

A COACH'S GUIDE TO LEOPOLD JANSA'S STRING QUARTET NO. 1, OP. 51

by

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A LECTURE-DOCUMENT

Presented to the School of Music and Dance
of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Doctor of Musical Arts

August 2021

“A Coach’s Guide to Leopold Jansa’s String Quartet No. 1, Op. 51,” a lecture-document prepared by Elizabeth Ann Donovan in partial fulfillment of the requirements for the Doctor of Musical Arts degree in the School of Music and Dance. This lecture-document has been approved and accepted by:

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ACKNOWLEDGMENTS

I wish to express sincere appreciation to my teacher, Steve Pologe, for his assistance with this document and inspiring me to be a better cellist, teacher, and person. I would not be where I am without his guidance these past four years. In addition, special thanks are due to Dr. Arnaud Ghillebaert, for his engagement with and suggestions for the document and for his many inspirational chamber music coaching sessions during my four years at the University of Oregon. Special thanks are also due to Dr. Jason Silveira for his willingness to join my committee late and providing insightful feedback and resources on the subject matter.

I would be remiss if I did not thank my quartet members Ian Jett, J Sedloff, and Alicia Mora, for participating in my lecture recital and for being understanding and supportive during the school year as I took on this project. Thank you to Joan Tay for being my duo partner the past four years and for always being willing to let me rant and throw shade with you.

I also wish to thank my parents and my brother for their unwavering support while I worked to get to where I am. Thank you to my best friend, Austin Bennett, for brainstorming ideas for this document with me and for telling me to go study with Steve at Green Mountain way back in 2013. I literally would not be where I am right now if you had not pushed me to go to that festival. Finally, thank you to Otmar Borchard for always being there for me and not letting me quit, no matter how many times I wanted to.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION AND PURPOSE	1
II. THREE FOUNDATIONAL SKILLS AND SOME ENSEMBLE BASICS	6
III. LEOPOLD JANSA, HIS STRING QUARTET IN C, OP. 51, NO. 1, AND WHY IT IS APPROPRIATE	10
IV. LISTENING	15
Horizontal Listening	15
Vertical Listening	18
V. COMMUNICATING	25
Verbal Communication	25
Nonverbal Communication	27
VI. SYNCHRONIZING	30
Conceptual Synchronizing	30
VII. FROM DAY ONE TO PERFORMANCE	36
Lesson Planning	37
Week One	38
Week Two	40
Week Three	42
Week Four	45
Week Five	47
Week Six	50
Week Seven	52
Week Eight	54
Week Nine	57
Week Ten	58
VIII. CONCLUSION	60

APPENDIX

A. SCORE OF *ALLEGRO* FROM STRING QUARTET IN C, OP. 51, NO. 1 62

BIBLIOGRAPHY 71

LIST OF FIGURES

Figure	Page
3.1. String Quartet in C, Op. 51, No. 1, <i>Allegro</i> , measures 1-3	13
4.1. String Quartet in C, Op. 51, No. 1, <i>Allegro</i> , measures 16-24	15
4.2. String Quartet in C, Op. 51, No. 1, <i>Allegro</i> , measures 37-38, measures 39-40 ...	17
4.3. String Quartet in C, Op. 51, No. 1, <i>Allegro</i> , measures 74-78	18
4.4. String Quartet in C, Op. 51, No. 1, <i>Allegro</i> , measures 66-67	21
4.5. String Quartet in C, Op. 51, No. 1, <i>Allegro</i> , measures 70-71	22
5.1. String Quartet in C, Op. 51, No. 1, <i>Allegro</i> , measures 7-15	28
6.1. String Quartet in C, Op. 51, No. 1, <i>Allegro</i> , measures 44-55	31
6.2. String Quartet in C, Op. 51, No. 1, <i>Allegro</i> , measures 78-84	32-33
6.3. String Quartet in C, Op. 51, No. 1, <i>Allegro</i> , measures 5-15	34

CHAPTER I

INTRODUCTION AND PURPOSE

For students, chamber music ensembles “are especially important because they require more intense preparation and are relevant for future music activity,” according to Michael Mark in *Contemporary Music Education*.¹ Chamber music is a valuable and rewarding experience for music students, providing opportunities to collaborate with peers and produce a final product of which they can take ownership. Students who participate in chamber music fulfill a greater number of the content standards developed by the National Association for Music Education in 1994. These standards were developed to “render the value and importance of the arts for the educational well-being of our young people and our country.”² Participating in a small ensemble such as a string quartet pushes students to perform on an instrument, alone or with others, a varied repertoire of music (content standard 2), reading and notating music (content standard 5), listen to, analyze, and describe music (content standard 6), evaluate music and music performances (content standard 7), understanding relationships between music, the other arts, and disciplines outside the arts (content standard 8), and understanding music in relation to history and culture (content standard 9).³ Of course, students will spend time working on content standards 1, 3, and 4 while participating in chamber music, but these three are imperative when studying chamber music.

These standards were updated in 2014 as a part of the National Core Arts Standards, with specific anchor standards for harmonizing instruments. These anchor standards specific to

¹ Michael L. Mark, *Contemporary Music Education* (New York: Schirmer Books, 1986).

² Michael Blakeslee, *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*, abstract, (December 31, 1993): <https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/national-standards-for-arts-education-what-every-young-american-should-know-and-be-able-to-do-in-the#:~:text=The%20Standards%20spell%20out%20what,at%20least%20one%20art%20form>.

³ “The National Standards for Music Education (NAFME),” Save the Music Foundation, 2019, May 16 2021, <https://www.savethemusic.org/resources/national-standards-for-music-education/>.

performing include: Select, analyze, and interpret artistic work for presentation (anchor standard 4), develop and refine artistic techniques and work for presentation (anchor standard 5), and convey meaning through the presentation of artistic work (anchor standard 6). In the updated standards, each anchor standard is paired with at least one enduring understanding, or a statement summarizing important ideas central to the standard and can be used beyond the classroom, as well as essential questions, fundamental questions used to guide student learning and spark curiosity. For example, anchor standard 4, select, analyze and interpret artistic work for presentation, includes three enduring understandings (performers' interest in and knowledge of musical works, understanding of their own technical skill, and the content for a performance influence the selection of repertoire, analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance, and performers make interpretive decisions based on their understanding of context and expressive intent) and essential questions (how do performers select repertoire, how does understanding the structure and context of musical works inform performance, and how do performers interpret musical works).⁴ Apropos of these standards, during chamber music studies, students learn to coordinate their part with their peers much like they learn to coordinate their two hands when beginning to learn their instrument. This step, learning to coordinate between parts, is an important step on the path of a chamber musician. Just as beginning students learn to coordinate their hands with simple exercises, it is important for students venturing into chamber music to learn how to effectively coordinate their parts with others in rehearsals while developing independence as

⁴ "Music Harmonizing Instruments at a Glance." National Core Arts Standards. State Education Agency Directors of Arts Education, March 4, 2015.
<https://www.nationalartsstandards.org/sites/default/files/Music%20Harmonizing%20Instruments%20at%20a%20Glance%203-4-15.pdf>

students play their part on their own. One of the most effective ways for students to learn how to coordinate in this way is through the help of a chamber music coach.

Learning how to be an effective coach can be challenging, especially if unprepared when stepping into the role for the first time. If a coach does not understand how to use a score to their advantage, it can negatively impact the ensemble's experience. For example, a coach who is unfamiliar with the score could end up wasting time trying to make up rehearsal activities on the spot. While an experienced coach may be able to do this, a first time coach is more likely to have an unsuccessful session. This negative impact can be compounded in situations where a student coach is also a member of the ensemble. While a strong background in chamber music plays a role in one's effectiveness as a coach, it is beneficial to understand how to work with beginning groups to encourage independence and higher levels of engagement in the students they coach. When working with students, the more prepared the coach is for rehearsals, the more successful the ensemble will be. By preparing for rehearsals through score study and running skill-centered rehearsals, rehearsals which focus on learning chamber music skills through music rather than simply learning how to play the notes of a piece, students will learn their music and begin to rehearse on their own, and the first-time coach will find their experience to be quite rewarding.

Establishing an equilibrium of being hands-off and micromanaging a group is an important skill to learn as a first-time coach. If a coach simply relies on an inexperienced ensemble to decide how to rehearse or perform the piece they are all working on, the coach will often be met with silence and blank stares. Meanwhile, if a coach tells the ensemble how to do everything without student input, then the coach is depriving the students of a learning experience. The key is to find a balance, where the coach helps the students, keeping in mind that their goal is to teach the students in the ensemble how to work together on their own. This

concept is very similar to Lev Semenovich Vygotsky's Zone of Proximal Development (ZPD). He describes the ZPD as "the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with a more capable peer." The concept of the ZPD is that students will more effectively learn skills collaboratively with peers or a "more experienced other," and after learning a skill in this manner, they will be able to perform the skill on their own, raising their ZPD. The process then repeats at the more difficult skill level.⁵

From personal experience, as a student participating in string quartets and as a chamber music coach, I have found that providing students with the skills to rehearse effectively and understanding when to let students take the lead is important. Teaching students the three foundational skills in a chamber music setting while helping perform a piece to the best of their ability should always be at the forefront of a coach's mind. The goal of this document is to use Leopold Jansa's String Quartet in C Op. 51, No. 1 as an example of a piece assigned to a first-time string quartet and explain how one could go about coaching it in a way that is effective in helping the students learn to play the music while encouraging the students to take more ownership in their chamber music experience. By identifying examples of how to teach the three foundational skills of listening (using our sense of hearing to assist with tuning and staying together as an ensemble), communicating (through speaking and physical gestures during rehearsals and performances), and synchronizing (coordinating the physical aspects of playing in

⁵ Karim Shabani, Mohamad Khatib, and Saman Ebadi, "Vygotsky's Zone of Proximal Development: Instructional Implications and Teachers' Professional Development," *English Language Teaching* Vol. 3, no. 4 (2010): 239, accessed August, 3, 2021, https://www.academia.edu/2679793/Vygotskys_Zone_of_Proximal_Development_Instructional_Implications_and_Teachers_Professional_Development?from=cover_page.

a string quartet) in this piece, the students will learn how to identify similar passages across the repertoire and be better prepared to rehearse without a coach as they continue to learn chamber music.

The final aspect of this project includes model lesson plans that detail how to structure ten weeks of coachings on the first movement of the Jansa quartet. This portion of the document was inspired by the Chamber Players program at the University of Oregon's Community Music Institute. These lesson plans, geared toward beginner students inexperienced in chamber music performance, are meant to be used as a guide for first-time coaches to help them be more organized in their teaching and create the best chance for student success in a chamber music program.

CHAPTER II

THREE FOUNDATIONAL SKILLS AND SOME ENSEMBLE BASICS

When a string quartet is truly in sync, the group sounds like a single instrument. Before a group can get to that point, the three foundational skills of listening, communicating, and synchronizing need to be refined and rehearsed constantly. While these skills are essential, some ensemble basics must be addressed in the first rehearsal. Helping students understand the importance of all these basics will prepare them to be successful chamber musicians as they continue their career.

