A GUIDE FOR THE COACHING OF CHAMBER ENSEMBLES FOR JUNIOR AND SENIOR HIGH SCHOOL MUSIC STUDENTS

by

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CHAPTER I

INTRODUCTION

The purpose of this paper is to provide a rudimentary guide for the music teacher who is interested in organizing chamber ensembles. The writer will illustrate how to select students, organize the ensembles, and rehearse the ensembles.

Chamber music is ensemble music performed with one player to a part. This is completely opposed to orchestral music where there are several players to a part. Chamber music is classified as: a duo (two), a trio (three), a quartet (four), a quintet (five), a sextet (six), a septet (seven), and an octet (eight).

Music involving only strings is referred to as a string trio, quartet, etc. If one of the string parts is replaced by another instrument such as piano, clarinet, or horn, it is usually referred to by the single instrument. For example, a clarinet quintet would involve the instrumentation of one clarinet and four string parts. This paper will limit itself to the discussion of ensemble music for the string family, and its problems. The reader should, however, be aware of the many combinations of chamber music using a piano, various wind and brass instruments with the strings; and teachers should strongly encourage the study of this kind of chamber music by student ensemble groups, too.

During a student's years of musical training in the public schools between grades four and twelve, teachers are constantly aware that young students need challenge to improve their playing ability and musicianship. The large string and orchestra classes common in many schools today do not offer the student a distinct challenge in developing musicianship to

the highest possible degree. Too often students are lost in the sections of an orchestra where little attention is given to the individual performing student and where the student does not experience the responsibility of playing his particular part to the very best of his ability. As a result the student's playing becomes careless because he feels he can afford to leave out a few notes here and there and forget about bowings because he knows that someone else in the section will probably cover up his errors. Unless a student is in a position of leadership, such as concertmaster or principal chair, he will have little motivation to develop leadership, musicianship, and some solid self-discipline on his chosen instrument.

The study of and performance of chamber music is an asset to the student. "Young people need a steady diet of ensembles woven into their performance experience throughout the junior high, high school, and college years."[1] As teachers we constantly search for ways and means to improve students' abilities. John Celentano states:

> Where can the string player find the opportunity for growth in musicianship? It is clearly apparent that the art of chamber music offers limitless opportunity for musical development.... I have noticed that the deeper and more profound exposure to chamber music the greater the musical awareness and capacity for spontaneous musical reaction. Even students with limited technical equipment achieve a musicality seemingly beyond the capacity of their technic.[2]

Too often teachers emphasize participation in the large school orchestra, which because of its size, has more public appeal. Administrators

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1 Douglas, William G., "Chamber Concerts," The Instrumentalist, Vol. 20, No. 9, April, 1966, p. 8.

2 Celentano, John, "Chamber Music-"Pathway to Musicianship," American String Teacher, Vol. 24, No. 4, Fall, 1964, p. 18.

too seem more interested in the size of a school orchestra than they are in individual musicianship. Chamber music can be the key in developing musicianship. Nothing can show the application of all music study more than ensemble study. "It is the best test to show technical ability, tone color, and the bow strokes, all so valuable in giving the character of the music, intonation, necessary judgment in blending and listening to other parts which one does not get in solo playing. It shows the teacher and pupil the necessary points on which he must concentrate to make a whole musician, and this is so important in today's musical field."[3]

Students should be encouraged to study chamber music from all periods of music history so that they will become familiar with styles of various composers. Ensemble coaches should provide the students with some history of how the chamber ensemble started and how it has developed throughout the centuries.

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[3] Arunoff, Max, "The Problems of Developing A Chamber Music Group," American String Teacher, Vol. 13, No. 3, Summer, 1963, p. 20.

CHAPTER II

HISTORY OF CHAMBER MUSIC

The term "chamber music" is commonly accepted as meaning music performed by a small group of musicians with one player to a part for a limited audience usually in a small chamber.

When a person hears the term "chamber music," he usually thinks of a string quartet with the standard instrumentation of two violins, viola, and cello. However, while these instruments—fashioned and played as they are today—did not even exist until the seventeenth century, an early form of chamber music existed in the late Middle Ages. "Naturally, all these pieces were not written for, nor restricted to, specific instruments, but were performed on whatever instruments were available, viols, recorders, cornettos, or mixed ensembles."[1]

The period after 1600 "...is characterized in part by the appearance of instrumental music with a lessened use of vocal counterpoint."[2] When instrumental music emerged as a distinct and recognized branch of music, the door was opened for the development of chamber music.

