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MUSIC 280/480 STRING ENSEMBLE: CHAMBER MUSIC
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COURSE DESIGN

Course Description

The course chosen for this project is MUSIC 280/480, String Ensemble: Chamber Music. Perhaps more of a lab or practicum than a “classroom” course, it is performance oriented. Two small ensembles (a quartet and a trio) met with me for a one-hour coaching every week. In addition, they met without me one hour each week for a separate rehearsal. The groups prepared music for a final recital, held on April 27, 2005. The course itself is therefore the process of preparing for public performance, and developing the individual and group skills needed to make this successful. Students come from many backgrounds. One is a music composition major; three are music minors, and other majors include architectural engineering, architecture, biology/pre-med, and kinesiology. The common thread is a love of and commitment to chamber music. Students must have achieved a certain level of skill on their instrument in order to be successful in the class, so they are allowed in by my permission only. As a performance course, it fits into the departmental curriculum of ensembles, where we have many non-music majors involved. It can serve as a Fine Arts elective for some majors, but mainly students participate because of their interest in the medium. Groups sometimes continue for more than one semester, and so can build their ensemble playing tremendously that way. Other times, students participate for one semester, then find they cannot commit the time to continue.

Course Goals

The following is a statement from my syllabus: “The purpose of this course is to develop your skills as a chamber music player, while preparing a piece for performance. To do this, your ensemble must work as a cohesive unit, building on each other’s strengths and supporting each other’s progress. Diplomatic skills, the ability to listen and respond, to analyze problems and work towards a common solution, to develop a shared concept of a piece, to give and receive constructive criticism, are all part of the ensemble experience. As a group, you will learn to work on your own to prepare for weekly coaching sessions. Individually, you will find that your musical independence grows through the responsibility of being the only person playing your particular part. Chamber music is a wonderful activity you can pursue your entire life; this course is intended to develop and enhance the skills needed for your full enjoyment of the experience.”

What I most want them to take from the course is an enhanced ability (whatever the starting point) to communicate through music in an ensemble setting. I want them to understand how to shape a performance, and have a vocabulary of rehearsal techniques that will enable them to work on their own. They should have a concept of how to play in a musically stylistic way for the piece they are working on, and basic knowledge of the composer and how their specific work fits into that composer’s output. They should know how an ensemble fits together, performs professionally on stage, and conducts business as a performing group for hire. Each individual will find that, with the discipline of consistent work through the semester, they can create a technically secure and emotionally meaningful musical experience for themselves and the audience. As part of this, we also explore the more esoteric aspects of music performance— how they can

focus and direct their musical energies to reach each other and the audience, and by doing so, access deeper parts of themselves.

Through the medium of preparing for public performance, these goals are actually the structural equivalent of the course. The rehearsal techniques, communication, and stylistic playing are developed at the same time they are learning the piece together. I am particularly pleased that many of the participating students have majors other than music. The sensitivity to others, the ability to read body language and communicate non-verbally, and the enhanced listening skills are something I definitely would like to see in a future doctor or other professional. Music students need to understand their field at the deepest level. Chamber music (one player per part) forces each person to take ultimate responsibility for the success of the performance.

Course Placement within the Broader Curriculum

There are a few ways in which students build upon previous departmental courses in regard to chamber music. If they have been taking private lessons, this gives them a chance to expand their horizons and challenge their strengths as players in a group setting. If they have previously taken chamber music, I would expect that each semester would increase their sensitivities as musicians and strengthen their leadership capacities. Participating in chamber music makes better orchestral players, as the ability to understand and fit in with other parts grows, and as students become used to being fully responsible for playing their own part. Understanding the distinctions of style in a hands-on way reinforces what students learn in music history, and their grasp of musical structure does the same for music theory. Music majors need every bit of playing they can get their hands on to hone their craft. Experience in chamber rehearsals improves their ability to direct larger ensembles, as they learn to analyze problems and work together in a group setting.

In regards to the university curriculum, one of the aims of a liberal arts degree is to foster love of music in non-music majors. Since many non-music majors participate, the listening skills and ability to focus developed in a good chamber player can only enhance a student's success in his chosen field. Learning the poise of good concert etiquette would certainly make success in a public speaking course more likely, as well as presentations in any course. Above all, the opportunity to work cooperatively and passionately as a team to perform of a masterpiece of music at one's best level is a life-affirming, enriching experience. And isn't that what college is all about?