Arguably, the most essential skill when learning and performing chamber music is listening, even when reading a piece for the first time. Instead of being absorbed in their part, the musician who listens absorbs what is happening in the other parts and how their part interacts with the other parts, making the most of a reading session. Listening can be divided into two categories, horizontal and vertical. Horizontal listening tends to rely more on the passing of rhythmic or melodic motives between members of the ensemble. In contrast, vertical listening is more intonation driven, such as in a chorale-style texture.

Communication and synchronizing are two more important skills to teach to beginning string quartets. Since chamber music depends on multiple people coming together to make a single work of art, communicating between ensemble members is critical. Respectfully learning to communicate verbally is a skill that will benefit students throughout their life, not just in their string quartet rehearsals. Non-verbal communication is necessary to navigate phrasing and cueing while playing. Synchronizing happens when students learn to match bowings, articulations, tempo, and dynamics, a skill similar to non-verbal communication. Honing these skills will enable students to play truly together as an ensemble. Repertoire, which is too

challenging for students, draws their focus away from learning these three skills essential to successful string quartets.

An essential basic when beginning as a quartet is having scores and parts. It is important to have the same edition of the score and parts since some editions will have different markings or, sometimes, different notes. Try to provide students with a reputable edition, such as an urtext edition, when possible. These editions are edited by scholars who have taken all sources into account to create a performance edition representing the latest research.⁶

It can be tricky to navigate how to begin rehearsing as an ensemble or a coach. While there are planned lessons laid out in chapter seven, it is helpful to have some activities planned prior to beginning a chamber music rehearsal. In his treatise, “Coaching Mozart's Quartets K. 458, K. 464, and K. 465: Techniques for a Beginning College String Quartet,” Dr. Laurel Yu listed how two quartets navigate rehearsals. The first is from past members of the formerly named Eppes Quartet, the graduate quartet in residence at Florida State University.⁷ Their rehearsal strategy uses the acronym SPRINT:

Score-have a copy and know how to use it

Physicality – cueing, breathing, performance practice, stage presence

Rehearsal techniques -rhythm, articulation, vibrato, matching, seating arrangements, record

yourself, pairs, turning backs to each other to play, using words for phrases, etc.

Ideas – learning how to debate and plan out interpretation

Negotiation – getting along, fighting, respect, organizational assignments

⁶ “Urtext,” Bärenreiter Verlag Urtext, 2016, <https://www.baerenreiter.com/en/about-us/baerenreiter-encyclopedia/urtext/>.

⁷ Laurel Yu, "Coaching Mozart's Quartets K. 458, K. 464, and K. 465: Foundational Techniques for a Beginning College String Quartet." Order No. 3612536, The Florida State University, 2013, 15

Tuning – strings and chords

Dr. Yu's second example comes from the Miro Quartet, known as “one of America's most celebrated string quartets,” and is the quartet-in-residence at the University of Texas at Austin's Butler School of Music.⁸ The following list is their guide when rehearsing together:⁹

I. Preparation- Includes practicing parts, researching and thinking about the style

II. Play through the piece- without stopping, don't stop and chat, chat later over coffee

III. Play through movements- Try different things, but don't make any decisions yet.

Discuss style, musical context, etc.

IV. Play Sections – Metronome drills, find expressive words for sections

V. Detailed work

a. Intonation

b. Balance

c. Ensemble

VI. Play Sections- Work in transitions, focus more on colors and moods

VII. Play through movements- Let go! Get off the page and listen and adjust!

VIII. Play through the entire piece- Don't stop, build stamina and concentration. Be spontaneous.

IX. Perform for an audience- Low stress: friends and colleagues. High stress: live radio, competitions, etc.

Though these two sets of strategies are more appropriate for more advanced quartets who are already comfortably rehearsing on their own, these rehearsal ideas are beneficial to implement in coachings with novice ensembles. As with the three foundational skills, the more students are

⁸ “The Miró Quartet,” Miró Quartet, May 20, 2021, <https://miroquartet.com/about>.

⁹ Yu, 15-16

exposed to these rehearsal strategies, the more likely they will be to use them on their own in the future.

An essential for any coach is knowing the level at which each student in the quartet performs, especially if the coach is assigning repertoire. Students most often lose their place when reading, due to miscounting or stumbling over rhythms or difficult passages.¹⁰ Fear of losing one's place is pervasive with beginning quartet students, whether the fear stems from worrying about disappointing a coach or teacher or embarrassing themselves in front of their peers. Less challenging repertoire reduces the risk of these pitfalls, empowering students to pay attention to more than just their part, and encourages listening from the first rehearsal.

¹⁰ M.D. Herter Norton, *The Art of String Quartet Playing*. New York: Simon and Schuster, 1962, 23.

CHAPTER III

LEOPOLD JANSA HIS STRING QUARTET IN C, OP. 51, NO. 1 AND WHY IT IS APPROPRIATE

Leopold Jansa was known as a Bohemian violinist and composer during his lifetime. Born in 1795, Jansa began studying music as a schoolboy, and before long, was known for his violin playing. Intending to study law, Jansa moved to Vienna in 1817, eventually leaving university to study composition with Emanuel Alois Förster and violin with Joseph Mayseder and Joseph Böhm. He was appointed as a chamber musician in the service of the Count of Brunswick but returned to Vienna as a violinist in the court chapel in 1824. Ten years later, Jansa was appointed as violin professor and musical director at the University of Vienna while also taking over as the first violinist of his quartet, earning the praise of Eduard Hanslick when the quartet resumed performing in 1845.¹¹

While Jansa was known for his skill in performance, he was also a gifted teacher. Some of his more well-known students include Karl Goldmark, Wilma Neruda, and Eduard Rappoldi. Despite his success teaching and performing, Jansa faced some trouble with the Austrian government. For twenty years, Jansa was banned from Austria for having performed a concert in London aiding Hungarian refugees. Since Austria had just seen a democratic revolution, aiding the refugees was thought of as an act of sympathizing with the revolutionaries. Upon his return to Vienna, Jansa focused on composition and performing as a soloist. Jansa's compositions are thought to "lack clearcut originality", but the duets he composed are described as "numerous and

¹¹Alena Němcová. "Jansa, Leopold." *Grove Music Online*. 2001; Accessed 19 March. 2021. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014146>.

instructive.”¹² Therefore, I posit, his String Quartet in C, Op. 51, No. 1 has instructional value, especially when working with younger students.

This work is the first of Jansa’s *3 Lichte Quartette*, or 3 Light Quartets, a series of less-serious and shorter quartets than the works of composers such as Beethoven, Mozart or even Haydn. Jansa’s Light Quartets are also less demanding, technically than quartets by the three composers mentioned previously. The first of the three quartets, his String Quartet in C, Op. 51, is comprised of four movements: An Allegro first movement, a Scherzo and trio as the second movement, an Andante third movement, and a Finale also marked Allegro. The first movement, which is the primary focus in this document, is in sonata form with a clear exposition, development, and recapitulation. From an accessibility standpoint, each quartet member can perform the entire first movement with few shifts, straightforward rhythms, and simple string changes. Throughout the piece there are a few moments when accidentals can make intonation difficult for the student, primarily if the student is not used to playing these notes. Since the students will not be focusing on how difficult their part is to play, String Quartet in C, Op. 51, No. 1 provides coaches and students with ample opportunities to solidify foundational quartet skills and empower students when it is time for them to give their first performance.

Jansa’s String Quartet in C, Op. 51, No.1 provides student ensembles with the opportunity to learn how to listen, communicate, and synchronize from the very beginning of the first movement. While this document will provide examples specific to each skill in later chapters, the first two and a half measures of the first movement encompass all three of these fundamental aspects of chamber music. All voices are in unison, with pitch and rhythm. Students will immediately learn the importance of vertical listening, as it will be evident if one voice is

¹² Franz Farga, *Violins & Violinists*. tr. Egon Larson with Bruno Raikin (New York: F.A. Praeger, 1969), 189.

out of tune. Non-verbal communication will need to happen immediately for the quartet to begin together. Having each student in the quartet cue the opening phrase is an excellent exercise to use here, allowing each student to lead and encourage students to feel comfortable with each other, especially in the first few rehearsals. After each student has led, encourage the students to decide who should lead the opening cue. Since the opening is in unison, synchronizing is required for the beginning to sound genuinely together. Working to match bow strokes on the staccato eighth notes is one of the trickier aspects of this opening. Like the cueing exercise, students should be encouraged to play the staccato eighth notes in a way they think the notes should be played and then have the rest of the ensemble match. Once each student has had a chance to try out their eighth notes with the group, the group should decide which eighth notes they like the most and try to play them in that manner. Since this spot will be one of the first to be addressed in coachings, it would be appropriate for the coach to help guide the students towards a refined staccato eighth note by either playing an example of what they would like to hear, or picking one of the student examples. Playing the first four notes of the piece together is another spot to practice synchronizing. When rehearsing the synchronization of the sixteenth notes, it would be beneficial to the group to loop the first three notes. This way, the students have the chance to repeat the motion of the sixteenth notes and, as the motion becomes more effortless, focus on listening to and matching their peers.

Figure 3.1. String Quartet in C, Op. 51, No. 1, *Allegro*, measures 1-3



Spending a significant amount of time working with the students on the opening three measures of the piece will be beneficial aside from teaching essential chamber music skills. This motive repeats many times throughout the movement. While these repetitions do not always appear in the same key or total unison, it will be easier to replicate the stylistic aspects of the opening by focusing on them from the first rehearsal. Since the primary difference in each repetition of the motive is the key, the motive will still "sound" the same as the initial motive. That aural relationship will make it easier for students to learn.

The opening movement of Jansa's String Quartet in C not only provides students with the opportunity to learn to listen, communicate, and synchronize within the span of two and a half measures but also provides ample opportunities for refining these skills throughout the movement thus, supporting the concepts for learning how to play as an ensemble. Many of the skills discussed later can be studied in other, more standard works. One of the best reasons to learn these skills through Jansa's quartet since this work was written specifically for musicians who "cannot manage the higher positions."¹³ Since very few technical demands are placed on the

¹³ Leopold Jansa, *String Quartet Op. 51, No. 1* (London: Merton Music, n.d.), 27

students who learn this work, it is the perfect opportunity to spend a significant amount of time refining details and honing their three fundamental skills of listening, communicating, and synchronizing.

CHAPTER IV

LISTENING

Listening is an essential skill to work on when learning chamber music. If a performer loses their place, listening to their colleague's parts can help them find it. Listening is one of the skills that teaches us how to work on intonation and be more aware of how an individual part fits in with others to create a beautiful piece of music. The two types of listening regarding chamber music performance are horizontal listening and vertical listening. Horizontal listening tends to focus on a rhythm or motives passing between different members of the quartet. Vertical listening is required primarily, though not limited to, when the ensemble is in rhythmic unison and tends to focus on intonation¹⁴.

