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Musicianship in Beginning Level String Pedagogy: A Content Analysis of Class Method Books

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MUSICIANSHIP IN BEGINNING LEVEL STRING PEDAGOGY:
A CONTENT ANALYSIS OF CLASS METHOD BOOKS

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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ABSTRACT

Students who begin music studies with a thorough foundation in musicianship will be better equipped to tackle the challenges of performing at a high level. When actively applying new techniques, however basic, to the goal of musical and artistic expression, the focus will shift from increasing physical technique and skill development to growing as a musician. Therefore, the purpose of this study is to examine the prevalence of musicianship in a setting that seldom receives attention in the musicianship literature: beginning string instrument instruction.

This monograph examines string method books, a major deliverer of instruction within the early years of string instrument training, based on their incorporation of musicianship. To document the functional use of musicianship within a sample of beginning string method books, this monograph contains three primary elements: a literature review, a content analysis, and a synthesis of analyses. The content analysis examines the prevalence and use of features of musicianship within five specific methods books published since 2001. Each method is examined primarily for its use of musical variety and for the inclusion of non-technical elements, i.e., non-playing or non-reading activities.

The purpose of this monograph is twofold. First, it will help string teachers choose the best method to give students a genuine musical experience, either by drawing from the methods discussed here or by using the criteria outlined to evaluate other methods. Second, it will highlight the shortcomings of specific method books so that teachers may use these books more effectively, adding supplemental materials and experiences when necessary.

CHAPTER 1: INTRODUCTION

Significance

Within the beginning instrumental classroom, teaching technique can easily take precedence over the inclusion of general and specific musicianship skills.¹ Such prioritizing of the mechanics of playing an instrument leads to “status-quo teaching practices that are narrow in scope or emphasize activity without insight.”² Given the great number of challenges inherent in beginning an instrument, a heavy emphasis on technique is not surprising. In fact, in many instances, a mechanical exercise may prove beneficial to master a physical skill. But can a beginning strings classroom provide, in addition to sufficient instruction in playing technique, a musically enriching experience centered on the education of the complete musical being?

Ultimately, students who begin music studies with a thorough foundation in musicianship will be better equipped to tackle the challenges of performing at a high level. When actively applying new techniques, however basic, to the goal of musical and artistic expression, the focus will shift from increasing physical technique and skill development to growing as a musician. As Duke and Byo point out, “...a novice in a beginning instrument class is a musician, and it’s easier for her to learn music by behaving like a musician than by doing something else.”³ Since learners of all ages, skills, and backgrounds are capable of genuine musical experience and

¹ Robert Duke and James Byo, “Building Musicianship in the Instrumental Classroom,” in *The Oxford Handbook of Music Education*, vol. 1, ed. Gary McPherson and Graham Welch (Oxford: Oxford University Press, 2012), 713.

² James Austin, “Comprehensive Musicianship Research: Implications for Addressing the National Standards in Music Education Classes,” *Update: Applications of Research in Music Education* 17, no. 1 (Fall-Winter 1998): 25.

³ Duke and Byo, 712.

enjoyment, beginning music lessons on a string instrument should not be separated from the subject of musicianship.⁴

To better understand the role of musicianship within beginning string classrooms, this monograph examines string method books, a major deliverer of instruction within the early years of string instrument training, based on their incorporation of musicianship. When the chosen classroom materials have a shortcoming in one element of instruction, a teacher must create experiences and provide supplemental material to give students a more complete musical education. This monograph does not assume that a skilled string teacher follows the method book sequentially and exclusively, but since these books are often designed as “comprehensive” methods of instruction, they will be treated as such within the context of this analysis. If an individual method book is the only source of instruction, what skills in musicianship would the student have upon completion of the book? How can a student develop musicianship, and what musical experiences would the beginning string student have if a particular method book were followed exclusively?

This monograph will highlight the strengths and shortcomings of five common and contemporary method books in light of their means for developing musicianship skills. This information will serve two main purposes. First, it will help string teachers choose the best method to give students a genuine musical experience, either by drawing from the methods discussed here or by using the criteria outlined to evaluate other methods, and second, it will highlight the shortcomings of specific method books so that teachers may use these books more effectively, adding supplemental materials and experiences when necessary. Neither strengths

⁴ Ibid., 728.

nor shortcomings may be apparent upon casual inspection of the material, so an in-depth analysis will provide a useful glimpse into the materials' pedagogical elements.

Musicianship Defined

Joseph Labuta, a commonly cited writer on musicianship, proposes that musicianship, as related to performance, is the union of “comprehensive musical attributes and abilities of performers.”⁵ Within the context of this monograph, these “abilities” are instrumental technique, i.e., bowing and left-hand technique, as well as basic music knowledge, particularly skills that enable and foster musical literacy. Comprehensive musical attributes, on the other hand, is a very broad concept, and could include analysis, history, expression, attitudes, experience/exposure, or a wide variety of other concepts. As opposed to targeting only abilities, musicianship should serve to create real experiences in music making, through the inclusion of and emphasis on comprehensive musical attributes. Of these two categories, technique can easily be overemphasized in foundational instrumental studies, but rather than overcorrecting or isolating musical attributes, Labuta's definition of musicianship emphasizes the necessity of both musical attributes and technique.

Two possible forms of applying musicianship to the beginning strings classroom include (1) teaching fundamental concepts to achieve a musical outcome and (2) education in musical expression. Connecting concepts, such as history, analysis, or technical skills, to a musical outcome involves teaching the concept either away from or on the instrument, and culminates in learning to apply it to the music. Applying history through musicianship could include learning historical, cultural, and stylistic background with a focus on how it affects listening and

⁵ Joseph Labuta, *Teaching Musicianship in the High School Band* (Ft. Lauderdale, FL: Meredith Music Publications, 1997), 7.

performance skills. Applying theory at an early stage could manifest itself through learning notes within the context of larger note grouping, like pulses within a hierarchy, the final note of a melody as the resolution, and preceding notes having direction. These are all examples of giving concepts a musical context, or highlighting that the students should be “focused on producing sound that induces a desired effect in listeners.”⁶ Emphasizing such musical details of fundamental concepts can make for a more meaningful experience and allows for the students to learn musicianship simultaneously with the notes. Additionally, a composer could use word descriptions like a narrative to elicit a musical outcome, an approach that involves imagination and draws on the student’s preexisting musicianship. These approaches all emphasize playing notes, melodies, or pieces with a musical goal in mind.

Education in musical expression, on the other hand, constitutes creating and refining musical discrimination skills. MENC describes this form of education: “[T]he process of differentiating significant structural relationships is fundamental to all learners; the only difference is in the degree of detail. The educational process moves from the obvious and concrete toward the more subtle and abstract.”⁷ These ever-increasing discrimination skills allow the student to increasingly comprehend and create expression through music. At the beginner level, basic discrimination skills are developed or reinforced for the purpose of increasing the avenues for musical expression, such as the contrast between forte and piano. As a musician develops, she will soon learn other dynamics, along with the many possibilities of gradual alterations in dynamics.

⁶ James Byo, “Applying Score Analysis to a Rehearsal Pedagogy of Expressive Performance,” *Music Educators Journal* 101, no. 2 (December 2014): 80.

⁷ MENC, *Comprehensive Musicianship: An Anthology of Evolving Thought* (Washington: Music Educators National Conference, 1971), 36-7.

An important facet when learning these new skills through musicianship, however, is that with the newly developed discrimination skills, the student learns how to apply the new elements appropriately and meaningfully, or with the intent of conveying musical ideas to potential listeners.⁸ Therefore, discrimination skills should be experienced both aurally and physically, with and away from the instrument. Teaching discrimination skills often requires variety in the content that students encounter. This variety shows students what is artistically possible and therefore increases the expressive vocabulary. For instance, without exposure to minor keys, a musician may not develop an ear for discerning minor pieces or for comprehending the character of major keys. For that reason, variety in exposure is paramount to educating musical expression.

Of course, teaching a concept with a musical outcome and improving discrimination skills are not mutually exclusive, and they would work best when applied together. The increase of discrimination skills applies to all musical concepts, and as musicianship grows, the performer should apply various degrees of various elements together to make the most musical performance possible. Approaching concepts with a musical goal and combining knowledge of discriminations in many elements with technical ability allows for the expression of a stylistically appropriate yet unique musical performance. This is the goal of musicianship.

In addition to mastery of technical and expressive elements, the literature in musicianship highlights three components of a curriculum necessary to improve musicianship: listening experience, descriptive skills, and varied repertoire. MENC's summary of comprehensive musicianship recommends "extensive and objective listening experience" before introducing any concept.⁹ Connecting technique to a musical outcome necessitates that the technique be taught

⁸ Duke and Byo, 715.

⁹ MENC, 46.

along with the corresponding aural experience, with examples of music that use that specific technique. Listening will also enhance the education of expression, so that students may learn finer discriminations by emulating sounds instead of trying to reproduce verbal or printed descriptions alone. Therefore, listening exposure is an important tool in developing musicianship. This exposure enables the student to learn the sound of the concepts as a feeling, rather than conceptualizing it primarily as its visual representation. Through listening and emulating, the learner will better understand the musical application and execution of new techniques, in addition to the physical.

A curriculum based in musicianship should also strive to develop descriptive skills. MENC's curriculum stresses that music classes should help students to describe sounds accurately, albeit in their own words and at their own level.¹⁰ Of course, students can perform at a high level, reproducing high-quality music or executing theoretically complex concepts like metric emphasis, syncopation, modulation, etc., without necessarily knowing about specific terminology or explanations behind it. Regardless of the students' exposure to musical vocabulary and terms, however, they should be able to describe the music accurately, on their own level of theoretical comprehension and descriptive skills.

Finally, the literature in musicianship heavily prioritizes inclusion of various styles, genres, and types of music in musicianship studies. Though authors arguing for this approach often prioritize different music to incorporate, the commonality is that they all seek to broaden the music used within the curriculum. For beginning students, this broadening could mean learning about other cultures through music or learning to relate music from home or outside of school to the lessons learned in music class. Musicianship should build on the preexisting

¹⁰ Ibid., 51.

knowledge students have about music, rather than attempting to start from scratch, and the concepts students learn in music class should be applicable to the music they hear in the real world, as well.¹¹ Encouraging and fostering this relevancy between in-school and out-of-school music could manifest itself within the selected repertoire, listening examples, and tools and strategies for describing sounds and concepts. If the students can relate class music experiences to real life music experiences (instead of the discipline being entirely removed from the music they know), then music learning will take place much more often, as they will be able to apply musicianship to their own personal sound worlds, as well.

Putting all of these elements together means that a musician needs to understand the musical notes within various contexts, which equates to having a more inclusive view of the notes. To have musicianship, notes are not just sounds that have to be played at the right time and in tune, but they also have to be played within appropriate contexts, which can include various groupings of notes like phrases, standard stylistic practice, musical goals, or meaningful expression, along with all of the other entry points into musicianship that have been described here.

Methodology

To document the functional use of musicianship within a sample of beginning string method books, this monograph contains three primary elements: a literature review, a content analysis, and a synthesis of analyses. The literature review, Chapter 2, examines common schools of thought within musicianship literature, such as the comprehensive musicianship

¹¹ Tony Gould, "Musicianship in the Twenty-First Century: Issues, Trends, and Possibilities," in *Musicianship in the 21st Century: Issues, Trends, and Possibilities*, ed. Sam Leong (Sydney: Australian Music Center, 2003), 88.

movement, musicianship as related to the National Standards in music education, and subject-specific writings on musicianship, such as general music or band.

Chapter 3, the content analysis, examines the degree to which musicianship elements are included within a small sample of methods books, shown in Table 1. Each method is examined for its treatment of three specific elements: (1) contents and basic information, (2) technical elements, and (3) non-technical elements.

Table 1. Overview of methods

Method	Year	Publisher
<i>Essential Elements 2000 for Strings: A Comprehensive String Method</i>	2001	Hal Leonard
<i>Do It! Play Strings: A World of Musical Enjoyment at your Fingertips.</i>	2003	GIA Publications
<i>New Directions: A Comprehensive String Method</i>	2007	F.J.H. Music Company
<i>String Basics: Steps to Success for String Orchestra</i>	2011	Kjos Publishing
<i>Measures of Success for String Orchestra: A Comprehensive Musicianship String Method</i>	2013	F.J.H. Music Company

Basic information covers general details regarding the method's physical features, layout, and inclusion of supplemental information, such as music history and guidance with practicing. Since most methods have an explicit purpose or intended distinguishing factor, this section also examines the methods' primary selling point and how the authors intended to achieve it. These methods were published to meet certain perceived needs, such as a current approach, reordering of priorities, or increased quality, so when this information is available, it is included within this analysis as part of the method's basic information.

The second section of the analyses includes technical elements that serve to develop instrument- and music-related skills, such as key centers, time signatures, dynamics, expression/tempo marking, and articulations. These categories are the primary elements used in

the methods to teach introductory music, and within the analysis, are discussed in terms of their prevalence within the book and how the authors teach their musical function.

The third section, non-technical elements, covers the meanings and functions of exercise titles and the inclusion of non-traditional elements. The term, “non-traditional elements” is used in this context to describe all activities and exercises that are not based in both note-reading and playing skills, i.e., singing, composition, theory, improvisation, listening, emulating, and descriptive skills.

Each analysis includes a discussion regarding the method’s incorporation of musicianship, covering topics such as variety, musical context, and particular elements the book uses to best promote and teach musicianship. When a method falls short in providing opportunities to develop musicianship, this section will detail what elements the teacher might add for a particular method or concept to be taught within the frame of musicianship.

The analysis, at large, focuses on elements included in at least some beginning string method books. For instance, beyond theme and variations, form is not addressed in any of these methods, so it is not included in this analysis. Phrasing is not addressed explicitly, although occasionally other technical elements, especially dynamics, serve to highlight phrase structure. Instruction in descriptive skills, though prioritized in comprehensive musicianship literature, lacks depth, development, and refinement in beginning string methods. Consequently, this analysis includes very basic question-answer activities, e.g., labeling notes and finger patterns, as meeting the comprehensive musicianship recommendations for developing descriptive skills.

Following the content analysis, results are examined in Chapter 4, addressing the role of musicianship overall within the methods, with findings regarding the methods’ approaches, priorities, values, and opportunities for creating a real musical experience. These findings present

implications both for choosing an appropriate method for string instruction and for supplementing a particular method based on its weaknesses in teaching musicianship.

CHAPTER 2: REVIEW OF MUSICIANSHIP LITERATURE

Introduction

Uses of the word musicianship vary widely. Dictionary definitions range from inclusive definitions like “knowledge, skill, and artistic sensitivity in performing music”¹² to more basic explanations of the word, such as “a person’s skill in playing a musical instrument or singing.”¹³ These broad definitions stop short of a controversial interpretation by placing the emphasis on musical skill, with a possible mention of musicality. The literature on musicianship uses the term in an equally open-ended fashion, complicated often by a lack of clarification regarding the author’s definition of the word. Interpretations range from mere competence in tonal music theory to specific attitudes, such as a global view of musics, encompassing music of different cultures and an understanding of the diversity of sonic material, rituals, pedagogy, and transmission.

This review of literature will examine where and how authors have written about the term and, if applicable, how they conceptualize musicianship. Existing literature in musicianship consists predominantly of resources for teachers, covering many ages and skill levels, including elementary music appreciation, instrumental ensembles within schools, and the university curriculum. These pedagogically-oriented materials most often come from one of three possible entry points: literature related to the comprehensive musicianship movement, literature regarding theory and musical analysis, and literature that focuses on specific music subjects, such as general music or orchestra.

¹² Dictionary.com, n.d.

¹³ Cambridge Dictionaries Online, n.d.

Although the different approaches to musicianship are presented here within discrete categories, the organization is not necessarily representative of a lack of inclusiveness, as many of these views do involve overlap. Many classroom-specific resources cover comprehensive musicianship, just as comprehensive musicianship advocates sometimes teach analysis as musicianship and theorists could support the incorporation of more genres and world musics, as well. The separation of musicianship into various categories is meant primarily for organization rather than limitation.

Comprehensive Musicianship

A substantial portion of the literature in musicianship originated in the comprehensive musicianship movement, which was established by the Contemporary Music Project, or CMP. The CMP, a program from 1963 to 1973, was aimed at promoting contemporary music by placing young composers into public schools to work with teachers and students. After discovering the teachers' lack of preparation, willingness, and capability for incorporating new music, the program soon branched off into seminars for music educators, as well. The seminars at large played a part in establishing comprehensive musicianship, but the objectives and details in particular were solidified with the 1965 Seminar on Comprehensive Musicianship at Northwestern University.¹⁴

The idea of comprehensive musicianship, as established by the CMP, was to expand the ways we teach music in schools to facilitate a more holistic musical education. MENC published findings and conclusions for teaching comprehensive musicianship in *Comprehensive Musicianship: An Anthology of Evolving Thought*. This book draws from speeches and writings

¹⁴ Michael L. Mark and Charles L. Gary, *A History of American Music Education*, 3rd ed. (Lanham, MD: Rowman & Littlefield Education, 2007), 408.

by various educators and professionals involved in the CMP to give a somewhat standardized depiction of comprehensive musicianship. Though the CMP began with the intended purpose of promoting contemporary music, comprehensive musicianship applies to a much wider variety of elements within the music curriculum.

Chiefly, an important element of comprehensive musicianship is to create a more inclusive curriculum, one that will lead to a “Comprehensive view of the entire field of music.”¹⁵ MENC advocates broadening repertoire studied within the curriculum, including incorporating nonwestern traditions, but a strong emphasis is placed on contemporary music and on learning about traditions of the past as predecessors to the present. Comprehensive musicianship prioritizes hearing and playing new music, and due to the challenges the CMP faced convincing teachers of the value of new music, *Comprehensive Musicianship: An Anthology of Evolving Thought* stresses the importance of teacher training in modern idioms.

Another element of comprehensive musicianship is an emphasis on critical listening. Through “an active and intense involvement in the musical process, idea, and event” critical listening should provide students with a meaningful musical experience.¹⁶ To achieve this experience, listening should work towards three musical goals: (1) develop ever-refining discrimination skills, (2) enable students to make value judgments, and (3) cultivate “an analytical attitude” among students. Ensembles should serve as “action groups” where students should refine listening skills, but reflective listening has to take place outside of the ensemble to achieve its full effect.¹⁷

¹⁵ MENC, 35.

¹⁶ Ibid., 30.

¹⁷ Ibid., 47-51.

Comprehensive musicianship also prioritizes teaching diverse disciplines within music, as well as finding connection and synthesis between the various musical activities, such as between analysis and performance. Increasing descriptive skills could be considered another form of synthesis, in order to better describe listening experiences, performing, theory, the compositional process, and the interaction of these disciplines.

The CMP's comprehensive musicianship recommendations have had far-reaching influences. Since the findings of the CMP's seminars were largely theoretical, several authors have explored incorporating comprehensive musicianship more specifically in the classroom. Willoughby's 1990 article on the origins and effects of comprehensive musicianship stresses that the CMP used comprehensive musicianship to address the needs of music education and teacher training in the mid-twentieth century.¹⁸ He discusses the role of comprehensive musicianship within several contexts, including educating the performing musician, the music consumer, graduate education of teachers, and comprehensive musicianship in higher education and in research. Despite the varying applications of the topic, Willoughby ultimately describes comprehensive musicianship primarily an attitude or a way of approaching music and music education, rather than as a set of principles.

