



From the First Note to the Last:

Connecting Fundamentals and Musicianship

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FUNDAMENTALS

What are your top five?



MUSICIANSHIP

What defines great musicianship to you?



FUNDAMENTALS & MUSICIANSHIP



Output / What / Product

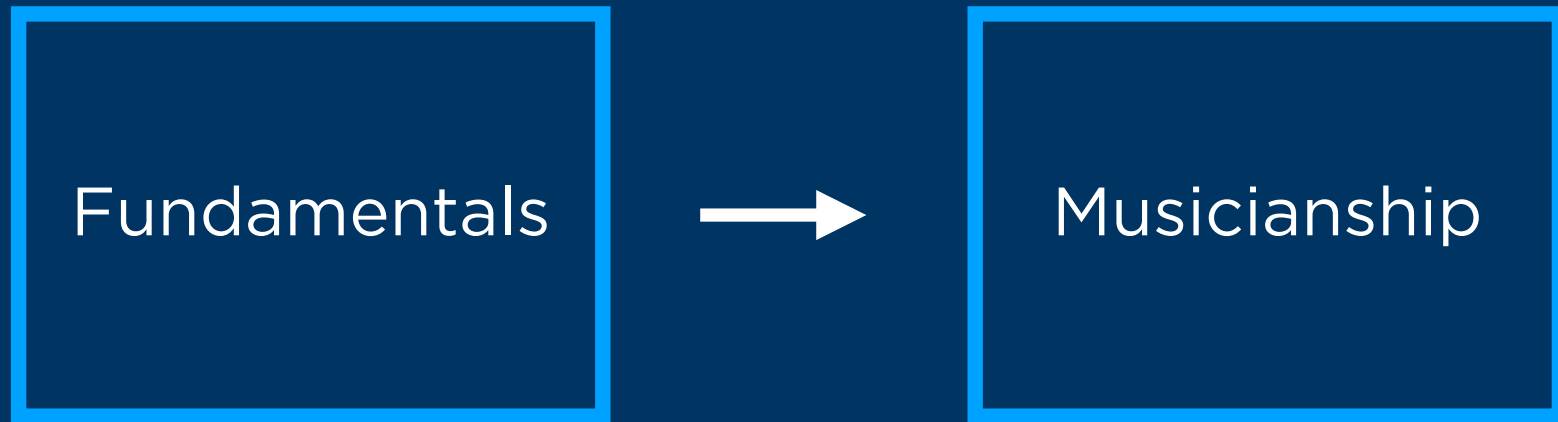


Input / How / Process

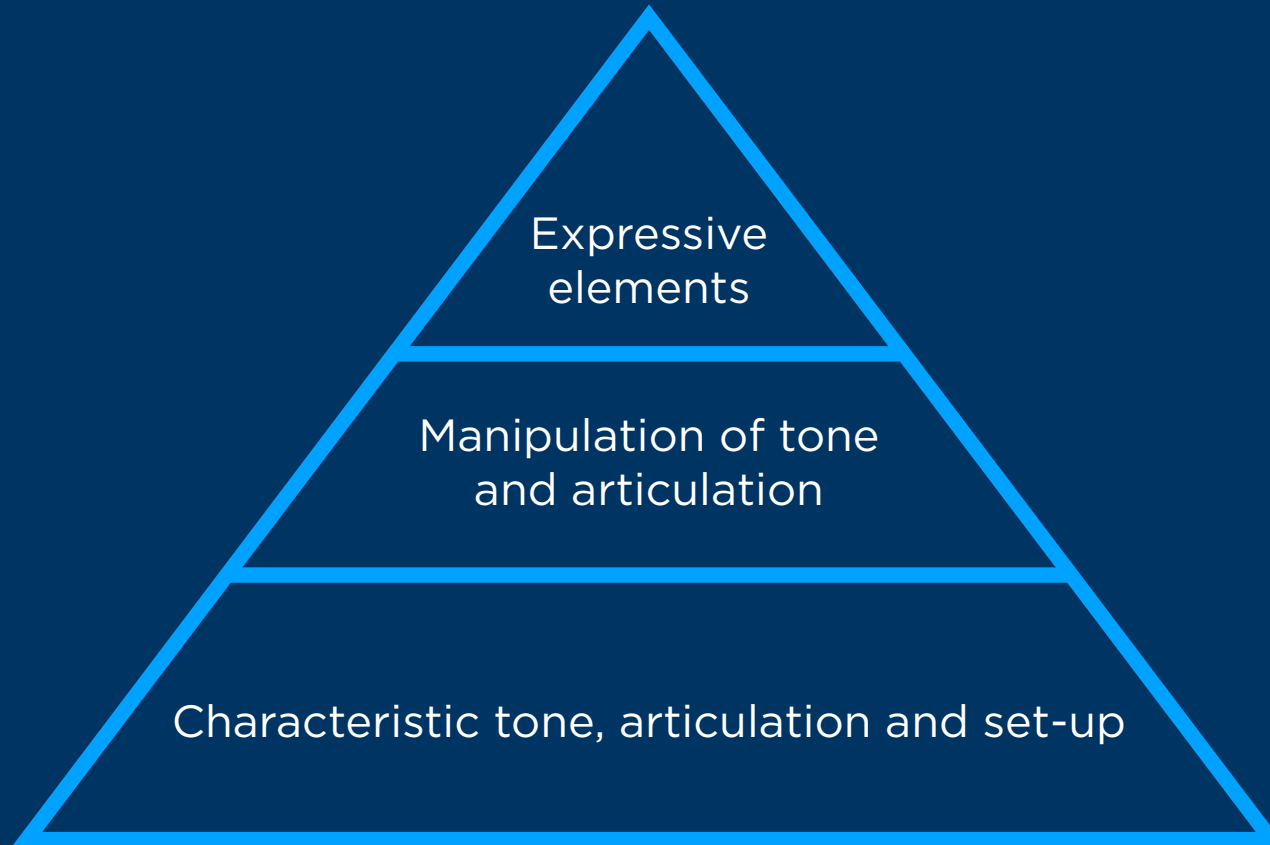
How do we define the relationship between fundamentals and musicianship?

