to our athletic band program. This allows me to focus on making music while these students focus on the marching aspect and the culture aspect of marching band. Although this does not allow me to ignore these aspects of marching band, it lowers the mental load on me during rehearsals. This also aligns with my new vision for my athletic band programs: To provide entertainment for the local crowd of football and basketball fans and to promote an atmosphere of good sportsmanship and pride in our school. The addition of student leadership makes creating a positive culture for band easier.

After recognizing that the athletic bands are the reason my district has band in school, I have the band attending every home varsity football game and varsity basketball game. This has had the side effect of making the band feel wanted. When we have events that conflict with games and the band does not attend, we often have other students, staff, and community members asking me and the band members why we were not there and telling us that we are important to the atmosphere at the school.

In conclusion, the addition of student leadership has been the biggest change I have made to my band program since attend K-State. It has allowed me to focus on other aspects of my job such as instrument repair, finishing up an email, or talking to administration while students run some parts of rehearsals. This has also increased the ownership students feel in the band program which has helped increase enrollment. Building student leadership has also affected the musical thinking of the band in respect to the student-led rehearsal unit. Going forward, my program will always have one piece which is student-led on the concert. There was little to any downside to this unit, but many upsides: building individual student ownership of the music and program, students building communication skills, and students building individual leadership skills. This unit took these skills and made a place for students to learn.

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