Horizontal Listening

As discussed above, there are two types of listening skills to learn when working on chamber music; horizontal and vertical. Understanding how and when to focus on each of these two types of listening in rehearsal is important, so teaching students how to identify these moments is vital. One of the simplest ways to identify horizontal listening in Jansa's quartet is to look for the opening motive. From measure 18 to 24 of the first movement (Figure 4.1), the opening motive alternates between the cello and viola. When rehearsing this spot, isolate the opening motive so the students can hear how the alternating motives create a longer line. Encourage the violinists in the group to listen for continuity. After the cellist and violist finish playing in measure 24, have them discuss whether the line flowed continuously or gaps in the line. This teaching technique encourages student involvement and effective communication from all members of the ensemble.

¹⁴ Yu, 17

Figure 4.1. String Quartet in C, Op. 51, No. 1, *Allegro*, measures 16-24

MM107M 1996 Merton Music

Some horizontal listening moments involve all musicians in the ensemble passing a motive between them. Measures 37 through 40 are an example of this and would be a great spot to rehearse soon after matching the opening motive (Figure 4.2). The opening motive begins in the cello, passing into the viola and second violin, who play together, moving up to the first violin before dropping down to the cello again. Start by isolating the opening motive and eliminating anything other than the motive, listening for a continuous line as it passes through the parts. Once the line is working smoothly, focus on the matching the forte-pianos on the downbeats of measures 38 and 39, when the motive is in the inner voices and then the first violin. Start by having the three voices play “their” motive together as a loop until the forte-piano sounds unified. At that point, have the second violin and viola and the first violin play their

parts as written to ensure that adding the forte-piano is not disrupting the line. Since the cellist does not have a forte-piano, they should be encouraged to listen with the coach and provide feedback on the forte-piano and continuity between measures 38 and 39.

Figure 4.2. String Quartet in C, Op. 51, No. 1, *Allegro*, measures 37-38, measures 39-40

The image displays two systems of musical notation for a string quartet. The first system covers measures 37 and 38, and the second system covers measures 39 and 40. Each system consists of four staves, representing the four voices of the quartet. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'fp' (forte-piano). The music is written in a common time signature and features a mix of melodic lines and harmonic accompaniment.

Similarly to measures 37 through 40, the motive passes through each voice in measures 74 through 77 (Figure 4.3). At this point, each voice has the forte-piano, so it would be helpful to rehearse these measures similarly to how measures 37 through 40 were rehearsed. When relying on a coach, all four voices can loop their measure with the motive together to match forte-pianos. As a coach begins to take a step back from running rehearsals, encourage the students to each play the motive and decide which forte-piano they like the most. The student whose forte-piano is picked by the ensemble will be paired off with the other students. Like before, loop the measure with the motive until the forte-piano is unified. Next, pair the "student to match" with another student and repeat the process until the "student to match" has paired off with each member of the quartet. While the students are paired off, the other two students in the quartet should listen and give feedback. Actively listening to how their peers play the forte-piano will help them match when it is their turn to pair off. Once this passage is unified, consider having the

students add intensity to the forte-pianos as they move from measure 74 to measure 78. Since measure 74 has a piano dynamic in the first violin it would be possible to grow to the forte in measure 78 and use the forte-pianos as a means to get to the new dynamic.

Figure 4.3. String Quartet in C, Op. 51, No. 1, *Allegro*, measures 74-78

Studying the score and finding where the opening motive is stated in every voice is one way to practice horizontal listening in a coaching session. As mentioned above, there are various ways to rehearse these sections, effectively teaching students how to play more unified and rehearse without a coach in the future. There are four other instances of this motive passing between voices in the first movement. One possibility would be to work more "hands-on" with students on these previously mentioned passages in earlier rehearsals. As the students' progress, encourage them to tackle the passages where the opening motive passes between voices on their own to assess their progress. This way, as a coach, you can see if the students understand your teaching or if you need to reassess how you are communicating with your students.

Vertical Listening

While horizontal listening focuses mostly on rhythmic and melodic motives, vertical listening is much more harmonically oriented. A basic understanding of music theory is beneficial when working on vertical listening, so it is important to coach a student ensemble

through vertical listening in a rehearsal setting. When preparing to rehearse vertical listening passages, it is important to do a basic harmonic analysis to see who in the ensemble is playing what note in the chord. This makes intonation work in these more chorale-style passages much easier for the coach to take the lead. When working with the students on these passages, explain why you build the chords the way you do so that they will have a better understanding of how to do this on their own in the future. This would also provide an opportunity to teach students some basic music theory.

The key to finding sections where a quartet can utilize vertical listening practice is to find a section of music where all the voices are moving together. As mentioned in the previous chapter, the opening of Jansa's Quartet can be an exercise in vertical listening since all four voices need to be in tune with one another as they are all in unison or octaves. Vertical listening in unison passages is a little easier for students to hear since they should all be playing the same pitches. Measures 66 through 67 of the first movement of this quartet is the first time all four voices move in a chorale-like manner, or in half note rhythmic unison with a chord change on every half note (Figure 4.4). This is an excellent passage in which to introduce students to vertical listening as the chords are straightforward and most of the chords are in root position. Here, there are two G major chords in root position, a C major chord in root position, and a D⁷ in third inversion. The first time working through this passage, use a drone to help the students solidify their intonation. Start with a G drone for the cello to match and help them if need be. Remember that not all young music students have strong ears, which does not mean that they will fail in music. Next, have the second violinist match the cello and, again, help if necessary by encouraging the second violinist to adjust their pitch until they think it is in tune with the cello. Encourage the second violinist to listen for a pure, resonant sound that rings with the cellist's

sound. If the students are still struggling to match intonation, ask them to match bow speed and tone as sometimes these technical issues can cause slight deviations in intonation. Once the cellist and second violinist have matched their Gs, have them sustain their notes and have the viola join by playing D. Encourage the students to listen for when the D begins to ring with the G. Since this is more complicated than simply matching the same pitch, it would be beneficial for the coach to have the violist move in and out of tune so the students can hear what an out of tune perfect fifth sounds like versus one that is in tune. Finally, add the third of the chord, which is the first violinist's B. Again, helping the students understand how the third fits into the chord (in this case, they should lower the third slightly, so the chord sounds in tune) will be important in the early stages of this kind of practice.¹⁵ If the students grasp this concept quickly and easily, then move on to the next chord and repeat the process (start with a drone, cello and viola match with the root, the second violin joins with fifth, and the first violin joins with the third). Once both chords are established, practice moving between the two chords slowly. Have the students sustain each chord until the pitch is established, and then move forward or backwards. The ensemble should do this kind of practice in every coaching to help strengthen vertical listening skills and strengthen ensemble intonation. Be careful not to dwell on vertical listening for too long in rehearsals as it can become draining quickly. Try to limit vertical listening practice to a maximum of ten minutes per coaching session, but cut it short if you start losing your students attention.

¹⁵ Margaret Berg, "Promoting 'Minds-On' Chamber Music Rehearsals" *Music Educators Journal*, December 2008, 49.

Figure 4.4. String Quartet in C, Op. 51, No. 1, *Allegro*, measures 66-67

GM----- CM D⁷

Once the students are comfortable moving from the G major chord to the C major chord, it is time to tune the D⁷ chord. Like the G and C major chords, start with a drone to match the root of the chord. The viola is the root in this chord, so encourage them to keep their ears on the note the viola is playing. Suppose this is the first time a student is playing in a string quartet. In that case, they may not know that the cello does not always play the root of the chord, so this is the perfect opportunity to talk about chord inversions and how to use the score to find out who has the root of the chord. Once the violist's pitch is stable, have the first violin tune their fifth to the viola's root. Next, add the third in the second violin (again, encouraging the student to lower the pitch slightly so that the major third rings with the chord). In this chord, the cello plays the seventh, so they are the last instrument added when stacking the chord for pitch. As with the G and C chords, practice moving between the D⁷ chord and the previous chord (C major) to practice holding these chords while making pitch adjustments. As they get comfortable moving from the C major chord to the D⁷ chord, have the students play the full two measures, holding each chord until the ensemble pitch settles.

Sometimes composers add embellishments to chorale-style passages. In measure 71 (Figure 4.5) of this quartet, Jansa added two eighth notes to the end of the measure instead of the quarter note chord in measure 67 (Figure 4.4). These two spots are beneficial to teach together because the first chord of each passage is the same chord, with the same instrumentation (the cello plays G an octave lower in measure 70). The second chord is another dominant seventh chord, and (if the coach has already spent some time working on measures 66 and 67), it would be beneficial to the students to tell them that this is a B⁷ and then tell them what makes up a B⁷ chord. Building upon what the students learned in the aforementioned example, ask the students to look at their scores and identify who is playing the root, fifth, third, and seventh. Once they identify who is playing what role in the chord, play a B drone and ask them to stack the chord in the same order, they worked on stacking the D⁷ chord in measure 67. The students still may need help with tuning and stacking the chord, but giving them a chance to figure out this puzzle on their own will be more beneficial than simply providing them with the answers. Like the previous vertical listening passage, have the ensemble play the first two chords back and forth until they are comfortable and the pitch becomes more stable.

Figure 4.5. String Quartet in C, Op. 51, No. 1, *Allegro*, measures 70-71

GM B⁷ Em-----

After the first two chords are established, begin working on measure 71. This measure is interesting because it may seem like the last two eighth notes of the measure are two more chords to tune; a coach can break down the measure to be a prolonged E minor chord. When looking at the outer voices, notice that the dotted half note in the violin sits on G while the dotted half in the cello part is an E. At the end of the measure, on the final eighth note, the violin has an E, and the cello plays a G. In music theory, this exchange of notes in the outer voices is known as voice crossing, which, as stated previously, indicates a prolongation of a chord. When rehearsing this measure, begin by stacking the chord, as described earlier. Once the chord is in tune, isolate the outer voices so the voice crossing can happen effectively. First, have the cello sustain their E so the first violinist can play their figure (G – F sharp – E), matching the original E with their final note. Next, have the first violinist sustain their G and have the cellist play their figure (E – F sharp – G), so they match the violinist when they land on G. Finally, have the two outer voices play their lines together, paying close attention that the passing tone (F sharp) is in tune. When working with the outer voices, have the second violinist and violist listen to help identify when pitches are tuned together. The next step in tuning this measure would be to tune the inner voices (second violin and viola). Since they are moving together in parallel thirds, move note by note through the measure. Encourage the first violinist and cellist to pay attention to what is in tune or out of tune (and in which direction, if possible). At this point, have all four voices play together and refine any intonation issues that still exist.

These examples are just a few of the many in Jansa's String Quartet, which can teach students how to listen vertically and horizontally. There are many instances when a rhythm is passed between two or more voices in the first movement of the work, and isolating and rehearsing these moments will help students learn how to rehearse passages where horizontal

listening is required. By teaching students basic music theory, specifically how to identify parts of a chord, build the chord, and then tune the chord, students can learn the basics of rehearsing vertical listening, though, with a very beginner ensemble; these passages are best done with the assistance of a coach. If a coach comes prepared with passages that correlate to these two types of listening identified, they will be better prepared to help students learn how to be better listeners.