Trotter discusses comprehensive musicianship in *Music Educators' Journal*, which aligns similarly with Willoughby's priorities. For Trotter, the purpose of musicianship is to help students better understand and ultimately enhance the role of music in their lives. To teach comprehensive musicianship, Trotter identifies several necessary curricular additions: (a) teaching a wide variety of music, (b) developing performance and descriptive skills, and (c) improving the students' ability to make "value judgments of both compositions and performers,

¹⁸ David Willoughby, "Comprehensive Musicianship," *The Quarterly* 1, no. 3 (1990): 39.

using explicit norms.”¹⁹ The goal of comprehensive musicianship, according to Trotter, should be to turn everyone into an enthusiast of classical music. This approach prioritizes acquaintance with and knowledge of specific styles, which will help lead to the necessary descriptive skills and ability to make value judgments.

A more critical view of comprehensive musicianship can be seen in Silliman’s article. To Silliman, comprehensive musicianship means teaching everything about music all at once. Teaching comprehensive musicianship runs the risk of overwhelming the students, skipping fundamental skills and pieces of knowledge in favor of a higher-level or more creative task, and building a higher-level music skillset without the necessary foundation. Other limitations of learning music through synthesis, or comprehensive musicianship, include the need to base the curriculum upon one specific field within music, and the inherent difficulties in choosing this subject. This synthesis also complicates teacher training, because training faculty equally in every area risks a devaluation of experts. Silliman argues that instead of generalizing musicians’ knowledge base, “the solution is to encourage communication and corporation among specialists.”²⁰

Silliman does, however, recognize some merits of comprehensive musicianship. He concludes that comprehensive musicianship could be a valuable addition to the curriculum if the profession can also retain the old models of instruction. Teachers should not discard traditional teaching practices in favor of comprehensive musicianship, because contrary to popular belief, the two practices may in fact be compatible.

¹⁹ Robert Trotter, “Teaching Musicianship in Today’s Schools,” *Music Educators’ Journal* 54, no. 2 (October 1967): 36.

²⁰ A. Cutler Silliman, “Comprehensive Musicianship: Some Cautionary Words,” *College Music Symposium* 20 no. 2 (Fall 1980): 128.

New Iterations of Comprehensive Musicianship

Despite the dated nature of comprehensive musicianship, the line of thought remains prevalent in music teaching today in various formats and structures. A significant revival of comprehensive musicianship took place in the 1994 National Content Standards in Music Education. Austin identifies the similarities between the two approaches to music education and summarizes, “Fundamentally, the National Standards for Music Education may be viewed as a ‘repackaging’ of comprehensive musicianship principles.”²¹

Austin highlights several curricular elements necessary to teach musicianship, including (1) the “common elements” approach, (2) integrated theory, history, and performance, (3) using high quality and varied repertoire, (4) treating rehearsals as “learning laboratories,” and (5) “involvement of students in the musician’s varied roles as performer, composer, conductor, listener, and analyst.”²² To compare the national standards with objectives from comprehensive musicianship, he outlines the two systems’ objectives side by side. The comprehensive musicianship objectives were drawn from the 1971 Symposium on Evaluation of Comprehensive Musicianship, a meeting meant to clarify and promote the movement’s goals, as well as from Garofalo’s *Blueprint for Band*. The objectives outlined by Austin pertain to interacting with music in various ways, such as composing, improvising, evaluating, and describing. He compares these to national standards, which, more or less, cover the same topics.

It is worth noting, however, that the inclusion of interdisciplinary subjects within music—composition, descriptive skills—make up only a part of comprehensive musicianship principles outlined in *Comprehensive Musicianship: An Anthology of Evolving Thought*. Even

²¹ Austin, 25.

²² Ibid.

Austin's curricular elements listed above are more inclusive than the elements he contrasts with the National Standards. Perhaps these elements were chosen to represent comprehensive musicianship because they are the easiest to observe in a classroom setting.

Austin's article also provides a review of musicianship research literature, which suggests that teaching music with a broader emphasis, by including non-performance tasks such as composing or historical elements, did not detract from final performance results. This review of literature also found that the students typically preferred the broader curriculum. Therefore, due to the similarity of the programs and the positive results of studies integrating comprehensive musicianship into the classroom, Austin considers comprehensive musicianship to still be relevant to the music curriculum. Austin's article served another important purpose, as well, which was to mark a new era for comprehensive musicianship, making it inextricably tied with the national standards.

Comprehensive musicianship has also been drawn on more recently for various studies in teaching music holistically. Sindberg, for instance, has researched current manifestations of the CMP. In her 2007 article, she examines the creation of comprehensive musicianship through performance, a holistic approach to ensemble music learning. Within the context of high school and middle school music programs, she constructs a profile on several participants in the band to identify how they use comprehensive musicianship. She found that learning music with a comprehensive musicianship through performance model enabled the students to have better performance skills and musical understanding, expanding both "breadth and depth of the students' musical experience..."²³

²³ Laura Sindberg, "Comprehensive Musicianship through Performance (CMP) in the Lived Experience of Students," *Bulletin of the Council for Research in Music Education*, no. 174 (Fall 2007): 40.

Sindberg also published an article in 2009 detailing the continuing influence of the Wisconsin Contemporary Musicianship through Performance, an institute in 1977 which sought to expand contemporary musicianship to ensemble settings. Some of the instructional goals highlighted by the institute included musical independence, a comprehensive view of music, varied rehearsal strategies, and student-directed learning. She also describes the history of the 1977 institute, as well as the continuing workshops held annually, which prolong and expand the original institute's mission.

Authors writing about general musicianship often have many overlapping viewpoints with comprehensive musicianship, as well. These similarities typically include fostering a broader approach to participation in music, one which includes listening, describing, analyzing, and studying improvisation and composition. One such broad approach to musicianship includes Gould's essay in *21st Century Musicianship*, which advocates for expanding classroom repertoire, both globally and locally.

A priority from the CMP and its resulting comprehensive musicianship principles was to integrate valuable, overlooked music into the curriculum. Though CMP emphasized modern compositions, it also supported the inclusion of music from other cultures and styles, as well. Gould does not directly connect his views to the comprehensive musicianship movement, but his article similarly prioritizes musicianship as understanding music within contemporary and global contexts.

Gould stresses the importance of cultural priorities and values, such as attitudes about music, rituals, methods of transmission, etc. For example, reading music is considered a fundamental element of musicianship within the 1994 National Standards in Music Education, but in certain musical contexts, the ability to read music notation is not necessary. Similarly,

certain genres require skillful improvisation for a holistic view of musicianship, while others do not, which signifies that improvisation is not universally necessary to demonstrate musicianship.

A value which Gould wishes to increase in music education programs is appreciation for local and current musical traditions. “Musicians who are in music for artistic, creative reasons—who see the logic of promoting the music of their own time and place—possess a musicianship for the times.”²⁴ He is highly critical of musicians who dismiss music written in their own time, echoing of the CMP’s efforts to entice teachers and students into programming contemporary music.

Gould also criticizes the dichotomy between pop music and high art music. Instead of exclusive exposure to literature deemed “high quality,” Gould argues that teachers should expose students to a variety of music so that they may develop the skills necessary to make their own value judgements and independently determine which music has creative and artistic merit. He also suggests that extra-musical elements of performance, like presentation and atmosphere, can be considered part of musicianship. He identifies orchestras as lacking in this form of musicianship, because he sees their presentation of the music as cold and nonmusical; he wonders, therefore, if classical musicians need to reevaluate their presentation of the music in favor of more energetic and visible body language.

Although he believes musicianship to be both culturally and temporally situated, Gould’s definition of musicianship is much more inclusive than those promoted in the mid-twentieth century. Gould’s definition includes “all manner of things beyond technical facility, prowess,

²⁴ Gould, 88.

and expressive qualities, even beyond the making of actual sounds... It is the intangibles of music and music-making which are at the heart of musicianship.”²⁵

Musicianship through Analysis

Writers advocating musicianship as theory and style typically seek to educate students first about musical structure as an entry point into understanding tonal music. These authors chose to use the term musicianship as a slightly enhanced word for theory. One example of this is Murphy’s 1950 manual on musicianship which focuses on the musical texture. To have musicianship, according to Murphy, an individual must have a “conscious understanding of the organization of the music.”²⁶ This interpretation of musicianship works from almost exclusively a theory base.

Melnik also conceptualizes musicianship from the standpoint of theory. The first twelve chapters of his handbook on musicianship cover theory, three discuss the orchestra, and one chapter serves as an introduction to composition. This shows Melnik’s prioritizing theory as rudimentary, or as a necessary step that will potentially lead to deeper understanding of music. He refers to these theoretical skills as “essentials,” and criticizes other authors for not spending enough time on musical literacy.

The theory-as-musicianship viewpoint can also be seen in Laitz’s writings. In his essay, “Paths to Musicianship,” he defines musicianship as “a far more broadly ranging set of abilities” than simply music literacy and analysis.²⁷ To demonstrate the meaning of musicianship, he offers

²⁵ Ibid., 79.

²⁶ Howard Murphy, *Teaching Musicianship: A Manual of Methods and Materials* (New York: Coleman-Ross Company, Inc. 1950), 11.

²⁷ Steve Laitz, “Musicianship in the 21st Century: Issues, Trends, and Possibilities,” in Leong, 130.

several counterexamples, such as not understanding how the melody fits into the harmonic structure, not understanding where a theme fits into the form, and not being acquainted with information regarding the music's sources.²⁸ Though the last of these examples does relate to a historical understanding of the piece, Laitz generally only discusses theory, form, and style as elements of musicianship, and he frequently uses the word "musicianship" as a synonym for theory.

These authors who prioritize theory within musicianship often also proclaim the importance of learning about a music's style, but within the purposed curriculum, stylistic considerations are typically secondary to theoretical knowledge. Regardless of the emphasis on theory, according to Laitz, musicianship should entail knowledge about and combination of different disciplines within music, and all music study should be taught from the point of musicianship. Laitz believes that this type of integrated curriculum will encourage students to pursue music theory, history, and other disciplines within music with more confidence and purpose.

Musicianship in Classrooms

General Approaches to Teaching Musicianship

Musicianship in the classroom is typically approached from a specific discipline, often general music or singing, though a number of writers have explored musicianship within the band classroom, as well. Though these publications could be adapted and incorporated into any music teaching setting, a smaller number of authors have written about musicianship as applicable to various settings of music learning.

²⁸ Ibid., 130.

The national standards are the most prominent example of a general approach to musicianship in classrooms. As detailed in Austin, the 1994 National Standards in Music Education share a lot in common with comprehensive musicianship. The standards include various ways of interacting with music, as well as knowledge about and surrounding musical traditions.

The 2014 National Standards continued to build on musicianship by replacing the nine activities with broader targets: creating, performing, responding, and connecting. Specific objectives are then sorted according to the music subject and level, resulting in a more specialized approach. The guidelines for ensemble music include many features relevant to musicianship, such as improvising, selecting music based on knowledge and analytical skills, identifying expressive qualities, descriptive skills, interpreting music, and understanding how music fits into one's daily life. Despite the existence of new national standards, many common method books today still rely on the 1994 National Content Standards. Additionally, the 1994 Standards remain a prevalent feature within the literature in musicianship, largely due to Austin's assertion of their likeness.

Duke and Byo discuss musicianship in beginning instrumental settings in the Oxford Handbook of Music Education, highlighting the absence of data on teaching expressivity in beginning instrumental class instruction.²⁹ Though they provide several musical examples for band instruction, the chapter discusses musicianship as it pertains to all beginning instrumental classrooms.

To establish the meaning of musicianship, Duke and Byo identify eight characteristics which exemplify "expert musicianship:" relaxed position, beautiful tone, intonation, note

²⁹ Duke and Byo, 713.

accuracy, rhythmic precision, clear articulation, dynamic variation, and expressive inflection. These variables, along with basic technique, should serve principally to communicate through music. Rather than waiting until students have mastered technique, they advocate working toward musical goals with whatever level of technique that the students have learned.

In addition to musicianship in performance, they emphasize active and consistent listening to develop discrimination skills: “Classroom instruction, then, must provide guided practice in listening as much as it provides guided practice in making sounds.”³⁰ This listening experience, combined with a pedagogy that prioritizes the expressive and communicative potential of music, should lead students toward the ability to accurately judge their own sounds and develop independently as musicians.³¹

Another application of musicianship within the beginning instrumental classroom is found in Colprit’s article on Suzuki private lessons. Though research into principles and practice of teaching Suzuki does not fall within the scope of this study, Colprit determined that Suzuki teachers more often used vocabulary that describes the musical result, rather than the physical motion.³² She found that teachers typically only provided one piece of instruction at a time, but the more musical instructions tended to compound several physical activities:

‘Crescendo,’ for example, is stated as a single target, but performance of a crescendo requires adjustments in bow speed, bow weight, bow contact point, and alterations in the left hand. Specific physical gestures are necessary to realize each of the skills that contribute to the creation of a crescendo. It may be appropriate to describe targets in terms of ideas with advanced students who recognize all of the physical gestures associated with creating musical ideas, but the low rate of successful student performance trials in the category of musical results and higher rates of disapprovals may indicate that

³⁰ Ibid., 720.

³¹ Ibid, 728.

³² Elaine Colprit, “Observation and Analysis of Suzuki String Teaching,” *Journal of Research in Music Education* 48, no. 3 (Fall 2000): 216.

students need more specific descriptions of exactly what they need to do to create a musical result.³³

Though delaying the use of musical terminology may not initially seem like an element of musicianship, this concept is nonetheless in alignment with other musicianship literature. MENC's *Comprehensive Musicianship*, for instance, stresses that musical outcomes are based primarily in listening experiences and in the use of vocabulary that is both meaningful and relevant to the student.³⁴

Outside of instrumental classrooms, a useful description on the changing role of musicianship within music curricula is found within Uszler's chapter on the development of American piano methods.³⁵ Uszler discusses musicianship as it pertains to learning piano: though piano methods now contain diverse activities and strategies to teach improvisation and creativity, along with specific sequencing and activities for music reading, these skills have not always fallen under the jurisdiction of method books.

Piano methods, used in the nineteenth century to develop rote skill and technical foundation, gradually shifted toward incorporating more activities based in musicianship as home pianos and amateur demand for musical experiences increased.³⁶ Uszler mentions several methods that greatly influenced the widening scope of piano method writing, two of which are *New Method for the Piano-Forte* and *Oxford Piano Course*. In the mid-nineteenth century, Nathan Richardson published *New Method for the Piano-Forte*, a very popular beginning piano method that contained the usual exercises for skill development, as well as songs meant to be

³³ Ibid.

³⁴ MENC, 47.

³⁵ Marianne Uszler, "American Piano Methods," in *The Well-Tempered Keyboard Teacher*, 2nd ed., ed. Marianne Uszler, Stewart Gordon, and Scott McBride Smith (Belmont, Ca: Schirmer Books, 2000), 339-348.

³⁶ Ibid., 342-6.

more immediately playable and fun for the beginning piano student.³⁷ The *Oxford Piano Course* also played a crucial role in redefining methods as tools for musicianship, as it injected new concepts into piano methods, such as singing, phrasing, and improvisation.

Choir and General Music Classrooms

Though literature in musicianship exists for every level, from beginning band to college-level training, it is particularly common in the literature for choir and general music pedagogy. Authors with this specialty take several different approaches to musicianship, from listening with an understanding of form or style to cultivation of specific attitudes, intended to influence one's preferences and lifestyle.

One approach to musicianship in general music pertains to providing specific experiences and fostering certain attitudes about music. Within this realm of musicianship, teachers can focus on or approach music through a variety of topics, but with the explicit purpose of connecting the music with real-world experiences. For instance, theory is the basis for Linton's musicianship, but the important element is application, or combining the theory knowledge with action. He defines musicianship as "the ability to respond to expressively organized tonal-rhythm patterns" and "a sensitivity to expressive or aesthetic purpose of the organized patterns."³⁸ Though many writers on musicianship choose not to discuss the topic, expressiveness is central to Linton's definition.

Perhaps due to the inherent difficulties in assessment, expressiveness is also relatively uncommon within the literature on general music. Cultivation of specific attitudes, however, is at

³⁷ Ibid., 341.

³⁸ Stanley Linton, "The Development of a Planned Program for Teaching Musicianship in the High School Choral Class," *Bulletin of the Council for Research in Music Education* 10, (Summer 1967): 8.

the forefront of many authors' definitions. Glenn and De Forrest's distinguishing priority in their interpretation of musicianship is to create a passion for music. Their musicianship-based curriculum teaches about the orchestra, with the goal of creating desire in the students for listening to orchestral music and other classical music idioms. To increase students' musicianship, they emphasize experiencing, learning through, and interacting with music. Although their lessons are for young children, they emphasize genuine musical experiences to cultivate a desire for music, even in teaching foundational skills. With the goal of creating independent music connoisseurs, they see this version of musicianship as applicable for any age or skill level.

In a similar vein, Koops' interpretation of musicianship relates more to the students' attitudes towards music than to development of skill or theory knowledge. In her article, Koops attempts to discern if and to what extent one can increase musicianship in elementary and middle school education majors. Koops defines musicianship as "singing, moving, playing, listening to, and evaluating music, all with understanding."³⁹ The specific objectives of teaching musicianship within the curriculum included (a) singing with more confidence, (b) increasing the ability to find high-quality music resources, and (c) enabling students to continue personal musical development independently. Beyond these immediate applications of musicianship, Koops also prioritized the role of attitudes towards music, as the students were asked to focus on the role of music in their own lives throughout the project. Although Koops mentions analytical skills as an element of musicianship, this study did not incorporate theory. Instead, Koops choose to focus on the music already present in students' lives, as well as on the ability to find resources for further development.

³⁹ Lisa Koops, "Using a Musicianship Portfolio as Assessment of Music and Education Course Objectives in a 'Music for Elementary Teachers' Course," *Journal of Music Teacher Education* 18, no. 1 (October 2008): 41.

In terms of general music and beginning music instruction, a recurring theme in the literature is that teachers should leave room for students to later build on ideas, resisting the temptation to simplify or alter information for the sake of expediency or ease. *Comprehensive Musicianship: An Anthology of Evolving Thought* refers to this phenomenon as teaching young students “closed definitions,” which will later become dismissed or invalidated.⁴⁰ Despite the inherent difficulties of teaching a basic level of music with no inaccuracies, MENC’s guidelines stress that musicianship is fundamental to all levels and ages. “The pattern of musical learning is the same at all stages of instruction, and the process of differentiating significant structural relationships is fundamental to all levels; the only difference is in the degree of detail. The educational process moves from the obvious and concrete toward the more subtle and abstract.”⁴¹

Musicianship in Teaching Band

Several writers have applied musicianship to classroom band instruction, usually within the context of high school band. Musicianship literature from the band classroom typically takes one of two possible forms: (1) a guide for teachers to incorporate musicianship into the classroom or (2) research literature which uses the band ensemble as a platform for studying musicianship incorporation in instrumental classes.

