The String Quartet Seminar: An Underutilized Course Format in Higher Education

Alicia Choi

Department of Performance (Violin) McGill University, Montréal December 2021

Abstract

This study examines the String Quartet Seminar, defined as a year-long seminar course for first-year undergraduate string students with a curriculum based on the string quartet literature. According to my survey of music conservatories and schools of North American institutions, there are only three that currently offer a version of the String Quartet Seminar under slightly different monikers: Eastman School of Music at University of Rochester, The Juilliard School, and the Schulich School of Music at McGill University. Research questions include: (1) What is the String Quartet Seminar and how is it organized? (2) What are its contributions to chamber music education and pedagogy? Seven String Quartet Seminar instructors were interviewed to document course aspects and teaching philosophies. Concurrently, 15 out of 27 former students of McGill's String Quartet Seminar course from 2018 to 2020 were anonymously surveyed on their views on the value of various course aspects (Research Ethics Board 2 File #: 21-05-010; Project Title: The String Quartet Seminar: An Underutilized Course Format in Higher Education). Findings of this research show that the course is currently structured with differing organizational course aspects of quartet groups, content, instruction, class logistics, and assessment. Findings also show that the String Quartet Seminar is a valuable yet underutilized format, offering various contributions to chamber music education and pedagogy for its students, instructors, and institutions where it is taught.

Keywords: string quartet seminar, chamber music program, chamber music pedagogy, undergraduate performance curriculum

Abrégé

La présente recherche se penche sur le Séminaire de quatuor à cordes, qui consiste en un cours d'un an axé sur la littérature du quatuor à cordes et offert aux étudiants en cordes en première année de baccalauréat. D'après mon enquête auprès des conservatoires et des facultés de musique nord-américaines, seulement trois offrent actuellement une version du Séminaire de quatuor à cordes sous des noms légèrement différents : l'École de musique Eastman de l'Université de Rochester, The Juilliard School et l'École de musique Schulich de l'Université McGill. Les questions de recherche incluent : (1) Qu'est-ce que le Séminaire de quatuor à cordes et comment est-il organisé ? (2) Quelles sont ses contributions à l'enseignement et à la pédagogie de la musique de chambre? Sept professeurs du Séminaire de quatuor à cordes ont été interviewés pour documenter les aspects du cours et les philosophies d'enseignement. Parallèlement, 15 des 27 anciens étudiants du Séminaire de quatuor à cordes donné à McGill de 2018 à 2020 ont été interrogés de manière anonyme sur leur point de vue concernant la valeur de divers aspects du cours (Comité d'éthique 2 numéro de dossier: 21-05-010; Titre du projet: The String Quartet Seminar: An Underutilized Course Format in Higher Education). Les résultats de cette recherche démontrent que le cours est actuellement structuré avec des aspects organisationnels qui diffèrent au point de vue des groupes de quatuors, du contenu, de l'enseignement, de la logistique de la classe et de l'évaluation. Les résultats démontrent également que le Séminaire de quatuor à cordes est un format hautement pertinent mais sous-utilisé, offrant de nombreux apports à l'éducation et à la pédagogie de la musique de chambre pour ses étudiants, instructeurs et institutions où il est enseigné.

Mots-clés : séminaire de quatuor à cordes, programme de musique de chambre, pédagogie de la musique de chambre, programme d'interprétation de premier cycle

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Chapter 1

1.1 Preface

As my dear former teacher Robert Mann¹ described it, the string quartet is a whole world into itself. It is one that is full of seductively complementary qualities: meaningful yet beautiful, complex yet simple, demanding yet rewarding. Once you step into this fascinating world, you can't help but get completely drawn in.

My own foray into the string quartet world was playing Mendelssohn op. 44 no. 1 in my first year of Juilliard Pre-College studies. I still remember how viscerally exciting it was to play with other string players and how the opening 16th-note frenzy of the inner voices added another layer of meaning to the first violin part. Since then, quartets have marked every major milestone in my musical journey. When I returned to Juilliard for my master's degree, it was the first time I tried (and later failed) to start a professional string quartet with my friends. That was also when I had my first string quartet teaching experience. I was a Juilliard String Quartet Survey teaching assistant for Earl Carlyss, former second violinist of the Juilliard Quartet and the instructor of the course at that time. Often the number of first-year undergraduate string players would not neatly fall into quartet formation, in that for the class quartets that needed another violinist to complete their groups, graduate students were enlisted as "ringers." Each week, I rehearsed Mozart, Haydn, and Beethoven quartets as a violinist in a quartet with three other first-years and performed with them for the group class.

After my Masters, I joined the Larchmere String Quartet, which held a quartet-in-residence at a small American university and orchestra in the Midwest. For the next four years, I was immersed in what all emerging quartets do: spending at least six days a week in three to four hour quartet rehearsals learning new repertoire; playing in concerts at our home institution and touring all over the country; coaching the university chamber music groups; teaching groups and individuals in masterclasses at

¹ Robert Mann (1920-2018) was the founding first violinist of the Juilliard String Quartet, playing in the quartet for 51 years. Mann was also the president of the Walter W. Naumburg Foundation from 1971 to 2015, as well as a composer, conductor, and teacher. I studied violin and chamber music with Mann during my Master of Music in Violin Performance studies.

other institutions; organizing and teaching at an international chamber music festival at the university's British campus Harlaxton Manor; recording our debut album with Naxos of works that had not yet been commercially released; using our entrepreneurship skills to create a Kickstarter to fund said album.

Even my individual projects separate from the Quartet still revolved around chamber music. One of the most formative chamber experiences was sight-reading countless nights (and mornings), not just of string quartets, but quintets and sextets with friends from Indiana University who were contracted to play in my resident orchestra. This was my first survey of playing through the canon of major classical chamber works.

Another such experience was the contrast of two string quartet experiences I had as a young artist at the Toronto Summer Music Festival. I rehearsed and performed Saint-Saëns' first string quartet before I joined the Quartet, and the Prokofiev first string quartet after I joined. Both experiences were with former Quatuor Ysaÿe cellist Marc Coppey, who served as our coach while also playing as a member of our group. Coppey guided the ensemble by playing the cello part with me and my other two student colleagues. The second experience was completely different from the first, in that I felt that I had truly learned what it meant to come to a festival prepared with my individual quartet part, and ready to work as part of the ensemble. This is what individual artists often do when they are invited to perform at summer chamber music festivals. When I mentioned how different my second quartet experience was from my first with Marc to former Tokyo Quartet first violinist Martin Beaver, he said to me, "You've been in a quartet now. When you're in a quartet, you really know." This led me to wonder, "What does one learn in learning to play in a string quartet? How does one learn how to play in a string quartet?"

1.2 Positioning the Researcher

In retrospect, these questions have always been in my mind since the start of my own string quartet journey. After gaining first-hand experience as a quartet member, I wanted to pursue research that would integrate these experiences into chamber music pedagogy at higher-level education. These questions evolved and re-emerged in the

context of first-year undergraduate music performance education as part of my doctoral research when I became involved with the String Quartet Seminar course at the Schulich School of Music at McGill University.

For several years, former Associate Professor and Chamber Music Coordinator Douglas McNabney had the vision of implementing the String Quartet Seminar (SQS) course for first-year students at the Schulich School of Music at McGill University. The SQS at McGill was conceived as a way to introduce first-year undergraduate string students to ensemble playing using the string quartet repertoire. During this year, participation in the school orchestra would be reduced for first-year students to allow them to concentrate on the development of ensemble skills through SQS. In subsequent years, these students would be fully re-integrated into the orchestra, with the idea that they were better equipped to play in an ensemble. McNabney invited me to not only be the Teaching Assistant for the inaugural class in Fall of 2018, but also to collaborate on organizing the class. Together, we planned the schedule, content, and delivery of the course, as well as the structure of each three-hour-long weekly class leading up to fall of 2018. For the next two academic years (fall semester of 2018 to winter semester of 2020), we met weekly to organize each class.

In positioning myself as the researcher of this study, it is crucial to note my previous experiences and the plurality of my various roles, and their effect on this study. In addition to my role in organizing and implementing the McGill SQS, I observed and assisted in assessment through my Teaching Assistant role. As one of the visiting instructors of the class, I also gave four lectures and masterclasses per year. For some of the SQS students, I was also their MUEN 560 Chamber Music Ensemble instructor. Furthermore, all these roles were under the umbrella of my doctoral studies at the Schulich School. There is no doubt that my chamber music background and various roles have influenced this research. However, because of these overlapping and fluid experiences, I position myself as the researcher bridging the student and instructor experiences. As Earl Carlyss said in one of our interviews, "[It] doesn't make a difference how *old* we are, [or] how much experience we have, we are *all students*. We never outgrow that position."

1.3 Contextualizing the Research Problem

Along with individual lessons and orchestra, the study of chamber music is included in virtually all North American classical string performance curricula in higher-education conservatories and universities. For string performance education, the study of the string quartet genre in particular is often strongly encouraged, if not explicitly prescribed in undergraduate and graduate degree programs.

The following are some North American conservatories and universities with music programs that include chamber music studies as part of their Bachelor of Music degree requirements. In addition, these institutions further encourage the study of string quartet, at least implicitly, by having faculty quartet-in-residence positions. These positions are exclusively held by professional string quartets that perform and teach at their resident institution, including:

Colgate University (Manhattan String Quartet from 1988 to present²)

Columbia University (Daedalus Quartet from 2005 to present3)

Cleveland Institute of Music (formerly Cavani String Quartet from 1988 to 20184; Cleveland Quartet from 1969 to 1971⁵)

Curtis Institute of Music (Dover Quartet from 2020 to present⁶)

Eastman School of Music, University of Rochester (Ying Quartet from 1997 to present⁷; formerly Cleveland Quartet from 1976 to 1995, when they disbanded⁸)

Harvard University (Parker Quartet from 2014 to present⁹; formerly Chiara Quartet, 2008-2011 before they disbanded¹⁰; Ying Quartet from 2001 to

² "About Us," The Manhattan String Quartet, accessed December 19, 2021, https://manhattanstringquartet.com/about-us/.

³ "Daedalus Quartet," Miller Theatre Columbia University School of the Arts, accessed November 26, 2021, https://www.millertheatre.com/explore/bios/daedalus-

 $quartet\#: \sim : text = The \%20 Daedalus \%20 Quartet \%20 has \%20 been, Segal \%20 Award.$

^{4 &}quot;News," Cavani String Quartet, accessed December 15, 2021, https://honorsandawards.iu.edu/awards/honoree/6725.html.

⁵ "Cleveland Quartet," Encyclopedia of Cleveland History, accessed December 16, 2021, https://case.edu/ech/articles/c/cleveland-quartet.

⁶ "News," Curtis Institute of Music, accessed December 1, 2021, https://www.curtis.edu/news-folder/summer-2020/the-dover-quartet-joins-the-curtis-institute-of-music-faculty-as-first-penelope-p.-watkins-ensemble-in-residence/.

^{7 &}quot;Timeline," Ying Quartet, accessed December 1, 2021, http://www.ying4.com/timeline.

⁸ "Cleveland Quartet," Encyclopedia of Cleveland History, accessed December 16, 2021, https://case.edu/ech/articles/c/cleveland-quartet.

^{9 &}quot;about parker quartet," Parker Quartet, accessed December 16, 2021, http://www.parkerquartet.com/about/index.html.

¹⁰ Lesley Bannatyne. "Blodgett Artists-in-Residence named," The Harvard Gazette, accessed November 11, 2021, https://news.harvard.edu/gazette/story/2007/05/blodgett-artists-in-residence-named/.

200811; Mendelssohn String Quartet)

Indiana University Jacobs School of Music (Pacifica Quartet from 2012 to present¹²)

The Juilliard School (Juilliard String Quartet from 1946 to present¹³)

Manhattan School of Music (American String Quartet¹⁴)

Mills College (Budapest Quartet from 1939 to 1954¹⁵; Pro Arte from 1939 to 1940¹⁶

New England Conservatory (Borromeo Quartet from 1992 to present¹⁷) Northwestern Bienen School of Music (Dover Quartet 2015 to 2018¹⁸)

Oberlin College and Conservatory of Music (Verona Quartet from 2020 to present¹⁹)

San Francisco Conservatory of Music (Telegraph Quartet from 2017 to present²⁰) Stanford University (St. Lawrence String Quartet from 1998 to present²¹)

University of Buffalo, The State University of New York (formerly Cleveland Quartet from 1971 to 1976²²; Budapest Quartet 1955 to 1966²³)

University of California at Berkeley (Griller String Quartet from 1949 to 1961 when they disbanded²⁴)

11 "Ying Quartet" Eastman School of Music, accessed December 1, 2021,

https://www.esm.rochester.edu/faculty/ying_quartet/.

¹² "Pacifica Quartet." Indiana University Honors & Awards, accessed December 16, 2021, https://honorsandawards.iu.edu/awards/honoree/6725.html.

13 "Biography," The Juilliard String Quartet, accessed December 16, 2021,

https://www.juilliardstringquartet.org/jsq-bio-2.

¹⁴ "Biography," American String Quartet, accessed December 16, 2021,

https://www.americanstringquartet.com/bio.

¹⁵ Nat Brandt, Con Brio: Four Russians Called the Budapest String Quartet (Lincoln, NE: Authors Choice Press, 2001), 15.

¹⁶ "From Brussels with Love: The Story of How the Pro Arte Quartet Came to Celebrate One Hundred Years in Wisconsin," Wisconsin Academy of Sciences, Arts & Letters, accessed December 16, 2021, https://www.wisconsinacademy.org/magazine/brussels-love.

¹⁷ "Borromeo Quartet: Beethoven Cycle 2021-2022, Concert 1," New England Conservatory, accessed December 15, 2021, https://www.colorado.edu/music/2016/11/08/learning-masters-takacs-quartet. ¹⁸ "Dover Quartet to begin three-year residency at Northwestern University's Bienen School," Dover Quartet, accessed December 15, 2021, https://www.doverquartet.com/news/2015/5/14/dover-quartet-to-begin-three-year-residency-at-northwestern-universitys-bienen-school.

¹⁹ Erich Burnett, "Verona Quartet Begins Second Year at Oberlin with Debut Recording and Concert," Oberlin College and Conservatory, accessed Dec 1, 2021, https://www.oberlin.edu/news/verona-quartet-begins-second-year-oberlin-debut-recording-and-concert.

²⁰ "SFCM Telegraph Quartet Appointed as "Quartet-in-Residence," SFCM, accessed December 16, 2021, https://sfcm.edu/newsroom/san-francisco-conservatory-music-appoints-telegraph-quartet-quartet-residence.

²¹ "Ensemble-in-Residence: The St. Lawrence String Quartet," Stanford Department of Music, accessed December 1, 2021, https://music.stanford.edu/ensembles-lessons/ensemble-in-residence-slsq.

²² Herman Trotter, "Quartet's Long Goodbye Comes with Memories of Buffalo," The Buffalo News, accessed November 11, 2021, https://buffalonews.com/news/quartets-long-goodbye-comes-with-memories-of-buffalo/article b695ace5-f2e8-5b5f-90be-8068e5195022.html.

²³ "Budapest Quartet," University at Buffalo, Creative Arts Initiative, accessed December 16, 2021, http://www.buffalo.edu/cai/create-art-in-buffalo/residency-

planning.host.html/content/shared/www/cai/ub-art/artistic-legacy/budapest-quartet.detail.html. ²⁴ "The Griller String Quartet," My KPFA - A Historical Footnote, accessed December 16, 2021, http://www.kpfahistory.info/music/griller.html.

University of Cincinnati's College-Conservatory of Music (Ariel Quartet from 2012 to present²⁵)

University of Colorado Boulder (Takács Quartet from 1983 to present²⁶)

University of Illinois at Urbana-Champaign (Jupiter String Quartet 2012 to present²⁷; formerly Pacifica Ouartet from 2003 to 2012²⁸)

University of Iowa (Maia Quartet from 1999 to 2011, when they disbanded²⁹)

University of Minnesota (Parker Quartet from 2011 to 2012³⁰)

University of Missouri-St. Louis Department of Music (Arianna Quartet from 2000 to present³¹)

University of Nebraska-Lincoln (Chiara Quartet from 2004 to 2018, when they disbanded as a full-time ensemble in 2018³²)

University of Pennsylvania (Daedalus Quartet from 2006 to present³³)

University of South Carolina School of Music (Parker Quartet)

University of St. Thomas (Parker Quartet from 2012 to 2014³⁴)

University of Toronto (Orford String Quartet 1968 to 1991 when they disbanded³⁵)

University of Victoria (Lafayette String Quartet from 1991 to present³⁶)

University of Wisconsin-Madison (Pro Arte String Quartet from 1941 to present³⁷)

Utah State University Caine College of the Arts (Fry Street Quartet from 2002 to

²⁵ "Ariel Quartet," University of Cincinnati CCM, accessed December 16, 2021, https://ccmonstage.universitytickets.com/w/?cid=172.

²⁶ "Learning from the masters: The Takács Quartet," University of Colorado Boulder College of Music, accessed December 16, 2021, https://www.colorado.edu/music/2016/11/08/learning-masters-takacs-quartet.

²⁷ "About," Jupiter String Quartet, accessed December 15, 2021, https://www.jupiterquartet.com/about.

²⁸ "about." Pacifica Quartet, accessed December 1, 2021, https://www.pacificaquartet.com/about.

²⁹ "Elizabeth Oakes," Iowa College of Liberal Arts and Sciences School of Music, accessed December 1, 2021, https://music.uiowa.edu/people/elizabeth-oakes.

³⁰ "about parker quartet," Parker Quartet, accessed December 16, 2021, http://www.parkerquartet.com/about/index.html.

³¹ "About the ASQ," Arianna String Quartet, accessed December 16, 2021, https://www.ariannaquartet.com/asqbio.

³² "Review: Chiara Quartet Says Farewell on a High Note," The New York Times, accessed December 1, 2021. https://www.nytimes.com/2018/05/13/arts/music/chiara-string-quartet-farewell-concert-review.html.

^{33 &}quot;Daedalus Quartet," Miller Theatre Columbia University School of the Arts, accessed November 26, 2021, https://www.millertheatre.com/explore/bios/daedalus-

quartet#:~:text=The%20Daedalus%20Quartet%20has%20been,Segal%20Award.

³⁴ "about parker quartet," Parker Quartet, accessed December 16, 2021,

http://www.parkerquartet.com/about/index.html.

³⁵ The Canadian Encyclopedia, s.v. "Orford String Quartet," by Susan Spier, Robin Elliot, and Barry J. Edwards, accessed December 1, 2021, https://www.thecanadianencyclopedia.ca/en/article/orford-string-quartet-emc.

³⁶ "Lafayette Biographies: Lafayette String Quartet," Lafayette String Quartet, accessed December 17, 2021, https://lafayettestringquartet.ca/bios/lafayette-string-quartet/.

³⁷ "From Brussels with Love: The Story of How the Pro Arte Quartet Came to Celebrate One Hundred Years in Wisconsin," Wisconsin Academy of Sciences, Arts & Letters, accessed December 16, 2021, https://www.wisconsinacademy.org/magazine/brussels-love.

present³⁸)

West Chester University Wells School of Music (Dalí Quartet from 2015 to present³⁹)

Yale School of Music (Brentano Quartet from 2014 to present; formerly Tokyo Quartet from 1976 to 2013, when they disbanded⁴⁰)

Typically, string performance students spend their summers furthering their studies. Many of these summer music programs for undergraduate and graduate string students are exclusively devoted to the study of chamber music:

Chamber Music Workshop at the Perlman Music Program
Domaine Forget Chamber Music Intensive
Kneisel Hall Chamber Music School and Festival
Madeline Island Chamber Music for Strings
Manchester Music Festival Young Artists Program
Marlboro Music Festival
Music@Menlo International Program
Norfolk Chamber Music Festival-Yale Summer School of Music
Ravinia Steans Music Institute
Taos School of Music
Toronto Summer Music Academy Emerging Artist Program
Yellow Barn

However, these programs are geared towards students who have achieved a certain level of chamber music experience. Admitted students are described as "advanced individual instrumentalists,"⁴¹ "pre professional string players,"⁴² "young professionals" and "young artists at the peak of their art."⁴³ A few programs further describe the admitted students as accomplished artists with burgeoning careers: "gifted international young artists of conservatory age, and those who may be in the early stages

³⁸ "Quartet History," Fry Street Quartet, accessed December 17, 2021, https://frystreetquartet.com/history.