CHAPTER V

COMMUNICATING

When performing as a quartet, it is important to learn how to communicate in a direct yet respectful manner when talking to one another. Learning effective verbal communication is also important to keep the peace in a quartet unless one is lucky enough to be in a group where everyone gets along harmoniously. Learning to communicate nonverbally, or through physical cues, is also critical for musicians when working with a string quartet since communication while playing is entirely nonverbal. Quartet playing is a “cooperative enterprise” and, unless they learn to communicate effectively, “they can produce neither a perfect nor a sympathetic ensemble.”¹⁶

Verbal Communication

As a coach, it is important to set the tone for the students' ensemble experience by paying attention to how you communicate with students. Ross Harbaugh, professor of cello and chamber music at the University of Miami Frost School of Music, suggests finding ways to “speak effectively about music using objective language to help passionate musicians work through disagreements in a positive and productive way.”¹⁷ When commenting, consider starting the phrase with “I,” “We,” or “Let’s” not to sound accusatory and convey a more constructive feeling. If a student feels attacked or insulted by a comment, it is more likely that they will shut down and progress will stop. Another way to encourage students is to let them know what you liked about their playing before making a critique. Always suggest trying out different interpretive ideas instead of telling the group how they must play something. Give the students a

¹⁶ Norton, 34.

¹⁷ Ross Harbaugh, “‘Open, Sesame’: The Power of Positive Feedback in an Ensemble.” *American String Teacher: Journal of the American String Teachers Association*, Volume LXVI, No. 3, August 2016, 36.

suggestion and have them try to play a passage in that way, then let them decide if they like it or not. The goal of this kind of coaching is for students to bring this kind of interpretive decision making into their rehearsals without a coach. If we as coaches simply tell the students how to play a piece, we deprive the students of learning how to make interpretive decisions without a coach.

As important as being respectful of the students is, it is also important for comments to be direct. David Soyer, the founding cellist of the Guarneri Quartet, said, “one of the things in a quartet rehearsal is the fact that you’re constantly criticizing and being criticized. Many players can’t take that.” Just after that, he described how other quartets would talk to each other: “Their manner is ‘oh that was wonderful, oh that sounded so beautiful. I really hate to say anything about it at all, it was really, really beautiful, but, do you suppose it could...oh no, no, it was really too nice. Never mind, it’s okay...but could you possibly play a little faster? Or louder, or softer, or slower, or whatever, or more in tune?’”¹⁸ This comment is Soyer’s way of poking fun at ensembles who do not feel comfortable communicating directly with each other. While preventing any hurt feelings during rehearsals, this kind of communication is a waste of time, which is why it is essential to help students learn to communicate directly and respectfully. During their first season, the Guarneri Quartet needed to learn forty-five works for a fifteen-concert residency,¹⁹ so understanding how to be efficient communicators was something all members had to learn quickly.

¹⁸ Erick Hoffmann, “The Guarneri String Quartet. Portrait, 1988.” December 6, 2020. YouTube Video. <https://youtu.be/NAa5U7gpOXY>, 19:45.

¹⁹ David Blum, *The Art of Quartet Playing: The Guarneri Quartet in Conversation with David Blum*, (Ithaca, New York: Cornell University Press, 1986), 15.

Nonverbal Communication

Students learning to play in a string quartet need to learn how to communicate nonverbally. In a study focusing on communication between members of a string quartet and a jazz sextet performed by Frederick Seddon and Michele Biasutti, nonverbal communication through body movements during rehearsals and performances was important to the success of an ensemble. From the article “both groups of musicians became empathetically attuned and employed non-verbal collaborative modes of communication to develop and express the creative and expressive qualities of the music they were playing.”²⁰ When first teaching students how to communicate nonverbally, assigning a "leader" to cue a passage is beneficial. The best practice would be to have each student lead the passage and decide a leader based on which iteration feels the most comfortable to everyone. Since the opening of Jansa's quartet has been discussed earlier, this section will focus on rehearsing nonverbal communication in other passages of the piece.

Usually, due to the nature of the part, the first violinist is the designated “leader” of the ensemble. The phrase beginning on beat four of measure 7 (Figure 5.1) is an example of when the first violinist should take on the role of leader, especially at the beginning of the line. Encourage each member of the quartet to have a chance to cue the pickup into measure 8. Once you establish the pickup leader, the first violin should be encouraged to drive the tempo with their melody. In measure 12, the first violinist begins playing half notes, while the other voices start driving eighth notes. The first violin takes over as leader again; moving into measure 14, the students should try cadencing into measure 15 a few different ways before settling on how to end

²⁰ Frederick Seddon and Michele Biasutti “A Comparison of Modes of Communication Between Members of a String Quartet and a Jazz Sextet.” *Psychology of Music* 37, no. 4 (2009): 411, accessed August 10, 2021, <https://journals-sagepub-com.libproxy.uoregon.edu/doi/abs/10.1177/0305735608100375>.

the phrase. Encourage the first violinist to lead the cadence with a gesture that signals how to approach the cadence. For example, if the quartet decides to slow down into measure 15, the first violinist could signal the slight ritardando with a lift of their scroll or a slight nod of their head. Have the students rehearse the transition into 15 a few times so that every member of the ensemble feels comfortable.

Figure 5.1: String Quartet in C, Op. 51, No. 1, *Allegro*, measures 7-15

The musical score for measures 7-15 of the String Quartet in C, Op. 51, No. 1, by Franz Schubert, is presented in two systems. The first system shows measures 7, 8, and 9. The second system shows measures 10, 11, 12, 13, 14, and 15. The score is in 3/4 time and C major. The dynamics range from piano (p) to forte (f). The first violin part features a trill in measure 12. The score includes markings for 'dol.' (dolce), 'cresc.' (crescendo), and 'tr' (trill).

While nonverbal communication can be rehearsed at essentially every character or tempo change of the movement, verbal communication, or how the students speak to each other in the ensemble, reflects how the coach talks with them. A coach who is direct and honest can phrase critiques in a way to not make students feel singled out or hurt. When students weigh in on how other students in the ensemble play a passage, whether they are listening for timing or intonation,

it is imperative to enforce direct, honest, but positive language. Remember that all communication, when working well, should feel comfortable for everyone.

CHAPTER VI

SYNCHRONIZING

Synchronizing deals with the physical work that we do to make a piece sound polished. Like listening and communicating, synchronizing can be divided into two categories: physical or conceptual. Matching articulations, bow strokes, and vibrato are examples of physical synchrony, while details in the score such as dynamic changes and tempo rely on conceptual synchrony. The most basic synchronizing skill is playing in the same tempo without needing to rely on a metronome all the time.²¹ Encouraging students to work on these concepts from the beginning of their quartet experience will help them to focus on these skills in rehearsals in the future. Working on synchronizing as a quartet will help to create a more unified sound, even with beginners.

Conceptual Synchronizing

As mentioned above, tempo coordination is one of the most basic forms of conceptual synchrony. The quartet can often rehearse this kind of synchrony with non-verbal communication. When working on tempo coordination and ensuring that the entire ensemble agrees about tempo, it is again beneficial to have each student lead a passage. After spending a significant amount of time working on the opening passage of the piece, consider checking different sections throughout the first movement to ensure a consistent tempo throughout the movement. Find various sections that may vary from the opening since the opening motive will feel more comfortable. Measures 46 through 51 (Figure 6.1) are beneficial for synchronizing tempo as a few different things are happening. The first violinist has a triplet passage contrasting with a half-note motive passing between the cello and viola.

²¹ Yu, 50-51.

Figure 6.1.: String Quartet in C, Op. 51, No. 1, *Allegro*, measures 44 - 55

The image displays a musical score for a string quartet, consisting of four staves (Violin I, Violin II, Viola, and Cello/Double Bass). The score is divided into three systems, each containing three measures. The first system starts at measure 45, the second at measure 50, and the third at measure 55. The key signature is one sharp (F#), and the time signature is 3/4. The music is marked *Allegro*. The first system features a dynamic of *f* (forte) and includes triplets in the first violin part. The second system shows a dynamic shift to *p* (piano) for the first violin and *f* for the other instruments, with trills in the second violin and first cello parts. The third system concludes with a dynamic of *f* and includes accents in the first violin and first cello parts.

Since the first violinist has the most active line, they should lead the passage, but for rehearsal purposes, each voice should have a turn cueing and leading, so everyone has a chance to show what tempo they feel works for this passage. Encourage the students to find a tempo that feels comfortable for them at this point in the piece and remind them that it does not necessarily need to be the same as the opening. If the group struggles to reach a tempo solution for this passage,

have them play the opening line, then play this line immediately after. The students can see what it will feel like playing this passage in the same tempo as the beginning motive. Whatever tempo the students decide to do, encourage them to note what they decide, and you as the coach should note their decision.

Another example of a passage to spot check tempo is from measures 78 through 84 (Figure 6.2.). There is a new motive in the cello with half notes in the upper three voices. This section primarily functions as transition material between two sections featuring the motive from the piece's opening. Since the motive from the opening is prominent in the measures leading up to and preceding this passage, it would be beneficial to have the opening tempo in mind when deciding on a tempo for measures 78 through 84.

Figure 6.2.: String Quartet in C, Op. 51, No. 1, *Allegro*, measures 78 - 84

The image shows a musical score for measures 78 through 84 of the String Quartet in C, Op. 51, No. 1. The score is written for four staves: Violin I, Violin II, Cello, and Double Bass. The key signature is one flat (B-flat major/C minor). The tempo is marked *Allegro*. The score begins at measure 75, indicated by a bracket above the staff. The dynamics are marked *p* (piano) at the start of measure 78, *fp* (fortissimo piano) at the start of measure 79, and *f* (forte) at the start of measure 80. The music features a new motive in the cello with half notes in the upper three voices. The score ends at measure 84.

Figure 6.2. continued: String Quartet in C, Op. 51, No. 1, I. Allegro, measures 78 - 84



Encourage the students to experiment with a variety of tempi for this passage. Consider having the students think of adjectives to describe what is happening between measures 78 and 84. Once they have agreed upon some adjectives, have them play the passage in the character they picked to describe it. If there are still issues synchronizing, have each student play the line the way they imagine it so they can all have a conversation about which version of the passage they like.

Conceptual synchronizing also covers matching dynamic changes. Jansa's quartet features dramatic dynamic changes, whether they change from forte to piano or crescendos to a piano. These dramatic changes provide students with great opportunities to practice synchronizing their dynamics. The pickup to measure 7 (Figure 6.3.) is the first piano dynamic of the piece, a contrast from the beginning. Measure 12 is where the dynamics begin to change with a crescendo over two measures, only to drop back to a piano dynamic in measure 14. Then, one measure later, the dynamics jump back up to forte with the return of the opening theme. This passage was discussed briefly in the previous chapter regarding non-verbal communication. Have students practice synchronizing their dynamics by listening to make sure the group stays balanced as they crescendo. To practice the sudden dynamic changes, have the students put a space between the two dynamics, in this example, between the peak of the crescendo and the

piano dynamic and then between the piano and the forte. Cellist Daniel Morganstern encourages practicing fast music with breaks to ease tension when playing at a fast tempo. By adding a break in between the dynamic change, the students will relax on the re-attack in the new dynamic, encouraging them to pull off the dynamic change with physical ease.²² Encourage the students to sustain the first beat in the new dynamic to ensure that they are balanced. As they get comfortable changing dynamics together with a pause between dynamics, gradually make the pause shorter until it is eliminated. This exercise is helpful in any passage with sudden dynamic changes.