The primary pedagogical writing regarding incorporating comprehensive musicianship into the band curriculum is Labuta’s *Teaching Musicianship in the High School Band*. Labuta outlines an extensive program for teaching musicianship within the classroom, explaining how to

⁴⁰ MENC, 51.

⁴¹ Ibid., 36-7.

teach musical elements, such as structure, timbre, form, and style, within the context of performance and listening.

Although Labuta places a priority on learning about the subject of music, rather than focusing on competency on an instrument, he nonetheless argues that the band ensemble is a great forum for teaching musicianship skills. Teaching about musical elements, especially tone, theory, and performance practice, the goal is always to relate these elements to performance and to understand musicianship lessons within the context of performance. Labuta also emphasizes quality literature and real examples from the repertoire, which should be incorporated immediately after introducing a topic. Although Labuta references comprehensive musicianship and the CMP's goals,⁴² expansion of repertoire and inclusion of modern music do not take precedence in his book, as the musical examples draw heavily from prominent nineteenth century European composers. He stresses the importance of quality repertoire, but chooses from a somewhat limited group of composers and time periods.

In terms of content, Labuta sees timbre as the foundation of and first step towards musicianship. He follows instruction on timbre with specific music elements, such as rhythm, melody, and harmony, then teaching styles. He emphasizes the conscious efforts of students to portray something through timbre, style, and character. His last chapter on teaching musicianship, "Developing Musical Discrimination," focuses on the refinement of musical discrimination skills through a process of listening and responding. The suggested activity allows students to listen for specific elements in a performance, such as tone, intonation, balance, interpretation, etc., and with guided questions, critique accordingly. This process should increase student abilities to make value judgements.

⁴² Joseph Labuta, 25.

Garofalo also wrote a guide for band teachers to incorporate musicianship, *Blueprint for Band*. This book integrates principles of comprehensive musicianship into the band ensemble. Garofalo defines musicianship as “One’s knowledge and understanding of the creative and expressive qualities of music as revealed through the application of musical skills.”⁴³ He argues that a curriculum based in musicianship would provide students with instrumental training alongside analysis and style, opportunities to explore various activities within music, like improvisation and composition, and “a stimulating musical environment in which students are continually brought into contact with the ‘creative musical experience,’ either directly or indirectly.”⁴⁴

Described as “A guide to teaching comprehensive musicianship through school band performance,” Garofalo provides a very clear interpretation and implementation of musicianship, using prose, charts, outlines, and specific suggestions for the band curriculum. Though Garofalo and Labuta cover very similar topics, *Blueprint for Band* is more closely aligned with the CMP’s comprehensive musicianship than Labuta’s curriculum in musicianship.

Garofalo and Labuta both support the “common elements approach” advocated by the CMP’s objectives, which argues that all music should be studied through their inherent similarities: pitch, duration, and quality. Nonetheless, the two writers approach musicianship rather differently. Labuta believes tone discrimination is the first step in musicianship, while Garofalo first suggests non-instrumental resources and experiences: listening, watching, reading about, and experiencing music away from the instrument.

⁴³ Robert Garofalo, *Blueprint for Band* (Ft. Lauderdale, FL: Meredith Music Publications, 1983), 1.

⁴⁴ Ibid.

Several studies exist on integrating musicianship into the curriculum and the potential benefits and drawbacks of increasing instruction in musicianship. These studies could apply to all music classes, but are most often approached with a focus on high school band. For instance, Warner implemented a musicianship curriculum into a high school band program, finding that the students' musicianship increased along with the band program's retention. Sindberg's 2007 article examines Comprehensive Musicianship through Performance in an ensemble setting, but her specific subjects are two band classrooms: one middle and one high school group.

Noticeably, comprehensive musicianship provided an impetus for band teachers and scholars alike to apply principles of musicianship to a classroom setting. Though the degree to which these authors support comprehensive musicianship varies, the similarity between all of them is that they want to specifically determine how they can integrate musicianship into the band curriculum.

Musicianship in Strings Classrooms

Literature on musicianship in specifically string classroom settings is less common than in its band or general music counterparts. Rather, musicianship literature for strings exists predominantly within resources on general string pedagogy. Several of these resources include Benham's *ASTA String Curriculum*, Dillion and Kriechbaum's *How to Design and Teach a Successful School String and Orchestra Program*, and Hamann and Gillespie's *Strategies for Teaching Strings*. These resources approach integration of musicianship into the string classroom in various ways, such as through improvisation and composition or through organizing the music into groupings and hierarchies.

The 2011 ASTA String Curriculum uses the term “musicianship” liberally but consistently, and with specific definitions. The string curriculum is divided into three main categories: executive skills and knowledge, musicianship skills and knowledge, and artistic skills and knowledge. Each category has several specific content areas, and the musicianship category has five: (1) tonal aural skills and ear training, (2) rhythmic aural skills and ear training, (3) creative musicianship, (4) literacy, and (5) ensembles skills. The first two of these content areas focus on refining musical discriminations in conjunction with increased hand/eye coordination. The literacy content area prioritizes “sound-to-symbol” music decoding skills, specifically in terms of the ability to hear the notated concept before performing it.⁴⁵ Finally, the list of ensemble skills consists of two distinct parts: matching or unifying musical elements and following in a large ensemble or section.

Creative musicianship refers primarily to creating, as in improvisation and composing, or recreating, as in arranging. The curriculum describes creative musicianship as follows:

“Students demonstrate creative musicianship skills at all stages of development, including the ability to improvise variations of rhythmic, melodic, and harmonic patterns, within the traditions and standards of a variety of genres and practices; arrange and compose melodies and harmonies according to specific criteria and guidelines.”⁴⁶ The lesson plans teach creative musicianship within the contexts of five learning tasks: rhythmic, tonal, textural, compositional and creative leadership. All of these objectives involve creating from scratch, whether improvising melodies, creating sound effects to a story, or creating new hand gestures for conducting. The most varied

⁴⁵ Stephen J. Benham et al, *ASTA String Curriculum: Standards, Goals, and Learning Sequences for Essential Skills and Knowledge in K-12 String Programs* (Fairfax, VA: American String Teachers Association, 2011), 39.

⁴⁶ *Ibid.*, 168.

element is rhythm, which involves mimicking and improvising rhythms, call-and-response activities, combining rhythms through composition, and analyzing rhythm.

Outside of the musicianship category, the third category of ASTA's curriculum is Artistic Skills and Knowledge, which has three content areas: (1) expressive elements, (2) historical and cultural elements, and (3) evaluation of music and musical performance. Though this section does not use the term musicianship, it includes many elements which overlap with musicianship in other literature. The expressive elements content area focuses on communication through music, with lessons in tone, dynamics, articulations, performance practice, ornaments, and how to use these skills to varying degrees. Historical and cultural elements focuses primarily on listening and learning about music from various times and places, but the emphasis is on application, whether in listening, identifying, and describing, or performing in the correct style. The last content area, evaluation of music and musical performance, draws on all the skills previously established and applies critical descriptive skills, in order to increase musical terminology and articulation skills for what to improve.

Overall, ASTA's use of musicianship consists of ear training with corresponding skill development, composition and improvisation, the ability to read music with an emphasis on audiation, and the ability to play with and follow others in an ensemble. Of note is also the group of content areas within Expressive Elements not considered to be part of musicianship, from variations in musical elements to descriptive skills.

Another resource on string pedagogy which discusses musicianship is Dillon and Casimer's book on string and orchestra programs.⁴⁷ Dillon and Casimer discuss style and musicianship together, outlining several possible topics for approaching musicianship within

⁴⁷ Jacquelyn Dillon and Casimer Kriechbaum, Jr., *How to Design and Teach a Successful School String and Orchestra Program* (San Diego, Ca: Niel A. Kjos Music Company, 1978), 218-221.

string and orchestra classes, including melodic line, rhythmic and metric considerations, harmonic considerations, stylistic considerations, and relative importance of parts. They then describe different principles of emphasizing notes based on these different elements, like metric hierarchy, energy levels in phrases, and genres and time periods with specific customs. Fundamentally, they argue that musicianship must be taught as emphasized and non-emphasized notes, using timing and/or volume to communicate emphasis to the audience.

Dillon and Casimer advocate teaching these “underlying general principles” as the basics of musicianship so that students may make musical decisions in various styles and situations. Though they believe musicianship can be intuitive, they also believe it needs both nurturing and general foundations upon which to make musical decisions, both formulaic and unique to the situation.⁴⁸

In addressing the question of when to teach musicianship in the string classroom, they purpose that musicianship is an element which follows fundamental technique, not taught simultaneously; the separation of technique from musicianship signifies that they do not consider musicianship to be a skill appropriate for or applicable to beginning string instruction. They do argue, however, for the teaching of select concepts to elementary-level string students, including phrasing, differences between phrases, and variation between repeated phrases.⁴⁹ In their separation of applicable principles of musicianship according to level, they explain that first year students should be familiar with the idea and function of phrases, second year students should understand metric emphasis on the first beat, as well as changing volume with the line and understanding hierarchy in ensemble writing, and third-year students should be capable of

⁴⁸ Ibid., 218

⁴⁹ Ibid., 221.

learning all of the other concepts mentioned above. Regardless, Dillon and Casimer do argue that principles of musicianship and style should be taught more consistently to all developing string students and ensembles.

Hamann and Gillespie's *Strategies for Teaching Strings* describes musicianship as a positive result of learning improvisation and improving elements such as "listening skills, pitch discrimination, intonation, and memorization."⁵⁰ They also describe musicianship skills as knowledge about a piece and/or style, including "stylistic considerations of the period in which the music was written, information about the composer and his or her style of composition, and perhaps the form of the work."⁵¹

Another approach to musicianship in string classrooms involves the expansion of repertoire deemed critical by Gould in his essay on 21st Century Musicianship. The movement to broaden string curriculum repertoire has been spearheaded by ASTA since 2000, first as the "Alternative Styles" committee, and since 2010, "Eclectic Strings."⁵² Having grown in popularity over the years, the 2016 ASTA National Conference contains 18 sessions on eclectic styles, including electric instruments, movie music, swing, creativity, fiddling, and improvisation.

Though the Eclectic Strings movement has not yet resulted in a lot of new literature, Lieberman, a committee member for ASTA's original Alternative Strings committee, published a book on alternative styles in the string curriculum and how to integrate various styles of string

⁵⁰ Donald Hamann and Robert Gillespie, *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*, 2nd ed. (New York: Oxford University Press, 2009), 184.

⁵¹ *Ibid.*, 206.

⁵² Elizabeth Fortune, "Eclectic Strings and Motivational Design: Guiding String Education in the Promotion of Lifelong Musicianship" (master's thesis, The University of Montana, 2012), 1-3, accessed 29 Jan 2016, http://etd.lib.umt.edu/theses/available/etd-04252012-160131/unrestricted/Fortune_Elizabeth_Thesis_final.pdf.

playing.⁵³ She emphasizes giving students a wide variety of exposure while also respecting the origin culture, which necessitates that the teacher learn as much as possible about the tradition. Consequently, this book covers the basics of many alternative styles, providing a brief overview and summary of important players in each specific musical idiom covered.

Michael Alexander also explored alternative string curriculums in his study on improvisation in middle and high school strings classrooms.⁵⁴ He replicated a 2006 study which examined gender differences in attitudes about jazz improvisation, replacing the former jazz band subjects with string ensembles. Alexander implemented an improvisation curriculum over a period of four months, integrating improvisation activities in a small window of time at the beginning of every rehearsal. This study examined primarily confidence, anxiety, and attitude among males and females in the program, finding similar results regarding confidence and attitude, but more anxiety among females. In the appendix, he provides the specific, 36-step curriculum for implementing the improvisation program.

Summary

The aforementioned sources all discuss musicianship with varying degrees of inclusiveness. Though MENC's *Comprehensive Musicianship: An Anthology of Evolving Thought* prioritizes new music, the book uses musicianship as an inclusive catchphrase for musical development. Labuta's views on musicianship are slightly more confined, though still inclusive of a wide variety of curricular elements. On the other hand, the *ASTA String*

⁵³ Julie Lyonn Lieberman, *Alternative Strings: The New Curriculum* (Pompton Plains: Amadeus Press, 2004).

⁵⁴ Michael Alexander, "Fearless Improvisation: A Pilot Study to Analyze String Students' Confidence, Anxiety, and Attitude Toward Learning Improvisation," *Applications of Research in Music Education* 31, no. 1 (November 2012).

Curriculum uses musicianship to denote a specific set of skills, or those which should later aid in artistic expression. Due to the more confined nature of ASTA's terminology, the last third of the curriculum, Artistic Skills and Knowledge, overlaps with many conventional interpretations of musicianship, even though it is not labeled as such.

The literature also has several different entry points into pedagogy of musicianship. For example, Labuta considers tone and sound production to be the first and most important factor in learning musicianship, while Dillion and Casimer approach musicianship through alterations in tempo and volume. Despite these differences, even when authors seem to disagree about the surface-level details of musicianship, the varying vocabulary often signifies similar concepts. For instance, Labuta's application of comprehensive musicianship attributes to skill development includes similar goals as those outlined in the ASTA curriculum's executive skills and knowledge category, just as MENC's guidelines regarding the connection of historical, cultural, and evaluative elements to music contains similar content, though the framing is very different.

Generally, the consensus within musicianship literature is that musicianship should foster a deep understanding of music and serve as the "other" part of the curriculum, besides instrumental skill development. This deeper understanding of music in the context of musicianship could be stylistic, contextual, theoretical, historical, cultural, all of the above, or some combination thereof. Some believe that this increased understanding should be actively applied to all interactions with music, while others do not discuss the ramifications of deeper understanding, implying that it should automatically effect the listener's or performer's experience with music. Musicianship is somehow more active and/or more informed than simply playing, singing, or hearing music.

Finally, the important implication that permeates every resource discussed here is that musicianship can and should be taught to students learning music. In this sense, musicianship should be regarded as a learnable skill, both within and outside of the instrumental music classroom. Research findings have shown that students benefit from increasing class time spent on musicianship instruction, and, as shown in the literature reviewed here, expert opinion consistently agrees that excluding musicianship deprives students of an opportunity for musical development. The purpose of this study, therefore, is to examine the prevalence of musicianship in a setting that seldom receives attention in the musicianship literature: beginning string instrument instruction. The following analysis outlines the contents and necessary musicianship considerations for five selected string orchestra class method books.

CHAPTER 3: CONTENT ANALYSES OF BEGINNING STRING METHODS

Essential Elements 2000

Contents and Basic Information

Essential Elements 2000, by Michael Allen, et al., is a very popular method, ranking as a bestseller on many music supply websites. It is published by Hal Leonard, and though it is the oldest method covered in this analysis, it continues to be used commonly today. *Essential Elements'* stated goals are rather broad; Hal Leonard's website claims *Essential Elements* will provide an efficient and fun curriculum and that it will "take your students and your orchestra program to new levels."⁵⁵

Table 2. *Essential Elements*, size and content of method

Element	Amount
Pages with music	44
Numbered activities	195
Total activities	200
Playing activities	197
Non-Playing Activities	3

Table 3. *Essential Elements*, overview of exercise contents

Pieces with...	Number	Percentage
Key center	138	70%
Bowed Articulations	37	19%
Tempo markings	43	22%
Dynamics	8	4%

Tables 2 and 3 contain information about the frequency of elements within the method. Thirteen activities, or seven percent of pieces, include instructions for speaking activities. Several of these activities are called "Rhythm Rap," an exercise to practice bowing a rhythm on the rosin while naming the bow direction. The remaining speaking activities entail rhythmic counting exercises.

Only seventy percent of activities have at least three pitches, primarily because new notes are first used in isolated exercises. Rather than increasing the pacing and applying multiple new

⁵⁵ "Essential Elements for Strings," Hal Leonard Corporation, accessed 10 February 2016, <http://www.halleonard.com/ee/strings/>.

concepts simultaneously, the slower sequencing remains consistent throughout the book, resulting in a high number of activities with only one or two pitches.

Historical lessons accompany twelve, or six percent, of all pieces. These lessons typically introduce students to a major composer, though some make connections to modern day music, as well. For instance, *Ode to Joy* is described as a piece by Beethoven, but also as music that was used in 1990 for the reunification of Germany, which, admittedly, as a contemporary reference is somewhat outdated. The history lessons also serve to connect European music chronologically to events in America, such as Offenbach writing Can-Can three years before the beginning of American civil war.

The layout of *Essential Elements* is relatively consistent, with standard pieces on a white background and all supplemental information and non-traditional activities in yellow. Non-titled exercises called “Skill Builders” also appear on a yellow background, designated as separate from musical activities. New information usually appears at the top of the page, with exercises underneath. The layout is generally organized, without an overwhelming amount of information. The lessons do not include too much information, as redundant finger numbers, bowings, and note names are omitted as soon as possible. A practice chart is included, though no further instructions for practice appear.

Technical Elements

For the first half of the book, written exercises in *Essential Elements* include only rhythms, notes, and time signatures. Articulations and expressive markings are integrated halfway through the book, and dynamics are used only at the end. Table 4 shows Essential

Elements' minimal use of technical elements, as only three distinct articulations, three distinct tempo markings, and two distinct dynamics are incorporated into instruction

Table 4. *Essential Elements*, comprehensive list of technical elements in various categories

Category	Number	All elements:
Note Values:	5	whole, dotted half, half, quarter, eighth
Time Signatures:	4	4/4, c, 3/4, 2/4
Articulations:	3	hooked, pizzicato, slurs, staccato
Dynamics:	2	forte, piano
Expressive markings:	3	Allegro, Andante, Moderato

Rhythm

Rhythmic content is fairly uniform, with most exercises consisting of quarter, half, or eighth notes. Table 5 shows the most common rhythmic content, with a high percentage of only quarter notes in this method. The first 65 activities use only quarter notes, as the authors choose instead to add additional notes before additional rhythms, completing the D major scale with quarters before adding eighth notes.

Table 5. *Essential Elements* common rhythmic content

Rhythmic Content	# of activities	Percentage
Quarter	72	36%
Half, quarter	41	21%
Half, quarter, eighth	28	14%
Quarter, eighth	26	13%
Dotted half, quarter	10	5%

To teach steady beat, *Essential Elements*' instruction in rhythm teaches meticulous counting, subdivision, and foot tapping. Starting on Exercise 8, *Essential Elements* instructs students to subdivide the four quarter notes within the measure with "1&2&3&4&," tapping the toe down on the beat and up on subdivisions. Though the student should actively be counting eighth notes soon after beginning instruction within this system, no eighth notes are presented during the first third of the book. This counting procedure is tedious, but when eighth notes are

added in Exercise 66, the student should readily be able to conceptualize how the faster rhythms fit into the beat.

Meter

The most common time signature in *Essential Elements* is 4/4, used in 66% of all activities, as shown in Table 6. The other time signatures in *Essential Elements* are neither developed nor reinforced extensively. The second time signature introduced, as well as the second in prominence, is common time, which periodically replaces 4/4 in seemingly arbitrary situations.