The first real beginning of chamber music was the sonata a tre or trio sonata which existed during the 1600's. It is considered "the most important type of Baroque chamber music, written in three parts, two upper parts of similar range and design and supporting a figured-bass part.... The trio sonata is usually performed on four instruments, two violins (or, in the earlier period, viols, cornetti) for the two upper parts, a cello

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1 Apel, Willi, Harvard Dictionary of Music, Harvard University Press, Cambridge, Mass., 1962, p. 129.

2 Ulrich, Homer, Chamber Music, Columbia University Press, New York, 1958, p. 12.

(viola da gamba, violone) for the bass part, and a harpsichord (organ, theorboe) for the bass part together with the realization of the thorough-bass accompaniment."[3]

From the trio sonata evolved the sonata da chiesa (church sonata) and the sonata da camera (chamber sonata). "Structurally, they followed a conventional scheme of four movements—alternatingly slow and fast—with this difference, that the church sonatas (sonata da chiesa) were chiefly based on the graver and more dignified form of prelude and fugal canzona, and the chamber sonata (sonata da camera) on the lighter measure of the dance tunes which were already beginning to link together into suites."[4]

Between the latter half of the 17th century and the early part of the 18th century Corelli, Scarlatti, and Handel all wrote chamber music which served as a bridge to the standard string quartet. However, much of the credit for chamber music must be acknowledged to the German speaking countries who are basically responsible for having developed it; the Italians, meanwhile, gave their attention to developing the solo sonata and the concerto, which soon developed into orchestral music.[5] Johann Stamitz, who was director of instrumental music at the Mannheim Court in western Germany, in 1745, was responsible for many innovations. "The innovations and style elements of Johann Stamitz were widely imitated by his colleagues at Mannheim, by his successors, and by composers geographi-

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[3] Apel, p. 763.

[4] Hadow, Sir Henry, Cobbetts' Cyclopedic Survey of Chamber Music, Oxford University Press, London, 1963, p. xiii.

[5] Biancolli, Louis, The Mozart Handbook, Grosset and Dunlap, New York, 1962, p. 483.

cally removed from that center. The 'Mannheim style,' with most of its elements derived from the founder of the school, became characteristic of a great amount of orchestral and chamber music by dozens of composers."[6]

Joseph Haydn (1732-1809), commonly referred to as the "father of chamber music," is given a great deal of credit for the development of form in ensemble writing. His compositions brought the sonata-allegro form to new heights. "The string quartet grew, under Haydn's tutelage, not precisely out of but rather along with the divertimento—a child with a considerably lower I.Q. than the quartet."[7] In Haydn's style of writing the basic innovation was the method of handling the accompanying parts. All instruments of the quartet now were given the opportunity of participating in the playing of thematic material instead of serving as accompaniment or providing a harmonic background for one instrument in the ensemble. "Haydn further refined his musical language and enlarged the size of the movements, until in his late works (beginning with op. 71, 1793), he created the ideal string quartet form."[8] It should be noted that in classical chamber music the string quartet was made up of four instruments consisting of first and second violins, a viola, and a cello. This instrumentation was considered a happy type of combination, giving music of detail and purity of style.

Two other composers—Mozart (1756-1791) and Beethoven (1776-1827)—made significant contributions to chamber music during the classical per-

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6 Ulrich, p. 170.

7 Ferguson, Donald, Image and Structure in Chamber Music, University of Minnesota Press, Minneapolis, 1964, p. 31.

8 Sacher, Jack, Music A to Z, Grosset and Dunlap, New York, 1963, p. 23.

iod. "Mozart's first contribution to the history of chamber music was the development of the accompanied sonata. He freed the accompanying instruments (violin or viola and cello) from their subordinate functions, providing them with thematic material equivalent to that of the piano part. He was the actual creator of the violin sonata, the piano trio, and the piano quartet."[9] His rondos often contained "essentials of sonata form, with one episode appearing first in the dominant and then in the tonic as a regular second subject."[10] His chamber music exhibits graceful use of melody, contrapuntal devices, and counterpoint.

The life and the music of Ludwig van Beethoven falls into three periods. "Crises in his personal life made their mark upon his musical style; three distinct series of happenings are largely responsible for the three periods into which his music is usually classified."[11] His style of writing in the first period reflects the influence of Haydn and Mozart and his early compositions have the characteristics of the classical tradition. The second period is characterized by "boldness of formal treatment and striking originality."[12] "Beethoven's mature period of creative work was characterized by two main features, first, the prime importance of the musical idea, secondly, the construction of the development."[13]

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9 Ibid., p. 23.