PORTFOLIO GOALS

My initial goal was to use my portfolio to document my teaching; in particular to try to find a way of documenting an artistic, less quantifiable subject. Like music itself, chamber music coaching is a temporal and fleeting art. Even with final performances as a project, assessing the results of a performance-oriented course can never be as objective as written exams or papers. I believe it was Laurie Anderson who said, "Writing about music is like dancing about architecture." The challenge of capturing musical work primarily in prose is daunting, and became a main goal of mine. I hope to show, through

short sound clips, art work, description, and the words of the students themselves, the experience of preparing student groups for performance.

COURSE IMPLEMENTATION

Teaching Methods

In my role as chamber music "coach," my methods are perhaps 75% reactive and 25% proactive. Unlike a "classroom" type of course, the students are on the line each week to demonstrate to me their progress through performance. Students are assigned a section of a work to prepare each week. Depending on the strength of the group and the point in the semester, the amount ranges from a portion of a movement to an entire four-movement composition. My role as coach is to listen to their work, and then suggest and try ways in which to improve their grasp of the piece and performance.

There are many techniques in my arsenal for doing this, and their use depends upon the nature of the issues presented in the performance as well as the skills of the individuals in the group. For a less-skilled group, in the beginning stages of work, techniques can be as simple as making them clap their rhythms correctly, having them play together in pairs to hear how parts align, building chords one note at a time to hear proper intonation, and pointing out passages where bowings must be the same for multiple group members.

When this basic level is achieved, either through hard work on the part of a beginning group, or almost at first sight by an advanced group, then refinements of ensemble, balance and style can be addressed. Some exercises in this realm are still technically based, but at this point groups can move more into a personal shaping of the work as well as developing their unique voice as an ensemble. Communication within the group must be developed. Eye contact and cueing together as well as individually are rehearsed and exaggerated. They are made to close their eyes and find a way to start together. They are asked to stand and sing their parts while clapping the beat together as a way of internalizing the rhythmic pulse of the piece. They are asked to "live and die" for one member of the group-- concentrating on and listening so intently to that member that he or she would "die" if they let their focus waver. Students must understand how their own part fits into the whole at any moment-- whether they have the melody, are supporting the melody, are part of a duet, or have unexpectedly become the bass line. This is done by study and discussion of the score, and experimenting with balance of the parts in the group. Balance is often a question of relative volume (dynamics), but it can also be affected by seating arrangements. We try different options (beyond the traditional set-up for the genre), both as a way to immediately hear another part better, and as a means to find the best arrangement for the individual group.

Style comes from understanding the historical context of the work, as well as the ability to play in such a way as to match the musical character of the relevant era. For example, in the Classical period, less vibrato was employed, sound was more transparent, and the end result was meant to be graceful and elegant rather than an outpouring of passion. These characteristics may go against the natural tendencies of a player, who will then have to modulate vibrato, bow weight, and nuance to fit with the piece or group. As coach, I discuss with them the ramifications of the context and the particular composer,

and also ask them to do their own research. I suggest technical means necessary for students having trouble matching the style with their playing, and the playing of their peers.

Style also fits into shaping the group's personal interpretation of the work. A group may choose to play a more emotionally conservative version of a Romantic period piece, or they may get as close to over the top as allowed. Understanding the formal structure of the piece is also essential to shaping an interpretation. Choosing climactic moments for a performance must be based on knowledge of the particular form or construction of a work. Understanding phrase lengths and pacing themselves in rhythm and tempo help underline these structural points. Making them "speak" their parts to each other can help them hear the implied "punctuation" in a phrase. Dynamic levels for sections, as well as a relative scale from softest to loudest, are also used to define moments of importance. Different tone colors can have a striking effect on the contours of a work. I ask them to try a section several different ways to find their own preference, and to enhance their own vocabulary. At this point in the process, I am often speaking in metaphors or visual images to help them capture a feeling or sound for which we are striving. They are asked to say what color a passage sounds like, or to construct a narrative for a passage. Each one in turn may contribute an image that reflects the character they hear in the piece, and then we blend the multiple images into one. I ask them to create a non-musical representation of a movement– a drawing, a poem, whatever suits them best– to share with the group. These more advanced topics are addressed as soon as possible, to give their ideas time to grow.