³⁹ "News: Dali Quartet Named Brandywine Artist in Residence at West Chester University," Dalí Quartet, accessed December 17, 2021, https://www.daliquartet.com/artist.php?view=news&nid=6914.

⁴⁰ "News: Brentano String Quartet appointed new faculty quartet-in-residence at Yale School of Music," Yale School of Music, accessed December 19, 2021,

https://www.daliquartet.com/artist.php?view=news&nid=6914.

⁴¹ "Chamber Music Session," Norfolk Chamber Music Festival-Yale Summer School of Music, accessed November 10, 2021, https://music.yale.edu/chamber-music-session.

⁴² "International Program, Ages 20-30," Music@Menlo, accessed November 10, 2021, https://musicatmenlo.org/institute/international-program.

⁴³ "Chamber Music Intensive," Domaine Forget de Charlevoix, accessed November 10, 2021, https://www.domaineforget.com/en/academy-programs-of-study/chamber-music/.

of their professional careers;"⁴⁴ "musicians who are at the threshold of their careers;"⁴⁵ and "all students are advanced and professionally oriented." As described in the history of the Taos School of Music, these programs were "not designed to teach aspiring musicians how to play; they are all playing at a professional level when they arrive. Instead, the [Taos] school [of Music] helps them perfect their skills and create music as part of a chamber group."⁴⁶

The above-cited descriptions imply that young artists are expected to have already developed extensive ensemble-performance skills before they even apply to these festivals. Thus, how do string performance students develop their chamber music skills, particularly in the earlier years of their undergraduate studies? The incoming class of first-year students often start their undergraduate studies having had varying levels of pre-collegiate ensemble experience. Some students may come from parts of the world where chamber music is not strongly emphasized in training for advancing players, or from smaller cities where chamber music studies were not widely available. This crucial period of ensemble development for young string players has received surprisingly little scholarly attention. In this context, I was unable to find specific sources for research on this area or documentation of existing pedagogical practices.

Existing research on chamber music pedagogy mostly focus on specific coaching aspects in North America including literature by Bruckner (outlines a discussion by a panel of university professors of coaching and communication methods used in videos of string quartet and guitar quartet coaching)⁴⁷; Cotter-Lockard (documents coaching strategies and rehearsal techniques taught to advanced music students by the Cavani String Quartet)⁴⁸; Hanzlik (examination of how two coaches' professional experiences influenced their coaching of two college chamber music ensembles of a woodwind

⁴⁴ "Young Artist Chamber Music Program," Kneisel Hall, accessed November 10, 2021, https://kneisel.org/programs/chamber-music-program/.

⁴⁵ "Toronto Summer Music: A Festival And An Academy," Toronto Summer Music, accessed November 12, 2021, https://torontosummermusic.com/about/info/.

^{46 &}quot;Our History," Taos School of Music, accessed November 12, 2021,

https://taosschoolofmusic.com/about/history/.

⁴⁷ Susan Bruckner, "Chamber Music." American Music Teacher 48, no. 2 (1998): 38–40. http://www.jstor.org/stable/43548028.

⁴⁸ Dorianne Cotter-Lockard, "Chamber Music Coaching Strategies and Rehearsal Techniques that Enable Collaboration." (PhD diss., Fielding Graduate University, 2012),

https://proxy.library.mcgill.ca/login?url=https://www.proquest.com/dissertations-theses/chamber-music-coaching-strategies-rehearsal/docview/1152187854/se-2?accountid=12339.

quintet and piano sextet)⁴⁹. In accordance with Cotter-Lockard's opinion that "much of the research related to chamber music occurs outside the US,"50 other relevant research on chamber music education outside of North America include Feng's study of students' perspectives on learning chamber music in Chinese universities; and Zhukov and Sætre's documentation of a new chamber music instructional approach documented in Australia and Norway. Interestingly, there is a considerable amount of literature devoted to the importance and methods of chamber music pedagogy of pre-college students including Breth⁵¹, Burt-Perkins and Mills⁵², Hendricks⁵³, Hinkie and Castleman⁵⁴, and Placilla⁵⁵.

In addition, a considerable amount of non-academic literature that documents chamber music pedagogy by professional string quartet players is aimed at audiences other than undergraduate performance students beginning to develop their ensemble skills. This non-academic literature include works by Fine Arts Quartet violinist Abram Loft, whose book *How to Succeed in an Ensemble* is "aim[ed] at two audiences: the first is the music-loving public. . . . The second target of this book is the young professional who yearns for – or has indeed embarked upon – an ensemble career; "56 members of

⁴⁹ Louis Ryan Hanzlik, "Fostering citizenship and democracy through chamber music coaching." (Ph.D. diss., Teachers College, Columbia University, 2010),

https://proxy.library.mcgill.ca/login?url=https://search.proquest.com/docview/756462733?accountid=1

^{2339 (}accessed October 22, 2019).
50 Dorianne Cotter-Lockard, "Chamber Music Coaching Strategies and Rehearsal Techniques that Enable Collaboration." (PhD diss., Fielding Graduate University, 2012), 216,

https://proxy.library.mcgill.ca/login?url=https://www.proquest.com/dissertations-theses/chambermusic-coaching-strategies-rehearsal/docview/1152187854/se-2?accountid=12339.

⁵¹ Nancy O'Neill Breth, "Adding Chamber Music to the Piano Studio." American Music Teacher 60, no. 2 (2010): 16-19.

⁵² Rosie Burt-Perkins and Janet Mills, "The Role of Chamber Music in Learning to Perform: A Case Study." Music Performance Research 2 (2008): 26-35.

https://search.ebscohost.com/login.aspx?direct=true&db=rft&AN=A685658&scope=site.

⁵³ Karin S. Hendricks, "Investing Time: Teacher Research Observing the Influence of Music History and Theory Lessons Upon Student Engagement and Expressive Performance of an Advanced High School String Quartet," Bulletin of the Council for Research in Music Education 184, no. 184 (2010): 65-78. https://proxy.library.mcgill.ca/login?url=https://www.proquest.com/scholarly-journals/investing-timeteacher-research-observing/docview/753558176/se-2?accountid=12339.

⁵⁴ William H.Hinkie, and Heidi Castleman, "The Value of Teaching Chamber Music within the First Year of Playing," American String Teacher 44, no. 3 (August 1994): 73-74. doi:10.1177/000313139404400320.

⁵⁵ Christina Placilla, "Professional Notes: Putting Together the Puzzle: Teaching Score Reading to a Developing String Quartet." Music Educators Journal 104, no. 3 (2018): 13–14. https://doi.org/10.1177/0027432117748598.

⁵⁶ Abram Loft, *How to Succeed in an Ensemble: Reflections on a Life in Chamber Music* (Portland, Or.: Amadeus Press, 2003), 9.

the New York String Quartet writing "a study by serious *professional* artists for the instruction of their *amateur* colleagues"⁵⁷; members of the Flonzaley Quartet offering maxims and advice to quartet players including "hints to the ensemble student"⁵⁸ such as, "educate your ear to follow the polyphonic dialogue of the four instruments"⁵⁹; and cellist of the Sequoia String Quartet, Robert Martin, describing a player's perspective that is "addressed to the general reader, not to professional musicians."⁶⁰

1.4 Purpose of the Study

The purpose of this study is to initiate a discussion on the String Quartet Seminar as a pedagogical method and to investigate its role in the progression of chamber music education and pedagogy. SQS course details and pedagogical opinions have been explored through interviews of SQS instructors at Eastman, Juilliard, and McGill. Concurrently, former students of McGill's MUEN 565 String Quartet Seminar from 2018 to 2020 have been surveyed to explore students' opinions on the value of various SQS course aspects.

1.5 Research Questions

What is the String Quartet Seminar and how is it organized? What are its unique contributions to chamber music education and pedagogy?

1.6 Definitions

The String Quartet Seminar (SQS) is generally defined as a year-long seminar course for first-year undergraduate string students with a curriculum based on the string quartet literature.⁶¹ According to my survey of music conservatories and schools of North American institutions,⁶² there are only three that offer a version of SQS under

⁵⁷ Frederick Herman Martens, String Mastery; Talks with Master Violinists, Viola Players and Violoncellists; Comprising Interviews with Casals, Huberman, Macmillen, Erica Morini, Svecenski, the Members of the Flonzaley Quartet and Others (New York: Stokes, 1923), 329.

⁵⁸ Martens, String Mastery, 313.

⁵⁹ Martens, String Mastery, 314.

⁶⁰ Robert L. Martin, "The Quartets in Performance: A Player's Perspective," in The Beethoven Quartet Companion, ed. Robert Winter and Robert L. Martin (Berkeley: University of California Press, 1994), 112. ⁶¹ See Chapter 3 Section A for details.

⁶²I have surveyed other North American institutions that do not offer such a course, including Case Western Reserve University College of Arts and Sciences, Cleveland Institute of Music, Colburn

slightly different monikers: Eastman School of Music at University of Rochester, The Juilliard School, and the Schulich School of Music at McGill University. The SQS at Eastman is specifically called *Introduction to the String Quartet* (CHB 105 in the fall and CHB 106 in the spring semester). The SQS at Juilliard is specifically called *String Quartet Survey* (CMENS 141 in the fall and CMENS 142 in the spring semester). The SQS at Schulich is specifically called *String Quartet Seminar* (MUEN 565-001 for both semesters)⁶³. For clarity, the non-italicized "String Quartet Seminar" and the abbreviation SQS describe the general course across all three schools, whereas names of specific courses are italicised as above. School names along with SQS describe the specific courses of each of the three schools: Eastman SQS, Juilliard SQS, and McGill SQS. These three schools will be referred to as Eastman, Juilliard, and Schulich.

In referring to the Ying Quartet, the abbreviation YQ will be used. In referring to the Juilliard String Quartet, the abbreviation JSQ will be used. The capitalized "Quartet" will be used to describe an aforementioned professional quartet ensemble.

1.7 Delimitations and Limitations

There are two delimitations of this study. One delimitation of this study is a general focus on the SQS courses as implemented during pre-COVID-19-pandemic times. In response to the pandemic, all three schools canceled in-person classes and transitioned to online teaching starting in March of the 2020 spring/winter semester. In the following 2020 to 2021 academic year, students were given the option of attending class in-person for either or both semesters. Although the Eastman SQS was held in-person for the 2020 to 2021 academic year, both SQSs at Juilliard and Schulich did not offer an in-person class until the second semester. As a result, the student survey was only distributed to former students of the McGill SQS from 2018 to 2020.

The second delimitation of this study is the focus on select SQS instructors. Since the members of the Ying Quartet created the Eastman SQS in 1998, the Quartet has

Conservatory, The Conservatory at Mount Royal University, Curtis Institute of Music, The Glenn Gould School at The Royal Conservatory of Music, Manhattan School of Music, McMaster University, New England Conservatory, Peabody Institute at Johns Hopkins University, University of British Columbia School of Music, University of Calgary, University of Colorado Boulder, University of Southern California Thornton School of Music, and University of Toronto.

⁶³Although both Eastman and Juilliard use the term "spring" semester to describe the second and final semester of an academic year, Schulich uses the term "winter" semester.

undergone several member changes with the most current formation existing for the past six years. Only current members of the ensemble were contacted for interviews. In addition to contacting current instructors of the Juilliard SQS who have been teaching the course together for approximately five years, Earl Carlyss was also interviewed to include his over 20 years of SQS teaching. In contrast to the Eastman and Juilliard SQSs, the McGill SQS instruction from 2018 to 2020 was shared among the principal course instructor Douglas McNabney, myself as the course teaching assistant, other McGill performance and theory faculty, and guest lecturers and instructors. These visiting faculty members instructed a fraction of the course, usually one session of 60 to 90 minutes each academic year. Because this study focuses on main SQS instructors, Schulich SQS instructor data only include McNabney's interview and my own insights.

Along with these two delimitations, there are two limitations of this study. One limitation is incomplete participation in instructor interviews and student surveys. Not all known SQS instructors were interviewed: two potential interviewees declined to be included in this study. The response rate of the student survey was 56%, or 15 out of 27 potential participants. Because a minimum of 30 responses are needed to expect an analysis based on a normal distribution, statistical analysis was not utilized.

Another general limitation of this study is due to COVID-19 pandemic-related restrictions. The second semester of the 2019 to 2020 academic year was cut short and modified if classes were not canceled across all three schools. The course formats in the 2020 to 2021 academic year continued to be modified to accommodate for virtual learning. Although the SQS at Eastman was able to meet in-person, there were students who did not take both semesters of the course. Students of the Juilliard SQS were given the option of taking the course virtually, ranging from receiving virtual coachings with final projects of layering tracks in lieu of playing together in-person, to receiving virtual coachings with final performances taking place at the Tianjin Juilliard School in China. All McGill SQS students were given lecture portions of the class virtually and were able to play with their peers in-person.

1.8 Significance

This research aims to contribute toward documenting chamber music pedagogy across higher-education institutions. This research will also be the first document on SQS. The resultant document of this research would advocate for the wider implementation of the SQS in North American music institutions of higher education. This document could be used as a guide in developing the SQS at institutions that do not currently utilize this method, or in further editing or expanding the course at institutions that currently use a version of SQS.

Chapter 2

2.1 Methodology

This research is based on a constructivist paradigm which "assumes the researcher and the social world impact on each other and findings are inevitably influenced by the researcher's perspective and values." This frame acknowledges that knowledge is "created in interaction between the inquirer (researcher) and the researcher," and that the researcher will look to the "complexity of views rather than narrowing meanings into a few categories or ideas."

This study used a concurrent mixed-methods approach, in which quantitative and qualitative data was simultaneously collected, analyzed, and then integrated in interpretation. The qualitative data consists of interview transcripts with SQS instructors, as well as former SQS students' long answers to open-ended questions. The quantitative data consists of course syllabi obtained from SQS instructors and administrators, as well as former McGill SQS students' answers to multiple-choice and Likert scale questions.

A mixed-methods approach was utilized for several reasons. In addressing the research questions, neither a qualitative nor quantitative method alone would adequately provide answers based on the perspectives of SQS instructors and former SQS students. Semi-structured interviews consisting of open-ended questions allowed for the possibility of painting a comprehensive picture of SQS course aspects, goals, objectives, and purpose, as well as the flexibility to pursue topics that emerged through the course of each instructor interview. Although SQS instructors were offered the possibility of anonymity, all instructors agreed to be identified for purposes of documentation of their pedagogical practices.

For ethical reasons, the anonymity of student feedback was obligatory. All potential survey participants have been my former students in my role as the SQS

¹ Jayne Pitard. "A Journey to the Centre of Self: Positioning the Researcher in Autoethnography," Forum Qualitative Sozialforschung / Forum: Qualitative Sozial Research 18, no. 3, Art. 10 (2017): 5. https://doi.org/10.17169/fqs-18.3.2764.

² John W. Creswell, Research Design: Qualitative, Quantitative, and Mixed Methods Approaches (Thousand Oaks, CA: Sage Publications, 2003), 8.

teaching assistant; are current Schulich students; and could potentially be my future students in another teaching context. In order to balance this obligation and include the students' perspectives with the comprehensive SQS picture, an anonymous survey of varied question types was utilized. These methods were implemented concurrently so that the researcher's knowledge of the students' perspectives would not affect the interviews with instructors.

In the interpretation of the data, more significance was given to the qualitative than the quantitative data for several reasons. First, because the sample size of the survey was relatively small, it was not possible to produce statistical analysis results based on a normal distribution. Thus, while the quantitative results inform the data, the qualitative data was given more weight in the overall interpretation. Secondly, not much, if any, research on SQS currently exists. In addition to an overview of the class mostly through the quantitative data, the qualitative data was able to pinpoint more complex pedagogical themes. Because the emphasis of the study is on exploring the potential of SQS, the audience for this study is targeted to instructors and institutions.

2.2 Data Collection Methods

Data was concurrently collected through two methods. In the first, interviews over the Zoom platform were held with the following instructors who have had experience teaching SQS at their respective schools: Robin Scott, David Ying from Eastman; Natasha Brofsky, Earl Carlyss, and Samuel Rhodes from Juilliard; and Douglas McNabney from McGill³. Additional information from instructors includes a follow-up interview and emails; written answers to the interview questions by Eastman SQS instructor Janet Ying; and SQS syllabi from each of the three schools.

The same interview guide (see Appendix B) was used for all instructors. However, each conversation was developed uniquely depending on themes or questions that emerged as the interview progressed. Interview durations ranged from approximately 45 to 60 minutes. After the completion of each interview, I transcribed the interview

³ An interview was carried out with current McGill SQS instructor Jinjoo Cho. However, to narrow the focus on the McGill SQS before this instructor and course design change starting from the 2020 Fall semester, as well as to match the data from the anonymous survey of former McGill SQS students from 2018 to 2020, this data was excluded from this research.

dialogue and minimally edited the contents for grammatical and syntactic coherence. Italics were used to highlight the verbal emphases of the interviewee; ellipses were used for the interviewee's verbal hesitations. Corresponding gestures and facial expressions were included in parentheses to clarify context and meaning when necessary. I then obtained written confirmation of each transcript from its interviewee. A few interviewees answered follow-up questions via e-mail; these answers were added to their respective interview data. These eight⁴ confirmed transcripts comprised most of my data.

In the second method, former students of the 2018 to 2020 McGill SQS were surveyed with an anonymous Microsoft Forms survey (see Appendix D). Microsoft Forms was used to ensure that only students with McGill student email addresses were permitted access. This method also ensured that all submissions were unique. The survey consisted of a mix of multiple choice, Likert scale, and open-ended questions. The two multiple-choice questions were to give consent for study participation, and to indicate the instrument the student played in the class. The three Likert scale questions focused on student opinions of how they valued aspects of course curriculum and design, with respect to their developing musicianship. The four open-ended questions provided an opportunity for students to provide details on the preceding Likert scale questions, as well as other opinions they wanted to share on class and curricular aspects. Students were given the choice to decline any and all questions. These anonymous answers were a secondary part of my data.

2.3 Description of Data Analysis

<u>Instructor Interviews</u>

The interview transcripts were thematically analyzed twice in a three-stage system described by King et al (2019) and influenced by Langdridge (2004) and Braun and Clarke (2006).

⁴ This number includes a transcript of a second follow-up interview of one of the SQS instructors.

⁵ First-year students at McGill were allowed to take the SQS course again if they had switched instrument majors. In 2018 to 2020, one student took the SQS course first as a violinist, and then as a violist in the subsequent year. The survey indicated that if the student had taken SQS more than once, to base their answers on a specific academic year and the instrument which they played in that year.

⁶ Nigel King, Christine Horrocks, and Joanna Brooks. Interviews in Qualitative Research: Nigel King, Christine Horrocks, Joanna Brooks. 2nd ed. (Los Angeles: Sage Publications, 2019), 203-209.

In the first stage of descriptive coding, I read through each transcript and labelled all concepts and ideas related to my research questions. These labels were condensed into descriptive codes as I progressed through all the transcripts. In the second stage of interpretive coding, I organized these descriptive codes into groups that shared common meanings. These groupings, or interpretive codes, were applied across all eight transcripts. In the third stage of discerning overarching themes, I determined key themes for the interview data based on my research questions. At all three stages of analysis, I consulted the data to further clarify the codes and themes.

Student Surveys

The long answers from the student surveys were similarly analyzed as the instructor interviews.

For several reasons, the quantitative data from the student surveys were only summarized by noting unusual patterns and trends and portrayed through column and line charts. Although the sample size of 15 surveyed students was more than half of the overall possible population of 27 students, the relatively small sample size of 15 would account for too great of sampling variability. It is also possible that the data of the surveys was skewed due to the 2018 to 2019 SQS course ending in March 2019 due to the outbreak of the COVID-19 pandemic.