Figure 6.3.: String Quartet in C, Op. 51, No. 1, *Allegro*, measures 5 - 15

²² Daniel Morganstern, *Practice for Performance: For Cello and Related String Instruments*, (Pacific, MO: Mel Bay Publications, 2002), 23.

Of course, there are many more details that can be discovered when focusing on synchronizing. When working with younger musicians, focusing primarily on tempo and dynamics are of the utmost importance to ensure that they stay together as an ensemble and that all four voices are audible. The physical synchronizing of bow strokes is another aspect of synchrony that should be focused on when learning Jansa's String Quartet. A coach should be aware of moments when physical synchrony is complex and isolate them in rehearsals. When planning rehearsal activities that focus on synchronizing, pay attention to articulation marks and dynamics, especially changes in the two.

CHAPTER VII

FROM DAY ONE TO PERFORMANCE

While many may think that day one is the day of the first coaching, the reality for a coach is day one is when preparation begins so they can be ready for the first coaching. Before meeting with students for the first time, it is important for the coach to become familiar with the score and a recording (if possible). It would be ideal to coach a piece that you, the coach, have performed in the past, but when presented with an unfamiliar work consider playing through the work, even if it means playing your instrument's part alone. By playing through the piece, a coach can gain insight into bowings and fingerings to suggest so that the students can spend less time trying to figure out fingerings and bowings, and more time learning how to be a more effective chamber musician. When looking for fingering and bowing suggestions for an instrument the coach does not play, they should consider asking one of their colleagues for advice, look on YouTube to see if there is a video of a quartet playing the piece, or, in the case of just fingerings, look up a fingering chart online. Finally, come up with your own characters for the piece. These may change after you begin working with the students and you hear their character ideas, but gaining that familiarity with the piece before the first coaching session will set a coach up for success before they set foot in the classroom.

The inexperienced chamber music student and coach will often begin the first rehearsal by reading through the piece and then figuring out what to do next. Instead, encourage score reading immediately by handing students a score to the piece before giving them their part (if that option is available), and listen to the piece as a group. Before playing a recording of the piece, ask students to think about "music-focused" ideas while following in the score.²³ A few

²³ Berg, 49.

ideas include: “think about what mood does this piece portray,” or “circle the spot you think will be the most difficult to put together,” or “circle your favorite part.” The latter two “music-focused” ideas are especially beneficial because they encourage them to be engaged in the score while listening to a recording.

After some score study and listening, make sure you move quickly to the instruments. At this point, play through the piece, but before doing so, encourage your students to keep in mind what they thought about the music when they listened to the piece to see if they still feel the same after playing through it once. Encourage them to take a slower tempo and try to play without stopping. Once the playthrough is over, ask the students if they agree or disagree with their thoughts while listening to the recording and why they feel that way. By having the students think about these “music-focused” ideas, they can assess how a play through goes objectively.

Lesson Planning

The following ten-week plan is based on the quarter system used by some universities in the United States. It features hour-length coachings and can be adapted based on the chamber music program timeline. Each week I suggest spending time covering each of the tenets of chamber music playing (listening, communicating, and synchronizing). As the term progresses, leave time for student-led rehearsal time since students learn best by doing.²⁴ The best practice is to always over-plan for rehearsals, so the time allotted to each activity is relatively short. Reserve a few minutes at the end of rehearsals to assign sections to practice and set goals for the next rehearsal each week. Encourage students to take out their pencil and write these assignments and

²⁴ Karel Butz, “Characteristics of an Efficient Rehearsal.” In *Achieving Musical Success in the String Classroom*, (Oxford: Oxford University Press, 2019), 131.

goals down to remember them during the week. Try to assign a consistent amount of practice time (between 30 minutes and an hour per day) so that the students will be best prepared for their next rehearsal. If the students in the ensemble learn the music and the concepts quickly consider moving on to one of the middle movements of this quartet and use the skills learned when studying the first movement to learn the next movement.

Please keep in mind that these lesson plans were designed for a “perfect” situation. Of course, it is up to the coach to assess the needs of the students and change the lesson plans accordingly.

Week One

0:00 – 0:15 – Spend the first fifteen minutes of the first rehearsal, preparing the students to rehearse. If the students are not acquainted with one another, spend a short amount of time doing introductions, possibly with an “icebreaker” fact about each student (and yourself, as the coach). Hand out the scores, so the students have them in hand when listening to the piece for the first time. Once the scores are handed out, ask the students to follow along with the score while listening to the recording and, as suggested above, to think of answers to “music-focused” prompts. Think of two or three to get the students actively listening through the entire recording. Come up with answers to the prompts yourself because even if you, as a coach, have done a significant amount of preparation and score study, there may be something new to learn with these prompts in mind.

0:15 – 0:20 – Spend a few minutes discussing the responses to the prompts and hand out individual parts to the students.

0:20 – 0:30 – Have the ensemble read through the piece. Encourage the students to play with minimal stopping. If the ensemble falls apart, have them restart at a spot that works for all of

them. If you are only coaching the group, make notes in the score of what happens during the initial read-through. If you are coaching and playing in the ensemble, try to mark your part as you play through the piece so that you can keep track of troublesome passages and transfer them into your score after the reading.

0:30 – 0:40 – Begin rehearsing the opening of the piece. Start by focusing on intonation. Have the entire group play the opening two and a half measures of the piece at a slow tempo so that everyone can listen for pitch on each note. If the students are struggling to adjust their pitch while the entire ensemble is playing, divide the students into pairs and have them play simultaneously (encourage the cellist to play with a violinist or violist). Next either add a third student or switch out one student of the original pair. Ask the students not playing to participate by listening to see which notes tend to be the most out of tune. Try to limit working on intonation to ten minutes as it can be quite draining, even with more experienced musicians.

0:40 – 0:50 – Spend the next ten minutes working on cueing for the opening of the piece. Have each student cue the opening of the piece. Once each student has a chance to cue, ask the students which person's cue felt most comfortable and ask the group to decide who should lead the piece's opening. If the students do not feel confident picking someone to lead initially, have them try the exercise again. After two rounds, if the students have not reached a consensus on who should cue, pick one student to cue for now, but come back to this exercise in the future.

0:50 – 0:55 – With the last five minutes of rehearsal time, have the students match bow strokes for the opening two and a half measures. Five minutes is not enough time to solidify a matching staccato stroke for the eighth notes, but it will allow the students to do a little bit of synchronizing work in the first rehearsal. Since there are only a few minutes allotted to this activity, try having it be a “fun” activity. Pick one student in the ensemble for the rest of the

students to match. The student leading should play the passage but do whatever they want as a bow stroke. Even though the student might not do an appropriate bow stroke for the opening, the students learn to watch and try and match what they see and hear.

0:55 – 1:00 – The last five minutes are left open partially to make up for any activity that has gone over time. Assign the following practice assignments: practice the opening with a tuner, find every spot in their part where the opening motive returns, circle every spot the opening motive appears in the score. Have the students practice all of the places the opening motive returns so that the group can rehearse those spots in the next week's coaching. Encourage the students to listen to the piece daily.

Week Two

0:00 – 0:05 – Spend the first few minutes of this rehearsal tuning strings and warming up as a group. Since the quartet spent the early part of rehearsal in week one listening to the Jansa, start this rehearsal with a scale to help prepare the students to play in tune with each other. Encourage the students to begin listening when doing scales.

0:05 – 0:15 – Review the opening two and a half measures of the string quartet. Encourage the students to begin by focusing on pitch and cueing since most of the time spent on this passage was focused on these two concepts in the previous rehearsal.

0:15 – 0:25 – Since only a few minutes were spent on matching articulations in the previous rehearsal, spend ten minutes working on matching articulations. Again, have students agree on a staccato bow stroke that they like. Once they settle on how they want the bow stroke to sound, pair the students off and have them repeat the staccato stroke on a single note. Encourage the students not playing to listen and let the students who are playing know when they have a unified bow stroke. Next, add a third voice, having the fourth student listen for when the bow stroke

sounds unified. Finally, have the fourth student join in and let the students know when their bow strokes match. Through this exercise, have the pair of students who played a single note repeatedly at the beginning continue the entire time as other students join so that the two students who began the exercise do not need to settle into a matching bow stroke again.

0:25 – 0:30 – Review the opening passage now that the students have worked on matching bow strokes and pitch, as well as cueing.

0:30 – 0:40 – Jump to measure 66 to work on intonation. Stack each chord in measure 66 until each chord is in tune. Next, have the students play the first chord, then the second, without stacking them. Have them go back to the first chord and then to the second and repeat moving from these two chords a few times until intonation is consistent. If time allows, continue into measure 67. Stack the first chord in that measure and, once the chord is tuned, have the students move to the first chord in measure 67 from the second chord in measure 66 and then back.

Again, repeat this exercise until the students' intonation becomes more secure. Next, have the students play the chords beginning on the first one in measure 66 to the first chord in measure 67, and then playing the three chords backwards. Repeat the process by adding the second chord in measure 67 if time allows. As with the previous week, try to spend ten minutes maximum on intonation.

0:40 – 0:50 – Rehearse the cello and viola parts from measure 18 through measure 23. Here, the two voices alternate, stating the opening theme. Have the cellist and violist only play the one measure of opening material to create a line without space. Have the two violinists listen with their eyes closed to see if the cellist and violist create a single line. Once the cellist and violist play the line, ask the violinists if they heard a single line or two people playing single measures. If they respond with the latter, ask them why it sounded like two individual voices instead of a

single line. Once the cellist and violist are passing the motive seamlessly, have them add the rest of the notes in their part to see if they are still playing the line consistently. Once the line is consistent while playing the whole part, add the two violinists.

0:50 – 0:55 – Have the students play through the movement. Encourage the students to use this opportunity to pretend this is a performance. This is also a great way to ensure the students are consistently exposed to the entire movement, even if rehearsals are spent focusing on specific passages. Each week, save the end of rehearsal for performance time so students remember that, even though rehearsal is spent breaking down the technical difficulties of the work, it still needs to be practiced as a piece of music.²⁵

0:55 – 1:00 – Review what the ensemble worked on in this rehearsal and assign practice assignments, based partially on what was learned in today’s rehearsal and what will be rehearsed in the next rehearsal. Again, encourage the students to listen to the piece regularly.

Week Three

0:00 – 0:05 – Begin rehearsal with tuning and then a C major scale in a round. For this exercise, have the two violinists play in octaves (first violin an octave higher than second) and play together. Each voice should enter after the voice entering prior plays two notes of the scale. For example, if the cellist begins the scale, have the violist enter on C when the cellist plays the note E. Let each student (or students, in the case of the violinists) have an opportunity to lead this exercise, so they have an opportunity to practice cueing. By scrambling the order in which the students enter, they can play different roles in the chords that this scale exercise creates.

²⁵ Ivan Galamian, *Principles of Violin Playing & Teaching*. 2nd ed. (Englewood Cliffs, N.J.: Prentice-Hall, 1985), 101.