What techniques I use in a coaching session depends both on what I hear from their initial presentation that day, and the personalities of the group. Some students are completely open to any bizarre experiment I dream up, while others are shy or fearful. I try to enter into their comfort zone and gradually expand it. I also assign techniques to use in their weekly rehearsal. This is not only to improve the performance as something I think they need to work on, but to give them the chance to try an uncomfortable technique without me watching. Discomfort often ends up being a strong bonding experience!

Since this is an experiential course, every technique they work with is something they can own by virtue of having tried it and having seen the results. They develop their own "arsenal" of techniques, which they will be able to use not only in rehearsals that semester, but for the rest of their lives. Student learning is measured week-by-week in their presentation of material to me, and by the result of the final performance. Their understanding of the context of the work is shown in the written program notes for the final performance (see appendix). Further evidence (beyond the performance) of the success of the process was documented in their written reflection on the final performance and assessment of the semester's work.

Course Activities Outside of Class

The main outside activity is the independent weekly rehearsal. I feel very strongly that one of the most important lessons to be learned from a chamber music course is how to work together as a group to further progress, without the presence of the coach. This is how they internalize the techniques, develop their own strategies, and take responsibility

for the outcome of their work. They also have to learn to give and receive constructive criticism, and they may have to deal with difficult personalities or group dynamics. If there is an uneven technical level in the group, or a varied amount of commitment to the process, they would have to learn to deal with frustration and/or find a solution for the situation (though this is a scenario in which I would likely take a role in resolving). My assessment is based on hearing their progress from week to week. Other smaller assignments, such as designing a performance contract, choosing a name, and writing program notes are assessed as to the appropriateness and/or thoroughness of the finished result.

Course Materials

Materials for each group consist of the music they prepare, as well as resources to help them with their background knowledge. Music has to be chosen carefully to fit both the technical abilities and personalities of the players, so that they have a legitimate chance of success at the final performance. I usually come up with several ideas for the group to choose from. This can be their first bonding experience or their first exposure to conflict, as preferences in the group may be strong. A friendly compromise is normally reached. Occasionally I dictate the choice according to my view of what is most likely to be successful. If the music does not turn out to be an appropriate selection early enough in the semester, I do not hesitate to change it. There is enough chamber music in the world that it should be possible to find a work that really engages the players.

Students are responsible for learning their individual parts as soon as possible so that work as a group is not hindered. Each group has a copy of the score as well, to refer to during rehearsals. I pencil in comments while I listen so they can remember points during the rehearsals.

Method Rationale

Learning music is still largely an apprentice system. The teacher/coach has successfully negotiated the experience or process many times herself, and is therefore equipped to guide the students along the path. It is a practical art, comprising both learned physical skills, and techniques which may be applied to problem-solving. Therefore, my field of discipline has had a huge influence on my choices. I know how chamber music is prepared as a student, and I know how it is prepared as a professional. I can expect that these methods will be effective in promoting learning because I have both experienced and seen the results time after time. The beauty of the discipline is that within this tradition established through generations of musicians, each group— each piece— even each note played— is treated individually, and can be a springboard for great creativity in both method and result for all involved.

FOCUS ON STUDENT LEARNING

As a performance-based course, I have chosen to focus on three particular skills (Ensemble Cohesion; Stylistic Interpretation; and Rehearsal Technique) developed during the course of the semester, rather than single specific activities. These skills are

demonstrated on a weekly basis in coaching sessions, as well as in the final “test” of the performance. Specific activities will serve as documentation of student learning.

Ensemble Cohesion

The first skill, Ensemble Cohesion, is what musicians immediately recognize as “playing together.” This skill includes, among other things, individual rhythmic precision, a shared sense of pulse, cueing, awareness of other’s parts, and matching articulation and dynamics. The sum of these aspects creates a unified sound for the group, while allowing clear enunciation of important individual lines or motives. Each piece a musician learns will require a different mix of these elements (for example, in contemporary music rhythmic precision can be the most crucial, due to the increased complexity of the language). Therefore, in addition to developing this skill generically, we also worked specifically to the demands of the literature each group prepared for performance.