10 Bloom, Eric, Chamber Music, edited by Alec Robertson, Penguin Books, Baltimore, Maryland, 1960, p. 70.

11 Ulrich, p. 239.

12 Grout, Donald, A History of Western Music, W. W. Norton and Company, Inc., New York, 1964, p. 329.

13 de Marliave, Joseph, Beethoven's Quartets, translated by Hilda Andrews, Dover Publications, Inc., New York, 1961, p. 53.

During Beethoven's third period, the classical form is almost unrecognizable; he carries the technique of motif development to extreme limits. He also produced unaccustomed effects by creating new sonorities. "... he becomes introspective and interprets his own soul."[14]

In the Romantic era chamber music composers were caught between the desire to maintain the sonata form and the desire to elaborate more on thematic invention. Schubert, Mendelssohn, and Schumann, Romantic composers, did write chamber music, but it was Johannes Brahms (1833-1897) who emerged the most prolific writer of chamber music during the Romantic era. "Johannes Brahms' chamber music reflects the various trends of the /Romantic/ period: a loosening of form..., increased intensity..., and orchestral color.... In his chamber music, Brahms considerably advanced thematic coherence, for example by providing different themes with similar accompanying patterns or counterpoints, or by transforming a theme into an accompanying pattern, or vice versa."[15] He also sought to maintain the sonata form.

A new interest in chamber music is evident in the twentieth century. "...contemporary composers differ in their expressive aims, in their technical means, and in their aesthetic results. They are not easily lumped together into one dissonant pot and disposed of with the term 'modern.'"[16] Probably the most interesting musical development of the twentieth century is the twelve tone technique of writing introduced by Schoenberg. Berg, Webern, and Krenek were disciples of this innovation in writing music.

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14 Ulrich, p. 244.

15 Sacher, p. 25.

16 Ulrich, p. 357.

"The six quartets of Bela Bartok (1881-1945) are among the most successful of twentieth-century chamber-music works. In a tonal language that is unique in its flexibility, Bartok created a series of works which are unsurpassed in the variety of their sonorous effects, in the power of their rhythmic appeal, but more especially in the rich expressiveness they achieve in their dissonant, atonal idiom."[17]

The writer acknowledges that this history of chamber music is necessarily oversimplified and that some composers have not been mentioned since the purpose of this paper was not to present a history of chamber music. However, this chapter will give the reader some background into the development of chamber music through approximately three centuries. If the reader wishes a more detailed study, he should consult Chamber Music, by Homer Ulrich, which gives a wealth of detail not possible here.

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17 Ibid., p. 370.

CHAPTER III

ORGANIZATION OF ENSEMBLES

Chamber music presents a special musical challenge to musicians of all ages and talents. "Ensemble playing develops a perceptive kind of sensitivity: for the musician who plays constantly in an orchestra ...participation in chamber music groups /is/ an absolute necessity if he would keep the fine points of his playing alive."[1] When participating in a small ensemble, a student has the opportunity to develop technical independence. "In the process of playing in an ensemble, the student must learn to exaggerate, project, and control the material on the printed page with more acute sensitivity than when playing in a large group. The student must develop the directness of solo playing and in contrast must be able to subdue when the musical occasion demands it. This places a great responsibility on the individual's mind and muscles."[2] In addition, because there is only one player to a part, each student in an ensemble must seek to develop his technical proficiency to the highest degree possible. If the young musician has a steady diet of ensemble playing and has been rehearsed by a sensitive coach, his over-all musicianship will improve and in turn his orchestra performance will benefit.

Once the value of chamber music has been agreed upon, the music educator is faced with the practical problems of how to organize such chamber ensembles and how to coach these groups effectively so that each student involved will become a more sensitive and responsive musician.

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1 Stated by Milton Katims in With the Artist by Samuel and Sada Applebaum, John Market and Comp., New York., 1955, p. 155.

2 Holland, Kenneth, "Coaching—A Musical Challenge," MENC Journal, Vol. 50, No. 4, Feb.-March, 1964, p. 112.

If no chamber music has been used in the school previously, a primary problem confronting the coach is that of acquiring an adequate library of music for his prospective ensembles. A free list of chamber music for all conceivable types of instrumental combinations may be obtained from any music publisher.[3] The American String Teachers Association offers a publication entitled "Chamber Music Programs for Schools,"[4] and the Music Educators National Conference (MENC) publishes a graded list of ensembles entitled "Materials for Miscellaneous Instrumental Ensembles."[5] Another helpful source is "Selective Music Lists,"[6] prepared by the National Interscholastic Music Activities Commission for MENC. Over a number of years music representative of all periods and of all ranges of difficulty should be accumulated. Ultimately a chamber music library should be composed of enough literature to give students of various abilities an opportunity to select music suited to their technical proficiency.