0:05 – 0:15 – Since the rehearsal began with an exercise that produces stacked chords, immediately refresh the students on the intonation work they did last week on measures 66 and 67. Have them play chord by chord first and ask them which one sounds like it needs to be reviewed the most. Once they pick the chord that needs the most help, tune the chord by stacking note by note (root, fifth, third). After spending some time reviewing measures 66 and 67, move on to tuning measures 70 and 71. Start with the G major chord on beat one of measure 70 and tune starting with the cello and second violin, add the viola, and finally have the first violin join. After the first chord of measure 70 is in tune, ask all the students except the first violin to drop out, as the first violinist plays the same note through the whole measure and is the root of the B⁷ chord. Add the second violin, then the cello, and finally the viola. Once the B⁷ chord is tuned, have the students move back to the G major chord on beat one, adjust so the G major chord is in tune, and then move back to the B⁷ chord, tuning it again. Have the students move between the two chords a few times until the intonation seems to settle. If time allows, add the E minor chord from measure 71.

0:15 – 0:20 – Review the opening eight measures of the piece. Since the exercise before this focused on intonation, encourage the students to match their articulations through the passage. Before playing the passage, have the students think about one measure that needs some work on articulations. Have the students loop the measure that needs the most attention to work on unifying articulations. Once the articulations are sounding unified, play the passage again.

0:20 – 0:30 – While the opening is fresh in everyone's mind, work on measures 74 through 77. This passage features the motive from the first measure of the piece traveling between each voice of the quartet. Begin by having the students all play their motive together. Let them know that the notes will sound very strange together but that this exercise aims to unify articulations. Once

the articulations are unified, work on creating a unified forte-piano. Either have each student play their measure of the motive and have the students vote on their favorite forte-piano or simply have them all play their motive measure as a loop, eventually settling on a unified forte-piano. If the student vote is what you (as the coach) prefer, have them match the favorite forte-piano one at a time. Next, have the students play only the opening motive when it is their time to play the motive (second violin, then viola, then cello, finally first violin). Encourage the students to anticipate their entrance, so the theme moves seamlessly from one voice to the next. Consider looping two measures at a time to help students better feel how their part enters in relation to the motive in the measure prior. Once the motivic line is stable and seamless, have the students play their entire part from measure 74 through 77. Pay attention to the motivic transfer between the cello and first violin since the first violinist is the only one who does not have a measure of rests preceding their measure of the motive.

0:30 – 0:40 – Rehearse the pickup to measures 8 through 14. The goal in working on this passage will be to focus on coordinating dynamics. Encourage the students to try the subito piano in measure 14 two ways: with a slight lift to prepare the dynamic or without any lift. Once the students try both subito pianos, they decide which one they think sounds the best and feels the best. Have the students practice crescendoing together in measures 12 and 13, with the goal of everyone increasing their dynamics at the same rate and not having one voice overpowering another.

0:40 – 0:45 – Play through the movement. Remind the students to think of this as a performance. Record this run through so everyone can listen back once the run-through is over.

0:45 – 0:50 – Listen back to the recording. Before hitting “play,” ask the students to grab their scores and a pencil to take notes while they listen back to the recording. Have the students take

notes of what they need to work on and two spots they think the entire ensemble needs to practice and rehearse. Ask them also to write down two positive things they notice in the recording. As a coach, you should also take notes of a few spots to work on as an ensemble and write down some positives to help encourage the students.

0:50 – 0:55 – Spend five minutes discussing what everyone heard in the recording. Go around the ensemble, so everyone has a chance to share their thoughts. Consider going first and setting the example of how to talk about troublesome passages constructively without offending anyone.

0:55 – 1:00 – Review everything that the group rehearsed in today's coaching. When assigning what to work on for next week's rehearsal, consider a few of the passages mentioned by the students after listening to the playthrough. Taking the students opinions into consideration when creating assignments will show that their input is valued.

Week Four

0:00 – 0:05 – Tune, then warm up with a G minor scale to prepare students to work on the development section since most of it is in the key of G minor. Have the students play in unison to lock in on each other for pitch and to get used to playing in the key.

0:05 – 0:15 – Begin with some intonation work from measure 78 to the downbeat of measure 85. The cello has a melodic line, though the half notes in the even measures and the downbeat and fourth beat of the odd-numbered measures line up with the upper voices until measure 82. Start by tuning these notes and encouraging the students to try and stack the chords without the help of the coach. For measures 82 through 84, have the top three voices tune their chords while the cellist listens and gives feedback. Once the intonation has improved, add the cello back in, and pay special attention to the suspensions in measure 82.

0:15 – 0:25 – The passage immediately following measures 78 through 84 needs to be isolated for horizontal listening. Since this passage features the opening motive passed between the cello and first violin, encourage the second violinist and violist to listen and give feedback on whether the line is being passed back and forth seamlessly or not. One way for the second violinist and violist to pay extra attention to what they hear would be to close their eyes while the cellist and first violinist play measures 85 through 91. Once the two voices are passing the motive back and forth easily, add the inner voices. Repeat the same exercise to work on measures 95 through 98. For this passage, the second violin and viola play together with the first violinist and cellist listening to make sure the character and articulations of the syncopations in the inner voices match.

0:25 – 0:30 – Take five minutes to check in with the students to see if there are any spots in the piece that they had marked down or noticed in their practice that they want to rehearse at this point. If there are some suggestions, visit those spots. Again, take student rehearsal requests seriously as it encourages their engagement with the music and keeps them thinking about what they can do to improve their quartet experience. If working on student suggested passages takes more than five minutes, adjust the timing for the following activity.

0:30 – 0:40 – Measures 46 through 54 are difficult for two reasons: the first violin has an exposed triplet passage which could be intimidating for young players, and the viola and cello have a half note trill motive that is passed back and forth between them. The motive between the cello and viola only happens in the first four bars of this section and can be ironed out relatively quickly. For rehearsal purposes, play this passage under tempo, and encourage the first violinist to add accents to each beat so they can feel all four beats in the measure clearly while playing the triplets. Consider using a metronome for this passage to make sure the accompaniment in the

lower three voices are steady and do not throw off the first violinist. Once the metronome is turned off, remind the lower three voices to “listen down” to the smallest division of the beat or the triplets in the first violin.

0:40 – 0:50 – Rehearse the transition between measure 41 and measure 46. Encourage the students to begin working on this passage under tempo and listen for any intonation issues. If they are rehearsing from their parts, have them identify at least one voice they play with during these five measures and mark it in their part. This exercise will get the students listening across the ensemble to the other parts and hopefully encourage them to play in a more synchronized manner.

0:50 – 0:55 – Play through the piece as a practice performance. Even though the students need to practice getting into the performance mindset, encourage them to keep track of spots to work on in the next rehearsal. Before the run-through, remind the students of the characters they used to describe the movement after listening to the piece in week one. Have them focus on trying to bring out these characters during the performance this week.

0:55 – 1:00 – Assign students practice for the week and review what was rehearsed in coaching. Have each student pick a passage which they will lead in the next coaching session. Let them know that they will devote the first twenty minutes (after tuning and warm-ups) to each of them leading the passage they selected. Encourage them to think about some of the rehearsal techniques studied up to this point and use them in their activities.

Week Five

0:00 – 0:05 – Have students tune and then warm up with a C major scale in a round. For reference, look back to the lesson plan for Week 3.

0:05 – 0:25 – In the first twenty minutes of rehearsal, have the students take the lead and run sections of the piece. This is a great opportunity to step back and assess if the students in the group learn how to rehearse on their own. Take note of which students do well with this activity and if any of them struggle. If one or two of the students do seem to struggle more with this activity, try to pay attention to their engagement level as rehearsals continue. Try and find ways to work with them that have not been done before this point. It is important to have a backup activity planned for this time slot if the students do not come up with activities to lead.

0:05 – 0:25 – The backup activity planned compares the exposition of the quartet to the recapitulation of the quartet. A significant portion of rehearsal time has been spent focusing on the movement's exposition, with some work on the development. Aside from the weekly practice run-throughs, the recapitulation has not been studied in detail. This is the perfect opportunity to show the students how much material returns from what they already know while teaching them a little about form. Have the quartet play from the opening through measure 65. Immediately jump to measure 103 and play to the end of the movement. Once the quartet has played the two sections, ask, “what are two differences between the sections we just played?” The two most obvious differences are that measures 14 through 27 do not repeat in the recapitulation, and measures 151 through 160 of the recapitulation are not present in the exposition. It is also important for the students to realize that even though some of the notes have changed, the content is, essentially, the same. Let the students know that in music, the function of the exposition is to move from tonic to dominant, or in the case of this piece from C major to G major, and then in the recapitulation, the music returns in C major and stays in C major, which is why some of the notes are different.

0:25 – 0:35 – Spend ten minutes tuning the last four measures of the development (measures 99 through 102). This passage features a prolongation of G major, preparing for the return of C major at the recapitulation. Starting in measure 99, have the cello and viola play their G's, then add the second violin playing D. The first violinist has a C on beat one, but this is a suspension from the previous measure, so have them tune their second note, B, to finish the G major chord. Next, tune the G major chord in measure 100, stacking the cello and first violin (on beat two), followed by the second violin and then the viola. Before putting these two chords into context, isolate the upper three voices on beat three (four in the case of the first violin) of measure 99. The first violin has the root of the chord, the second violin has the fifth, and the viola has the third, so tune in that order. This A minor chord is an upper neighbor chord to the G major chords which precede and follow it. Have the students play from measure 99 through the first half note of measure 100, encouraging the first violinist to begin on beat 2 of measure 99, removing the suspensions for the time being. Continue this process through the downbeat of measure 101. When tuning measures 101 and 102, have the cellist repeat beats 1 and 3 instead of the ones written on beats 2 and 4, particularly in measure 101, are simply passing tones. Once the intonation is stable in these four measures, have the students try playing the passage as written, with the first violinist playing the suspensions and the cellist playing the passing tones.

0:35 – 0:45 – Spend ten minutes rehearsing measures 24 through 30 with a metronome. Because of the legato nature of measure 24 and the pianissimo dynamic, the tendency will be to play slower. Encourage the students to pay attention to the dynamics while staying in time with the metronome. Once the students are comfortable with the tempo at which the metronome had been set, have them play together without it, reminding them to think about the character change at

measure 28. Encourage them to overplay the characters in this passage while maintaining the tempo.

0:45 – 0:50 – While the concept of exaggerating characters is fresh in the minds of the students, review the opening through measure 15 of the piece, paying close attention to the change of character that happens between measures 7 and 8. Again, encourage the students to go too far when portraying these characters.

0:50 – 0:55 – Take the last few minutes of rehearsal time to have a practice performance of the movement. While the quartet performs, take notes on what still needs some work to plan for the next coaching. If any passages stand out as problematic, assign them as practice for the next coaching.

0:55 – 1:00 – Review what the students studied in this week's coaching during the last few minutes. If the students led the opening activities in the coaching, thank them for doing so. Ask the students to think of a few passages to work on in the next coaching and let them know that they will lead the first 20 minutes after warming up. Remind the students that there will be an informal performance with two of the other ensembles in next week's coaching.

Week Six

0:00 – 0:05 – Have the quartet tune and then warm up with a C major scale in a round.

Encourage the students to decide who will lead the exercise and in what order the exercise will continue.