For general reference, the answers to the multiple-choice question regarding the student's instrument are portrayed in a column graph in relation to the overall response rate and possible population.

Surveyed Former McGill SQS Students by Instrument

Number of surveyed student participants

Maximum possible number of surveyed students

Violin

Viola

Cello

S

Number of Students

Figure 1: Surveyed Former McGill SQS Students by Instrument

The results of the Likert scale questions are organized into column charts to clearly display all responses to statements including "strongly disagree, somewhat disagree, neutral, somewhat agree, strongly agree;" or students' value in terms of their developing musicianship including "not at all valuable, slightly valuable, moderately valuable, very valuable, and extremely valuable." Each column also lists the numerical percentage of student responses for clarity.

A few trends were noted for the first Likert scale question: "The curriculum of String Quartet Seminar covered the following class topics (see Figure 2: McGill SQS Class Topics, Organized by Group). In respect to developing your musicianship, how valuable did you find these 6 groups of topics?" These trends included the topic group which the highest percentage of students indicated was "extremely valuable." Another trend was the only topic group that a percentage of students indicated was "not at all valuable." Another trend indicated was the only topic group that none of the surveyed students found "extremely valuable."

⁷ All McGill class topics listed in the 2018 to 2002 syllabi were grouped into 6 general groups: 1. History (including History of Genre I: Haydn to Schumann; Theoretical and Historical Tools for Interpretation; History of Genre II: Romantics; History of Performers: Major Ensembles and Recordings); 2. Ensemble Techniques (Intonation in Ensemble; Rhythm in Ensemble; Cueing and Gestures; Ensemble Strategies), 3. Other Skills (Score Reading Skills; Sight-reading Strategies and Skills); 4. Rehearsal Communication (Musician as Actor; Ensemble Etiquette); 5. Other Ensembles (Introduction of Piano Chamber Music: Issues when Playing with Piano; Introduction of Orchestra); 6. Career Development (The Profession: Entrepreneurship; Academies, Seminars, Competitions; Outreach Performance). See Appendix D for Survey for Former McGill SQS Students and section 3.2 for more details on class topics.

Chapter 3

3.1 SQS: A General Definition Across Three Schools

The String Quartet Seminar (SQS) is a one-year course for first-year undergraduate string students with a curriculum based on the string quartet literature. Instructors described the need for the SQS course because first-year students were starting their undergraduate performance studies with varying levels of ensemble experience: "the undergraduates were coming in with *all* different levels of experience. Some were more experienced than I was at that age, and others had never played chamber music before, like maybe they grew up in Iowa and they were the only violinist in 200 miles but they're just kind of talented and they found a way to a good teacher;" "something like the String Quartet Seminar for freshmen is *particularly* good for those who, for whatever reason, haven't had as much experience playing chamber music." The SQS is a department-wide introduction into the development of ensemble skills, both musical and personal. SQS instructors described the course as a "concentrated" "first-year introduction" with the objective of providing a "foundation" and a "blueprint for getting better and improving and knowing *what* to listen for."

[String Quartet Survey is] just such a basic class. *This* particular class for *these* particular skills is an important part of being a chamber musician. It's like English 101. You just *need to know* how to construct a sentence, and we need to learn [that from] these composers who really knew what they were doing. I think what this course is designed to do is a very specific thing.⁷

¹ David Ying (cellist, Eastman SQS instructor), interview by author, Zoom video meeting, June 4, 2021.

² Robin Scott (violinist, Eastman SQS instructor), interview by author, Zoom video meeting, June 4, 2021.

³ Samuel Rhodes (violist, Juilliard SQS instructor), interview by author, Zoom video meeting, May 25, 2021.

⁴ Earl Carlyss (violinist, former Juilliard SQS instructor), interview by author, Zoom video meeting, June 16, 2021.

⁵ Carlyss, interview, June 16, 2021.

⁶ Carlyss, interview, June 16, 2021.

⁷ Natasha Brofsky (cellist, Juilliard SQS instructor), interview by author, Zoom video meeting, June 2, 2021.

SQS instructors described the value of the string quartet ensemble as the basis for the course. Instructors described the ensemble as "an ideal ensemble for the purposes of this course. It is a classic formation where students can gain chamber music skills transferable to almost any type of ensemble, and the repertoire contains many excellent choices from the 1700s to the present." Instructors also specifically noted the unique value of the string quartet ensemble: "you learn in the string quartet what you don't get in any other ensemble: the discipline of playing well, of getting along with three other people. It's not like a piano trio [where] you get piano and cello, and the string quartet is a different chemistry completely. And it can be a good one, or a bad one."9

While the specific selection of literature varies by school, all SQS curricula include quartets by Haydn and Beethoven. SQS instructors attributed the importance of including these specific composers to their immense role in developing the string quartet genre: "many of them may not know that at that time [when they start their classical unit studies of Haydn and Mozart] so I think it's nice to see for them that Haydn was basically where the string quartet began, and he mastered it."10 Brofsky also noted that the inclusion of these works was also important because of the influence of these canonic works: "every other composer who wrote for string quartet was inspired and influenced by these works." McNabney also described that, mirroring the purpose of SQS, these chosen works were foundational in the translation of skills across genre and repertoire: "If you teach young string players how to play a Haydn string quartet, they will learn everything they will ever need to know about what's involved in playing in orchestra for the rest of their lives!" D. Ying described that Haydn (along with Mozart) is included in the curriculum because "the quartet writing is so clear. And it just lays bare like, 'How do you play together? How do you make a phrase move together? How do you create sounds and articulations that match when they need to and don't match when they don't?""11

Instructors also included Beethoven quartets in the curriculum because of its unparalleled difficulty: Carlyss described Beethoven as "the most difficult composer,

⁸ Janet Ying (violinist, Eastman SQS instructor), interview by author, email exchanges, May 25 to July 22, 2021.

⁹ Carlyss, interview, June 16, 2021.

¹⁰ Scott, interview, June 4, 2021.

¹¹ D. Ying, interview, June 4, 2021.

ever."¹² D. Ying also corroborated this opinion: "In Beethoven, there are no wasted notes. Every note feels like it means something and feels like it has some relationship to what's going on. The music to me, which, not that the other music doesn't demand everything you've got, but, if you can't give it in Beethoven, you're sunk."¹³

All SQS instructors have had some professional string quartet experience that informs their teaching. SQS generally utilizes team-teaching to benefit students: Brofsky described how, "each of the coaches brings something different to what we were offering them so they're getting a rich perspective. I think they're getting different things and a variety of things from each of us and I think that that's a good thing." Scott described how in the Eastman SQS, students "get to hear from multiple mouths, minds in the masterclasses." Other shared qualities include a designated class time and opportunities to play with fellow first-year students.

Although the SQSs at Eastman, Juilliard and Schulich all share these general characteristics, each of the SQSs has unique course aspects.

3.2 Overview of SQS Course Structures3.2a History of SQS

Eastman

The Eastman SQS was created in 1998 by members of the Ying Quartet, the Faculty Quartet-in-Residence at Eastman since 1997. Only current members of the Ying Quartet teach the SQS: violinist Robin Scott (teaching since 2015), violinist Janet Ying, violist Philip Ying, and cellist David Ying (teaching since 1998). Former members of the Quartet and thus former Eastman SQS instructors include violinists Timothy Ying (1988 to 2009), Frank Huang (2009 to 2010), and Ayano Ninomiya (2010 to 2015).

The Eastman SQS was created because Ying Quartet members wanted to create an entire program at Eastman for students from the start of their undergraduate studies to graduate studies and beyond their studies to a professional career:

¹² Earl Carlyss (violinist, former Juilliard SQS instructor), follow-up interview by author, Zoom video meeting, July 22, 2021.

¹³ D. Ying, interview, June 4, 2021.

¹⁴ Brofsky, interview, June 2, 2021.

¹⁵ Scott, interview, June 4, 2021.

The undergraduates were coming in with *all* different levels of experience. Some were more experienced than I was at that age, and others had never played chamber music before. . . . There needed to be some way for all these people to connect with each other, rather than just, 'Okay good luck! Go read some quartets and form a group and then we'll put you in the program'¹⁶

The Eastman SQS course consists of four units: each unit is half a semester, or approximately 7 weeks long. Each unit generally consists of an introductory group class, three individual group coachings alternating with three group classes of masterclass format, and a class performance. For each unit, the instructors aim to rotate students in various group configurations, as well as the assigned coach. Ideally by the end of the course, each student will have played with as many different peers as possible and have had all four Ying Quartet members as coaches. Each unit focused on different repertoire: the first unit is Haydn and Mozart; second unit is classic 20th century repertoire; third unit is standard romantic repertoire; and the last unit is Beethoven.

All Eastman SQS group classes meet on Tuesdays from 12:35 to 1:25pm in Hatch Recital Hall, located in Eastman's East Wing.¹⁷ For each unit, students are required to receive three hours of coaching, and to rehearse as a group approximately 12 hours. This does not include encouraged extra rehearsal time nor individual preparation time.

Juilliard

I was unable to obtain information on the origin of the Juilliard SQS. However, there are three distinct teaching and organizational eras of the course, where the most recent two eras have codified the structure of the Juilliard SQS. In the first, Juilliard faculty members Eugene Becker (violist), André Emelianoff (cellist), and Curtis Macomber (violinist) taught the class, in which students rotated groups and different repertoire was assigned each week for their weekly group classes. Former second violinist of the Juilliard String Quartet Earl Carlyss substituted for one of the instructors and found the course organization not "settled" enough for the students to learn how to play in quartets. Along with the request of then current members of the Quartet, then

¹⁶ D. Ying, interview, June 4, 2021.

¹⁷ "Hatch Recital Hall," Eastman School of Music, accessed October 13, 2021, https://www.esm.rochester.edu/concerts/halls/hatch/.

Dean Stephen Clapp then invited Carlyss to re-organize and instruct the course. In this second era of the course, Carlyss taught the Juilliard SQS from around 2001 to around 2013. During this time, the course generally consisted of four segments. After their auditions, students were put into fixed quartet groups for the year by Carlyss. Each segment focused on different quartet composers: the first was Mozart, second was Haydn, third was Beethoven, and the fourth was the students' choice. With Clapp stepping down from the deanship in 2007 and passing away in 2014, along with former President Joseph Polisi stepping down from the school presidency in 2017, the Juilliard SQS entered the third era with the new administration. In this current rendition of the Juilliard SQS, the course consists of three segments: two shorter segments and one longer segment. In the first, students play Mozart; in the second, students play Haydn, and in the third, students play Beethoven. Student groups are formed by audition and generally do not change members. Ideally by the end of the course, each group will have worked with one of the three current instructors: cellist Natasha Brofsky, violist Samuel Rhodes, and violinist Laurie Smukler. These three instructors together have been the instructors of the Juilliard SQS since approximately 2016.

While it is also unknown why the Juilliard SQS was initially created, the reorganization and continuation of the Juilliard SQS was brought about by a conversation between Carlyss and Rhodes when Carlyss retired from the Juilliard String Quartet. Rhodes mentioned to Carlyss that he had a viola student who, throughout his four years of undergraduate studies, had only played one string quartet. The Juilliard SQS was born from the idea of having a class for first-year undergraduate string students that would introduce the quartet repertoire from Haydn to Bartók.

The minimum required Juilliard SQS class hours per week includes one hour of individual coachings, three hours of rehearsal time, and the time for the three marathon quartet concerts at the end of each semester segment. This does not include encouraged extra rehearsal time nor individual preparation time.

Schulich

The Schulich SQS was created by Douglas McNabney, with significant input from this author in 2018. The Schulich SQS is organized by semester. Each semester, the class content revolves around two main string quartet works, which are often used in

conjunction with the weekly lecture topics. Generally, the works of the fall semester include a Haydn and Beethoven quartet, then the winter semester includes another Beethoven or early romantic works by Mendelssohn or Schumann. For each week, specific movements are assigned. Students are randomly rotated in class groups, and play assigned movements for either instructor or visiting faculty members.

The idea for the Schulich SQS was born from the 2016 meeting of the Association of European Conservatories in Montreal where the theme was teaching chamber music in higher education. A proponent of its role in music education, McNabney has instituted various chamber music programs throughout various Canadian summer festivals for young artists.

The Schulich SQS meets weekly on Mondays from 6:35 to 9:25pm in Clara Lichtenstein Hall (C-209). Apart from time required for preparation of individual music and group presentations in the winter semester, students are not required to meet outside of class time.

3.2b Practical Possibilities in Creating or Developing a SQS Student Class Groups

Eastman

Although there are no official auditions for the Eastman SQS, instructor Janet Ying attends the school orchestral auditions in her role as Associate Professor of String Chamber Music. Through these auditions, J. Ying acquires a basic knowledge of playing skills and styles of the first-year string students. However, because one of the goals of the Eastman SQS is to give students the experience of playing with as many different peers as possible, the first group assignment is essentially random, and the successive three group assignments change with each unit.

As the class progresses through each unit, the instructors are able to get to know the students better and make adjustments depending on playing skill and personality. These groups are kept together and rarely, if ever, change during each unit. For groups that have had issues arise, the following new unit works to "clear the air" and start afresh. Even in the case of a particularly well-matched group, new partners will be assigned for each unit.

All Eastman SQS students and instructors meet approximately four times in the large group class. These group classes alternate with three to four one-hour-long coachings that each individual quartet schedules with their designated coach. Each unit starts with the first group class, which is a basic introduction to the unit's repertoire and ensemble techniques. The Ying Quartet often performs for their students, usually a quartet work that fits in the unit's repertoire parameters. Each unit ends with a "final" in which all SQS quartets perform their assigned works in a class concert.

Figure 2: Fall 2020 Course Calendar Dates (excerpt from Appendix E: Syllabus of Introduction to the String Quartet Seminar, Eastman School of Music)

Course calendar:

Class: Music of Haydn and Mozart Sept 1 Sept 7-12 Coaching Sept 15 **Master Class** Sept 21-26 Coaching Sept 29 **Master Class** Sept 28-Oct 3 Coaching Oct 6 **Master Class** Oct 7 First Unit Final: Hatch Hall 7-8 pm Class: Music of the 20th century Oct 13 Oct 19-24 Coaching **Master Class** Oct 27 Nov 3 **Master Class** Nov 4-10 Coaching Nov 10 **Master Class** Nov 16-21 Coaching Second Unit Final: Hatch Hall 11 am Nov 24

Students are expected to rehearse as a quartet two times per week, with each rehearsal lasting at least one hour.

Juilliard

At Juilliard, the orchestral auditions at the beginning of the year also serve as the audition for SQS. Students play a mix of orchestral and quartet excerpts, as well as solo

J.S. Bach for the three SQS instructors. Afterwards, the instructors form the SQS quartets based on how they think the students' playing will work together, or by matching levels of chamber music experience. Juilliard instructors indicated that groups are generally kept together for the whole course for pedagogical reasons, regardless of group conflicts:

[I]t's also important *having* to perform something even if you think the group [is] not working. In the professional world, you can't just say, 'Oh I don't like this person. I'm not going to play!'(laughs) It's like, 'Look, you gotta make it work!'18

In rare cases, at least two of the instructors will meet to hold a joint masterclass and coach the other instructor's groups. However, these masterclasses were extracurricular events in addition to class requirements for both students and instructors. For the Juilliard SQS, there are no group classes for which all the SQS students and instructors meet. However, all SQS students perform their assigned pieces in public concerts at the end of each semester segment. Usually, the Mozart and Haydn quartets are performed at the Mozart-a-thon and Haydn-a-thon in the middle and end of the fall semester; the Beethoven quartets are performed at the Beethoven-a-thon at the end of the following spring semester.

Students are required to rehearse three hours per week. Rooms are reserved weekly for one two-hour rehearsal on one weekday, and another one hour-long rehearsals on another weekday for each SQS quartet.

Schulich

For the Schulich SQS, there are no auditions. All first-year undergraduate string students are required to register for the SQS course. Quartet groups are randomly formed each week, with the goal of mixing students as much as possible. Although they are encouraged, students are not required to rehearse with their assigned groups outside of the weekly three-hour Monday night class time. For these weekly classes, all SQS students and instructor meet altogether.

¹⁸ Brofsky, interview, June 2, 2021.

3.2b Practical Possibilities in Creating or Developing an SQS Course Content

Eastman

The Eastman SQS covers an "overview of the quartet literature" through its focus on specific eras for each unit. The first unit covers music of the Classical period: Haydn and Mozart. The second unit covers music of the 20th century, for example Ginastera and Bartok. The third unit covers music of the Romantic and neo-Romantic periods, for example, Barber and Brahms. The fourth unit covers quartets by Beethoven. Depending on the level of the student group, one or two movements of each unit work will be assigned, for example, one movement of a Brahms quartet for the third unit.

Juilliard

The Juilliard SQS focuses on the quartet repertoire of only three composers: Mozart, Haydn, and Beethoven. In the first semester, students work on a complete quartet by Mozart and Haydn. In the second semester, students work on a complete quartet by Beethoven. Usually, only early (opus 18s) and middle (op. 59s, 74 and 95) Beethoven quartets will be assigned.

Schulich

In the Schulich SQS, students are assigned two full quartet works per semester, with the goal of learning each piece by movement roughly each week of a semester.

Often, pieces are overlapped for each class in that students can be assigned for example, the first movement of a quartet, and the third movement of another quartet.

The string quartet repertoire that is covered in the Schulich SQS varies per year. The first semester usually includes a classical and an early Beethoven quartet. For the fall semesters of 2018 and 2019, the assigned repertoire was Haydn op. 33 no. 2 and Beethoven op. 18 no. 1; and Haydn op. 64 no. 5 "Lark" and Beethoven op. 18 no. 2 respectively. The second semester usually includes another early Beethoven and an early Romantic quartet. For the winter semesters of 2019 and 2020, the assigned repertoire

¹⁹ Janet Ying, "Introduction to the String Quartet Seminar" (syllabus, Eastman School of Music University of Rochester, Rochester, NY, 2020).

was Schumann op. 41 no. 3 and Brahms sextet op. 36; and Beethoven op. 18 no. 1 and Mendelssohn op. 12.

Unlike the other SQSs, the Schulich SQS curriculum covers various interdisciplinary musical skills and topics. These include topics that are beyond the scope of string quartet playing and topics that contribute to the foundation for undergraduate musical studies. These can be categorized into six general topics: history, ensemble techniques, other musical skills, other ensembles, and career development. A few of these topics are also beyond the scope of string quartet playing and were included as part of a foundation for undergraduate musical studies.

Figure 3: McGill SQS Class Topics, Organized by Group

1. History

History of Genre I: Haydn to Schumann

Theoretical and Historical Tools for Interpretation

History of Genre II: Romantics

History of Performers: Major Ensembles and Recordings

2. Ensemble Techniques

Intonation in Ensemble Rhythm in Ensemble

Cueing and Gestures

Ensemble Strategies

3. Other Musical Skills

Score Reading Skills

Sight-reading Strategies and Skills

4. Rehearsal Communication

Musician as Actor

Ensemble Etiquette

5. Other Ensembles

Introduction of Piano Chamber Music: Issues When Playing with Piano Introduction of Orchestra

6. Career Development

The Profession

Entrepreneurship

Academies, Seminars, Competitions

Outreach Performance

The assigned repertoire was often used in the practical application of these lecture topics. For example, for the topic "Musician as Actor," guest lecturer Deanna Choi had students embody different qualities and personalities in playing specific parts of the assigned movement of the week. The goal of this topic was for students to articulate specific emotions and try to communicate them through their playing. Students who came to the class with prepared parts were able to fully participate in Choi's various exercises.

3.2b Practical Possibilities in Creating or Developing an SQS Instruction

Eastman

The Eastman SQS has only been taught by members of the Ying Quartet, an American string quartet that has been performing professionally since 1992. Current members and thus SQS instructors at Eastman are Robin Scott, Janet Ying, Philip Ying, and David Ying. The Quartet has been on the Eastman faculty teaching chamber music since 1997.