The best evidence of student success in this area is, of course, audio-visual. My criteria for assessing their understanding of ensemble skills was to witness the increased precision and unity in their playing from week to week, in addition to how well they were able to retain their work in the final performance. Crucial aspects of ensemble cohesion are purely visual—eye contact, synchronized bow lengths/speeds, and coordinated physical gestures. Due to the limitations of file-size, it is not feasible to include video evidence in the web portfolio. Short audio clips will serve as illustration for several points. First, however, I will let the students speak for themselves in excerpts from the “Reflection Paper” written after the final performance:

“The most important thing that I will take away from this semester is a sense of listening to each part, and learning how they work together.”

“I also learned that counting and making sure that rhythm is precise as well as together as a group, without a conductor, is challenging... to say the least.”

“By the end of the semester, the first movement seemed very easy and at the performance there wasn’t as much apprehension about the beginning syncopations.”

“Everyone knows that team players must work together, but it is essential in a quartet for this to happen in order to achieve a high musical quality.”

“The central section that pits the piano against the strings in alternating 2/4 and 3/4 time signatures was the most difficult part to put together. After having worked so hard at that portion, I felt like we could really conquer the rest of the piece.”

“The thing I took from ensemble practice was that I now notice how different parts work together in a piece more than before. I think that figuring out in a symphonic setting how all the parts interact is overwhelming, but when there are just three other parts, you can really tell what is going on with everyone else.”

In the same way that a picture is worth a thousand words, some short audio clips will clearly illustrate the progression of ensemble cohesion through the semester’s work. The two pieces learned (Mendelssohn, Quartet in E minor, op. 44 no. 2, and Rebecca Clarke’s *Dumka*) each had at least one major problem spot. Most difficult for the quartet was beginning the Scherzo movement, which is in rhythmic unison. It is also light, fast,

and has dramatic dynamic changes in a short amount of time. The players must be completely synchronized from the first note. Example number one (*sound file/track 1*) is from their first performance on March 13, 2005. While they valiantly hung together, they are clearly not all at the same tempo (or at least not at the same time). Listen particularly for the lack of precision on the rising eighth-note lines. The second example (*sound file/track #2*) is from the final performance on April 27, 2005. The work that went into the improvement in ensemble involved internalizing the tempo as a group; cueing together, rather than relying on the first violinist; and practicing the excerpt together in pairs with the other two critiquing.

The Clarke, though a shorter piece than the four-movement Mendelssohn, had a more difficult musical language as a 20th-century work. A significant section of the composition had the players divided into two meters— three beats per measure versus two beats per measure. In addition, the groups (piano or strings together) would switch which meter was assigned to them throughout the section. This required great personal discipline to not be drawn into the opposing meter, and a great deal of understanding just to get through. The first example (*sound file/track #3*) shows how it sounded in the early days of rehearsal; second (*sound file/track #4*) is the same section at the final performance on April 27, 2005. In such a passage, the downbeat is the only common rhythmic element between the two meters. Whoever is playing in 2/4 divides the measure's time into two beats, while the other divides the same amount of time into three beats. To make this dramatic improvement, the students had to internalize the downbeat pulse. The string students, in addition to the meter issues, needed to match their strokes and intonation together. In addition to all this, the three had to bring out the more musically important material as it is passed between players.

There were varying levels of previous experience playing chamber music among the students, but fortunately those with less were sharp and talented enough to pull themselves up to the level of the rest of the group. I found that to be most impressive in terms of evaluating their work. According to my musical/intellectual goals of creating “cohesive units,” each ensemble was viewed as the sum of its parts. A measure of their success in that aim was that each individual learned not only from my coaching, but by the example of the other students in the group.

It is clear to me that the final performance of these pieces showed great development of ensemble skills that the students will be able to apply in any and all future chamber music settings. Both sections (the quartet and the trio) took on challenges that were greater than they had faced in previous ensemble work— the Mendelssohn by learning and performing the entire four-movement quartet, and the Clarke by quite quickly learning a difficult contemporary piece that was only published this year. By performing, they come to “own” a work, and that is an experience that will never leave them.

All seven students involved demonstrated a high range of student learning in ensemble cohesion. This is largely due to the fact that I was in the enviable position of being able to hand-pick the groups this semester, and the individuals were all highly motivated, talented, and dedicated. The nature of ensemble is that the members of the group either rise or fall to a similar level, and I was extremely satisfied that they rose to the occasion. In terms of my assumptions about the nature of student learning within the course, these groups pretty much fit my ideal. It is not always this way— I have had

students in the past drag down the level of a group significantly, so I feel very fortunate to have had this semester's experience.