0:05 – 0:25 – Use this time for student-led activities. As with the previous week, plan a backup activity for this time if the students do not use up all twenty minutes for their activities. Again, use this opportunity to assess student understanding of rehearsal techniques, such as tuning, synchronizing dynamics or articulations, and rehearse horizontal listening passages. Pay

attention to how the students speak to each other in these sessions to ensure that they are direct yet respectful.

0:25 – 0:35 – Spend ten minutes coordinating articulations, accents, and dynamics between measures 150 and 156. Start with the first two measures, ensuring that the students match bow strokes on the staccato eighth notes, just as they have done at the beginning of the piece, or any other time when the opening motive appears. Next, focus on the accents or sforzandos in measure 152. Have the second violinist, violist, and cellist play how they think the sforzandos between measures 152 and 155 should sound. Encourage the students to focus on bow speed, bow weight, and vibrato to enhance their sforzando. After each student has played their sforzando, have the students (including the first violinist) weigh in on which sforzando best fits the character of this passage. Once the most appropriate sforzando is picked, have the second violinist, violist, and cellist loop the first half note in 152 until the sforzando is unified. Next, have the first violinist loop their accent on the downbeat of measure 152. Encourage them to remember that accents are an articulation mark and should sound slightly different from the sforzando. When everyone in the ensemble is happy with the accent and sforzando, have the students play from measure 152 to 155. Next, go back to 150 and get into the accent and sforzando passage. The last step in working on this passage is coordinating the subito piano on beat three of measure 155. Start by adding a pause before the third beat after playing beats one and two in a forte dynamic. After the pause, play beats three and four as soft as possible to exaggerate the dynamic change. Encourage the students to be conscious of keeping their tempo when changing dynamics. Gradually shrink the pause before beat three until the subito piano is in time.

0:35 – 0:40 – Review the recapitulation of the movement. If the group has discussed the differences between the exposition and the recapitulation, ask the students what a few of the differences between the two sections are. Remind the students to be mindful of these differences when playing through the recapitulation and then have them play from measure 103 to the end of the movement.

0:40 – 0:45 – Take five minutes before meeting up with the other groups participating in the end of rehearsal performance to review what was studied in this week's coaching and assign passages to be practiced for the next rehearsal. Assign each student one passage to rehearse in the next coaching, giving them specific ideas you want them to practice. This assignment should be based on what has been observed in the activities they led over the past two weeks. Let the students know that you will record the run-through and will send the recording by email this evening and encourage them to listen to the recording right away and take notes on what they observe in the recording.

0:45 – 1:00 – Join two other ensembles in the chamber music program (if applicable) for a mock performance. This gives the students a chance to hear what their peers have been working on up to this point and gives the students a chance to perform for others before their final performance. Remember to email the recording from the performance to the students as soon as possible after the coaching.

Week Seven

0:00 – 0:05 – Begin coaching by asking students for their observations from the performance during the previous week and what they thought of the recording from the performance. Did they think that the characters they want to portray were effectively portrayed in the performance? What are some things that went well? What are some things that did not go as well as they had

hoped? What surprised them about the performance? Use this opportunity to discuss some things to keep in mind and mentally prepare for the final performance.

0:05 – 0:10 – Tune and encourage the students to pick a warm-up on their own for this rehearsal. Give them the option to play a unison C major scale, a C major scale in a round, a G minor scale in unison, or a G minor scale in a round.

0:10 – 0:35 – Spend 25 minutes going over the passages assigned to individual students during the previous coaching. Assess their rehearsal techniques to see the students' strengths and weaknesses and take note of them while leading the passage assigned. If the students ask for help, step in and assist, but try to encourage the group to help each other and rehearse on their own during this time.

0:35 – 0:45 – Rehearse the final six measures of the piece, focusing on pitch and the timing of the chords. Start by tuning the chords in the second violin, viola, and cello. Tune the first chord by stacking the cello, viola and then the second violin since the cello and viola have the root of the chord and the second violin plays the third of the chord. The next chord is made up of A, E, and G. Tune the A's in the cello and second violin, add the E in the viola, and finally have the second violin add the G from their double-stop. Continue working in this manner through the next four and a half measures, adding the first violin for the final chord in measure 160 and the first chord in measure 161. Once the chords are tuned, turn them into half notes to feel moving directly from one chord into another and to hear each chord back to back. Next, play the chords as written, adding the first violin's melody over the top of the chords. Finally, work on how to time the final two chords of the piece. Since the cello has single notes and the viola can play their double-stops concurrently, a decision needs to be made as to whether the chords in the violin should start on the beat with the cello and viola or if the top of the chord will be on the beat, also

with viola and cello. Ask the students to play the chords both ways, and decide which one they think sounds the best and is the most comfortable. If they ask for your input as a coach, let them know which one you think sounds best, but remind them that the decision is up to them.

0:45 – 0:50 – Take five minutes to play through just the development section. Have the students mark spots they feel uncomfortable with so they can know where to practice before next week's coaching. After the playthrough, ask the students what passages in the development felt most comfortable and uncomfortable and improved. Use this feedback to guide what to work on in the next coaching.

0:50 – 0:55 – Practice performing the movement. Encourage the students to stand up, walk out of the room and walk into the room as if they are walking onto a stage to perform. Remind them to practice bowing. Take notes during the performance to give to the students afterwards, using the notes as a guide to assign what to practice during the week.

0:55 – 1:00 – Talk to the students briefly about the practice performance and assign what to practice for the next week.

Week Eight

0:00 – 0:05 – Have the group tune and warm-up. Let the students pick the key in which they would like to warm up, and then have them try a new activity. This week, one student at a time will lead the tempo of the scale, with the goal of throwing off the rest of the ensemble. The rest of the quartet should do their best to stick with the leader. Let each student lead this activity, trying out different ideas to throw off their peers.

0:05 – 0:20 – Let the students apply the activity from the warm-up to a section of the Jansa. Encourage each student to lead their passage one or two times, then switch to a different leader. Try to encourage the students to pick different sections of the piece when leading this activity.

The goal of this activity is to be able to stay together even when the leader is trying to make the ensemble fall apart. This is a great way to prepare students for performing for an audience since higher stakes performances can occasionally cause ensemble instability. When the students realize that they can stay together as an ensemble even when the goal is to fall apart, they will feel more confident going into their performance.

0:20 – 0:30 – Review measures 85 through 91 for a continuous line between the first violin, cello, viola and second violin. Start by isolating the line in the cello and first violin. Encourage the students to bring out the melodic motive from the opening of the piece. While the first violinist and cellist play their alternating lines, have the second violinist and violist listen for consistent dovetailing of the thematic motive. Pay attention to possible dragging in the measure when the first violinist and cellist do not have the motivic material, preventing the motive from dovetailing well. Next, have the second violinist and violist play their alternating lines from measure 86 through 91. Encourage them to bring out the measures where they play a dotted half note followed by a quarter note, and when they play this passage, have the first violinist and cellist listen and give feedback as to whether the two voices dovetailed smoothly. Once the two groups have rehearsed their alternating lines, have all four voices come back together and play from measure 85 through 91.

0:30 – 0:40 - Take ten minutes to refine intonation from measure 78 through measure 85. Have the quartet play these measures slowly at a mezzo-forte dynamic to listen for pitch and mark which measures stick out and need the most attention. Pick two or three measures upon which to focus and refine intonation. When working on this passage, make sure the cellist plays the note that is a part of the chord when stacking and tuning the chord. Once the chord is tuned, encourage the cellist to play their suspensions to refine the intonation of these non-chord tones

and to get used to hearing the tension and release that happens when moving from the suspension to the resolution.

0:40 – 0:50 – Spend ten minutes rehearsing measures 62 through 65 for intonation, articulation, and coordination of the chords in the first violin. Isolate and loop measure 62 to ensure that all voices are moving together and unified on their eighth note bow strokes. If there are issues with intonation in this measure, go note by note and tune the measure, gradually speeding up the tempo as intonation becomes more consistent. When working toward a unified bow stroke on the quarter notes in measure 63, have the quartet play the first note of the measure and loop it until they consistently use the same bow stroke. Next, play the whole measure looped to ensure a consistent bow stroke. The final step in refining these measures is to decide how to coordinate the first violinist's chords in measures 64 and 65. Like in the previous coaching, encourage the first violinist to start the chord on the beat and then start the chord before the beat.

0:50 – 0:55 – Make the practice performance a little interesting this week by picking a mystery “leader” of the group who must try and throw the ensemble off at some point during the performance. Have the students close their eyes and tap one of them on the shoulder, letting them know that they are the mystery leader. Since the rest of the quartet will not know who the leader is, it will force them to pay more attention to their peers while playing. Ideally, the students will stay together, but if it falls apart, encourage the quartet to continue and then discuss what happened at the end of the practice performance.

0:55 – 1:00 – Review what the quartet studied in this week's coaching. Have each student pick two passages to lead and rehearse together. Let the students know that they will lead 30 minutes of the next coaching session.

Week Nine

0:00 – 0:05 – Have the quartet tune and warm-up. Encourage the students to try the same warm-up exercise they did in the last rehearsal, having one leader trying to lose the ensemble with the rest of the quartet trying to stay with the leader. Let the students pick what scale to play during this activity.

0:05 – 0:35 – Let the students run this portion of rehearsal. Step in and support them as needed but take the time to assess their rehearsal skills without a coach. Make sure to consider ways that you as a coach can improve your teaching. Even if the students are effectively rehearsing themselves, there are always ways to improve your teaching. This is a great time to reflect upon that.

0:35 – 0:45 – Review the students' character words from the beginning of the term to describe this movement. Ask the students if they still feel these characters apply to the movement. If they are, rehearse a few sections of the movement, exaggerating these characters. If they do not feel that the character words picked at the beginning of the term apply to this movement, ask them what character words they would use to describe the movement and then play sections of the movement trying to exaggerate these characters.

0:45 – 0:55 – Run through the movement, keeping in mind the students' characters just discussed. Record the run through and listen back to it immediately after. Have the students mark a few observations in their score and discuss these observations.

0:55 – 1:00 – Remind the students that next week is their performance and they should arrive to their coaching with dress clothes or fully dressed for their performance. Encourage them to invite family and friends. Assign a few spots to refine during the week, and encourage slow, mindful

practice. Have the students listen to the recording from this coaching to help guide their practice during the week.

Week Ten

This week's coaching is only 45 minutes, so the students have a 15-minute buffer between coaching and when the concert begins.

0:00 – 0:05 – Begin by tuning and warming up. Let the students decide what kind of warm-up they would like to do today to keep them relaxed before their performance.

0:05 – 0:15 – Do some slow intonation work. Pick a fairly simple passage, such as measures 66 and 67, just to warm up the students' ears and prepare them to be listening for pitch issues.

0:15 – 0:25 – Ask the students to come up with a few spots to work on for refinement.

Encourage them to focus on unifying dynamics, articulations, or bow strokes rather than a horizontal listening passage.

0:25 – 0:40 – Play sections of the movement slowly at a mezzo-piano dynamic. Encourage the students to listen to each other for pitch and articulation. Try to avoid playing the entire piece before the performance. If there is a section of the piece that is weaker, try to spend some time working on it.