Table 6. Time signatures in *Essential Elements 2000*

<u>Time Signatures</u>	<u># of activities</u>	<u>Percentage</u>
4/4	130	66%
c	25	13%
2/4	24	12%
3/4	18	9%

To teach meter, *Essential Elements* presents the various conducting patterns. It includes the patterns for each time signature, but never connects conducting to the music through listening or music making activities. Conducting while listening, playing, or singing would have to be added by the teacher to put the conducting patterns into context.

As the lack of diversity in expressive markings indicates, meter is not used with much variety in *Essential Elements*. Though some pieces are indicated at different speeds, faster melodies within *Essential Elements* would typically be too complicated for a first-year strings group to play at the correct speed. For instance, number 190, “William Tell,” is written as allegro, but rewrites the original melody nearly verbatim, likely resulting in a performance much slower than the original music requires.

Key Areas

Table 7 contains all keys included in *Essential Elements*, showing a heavy emphasis on D major. This emphasis could be a result of the slow sequencing employed within the first half of the book. By gradually adding notes on the D and A strings and providing numerous opportunities to practice the new notes, the book seems to be building up to the D major scale, exercise number 64.

Table 7. *Essential Elements 2000* key areas

<u>Key areas</u>	<u># of activities</u>	<u>Percentage</u>
D major	76	55%
G major	37	27%
C major	18	13%
F major	2	1%
minor	3	2%
modal	2	1%

Minor keys are used in only three exercises, first with the introduction of the E string, and later in a melody called “Minor details.” This exercise uses the new note, F-natural, in the context of D minor. The title implies that it is a more deliberate approach to teaching the minor tonality, but following this exercise, the book immediately shifts its focus to C major.

Articulations

Essential Elements teaches two primary bowed articulations: slur and staccato. A slur is described as a feature connecting multiple pitches together that should be played in the same bow. This method never addresses slurs within a musical context, such as legato or as a contrast to detache strokes, because after their introduction, slurs are only employed for one piece in a sustained, legato character. Even this legato example uses slurs sparingly, as the quarter notes, the predominant rhythm, are all played in separate bows.

Table 8 shows the relatively infrequent use of bowed articulations, for instance, staccato appears in only 4.6% of all playing activities. Staccato and hooked bowings are both described as

notes between which the bow stops. Initially, staccato strokes are used to represent an eighth note followed by an eighth rest, since these rhythms do not fall within the scope of this book.

Table 8. *Essential Elements* articulations

<u>Articulations</u>	<u># of activities</u>	Percentage:	
		<u>of articulations</u>	<u>of all pieces</u>
pizzicato	44	51%	22.3%
slurs	28	32%	14.2%
staccato	9	10%	4.6%
hooked	6	7%	3.0%

Dynamics

Essential Elements includes two dynamics, forte and piano. The dynamics are introduced on page 42, 89% of the way through the book. They are used in a total of eight activities, usually together to highlight the contrasts. Dynamics are typically used arbitrarily, but with one exception: a minuet by Bach, in which the dynamics are used to delineate phrases.

Expressive Markings

The most common expressive elements in this method are the tempo markings. Introduced 37% of the way through the book, the three tempo markings included, shown with their frequency in Table 9, are referenced regularly throughout the remainder of the book. These

Table 9. *Essential Elements* common expression and tempo markings

<u>Markings</u>	<u># of activities</u>	Percentage:	
		<u>of markings</u>	<u>of all pieces</u>
Moderato	24	56%	12.2%
Allegro	13	30%	6.6%
Andante	6	14%	3.0%

tempo markings, however, are not used as an expressive element. They serve exclusively to show the speed of a piece, as the only connection to character is the description of andante as “walking speed.” Besides tempo markings, lessons are occasionally accompanied by an evocative description. “Lively” is used within prose to explain the character of Latin American

music. Exercise 189, “Tekele Lomeria” is described as depicting “warriors as they prepare for battle.”

Non-technical Elements

Analysis of Title Function

In terms of titles of activities, 21% of pieces draw on descriptive titles with no symbolic or technical connection to the music, as shown in Table 10. These include titles like “Olympic Challenge,” “Arkansas Traveler,” and “Monday’s Melody.”

Table 10. Function of titles in *Essential Elements*

Function of titles	Total	Percentage of pieces
Description of a musical concept	54	28%
Descriptive title with no connection	42	21%
Instructions for playing	23	12%
No title or number or letter only	22	11%
Title of a familiar tune	17	9%
Musical tradition or sound world	16	8%
Symbolic connection to the music	13	7%
Historical figure or genre	5	3%
Foreign Language Titles	4	2%

Pieces with symbolic connections to the music in *Essential Elements* often draw on activities that relate to pitch extremes and pitch contour. For instance, “Olympic High Jump” is introduced when first learning octaves. Generally, this method relies predominantly on titles to add a descriptive, communicative, or musical element to the music, such as “Smooth Sailing,” the most descriptive element used to teach the musical effect of slurs and legato bow strokes. *Essential Elements* also uses letters to label its “Skill Builders,” exercises meant to be separated from the otherwise musical pieces. Despite the lack of descriptive titles, these exercises incorporate a good deal of variety in terms of articulation practice. If played with an emphasis on

character and using articulation to portray character, these short pieces could serve as exercises in musicianship, as well as in articulation and skill development.

Non-traditional Activities

Essential Elements rarely incorporates non-music reading activities. As shown in Table 11, no singing activities are included, while composition, improvisation, listening, and descriptive activities are fairly uniformly and selectively applied.

Table 11. Other elements included in *Essential Elements*

Activity	Amount	Percent of book
Composition	5	2.5%
Descriptive skills	5	2.5%
Improvisation	4	2%
Listening/emulating	3	1.5%
Singing	0	0%

Instruction in composition generally consists of brief exercises asking students to write on the staff. Improvisation is also mentioned in passing, asking the student to repeat a song with a new rhythm or variation. One lesson does, however, focus specifically on improvisation. Page 47, the last page of instruction, has two activities, one for improvising a new rhythm, and one for improvising melody. These activities are neither reinforced nor developed, rather, it attempts to use well-established concepts, i.e. simple rhythm and D major, to apply to a new skill.

Exercises that utilize descriptive skills only appear when an instrumental section has to learn a specific concept, such as bass shifting or violin E string. These activities are used exclusively for classroom management, namely to keep students occupied. Though they do allow for helpful review of note names and their placement on the staff, these activities are treated as supplementary, as they are never applied to the whole class simultaneously. Additionally, descriptive activities remain very basic throughout the book and typically only review concepts.

Listening and emulating activities, the least common non-traditional activity in *Essential Elements*, does employ some elements to foster musicianship. Exercise number 154, “Listen to our sections” alternates between playing and tacet measures, in which a label is provided to indicate which group plays during the rests. This activity could serve as guided listening, as students know specifically when and where to listen.

Discussion

The expressive markings in *Essential Elements* consist of tempi and titles only, and with only three distinct tempo markings, the impetus for musical meaning lies in the titles. For example, one recurring activity, “Rosin Rap,” acquires a musical connection through its title. The activity, simulating the stroke while naming the bow direction, is not particularly musical. The title, however, provides a connection to a genre of music where speaking would be expected. Although this element does not necessarily mean that “Rosin Rap” is a musical activity, the title does put such an exercise slightly more into the context of music, while simultaneously expanding the curriculum into genres considered to fall into that category. Creating a more musically-themed atmosphere in this way could also help the students to apply the specific technique when the task gets more challenging, as well.

Only three listening and emulating exercises appear in this method. On page 17, an echo activity is incorporated as training for playing with the bow. This exercise very clearly explains when and what the student should play, in addition to giving room for the teacher to improvise new notes that the students have to identify and copy. The activity is notated very clearly so that showing it to students could save valuable rehearsal time. Unfortunately, it only appears once in the book, as training for combining the bow with music reading, limiting its possible usefulness.

This activity is representative of the general lack of development and refinement of musicianship within *Essential Elements*. For this activity to be effective, the teacher would have to revisit and build on it regularly.

Essential Elements 2000 does not represent a very wide landscape of musical possibilities. Instead, this book places its priority on literacy, mastery of basic rhythms, and mastery of D major. A curriculum drawn exclusively from the method's musical material would lead to a very limited experience in musicianship. On the other hand, this book is not primarily geared toward musicianship, fulfilling the national standards, or providing a variety of musical experiences. Rather, *Essential Elements* provides gradual sequencing to master specific and related technical concepts before advancing.

Do It! Play Strings

Contents and Basic Information

Do It! Play Strings: A World of Musical Enjoyment at your Fingertips was published by GIA Publishing in 2003, only two years after *Essential Elements*. *Do It!* aims to integrate the National Standards and world music into the curriculum. The website's stated purpose for *Do It! Play Strings* is: "A beginning string method based on developing technique and musicianship through listening, improvising and playing enjoyable repertoire."⁵⁶ This goal is very clearly represented in *Do It!*'s inclusion of listening and improvisation activities. The method relies heavily on the CD for student to learn pieces by ear, improvise with an accompaniment track, and experience new styles. Rather than treating audio as supplemental material, CD lessons are

⁵⁶ "Do It! Play Strings," GIA Publishing, accessed 21 January 2016, <https://www.giamusic.com/doi/>.

written into the method as standard numbered activities, affording them equal weight as notated pieces.

The other primary goal of *Do It!*, to integrate the national standards into the lessons, is detailed in resource index #11 in the teacher's manual. This standards-based approach takes away some of the emphasis on musical literacy and select technical elements, and instead integrates and develops select concepts more extensively.

Table 12. *Do It! Play Strings*, size and content of method

Element	Amount
Pages with music	36
Numbered activities	167
Total activities	172
Playing activities	172
Non-Playing Activities	0

Table 13. *Do It! Play Strings*, overview of exercise contents

Pieces with...	Number	Percentage
Key center	163	95%
Bowed Articulations	47	27%
Expressive markings	97	56%
Dynamics	0	0%

As shown in Tables 12 and 13, *Do It! Play Strings* includes no dynamics or written activities. On the other hand, over half of all activities contain an expression/tempo marking. These factors are indicative of the method's tendency to incorporate a lot of variety in some areas, but leave other convention areas of beginning string methods unpursued.

Another striking factor in *Do It! Play Strings* is evident in its pedagogy of history. Rather than include lessons, sections, or explanations about historical or cultural element related to the music, all information is presented as vocabulary throughout the book. This vocabulary list covers theory, such as syncopation, treble clef, and pentatonic scale, as well as styles and genres, including blues, Dixieland Jazz, polka, sea chanty, etc. This form of presentation occasionally includes multicultural topics, but rarely discusses individual composers or musicians.

Thirty-two pieces, or 19% of playing activities, have multiple parts, which are occasionally presented as a duet or trio but usually written as a melody and separate

accompaniments. Practice is not discussed anywhere in the method, but the pieces included on the CD all have an indication next to the exercise with the track number.

Technical Elements

Do It! covers a much wider range of rhythms, time signatures, articulations, and expressive markings than other methods. As shown in Table 14, *Do It!* especially emphasizes expressive markings, often including information about the dynamic level as an expressive marking. Compared to other methods, the time signature category is very unusual, because *Do It!* includes 6/8 time. Accordingly, more rhythms are included in *Do It!* than other beginning string methods, because the use of 6/8 requires triplets and dotted quarter notes.

Table 14. *Do It! Play Strings*, comprehensive list of technical elements in various categories

Category	Number	All elements:
Note Values:	7	whole, dotted half, half, dotted quarter, quarter, eighth, triplets
Time Signatures:	5	4/4, c, 3/4, 2/4, 6/8
Articulations:	8	accents, col legno, hooked, slurs, spiccato, smoothly, staccato, tenuto
Dynamics:	0	none
Expressive markings:	30	Briskly, Lively, Moderato, Playfully, Rocking and Rolling, with Enthusiasm, etc.

Rhythm

Prominent rhythms included in playing activities, shown in Table 15, include the various combinations of half notes, quarter notes, and eighth notes. Exercises with a singular rhythm, e.g., only quarter notes, are uncommon in this method.

Table 15. *Do It! Play Strings* common rhythmic content

<u>Rhythmic Content</u>	<u># of activities</u>	<u>Percentage</u>
Quarter, eighth	41	29%
Half, quarter	28	20%
Half, quarter, eighth	24	17%
Quarter	9	6%
Dotted half, half, quarter	9	6%

Rhythms in *Do It!* are not accompanied by a written explanation, because rhythm, like many other elements in this books, is taught by ear. The student should first hear and sing the melody before playing to match the song. This approach aims to teach concepts as internalized musical gestures, and it allows the authors to introduce concepts faster than most methods. For instance, quarter and half notes are combined in a melody immediately with the first exercise. Because the book attempts to immerse the students in the music, rhythms that would otherwise seem complicated should be more readily understood.

Similar to rhythms, steady beat is not specifically addressed. This element would be taught by ear and by playing with the CD accompaniment. Many melodies are presented first as the notated version, followed by instructions to repeat the melody in a different style. The style is accomplished by the addition of an accompanimental CD track, so steady beat would be reinforced in this method by adding the CD.

Meter

The predominant time signature in *Do It!* is 2/4, appearing in 66% of activities. Table 16 shows the prevalence of 2/4, in addition to the somewhat regular use of time signatures 4/4 and 3/4, each constituting over 10% of the book.

Table 16. Time signatures in *Do It! Play Strings*

<u>Time Signatures</u>	<u># of activities</u>	<u>Percentage</u>
2/4	108	66%
4/4	26	16%
3/4	19	12%
6/8	9	5%
c	2	1%

The inclusion of 6/8 time is unusual for beginning string method books. *Do It!* includes 6/8 on pages 32 and 33, 75% of the way through the book. Since *Do It!* chooses predominantly quarter and eighth note rhythms for the introduction of 6/8, the challenge of learning a new time

signature is slightly complicated by the inclusion of hooked bowings. Unlike other books, no preparatory activities exist to play hooked bowings, but, like the initial introduction of rhythm, *Do It!* includes the element very casually.

Key Areas

Keys in *Do It!* are fairly diverse, with 43% of activities in D major, 29% in G major, and 10% in a minor key, shown in Table 17. Modal keys are also fairly prominent compared to other beginning methods, making up seven percent of activities.

Table 17. *Do It! Play Strings* key areas

<u>Key areas</u>	<u># of activities</u>	<u>Percentage</u>
D major	70	43%
G major	47	29%
C major	7	4%
B-flat major	4	2%
A major	2	1%
F major	2	1%
E-flat major	1	1%
Minor	17	10%
Modal	12	7%

Minor is introduced with songs that have previously been presented in major, *Au Claire de la Lune* and *Fais do do*. Minor is not developed extensively at one time, but visited on various pages throughout the book. This same practice for introducing minor is employed to teach E-flat major, as the activity in E-flat, *Mary Had a Little Lamb*, is one of the first songs introduced in the book. *Do It!* provides multiple opportunities to hear and play many melodies, including presenting a melody with various accompaniments and styles, and revisiting the melody at various points throughout the book.

The total percentage of exercises with key areas, 95%, is very high, because instruction starts immediately with three notes. The first piece in the method is the melody to *Hot Crossed Buns*, rather than the approach most methods take, to give many pages of pieces with only one or

two heavily repeated notes. *Do It!* not only begins with melodic activities on the first page of instruction, but with melodic activities with little to no immediate repetition of notes for simplification.

Articulations

Do It! does not use articulations in a lot of pieces, with slurs occurring in only 12.2% of all pieces, shown in Table 18. Compared to other methods, *Do It!* de-emphasizes the stopped bow strokes, i.e., staccato and hooked bows, and places a higher emphasis on the off-the-string stroke, spiccato. It also uses pizzicato very little, because the method does not start pizzicato. Rather, pizzicato is used only for character, color, or effect, rather than to pedagogically simplify the music.

Table 18. *Do It! Play Strings* articulations

<u>Articulations</u>	<u># of activities</u>	Percentage:	
		<u>of articulations</u>	<u>of all pieces</u>
slurs	21	46%	12.2%
hooked	12	26%	7.0%
spiccato	8	17%	4.7%
pizz	3	7%	1.7%
col legno	1	2%	0.6%
staccato	1	2%	0.6%

Similar to *Do It!*'s presentation of familiar songs in new tonalities, articulations in *Do It!* are typically taught by revisiting a previous tune with an added articulation. Slurs first appear within several songs rewritten from the first page, and spiccato is taught as a variation on another early song, Lightly Row, called "Lightly Bounce the Bow to Lightly Row." The singing approach, however, is not employed when teaching articulations, as lyrics are not presented for these songs. The only indication of character or musical purpose of articulations appears within the expressive markings, as they occasionally coincide with an articulation, such as the "smooth and connected" indication to describe slurs in "Die Abendglocke."

Similar to *Do It!*'s casual presentation of difficult rhythms, hooked strokes are not explicitly taught or explained, whereas other methods often describe the articulation as stopped bows or analogous to staccato. Rather, *Do It!* presents the hooked bowing by notating the bow direction, either two up bows or two down bows. This approach might take some attention or extra instruction from the teacher, because the bow direction alone might not sufficiently portray the necessary action or desired sound.

Expressive Markings

Do It! does not use any dynamic markings, though occasionally the expressive marking does indicate volume. Because of *Do It!*'s precedent of indicating expressive markings, only appearing at the beginning of pieces, indicating dynamics in the expressive information does not allow for any dynamic variation within an activity.

Expression and tempo markings in *Do It!* are extremely diverse and frequently employed. Table 19 shows the four most common markings, or those which appear in at least 5% of all pieces. Moderato, in 11.6% of all activities, is most common. Few markings appear in over 5% of pieces because the vast majority of expressive markings only appear once.

Table 19. *Do It!* most common expression and tempo markings

<u>Markings</u>	<u># of activities</u>	Percentage:	
		<u>of markings</u>	<u>of all pieces</u>
Moderato	20	21%	11.6%
Lightly	12	12%	7.0%
Legato	10	10%	5.8%
Lively	10	10%	5.8%

These markings have various functions within the activities. Some refer to tempo (as quickly as possible, briskly, not too slowly), some to volume (softly) and some to character (gently, expressively, whimsically, with conviction, playfully).

Do It! typically does not indicate the speed of exercises, but several exercises require a tempo change within the exercise, an unusual element within the methods examined here. Pages 34 and 35 feature exercises with *accelerando*, and a melody on page 37 indicates the character as *rubato*. Although *accelerando* is only used in one distinct piece, it is followed by two pages of variations, resulting in 4.7% of total playing activities featuring *accelerando*. *Rubato* is used in only one piece, with no accompanying definition or description, so the teacher would have to decide how to best apply the term to the music and convey the idea to students. This exercise could be a good opportunity to give the students some decision-making experience about where to take time and where to push the tempo.

Another important expressive marking in *Do It!* includes those which indicate character for pieces taught by ear. These descriptors usually indicate the style of the recorded accompaniment, and they include style and genre labels such as jazz ballad, reggae, swing, honky tonk, rock and roll, or gospel style.