When the music is available, the ensemble coach can begin to select students for chamber groups. If the coach is also the orchestra director, he probably already is aware of which students could benefit most from ensemble groups. If he intends to include brass, wind, or percussion instruments with the strings, a conference with the band director should be arranged to discuss what talent is available. In organizing the en-

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[3] Some of the more comprehensive chamber music catalogues are issued by: Carl Fischer, Inc., 62 Cooper Square. N.Y. 3, N.Y.; Boosey and Hawkes, Inc., P.O. Box 418, Lynbrook, N.Y.; C. F. Peters Corp., 373 Fourth Ave., N.Y. 16, N.Y.; G. Schirmer, Inc., 3 E. 43rd St., N.Y. 17, N.Y.

[4] Available from American String Teachers Association, School of Music, University of Illinois, Urbana, Illinois.

[5] Available from MENC, 1201 16th St. N.W., Wash. 6, D.C.

[6] Available from MENC, 1201 16th St. N.W., Wash. 6, D.C.

sembles the director should endeavor to place a strong player on the first violin part to assure capable leadership of the entire unit. As students graduate, instrumentation will vary from year to year and the list of musicians should be reviewed each fall.

Once the first violin is selected for each ensemble, the coach should try to round out the instrumentation with players of comparable ability. It would obviously be disastrous to place an inexperienced student with a group of students who had been playing for several years. Even with the most careful planning, personality problems may arise, which can cause dissension and ultimately result in the termination of the ensemble. During the first few rehearsals the coach should be cognizant of any serious reactions of a player in an ensemble and attempt to place the student in another group as soon as possible. Ensembles from previous years that have been successful should be kept intact.

Establishing regular rehearsal times for the students is imperative. The ideal arrangement is to be able to rehearse ensembles on school time, which is advantageous for three reasons: 1) student availability, 2) adequate rehearsal facilities within the school plant, and 3) the director's availability. If administrators could arrange scheduling of ensembles during the school day, many students could receive maximum benefit from participation in chamber groups. This ideal arrangement does indeed exist in some schools. Carson Rothrock, instrumental music director of Fischer Junior High School in Ewing Township, Trenton, New Jersey, shows in the following table how an orchestra director, if he could be retained at one school, could effectively schedule and rehearse ensembles on school time.

ORCHESTRA SCHEDULE

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1	Orchestra	Orchestra	Orchestra	Orchestra	Beginning String Orchestra I
2	String Quartet	Woodwind Quintet	String Quartet	String Bass Quartet	String Quartet
3	String Quartet	Woodwind Quintet	String Quartet	String Bass Quartet	String Quartet
4	String Quartet	Brass Sextet	String Quartet	Violin Quartet	Beginning String Orchestra II
5	String Quartet	Woodwind Quintet	Free	Percussion	Free
6	Free	Free	String Orchestra	Free	String Orchestra

[7]

In Toledo, Ohio, Kenneth Holland also meets with ensembles during school hours, "...and, even more remarkable, the activity...is a definite part of the scheduled curriculum."[8]

To adopt such an ideal chamber ensemble schedule at the high school level, one music instructor would have to be relieved of assignments at other schools. It would be reasonable to assume that in the beginning, initiating such a program would cost the district only the salary of a teacher to assume string classes formerly taught in other schools by the new ensemble coach.

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[7] Rothrock, Carson, "Scheduling Lessons in Ensembles," MENC Journal, Vol. 53, No. 9, May, 1967, p. 61.

[8] Holland, p. 111.

However, the more common situation is to rehearse the ensembles after shool hours, on the students' and director's own time. If this is the case, students should be encouraged to rehearse at the home of one of its members at least once each week. Parents can be helpful by taking an interest in the group and trying to make them all feel comfortable in the beginning. Serving refreshments after the rehearsal or inviting the entire ensemble to dinner before the rehearsal creates a favorable atmosphere which can encourage young instrumentalists to engage in regular weekly rehearsals.