Stylistic Interpretation

The second skill is that of Stylistic Interpretation. In this, students must go beyond the nuts and bolts of playing the right notes at the right time, and add both emotional meaning and historical context to their performance. Emotional meaning is portrayed not only through actually feeling the moods of the music, but through conscious choice of tone color, pacing, and dynamics. Groups must come to an agreement about the character of the music they intend to convey to the audience. Understanding the place of the work in music history gives performers clues as to appropriate types of sound and tempo, as well as biographical background of the composer. They must also be aware of the structure of the piece in order to build a convincing performance.

Again, the best evidence is that of the performance; without being able to include a dvd on-line, I will once more let the students speak for themselves:

"[Our final performance] reflected the time spent on 'digging deeper' into the music to look at tone color and the type of mood we wanted to convey through each movement."

"The feelings we wanted to transmit to the audience, especially through the use of phrasings and dynamics, came through very well, even despite the nerves and the usual technical regressions that occur through the stress of performance."

"I really enjoyed playing the second violin part, and especially learning the compassion and tenderness of the third movement. This was important in my playing because I tend to play faster, more rigorous pieces of music, neglecting the slower movements."

"The level of communication when playing and the overall emotions that were conveyed during the performance were higher than in any other group that I have played with."

This is often a difficult area in which to work, as levels of emotional maturity and openness vary from person to person. The quotes show that students understood the importance of the expressive factor in their work, and they were often pushed quite hard towards the edge of their comfort zones. In the trio, I badgered the players to try to go "over the top" in their style and body motions, as they were naturally reticent people working on a piece with extreme contrasts and virtuosic writing. The quartet had the hardest time with the slow movement, without speed or bombast to hide behind. All were willing to rise to the challenges, and the main evidence is in the final performance.

As an exercise in developing a shared musical conception of the piece, I asked the groups to come up with a non-musical representation of the feeling of the work (the *Dumka* as a whole, and the slow movement of the Mendelssohn). They could either come up with separate examples, or fashion one as a group. The trio chose to create individual examples, which are striking in similarity (*see appendix*). Each incorporates the "gypsy" element, as part of the Slavic basis of the piece. One, which takes the form of a collage, also represents the "pastiche" form of the movement, with its many contrasting sections.

The quartet chose to represent the tender slow movement (the quartet was written when Mendelssohn was on his honeymoon) by a photograph of the clasped hands of the two violinists, who happen to be engaged. Discussions initiated around this project helped show me that the students had developed a focus for the character of the music, and are willing to explore new means to create their unique interpretation.

In terms of historical context and formal understanding, making the students write their own program notes was very successful (see appendix). They covered composer biography, the place of the specific piece in the composer's output, and the structure of the work. By doing so, students had to find appropriate sources for musical research, to which they can return in the future, and express their understanding of the work to the general public in writing.

By its very nature, interpretation is subjective and therefore difficult to assess objectively. My criteria are that the result be a convincing, style-appropriate and expressive performance, and both groups achieved this. In order to do so, they had to arrive at a shared conception of the meaning of the piece, commit to emotional expression, and be actively engaged every moment of performance.

Again, these were exceptional students. Overall, I felt they achieved a high range of learning, developing their expressive abilities and stretching their limits. For some, this was more challenging than for others. They all committed to the process of developing the interpretation, and demonstrated knowledge of historical context and form.

Rehearsal Technique

The third skill, Rehearsal Technique, is the ability to take a piece apart and fix problems respectfully. Good rehearsal technique allows players to develop aspects of their performance beyond basic competence, without hurting the feelings of others in the group.

This was perhaps the easiest for me to assess, as I could clearly see the success of each group's rehearsal in the coaching of the following week. The progress of each group was quite striking, so it was obvious that they were following my suggestions and creating their own solutions. One of the most important things a player needs to develop is a storehouse of approaches to musical problems. As an extra assignment, I asked the quartet to take turns leading the group in their "favorite" rehearsal technique in front of me. The first violinist chose to focus on cueing. She picked a particular problem spot and had each member in turn lead the group. I then asked them to start it again with their eyes closed, whereupon they not only started perfectly together, each one of them physically gave the cue. The second violinist used swaying exaggeratedly together as an exercise to internalize the pulse. He chose the slow movement, and swayed in a quarter-note pulse. They then swayed in a half-note pulse instead, which created a longer line in the melody. The violist used the technique of playing in different pairs in the same short section. She pointed out who had similar or different material, whether it occurred together or in sequence in each particular pair, and worked on matching articulations. The cellist had the quartet members create a musical chain in a section where a figure is passed from part to part. Instead of playing the countermelody or other material simultaneously, only the passing figure is played. Each player must jump in at his or her turn, and try to connect with the last person's figure. I was very pleased to see the confidence with which each

one led the group, and the clarity of what they knew they could achieve with every technique.