Non-technical Elements

Analysis of Title Function

Do It! has a high number of descriptive titles as well as titles that mention a musical concept, shown in Table 20. Titles of musical concepts often describe how a piece based on a previous melody will be musically different, such as variation, solo, or improvisation.

The third most prominent category, familiar titles, includes songs like “On Top of Old Smokey” and “Rain Rain.” Using material that is already familiar to students facilitates *Do It!*’s intended learning strategy, because familiarity with the music would expedite playing by ear.

Titles in *Do It!* often have additional connections to the music, as well, because lyrics are included with many pieces. Though lyrics were not accounted for in the meanings displayed in Table 20, but sometimes they add a level of musical meaning beyond the title and expressive markings alone. For instance, in “Scotland’s Burning,” the quarter notes are marked with accents, and the tempo marking indicates the piece should be played “brightly,” but the lyrics corresponding with the four quarter notes are “Fire! Fire! Fire! Fire!,” which helps communicate and highlight the character of the accented notes.

Table 20. Function of titles in *Do It! Play Strings*

Function of titles	Total	Percentage of pieces
Description of a musical concept	58	34%
Descriptive title with no connection	53	31%
Title of a familiar tune	22	13%
Foreign Language Titles	10	6%
Instructions for playing	10	6%
Symbolic connection to the music	9	5%
Historical figure or genre	7	4%
Musical tradition or sound world	3	2%
No title or number or letter only	0	0%

Non-traditional Activities

As detailed above, singing is a prominent element in *Do It!* Table 21 shows the extreme disparity in inclusion of various non-traditional elements, with 41% of activities including lyrics and zero descriptive exercises. A similar amount of improvisation and emulating activities are presented in the method, typically in conjunction with a melody used in a previous exercise.

Table 21. Other elements included in *Do It! Play Strings*

Activity	Amount	Percent of book
Singing	79	41%
Listening/emulating	15	9%
Improvisation	13	8%
Composition	0	0%
Descriptive skills	0	0%

Composition is not written into the student books, but worksheets in composition are included at the end of the Teacher's Resource Edition. Instead of learning composition and theory together with fundamental musical elements like quarter notes or the D string, these worksheets approach composition as something that must be first be conceptualized, heard, or performed before notating. Therefore, the worksheets instruct the students to improvise and write down an improvisation that they liked, eventually combining various improvisations to compose more complex music.⁵⁷ If these instructions are followed accurately and successfully, the first composition by students of *Do It! Play Strings* would be more complex than any composition exercises in the other string methods examined here.

Discussion

The striking element in *Do It! Play Strings* is the lack of dynamics, conventional history lessons, and composition activities in favor of more listening, emulating, singing, improvisation and emphasis on expressive markings. For this book to teach the elements of musicianship discussed here, the teacher would have to add activities in descriptive skills. Additionally, a teacher would have to decide how thoroughly to commit to the immersion strategy, either heavily emphasizing listening in and out of class or by giving the students remedial instruction in music literacy. Without one of these strategies, the initial pieces would be too difficult for beginners to master. Consequently, if the difficulty level of the notes and rhythms is too high, then opportunities for expressive and musical playing at this stage would be sparse.

Playing is always at the forefront of activities in *Do It! Play Strings*. The book contains no written activities or lessons in writing, copying, or arranging music. Instead, the emphasis is

⁵⁷ James Froseth and Bret P. Smith, *Do It! Play Strings: Teacher's Resource Guide* (Chicago: GIA Publications, 2003), 41-D.

on listening and responding. The CD takes a primary role in lesson pages, with several written activities consisting only of instructions, style, and track number, so that most information comes from the recording alone. Through this approach, *Do It!* gives the player/listener much wider exposure to varied characters and styles, as accompaniments include diverse musical idioms, such as virtuosic fiddle riffs, reggae, and rock and roll. Creativity is taught aurally, with frequent creating and improvisation activities. Due to the aural emphasis, rhythms are much more complex and varied than those included in typical first-year instruction method books, especially evident in the inclusion of swung eighth notes.

The written material in *Do It!* also includes copious variety in select areas, such as within meter, articulations, and expressive markings. *Do It!*'s notation also heavily emphasizes singing, which offers many potential positive benefits. For example, the singing approach enhances the potential programmatic meanings carried by the titles, as lyrics can help clarify the title's meaning and extend explicit meaning to specific moments in the song. Additionally, singing gives the student a musical model she may then emulate, one that might be more accessible than attempting to make music while negotiating a new instrument.

By and large, this book includes a lot of musical variety for the student to both play and hear. The CD's accompaniment tracks provide a range of styles to create new musical experiences with both new and familiar music. The notated pieces also use a wide variety of musical elements, including different keys, time signatures, and expressive markings, to give the student a musical experience slightly more representative of the wide varieties possible in music.

New Directions

Contents and Basic Information

New Directions, published in 2007, is a popular method from F.J.H. Publishing. This method claims to emphasize ensemble playing, national standards, and characteristics of the individual instruments. The emphasis on ensemble playing, intended to improve aural skills, is demonstrated by early part-writing, beginning on exercise 38, 24% of the way through the book. Fulfilling the National Standards is demonstrated through the method's symbols designating exercises in the specific content areas. Interestingly, the only elements designated with the national standard symbol within the first book are lessons in history, style, and improvisation.

To highlight characteristics specific to the various instruments, the authors include two pieces unique to each instrument book. This instrument-specific writing also extends to lessons for specific techniques, such as learning the C string or early shifting lessons for basses. Both the solo pieces and instrument-specific lessons are included in most method books.

Table 22. *New Directions*, size and content of method

Element	Amount
Pages with music	52
Numbered activities	165
Total activities	238
Playing activities	218
Non-Playing Activities	20

Table 23. *New Directions*, overview of exercise contents

Pieces with...	Number	Percentage
Key center	160	73%
Bowed Articulations	50	28%
Expressive markings	15	7%
Dynamics	91	42%

Tables 22 and 23 contain information about the frequency of elements within the method. A common element in this method is speaking, because *New Directions* relies heavily on speaking and playing simultaneously to assist with note and rhythm practice. The most prominent element in the book for teaching expression is dynamics, which is introduced very early and utilized consistently for the remainder of the book. Tempo and expressive markings, on the other hand, are used sporadically, reserved primarily for relatively large-scale concert pieces.

In line with the goal of providing ensemble practice, *New Directions* includes 21 exercises printed as duets or trios in the lesson books, or nine percent of pieces, as well as seven rounds, or three percent of pieces. In addition to multi-part writing, *New Directions* intersperses “Ensemble Pieces” throughout the book, with only one part visible to each student, but different parts between the sections.

Nine percent of playing activities include historical lessons, covering a variety of topics, but most cover a famous composer and give a detail about the work included. For example, Sibelius is described as Finnish and a figure of Finnish nationalism. Beethoven’s introduction describes him as a virtuoso who also played violin and viola, which may not influence the students’ performance, but could provide a minimal personal connection. Generally, the history lessons are small in size and scope with few connections to the present.

The lessons in *New Directions* are not structured in a consistent format, but the colors and symbols for activities are used very consistently and help clarify the contents on each page. Color is also used to teach note-reading, as the notes on the staff are initially presented as highlighted with a specific color for that note. The highlighting ends when fingers are added to the string. Variation in numbering is also used, with etude-like exercises labeled with letters, and composition, improvisation, and response-based activities labeled with a symbol rather than number. This book does not discuss individual practice or listening.

Technical Elements

Among the technical elements included in *New Directions*, some are pursued with variety and depth, while some are confined to a narrow scope of functional use. As shown in Table 24, *New Directions* incorporates six rhythmic values, dynamics, and articulations, as well as 10

expressive markings. Time signatures is the technical element with the fewest distinct markings in *New Directions*.

Table 24. *New Directions*, comprehensive list of technical elements in various categories

Category	Number	All elements:
Note Values:	6	whole, dotted half, half, dotted quarter, quarter, eighth
Time Signatures:	2	4/4, 3/4
Articulations:	6	accents, hooked bows, pizzicato, slurs, staccato, staccato accents
Dynamics:	6	forte, mezzoforte, mezzopiano, crescendo, decrescendo, piano
Expressive markings:	10	Adagio, Allegro, Andante, Boldly, Broadly, Hard rock feel, Legato, Maestoso, Moderato, Molto legato

Rhythm

Of the six note values included, the predominant rhythms are half, quarter, and eighth notes. Whole notes are extremely sparse, appearing in a total of only nine activities. Once introduced, students have two activities to practice whole notes before it disappears for over 50 playing activities. Dotted half notes are used somewhat frequently, so teaching internalization of pulse during sustains must occur with the half and dotted half notes. Table 25 shows that the most common rhythmic content of activities consists of half and quarter notes, constituting 25% of all pieces. New concepts, like bow divisions, new notes, tetrachords, dynamics, etc. are typically integrated first with half and quarter notes.

Table 25. *New Directions* common rhythmic content

<u>Rhythmic content</u>	<u># of activities</u>	<u>Percentage</u>
Half, quarter	54	25%
Quarter	39	18%
Half, quarter, eighth	36	17%
Quarter, eighth	30	14%
Half, dotted quarter, quarter, eighth	14	6%

New Directions teaches steady pulse with counting and, when eighth notes are present, subdividing. Occasionally, a duet uses one part to subdivide while the other sustains longer notes. This approach is employed to teach dotted quarter notes, as well, with one line of running

eighths, and one the melody in a dotted quarter/eighth note rhythm. This approach should help the students to sustain the dotted quarter notes and to feel the missing articulation of the second beat.

Meter

The least diverse technical category in *New Directions*, time signatures, employs only 3/4 and 4/4 time, both of which are utilized on the first page of instruction and explained conceptually on the third page of instruction. These are the only two time signatures presented in the entire method. Though they are periodically both used throughout the book, 3/4 makes up only 16.5% of the total time signatures, with 4/4 covering the rest.

A few instances of varied metric experience exist in *New Directions*' use of 3/4 time. This time signature ranges from pieces with three distinct beats per measure, like a lullaby, to whole measure groupings, like in waltzes and other pieces in which the students only play on the downbeats. This downbeat or whole-measure emphasis allows for clearer phrases and higher-level metric groupings.

Key Areas

New Directions contains exercises in a variety of key areas, but Table 26 shows that the method predominantly comprises D major, G major, and C major. Together, these three key areas make up over 90% of the method's tonalities.

Table 26. *New Directions* key areas

<u>Key areas</u>	<u># of activities</u>	<u>Percentage</u>
D major	84	53%
G major	33	21%
C major	27	17%
A major	4	3%
minor	8	5%
modal	1	1%
chromatic	1	1%

The minor key, constituting four percent of all key areas, is introduced with the violin E string in order to teach a low second finger pattern. Several activities then alternate between G-natural and G-sharp as the third within the key of E. *Mary Had a Little Lamb* is presented with both options, first as “Mary Sounds Sharp,” then as “Mary Sounds Natural.”

Included in the lesson on sharps, naturals, and flats is also a group of training activities that teach low second finger on all four strings. Besides two subsequent chromatic activities, no other melodies use the low second finger, or any other finger pattern, for minor songs. Rather, the lesson in low second finger serves more immediately as preparation to play C major.

Articulations

New Directions uses five distinct articulations and one combination. Instruction begins routinely, with pizzicato, and the method introduces bowing into playing activities after 14% of the book. After pizzicato and arco, the third articulation incorporated is staccato, which is taught as a contrast to legato. Staccato bowing is described as stopped bow strokes, and it is first applied in an activity called “Jumping Jacks.” This activity instructs half the class to play pizzicato and the other half to play staccato, listening to the pizzicato to match note length. The title’s reference to a quick, repetitive activity, combined with the listening and emulating element of matching bowing with pizzicato make this a practical and musical exercise to introduce staccato. Unfortunately, only two pieces use staccato before instruction shifts to other articulations, so the teacher does not have many opportunities to develop and refine the idea of staccato.

Table 27 shows that second to pizzicato, slurs are the most common articulation. Initial slur instruction includes a preparatory activity and two pages focusing on slur practice. Additionally, the slur lesson also incorporates hooked bowings to demonstrate the difference

between a legato slur and stopped slur. The lessons for slurs and staccato, however brief, both provide experiences to teach the student discrimination skills. The activities to achieve this end, such as letting the student hear and experience contrasting bow strokes, demonstrates a prime example of teaching fundamental elements with musicianship.

Table 27. *New Directions* articulations

<u>Articulations</u>	<u># of activities</u>	Percentage:	
		<u>of articulations</u>	<u>of all pieces</u>
pizzicato	30	33%	13.8%
slur	29	32%	13.3%
staccato	18	20%	8.3%
accents	7	8%	3.2%
hooked	5	6%	2.3%
spiccato accents	1	1%	0.5%

Dynamics

The expressive element in *New Directions* with the most variety and consist application is dynamic contrast. About halfway through the book, students have been introduced to all six dynamic possibilities contained within the book, and they are applied continually, resulting in 42% of the book's playing exercises using dynamics. Table 28 displays the frequency of all six dynamic levels, as well as how often that dynamic is used within the context of the entire method. Though forte is the prevailing dynamic, all dynamics appear in a substantial number of exercises.

Table 28. *New Directions* dynamics

<u>Dynamics</u>	<u># of activities</u>	Percentage:	
		<u>of dynamics</u>	<u>of all pieces</u>
forte	78	32%	36%
piano	31	13%	14%
mezzoforte	30	12%	14%
mezzopiano	24	10%	11%
crescendo	18	7%	8%
decresc.	15	6%	7%

Expressive Markings

Expressive markings are used sporadically, and besides an occasional metronome marking, neither the English nor Italian expressive markings are explained. Tempi are fairly uniform throughout the book, besides a few slow exceptions like “Kum Ba Yah” and “Lullaby,” and the occasional fast selection, like “Bagpipes and Kilts,” a brisk concert piece included at the end.

Although the tempo and expressive markings are not used often, *New Directions* does employ a variety of markings. Table 29 shows the five most common markings and also demonstrates how infrequently these concepts are used, with the most common marking used in only 5.5% of pieces. Total, *New Directions* uses ten distinct markings for expression and tempo, the most frequent of which are Italian, but markings like “Hard Rock Feel” and “Broadly” are used in passing, as well.

Table 29. *New Directions* common expression and tempo markings

<u>Markings</u>	<u># of activities</u>	Percentage:	
		<u>of markings</u>	<u>of all pieces</u>
Legato	12	60%	5.5%
Allegro	2	10%	0.9%
Moderato	1	5%	0.5%
Maestoso	1	5%	0.5%
Adagio	1	5%	0.5%

Non-technical Elements

Analysis of Title Function

The titles in *New Directions* serve primarily to describe concepts the students are learning, such as “Bowing on A,” “Perpetual Eighth Notes,” and “Advanced Musicianship study in D.” As shown in Table 30, titles that describe these musical concepts make up a quarter of the method. Another prominent feature in titles, appearing within 18% of pieces, is a descriptive title

with no apparent musical connection. This group includes titles such as “Grandma’s song,” “Hiking in the Canyon,” and “Twinkle, My Eye.” Some of these titles could lead to the students performing more musically, if they connect with an extrinsic metaphor they want to depict in sound.

Table 30 also shows that this method contains a high number of activities without a title. *New Directions* often isolates new concepts in short, untitled exercises, repeating the activity with slight variations several times before applying the skill to music. This approach results in a high number of total activities, as well as many short, non-musical activities that typically last two measures.

Table 30. Function of titles in *New Directions*

Function of titles	Total	Percentage of pieces
Description of a musical concept	60	25%
Descriptive title with no connection	42	18%
Title of a familiar tune	30	13%
No title or number or letter only	28	12%
Instructions for playing	24	10%
Symbolic connection to the music	12	5%
Musical tradition or sound world	12	5%
Historical figure or genre	7	3%
Foreign Language Titles	6	3%

Non-traditional Activities

Non-traditional elements, those which utilize or train skills that are not necessarily based in reading music on the instrument, account for 30.7% of the method. Table 31 shows the most common non-traditional activity in *New Directions* is singing, which is woven into the beginning pedagogical approach. These initial exercises give two instructions before playing the music: “clap and count” then “clap and sing.” The first instruction focuses on accurate rhythm and the second on notes, which are then combined when plucking the music. This type of activity results in frequent singing integrated into the book; therefore, singing is included with 16% of the total

activities. Singing in this context is used for comparison to the voice and could also serve as an effective assessment tool to determine how well students have learned rhythms, intervals, and pitch names.

Composition and theory exercises integrated into this method make up 3.8% of activities, and throughout the book they remain quite remedial. These activities focus predominantly on teaching the students music notation skills, perhaps as a technique to review or assess the student's ability to read music. Activities that use descriptive skills also remain fairly remedial, typically asking the student to identify strings, notes, or finger patterns. The lessons in improvisation, on the other hand, though they only make up 3.4% of the book, progressively increase in complexity. The improvisations start with very options for notes and rhythms but continually add elements as they are incorporated into reading activities.

Table 31. Other elements included in *New Directions*

Activity	Amount	Percent of book
Singing	37	15.5%
Descriptive skills	16	6.7%
Composition	9	3.8%
Improvisation	8	3.4%
Listening/emulating	3	1.3%

The listening and emulating category is the lowest of all non-traditional activities in this method, both because no written activities instruct a specific listening exercise, and because the accompanying CD is not referenced in the student book. The three activities included here as listening and emulating are ensemble pieces that particularly necessitate an emphasis on listening. Exercise 81, "Twinkle, My Eye," has harmony and melody marked so students could listen for the interchange of the melody. Exercise 82, "Dotted Quarter Study," writes pulsing eighth notes in one line while the other group plays a more complex rhythm, lending it well to an emphasis on listening to the subdivision. The last listening activity, labeled "Copy Cat,"

alternates between playing and resting measures. The nature of the melody and the title both imply that the students should listening to their classmates during the rests, if not for the character, then at least for rhythmic subdivision of four beats.

Discussion

As shown in Table 24, the technical category with the least variety is time signatures, and the most diverse categories are dynamics and expressive markings. Communicating to the student the variety possible within music is most apparent in *New Directions*' teaching of dynamic contrasts and characters. Dynamics, especially, are instructed, developed, and consistently reinforced in a way could help develop musical expression. By the end of the book, students should have a good idea about the potential variety and musical shaping possibilities inherent in volume, and that dynamic considerations should be part of the music.

Over the course of the book, students should also have a glimpse into expressive capabilities of character. Students should have experienced the process of depicting various styles, speeds, and genres, including adagio, allegro, molto legato, and hard rock. Unfortunately, due to the sequencing and infrequency of these elements, developing a large picture of music as something that communicates characters and feelings would be difficult without the teacher emphasizing and further elaborating on the concept.

New Directions also uses articulations occasionally to develop musical discrimination skills. A good example is in the introduction of staccato, in which half the class plays pizzicato and the other half plays staccato, attempting to match the pizzicato effect. This type of exercise draws simultaneously on the students' listening and emulating skills while also teaching a new concept, a great example of musicianship in a beginning strings classroom.