When an ensemble meets for its first rehearsal it is essential that the instructor be present. He can assign one member to act as leader and give the necessary instructions as to length of rehearsal and what compositions to rehearse. The instructor should attend as many rehearsals as necessary to provide sufficient coaching to keep the ensemble progressing and to locate the possibilities of unfortunate selections of music or personnel.

For students who work so diligently, often on their own time, some type of performance should be arranged. When an ensemble has adequately prepared a piece of music, the coach should try to include the ensemble on a scheduled school concert or try to arrange a public performance outside the school. If the coach has many public performances scheduled, he should not use one group exclusively but instead should distribute these performances among various ensemble groups. This will avoid using any one ensemble too much. The coach should be at any first appearances to supervise and assist with last minute details or problems when they arise.

CHAPTER IV

REHEARSAL PROCEDURES

> The essential trait of chamber music is its intimacy and refinement; its natural setting is the home. In this domain we find neither the surge or thunder of the symphony nor the grand gesture of the operatic stage. The drama is of an inward kind. Each instrument represents an ideal type and is expected to assert itself to the full; but the style of playing differs from that of the solo virtuoso. The soloist is encouraged to exault his own personality. In chamber music, on the other hand, the various instruments are part of an ensemble and try to blend into a perfect whole. It has been said that in no other kind of music is it so difficult to create a masterpiece. Certainly in no other kind is the texture (and the composer) so exposed.[1]

Chamber music is a special, unique kind of music. Achieving the musical techniques and balance it demands is not an easy task for the younger, less experienced musicians to attain without the guidance of a musically knowledgable coach. It is the writer's own conviction that the chamber music coach must himself have a good music background, be a capable performer on some instrument, and should have some experience in the performance of chamber music.

Once an ensemble is organized and has rehearsed together the coach may begin to discuss and demonstrate some of the basic mechanics of ensemble playing. These basic mechanics can be divided into four separate divisions: "(1) attacks and releases; (2) intonation; (3) balance and dynamics; and (4) rhythm."[2]

Attacks and releases refers to the starts and stops and entrances of various instruments of the ensemble. When these attacks and releases

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1 Machlis, Joseph, The Enjoyment of Music, W. W. Norton and Company, New York, 1963, pp. 343-44.

2 Celentano, John, "Chamber Music--Pathway to Musicianship," The American String Teacher, Vol. 14, No. 4, Fall, 1964, p. 20.

occur for two instruments simultaneously, one player must provide the leadership so that the maneuver is executed precisely together. Each person must develop initiative with gestures to assure proper entrances of all voices in the ensemble. The only means of communication in chamber music is through the use of gestures which all members of the unit must learn to employ. It should be noted that sounds on lower instruments (viola, cello, and bass) respond more slowly because of their size.

Intonation means playing in tune, which is the most important aspect of ensemble playing. Instruments should be carefully tuned to a 440 "A" tuning fork or pitch pipe with each ensemble member tuning individually. To insure that the cello and viola are in tune with each other, they should play their "C" string to adjust any variance in pitch. Ensembles should play scales in unison and be aware of the careful spacing of whole and half steps. The leading tone or seventh degree of a scale is usually heard slightly sharp. An adjustment of finger position should be made to compensate for this characteristic.

Balance and dynamics. A seating arrangement which equalizes individual instrument resonance differences will help to achieve good instrumental balance. Two recommended methods of seating a string quartet are illustrated below.

Figure I

Figure 2

Balance can be affected in an ensemble if the group is composed of both strong and weak players. Such combinations should be avoided if possible. The dynamic levels from soft to loud in an ensemble must create a range that will have a good quality of sound. The fortes should not be harsh in quality but full with a lot of body to the tone. This may be accomplished by moving the bow more toward the bridge, increasing pressure of the bow, and increasing the intensity of the vibrato. When playing piano, the bow should move toward the fingerboard and pressure of the bow on the string should be decreased. Intermediate levels of dynamics—mezzo-piano and mezzo-forte—should be figured out on a scale in contrast to the extreme ranges of forte and piano. All members of the ensemble should be constantly listening and identifying which person has the melody.

Rhythm is not just the beating of time, but rather a pulse to be felt as the music is played. "Rhythm is what permeates the entire fabric of music; it magnetizes all the musical elements, drawing them together into a vibrating, breathing whole, which occupies a specific length of time."[3] The most important fundamental in musical unity is rhythm. A verbal counting of the beats in a measure can help the student to identify the rhythm pattern. The coach can also point out that the ensemble players should always be listening for a rhythmic voice within the ensemble. Some of the early classical quartets, such as those by Mozart, Haydn, and early Beethoven, can be of great value in training and exposing young students to rhythm and its function.