They were also asked to self-assess in the final reflection paper. The main regret expressed was the lack of time they had to achieve their goals:

“Because none of us had much time for rehearsal, we had to make very efficient use of the time we had together. This meant using more practice time outside of our rehearsals so that we could really concentrate on ensemble work during our hour together. Further, none of us were afraid to speak up if something sounded funny. This made our rehearsal time very productive; I felt like we worked very hard together in the little time that we had.”

“Sitting here listening to it after a little time has passed since we played it, other than a few intonation spots here and there, it sounds really good. It amazes me that we, four non-music majors with a ton of other stuff going on in our lives, were able to have the performance that we did.”

“Of course the one thing I would change or improve if given the chance, is to increase the amount of time we had to work on the piece. However, this is a somewhat impractical desire because we are all such busy people! It is only in a perfect world that we would have all the time to devote solely to music.”

These were extremely productive groups. Clearly they learned to work efficiently and effectively, and will be able to take that knowledge with them to other groups in the future. As one of my main teaching goals is to give students the tools they will need to be active chamber musicians throughout their lives, their work tells me that I am succeeding.

I'm not sure it is possible to separate out individual performance in this area, as the results of rehearsal are seen in the group performance. When I did ask for separate demonstration in the quartet, it was clear that each one had an excellent understanding of appropriate use of rehearsal tools. Again, unless an individual was an obvious hindrance to a group, my assessment of student learning is based on the sum of the parts. The range of learning was high.

REFLECTIONS ON THE COURSE AND THE PORTFOLIO PROCESS

Overall, I am very pleased with the more detailed syllabus I developed for the course as part of the portfolio process. Some changes I am considering for the future are more “markers” of progress throughout the semester as intermediate goals. A mid-term “playing test” for video would be useful for them. They could see for themselves how they are communicating physically, and have feedback from hearing the recording. I am also considering a mid-term rehearsal techniques quiz, where I could present a problem spot to the group and ask them to fix it, or present a rehearsal technique to them and ask them to apply it to an appropriate spot. Another possible addition would be an outreach component, requiring groups to play in the community. The more students can perform, the more they grow.

Student work in this course exceeded my expectations this semester. The last paragraph of my syllabus reads, “At its best, chamber music forges a bond between the members of a group that is special, memorable, and even life-changing. Facilitating that

experience, as well as expanding your musical understanding and ensemble skills, is my intention for the course.” Every student, when addressing what they will value most from their experience this semester in their reflection paper, cited their interaction making music with their group. An example:

“As for the members of the quartet, we grew in our friendship. We began to see each other outside of orchestra and quartet rehearsals and explored a social avenue which I believe is vital for a chamber music group to be successful. The musicians surrounding you during a performance should be more than just acquaintances. Once you know what everyone else is thinking, truly know them, music can be taken to a new level. I know that I shall remember the past semester with fondness, and be truly thankful for the gift of good music and good friends.”

If the evidence of learning presented in this portfolio was a cake, statements like this are definitely the icing. Without the portfolio project, I would not have taken the time to collect these materials. It has given me the opportunity to reflect on my teaching, enjoy discussions with peers, and define my expectations. I find the experience has made me very grateful to be in my profession.

Structural Outline of the Portfolio

Course Design

Course Description

Course Goals (*link to syllabus*)

Course Placement within the Broader Curriculum

Portfolio Goals

Course Implementation

Teaching Methods

Course Activities Outside of Class

Course Materials

Method Rationale

Focus on Student Learning

Ensemble Cohesion (*links to sound files 1, 2, 3 and 4*)

Stylistic Interpretation (*links to Non-musical Representations file and to Program Notes file*)

Rehearsal Technique

Reflections on the Course and the Portfolio Process