Although *New Directions* claims to emphasize aural skills, it lacks abundant listening exercises integrated into the book. To create a musical experience, the teacher would have to add activities in listening and emulation. A goal of *New Directions*, providing ensemble pieces to improve aural skills, is also reliant on the teacher to develop the required listening skills and to help students understand heterogeneous parts. The authors provide a specific opportunity within ensemble pieces to improve the students' listening abilities, but without a concentrated effort in this area from the teacher, this ensemble strategy could be a source of confusion or frustration rather than development. Similarly, due to the limited nature of the history lessons, the teacher would have to expand on them to make them effective and give them context and meaning.

Finally, *New Directions* includes an interesting exercise at the end of the book that provides information about how the authors conceptualized musicianship. On pages 52 and 53, three recurring activities are presented in three separate keys: "Scale and arpeggio," "Calisthenics," and "Advanced Musicianship Study." *New Directions* uses musicianship within this context as a contrast to calisthenics, or developing technical skill. The musicianship studies, unlike their calisthenics counterparts, integrate variety in time signatures, pulse, dynamics, tempo and expressive markings. Exercise number 164 even includes two time signature changes, the singular example of a structural change within a playing activity in the method. These exercises show us that the authors of *New Directions* conceptualize musicianship primarily as the simultaneous application of a variety of technical elements.

These exercises also communicate what the authors do not prioritize as part of musicianship, such as a narrative, expressive title, improvisation, and varied articulations. All three exercises demonstrate smooth, connected characters which could produce rather monotonous characters when performed back to back. These studies could be good opportunities,

however, to teach phrasing. Though the written music dictates dynamics, character, and pulse, the heights of phrases are slightly ambiguous, creating a great opportunity to ask students to think about phrases in a context that could result in several different right and wrong answers.

String Basics

Contents and Basic Information

String Basics: Steps to Success for String Orchestra is a bestselling publication from Neil Kjos Music Company, published in 2011. *String Basics*, described as a comprehensive method, aims to teach instrument position and posture, fingering, understanding of rhythms, music reading skills, and ensemble skills. The website explains that the method includes an emphasis on technique, new compositions, world music, and classical masterworks. The lessons in composition are meant to teach students how to notate music, along with rudimental skills in composing melodies.⁵⁸

Table 32. *String Basics*, size and content of method

Element	Amount
Pages with music	43
Numbered activities	236
Total activities	238
Playing activities	235
Non-Playing Activities	3

Table 33. *String Basics*, overview of exercise contents

Pieces with...	Number	Percentage
Key center	174	74%
Bowed Articulations	46	20%
Expressive markings	13	6%
Dynamics	22	9%

Tables 32 and 33 contain information about the frequency of elements within the method, showing that activities in *String Basics* are fairly uniform. Few non-playing activities are included, and expressive markings and dynamics are introduced toward the end of the book.

⁵⁸ "String Basics," Neil A. Kjos Music Company, accessed 11 February 2016, http://www.kjos.com/sub_section.php?division=4&series=255.

Lessons are organized consistently and clearly throughout the book. Tops of pages use red, blue, and white to distinguish from the following playing activities and to present new information along with a checklist of objectives. Occasionally in place of new information, the authors place a picture demonstrating proper technique.

String Basics contains minimal supplemental information. For instance, the student book contains no historical lessons. Occasionally, composers are listed with their dates and nationality, but no other historical, geographical, or cultural information is provided. The book's introduction does include some background about the instrument, but focuses primarily on the physical properties of the instrument, describing the instrument-building process, including necessary tools, instrument design, and famous makers.

String Basics prioritizes both singing and speaking activities. Speaking parts are included in twelve percent of activities. Rhythms are taught through speaking the note names then counting numbers for sustains, e.g., "G 2 G 2" for two half notes on G. *String Basics* also provides a list of suggestions for practice on page 1, including suggestions for creating the best environment, physical considerations, and musical suggestions. The list encourages the student to think about posture as well as intonation, tone, and enjoyment of sound.

Technical Elements

String Basics includes a small but fairly uniform number of all technical elements examined here, as shown in Table 34. Articulation is the technical category with the least variety and application, including only allegro, andante, and moderato, and only used in 6% of pieces.

Table 34. *String Basics*, comprehensive list of technical elements in various categories

Category	Number	All elements:
Note Values:	5	whole, dotted half, half, quarter, eighth
Time Signatures:	4	4/4, c, 3/4, 2/4
Articulations:	4	pizzicato, slurs, spiccato, staccato
Dynamics:	4	forte, mezzoforte, piano, get louder
Expressive markings:	3	Allegro, Andante, Moderato

Rhythm

As shown in Table 35, the most common rhythmic content of songs in *String Basics* consists of half and quarter notes. Exercises that use only half or quarter notes alone are also common, and whole notes are used often in conjunction with quarter and half notes. This reliance on quarter and half notes is partially due to the delayed introduction of eighth notes, introduced on page 30, or 61% of the way through the book. In addition to the late application, *String Basics* teaches only eighth notes grouped in pairs, eliminating the need for dotted quarter notes or eighth rests.

Table 35. *String Basics* common rhythmic content

Rhythmic content	# of activities	Percentage
Half, quarter	97	41%
Half	24	10%
Whole, half, quarter	24	10%
Quarter	23	10%
Half, quarter, eighth	19	8%

To teach rhythms, *String Basics* uses simultaneous playing and counting exercises. New rhythms are often isolated on a single line to give students rhythmic practice without the melodic component, although this approach is not employed with every new rhythm. In the later stages, *String Basics* includes ensemble pieces with heterogeneous rhythms, which the teacher could use to teach interlocking rhythms and reinforce steady pulse.

Meter

String Basics' most diverse category, time signature, includes four time signatures, but Table 36 shows that the method relies heavily on four beat groupings, with 73% of the method in 4/4 and 15% in common time. 2/4 is introduced within this book, but with only eight activities, it is not abundantly reinforced or developed.

Table 36. Time signatures in *String Basics*

<u>Time Signatures</u>	<u># of activities</u>	<u>Percentage</u>
4/4	170	73%
c	34	15%
3/4	22	9%
2/4	8	3%

Similar to *New Directions*, the time signature with the most diverse metric function is 3/4. Some activities in 3/4 are slow, with an emphasis on every beat, such as a chorale or exercises 208, “Good Night.” Some activities, however, use 3/4 for higher level groupings, particularly waltzes that do not include a lot of quarter and eighth notes, e.g., number 186, “Sleeping Beauty Waltz” and 182, “Roses from the South.” Exercise 182 consists primarily of dotted half notes, with several quarter note measures, lending the exercise to a faster tempo within the students’ capabilities, but to be felt with higher-level metric groupings and phrases, as well. *String Basics* also includes a few exercises in 3/4 which slur three quarter notes within a measure, resulting in an articulation at the beginning of each measure. This technique could facilitate higher-level metric groups, as well.

Key Areas

String Basics is predominantly written in D major, as 52% of activities with a tonal centers are in D. Table 37 shows the relative infrequency of other major keys, with the second most prominent key being G major, with 18%. Though the major keys are limited in scope, 13% of the exercises are in a minor key, including A minor, B minor, D minor, and E minor.

Table 37. *String Basics* key areas

<u>Key areas</u>	<u># of activities</u>	<u>Percentage</u>
D major	90	52%
G major	32	18%
C major	23	13%
A major	4	2%
minor	22	13%
modal	3	2%

Minor pieces are introduced on page 32, 66% of the way through the book, with the introduction of F-natural. Two pages, with eleven pieces total, are exclusively written in minor tonalities. These pieces include parts of the D minor scale with half the class playing a D drone to practice appropriate finger spacing and hearing minor intervals. A few activities for skill development with the new hand position are included, followed by several adapted art songs and folk songs in the minor key. After these two pages, the book moves on to major tonalities that use F-natural and C-natural, but, regardless, sequencing within the minor lesson reflects effective introduction, refinement, and application of a skill or new musical concept.

Articulations

Written articulations in *String Basics* are predominantly pizzicato. The first ten pages of instruction are notated as pizzicato, switching to arco after a quarter of the book. With only five exercises in staccato and spiccato, as shown in Table 38, this method does not develop these strokes. The exercises in spiccato, especially, serve only for introducing the student to the idea that such a concept exists. Additionally, unlike most other methods, *String Basics* does not use hooked bowings.

Though *String Basics* initially uses pizzicato as a remedial technique, pizzicato returns at the end of the book as an effect. This is the only method that uses pizzicato and arco in an exercise together. Though this effect would require practice in negotiating the bow hold, it gives students a much more realistic view of pizzicato, in that it is used as an expressive device, rather

than exclusively as remediation. Placing arco and pizzicato passages in succession within a piece can also exemplify the contrasting timbres and musical effects.

Table 38. *String Basics* articulations

<u>Articulations</u>	<u># of activities</u>	Percentage:	
		<u>of articulations</u>	<u>of all pieces</u>
pizzicato	55	54%	23.4%
slurs	40	40%	17.0%
staccato	3	3%	1.3%
spiccato	2	2%	0.9%
accents	1	1%	0.4

Similar to minor keys, slurs are introduced with two pages of slurred activities, containing 13 exercises total. The lesson in slurs consists of nine progressively difficult exercises, first slurring consecutive notes, then two notes on a string, then slurring between strings, etc. The last four slur exercises are arrangements from real pieces, including Brahms’ “Hungarian Dance No. 5” and “The Dreidel Song.” These pieces do not foster an idea that slurs are used in any particular context or style of playing; rather, they demonstrate a modest amount of variety, from legato to lively characters, to expose the students to various musical functions of slurs.

Dynamics

Table 39 shows that dynamics, introduced 91% of the way through the book, are rather limited in *String Basics*. Typically, exercises only use a singular dynamic, the most common of which is forte. These markings are often arbitrary, but “Accent Waltz,” number 288, is marked forte to increase the effect and the likelihood that students will play the accents. Chorales are also labeled with one dynamic each, though each chorale uses a different dynamic. The string orchestra pieces at the end, especially the last one, “Conquest,” feature a lot of dynamic variation, sometimes with a new dynamic as quickly as every measure. This activity also utilizes

the singular occurrence of “get louder,” acquainting students with the effect and physical action of a crescendo.

Table 39. *String Basics* dynamics

<u>Dynamics</u>	<u># of activities</u>	Percentage:	
		<u>of dynamics</u>	<u>of all pieces</u>
forte	13	39%	5.5%
mezzoforte	11	33%	4.7%
piano	7	21%	3.0%
get louder	2	6%	0.9%

When two or more dynamics appear together in an activity, they usually serve to designate phrases. “The Little Fish,” number 215, writes the phrase piano the first time, then uses forte for the repeat, demonstrating contrast within repetitive material. This strategy appears in several other activities, as well, so the existing dynamic contrast is typically used musically.

Non-technical Elements

Analysis of Title Function

Most titles in *String Basics* serve as an evocative or descriptive element, comprising 22% of titles, as shown in Table 40. *String Basics* also uses a fair amount of titles that describe what or how to play, such as “Bow Speed on E.”

Table 40. Function of titles in *String Basics*

Function of Titles	Total	Percentage of pieces
Description of a musical concept	89	38%
Descriptive title with no connection	52	22%
Instructions for playing	28	12%
Symbolic connection to the music	21	9%
Musical tradition or sound world	12	5%
Title of a familiar tune	12	5%
Historical figure or genre	10	4%
Foreign Language Titles	10	4%
No title or number or letter only	0	0%

Unlike other beginning methods examined here, *String Basics* regularly uses foreign language titles without an English translation. The chorales at the end, which serve as a rich opportunity to apply musicianship, use the original German names, such as “Lobe den Herren.”

Non-traditional Activities

Table 41 shows the infrequency of non-playing and non-reading activities in *String Basics*, accounting for only seven percent of the total book. The two largest groups of non-traditional are activities which target composition and descriptive skills. The more remedial descriptive activities merely quiz students on note names, but similar to *New Directions*, *String Basics* emphasizes finger pattern to learn the low second finger and occasionally asks students to write in finger patterns. Composition and theory exercises typically involve learning or reviewing music notation skills.

Table 41. Other elements included in *String Basics*

Activity	Amount	Percent of book
Composition	8	3.4%
Descriptive skills	7	2.9%
Singing	2	0.8%
Listening/emulating	1	0.4%
Improvisation	0	0%

According to the authors, *String Basics* features singing as a common element, but in the student book, singing is only mentioned in 0.8% of activities. In the instruction section on page 5, students are instructed to “sing and say” the half notes. Additionally, the sample recruitment concert on pages 24 and 25 claim that students should be able to sing the notes while playing, so *String Basics* does consider simultaneous singing and playing to be an important skill. This activity is not reinforced in most activities in the student book, so for this approach to be successful, the teacher would have to persist in integrating singing into playing activities. Though singing the note name could serve as an effective activity to learn and review notes,

singing pitch names is not very musical and could potentially inhibit the students' abilities to listen perceptively to their own sounds.

Discussion

String Basics includes several unique elements that give insight into the authors' ideas about developing musicianship. One such element, included toward the end of the book, is a group of chorales, pieces that provide an opportunity to apply and further develop musicianship. These chorales contain information regarding speed and a singular dynamic level, but otherwise the students and teacher would be responsible for adding expression and attempting to communicate musical meaning to the audience.

The chorales contrast well with the preceding page, a lesson titled "advanced bowing technique," featuring several activities to teach contrasting articulations: slurs, staccato, spiccato, and accents. The contrasts between exercises demonstrate to students a variety of technical and expressive concepts at their disposal. Unfortunately, though the pieces may serve as useful examples of character differences, the total number of activities with these contrasting characters are minimal, and some techniques may not be suitably developed in the time allowed, particularly spiccato and accents.

This method includes one additional component that gives insights into the authors' goals, the sample recruitment concert on pages 24 and 25. This concert includes a script for individual students to read, demonstrating precisely what the authors believe the students should understand and be able to articulate approximately halfway through the method. Some of the concepts covered in the script include basic rhythms, ensemble skills, Mozart, harmony, folk song, D major scale, and select bowing techniques.

Bowing techniques mentioned in the script include proper bow hold, straight bowing, and uniformity in bow direction. Of the three primary variables in tone production—speed, weight, and contact point—this introduction to bowing technique addresses only one. The titles of pieces within the rest of the method show this pattern of emphasis, as well, such as “Bowing Straight on A.” Though straight bowing can help to sustain a more consistent contact point, speed and weight are neglected in *String Basics*. Speed is addressed within two titles in the book: “Slow Bow-Fast Bow Speed” and “Bow Speed is Key,” making up less than one percent of titles. To play expressively with good tone, speed and weight are critical. Before any discussion of tone, timbre, or musical expression, the teacher would have to extend the discussion regarding the physical act of bowing and the role of bow speed and weight.

String Basics teaches discrimination skills through its in-depth lessons on specific concepts, especially on slurs, minor tonalities, and articulations. Unfortunately, after introducing these concepts, they are not heavily integrated into the subsequent material. Rather, these concepts are often abandoned after the initial introduction and development. To best make use of this material, the teacher would need to return to these exercises either periodically or when appropriate to prepare for later exercises that use similar concepts.

Some concepts, especially the spiccato and staccato articulations, are not developed within the scope of the method, so the teacher would have to add preliminary exercises for the students to execute those activities successfully. Non-traditional activities are also either underdeveloped or missing in this method, so a teacher would need additional exercises for a holistic curriculum in musicianship, especially in listening, emulating, improvising, and singing.

Based on the placement of the expressive exercises at 93% of the way through the book, the absence of instruction on tone, and the lack of non-traditional activities, this book seems to

subscribe to the notion that musicianship should be developed after fundamental technique is in place. Though the book has intermittent, useful lessons in developing discrimination skills, it serves primarily to teach basic reading and performance, perhaps as preparation for a second year of string instruction filled with musicianship.

Measures of Success

Contents and Basic Information

Of the five methods examined here, *Measures of Success for String Orchestra*, published by F.J.H. Music Company in 2013, is the most recent. *Measures of Success* claims to be integrated with the national standards, and in line with contemporary thought, it is the only method here that lists building musicianship as a primary goal.

The method utilizes Western Art music as its theme, designing the method around a curriculum that could serve simultaneously as instrumental training and music appreciation. The method introduces students to prominent composers and some of their music, Italian musical terms, and the concept of numbering musical works with opus numbers.

Table 42. *Measures of Success*, size and content of method

Element	Amount
Pages with music	44
Numbered activities	157
Total activities	199
Playing activities	188
Non-Playing Activities	11

Table 43. *Measures of Success*, overview of musical content

Pieces with...	Number	Percentage
Key center	145	77%
Bowed Articulations	47	25%
Expressive markings	61	32%
Dynamics	38	20%

Table 42 shows the number of activities included within *Measures of Success*. The method does include non-playing activities, but only eleven total. Table 43 shows the fairly uniform inclusion of bowed articulations, expressive markings, and dynamics, as they all appear within 20 to 32 percent of playing activities.

The organization of *Measures of Success* is somewhat unconventional, as it sorts and describes activities within the context of opus numbers. The book consists of four lessons, or opus numbers, so every exercises is labeled with an opus and a number, e.g., 3.15. The method contains few colors and distinctions between activities, so non-playing activities, non-reading activities, vocabulary, and historical information all have a blue background, set apart from the white background of notated pieces. The end of each opus contains an “Encore” with describing, emulating, composing, theoretical, and performing activities.

Seven playing activities are accompanied by a history lesson, constituting 4% of all pieces. The history lessons all use similar formats, with an explanation about the composer and concurrent innovations in science and the world. This assists in building a framework to conceptualize the information and time periods and adds an interdisciplinary connection, as well. The history lessons do not discuss culture, and the multicultural activities are not explained in any way besides the title and printed notation. Practice is not discussed in the student book, though it does include a practice chart and suggestions for good instrument care.

Pieces with multiple parts are relatively uncommon in this method, making up 8% of all playing activities. Duets are first incorporated on page 17, and rounds on page 20, starting with a D major scale. After their introduction and an initial lesson in multi-part music, rounds and duets are still rare.

Technical Elements

Table 44 shows that *Measures of Success* incorporates a fair amount of all technical elements. The expressive markings are an especially diverse category, with seven distinct terms, all of which are in Italian.

Table 44. *Measures of Success*, list of technical elements in various categories

Category	Number	All elements:
Note Values:	5	whole, dotted half, half, quarter, eighth
Time Signatures:	4	4/4, c, 3/4, 2/4
Articulations:	4	hooked, pizzicato, slurs, staccato
Dynamics:	4	forte, piano, crescendo, decresc.
Expressive markings:	7	Allegro, Andante, Dolce, Maestoso, Misterioso, Moderato, Pesante

Rhythm

Rhythmic content of activities in *Measures of Success* is shown in Table 45, with quarter, half, and eighth notes again featured prominently. The most common rhythmic content of an exercise is quarter notes alone, comprising 38% of all activities. Similar to previous methods examined, this prevalence is due to the prolonged introductory rhythm. The first 61 activities only use quarter notes, as the second note value, the half note, is introduced on page 16.