While previously discussed mechanics of ensemble playing are extremely important, the elements of musical interpretation must also be consid-

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[3] Celentano, John, "Chamber Music—Pathway to Musicianship, The American String Teacher, Vol. 14, No. 2, Spring, 1965, p. 45.

ered when studying a piece of music. John Celentano lists Period, Style, Form, Phrasing, and Tradition as the ingredients in musical content.[4]

Period. When did the composer write a composition? What were the influences around him musically, socially, and politically? Was the composer in the Baroque (1600-1750), Classic, (1770-1820), Romantic (1820-1900), or Contemporary (1900-) era?

Style. What techniques has the composer used in organizing the composition? What is the harmonic content? Is the composition tonal or atonal?

Form. Is the composition sonata allegro in form, a theme and variations, a rondo, or one of the many dance forms? Are there any similarities between the various movements involving thematic material, harmonic structure and rhythm fragments?

Phrasing. Are the phrases thematic? Where does a phrase end and why? Where are the cadences? How should the crescendos and decrescendos be handled between the various instruments in the ensemble? Is the phrasing vertical or horizontal?

Tradition. The music of the Baroque era is not usually played in the same manner as music of the Classic or Romantic era. Students should be made cognizant of bowing styles of the various periods of music. Phrasing, ornamentation, dynamics, and styles of writing vary with each era of musical writing.

Contrast is another element in a musical composition which deserves attention. A composer indicates contrast by various devices: dynamics,

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[4] Celentano, John, "Chamber Music—Pathway to Musicianship," The American String Teacher, Vol. 14, No. 3, Summer, 1965, pp. 28-9.

rests, pauses, ritards, accelerando, rhythmic articulation and special effects such as pizzicato, col legno, glissando and tremolo.

The student ensemble player must learn to fuse the facilities of his ears, mind, and muscles into one smooth operation. A great deal of time and effort is required to develop the high degree of physical coordination and mental alertness which are essential to good chamber ensemble players.

CHAPTER V

CONCLUSION

If the chamber music program is new in a school, the music educator tends naturally to seek out the more outstanding players for his chamber ensembles. However, it must be pointed out that players of all levels of ability can benefit from the experience of playing in a chamber ensemble and every effort should be made to include them in such groups.

The study of chamber music can be of value not only to the student who pursues music as a profession but also to the individual who chooses some other avenue of occupation outside music. Part of a music teacher's obligation is to educate students for adult leisure time. Here the study of ensembles carries over into community life. "More significant is the fact that upon graduation, school musicians who have developed a love of chamber music can carry these activities into their adult life as meaningful recreational activities."[1] As music educators we must supply students with tools they can use to participate in the musical life of a community. "These tools could be defined as follows: (a) ability to perform ordinary tunes at sight and by ear, (b) ability to hear and 'follow' musical devices, (c) knowledge of stylistic usage and some grasp of its historical significance, (d) acquaintance with a broad spectrum of musical literature, (e) a keen sense of taste, (f) a tendency to seek good music to the extent of playing recordings, attending concerts, and joining local performing groups when time and talent allow."[2]

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[1] Kuhn, Wolfgang, Instrumental Music, Allyn and Bacon, Inc., Boston, 1962, p. 73.

[2] House, Robert, "Developing an Educative Setting for Performing Groups," MENC Journal, Vol. 53, No. 1, Sept., 1966, p. 55.

An organization called the Amateur Chamber Music Players[3] exists for the purpose of allowing amateur adult string players to continue this type of activity into the student musician's adult life. This organization now numbers some 5,000 members and publishes a list of players throughout the country, complete with what instruments they play, address, telephone number, and a rating as to performing ability. Members take their own instruments with them on their travels and meet to play music with other members in distant cities and countries.

A functioning chamber music program supported by music educators and administrators can serve two purposes. The first, and most immediate, purpose of such a program is to upgrade the quality of the school orchestra by improving the individual student musicianship. Playing chamber music on a regular basis under the supervision of a knowledgeable coach will improve the individual student's musicianship because chamber music itself demands sensitivity, technical skills, and individual responsibility. A second, and more long-range, purpose of ensemble playing is to provide a firm foundation for a rich musical life once the student leaves school. Such a student can contribute to the musical life of the community after he is no longer a member of the school.

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3 Amateur Chamber Music Players, 15 West 67th Street, New York 23, New York.

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