There are usually four group classes for each unit of the Eastman SQS. The first class is an introduction to the unit repertoire. The Ying Quartet often performs at least a movement if not an entire work of a piece for the students. In the 2021 spring semester, the Ying Quartet performed Beethoven opus 131 in its entirety for their students; this was for many the first time they had ever heard the piece, and for many the first time seeing a live performance of a full piece performed by a professional group in almost two years due to the pandemic.

The rest of the first class is dedicated to discussing issues in ensemble communication and etiquette. These include emphasizing the importance of constructive comments ("You could say, 'You know, you're sharp there.' Or you could say, 'I don't feel like we're tuning this chord quite well. Can we play this passage slowly, focusing on this chord?'²⁰); preparation of individual parts in order to be ready for group rehearsals ("If you're struggling with your part and you show up to rehearsal,

²⁰ D. Ying, interview, June 4, 2021.

what message does that send?²¹); punctuality to rehearsals ("even the act of showing up to rehearsal on time is enough to show people that you at least have some respect for them"²²). Often, members of the quartets reiterate these issues and the need "to really listen and to be good colleagues to each other."²³ in every successive first class of each unit.

The remaining three group classes in each unit are in masterclass format, in which all instructors and students meet. Student quartets are scheduled to perform their assigned movement for their peers and instructors. Generally, the coach of the quartet does not offer feedback; instead, the other three Ying Quartet members work with the group.

Juilliard

The Juilliard SQS is currently taught by Natasha Brofsky, Samuel Rhodes, and Laurie Smukler, three faculty members with extensive and varied chamber music playing and pedagogy experience.

Brofsky is a faculty member at the Yellow Barn and Kneisel Hall festivals, former cellist of the Peabody Trio for 17 years, as well as member of the Serapion Ensemble and the string trio Opus 3. Brofsky has performed with quartets such as the Takács, Prazák, Cassatt, Norwegian, Jupiter, Ying, and Borromeo Quartets.²⁴ Rhodes was the violist of the Juilliard String Quartet from 1969 to 2013 and has been the chair of the viola department since 2002. Rhodes also has been a viola and chamber music faculty member of the Manhattan School of Music since 2014. He has been involved with the Marlboro Music Festival since 1960 and played as a guest violist with the Beaux Arts Trio, the Mannes Trio, and the Trio Cavatina; and with the American, Blair, Brentano, Cleveland, Galimir, Guarneri, Jasper, Mendelssohn, Pro Arte, and Sequoia string quartets.²⁵ Current artistic director of Kneisel Hall, Smukler has been on the Kneisel faculty since 1996. She was the founding first violinist of the Mendelssohn String

²¹ D. Ying, interview, June 4, 2021.

²² Scott, interview, June 4, 2021.

²³ Scott, interview, June 4, 2021.

²⁴ "Natasha Brofsky," Juilliard, accessed October 13, 2021, https://www.juilliard.edu/music/faculty/brofsky-natasha.

²⁵ "Samuel Rhodes," Manhattan School of Music, accessed October 13. 2021, https://www.msmnyc.edu/faculty/samuel-rhodes/.

Quartet for eight years and has toured as the first violinist of the Bard Festival and Purchase Faculty String Quartets. Smukler was a Professor of Violin and Chamber Music at Purchase College Conservatory of Music for 18 years and was also on the faculties of the Manhattan School of Music and the Conservatory of Music at Bard College.

Students and instructors do not meet in group classes for SQS. Each student group meets in weekly coachings with their designated instructor of the segment; individual groups and instructors schedule coachings. SQS instructors aim to rotate groups so that every group works with one of the instructors on one of the three assigned pieces. Although there have been rare cases in which two of the instructors have held masterclasses for each other's students, masterclasses are generally not part of the Juilliard SQS.

Schulich

The main course instructor of the Schulich SQS was Douglas McNabney, who gave approximately four lectures and masterclasses per semester. The writer also taught two lectures and masterclasses per semester. The Schulich SQS instruction also involved various visiting faculty for its lecture and masterclass components. Visiting faculty varied in specialty and included McGill faculty as well as external visiting faculty. Guest lecturers included McGill music theory faculty William Caplin, Edward Klorman, and Jonathan Wild, as well as jazz faculty John Hollenbeck.

Masterclasses have been taught by McGill performance faculty including Elizabeth Dolin (cello), Matt Haimovitz (cello), Stéphane Lemelin (piano), Brian Manker (cello), Violaine Melançon (violin), Axel Strauss (violin), and Andrew Wan (violin). Visiting faculty include Martin Beaver (former first violinist of the Tokyo Quartet), Dong-Suk Kang (violinist), Mari Sato (former second violinist of the Cavani Quartet)

Several guest faculty taught both lecture and masterclass of the week. These include McGill faculty Guillaume Bourgogne (conducting), Jinjoo Cho (violin), André Roy (viola), and visiting lecturers Deanna Choi, Adrian Fung (cellist of the Afiara Quartet), and Eric Wong (former violist of the Linden Quartet and current violist of the Afiara and Cavani Quartets)

3.2b Practical Possibilities in Creating or Developing an SQS Logistics

Eastman

The schedule of the Eastman SQS is largely determined by the Ying Quartet. Because the Quartet is a professional ensemble that often travels for performances, the Quartet selects specific weeks for SQS group class and individual coachings around their concert schedule. Although the dates of the SQS group classes can vary by semester, they are always held in Hatch Hall from 12:35 to 1:35 pm.

All hour-long individual coachings are arranged between each coach and student group. All rehearsals are arranged within each student group. Students are required to practice individual parts in preparation for rehearsals, and to rehearse as a group at least two times per week, with each session lasting a minimum of one hour.

The extent of scheduling help from the administration is the reservation of Hatch Hall for the weekly SQS class. However, the administration had previously also assisted by scheduling blocks of time in the week that were reserved for SQS coachings and rehearsals. Currently the students and coaches arrange coachings and rehearsals "whenever we can find the opportunities to make them happen."²⁶

Juilliard

In contrast to the other SQSs, the logistics of the Juilliard SQS is unique in that the administration organizes all scheduling for the class. This involves scheduling weekly blocks of time that are reserved for a one-hour coaching and three hours of rehearsal time in reserved practice rooms. Because these rehearsals are required by the class, Juilliard Chamber Music Manager Curtis Stewart takes attendance of the students. Students who choose to hold additional rehearsals are encouraged to contact Stewart to assist in room bookings.

Schulich

The logistics of the Schulich SQS is largely determined by the administration. The Clara Lichtenstein Hall (room C-209) is reserved for the weekly classes. Although

²⁶ D. Ying, interview, June 4, 2021.

students were encouraged, students rarely rehearsed outside of the weekly class time. In the cases where students did rehearse outside of class, these rehearsals were arranged by the students without assistance from the instructors or the administration. However, students were required to meet their assigned peers to prepare for their group presentations in the winter semester.

3.2b Practical Possibilities in Creating or Developing an SQS Assessment

Eastman

The grading policy in the syllabus of the Eastman SQS lacks grade components in specific percentages. Students are assessed through their punctual attendance, quality of preparation for rehearsals and coachings; and performance at the four unit-recitals throughout the year.

Juilliard

The grading policy in the syllabus of the Juilliard SQS also lacks grade components in specific percentages. Students are assessed through their attendance, preparation, and "exploration of the score and focused effort, as evidenced by [their] individual growth as an ensemble member and that of [their] group."²⁷ The attendance portion also includes attending three string quartet events. After each quartet event, students must submit a one-page written response to two questions: "What are your thoughts about what you heard and saw?" and "Giving specific answers, how will this performance affect the way you rehearse and perform?"

Also worthy of note is the strict attendance policy, including a detailed protocol for excused absences from coachings and rehearsals.

²⁷ "String Quartet Survey CMENS 141/142" (syllabus, The Juilliard School, New York, NY, 2020).

Schulich

Schulich SQS students are assessed through their attendance (50%); class presentations, listening tests, quizzes, and other reports (30%); and performance in masterclasses (20%). Because the SQS is an ensemble class and follows the Schulich School of Music Ensemble Policy and Regulations (see Appendix **), attendance is weighted more than the usual 10%. The Ensemble Policy includes a detailed protocol for excused absences, failing grades, preparation, discipline, and withdrawal from the course. Each student usually performs at least once every masterclass with SQS peers and can include performances with their MUEN 560 Chamber Music Ensemble group.

3.2c Unique Features of the McGill SQS: Aspects to Consider

In comparison to the SQSs of Eastman and Juilliard, the McGill SQS has four unique class and organizational aspects: weekly rotation of students in class quartet groups; masterclasses by visiting instructors; academic lectures; and limiting first-year students' school orchestra participation.

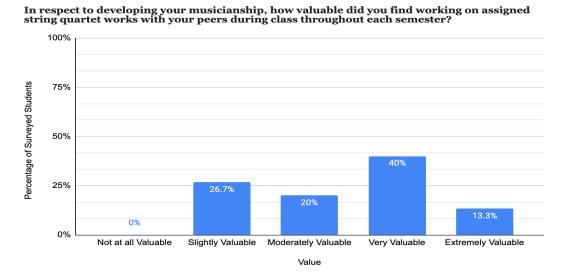
Weekly Rotation of Students in Class Quartet Groups

One notable unique feature of the McGill SQS was the rotation of students in class group assignments. At the first class of each semester, the two string quartets chosen for the semester assignments were announced. For each weekly class, students were randomly organized into different groups and assigned specific movements of the class piece. These specific assignments were emailed several days in advance of the following class. Students were expected to individually prepare their parts by learning their notes and marking their parts with fingerings and bowings, as well as relevant information from the score. Each group was given approximately 30 to 40 minutes to perform and work on the assigned movement for the week's masterclass instructor. Because the class size ranged from 11 to 16 students from the 2018 fall to 2020 spring semester, the number of possible quartet formations was limited and thus students often performed in recurring formations.

We opted for weekly rotation for three reasons. First, the exploratory nature of the introductory course was not only emphasized through the survey of string quartet topics, but also through applying those topics while playing in class groups. Secondly, the rotation of students also enabled first-year students to play with as many different peers as possible. Lastly, the rotation of groups also provided a contrast from the required MUEN 560 Chamber Music Ensemble course. When the numbers allow, all first-year string students at McGill are placed into string quartets through their MUEN 560 course requirement for the entirety of their first year. Excluding the possible switching of students playing first and second violin parts, these string quartets typically do not change members from the fall to spring semesters. The contrast between the stability of the MUEN 560 groups and the rotation of the SQS groups, is also based on the two general possibilities of a future career in chamber music performance. As artists who are engaged by chamber music concerts and festivals, performers are typically either contracted as individual artists who rehearse and perform with other musicians several days before a performance, or as part of a long-standing ensemble that consistently rehearses with its stable membership. The rotation of students in SQS groups allows a unique educational opportunity to develop this counterpart chamber music skill.

Former McGill SQS students expressed a range of opinions on the rotation of groups. Although 53.3% of students found working on the assigned string quartet pieces with peers "very valuable" and "extremely valuable", a close 46.7% of students found this work "moderately valuable" and "slightly valuable."

Figure 4: Students' Value of Working on Assigned String Quartets with Peers



Students not only enjoyed the social camaraderie, but also the playing relationship with their fellow peers: "I really enjoyed playing with others, and also working together as chamber musicians" Students also indicated that they embraced the three objectives of the rotation: "it was a great learning experience to work through repertoire with my peers in a condensed time frame;" having to learn string quartets throughout the week really expanded my chamber facility and technique that I will continue to use." These students also specifically noted how the learning of chamber music was within a set time-frame. For one particular student, the class quartet assignments served as a "good sandbox to experiment with different rehearsal techniques and music ideas outside of our own quartets [referring to the MUEN 560 Chamber Music Ensemble groups]." Another student indicated how valuable it was to be able to play with various other musicians, an aspect specifically unique to SQS:

The most valuable aspect of SQS for me was the opportunity to play chamber music with as many of my peers as possible. Learning to play with different musicians, on a quick and rotating basis, was very valuable, and gave me a greater appreciation for the value in playing with all sorts of different players.³²

On the other side of the spectrum, some students found the rotation of groups problematic. Interestingly, these students compared the class quartet assignments to sight-reading exercises, and thus in direct opposition to participating in masterclasses with their pre-formed MUEN 560 ensembles:

I found that the quartets studied in class served mostly as a good quick learning/sight reading exercise for many students and found it challenging to incorporate those into my own personal practice. I thought coming into the class with out [sic] [our] own preformed groups was much more of a [sic] enriching musical experience.³³

²⁸ Anonymous student survey respondent J, "Survey of McGill University MUEN 565 String Quartet Seminar (SQS) Former Students," survey by author, May 13, 2021.

²⁹ Anonymous student survey respondent D, May 13, 2021.

³⁰ Anonymous student survey respondent D, May 13, 2021.

³¹ Anonymous student survey respondent N, May 13, 2021.

³² Anonymous student survey respondent H, May 13, 2021.

³³ Anonymous student survey respondent N, May 13, 2021.

One of the factors possibly corroborating this comparison to sight-reading was that some students indicated a desire for more advance notice on the weekly movement assignment:

... it would have been nice to have more notice on what repertoire would be worked on for any given class. If the students could be made aware of what piece would be played a few weeks ahead of time, they would be able to better prepare for class, leading to more valuable group work.³⁴

Another possible factor was a lack of clarity in how to fully prepare individual parts for the class assignments:

I think learning the quartets we did was incredibly valuable, I just wish there was a higher expectation for the level of accuracy within each individual parts [sic] and understanding of the score. I think the students should have held each other to higher standards to really get the most out of this course.³⁵

Consideration: Clarification of Class Rotation

In retrospect, these student responses indicate a need for several class clarifications and modifications when utilizing rotation of students in class groups:

- 1. The objectives and potential benefits of rotation should be explicitly written in the syllabus and verbally explained in the first class.
- 2. At the first class, faculty should indicate that students can prepare in advance by learning all parts of the two assigned class pieces. Violinists should be assigned one first-violin and one second-violin part. In the specific case of the McGill SQS, most students play at most one school orchestra concert a semester, if not exempt from orchestra for the first year. Compared to the demands of learning an entire orchestral program and rehearsing for at least ten 2-hour rehearsals for two performances, learning two complete string quartets over the course of a 13-week semester could be easily expected. For reference, the requirement for second,

³⁴ Anonymous student survey respondent H, May 13, 2021.

³⁵ Anonymous student survey respondent A, May 13, 2021.

- third and fourth year undergraduate string performance students is two orchestra programs each semester.
- 3. The assignment of specific movements of quartet works could be included in the syllabus and announced in the first class. However, if the aim is to condense the individual work to a weekly basis throughout the semester, students should be notified of the assignment of specific movements by Tuesday morning after each Monday night class.
- 4. Although the two assigned class pieces of the semester are announced at the first class, and several lectures are specifically devoted to preparing one's parts and score interpretation, responses indicate the need to further dedicate more class time to the process of preparing individual parts, as well as the need for clear assessment guidelines of individual preparation.

Ultimately, the rotation of students in SQS groups specifically targets the development of a different skill than is cultivated in the subsequent years of the chamber music program. Whereas the groups of the MUEN 560 Chamber Music Ensemble course are kept together for the entire semester (if not an entire academic year), the rotation of groups develops the skill of having to play with different people.³⁶ Although student groups in the Juilliard SQS are usually kept together for the year³⁷, one of the instructors Brofsky mentioned that these two different methods of short and long-term SQS groups "brin[g] out different strengths [and] it presents different challenges."³⁸ Brofsky also discusses how "both are equally valid, and in one's career as a

³⁶ Interestingly, this group rotation is one of the main pedagogical premises at the Taos School of Music. At this summer program, each piano trio or quartet only works together for two weeks and then performs. New ensembles are formed at the end of this period. The School describes that "a great part of chamber music playing is learning to work with others, adapt to others musically, personally and emotionally." Thus, the School describes that although this kind of constant changing of the groups is "more difficult, the learning process is more pronounced when students have to deal with different people rather than becoming comfortable with the same three or four others." See "Our History," Taos School of Music.

³⁷ Before the COVID-19 pandemic, Juilliard SQS groups were kept together for the entire year. However, certain issues arose during the pandemic. In the fall semester of 2020, students were given the opportunity to study in-person or virtually for each block within a semester, so several Juilliard SQS groups were changed to accommodate geographical limitations. Two string quartet groups were able to re-form with a different member make-up in China. These two groups rehearsed in person at the Tianjin Juilliard location, received coachings virtually from faculty in New York, and performed their Haydn quartets in Tianjin.

³⁸ Brofsky, interview, June 2, 2021.

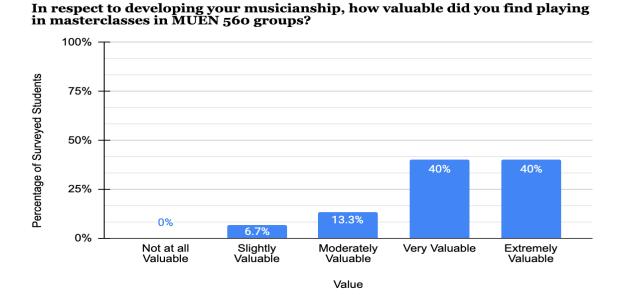
musician, you're going to encounter both types of work. So, it's good to know how to do [both]."39

3.2c Unique Features of the McGill SQS: Aspects to Consider Masterclasses by Visiting Instructors

Another unique feature of the McGill SQS was its masterclasses taught by visiting instructors.⁴⁰ In addition to their class assignments, SQS students were also given the opportunity to play for McGill and visiting faculty in their pre-formed MUEN 560 chamber ensemble groups. When time allowed, other MUEN 560 groups of upper-class students also participated in the masterclasses, which SQS students observed.

Overall, students particularly valued performing in the masterclasses with their MUEN 560 groups more than observing masterclasses of other groups. 80% of surveyed students indicated that playing in masterclasses was "very valuable" or "extremely valuable." In contrast, 60% of surveyed students indicated that observing masterclasses was "very valuable" or "extremely valuable."

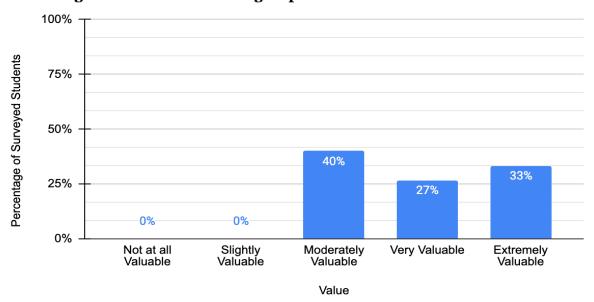
Figure 5: Students' Value of Playing in Masterclasses with MUEN 560 Groups



³⁹ Brofsky, interview, June 2, 2021.

⁴⁰ This contrasts with the Eastman SQS where the group classes were team-taught by the four instructors of the course, and the Juilliard SQS where there are no group classes.

Figure 6: Students' Value of Observing Masterclasses of Other Groups
In respect to developing your musicianship, how valuable did you find observing masterclasses of other groups?



Students particularly valued playing in the masterclasses for its unique opportunity to work with McGill faculty with whom they would not "would not usually hear from."⁴¹ Another student indicated that "it was a wonderful experience to be able to participate in masterclasses with the distinguished faculty at McGill-professors who I wouldn't have otherwise been able to learn from."⁴²

For string students at McGill, the only opportunities to be taught by performance faculty apart from their private lesson instructors would be through the chamber music course. For first-year string students, these opportunities are further limited. Of the twelve performance instructors and faculty⁴³ who held masterclasses in SQS from the fall of 2018 to winter of 2020 semesters, only two taught MUEN 560 for three first-year groups.

Students also indicated that these masterclasses were valuable opportunities to work with their private teachers in a chamber music context. Most private instructors

⁴¹ Anonymous student survey respondent M, May 13, 2021.