Table 45. *Measures of Success* common rhythmic content

<u>Rhythmic content</u>	<u># of activities</u>	<u>Percentage</u>
Quarter	70	38%
Half, quarter	45	25%
Quarter, eighth	23	13%
Half, quarter, eighth	22	12%
Dotted half, half, quarter	12	7%

Rhythm is taught in *Measures of Success* by counting numbers, and when eighth notes are present, subdividing all beats. Speaking parts, included in 12% of all pieces, typically instruct counting numbers or subdivisions. Some speaking parts also use text, such as exercise 3.5, which pairs rhythms with words to help students understand eighth notes. The other common approach to lyrics is the insertion of syllables for rests, such as “Check your bow hold” for four beats of rest.

No aid in steady beat is provided in the first 15 pages besides quarter notes in 4/4 time with numbers for counting beats of the measure. Half notes are taught with two differing approaches: saying “slow bow” on the two beats of the note or by counting the beats of the

measure. Subdividing is not used as an approach to steady beat, instead, *Measures of Success* puts words or syllabus into passages that might be problematic for keeping internal rhythm. Before and after text is introduced, the students probably need additional reinforcement of pulse.

Time Signatures

Measures of Success is written predominantly in 4/4 time, as shown in Table 46. The second most prominent time signature is 3/4, which is introduced simultaneously with 4/4 on the first page of instruction. The method occasionally incorporates 2/4, as well, making up six percent of activities. Common time is introduced only to instruct the 4/4 conducting pattern, as common time is used for two exercises then abandoned for the rest of the book.

Table 46. Time signatures in *Measures of Success*

<u>Time Signatures</u>	<u># of activities</u>	<u>Percentage</u>
4/4	149	80%
3/4	25	13%
2/4	11	6%
c	2	1%

The exercises in 3/4 time account for only 13% of the method, but they are used fairly regularly. These pieces usually have titles that highlight the three-beat pattern, either by using the word “waltz” or the number three, such as “Two for Three” or “Three Cabbages,” a variation on “Boil Them Cabbage Down.”

This book does briefly cover metric emphasis. Lesson 3.48, an activity in 4/4, provides the instructions, “With your bow, stress the first beat of each measure to achieve the proper style.” Though the pieces in 3/4 often have stronger emphasis on the first beat, they all still clearly have three beats due to active rhythmic content, often using quarter and eighth notes, which would prevent beginners from playing with a larger pulse. Exercises in 4/4 occasionally allow for emphasis on beats 1 and 3, but they typically require a strong quarter note pulse and the speeds and note groupings are generally uniform throughout the book.

Key

The tonalities in *Measures of Success* include four different major keys, several minor keys, and occasional chromatic activities that shift between the major and minor third scale degree. Fifty-eight percent of activities are in D major, as shown in Table 47, eight percent in minor, and four percent are modal. Additional keys are used in the listening activities, including G-flat major and several additional minor pieces, but these activities do not include a playing component, so they have not been counted here.

Table 47. *Measures of Success* key areas

<u>Key areas</u>	<u># of activities</u>	<u>Percentage</u>
D major	80	58%
G major	23	17%
C major	11	8%
A major	4	3%
minor	11	8%
modal	6	4%
chromatic	2	1%

Minor keys in the method include B, E, C, D, and G minor, which is overall much more minor variety than the other four methods. Minor is first introduced with exercise 1.21, “Cold Crossed Buns.” This exercise occurs with a group of pieces that reinforce B, C-sharp, and D, so it appears to be in minor out of convenience and sequencing rather than to give students a new experience with tonality. This key is not immediately developed, but unlike *Essential Elements*, minor keys return later in the book, in the third and fourth opuses, for further development.

Articulations

Measures of Success incorporates fewer articulations than the other technical and expressive elements measured here, with only four articulations included in the book, shown in Table 48. Slurs are the most common articulation, included in 17% of all pieces, whereas hooked and staccato bowings are both relatively infrequent.

Table 48. *Measures of Success* articulations

<u>Articulations</u>	<u># of activities</u>	Percentage:	
		<u>of articulations</u>	<u>of all pieces</u>
slurs	32	41%	17.0%
pizzicato	30	38%	16.0%
hooked	10	13%	5.3%
staccato	6	8%	3.2%

The initial activities in *Measures of Success* begin pizzicato, and arco is incorporated into playing activities after 20% of the book. Pizzicato is also used several times after the introduction of arco, either as a tool to simplify music or to focus on a difficult left hand technique. Exercise 2.34, “Hop Around,” features pizzicato, but the hopping description refers to the left hand changing string, not to the timbre of pizzicato. Pizzicato is never used for a musical effect.

Slurs are described as curved lines that connects pitches, indicating that the notes should be played within one bow. An early slur activity is “Three Blind Mice,” a melody from the beginning of the book that is rewritten with slurs. A few times, titles use the word “Gliding” or “Smooth” to indicate a legato note change, but otherwise, slurs are applied rather haphazardly.

Dynamics

Table 49 shows the four dynamic levels incorporated into *Measures of Success*. The first dynamics, forte and piano, are introduced together on page 33, or 68% of the way through the book. Forte, the predominant dynamic level, appears in 16% of all pieces.

Table 49. *Measures of Success* dynamics

<u>Dynamics</u>	<u># of activities</u>	Percentage:	
		<u>of dynamics</u>	<u>of all pieces</u>
forte	30	54%	16.0%
piano	21	38%	11.2%
crescendo	3	5%	1.6%
decresc.	2	4%	1.1%

Forte and piano often appear alone in exercises, marking a melody as either loud or soft for its duration. Crescendo and decrescendo markings appear in only three activities total. When all four dynamics appear in a piece together, however, they are used to demarcate phrases, starting and ending phrases piano with a swell towards the phrase's climax.

Expressive markings

Measures of Success uses seven distinct expressive or tempo markings, and markings that make up at least five percent of this category are shown in Table 50. The first three markings refer primarily to tempo, such as allegro, moderato, and andante, and the less common markings focus more on character than speed, such as dolce or pesante.

Table 50. *Measures of Success* common expression and tempo markings

<u>Markings</u>	<u># of activities</u>	Percentage:	
		<u>of markings</u>	<u>of all pieces</u>
Allegro	18	28%	9.6%
Moderato	17	27%	9.0%
Andante	14	22%	7.4%
Maestoso	6	9%	3.2%
Dolce	3	5%	1.6%
Misterioso	3	5%	1.6%

Tempo markings are introduced at the end of opus 2, 41% of the way through the method. They are applied regularly during the rest of the method, although they only appear in 32% of total pieces. Andante is instructed as a slow, walking tempo, moderato as a medium tempo, and allegro as a fast tempo. When new terms appear, such as dolce, they appear with their English translation.

Measures of Success uses far more Italian expressive markings than the other method books examined here. These terms are typically applied most prominently to art song arrangements, so maybe the exposure to Italian tempo markings are meant to coincide with exposure to Western Art music as a form of music appreciation or enculturation.

Non-technical Elements

Analysis of Title Function

The titles in *Measures of Success* are divided somewhat evenly between descriptive titles and descriptions of musical concepts, shown in Table 51. Though these categories are often the highest among beginning string methods, *Measures of Success* also has a high number of titles with symbolic connections to the music. This category includes titles like “Halftime” to combine quarter and eighth notes, “Short and Sweet” to teach staccato, and several titles that refer to pitch contour, such as “Walking Downstairs,” “Running Up and Down,” and “Moving Up.”

Table 51. Function of titles in *Measures of Success*

Function of titles	Total	Percentage of pieces
Descriptive title with no connection	54	30%
Description of a musical concept	40	22%
Symbolic connection to the music	22	12%
Instructions for playing	17	9%
Historical figure or genre	16	9%
Musical tradition or sound world	15	8%
Title of a well-known tune	12	7%
Foreign Language Titles	6	3%
No title or number or letter only	0	0%

Non-traditional Activities

Measures of Success builds non-traditional activities into the curriculum with its “Encores” at the end of each opus. The encores include composition, describing, listening, emulating, and review questions. Table 52 lists the frequency of all non-traditional activities, most of which are located in the encores.

Although these activities do appear with regularity, since they are a structural element of the method, the book contains only four opus numbers, so relatively few of these activities appear. For instance, “Composer’s Corner” features composition exercises three times total, resulting in three composition exercises in the entire book. In Opus 4, the Composer’s Corner

activity is based in improvisation, accounting for one of the five improvisation activities in the book, the others being rhythmic improvisations on scales at the end of the book.

Table 52. *Measures of Success*, other elements included

Activity	Amount	Percent of activities
Descriptive skills	15	7.5%
Improvisation	5	2.5%
Listening/emulating	4	2.0%
Composition	3	1.5%
Singing	2	1.0%

One activity that sets this book apart from the other string methods here is the “Interpretation Station” within the encores. Interpretation Station asks the student questions about specific recordings on the CD, often featuring several recordings with questions for guided listening. These questions sometimes involve a much higher level of descriptive skills than typical first-year string method books, such as identifying the character, quality, or describing their own personal reaction to it. Playing is not incorporated into this activity, as the level of the music is typically advanced. These are the only activities in any of the methods that are exclusively devoted to listening and responding with verbal or written descriptions, an element that many writers on musicianship value.

Discussion

Measures of Success develops discrimination skills through the reuse and reworking of familiar songs. Two examples of this practice include the introduction of minor, with “Cold Crossed Buns,” and with the addition of slurs into songs covered at the onset of the book. This practice serves to highlight the difference in sound and effect since the students already know the melody and have some familiarity with the physical process of playing it.

This method also provides experience with musical variety through the alternation of duple and triple meters, as well as inclusion of a variety of minor keys and the various expressive markings used throughout the book. Unfortunately, several of these concepts are not developed extensively, such as the overall sparse inclusion of expressive markings and the lack of application of articulations, especially staccato and hooked bow strokes.

To teach musicianship with this book, the teacher would need to add activities with the new articulations, stress the inherent groupings within and outside of the individual measures, and teach minor keys as a unique sound, rather than as a D major scale that starts on E. The teacher could also supplement the activities in the encore, and ideally, integrate them into the rest of the book, as well. Sound is also largely bypassed in the method, besides brief instructions to “Listen for a clear, ringing D sound!” when learning octaves and instructions to play with a “big, beautiful sound” in the performance piece in the opus 4 encore. Otherwise, the teacher is responsible for bring attention to timbre, tone production, and prioritizing sound when playing alone and with others.

Through the method’s theme, sources, and Italian-language markings, this book emphasizes classical music in an approach similar to immersion. This immersion-style strategy allows for the student to contextualize traditions, Western Art music, composers, and compositions with music history, science, and world history. Of course, this approach has certain limitations. For instance, embedding composition and descriptive activities into the encores of the four opus numbers, rather than integrating them into the lessons, limits the total number of these activities possible.

Regardless, if this immersion strategy has no other impact on the student, ordering exercises based on an opus number attempts to transform a mundane detail (numbering) into a

teachable moment, one that could gradually shape the student's understanding of music.

Although this is a limited use of musicianship, much of the immersion style, like hearing, mimicking, and enculturation, lies at the heart of musicianship.

CHAPTER 4: SUMMARY AND RECOMMENDATIONS

The purpose of this study was to determine the nature of musicianship in a sample of beginning method books for classroom string teaching. This final chapter, Summary and Recommendations, consists of two primary sections: findings and discussion. The findings portion compares select results between method books, with an emphasis on the role of variety in these materials, as well as the strategies that are particularly effective in incorporating musicianship. The discussion portion suggests directions for future research and for development of future method books and materials that would increase the priority of musicianship within the curriculum.

Findings

Many elements examined in this analysis are fairly uniform among all books. For instance, D major is the predominant key in all methods, constituting between 43 and 58 percent of all keys. G major is the second most common key, used in 18 to 29 percent of pieces with a tonal center. Though the methods differ in their usage of minor keys by only eleven percentage points, the number of total minor key exercises ranges from three in *Essential Elements* to 22 in *String Basics*, a fairly striking difference.

Title function is somewhat similar among the five methods, with musical concepts and descriptive titles as the two consistently largest categories. The source material for all the methods is also fairly homogenous, with author-composed pieces typically far outpacing other sources of music. The major exception to this formula is *Do It! Play Strings*, which draws only

16% of its music from the method's authors.⁵⁹ In place of new compositions, *Do It!* utilizes primarily folk and traditional tunes. *Do It!*'s repeating and rearranging of melodies keeps the number of distinct pieces relatively low, decreasing the need to write new music; instead, the authors rework familiar songs for whatever pedagogical purpose writing a new song would achieve.

The methods are also consistent in their limited use of multicultural pieces, ranging from one percent in *Do It!* to four percent in *New Directions*. *Essential Elements* provides an explanation about the musical tradition with three of the multicultural pieces, but typically, these books are limited in terms of both number and content of the multicultural lessons.

Though these methods contain a lot of uniformity, variety does exist, and each book chooses to incorporate variety in different categories, such as including a wide range within the category of dynamics. Table 53 shows the percentages of keys, articulations, dynamics, and expressive markings contained within each method. Though the differences are not striking, the table shows several major differences in priorities, as the most extreme differences often result from varying approaches to the inclusion and integration of elements.

Table 53. Content of methods: Percentage of activities that use certain technical elements

Exercises with...	<i>EE 2000</i>	<i>Do It!</i>	<i>N. Direct.</i>	<i>S. Basics</i>	<i>M. Success</i>
Key	70%	95%	73%	74%	73%
Articulations	41%	29%	39%	44%	41%
Dynamics	4%	0	42%	9%	20%
Exp. Marking	22%	56%	7%	6%	32%

In each category measured here, *Do It!* has either the highest or lowest percentage, demonstrating that *Do It!* often takes a different approach from the other books. This approach is

⁵⁹ Categories from Julie Ballard, "An Analysis of the Music Content in Ten Piano Methods (1994-2006) for the Elementary-Aged Beginning Piano Student for MENC National Standards Based Elements," (doctoral diss., University of Southern California, 2007), Appendix B.

also evident in its integration of frequent improvisation and technical concepts, such as note values, that are absent from the other books. Alternatively, *New Directions*' striking element is its incorporation of dynamics, using six different dynamic levels and integrating dynamics into 42% of pieces.

Limitations of Variety

With all the different approaches to incorporation of variety, some attempts to add variety to a method can go beyond practical constraints, time constraints, and the capabilities of students. In *Do It! Play Strings*' attempt to begin with melodic material, substantial practice with playing repeated notes melodically or expressively has been skipped. Although teachers could easily request that students play pizzicato, if the book were followed as written, the students would have to play a three-note melody with the bow very soon after beginning instrumental instruction, which runs the risk of skipping several fundamental steps. Without sufficient preparatory work, this approach could lead to students playing with less musicianship, as compounding the many challenges of playing three notes together could cause the students to pay less attention to musical elements like sound quality and note groupings.

This obstacle speaks to the challenge of incorporating musicianship into the beginning string method: too much variety too soon can preclude musicianship. Most books incorporate too much variety in certain areas, presenting the student with topics that may be too advanced. *Do It!* generally contains the most variety of the five string methods, but several topics advance beyond the accepted scope of a first-year curriculum. For instance, the key of E-flat major and the general concept of playing with a low first finger does not usually fall within the scope of a beginning string method. Though the key of E-flat deviates significantly from the usual

beginning keys of D, G, and C, providing welcome variety, it might not be within the capabilities of a beginning string class, especially if the concept is not significantly developed and incorporated into the book. Representing only three percent of pieces in *Do It*, the concept of low first finger is not applied consistently, so beginning students would probably not understand this technique.

Similarly, some of the articulations in *String Basics* present not just variety, but also an underdeveloped concept. Spiccato, for instance, used in less than 1% of playing activities, is not technically or musically cultivated. Instead, it is presented as a variation of staccato in which the bow bounces. Without both an adept teacher and a significant commitment of additional instruction time, students would complete this book without the physical capability or musical understanding to produce this effect.

Some concepts are also incorporated to enhance the level of variety, but are not extended to a musical outcome. Tempo markings, for instance, often provide no connection to character. For instance, *Essential Elements 2000* and *String Basics* both use three Italian tempo markings: moderato, andante, and allegro. This practice is particularly puzzling, since students rarely determine the speed for specific pieces within a classroom setting. Rather, the teacher will most likely choose all tempi, essentially making these markings useless for students in group classes. These incomplete introductions to concepts, either due to a lack of development, explanation, or student capacity to perform the concept, heighten the risk of several possible downsides: the student could quickly forget the concept, become disheartened by the incomplete attempt, or falsely believe to have mastered it.

The ideal outcome of incorporating more advanced concepts, however, is to alert the student to the fact that greater musical possibilities and expressive devices exist and to ignite a

curiosity about an element that might not receive sufficient instruction or practice. Concepts that promote variety but remain underdeveloped are not necessarily detrimental if the teacher uses the exercises to work towards specific goals, such as instilling desires to master higher-level musical and technical concepts or beginning foundational work for future concepts.

New Directions contains several examples of concepts meant simply to introduce a student to a concept rather than teach proficiency. For example, the method includes modal mixture in two percent of all pieces and ritardando in four percent of pieces. Although these elements represent a small percentage of the book, their inclusion informs the student about two otherwise unexplored avenues for music making. Modal mixture, for instance, could introduce to the student that notes from different scales and modes can be used in a piece together. Similarly, the ability to establish a steady beat then gradually decrease in tempo teaches the students that their future music-making could involve more flexibility within tempo than much of the method would otherwise imply. Tempo modifications within an exercise, be it gradual or sudden, very rarely appear within these books, with accelerando featured only in *Do It!* and ritardando used only in *New Directions*. With a low amount such four percent of pieces using ritardando, students will most likely not become proficient with the concept, but they will learn that gradually slowing can be used as a tool in music-making.

Elements Lacking Variety

The opposite approach to too much or underdeveloped variety would be to not incorporate sufficient variety, which risks limiting the students' exposure to and, subsequently, understanding of music and musical expression. For the sake of not overwhelming students, all methods have elements that lack diversity and development. For instance, all five books lack

variety in tonality, with each relying heavily on the major key, especially D major. *Essential Elements*, in particular, is written almost exclusively in the major key, with 96% of exercises in D, G, C, or F major.

All the methods lack variety in at least one non-traditional activity. *Do It* has no activities in descriptive skills, *String Basics* does not include improvisation, and *Essential Elements* does not mention singing in the student book. Although *Do It!* is an extreme approach, with 70 singing activities and no descriptive activities, most books include a modest number of each non-traditional element. *String Basics* includes between two and eight of all non-traditional activities, while *Essential Elements* includes fewer than six of each activity.

Variety to Develop Discrimination Skills

In contrast, some examples of well-developed variety in beginning methods include singing activities in *Do It*, dynamics in *New Directions*, and descriptive activities in *Measures of Success*. By learning about and through various elements and applications of these different concepts, students can increasingly develop finer discernment skills that allow for a higher level of musical understanding and interaction. This is a form of musicianship development, and it occurs through various stages of experiencing musical variety, such as knowing that subsets of concepts exist, experiencing how they interact, and applying the concepts to one's own playing. Ultimately, knowing and understanding various elements in various categories will help the student communicate expression.

