

Not by Repertoire Alone: Tackling Technique through Systematic Supplementation

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Obstacles to teaching technique: 🎵 Cultural view of music education

🎵 Disparity of technique on day one 🎵 The string arrangement paradigm

Strategies: 🎵 Supplemental books 🎵 DIY: Supplementation 🎵 Careful lesson planning

Supplemental books: Method books (especially book 3s) -----Focused books

Method Books: Expanding technique through shifting, scales, tunes, multi-part tunes
Expanding key signature and time signature

Focused Books: Rhythm, scales, chorales, sight reading, festival preparation, vibrato, etc.

Countering time as an obstacle: 🎵 One fewer piece per concert 🎵 One easier piece per concert

🎵 One fewer concert per year 🎵 One “Informance” (informational) 🎵 Diligent preparation by instructor

Quotations from this session

Whether or not a student continues in the string program depends basically on the answers to two simple questions: “Am I good at it?” and “Do I like it?” Achievement and interest.

--Dorothy Straub

The music we choose

- *provides the framework for all musical learning*
 - *influences the musical tastes of our students*
 - *provides opportunity for high quality aesthetic/affective experiences*
- -from *Shaping Sound Musicians*—GIA Publications

Although skill and knowledge outcomes are the easiest to define, to observe, and to assess, they are not the real essence of the musical experience. They are not the reason most students sing in a choir or play an instrument, and they are not the reason most music teachers choose music as their profession. It is the humanity expressed through music that draws us to and sustains our relationship with this art form.

--from *Shaping Sound Musicians*—GIA Publications

Is it not strange that sheep’s guts should hale souls out of men’s bodies?

William Shakespeare—Much Ado About Nothing: act 2, scene 3

Institutional assessment efforts should not be concerned about valuing what can be measured, but instead, about measuring that which is valued.

-- T. W. Banta, J. P. Lund, K. E. Black, & F. W. Oblander

Bibliography—Books and pieces used in the preparation of this presentation

Method Book 3s referenced

Essential Technique Robert Gillespie , Pamela Tellejohn Hayes, Michael Allen (Hal Leonard)

Strictly Strings Jacquelyn Dillon ,James Kjelland (Highland/Etling)

All for Strings Gerald E. Anderson, Robert Frost (Kjos)

Measures of Success Gail Barnes, Brian Balmages, Carrie Lane Gruselle, Michael Trowbridge (FJH)

“Focus” books referenced

Bach and Before for Strings Four-Part Chorales from the 16th, 17th, and 18th Cent. – by David Newell (Kjos)

A Rhythm a Week for Strings by Anne C. Witt (Alfred)

Rounds and Canons - Shaping Musical Independence by Louis Bergonzi (Kjos)

Treasury of Scales for Band and Orchestra by Leonard B. Smith (Alfred)

Essentials for Strings—A Systematic Approach to Technical Development by Gerald Anderson (Kjos)

Superior Strings in 16 Weeks by Peggy Wheeler and Carrie Lane Gruselle (FJH)

Repertoire referenced

Come Follow English round

Canon in D Johann Pachelbel

Farandole from L'Arlésienne Suite No. 2 Georges Bizet

Merle Isaac arrangement for string orchestra: Grade 3 (Highland/Etling)

Simpson arrangement for full orchestra: grade level *Difficult* (Kalmus)

Adirondack Sleighride Richard Stephan

Grade 2 (Kjos)

Prelude to Act III of Lohengrin Richard Wagner

String orchestra Grade 5, arr. Gruselle (FJH)

Full orchestra original Kalmus

Nimrod from Enigma Variations Edward Elgar

String orchestra, arr. Mark Barnard grade level *Medium Difficult* (Tempo press)

Full orchestra original Kalmus

Themes from Romeo and Juliet grade 4, Tchaikovsky, arr. Gruselle (FJH)

West Side Story (Selections) Bernstein arr. Jack Mason, grade level *Advanced* (Hal Leonard)

And So it Goes Billy Joel, arr. Larry Moore, grade level *Medium Easy* (Hal Léonard)

Adirondack Sleighride tune preparation (Richard Stephan—Kjos)

First system of the musical score for Adirondack Sleighride. It consists of three staves: Treble, Alto, and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked with a 'V' (Vivace) and includes fingerings 2 through 8. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The alto and bass clefs provide accompaniment with eighth and quarter notes.

Second system of the musical score. It continues the three-staff arrangement (Treble, Alto, Bass) in G major, 2/4 time. The treble clef melody continues with eighth notes G4-A4, B4-A4, G4-F#4, and a quarter note E4. Fingerings 2 through 8 are indicated above the notes.

Third system of the musical score. It continues the three-staff arrangement. The treble clef melody continues with eighth notes D4-C4, B3-A3, G3-F#3, and a quarter note E3. The piece concludes with a double bar line and repeat dots.