⁴² Anonymous student survey respondent G, May 13, 2021

⁴³ This includes Guillaume Bourgogne (conducting), Alicia Choi (violin), Jinjoo Cho (violin), Elizabeth Dolin (cello), Matt Haimovitz (cello), Stéphane Lemelin (piano), Brian Manker (cello), Douglas McNabney (viola), Violaine Melançon (violin), André Roy (viola), Axel Strauss (violin), and Andrew Wan (violin).

and professors at McGill typically do not coach first-year students chamber music groups. One student particularly noted that the way McGill faculty coached the students on "various ways to rehearse and practice efficiently"⁴⁴ was particularly helpful. Another student specifically wrote about playing for Professor Violaine Melançon, and how "it was the perfect opportunity to gain performance practice and valuable advice, which we used to the best of our ability."⁴⁵

The masterclasses also offered students the opportunity to work across-discipline: instructors of music theory, and jazz lectured, gave masterclasses, or gave a hybrid of the two in the McGill SQS. The masterclasses also offered students to work with string quartet professionals who visited the class. From fall of 2018 to winter of 2020, these included Martin Beaver (former first violinist of the Tokyo Quartet); Adrian Fung (cellist of the Afiara Quartet), Mari Sato (former second violinist of the Cavani Quartet), and Eric Wong (former violist of the Linden Quartet and current violist of the Afiara and Cavani Quartets). Students indicated that these opportunities with string quartet performers and professionals were "very meaningful." 46

Consideration: Restructuring the Masterclass

Although the survey results show that 100% of surveyed students found observing the masterclasses "moderately valuable" to "extremely valuable," some students indicated in their responses to open-ended questions that it was not as engaging as participating in the masterclasses. One student noted that "half the time, most people wouldn't be playing but instead watching others play, which would become slightly tiring and it would be good to engage the audience a bit more while others are playing."⁴⁷

This seems to be an inherent problem of traditionally structured masterclasses: active engagement is more difficult for observer-participants than performer-participants. Rhodes names this as a reason why the most re-structuring of the Juilliard SQS omitted the masterclass format and instead included more instructors for

⁴⁴ Anonymous student survey respondent I, May 13, 2021.

⁴⁵ Anonymous student survey respondent B, May 13, 2021.

⁴⁶ Anonymous student survey respondent K, May 13, 2021.

⁴⁷ Anonymous student survey respondent J, May 13, 2021.

personalized coachings: "the students who were not playing at this masterclass were not concentrating on what was being played."⁴⁸ Before joining the SQS as an instructor, Rhodes substituted several times for Carlyss and the SQS. He described how challenging it was for student observers to be engaged in the masterclass: "one actually fell asleep. Another one was looking at her cell phone. . . . The students didn't take it seriously."⁴⁹

However, there are significant advantages of masterclasses that would argue against omitting them from the course. Eastman instructors noted that the masterclasses were crucial for the students to receive varied feedback, especially if certain students were not able to receive coachings from all of the instructors: "you get to hear from multiple mouths, minds, in the masterclasses. Hopefully most of them get to switch coaches throughout the year. So, I'd say there's an advantage in that." 50 Scott also noted that it was important for the students to receive comments from the different perspectives of all the voices of a string quartet:

When they have to hear the violist talk about a passage, or a violist commenting to a violist in a quartet, rather than just a violinist talking to all the different members of the quartet, you get a different perspective. I think that has its advantage as well. So, we all bring our different perspectives to what we do.⁵¹

If masterclasses are utilized in the SQS course format, they must be carefully structured for both players and observers:

1. After several classes with masterclasses, I observed that student-observers were not as engaged in the masterclasses. One aspect we introduced to promote active listening was to use the projector to show the score of the music being performed to the entire class. Observers could follow along with the coach and the performer group. This method was also preferred over having students follow their own scores: there were fewer opportunities to use phones during the class time.

⁴⁸ Rhodes, interview, May 25, 2021.

⁴⁹ Rhodes, interview, May 25, 2021.

⁵⁰ Scott, interview, June 4, 2021.

⁵¹ Scott, interview, June 4, 2021.

- 2. In the McGill SQS, most of the students were able to perform in masterclasses with their MUEN 560 groups once a semester. If masterclasses include the performance of non-first-year student groups, the SQS students should be prioritized in playing in masterclasses, both in their SQS groups, as well as their MUEN 560 groups.
- 3. Non-string quartet MUEN 560 groups were also invited to perform in the masterclasses. In structuring the masterclasses in respect to the SQS, only inviting string quartets could prove more relevant to the current SQS students. Ideally, these string quartet groups would also be graduates of the SQS course.

3.2c Unique Features of the McGill SQS: Aspects to Consider Inclusion of Academic Topics in Curriculum

The McGill SQS is unique in the inclusion of academic topics in its curriculum. Throughout the academic year, the first hour of the class was devoted to the presentation of these general topics: history, ensemble techniques, other musical skills, rehearsal communication, other ensembles, and career development (See Figure 3 for details). These topics were presented by this author; McNabney; McGill faculty from the conducting, jazz, string, and theory faculty; as well as visiting instructors. Depending on the topic, the presentation of topics ranged from a pure lecture format to involving the students in a practical application of the topic through playing the assigned class piece.⁵²

⁵² See Section 3.2 b Practical Possibilities in Creating or Developing a SQS, Course Content for details.

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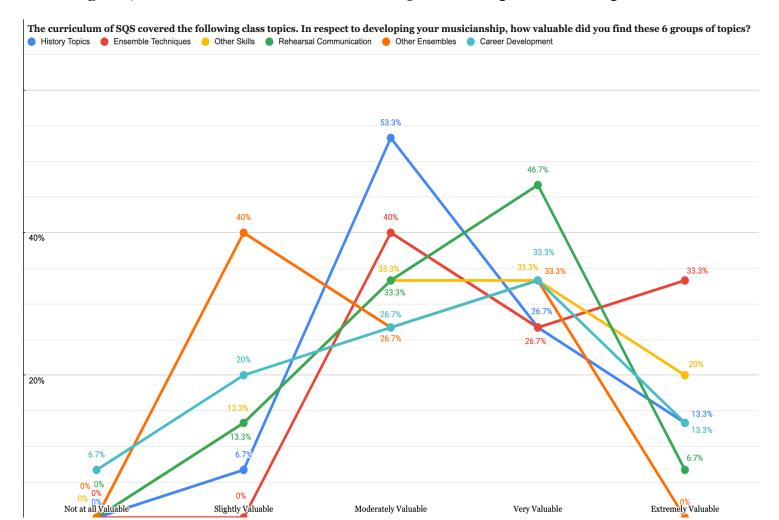


Figure 7: Students' Value of the McGill SQS Six Groups of Class Topics

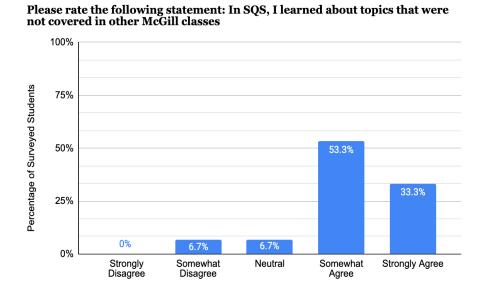
There are three significant observations from the data of students' value of McGill SQS class topics:

1. Except for *Career Development*, none of the surveyed students thought any of the main topics were "not at all valuable." Interestingly, *Career Development* was the only topic that had the largest range of student opinions from "not at all valuable" to "extremely valuable." These numbers indicate that this topic should be further developed by continuing to update the content with currently relevant career information.

- 2. None of the surveyed students found the topic *Other Ensembles* "extremely valuable." SQS instructors and course designers may consider either modifying this topic or omitting this topic from the SQS curriculum.
- 3. Of all six topic groups, the most students (33.3%) found *Ensemble Techniques* to be the topic that was "extremely valuable." Interestingly, *Ensemble Techniques* is the only topic group that no students found "not at all valuable" and "slightly valuable." In other words, 100% of surveyed students found *Ensemble Techniques* to be "moderately," "very" and "extremely valuable." SQS instructors and course designers may consider allocating more time for this topic group.

One of the objectives of the lectures was to present topics that were basic, transferable topics that may not be explicitly included in other classes at McGill. One student noted that they "really enjoyed listening to the various guest speaker presentations because [they were] able to learn things that aren't typically taught in other classes."⁵³ The majority of the surveyed former SQS students (overall 86.3% "agree," consisting of 53% "somewhat agree" and 33.3% "strongly agree") agreed that the class topics were unique to SQS among the courses at McGill.

Figure 8: Students' Rating of the Statement: In SQS, I learned about topics that were not covered in other McGill classes



⁵³ Anonymous student survey respondent M, May 13, 2021.

Consideration: Depth versus Breadth in an Introductory Class

Through their free responses, former McGill SQS students indicated divided opinions on the depth and breadth of the topics covered in the course. One student described the McGill SQS as "a perfect first course for string players," ⁵⁴ and noted that they "appreciated that we got to go deeper into the specifics of the string quartet." ⁵⁵ However, with more string quartet experience than their peers, this student noted that some SQS topics, particularly the ensemble rehearsal techniques and techniques for individual preparation, could have been explored more deeply. This student self-described themselves as "someone who has been playing in string quartets since middle school" and "someone who has had intensive studies with quartet ensemble playing and repertoire." Although this student "felt that we could have looked more into ensemble rehearsal techniques ans [sic] ways to practice ones [sic] own part," they also noted that if they "[were] without this background . . . these exercises were crucial. In regard to musicianship, this course covered everything for an intro course into string quartet playing." ⁵⁶

Because incoming students have had varied musical experiences before starting their undergraduate degree, the balance between depth and breadth in an introductory class is difficult to assess. However, the inclusion of the academic lectures could help in maintaining this balance. In the McGill SQS, the academic lectures were used to cultivate transferable musical skills. For example, the lecture on score-reading involved preparation of a chamber music part and interpretation of musical information.

Students were guided through this process in the hopes that they would learn how to do this in learning other music pieces. The lecture on intonation also put into practice various tuning systems including equal and Pythagorean. The presentation was followed by the students playing part of the assigned work and applying what they learned in the lecture, including practical application such as playing a just-third, as well as general strategies such as compressing fifths. McNabney describes this as, "being able [to] talk about the theory and then to demonstrate it, having the students experience it for

⁵⁴ Anonymous student survey respondent A, May 13, 2021.

 $^{^{55}}$ Anonymous student survey respondent A, May 13, 2021.

⁵⁶ Anonymous student survey respondent A, May 13, 2021.

themselves and *taking the time* to work through things completely, so that people can begin to truly understand and hear them is, I think, an unequalled instructional method."⁵⁷ Interestingly, one student noted that "the serious approach to each topic really helped even out the field between students coming from different backgrounds with varying degrees of experience in the music world."⁵⁸

3.2c Unique Features of the McGill SQS: Aspects to Consider Limiting First-Year Students' School Orchestra Participation

Another unique feature of the McGill SQS is its role in relation to the school orchestra. SQS students' participation in the orchestra was limited to one concert per semester, if not the whole year. The premise of the course was that first-year students would focus on developing ensemble skills, through the study of four quartet pieces over the academic year, rather than four complete orchestra programs each within a condensed two-week rehearsal schedule. In turn, the orchestra would improve from including the first-year students once they developed a common foundation through the course. McNabney described the McGill conductor acknowledging this effect:

The conductor was the first to admit it, he said, 'Not having the first-year string players flailing about in a Mahler 3 with no idea what they're doing - they don't listen, they can't play the notes - the orchestra sounded much better without them in the orchestra'. Of course, in [their] second year they also have that much more experience in a university setting, so [when they show] up to orchestra in their second year, everything sound[s] better.⁵⁹

SQS instructors noted that in comparison to playing in a string section of an orchestra, playing chamber music instigated a higher level of learning because each student plays their own individual parts. Scott noted that, "I've always thought that you learn a lot more from chamber music than orchestra at school, because of the level of responsibility." McNabney described that it was logical to have the students first learn

⁵⁷ Douglas McNabney (violist, former McGill SQS instructor), interview by author, Zoom video meeting, May 27, 2021.

⁵⁸ Anonymous student survey respondent N, May 13, 2021.

⁵⁹ McNabney, interview, May 27, 2021.

⁶⁰ Scott, interview, June 4, 2021.

ensemble skills through playing chamber music before playing in orchestra. McNabney notes that, "if you can teach people to play in a string quartet, and teach them basic ensemble skills, have them get to know each other and *then* put them in a larger orchestra, the orchestra will be a far better orchestra."⁶¹

Although not in the SQS context, Carlyss also noted that limiting orchestra could enable students to have the opportunity to focus on developing their quartet skills. In his instructor role at the Center for Advanced Quartet Studies at the Aspen Music Festival and School, Carlyss noted that the quartets were not involved in the orchestra, and often would even "give up" on taking private lessons because the quartet required more time. Carlyss noted that in limiting their non-quartet activities, students had "had *time* to let the music digest and let them learn new things. And it was a really growing experience for them. And I think that was terribly important."⁶²

3.2d Unique contributions of SQS to Music Education and Pedagogy

The SQS course has various unique contributions to music education and pedagogy, not only benefiting its students, but also its instructors and institutions.

Value for Students

Supportive Social Structure

It is important to note that the first year of undergraduate studies is most often a crucial transition of both personal and professional development for incoming students. This first year is most often the first time they have left home, and because first-year students often do not know any of their peers, they may feel "quite isolated" in a "new culture, [and] a new environment."⁶³ For students, the first year itself is "a *huge* year of change and transformation and figuring out who you are and what you're doing and why you're doing it. . . . So we see an *incredible* amount of *personal growth*, both as musicians *and* as people during [their] first year."⁶⁴

⁶¹ McNabney, interview, May 27, 2021.

⁶² Carlyss, interview, June 16, 2021.

⁶³ McNabney, interview, May 27, 2021.

⁶⁴ Brofsky, interview, June 2, 2021.

In this context, one of the major benefits of SQS is its built-in support and social structure for first-year students. SQS was "a place where first-year students could come together and where they immediately felt part of a larger community."⁶⁵ For many first-year students, it may be difficult to organize their chamber groups without the supporting structure of SQS. First-year students often do not know their peers at the start of their undergraduate degree, and thus finding peers with whom they would want to play chamber music is challenging at the start of a new academic program.⁶⁶ Instructors described how the SQS provides a smaller social sphere of first-year students than the school orchestra, and how students are able to work with their peers more intimately in SQS. Former McGill SQS students themselves also described the social and technical benefits of camaraderie with their peers:

I feel that playing together and in various ensembles is most important to a class centered around chamber music playing, as it lets everyone all [sic] get to know each other well and more personably, while also implementing good rehearsal skills and improving as chamber musician players.⁶⁷

Along with camaraderie, the social support and structure of SQS also provides the opportunity for first-year students to be better informed in the formation of their chamber groups, both during and possibly beyond their academic years. Instructors described how the SQS aims to provide students with "a certain amount of experience so they can intelligently choose partners, because in the end, you want to work with people that cause each other to be productive." However, this does not preclude instructors assigning students to play with peers with whom they did not choose or wish to play. Instructors described how SQS students would "learn what it is to sit down with people, even if you don't know them very well, and to try to play together, what compromises one has to make. How do you go about working with people in a productive way." 69

⁶⁵ McNabney, interview, May 27, 2021.

⁶⁶ Interestingly, although this was described by Eastman and McGill SQS instructors, both Juilliard SQS instructors did not note this possibility. It is possible that many Juilliard undergraduate students start their degree knowing most of their peers from the Juilliard Pre-College program.

⁶⁷ Anonymous respondent I, May 13, 2021.

⁶⁸ D. Ying, interview, June 4, 2021.

⁶⁹ Rhodes, interview, May 25, 2021.

Instructors also noted that despite inevitable conflicts in certain groups, the students still created their own community within the class: "although personality conflicts can emerge within specific groups, overall, the course often proves to be a class bonding experience."⁷⁰

Value for Students

Student-Centered Teaching and Learning

Another significant strength of the SQS for students is its inherent student-centered quality. Because a major component of the SQS is based on forming groups with each new incoming class of first-year string students, the course is flexible in its instructors' ability to tailor to the needs of each student group. Although this may be similar in the way regular chamber music coachings are taught, SQS instructors specifically discussed the ways that they themselves adjust course aspects and teaching focus in the SQS with each incoming first-year class:

I could see more emphasis on some aspects and others that we might de-emphasize, but even that can be a function, I think, of the actual class. As you know, we noticed every year there would be a very different personality to the class. And you have to work with *that*. You have to work with the people in front of you and tailor the work to their strengths and weaknesses.⁷¹

Instructors described getting to know the students and adjusting their student group formations based on specific students' needs. Scott described that by the beginning of the spring semester, the quartet "start to get a feel for who are the players that need this and who are the players that need that and who's more experienced, who's less experienced, who's a strong player, who's not. We don't just say, 'Okay this is a strong player, let's always make them play first violin,' because then some people who are less strong don't get the experience of having to struggle to get better to lead."⁷² As the semester progressed, instructors also were able to base their repertoire assignments on specific areas that students needed to improve: "we start to see what might be good for

⁷⁰ J. Ying, interview over email exchanges, May 25 to July 22, 2021.

⁷¹ McNabney, interview, May 27, 2021.

⁷² Scott, interview, June 4, 2021.

people. If some people might need some work on rhythm, we might give them Ginastera quartet or something that [has] some interesting mixed rhythms and if other people really need to listen better for pitch, give them some Barber *Adagio*."⁷³ In working with students, including organizing students into groups; working with groups with difficulties; and assigning specific repertoire; instructors describe how they themselves learn "learn a lot from each year."⁷⁴ Despite the consistent general course format, instructors described having to "always try to build on the knowledge that we have from before."⁷⁵

As a result, SQS instructors not only are willing to experiment with course aspects to benefit students, but also adjust their instruction as the year progresses and from each year. SQS instructors have noted that "this past year has revealed certain things that will be interesting to change in the future."⁷⁶ J. Ying described that although the Eastman SQS "remained largely the same since its beginning. . . we are open to making changes as new needs emerge."⁷⁷

For the beginning of each unit, the Ying Quartet usually performs a movement of a work relevant to the unit's repertoire focus. However, in the spring semester of 2021, the Quartet performed the entire opus 131 work by Beethoven for their students. Scott indicated that for most of the first-year students, this was the first time the students had ever heard the piece, if not the first live performances of the piece by a professional ensemble, or even a live performance for more than a year due to the pandemic. Scott described how the Quartet doesn't "normally do that" but how in future years that they might incorporate this in the course. He noted that, "if you're actually open to new possibilities after a long time, then occasionally you decide to change something, tweak something . . ."78

Former McGill SQS students also described this flexibility in how class time was structured so that they could explore: "the quartets we studied in class were a good sandbox to experiment with different rehearsal techniques and music ideas outside of

⁷³ Scott, interview, June 4, 2021.

⁷⁴ Brofsky, interview, June 2, 2021.

⁷⁵ Brofsky, interview, June 2, 2021.

⁷⁶ Brofsky, interview, June 2, 2021.

⁷⁷ J. Ying, interview over email exchanges, May 25 to July 22, 2021.

⁷⁸ Scott, interview, June 4, 2021.

our own quartets. In that sense, it was very enriching."⁷⁹ Perhaps because of this flexibility and focus on the students' needs, this student indicated, "I think I learned more in the SQS class than in any other class of my undergrad (except for private lessons)."⁸⁰

Value for Students

Development of Deeper Musical Skills

A significant advantage of SQS for its students is concentrated time to develop deeper and more cultivated music skills. Instructors described this process for students "to get behind the notes," and for the students to "get into the music as music. Not just play the notes. Get behind what the notes would say."⁸¹ For SQS instructors, this implied that much of the instruction involved teaching the students the subtext of music. These are intangible yet connected musical aspects that were not as simple and straightforward as playing music exactly the way it is on the page. Rhodes describes this process as teaching students:

[A]ll the complexities involved with music. The little bit of historical references when necessary, when important. To see the context in which the music was written. Something about the pieces that are not so obvious at face value that's more than just, you know, the difficulties of playing it, how to make a fingering or a bowing, or it says piano here and the composer put forte there, that kind of thing, but other things [that] are more subtle than that, that come up. So we try to give them a depth of experience with the music, and we have the time to do that which is a great thing, as much as we can, each of us in our own way, and see what the kids get from it.⁸²

Along with subtext, SQS instructors also described cultivating students' interpretative skills. They described this as asking students, "How do you interpret the music? How [do] you interpret the black ink on the page? How do you make that come to life as something other than just pleasant sound? How do you make real human

⁷⁹ Anonymous student survey respondent N, May 13, 2021.