Do It! includes a singing part for almost all melodies, so most of the variety written into the book also exists in the singing activities. This variety includes different characters, keys, articulations, text, and subjects. Singing is used to execute and demonstrate successful

performances of the music before learning the notes on the instrument, a concept that could be very useful with many concepts, such as with intonation and rounds. In addition to assisting with hearing difficult concepts on the instrument, singing also adds another musical outlet to the classroom, giving the students a chance to experience classroom music away from the rudimentary sounds and technical difficulties of the instrument. Classroom singing also increases the variety of music that the students hear on a day-to-day basis, which could serve as a large portion of the music they hear.

The dynamics in *New Directions*, the most consistently applied of the elements discussed here, are developed throughout the book to consistently reinforce its application to new music. Piano and forte are first introduced together and used persistently before crescendo and decrescendo are applied later in the book. The dynamics typically serve to vary repetition or to designate and give energy to phrases or important parts of the music. An exercise taken out of context would be much less successful than following the sequencing as designed, because it gradually introduces and incorporates the different dynamics. By using dynamics consistently, accurately, and with increasing difficulty, students should be enabled to develop discrimination skills regarding both dynamics and phrases.

New Directions also uses extensive expressive markings in an attempt to create a much more character-oriented approach to beginning pieces. These verbal descriptions of character could serve as a counter-example to the practice of writing Italian tempo markings in beginning method books, as mentioned above. Seeing a diverse set of expressive instructions could at least encourage the student to consider character as part of the piece.

Listening and describing activities in *Measures of Success*, although relatively infrequent, comprising only 7.5% of activities in the book, provide musical and experiential variety

necessary for developing musicianship. These activities pose questions to the student, sometimes open-ended, asking the student to explain either what he notices about the music or to think about his own personal opinions. Some activities use recently-learned concepts, such as expressive markings and time signatures, so that the student has an opportunity to hear and identify the concept in practice. The inclusion of various descriptive activities, some with many possible answers and some with one right answer, effectively adds listening and critical thinking to the method. Though these activities are not utilized extensively within the book, as a pre-planned activity that correlates with the method and falls within the capabilities of students, they provide a good model for listening-based activities.

Additional Missing Elements

Along with musical and experiential variety, another critical element that falls within the scope of string-class musicianship is sound production. This factor correlates primarily with bowing technique and with discrimination skills between potential sounds produced with the bow. Sound production and bowing technique are largely excluded from these method books beyond the fundamentals of holding the bow and moving it up and down.

One method that minimally discusses further bowing technique is *String Basics*, as it alludes to “Straight Bowing” and coordination of bow direction. These elements advance slightly past the idea of moving the bow right and left, but they fail to address critical speed or weight considerations. *New Directions* briefly discusses contact point with the introduction of dynamics, describing two different locations for bowing as “piano lane” and “forte lane.” This well-intentioned attempt to create maximum dynamic differences does not include a discussion of tone or of the change required in bow speed and weight to maintain a good tone.

In general, these methods greatly understate the role of sound production, bowing technique, and speed/weight/contact point ratios to development as a musician. To integrate development of sound production into lessons on general technique, the teacher would have to consistently emphasize good bowing technique and its relationship to sound. This could be accomplished by showing the students various sound possibilities, both good and bad, helping them to hear distinctions between sounds, stressing the importance of continual awareness of sound and the search for a good sound, and helping them to produce certain sounds by modifying specific variables. This process would set up a foundation in which bowing technique—a critical and distinguishing element of string playing—is integral to playing technique.

Another aspect largely downplayed in these books is the inclusion of non-playing and non-reading activities and materials. One way the books could foster attitudes in musicianship is through the role of non-traditional elements within instruction. Methods teach students not only concepts, but priorities as well, and with no expectations regarding singing, composing, analytical skills, etc., students will not develop attitudes about music learning that are inclusive of these skills. Of the five non-traditional activities examined here, most are included in at least one activity in all of the methods, shown in Table 54.

Table 54: Total non-traditional activities in each book

Activity	<i>Essential Elements</i>	<i>Do It! Play Strings</i>	<i>New Directions</i>	<i>String Basics</i>	<i>Measures of Success</i>
Singing	0%	41%	16%	1%	1%
Composition	3%	0%	4%	3%	2%
Improvisation	2%	8%	3%	0%	3%
Listening/emulating	2%	9%	1%	0%	2%
Descriptive skills	3%	0%	7%	3%	8%

In *Essential Elements* and *String Basics*, none of these activities are included in more than three percent of the book. In *Measures of Success*, only descriptive activities exceed five percent, appearing in 15 exercises, or eight percent of the book. *New Directions* has a similar

number of descriptive activities, used in 7% of the book, and the highest category, singing, is used in 16% of exercises. *Do It! Play Strings* takes a more extreme approach to non-traditional activities, with no composition or descriptive activities, but with singing used in 41% of all activities.

Ultimately, the inclusion of non-traditional elements in these methods speaks to the authors' beliefs about music, music training, and the status quo. For instance, the lack of improvisation in *String Basics* clearly communicates that that specific skill is not a priority to the authors. *Do It!*, on the other hand, treats improvisation as an element necessary in training future generations of musicians, as well as for educating students with musicianship. Without descriptive activities, however, students using *Do It!* might have more difficulty describing technical and expressive elements than those who use *Measures of Success*. More fundamentally, they might not consider descriptive skills to be relevant to developing as a musician.

In addition to demonstrating the authors' priorities, the generally low number of non-traditional activities included in these books may be emblematic of the tendency to uphold traditional forms of music pedagogy—rooted in Western Classical Music and the corresponding music literacy skills—as superior to other types of music learning.

Communicating Expression

Expressive playing within beginning string instrumental classrooms draws primarily on two elements: (1) the use of various technical elements, such as contrasting tonalities, rhythmic groupings, and phrase and musical emphasis, and (2) the music's written instructions, including descriptive and evocative concepts in the title and/or character marking. Various technical elements, or variety in sound production and instrumental techniques, introduce the student to

the tools at a string player's disposal, but understanding these skills does not teach the student when to use them. Using a variety of technical elements to communicate expression is possible once the player has a certain repertoire of skills, including the knowledge of potential sounds and the necessary techniques with which to produce the sounds, and can then apply the various technical elements to music.

Musical emphasis plays an important role in musicianship, from grouping beats and applying metric emphasis to phrasing and shaping whole pieces. Instruction in emphasis within these method books is typically limited to the level of the measure. *New Directions* teaches that the beats are stronger than off-beats. *Measures of Success* briefly indicates that the strongest beat within the measure is the first one. Several explanations about counting, especially when introducing new time signatures, indicate that certain beats might be more significant than others.

The phrase level is rarely discussed in these books, but a few opportunities to learn about phrases do exist. For instance, *New Directions*' musicianship exercises and *String Basics*' chorales provide opportunities for students to apply technical elements in order to communicate the location and shapes of phrases. This application would require some guidance from the teacher, but typically, opportunities for teaching phrase cohesion and musical thought at a higher-level than individual notes do exist within these books, however sparse.

Though applying various technical elements requires a certain amount of experience with the techniques and resulting sounds, linguistic approaches to communicating expression serve as a viable approach to musicianship within written materials that may not require as much pre-requisite technical development. Titles, the primary vehicle for communicating musical meaning in these entry-level books, typically apply programmatic meaning to the pieces. Descriptive titles

with no connection to the music appear regularly within these books, accounting for 19 to 31 percent of titles within the different methods. “Cathedral Rock,” “Bile ‘em Cabbage Down,” and “Mysterious Forrest” would belong to this group of titles, and they are often named after their source material, or specific songs. These titles could contribute to communicating expression if the student connects the description to a musical atmosphere, experience, or motion.

A more musical group of titles, those with symbolic connections to the music, achieve both goals of teaching a musical concept and giving the students something descriptive to communicate to the audience. This category constitutes five to twelve percent of the method books, with *Measures of Success* using these titles most frequently. Many of these pieces focus on contour, such as teaching high pitch and low pitch with a comparison to something in the real world that is physically high or low, some examples of which include “Olympic High Jump” and “Pogo Stick,” but these symbolic connections to music could be applied to various musical concepts.

Though descriptive titles are prevalent, the most common function of titles is typically to describe a musical concept, such as “D Major Scale” and “Half Step and Whole Step Review.” These titles are used to learn about and reinforce musical concepts, but do not indicate that the piece is particularly musical or artistically worthwhile. This has a similar expressive approach as the numbered, lettered, and foreign language titles, some of which do appear in all of the methods examined here. *New Directions* and *Essential Elements*, for instance, both use various numbering and lettering approaches to indicate activities that the authors consider to be non-musical. Additionally, all of the methods feature several foreign language titles without English translation, ranging from two to six percent of all pieces in a method.

Finally, expressive markings add a level of specificity to communicating expression, as they describe to the student what she should try to portray musically to the audience. This approach is typically more specific than descriptive titles alone, including directions like boldly, stately, merrily, and smoothly with expression. Even if the student fails to perform in any way more expressively than without the expressive marking, he at least reads the indication as something that music, either through the composer, performer, or both, should attempt to express, making way for a more holistic view of music than skill development alone. This element could be used to help teach students to view expressive or communicative considerations as a fundamental part of the music.

An issue of contention within the musicianship literature and varying methodologies is the amount of preparation necessary before musicianship can be incorporated into the classroom. The books examined here tend to provide many activities with new notes before applying the notes within a musical context. For instance, the opening pages of *Measures of Success* prioritizes introducing students to D, E, F-sharp, G, and A, along with their names and positions on the staff, over melodic content. The fifteenth activity, an adaptation of *Au Claire de la Lune*, is the first to provide a potential musical experience, as the preceding activities serve exclusively as quick introductions to the various technical and reading challenges of the aforementioned five notes. Rather than developing repetitive and musical melodies with one, two, or three notes, *Measures of Success* chooses to delay melodic content until the student has learned five notes.

In addition to delaying the application of technical concepts to musical contexts, another common trend within these methods is to quickly teach a skill, use it briefly, and sometimes musically, then move on to the next skill. This sequencing based on the desire to continually reach and move past new concepts will likely prohibit the students from applying musical or

communicative objectives. Additionally, the early melodic material present, such as that in *Measures of Success*, is often quite challenging due to the lack of repeated notes. Based on the sequencing provided thus far in the method, the compounding challenges in such melodies would, again, hinder the student's potential to play with musicianship.

String Basics, *Essential Elements*, and *New Directions* all include some type of concert piece, performance piece, or musicianship piece at the end of the respective methods, which draws on the various technical elements presented throughout the book for a more complex, comprehensive, or musical experience. To some degree, these culminating performance pieces imply that the entire book is a pre-requisite for playing with musicianship. Rather than delaying musical exercises until the end of the book, some accessible strategies exist, such as those outlined in Duke and Byo, for applying musicianship in a much earlier stage of instruction.

Ultimately, technique, and especially bowing technique, as discussed above, should prioritize musical goals, such as musical effect, communication, and character. Although musicianship skills can be improved and refined without an instrument and its corresponding challenges, Dillion and Kriechbaum's assertion that some level of fundamental technique is required is true of expressive playing. Asking students to begin *Do It!*'s three note melodies with no remedial work would probably not readily allow the student to advance in musicianship skills. On the other hand, exercises titles that focus exclusively on the notes' technical execution, such as *Measure of Success*' early exercise, "Meet E!," do not lend themselves well to a musical or communicative interpretation. These two exercises are emblematic of the methods' tendency to choose between either basic, non-musical exercises and advanced musical pieces. Students have

many tools at their disposal for creating, hearing, and enjoying musical expressiveness, so perhaps even basic exercises should be taught with an immediate musical goal in mind.⁶⁰

Discussion

Directions for Future Research

The exclusion of lessons with an emphasis on sound could be due, in part, to standardizing the methods for classes that contain a diverse group of instruments, be it varying string or band instruments. Three methods have a corresponding publication for the band ensemble, *Essential Elements 2000*, *Do It! Play Strings*, and *Measures of Success*. Though any musical setting should give considerations to tone, maybe the nature of method book standardization—i.e., writing a method that can apply easily to a group of various instruments—precludes spending too much time on the unique qualities of each instrument. To this end, methods written specifically for strings could be compared to those adapted from a band counterpart to determine if and/or how string-specific methods treat the development of bowing technique and sound production differently.

A potential direction for incorporating elements of musicianship that was not explored here would be to investigate theory and musical form lessons that could be relevant and applicable to a first-year strings program. With the exception of brief explanations about theme and variations, theory is generally excluded from these beginning string method books. With most exercises lasting not much longer than a phrase, instruction in form could be challenging within the curricula that these books present. Beginning piano methods and materials for general music classes, however, sometimes incorporate basic analytical techniques, so these resources could be valuable, as potential transfers to the string classroom likely exist.

⁶⁰ Duke and Byo, 713.

In terms of multi-part writing, this analysis did not examine the separate parts of ensemble pieces. Because some methods do feature ample ensemble writing, particularly *New Directions*, examining the degree to which varying parts differ would help explain the authors' ideas of beginning student capabilities in terms of ensemble skills. For instance, in exercise 81 in *New Directions*, the melody and harmony are both labeled, encouraging the student to listen to other sections based on their role in the music. Knowing the significance of one's part and balancing and listening accordingly are all integral to musicianship, but activities where the individual's role is not labeled could be more problematic. The teacher would have to help students understand the different parts and how they fit together. Benham, et al., consider ensemble skills, at any level, to be a major component of musicianship, so a future study could compare different method books' ideas of beginning ensemble playing in string classrooms with the recommended, slowly sequenced curriculum laid out in the *ASTA String Curriculum*.

Similarly, further examining additional activities in the teachers' manuals would provide another interesting perspective into the musicianship of these method books. Non-traditional activities are likely included more often in the teacher's manual, such as the increase of singing activities in *String Basics* and additional composition activities at the end of *Do It! Play Strings*.

Expanding the scope of the study among other contemporary method books could also reveal interesting information about different approaches to beginning string study. These five methods were chosen for various reasons, but several other beginning string method books exist that also claim to fulfill the 1994 National Standards. These methods probably take musicianship in a different direction than those analyzed here.

Alternatively, Brittin and Sheldon provided a model for contrasting contemporary with historical methods. Such a comparison, between current pedagogy and older, more established

methods, such as A Tune a Day or Suzuki, could be an interesting glimpse into the evolution of concepts related to musicianship. For instance, as the trend to include more frequent, progressive, and shorter exercises has grown,⁶¹ the desire to create a book with more musicianship has counteracted this phenomenon, seen in *Do It!*'s exclusion of basic exercises for bowing technique, note changes, and music reading. Although this approach arose from a contemporary need, the result more closely resembles older method books than the slowly-sequenced class methods of the past few decades.⁶² Though the general approach to methods has shifted towards more inclusiveness since the mid-nineteenth century,⁶³ contrasting philosophies and degrees of incorporation regarding musicianship skills would likely still be evident in a historical analysis.

Finally, a potential study to modernize thought within string teaching could be to examine these books within the context of the new national standards. The 1994 National Standards are commonly referenced within methods as an element that promotes a well-rounded and musical curriculum. Despite the reliance on the old standards, elements from the new standards would be evident in methods, as well. As the new standards seek to better encapsulate contemporary musicianship, examining methods through the lens of the new standards could shed light on the methods' inclusion of modern interpretations of musicianship.

⁶¹ Ruth V. Brittin and Deborah A. Sheldon, "An Analysis of Band Method Books: Implications of Culture, Composer, and Type of Music," *Bulletin of the Council for Research in Music Education* 161/162 (Summer-Fall 2004): 53.

⁶² Ibid.

⁶³ Uszler, 346.

Suggestions for Future Method Books

Taking into account the aforementioned considerations for adequate refinement and development of concepts, this analysis carries several implications for development of future method books, beginning string curriculum, and supplemental materials that can enhance the beginning string classroom. Expressive indications written into the music, for instance, could be utilized much more. These method books rarely use expressive markings for indications other than tempo, an element the teacher likely decides in isolation. Titles could function as descriptors much more often, giving students a title that depicts a real-life event and teaches new concepts within the context of communicating ideas to the audience. Phyllis Young's *Playing the String Game: Strategies for Teaching Cello and Strings* provides many examples of teaching new musical concepts through familiar metaphors, a strategy that could be further exploited in early instrumental teaching materials. The teacher may need to elaborate on meanings, musical connections, or specific strategies for emphasizing the title's meaning during performance, but regardless, this approach could be employed more often in beginning methods. Ultimately, the combination of descriptive or musical titles with expressive markings could communicate the most information to the inexperienced student about playing with expression.

Another element that should be increased, the role of the bow in timbre, musical development, and musical expression, is largely ignored in these methods. The tendency to focus on the left hand is understandable—new notes present a readily accessible and easy-to-measure target that could later be used for playing with musicianship. But the complete lack of tone-based musicianship and progressive instruction for the right hand, in favor of constantly increasing the number of notes that the students know and the number of strings on which the students play, seems counter-productive.

Another feature that a method based in musicianship should take into account is how to consistently present opportunities to hear musical concepts. The necessity of listening to facilitate musical development is thoroughly stressed within the Suzuki method, with its emphasis on listening to both performance pieces and high quality music in general. On the other hand, listening activities are largely absent from the beginning string methods examined in this analysis. *Do It!* consistently offers opportunities for students to hear music in various ways, such as by playing with varied accompaniments, learning songs by ear, and revisiting and building on earlier songs. The heightened role of musical listening within this method offers the student more opportunities to interact with the music in different contexts, but instruction in most methods is primarily suited towards students exploring concepts exclusively on their own instruments, disconnected from a musical context.

Despite scattered attempts to integrate listening, four of these books only include performance pieces within the listening activities, as the typical approach of a method's supplemental material is to provide recordings of pieces included in the book, sometimes along with accompanimental tracks. *Measures of Success* is the only method that incorporates non-playing, listening activities. Though developing the ability to hear and emulate sounds is important for a musician, *Measures of Success'* listening and describing activities allow the student to apply classroom concepts to more sophisticated musical situations, which could greatly enhance the students' perceptions and understanding of musical concepts.

Though teacher modeling is an important feature within music classes, increasingly, students can experience performances and performers from outside of the classroom. With the ubiquity of the Internet and access to nearly unlimited audio and video recordings, relatively few barriers now exist to integrating real music that addresses relevant concepts. The literature

stresses the importance of practice and experience in listening to musicianship development, and as the potential and possibilities to listen and watch high-quality performances increases every day, the job of the string teacher should be to help the students gain experience with and knowledge of how to access these tools. Future method books and materials could include more opportunities for students to experience music from different perspectives: as listener, performer, critic, and experimenter, looking for better and different ways to express and copy sounds and musical ideas on and away from the instrument.

Finally, in addition to variety, sound discernment, and tone, attitudes and mindsets about music play into musicianship, as well. The effect of these seemingly unrelated concepts could have a significant impact on the degree to which students learn and apply musicianship. Everyone's history and musical training will influence how they, personally, think about musicianship. Teachers, however, have a responsibility to teach not just their own personal background with musicianship but also musicianship in line with contemporary thought about the past, present, and future of music. This critical thinking is especially important in the beginning instrumental classroom, when students are first introduced to the enormous technical challenges of playing an instrument. If musicianship is included in the beginning curriculum, the process of attempting to make music artistically—rather than merely intoning sequential notes on a page—could begin much sooner.

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