0:40 – 0:45 – Take the last five minutes of this coaching to talk to the students about all of their progress during the term. Remind them that they have done a great job and put lots of work into this performance and that whatever happens in the performance, they should feel good about what happens. Remind them to exaggerate the characters when they perform and to bow before and after their performance.

During the performance, take some notes on what went well and what did not go as planned. Use these notes to reflect on your teaching over this term and guide how to go about coaching in the future.

CHAPTER VIII

CONCLUSION

Performing chamber music is one of the most rewarding parts of being a musician. With no conductor involved, chamber music provides an opportunity to make musical decisions that will impact the performance of a piece. Chamber music can provide a more intimate social experience for musicians, which can be very enjoyable for younger musicians. Creating music with friends is what often draws people to participate in various music programs.

When working with a string quartet of young musicians, it is important to keep the students engaged while teaching them various rehearsal techniques that they can use when they want to begin rehearsing chamber music on their own. Focusing on a few specific skills can help guide students in how to rehearse any piece. These skills, which are beneficial to any chamber musician, are listening, communicating, and synchronizing.

Listening is one of the most important skills for any musician to refine. Especially in string playing, listening is critical in refining intonation. When working with a quartet, tuning chords is known as vertical listening. As a coach, it is important to help the students learn how to tune these chords, so teaching them how to analyze chords and the order in which to stack the chords (root, fifth, third, and seventh if it is a seventh chord) will help them understand how to refine intonation through vertical listening. Spending time on intonation in every rehearsal will help to enforce the importance of working on intonation regularly.

Horizontal listening is the second type of listening to work on with students. Teaching students how to identify passages that require horizontal listening encourages them to refer to their score. In the Jansa quartet, the easiest way to help students identify where they need to use horizontal listening is to simply look for the opening motive, which passes between voices

frequently in this piece. Encouraging students to use the score when looking for places where horizontal listening is appropriate will help students understand the importance of using the score in rehearsals. Finally, when rehearsing horizontal listening passages, encourage the students to actively listen for dovetailing between the voices participating in the exercise. By having the students listen and provide feedback, they are not relying on the coach to solve all ensemble issues.

Synchronizing focuses on playing in a unified manner, whether it's the physical aspect of matching bow strokes or vibrato or playing in the same tempo as the rest of the quartet. By rehearsing synchronizing through looping or metronome work, students learn how to rehearse these skills independently. Spending time focusing on synchronizing regularly in rehearsals will reinforce the importance of creating a unified sound when performing with a quartet.

While verbal communication is not a skill to rehearse, staying mindful of how you talk to a young quartet will influence how they talk to each other. Focus on being direct but respectful and try to avoid singling students out in a negative way. Encourage students to communicate nonverbally by having all quartet members leading in warm-ups or passages from the quartet. By encouraging each student to take a chance to lead, they learn how to read each other and stay together even when a performance seems to be falling apart.

While this document focused on coaching these skills through the lens of Leopold Jansa's String Quartet Op. 51, No. 1, all of these skills can be studied in any string quartet by any level of student. As a first-time coach, if you focus on rehearsing these skills, you will be more likely to have a successful coaching experience. Coaching takes time and practice, like performing, so staying organized, reducing a movement into smaller chunks and focusing on skills and characters will yield success for both chamber music coaches and their students.

APPENDIX A

QUARTET

3

L. Jansa Op.51. No.1

Allegro

Violin I *f* *tr*

Violin II *f*

Viola *f*

Violoncello *f*

p *dol.*

p

p

p

cresc. *tr* *p* *f*

cresc. *p* *f*

cresc. *p* *f*

cresc. *p* *f*

p *f*

MM107M 1996 Merton Music

First system of a musical score, consisting of four staves. The first staff (treble clef) has a *cresc.* marking above the first measure and a *pp* marking above the third measure. The second staff (treble clef) has a *cresc.* marking above the first measure and a *pp* marking above the third measure. The third staff (alto clef) has a *cresc.* marking above the first measure and a *pp* marking above the third measure. The fourth staff (bass clef) has a *cresc.* marking above the first measure and a *pp* marking above the third measure. The music features various note values, including eighth and sixteenth notes, and rests.

Second system of a musical score, starting at measure 25. It consists of four staves. The first staff (treble clef) has a *poco cresc.* marking above the second measure and a *f* marking above the fourth measure. The second staff (treble clef) has a *poco cresc.* marking above the second measure and a *f* marking above the fourth measure. The third staff (alto clef) has a *poco cresc.* marking above the second measure and a *f* marking above the fourth measure. The fourth staff (bass clef) has a *poco cresc.* marking above the second measure and a *f* marking above the fourth measure. The music includes triplet markings (indicated by '3') in the first staff.

Third system of a musical score, starting at measure 30. It consists of four staves. The first staff (treble clef) has a *p dolce* marking above the second measure. The second staff (treble clef) has a *p* marking above the second measure. The third staff (alto clef) has a *p* marking above the second measure. The fourth staff (bass clef) has a *p* marking above the second measure and a *dolce* marking above the third measure. The music features various note values and rests.

Fourth system of a musical score, starting at measure 35. It consists of four staves. The first staff (treble clef) has a *fp* marking above the fourth measure. The second staff (treble clef) has a *fp* marking above the fourth measure. The third staff (alto clef) has a *fp* marking above the fourth measure. The fourth staff (bass clef) has a *fp* marking above the fourth measure. The music features various note values and rests.

40

fp

45

f *f* *tr* *f* *tr*

50

p *f* *p* *f* *p* *f*

55

f *f*

64

Musical score system 1, measures 58-61. The system consists of four staves: Treble, Violin, Cello/Double Bass, and Bass. The key signature has one sharp (F#). Measure 58 starts with a piano (*p*) dynamic. Measure 60 is marked with the number 60. The system concludes with a *p* dynamic in the final measure.

Musical score system 2, measures 62-65. The system consists of four staves. Measure 62 starts with a forte (*f*) dynamic. Measure 65 is marked with the number 65. The system concludes with a *f* dynamic in the final measure.

Musical score system 3, measures 66-70. The system consists of four staves. Measure 70 is marked with the number 70. The system concludes with a *f* dynamic in the final measure.

Musical score system 4, measures 71-75. The system consists of four staves. Measure 71 is marked with the number 75. The system concludes with a *f* dynamic in the final measure.

Musical score system 1, measures 78-84. The system consists of four staves: Treble, Alto, Bass, and a lower Treble staff. Measure numbers 80 and 82 are indicated above the first and third staves. The music features a complex rhythmic pattern with many rests and accidentals.

Musical score system 2, measures 85-89. The system consists of four staves. Measure numbers 85 and 87 are indicated above the first and third staves. Dynamic markings *p* and *fp* are present. The music includes a prominent melodic line in the upper staves and a more active bass line.

Musical score system 3, measures 90-94. The system consists of four staves. Measure number 90 is indicated above the first staff. The music continues with complex rhythmic patterns and rests.

Musical score system 4, measures 95-98. The system consists of four staves. Measure number 95 is indicated above the first staff. Dynamic markings *f* and *decres.* are present. The music concludes with a series of notes and rests.

Musical score system 1 (measures 100-104). It features four staves: two treble clefs and two bass clefs. The first staff has a measure rest at the beginning, followed by notes in measures 101-104. The second staff has notes throughout. The third and fourth staves have notes throughout. Dynamics include *p* (piano) and *f* (forte).

Musical score system 2 (measures 105-109). It features four staves. The first staff has a trill (*tr*) in measure 105. The second and third staves have notes throughout. The fourth staff has notes throughout. Dynamics include *p* (piano).

Musical score system 3 (measures 110-114). It features four staves. The first staff has a *dol.* (dolce) marking. The second and third staves have notes throughout. The fourth staff has notes throughout.

Musical score system 4 (measures 115-119). It features four staves. The first staff has a trill (*tr*) in measure 115. The second staff has notes throughout. The third and fourth staves have notes throughout. Dynamics include *p* (piano) and *dolce* (dolce). A section marking "8va ad lib." is indicated above the first staff in measure 117.

Musical score system 1, measures 20-24. The system consists of four staves: two treble clefs and two bass clefs. The music features a complex texture with various rhythmic patterns and melodic lines. A dashed line above the first staff indicates a continuation of a phrase from the previous page.

Musical score system 2, measures 25-29. The system consists of four staves. Above the first staff, the instruction "8va ad lib." is written with a dashed line. The dynamic marking "fp" (fortissimo piano) is present in measures 26, 27, and 29.

Musical score system 3, measures 30-34. The system consists of four staves. The dynamic marking "f" (forte) is present in measures 31, 32, 33, and 34. A trill (tr) is indicated above the first staff in measure 34.

Musical score system 4, measures 35-39. The system consists of four staves. The dynamic marking "p" (piano) is present in measures 36, 37, 38, and 39. Trills (tr) are indicated above the first and third staves in measures 36, 37, and 38.

Musical score system 1, measures 135-140. The system consists of four staves: two treble clefs and two bass clefs. The first measure (135) starts with a forte (*f*) dynamic. The second measure (136) continues with *f*. The third measure (137) has a piano (*p*) dynamic. The fourth measure (138) has *p*. The fifth measure (139) has *p*. The sixth measure (140) has *p*. The notation includes various note values, rests, and slurs.

Musical score system 2, measures 141-146. The system consists of four staves. The first measure (141) has a forte (*f*) dynamic. The second measure (142) has *f*. The third measure (143) has a piano (*p*) dynamic. The fourth measure (144) has *p*. The fifth measure (145) has *p*. The sixth measure (146) has *p*. The notation includes various note values, rests, and slurs.

Musical score system 3, measures 147-152. The system consists of four staves. The first measure (147) has a forte (*f*) dynamic. The second measure (148) has *f*. The third measure (149) has a piano (*p*) dynamic. The fourth measure (150) has *p*. The fifth measure (151) has *f*. The sixth measure (152) has *f*. The notation includes various note values, rests, and slurs.

Musical score system 4, measures 153-158. The system consists of four staves. The first measure (153) has a piano (*p*) dynamic. The second measure (154) has a sforzando (*sfz*) dynamic. The third measure (155) has *sfz*. The fourth measure (156) has *sfz*. The fifth measure (157) has *sfz*. The sixth measure (158) has *p*. The notation includes various note values, rests, and slurs.

Musical score for measures 157-160. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The music is in 4/4 time. Measure 157 features a melodic line in the top staff with a slur over the first two notes. Measure 158 begins with a piano (*f*) dynamic marking. The bottom two staves provide harmonic support with chords and single notes. Measure 159 continues the melodic line with a trill (*tr*) over the final note. Measure 160 concludes the phrase with a final chord in the top staff.

Musical score for measures 161-164. The score is written for four staves: Treble Clef (top), Treble Clef (second), Bass Clef (third), and Bass Clef (bottom). The music is in 4/4 time. Measure 161 begins with a melodic line in the top staff, marked with the number 160 above it. Measure 162 continues the melodic line. Measure 163 features a sforzando (*sfz*) dynamic marking on the top staff. Measure 164 concludes the phrase with a final chord in the top staff, also marked with *sfz*. The bottom two staves provide harmonic support with chords and single notes.

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