⁸⁰ Anonymous student survey respondent N, May 13, 2021.

⁸¹ Carlyss, interview, June 16, 2021.

⁸² Rhodes, interview, May 25, 2021.

expression?"⁸³ Instructors described this process as "opening their [students'] eyes to the possibility and getting away from the notes."⁸⁴ Instructors also indicated that one of these cultivated skills includes a deeper kind of listening that not only informs the playing but is also transferable: "basically *better* listening is what you'd like to cultivate and therefore a higher quality product."⁸⁵

These skills are developed over the course of the year but are also skills that develop for the rest of the students' musical careers: "I'm planting the seeds of the reverence on... *listening* to others, *communicating* with others." The course allows for instructors and students "to follow up" and for the students and their musicmaking to evolve. Instructors describe this as "starting a piece and seeing, not how can we do it quickly, but how can I grow with this piece? What more can I *find* in the music? And *that* takes time. It *should* take time."

Former SQS students also specifically indicated that the learning of these skills was a continuous process. They describe how learning string quartet music throughout each week "expanded my chamber facility and technique that [they] will continue to use;" 89 and also how they were able to use "all the practice/rehearsal techniques being taught . . . in [their] own music making." 90

Value for Students

Planting Seeds for Lifelong Skills

Another major advantage of the SQS for its students is the ability to instigate the development of lifelong non-musical skills. Several SQS instructors described this process as "planting seeds."⁹¹ Instructors emphasized that the development of these lifelong skills may not flourish during the year of SQS, but that they could start to develop at this point:

⁸³ Scott, interview, June 4, 2021.

⁸⁴ Carlyss, interview, June 16, 2021.

⁸⁵ Scott, interview, June 4, 2021.

⁸⁶ Brofsky, interview, June 2, 2021.

⁸⁷ Carlyss, interview, July 22, 2021.

⁸⁸ Carlyss, interview, July 22, 2021.

⁸⁹ Anonymous student survey respondent D, May 13, 2021.

⁹⁰ Anonymous student survey respondent N, May 13, 2021.

⁹¹ Brofsky, interview, June 2, 2021.

Hopefully the seeds are planted that allow that to happen later on. Then we hope that by the time they're seniors and grad students that they might not consciously think [this], but that those seeds kept growing and they're able to function and develop those skills more and more⁹²

Other instructors also indicated that SQS students are most often not conscious of this seed-planting. An instructor noted that students in his SQS class have commented to him that "they had no idea what I was teaching them. It has reaped such benefits for them now, at this stage. At the time, they didn't think too much of it. But what I've told and talked to them in the class has stayed with them, and they feed on that ... "93 Instructors also noted that this process is often in direct contrast to instant gratification, describing how students "may struggle and never see what it was and realize many years later what [they] got out of it."94 One of the most important and fundamental skills students start to develop is how they work with others. Instructors described how being able to play with others prepares the student for life as a musician, because "all of life as a musician has to do with dealing with other people, joy of putting your best foot forward when you're with other people, bringing the best out of other people."95 This skill is also translatable within the music profession: "that will serve them in whatever they do: their solo work, their orchestral work, the way they listen, and the way they interpret music. Those are all skills that are absolutely essential."96 Instructors emphasized that students needed to learn how to work with people, no matter the circumstances: "... part of the idea is to learn how do you play with people, even if they're basically not the person you would choose ideally to play with. How can you do that anyway? That's something we all have to go through as musicians after all."97

Along with learning how to work with others, instructors also noted the importance of productive communication. This includes learning how to criticize productively and how to productively interpret feedback. Rhodes described telling students, "if you find something short that you want to criticize, criticize it musically and

⁹² D. Ying, interview, June 4, 2021.

⁹³ Carlyss, interview, June 16, 2021.

⁹⁴ Brofsky, interview, June 2, 2021.

⁹⁵ D. Ying, interview, June 4, 2021.

⁹⁶ Brofsky, interview, June 2, 2021.

⁹⁷ Rhodes, interview, May 25, 2021.

not personally in any way."98 Rhodes also described how students had to, "without antagonizing the other person so you have a standoff, but to cooperate, to learn how to criticize constructively, to stay on the subject, on the music, something musical. . . . Find out how to compromise."99 Instructors emphasized this crucial artistic basis of criticism: Carlyss described that in a quartet, "anybody can say anything that they want, as long as it's not *personal*. You can say it's out of tune, but you can't say, 'Your intonation sucks!'"100

Scott noted that part of cultivating communication skills in students involved the students being able to interpret seemingly contradictory ideas. Scott described that in the Eastman SQS masterclasses given by him and his Ying Quartet colleagues, they will occasionally "suggest perhaps conflicting things to them." Scott described how important it is for students to be able to productively interpret feedback, in the context of rehearsal skills:

Making sense of seemingly contradictory ideas is, I think, really important also just for your learning how to rehearse. I often find that with people, when you start to discuss a passage, it seems like people disagree but then sometimes it's more like they're hearing or and discussing different elements of the music. And if you bother to try to do all the ideas that you hear, sometimes you get a much more rich and complex view of the passage than if you just think it needs this certain sort of expression, or what one person might have thought, or what you yourself might have thought.¹⁰²

Value for Instructors

Extended Involvement with Students

Although these are not actively pursued as objectives for the course, the SQS course also holds several values for its instructors. SQS instructors described their involvement with the students throughout the academic year: "each class has its own personality, and it's always a pleasure to see the class develop over the year, improving

⁹⁸ Rhodes, interview, May 25, 2021.

⁹⁹ Rhodes, interview, May 25, 2021.

¹⁰⁰ Carlyss, interview, June 16, 2021.

¹⁰¹ Scott, interview, June 4, 2021.

¹⁰² Scott, interview, June 4, 2021.

with each recital!"¹⁰³ SQS instructors also described how the course enabled them to be more involved with the students they taught after the course and throughout their degree. Scott described how even though neither of the violinists in one of his groups studied privately with him, he was able to get to know both because of the course. The two violinists also chose to study with Scott at the Bowdoin International Music Festival, and along with the violist of the group, these students often requested extra lessons from Scott throughout their undergraduate degree. For Scott, he described the experience of getting to know these students quite well as "really fun," and how he got to know students that he "never would have known very well otherwise."¹⁰⁴

Value for Instructors

Sense of Community with Students

Along with a longitudinal involvement with students, SQS also created a sense of community for the instructors with their students. An instructor described how she valued the end-of-year performances, in that "they can be a really beautiful time" because the instructors could "see the work that they've done and how much they've grown through the year." Because of the pandemic restrictions, she described that she was "going to really miss that this year, just having them all together and hearing them." 106

Another instructor noted that if he had not taught SQS, he "basically wouldn't know a lot of the string players at Eastman." ¹⁰⁷ He went on to describe that from the students' time as first-years, he was able to "hear them progress throughout four years." ¹⁰⁸ Scott described being able to know first-years outside of the context of the SQS course: "I know them a little bit so I can recognize them in the hallway, because otherwise I might not ever be able to do that if they just, like some violinist who studies with a different teacher who shows up for Masters, I might never see them except in a

¹⁰³ J. Ying, interview over email exchanges, May 25 to July 22, 2021.

¹⁰⁴ Scott, interview, June 4, 2021.

¹⁰⁵ Brofsky, interview, June 2, 2021.

¹⁰⁶ Brofsky, interview, June 2, 2021.

¹⁰⁷ Scott, interview, June 4, 2021.

¹⁰⁸ Scott, interview, June 4, 2021.

jury."¹⁰⁹ Scott also specifically noted that it was "nice for me."¹¹⁰ Because of their SQS instruction, Scott noted that the Ying Quartet knew the student population "far better than any other string faculty member, because we deal with all of them in their first year."¹¹¹

Value for Instructors

Connection of Professional Performing to Teaching

Another unintentional but significant advantage of SQS for instructors was the course's ability to connect their professional performing lives to the teaching. For many SQS instructors, an unspoken yet crucial part of the SQS instruction was to pass on knowledge: "what we take in and absorb, and give our own particular twist to, we then give back and we want to share it with others." Instructors also specifically noted that they wanted to pass on to the students a love and reverence for the string quartet genre: "[having finished the course], we want them [the students] to have a love of playing chamber music" 113

Instructors described how they wanted to share with students the passion and excitement of learning something that they themselves had experienced. Instructors described this as

You are who you are as a teacher, and that's a function of the experience of your own education and the influence other musicians have had on you. You develop those values and they become your values. . . . What we take in and absorb, and give our own particular twist to, we then give back and we want to share it with others. It was always animated by the same sense of discovery and desire to share the things I find so amazing. And this joy of experiencing a spontaneous kind of communication. 114

Instructors also noted that this sharing of information was part of the classical music tradition, and how they and their students were part of this chain: "the sort of reverence for the music that *I* have and that my [best] teachers instilled in me, a sort of

¹⁰⁹ Scott, interview, June 4, 2021.

¹¹⁰ Scott, interview, June 4, 2021.

¹¹¹ Scott, interview, June 4, 2021.

¹¹² McNabney, interview, May 27, 2021.

¹¹³ D. Ying, interview, June 4, 2021.

¹¹⁴ McNabney, interview, May 27, 2021.

sense of the human story that these pieces represent."¹¹⁵ The process is also "exciting, introducing them to these pieces, these masterpieces that I've loved my whole life and showing it to these young people. That's a really exciting thing and to see, some of them really just grab it and love it and want to go with it."¹¹⁶

Instructors indicated that this process was not one-directional from teacher to student, but also influential and significant from student to teacher: "to be able to communicate to a student and also to learn from each student what they have to say and that influences what you say to them, and it influences your own musicianship as well."117 Carlyss noted how he himself was "intimidated" and "scared to death" by the late quartets of Beethoven when he started to study them as a student.¹¹⁸ However, he recalled his own experiences in learning them, and how "glorious the music was, but that it was not worth getting intimidated by it, you just have to realize it's a lifelong thing, and you just have to *enjoy* the moment that you're playing and realize it's an ongoing thing your whole life."119 His own experiences as a string quartet player playing these late quartets informed his SQS teaching. D. Ying also described how his own professional quartet acted as a role model to his SQS students: "When they see us play, when they see us teach together and work together, [there is] this feeling of freedom to disagree, but underlying feeling of a lot of mutual respect. When they see that model, I think they understand it better. So that's the first thing, we think about how our quartet functions."120

Value for Instructors

Collaborative Teaching

Another advantage of the SQS for instructors is collaborative teaching. For each of the three SQSs, the instruction was through teams of faculty. The Juilliard SQS instructors ensured that students had the opportunity to work with each of the three instructors through the entire year. The Eastman SQS instructors also ensured that

¹¹⁵ Brofsky, interview, June 2, 2021.

¹¹⁶ Brofsky, interview, June 2, 2021.

¹¹⁷ Rhodes, interview, May 25, 2021.

¹¹⁸ Carlyss, interview, July 22, 2021.

¹¹⁹ Carlyss, interview, July 22, 2021.

¹²⁰ D. Ying, interview, June 4, 2021.

Quartet. However, because of the rotation of students in groups for each unit, it was not always possible for every student to work with all four instructors by the end of the course. To counter this, the masterclasses were always held by the Quartet members. The Quartet also ensured that for each masterclass-performing student group, the three instructors that were not coaching the group would offer the most feedback. For the McGill SQS, McNabney envisioned the course to be a team-taught effort. McNabney described it as "it wasn't about *me* leading a class, it was about the entire string area being involved. And they *were*. The entire string area bought into this seminar and everyone would come in and do a class here and there. We would basically share the teaching." McNabney went on to describe the benefits for the students, in that they "didn't feel like they were taking *this* class with *that* teacher. No, they really felt like they were being brought into a whole ecosystem of string players, of string faculty as well. All the string faculty taught this seminar and this team-teaching collaborative effort had enormous benefit." 122

Value for Institutions

Strengthening of School Ensembles

The SQS also holds several values for its institutions. One of the advantages of SQS for its institutions is its effect on the school ensembles, including the chamber music program and orchestra.

SQS instructors noted the influence of having this course on the chamber music course: "we *definitely* see a lot of ripple effects of [students] having been exposed to each other this first year often."¹²³ Instructors describe how the students themselves are able to determine compatible chamber music colleagues through their time in the course. Rhodes notes that after the SQS course, "when they want to make groups themselves and go to another coach or one of us to continue with a normal quartet program, they can do so in a more informed manner."¹²⁴ At Eastman, the same exact

¹²¹ McNabney, interview, May 27, 2021.

¹²² McNabney, interview, May 27, 2021.

¹²³ Scott, interview, June 4, 2021.

¹²⁴ Rhodes, interview, May 25, 2021.

groups formed in SQS do not usually stay together past their first year. However, with the experience of playing with their peers through SQS, students form chamber groups in their second year that, save for a few member changes, stay together for subsequent years. Not only does this streamline the process of forming student groups for the chamber music program, but this also enables students to have a head-start in the development of their chamber music skills. Janet Ying described how "more experience playing with the same players is the same for everyone; whatever their history may be, they usually achieve a higher level of ensemble." 125

SQS instructors also noted that the SQS course served to improve the school orchestra. To prepare for SQS classes, students had to practice their own parts, and instructors noted that this entailed a "huge amount of responsibility for each individual"¹²⁶ in a string quartet. McNabney indicated that learning to play in a string quartet translates to knowing better how to play in orchestra: "if you can teach people to play in a string quartet, and teach them basic ensemble skills, have them get to know each other and *then* put them in a larger orchestra, the orchestra will be a far better orchestra."¹²⁷ McNabney also specifically notes, "the opposite is not true. It's not because you play in a string orchestra or a student orchestra that you're going to understand what's involved playing in a string quartet."¹²⁸ Scott also corroborates this based on his own experiences: "you really have to bring something. You have to practice your part. Almost all the time, everybody needs to practice their parts some. *Honestly*, I've always thought that you learn a lot more from chamber music than orchestra at school, because of the level of responsibility and also because, if you get one-on-one coachings, the student-teacher ratio is very good."¹²⁹

Value for Institutions

Development of School Culture

Another advantage of SQS for its institutions is the development of school culture, both musical and social. Instructors described the role of SQS in establishing a

¹²⁵ J. Ying, interview over email exchanges, May 25 to July 22, 2021.

¹²⁶ Scott, interview, June 4, 2021.

¹²⁷ McNabney, interview, May 27, 2021.

¹²⁸ McNabney, interview, May 27, 2021.

¹²⁹ Scott, interview, June 4, 2021.

school culture, including the cultivation of "the importance of chamber music, and also, how you do it, not just the nuts and bolts of playing it, but also the personal skills that it takes to play chamber music well. It's not just a musical activity, it's a personal activity."¹³⁰ Instructors noted that this foundation, both musical and social "will help our chamber music program as a whole,"¹³¹ and how it would make "our succeeding years more successful."¹³² The SQS would start "an entire program that took the students where they were when they started [their undergraduate degree] to all the way through when they're grad students or maybe even possibly looking for partners that they'd want to play with beyond school."¹³³

Value for Institutions

Cultivation of Connections throughout Community

Another advantage of the SQS for its institutions is the strengthening of connections throughout the school community. Instructors described communicating with their colleagues, checking-in with each other regarding students: "we talk to each other (referring to fellow Ying Quartet colleagues) like, 'How's your quartet doing? How's *your* quartet doing? (referring to student quartet groups)"134

Instructors also noted how SQS students created their own community among themselves. McNabney described "a couple of occasions where these otherwise marginalized students would say something in front of the class or do something the rest of class would notice, somewhat surprised: 'Oh wow, that guy, maybe I misjudged him, maybe I misjudged her." Throughout the course, McNabney noted how students began to be more appreciated by their peers "in a very real and humane way, and even [felt] responsible for them as well. They became like a family, helping each other through things." 136

¹³⁰ D. Ying, interview, June 4, 2021.

¹³¹ D. Ying, interview, June 4, 2021.

¹³² D. Ying, interview, June 4, 2021.

¹³³ D. Ying, interview, June 4, 2021.

¹³⁴ D. Ying, interview, June 4, 2021.

¹³⁵ McNabney, interview, May 27, 2021.

¹³⁶ McNabney, interview, May 27, 2021.

Chapter 4: Conclusion

4.1 SQS Research Implications

Although the SQS is an underutilized course format, I have often wondered throughout my involvement with the McGill SQS and this research whether the instruction used in the SQS is a new pedagogical method. Despite receiving mainly positive feedback about the SQS course, the main underlying premise of the questions I often received when describing the course to others was, "Isn't this the same as regular chamber music coaching?" Particularly to those without first-hand experience of the SQS, the course was merely a restructured first year of a chamber music program, with the same kind of instruction used in typical chamber music coachings.

About mid-way through each interview, one of the questions I asked all the SQS instructors was, "Is the SQS similar or different from your other chamber music coaching experiences? If so, how?" At this point of the interview, we had discussed the background and structure of the respective SQS, as well as their SQS teaching experiences, objectives, and priorities. In the context of SQS being a concentrated introductory course with the objective of providing a foundation for first-year students, I expected to hear how their instruction in SQS was vastly different from the instruction in subsequent years of the chamber music program. Surprisingly, SQS instructors of the same institutions offered inconsistent opinions on how their instruction differed, if it differed at all. Rhodes described his SQS instruction to be dissimilar: "it's very different. It's usually more in depth and in more detail than the regular chamber music coaching." However, Brofsky described her SQS instruction to be "not that different from the other coaching except in the sense that we're giving them a sort of framework."2 J. Ying indicated that her SQS instruction did not differ: "the musical instruction is at the same level as the regular chamber music course at Eastman."3 However, D. Ying described that his SQS instruction involved more in-depth explanations: "some of the things you have to talk about are at a more basic level. You

¹ Rhodes, interview, May 25, 2021.

² Brofsky, interview, June 2, 2021.

³ J. Ying, interview over email exchanges, May 25 to July 22, 2021.

can't explain things in shorthand."⁴ R. Scott concurred, in that for less experienced groups, his SQS instruction involved more focus on the basics: "I would *want* it to be similar, but it depends what sort of, or how experienced or not the group is. So if you need to just teach them how to play together, hopefully with a Master's ensemble [or a more experienced group], you don't have to talk as much about that, but basically, it's a normal coaching. But, I often find adjusting *how*, *how* they think about some of the basic elements in music, is something that I have to do."⁵ However, Scott concluded this thought with the idea that there is no difference between coaching in SQS and regular coachings: "So I think in general it's basically a coaching; I just have to respond to whatever level is in front of me." McNabney indicated that there was no difference in SQS instruction, because the chamber music instruction would remain consistent with each instructor and their prior training and personality: "I would say it's almost impossible to differentiate the two. You are who you are as a teacher, and that's a function of the experience of your own education and the influence other musicians have had on you."

I found that the general thread in this wide range of teaching views highlights one of the main challenges of the SQS course: in their instruction, how do instructors balance promoting the development of long-term skills and encouraging short-term outcomes? Another phenomenon in the instructor interviews further highlighted this challenge. At the end of each interview in which instructors lengthily described the practical nature of their courses, I requested a copy of their SQS's course syllabus. Instructors were chagrined about the document itself and reluctant to share it. Rhodes hesitantly noted that, "with a performance course, the syllabus is a little . . . it just seems funny. It's always this . . . as far as writing down what you do, it's always the same thing. As far as what you actually do, it's naturally a little different, but the objective is the same." D. Ying also described how the syllabus was not representative of what the instructors actually do in SQS: "[the syllabus is] kind of vague and we have some sort of general points and stuff, but you know, we're musicians, we like doing it hands on too."

⁴ D. Ying, interview, June 4, 2021.

⁵ Scott, interview, June 4, 2021.

⁶ Rhodes, interview, May 25, 2021.

⁷ D. Ying, interview, June 4, 2021.

Interestingly, the syllabi were not unlike what the instructors had described in their interviews, particularly the focus on the development of long-term musical skills. The McGill SQS syllabus states that "students are expected to acquire and develop critical listening and performance skills." The Eastman SQS syllabus indicates that the course aims to develop various facets of rehearsal technique: "this involves many areas of skill-musical understanding and interpretation, ear training, ensemble playing ability, and even tact and communication techniques." The Juilliard SQS syllabus also indicates that this development of skills is open-ended: "this course addresses the fundamentals of technique and artistry in string quartet playing, with a focus on growth as an individual player and as part of a group." 10

4.2 Recommendations for an Evolving SQS

These two phenomena lead me to believe that in order for the SQS course to develop its full potential, the SQS must undergo two main structural changes. Firstly, the SQS must include a curriculum of topics. This inclusion is what distinctly makes the SQS a new pedagogical method: courses that combine theoretical and practical elements are rare in classical music performance higher education. Along with coachings and masterclasses, an academic component would only add to a course that is meant to support students' foundational development. This inclusion of a curriculum may also clarify course expectations for both instructors and students, by better connecting the hands-on instruction with the syllabus descriptions. Ultimately, the goal of including these two components in the SQS would be to create a symbiosis: the theoretical focus would give context to the practical aspect of the course, and the practical aspect would provide a tangible way to put the theory into practice.

Secondly, the SQS must be situated in its institution's chamber music program to develop its full potential. Only Eastman instructors briefly described the SQS in relation to its overall chamber music program: the SQS is a "foundational course for incoming students [that] would enhance all future chamber music studies during an

⁸ Douglas McNabney, "MUEN 565 String Quartet Seminar" (syllabus, McGill University Schulich School of Music, Montreal, QC, CA, 2018).

⁹ Janet Ying, "Introduction to the String Quartet Seminar" (syllabus, Eastman School of Music University of Rochester, Rochester, NY, 2020).

¹⁰ "String Quartet Survey CMENS 141/142" (syllabus, The Juilliard School, New York, NY, 2020).

undergraduate degree."¹¹ Eastman instructors also described how the SQS was part of "an entire program that took the students where they were when they started at [Eastman] to all the way through when they're grad students or maybe even possibly looking for partners that they'd want to play with beyond school."¹² However, none of the instructors of these three institutions indicated how the SQS is integrated into its chamber music program with respect to the progression of teaching and learning over the course of a four-year chamber music education. If the purpose of SQS class is to build a foundation for students, then it is logical that the SQS would not only initiate the chamber music program for string students, but also would enable subsequent years of the chamber music program to further develop students' chamber music foundation and education.

Along with the inclusion of a curriculum, situating the SQS within its chamber music program would shape the course into what I would consider the ideal SQS course. Within a chamber music program, this SQS would focus on planting seeds and cultivating the foundation of chamber music skills for first-year string students. This SQS would be the first year of a four-year chamber music program and be a required class for all first-year students, who would not participate in orchestra or other chamber music groups for the entire academic year.

In following the organization of Chapter 3.2b, this SQS would be organized as follows:

Student Class Groups

Students would be placed in different groups for each unit, with the goal of creating new groups for each unit. By the end of the year, SQS students will have played in four different string quartet ensembles. Violinists would be assigned two first-violin and two second-violin parts through the year.

Based on the Eastman SQS model, this organization of student groups would better balance the pros and cons of both set and ever-changing groups for the SQS course.

¹¹ J. Ying, interview over email exchanges, May 25 to July 22, 2021.

¹² D. Ying, interview, June 4, 2021.

Juilliard SQS instructors noted some discomfort of forcing their SQS groups to stay together, whereas former McGill SQS students underscored their difficulty in identifying the relevance of SQS groups that changed weekly. The organization of SQS groups into four units would allow for students to play with as many of their peers as possible, while creating stability so that students are able to better prepare and perform their parts.

Content

In comparing the SQS content of the three institutions, I could see two potential issues in the organization of course aspects.

Because this kind of seminar only occurs once in the typical four years of undergraduate music performance education, the SQS could easily become a catch-all class that attempts to cover all topics that are deemed foundational, especially ones that are not included in other school courses. Through my McGill SQS involvement, I was not convinced that the SQS needed to include topics that may be more accessible or useful in later years, such as career development or outreach opportunities. In an ideal comprehensive chamber music program with an integrated SQS, I would reserve topics such as sight-reading, career development, and outreach opportunities to a seminar for third- or fourth-year undergraduate students.

Along with academic topics, another issue that I could see had to do with the assigned repertoire, which focused on the standard string quartet canonic repertoire. While I do not doubt the importance and value of learning Beethoven, Haydn, or Mozart for the development of ensemble skills, I also believe that it is crucial for an introductory course to include and integrate repertoire that reflects the vast variety of string quartet works.

The content of this ideal SQS would be two-fold, including both academic components and assigned musical repertoire. The academic lectures would mirror that of the McGill SQS, and cover topics such as history, ensemble techniques, rehearsal communication, etc. The assigned musical repertoire would mirror that of the Eastman SQS. The repertoire would be based on the organization of units and would include more diverse repertoire within the unit focus. Each of the four units would focus on a specific era. Student groups would be assigned one or two specific movements, depending on the level of difficulty of the overall quartet work.

The first unit would include music of the Classical period, focusing on quartets by Haydn and Mozart. The second unit would focus on music of the 20th century, including quartets by Shostakovich, as well as more uncommonly played works by composers such as Grażyna Bacewicz and Germaine Tailleferre. The third unit would focus on the Romantic era, including Schubert, Schumann, as well as more uncommonly played works by composers such as Ethel Smyth and Fanny Hensel. The fourth unit would focus on Beethoven quartets.

Modeled after the Eastman SQS course content, this progression of units is ideal for several reasons. These four units balance the breadth and variety of musical eras and compositional styles of pre-21st-century string quartets. Having four units that focus on four different musical eras also allows for a more diverse selection of repertoire.

Each student group would be assigned movements of different works (including works by different composers) within each unit. This would add more pedagogical value for students in listening to their peers perform in masterclasses: this would function as a mini review of each musical era for student listeners. Starting with the unit of Haydn and Mozart works is logical as the composition of this repertoire was the birth of the string quartet genre. I also find that there is pedagogical value in not following a chronological order of eras through the four units. D. Ying had described why in the Eastman SQS the classical unit is unexpectedly followed by the 20th century unit: it is like "tak[ing] those skills and then turn[ing] them on their head." I would argue that having these four units in this order would not only keep the music-learning fresh for students, but also place more of an underlying focus on utilizing the same foundational tools in different ways with each successive unit.

Instruction

The instruction would consist of main SQS instructors, as well as visiting lecturers and masterclass instructors.

The main instruction could mirror that of the Eastman SQS, with main course instructors being members of a professional string quartet ensemble. However, because

¹³ D. Ying, interview, June 4, 2021.

this may not be feasible for many institutions without a quartet-in-residence, an alternative would mirror that of the Juilliard SQS. The three main SQS instructors' instruments would represent all quartet roles: violin, viola, and cello. All instructors would have had some professional string quartet experience, and ensure to work with the majority, if not all the SQS students.

I think this model with three instructors would be ideal in its pedagogical benefit to students. Students would be instructed by teachers of each of the instruments of a string quartet ensemble; the varied feedback from different quartet roles could prove more valuable than being instructed by one instructor. Additionally, this three-instructor model would be logistically practical. With components of weekly three-hourlong classes and hour-long coachings, this ideal SQS would be a huge time commitment for one instructor.

Visiting lecturers and masterclass instructors would be visiting faculty from the SQS' institution and across departments, including not only string faculty, but also theory and history instructors. It would be ideal to also include at least one masterclass with a professional string quartet musician or group per semester.

Logistics

This SQS course would mainly consist of weekly three-hour-long classes. Each class would consist of an hour-long academic lecture, followed by two-hours of practical playing. Depending on the lecture topic, the guest lecturer could also work with the students in the practical playing portion of the class. For lecture topics that do not lend to an immediate practical component (such as history), the practical playing portion could also be used as the masterclass part of the class. Only SQS groups would play in the masterclass part of the course.

The institution would reserve two times and places for mandatory student rehearsals throughout the week, as well as weekly one-hour long coachings with the assigned SQS instructor.

Assessment

Of all the components of this SQS, an ideal assessment is the most difficult to establish. The assessment policies of the three SQSs show the various challenges in the

way students are assessed in this course format. In general, an assessment consisting of specific grade components in percentages is difficult to determine for performance classes. In a course like the SQS, many of its students may be starting the course at various skill levels or have different speeds at which they develop their skills. Due to varying assessment policies, the specific SQS assessment also may differ depending on its institution. In general, I would recommend that assessment would be based on class performance (including the preparation of individual parts and group ensemble, as well as the quality of the masterclass performances); the four end-of-unit performances; and attendance (of both weekly classes and bi-weekly rehearsals).

With this SQS organization and structure, the subsequent years of the chamber music program would focus on further developing students' foundations. In the second and third undergraduate years, students would choose chamber works of varying styles and possibly different ensemble formations than a string quartet. For students in their fourth and final undergraduate year, another quartet seminar course could be formed that mirrors the SQS. This course would focus on preparing students for their careers post-graduation by revisiting SQS topics more in depth or exploring topics for which they may be better equipped at this point of their undergraduate education. The course may also further encourage students to be more active with finding and studying underperformed repertoire. Whereas the SQS would focus on cultivating chamber music skills in pre-formed groups (with an emphasis on preparation within an ensemble that rehearses together over a limited period of time), this seminar would focus on cultivating chamber skills in future possible professional settings with new colleagues and a limited amount of rehearsal time.

Clarifying the position of the SQS course within a four-year chamber music program may not only benefit the instructors' vision for SQS, but also bring more transparency and clarity of the course learning objectives to SQS students. Although it was minimal, there was some negative student feedback that could be a result of this ambiguity: "I feel like these [class topics] would be more valuable if they were taught better;" "the only criticism I would have was the execution of the course, it could have been more time efficient, and possibly even more concentrated on delving deeper into each piece we performed;" "I think the class has potential but the ways it was taught and the way the classroom was managed made it a very difficult environment in which to

learn." In the context of instructors planting seeds of life-long skills and teaching in ways that are not immediately apparent to students, the focus on developing long-term skills could seem ambiguous and frustrating to students.

For these three North American institutions, it would be interesting to study the effect of SQS on students' overall chamber music education. Further research topics also could include a longitudinal study of former SQS students within or across all institutions; both within each and across all institutions; and case studies of each SQS involving in-person observations of classes and coachings; studies that examine students' chamber music experiences comparing students who had taken SQS to those who did not have the opportunity to take the course at McGill; as well as studies or implementations of SQS-like classes for other instrument groups such as brass, piano, and woodwinds.

4.3 Postlude

With its various benefits to its students, instructors, and institutions, it is surprising that the SQS is not more widely utilized than the three that currently exist in North America. As a string quartet performer and educator with an insider view into the SQS, I wholly advocate for a more widespread use of the course across higher-education institutions. However, the SQS course is a new course format that demands further development. Returning to Robert Mann's description of the string quartet, I would say that if the string quartet is a whole world into itself, then the introduction of the string quartet genre to developing young musicians would be a careful and intentional unfolding of that world. My hope is that this dissertation will not only provide a guide to create this pedagogical method at institutions that do not utilize the SQS, but also strengthen the SQS for its current and future students, instructors, and institutions.

Appendices

Appendix A - Invitation to Participate in Interview; Participant Consent Form

Dear X.

My name is Alicia Choi, and I am currently a doctoral candidate in Violin Performance at McGill University Schulich School of Music.

I am conducting interviews for my dissertation research on the String Quartet Seminar course format in undergraduate institutions and would be delighted if you would allow me to interview you based on your performing and teaching and/or educational experience. The faculty supervisor for this project is Associate Professor Edward Klorman.

This interview would take approximately 60 minutes via Zoom, to be scheduled at your earliest convenience. I have attached a consent form for your review.

Please note that I would like to obtain your permission to either videotape or take notes during the interview, and to use quotes from the interview in my dissertation paper, as well as my doctoral lecture presentation to be scheduled in the fall semester of 2021.

Please let me know if you have any questions and thank you in advance, Alicia Choi



Participant Consent Form

Researcher:

Alicia Choi McGill University Schulich School of Music <u>Doctor of Musi</u>c Candidate, Violin Performance

Supervisor:

Edward Klorman McGill University Schulich School of Music Associate Professor, Music Theory

Title of Project:

The String Quartet Seminar: An Underutilized Course Format in Higher Education

Purpose of the Study: This is an invitation to participate in a research study on the string quartet Seminar (SQS), a one-year required course for first-year undergraduate string students with a curriculum based on the string quartet literature. The purpose of this study is to initiate the discussion on SQS, and to investigate its role in the progression of chamber music education and pedagogy. This research has implications in guiding the development of the SQS at institutions that do not currently utilize this method, or in further expanding the course at institutions that currently use a version of SQS.

Study Procedures: This study involves one 60-minute audio-recorded interview via Zoom platform, with the option of video recording, with a follow-up interview for fact-checking between 30 to 60 minutes, which will total a maximum of two hours. You may keep your video camera off for audio recording activity only, prior to starting the interview.

I will schedule a Zoom meeting at our earliest convenience. With your permission, videorecording can occur. I would be using the excerpts of videorecording towards my lecture-recital dissertation presentation, projected to be in October 2021, and possibly in scholarly articles or conference presentations.

After completion of the interview, I will transcribe the interview dialogue or organize the notes taken. I will email either the transcription or my notes to you for review and to confirm the contents of the interview.

Voluntary Participation: Your participation is voluntary, and you may refuse to participate in parts of the study, may decline to answer any question, and may withdraw from the study at any time, for any reason. If you decide to withdraw, during or right after the study, all information obtained up until that point will be destroyed unless you specify otherwise at the time of withdrawal.

All research and data will be securely kept for 7 years, and then destroyed.

Dissemination of Results: Results will be disseminated in my doctoral dissertation paper and accompanying lecture-recital presentation, projected to be in October 2021, as well as the possibility of scholarly articles or conference presentations.

Potential Risks: To the best of my knowledge, there will be no more risk of harm that one would normally experience in daily life.

Potential Benefits:

The resultant document of this research would further the progression of chamber music education in North America. The results of this research would not only be the first to document chamber music pedagogy across higher-education institutions, but it would also be the first document on SQS.

Compensation: No compensation will be provided.

Confidentiality: I will be collecting information on your experiences with SQS.

I wish to videotape or audio-record you, the participant, during the interview. Based on your answers below where you have given permission, I will use quotes and wish to use video extracts from the recorded interview in my doctoral dissertation and, accompanying lecture-recital presentation, projected to be in October 2021; as well as the possibility of scholarly articles or conference presentations, or solely used for the researcher.

Please see below additional optional agreements:

Yes:	No:	You consent to be identified by name in reports.
Yes:	No:	You consent to have your organization's name used.
Yes:	No:	You consent to be video recorded.
	If yes: Yes:	_No: You consent for the videorecording to be played publicly during the dissemination of results.
	Yes: No: _	You can identify me in the videorecording if shown publicly.
principal inve	estigator Alicia	ns and/or clarifications about the project, please contact either by phone () or email () or e
want to spea	k with someon earch Ethics at	erns or complaints about your participation in this study and e not on the research team, please contact the Associate or citing REB file
D1 1 1	1 1	

Please sign below if you have read the above information and consent to participate in this study. Agreeing to participate in this study does not waive any of your rights or release the researchers from their responsibilities. To ensure the study is being conducted properly, authorized individuals, such as a member of the Research Ethics Board, may have access to your information. A copy of this consent form will be given to you and the researcher will keep a copy.

Participant's Name: (please print)

Participant's Signature: Date: _	
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Appendix B - Interview Guide for Instructors of SQS

- 1. Can you briefly tell me about your chamber music background?
- 2. Can you tell me about the background of your SQS? How did it come into existence? How has it evolved? What is the curriculum? How have curricular decisions been made?
- 3. Tell me about your teaching experience in your SQS. How long have you been teaching SQS? What are your experiences teaching SQS? What are your approaches? Priorities? Objectives?
- 4. Is the SQS similar or different from your other chamber music coaching experiences? How?
- 5. What is your most meaningful experience in teaching SQS?
- 6. What do you feel are the strengths of your SQS?
- 7. What unique advantages does your SQS have for first-year students?
- 8. What do you think are the limitations of your SQS? What areas would you like to develop in your SQS?
- 9. Is there anything about your course that you would change? Why?
- 10. Is there anything else you would like to add?

Appendix C - Invitation to Participate in Survey

Dear Former Students of MUEN 565 String Quartet Seminar,

I would like to pass on a message from Alicia Choi:

Hi, this is Alicia Choi. I hope this email finds you well!

As part of my dissertation research on the String Quartet Seminar, I have designed a survey for former students of MUEN 565 String Quartet Seminar at McGill University. I would be delighted if you would participate and share your perspective through this anonymous survey.

This survey will take approximately 15 minutes via the link below. Please note that while you need to sign in with your McGill credentials to ensure only unique responses by McGill students, all entries are completely anonymous. Your participation includes permission to use anonymous quotes from the survey in my dissertation paper as well as my doctoral presentation, which is to be scheduled in the fall semester of 2021. No names or identifiable details will be used in published quotes. Other dissemination methods may include scholarly articles or conference presentations. No compensation will be provided.

Participation in this survey is completely voluntary and you can withdraw your consent at any point up to clicking the 'Submit' button at the end of the survey. Because the survey is anonymous, I will not be able to determine which survey answers belong to

you, so I cannot withdraw your submitted information from my study once you click the 'Submit' button.

https://

If you have any questions, the faculty supervisor for this project is Associate Professor Edward Klorman. Please contact Professor Klorman at

Thank you in advance for your help! Alicia Choi

Appendix D - Survey Participant Consent Form and Survey for Former McGill SQS Students



Participant Consent Information

Researcher:

Alicia Choi McGill University Schulich School of Music <u>Doctor of Musi</u>c Candidate, Violin Performance

Supervisor:

Edward Klorman McGill University Schulich School of Music Associate Professor, Music Theory

Title of Project:

The String Quartet Seminar: An Underutilized Course Format in Higher Education

Purpose of the Study: This is an invitation to participate in a research study on the string quartet Seminar (SQS), a one-year required course for first-year undergraduate string students with a curriculum based on the string quartet literature. The purpose of this study is to initiate the discussion on SQS, and to investigate its role in the progression of chamber music education and pedagogy. This research has implications in guiding the development

of the SQS at institutions that do not currently utilize this method, or in further expanding the course at institutions that currently use a version of SQS.

Study Procedures: This survey will take approximately 15 minutes.

Voluntary Participation: Participation in this survey is completely voluntary and you can withdraw your consent at any point up to clicking the 'Submit' button at the end of the survey. Because the survey is anonymous, I will not be able to determine which survey answers belong to you, so I cannot withdraw your submitted information from my study once you click the 'Submit' button.

Dissemination of Results:

I will use anonymous quotes in my doctoral dissertation paper and accompanying lecturerecital presentation, projected to be in October 2021, as well as the possibility of scholarly articles or conference presentations.

Potential Risks: There are no anticipated risks.

Confidentiality: Your responses are anonymous and will remain confidential.

Potential Benefits: There are no direct personal benefits to you, but it will help me in my research contributing to the progression of chamber music education in North America. The results of this research would not only be the first to document chamber music pedagogy across higher-education institutions, but it would also be the first document on SQS.

Questions : For any questions and/or clarifications about the project, please contact principal investigator Alicia either by phone () or email () or Faculty Supervisor Associate Professor Edward Klorman by phone () or email ().
If you have any ethical concerns or complaints about your participation in this study and want to speak with someone not on the research team, please contact the Associate Director, Research Ethics at or citing REB file number 21-05-010.
By completing and submitting the survey, you are consenting to take part in this study. You have the right to skip any questions. By choosing "I consent" and clicking on "Submit" below, you have indicated that you have read the above consent information and have agreed to participate.
Please save and print a copy of this consent information for your own records.
1 I consent I do not consent
2. What instrument did you play in String Quartet Seminar?

*If you've	taken SQS more than on	ce, please cho	oose one acad	lemic year in	ı which	you
took SQS	and indicate the instrum	ent you playe	ed during that	year.		
Violin	Viola	Cello				

3. The curriculum of String Quartet Seminar covered the following class topics. In respect to developing your musicianship, how valuable did you find these 6 groups of topics?

Not at all valuable, Slightly valuable, Moderately valuable, Very valuable, Extremely valuable

- 1. History (History of Genre I: Haydn to Schumann; Theoretical and Historical Tools for Interpretation; History of Genre II: Romantics; History of Performers: Major Ensembles and Recordings)
- 2. Ensemble Techniques (Intonation in Ensemble; Rhythm in Ensemble; Cueing and Gestures; Ensemble Strategies)
- 3. Other Skills (Score Reading Skills; Sight-reading Strategies and Skills)
- 4. Rehearsal Communication (Musician as Actor; Ensemble Etiquette)
- 5. Other Ensembles (Introduction of Piano Chamber Music: Issues when Playing with Piano; Introduction of Orchestra)
- 6. Career Development (The Profession: Entrepreneurship; Academies, Seminars, Competitions; Outreach Performance)
- 4. Please comment on your choices.
- 5. String Quartet Seminar included these course aspects below. In respect to developing your musicianship, how valuable did you find these?

Not at all valuable, Slightly valuable, Moderately valuable, Very valuable, Extremely valuable

- -Playing in masterclasses with your MUEN 560 Chamber Music Ensemble groups
- -Observing masterclasses of other chamber groups who visited the class
- -Working on assigned string quartet works with your peers during class throughout each semester
- -Spring semester in-class group presentations on string quartet composers of the Romantic era and early 20th-century
- 6. Please comment on your choices.
- 7. Please rate the following statements:

Strongly disagree, Disagree, Neutral, Agree, Strongly Agree

- -I was given more personal attention by faculty in SQS than in other McGill classes
- -In SQS, I learned about topics that were not covered in other McGill classes
- -SQS positively affected the following years of my undergraduate education
- -SQS is an excellent course
- 8. What was your most meaningful educational experience through SQS?
- 9. Is there anything else you would like to tell me about?

Appendix E - University of Rochester Eastman School of Music, Introduction to the String Quartet Seminar CHB 105-106 Fall 2020 Course Syllabus

Appendix F - The Juilliard School, String Quartet Survey CMENS 141/142 Fall 2020/Spring 2021 Course Syllabus

Appendix G - McGill University Schulich School of Music, String Quartet Seminar MUEN 565 Fall 2018 Course Outline

Introduction to the String Quartet Seminar Eastman School of Music CHB 105-106 Fall 2020

Instructors:

The Ying Quartet: Robin Scott, Janet Ying, Phillip Ying, David Ying

Coordinator:
Janet Ying
ESM 315
jying@esm.rochester.edu

Objectives:

- Gain an overview of the quartet literature over the academic year. The Fall semester is divided into 2 sections. The first will focus on music of the Classic Period Haydn and Mozart, and the second, on music of the 20th century. The Spring semester's 2 sections will cover the Romantic Period and Beethoven. You will not only learn the piece that your group is working on, but you will also become familiar with the similar repertoire that the other groups in the class will be studying and performing during the quarter.
- Develop rehearsal technique: This involves many areas of skill musical understanding and interpretation, ear training, ensemble playing ability, and even tact and communication techniques, in a situation where there's not a conductor to tell you what to do.
- Learn to work with other musicians: Keep in mind that your best friends aren't automatically your best chamber music partners. Sometimes interesting artistic collaborations result from personal differences, and in the professional world, you will need to be able to work with a variety of personalities.
- Present successful performances: There will be two recitals each semester to put into practice what you've been working on.
- Have fun: Chamber music is often the repertoire that musicians love best, and this course is all about that amazing music.

Your responsibilities:

- Punctual attendance for all classes, coachings, rehearsals, and recitals. Each half semester will include approximately 4 group classes (master classes or other instruction), 3-4 quartet coachings, and a recital.
- Practice quartet parts individually.
- Rehearse as a group two times per week. We recommend having at least an hour to work at each rehearsal. Also, you'll find that if you can establish regular times (for example, Monday and Thursday at 6:30 pm), they'll be easier to keep track of.

Grading Policy:

Grades will be based on your punctual attendance at all class functions, the quality of your preparation in rehearsals and coachings, and your level of performance at the recitals.

All Classes meet on Tuesdays from 12:35-1:25 pm in Hatch Hall.

All Coachings will be arranged with your group and coach.

All Rehearsals are arranged with your group.

Course calendar:

Sept 1 Class: Music of Haydn and Mozart

Sept 7-12 Coaching
Sept 15 Master Class
Sept 21-26 Coaching
Sept 29 Master Class
Sept 28-Oct 3 Coaching
Oct 6 Master Class

Oct 7 First Unit Final: Hatch Hall 7-8 pm

Oct 13 Class: Music of the 20th century

Oct 19-24 Coaching
Oct 27 Master Class
Nov 3 Master Class
Nov 4-10 Coaching
Nov 10 Master Class
Nov 16-21 Coaching

Nov 24 Second Unit Final: Hatch Hall 11 am

Accommodations:

Our school is committed to fostering a welcoming, encouraging, and empowering environment for students with disabilities. Students with disabilities have the responsibility of contacting the Access Coordinator as soon as possible after they have filed their intent to enroll. To schedule a meeting with the access coordinator, call (585) 274-1165, or email bsemenow@esm.rlochester.edu.

It is a personal decision to disclose the existence of a disability and to request an accommodation – a decision not to disclose will be respected. While we cannot make

accommodations retroactively (for example, allowing a student to repeat a test with new accommodation), we encourage you to begin the documentation process at any time during the semester.

Sexual Misconduct Reporting:

All members of the University community have the right to learn and work in a safe environment free from all forms of harassment, including harassment on the basis of sex or gender. Students who have been subjected to sexual harassment, including sexual assault, dating/domestic violence, or stalking, have the right to receive academic, housing, transportation, or other accommodations, to receive counseling and health services, and to make a report about such behavior to the University and to law enforcement. For more information please visit www.rochester.edu/sexualmisconduct.

String Quartet Survey CMENS 141/142 Syllabus Fall 2020 / Spring 2021

Faculty

Samuel Rhodes, viola Laurie Smukler, violin Natasha Brofsky, cello

Class manager Curtis Stewart Graduate resident SQ

<u>cstewart@juilliard.edu</u> (212) 799-5000, ext. 7592 / Room 249

Ulysses Quartet http://www.ulyssesquartet.com/

Christina Bouey, Rhiannon Banerdt, violins; Colin Brookes, viola; Grace Ho, cello

Overview

This course addresses the fundamentals of technique and artistry in string quartet playing, with a focus on growth as an individual player and as part of a group.

You have been carefully matched by audition into a quartet that by year's end will have performed three complete quartets: one each by **Mozart** and **Haydn** in block 3 and the beginning of the Spring semester, and one by **Beethoven** in the remainder of the Spring semester. The class plans to conclude in June with the *Beethovenathon*, an 8-hour marathon concert open to the public.

Every week, each quartet receives a **one-hour coaching** and **three hours of rehearsal time** in a reserved practice room.

Juilliard Quartet concerts -TBD

Attendance/Viewing will be Mandatory for 3 string quartet events this year – TBC, as events with the JSQ, Ulysses and other Quartets are scheduled.

Articulating your ideas about music is an important skill. After each of these three concerts, you will have until the-following Wednesday at 5pm to turn in a **1-page response** (1-inch margins, 12-point font, Times New Roman) to the Chamber Music Manager with your personal answers to the two questions below, which will be shared with your SQS teachers:

- 1) What are your thoughts about what you heard and saw?
- 2) Giving specific examples, how will this performance affect the way you rehearse and perform?

Attendance

Arrive / be available for coachings and rehearsals 10 minutes early with your folding music stand, for those in person, so you may begin playing at the scheduled time. Your zoom links are in the Info Sheet in our shared OneDrive folder. Lessons with your studio teacher MAY NOT be scheduled one hour before SQS coachings or rehearsals. Attendance will be factored into your grade, and the following are NOT valid reasons for tardiness or absence: lessons, studio classes, other classes, master classes, gigs, appointments with luthiers or instruments dealers, misplaced music, no music stands.

Grades

Grades are based on attendance, preparation, exploration of the score and focused effort, as evidenced by your individual growth as an ensemble member and that of your group. As with all performance classes at Juilliard (orchestra, chamber music, lessons and juries), grades below B- are unacceptable and will result in immediate placement on probation, and may lead to dismissal from Juilliard.

String Quartet Survey CMENS 141/142 Syllabus Fall 2020 / Spring 2021

Extra Rehearsals

Extra rehearsals are encouraged, if possible – please reach out to cstewart@juilliard.edu if you need help booking a room.

Excused absence protocol

Sudden illness or injury (coachings)

- 1. Contact class manager Curtis Stewart **AND** your coach *at least* 4-6 hours (but ideally 12-24 hours) prior to the coaching to inform them of your absence.
- 2. Your coach may want your group to reschedule, or may ask your group to attend the regular coaching as a trio.
- 3. Email your quartet to ensure they are aware of your absence, and let them know what the plan for the coaching will be.
- 4. Make an appointment with the Juilliard Health Office within 24 hours of the date of absence.
- 5. Submit proper documentation from the Juilliard Health Office to the Chamber Music Office within one week.

Sudden illness or injury (rehearsals)

- 1. Contact class manager Curtis Stewart **AND** your coach *at least* 4-6 hours (but ideally 12-24 hours) prior to the rehearsal to inform them of your absence and discuss options.
- 2. Consult with the group to re-schedule. If this is not possible, find someone from the Chamber Music Office's approved SQS sub list to take your place. Tell the sub which movement(s) your group will be working on, the rehearsal room and remind the sub to pick up a part in the Chamber Music office.
- 3. Email your quartet and the class manager your sub's name, email and US-based phone number.
- 4. Make an appointment with the Juilliard Health Office within 24 hours of the date of absence.
- 5. Submit proper documentation from the Juilliard Health Office to the Chamber Music Office within one week.

Professional engagements, competitions, auditions, seminars

- 1. Email class manager Curtis Stewart, your coach and your group as soon as you are aware of a potential conflict. In the case of multi-round competitions and auditions, the dates of all rounds and anticipated notification dates must be included.
- 2. For professional absences longer than five consecutive class days, you must complete Professional Leave forms, available in the office of the Provost and Dean, adhering to their deadlines for advance notice.
- 3. For professional absences of five or fewer consecutive class days, the Chamber Music Office will evaluate the request based on its educational and professional value in accordance with the standards established by the Professional Leave Committee.

Delayed arrival/early departure to/from school

Late arrival or early departure in either the fall or the spring semester must be approved in advance by the office of the Provost and Dean and must be communicated to the Chamber Music Office.

Religious holidays

Requests for absence due to religious holidays must be submitted to the class manager by **the end of the first week of each semester**; they will be honored.

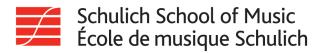
Serious family illness, death or emergency

Notify the class manager as soon as possible. You may be asked to provide documentation.

Fraudulent excuses

In accordance with Juilliard's Standards of Academic Integrity, obtaining excused absences under false pretense constitutes academic fraud. All such cases will be referred immediately to the Academic Conduct Committee.





Schulich School of Music of McGill University 555 Sherbrooke Street West Montreal, Quebec H3A 1E3 École de musique Schulich de l'Université McGill 555, rue Sherbrooke Ouest Montréal (Québec) H3A 1E3 € 514-398-4535€ 114-398-1540€ 114-398-1540★ 114-398-1540★ 114-398-4535★ 114-398-453

MUEN 565 String Quartet Seminar

COURSE OUTLINE

General Information

Course #: **MUEN 565**

Section #: 001

Term: F2018

Year: 2018-19

Course schedule:

Mondays 18h30-21h30

Number of credits: 2 cr

Course location: C209

Instructor Information

Name: Prof. Douglas McNabney

E-mail: douglas.mcnabney@mcgill.ca

Office hours for students: Mondays 14h-17h

Office location: A-722

TA Information

Name: Alicia Choi

E-mail:

alicia.choi@mcgill.ca

Office hours for students: TBC

Office location: TBC

Course Overview

Ensemble: An overview of the history of the string quartet genre and literature for this formation. Basic principles of string ensemble playing, intonation, matching sound production, cueing, etc., will be addressed. Regular performances in a masterclass setting. Participation in an orchestra program as assigned when warranted by ensemble needs.

Learning Outcomes

The String Quartet is an ideal medium for teaching string majors how to play in an ensemble and develop their expressive and ensemble skills. Students are expected to acquire and develop critical listening and performance skills: Intonation, articulation, timbre and blend, rhythm, and playing together. Students should acquire knowledge of the history of the genre, major repertory, traditions and performers.

Instructional Method

Weekly seminar will consist of a 1hr presentation of a particular subject including listening tests and a regular quiz will be followed by a 2hr masterclass where assigned works will be performed in round-robin style. Weekly performance in masterclass will improve reading skills and address issues of leadership and communication. In addition, regular participation of the MUEN 560 string quartet will also be expected in the masterclass.

Required Course Materials

Regular assigned readings from the general literature (musicological and related subjects) and specific String Quartet parts to be prepared in advance, will be made available on MyCourses.

Course Content

Some of the subjects to be addressed:

History of genre with readings and listening examples

History of performers – major ensembles, recordings

Ensemble playing – Intonation, playing together, ensemble strategies, exercises, matching sound production, articulation, balance.

Rhythm

Cueing

Score reading skills

Historical and theoretical context of assigned works

Sight Reading – strategies and skills

Ensemble Etiquette – preparation, rehearsals, communication

String ensemble music – reading as a large ensemble with no conductor

Orchestra – how the same skills apply – Introduction to Orchestra playing, including regular assignment to the MGSO.

Films (High Fidelity, Guarneri Quartet, A Thousand Thoughts – Kronos Quartet)

Musician as actor – parallels with the acting profession

Masterclasses with invited guest artists

Introduction to Piano Chamber Music - issues when playing with piano

Historically Informed Performance trends

Contemporary Repertoire - performance and extended techniques

The profession: Entrepreneurship – Guests and professional quartet members share their experience

Regular Concert attendance requirement!

Outreach Concert Requirement Including session on public speaking

Evaluation

Final mark will be calculated as follows:

Attendance 50% - regular seminar class plus 2 professional concerts. (Programs and ticket stubs may be requested as proof of attendance). Bourgie Hall offers tickets for \$10 for McGill students for the 6 concerts of String Quartets this season.

Listening tests and quizzes 30%

Performance in masterclass 20%

McGill Policy Statements

Required Course Outline Statements [in keeping with Senate resolutions]

Language of Submission:

"In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded. This does not apply to courses in which acquiring proficiency in a language is one of the objectives." (Approved by Senate on 21 January 2009 - see also the section in this document on Assignments and Evaluation.)

Note: In courses in which acquiring proficiency in a language is one of the objectives, the assessments shall be in the language of the course.

« Conformément à la Charte des droits de l'étudiant de l'Université McGill, chaque étudiant a le droit de soumettre en français ou en anglais tout travail écrit devant être noté (sauf dans le cas des cours dont l'un des objets est la maîtrise d'une langue). »

Academic Integrity:

"McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures" (see www.mcgill.ca/students/srr/honest/ for more information). (Approved by Senate on 29 January 2003)

« L'université McGill attache une haute importance à l'honnêteté académique. Il incombe par conséquent à tous les étudiants de comprendre ce que l'on entend par tricherie, plagiat et autres infractions académiques, ainsi que les conséquences que peuvent avoir de telles actions, selon le Code de conduite de l'étudiant et des procédures disciplinaires (pour de plus amples renseignements, veuillez consulter le site www.mcgill.ca/students/srr/honest/). »

Additional Statements

- "The <u>University Student Assessment Policy</u> exists to ensure fair and equitable academic
 assessment for all students and to protect students from excessive workloads. All students and
 instructors are encouraged to review this Policy, which addresses multiple aspects and methods
 of student assessment, e.g. the timing of evaluation due dates and weighting of final
 examinations."
- "© Instructor-generated course materials (e.g., handouts, notes, summaries, exam questions, etc.) are protected by law and may not be copied or distributed in any form or in any medium without explicit permission of the instructor. Note that infringements of copyright can be subject to follow up by the University under the Code of Student Conduct and Disciplinary Procedures."
- "McGill University is on land which has long served as a site of meeting and exchange amongst Indigenous peoples, including the Haudenosaunee and Anishinabeg nations. We acknowledge

and thank the diverse Indigenous people whose footsteps have marked this territory on which peoples of the world now gather."

- « L'Université McGill est sur un emplacement qui a longtemps servi de lieu de rencontre et d'échange entre les peuples autochtones, y compris les nations Haudenosaunee et Anishinabeg. Nous reconnaissons et remercions les divers peuples autochtones dont les pas ont marqué ce territoire sur lequel les peuples du monde entier se réunissent maintenant. »
- "End-of-course evaluations are one of the ways that McGill works towards maintaining and improving the quality of courses and the student's learning experience. You will be notified by email when the evaluations are available. Please note that a minimum number of responses must be received for results to be available to students."
- McGill has policies on sustainability, paper use and other initiatives to promote a culture of sustainability at McGill.

Guidelines for the use of mobile computing and communications (MC2) devices in classes at McGill have been approved by the APC. Consult the <u>Guidelines</u> for a range of sample wording that may be used or adapted by instructors

Appendix H - Final Doctoral Recital Online Video Links and Program – A Counterpoint to the Canon: A Reimagination of the String Quartet Literature Used in the String Quartet Seminar Curriculum

This research paper was presented at the Elizabeth Wirth Music Building, McGill University on December 1, 2021. The final doctoral recital was presented at Tanna Schulich Hall, McGill University on September 20, 2021. In conjunction with this paper, the paper presentation and final doctoral recital was presented in partial fulfillment of the requirements of the degree of D.Mus. Performance Studies.

Final doctoral recital: https://youtu.be/JdQsUFGVR9c

Salle Tanna Schulich Hall



527, rue Sherbrooke Ouest, Montréal, QC www.mcgill.ca/music

Le lundi 20 septembre 2021 à 19h Monday, September 20, 2021 7:00 p.m.

Récital de doctorat Doctoral Recital

Alicia Choi

violon / violin

classe de / class of Denise Lupien

Dominic Guilbault, violon / violin Victor Fournelle-Blain, alto / viola Genevieve Guimond, violoncelle / cello

A Counterpoint to the Canon:

A Reimagination of the String Quartet Literature Used in the String Quartet Seminar Curriculum

Quartett Nr. 3 (extrait / excerpt) Maddalena Sirmen
I. Tempo giusto (1745-1818)

Streichquartett Es-Dur (extraits / excerpts) Fanny Hensel-Mendelssohn III. Romanze (1805-1847)

IV. Allegro molto vivace

Quatuor à cordes en la majeur / Amanda Maier String Quartet in A Major (extrait / excerpt) (1853-1894)

II. Andante

Streichquartett c-Moll (1881) (extraits / excerpts) Ethel Smyth
I. Allegro (1858-1944)

III. Scherzo. Allegro moderato

entracte

III Kwartet Smyczkowy (extrait / excerpt)

Grażyna Bacewicz
(1909-1969)

Quatuor à cordes (extraits / excerpts)

I. Modéré

Germaine Tailleferre
(1892-1983)

II. Intermède

Quatuor à cordes n° 2 en la mineur / Florence Price String Quartet No. 2 in A Minor (extraits / excerpts) (1887-1953)

II. Andante cantabile

III. Juba

Quatuor à cordes 1931 / String Quartet 1931 (extrait / excerpt)

Ruth Seeger
(1901-1953)

Quatuor à cordes n° 7 / String Quartet No. 7 (extraits / excerpts) Elizabeth Maconchy IV. Pizzicato. Vivo (1907-1994)

V. Allegro molto

Ce concert fait partie des épreuves imposées aux étudiants pour l'obtention de leur diplôme respectif. This concert is presented in partial fulfilment of the requirements for the degree or diploma programme of the student listed.

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