Some possibilities...

LINEAR MODEL



FOUNDATIONAL MODEL



COMPARTMENTALIZED MODEL

Musicianship

Tone	Articulation	Intonation	Articulation	Dynamics
Rhythm	Fluency	Balance	Blend	Phrasing
Vocabulary	Listening	Expression	Accuracy	Control

SYMBIOTIC MODEL

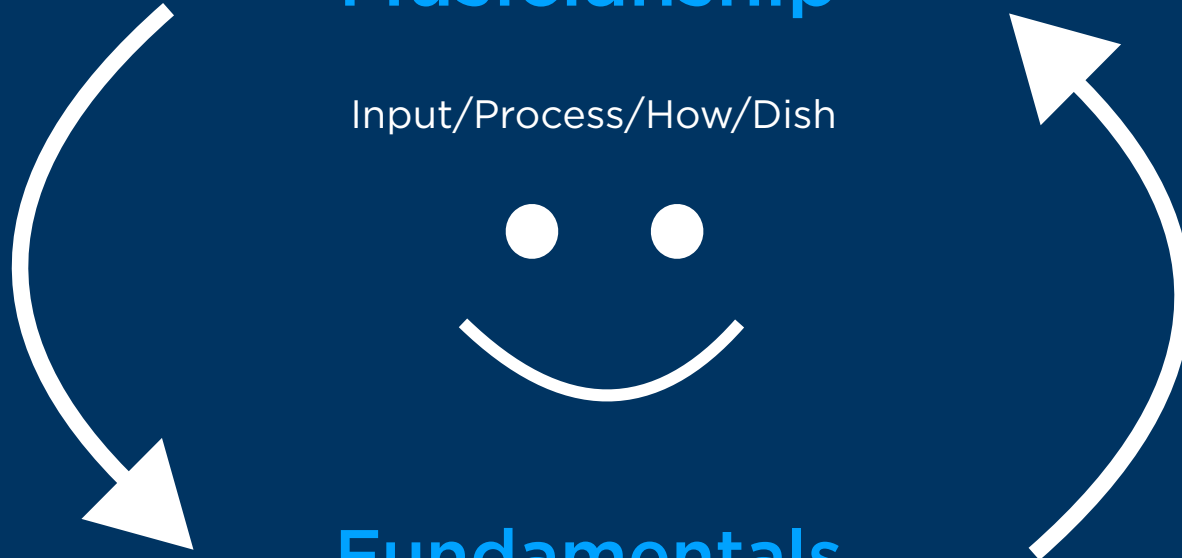
Musicianship

Input/Process/How/Dish



Fundamentals

Output/Product/What/Ingredients



“True education means engagement with an arts discipline (music) as a body of knowledge and skills to be sequentially acquired and applied by the student.”

Floyd, “The Artistry of Teaching and Making Music”

“But if the goal of education is that students learn to use knowledge and skills effectively in the future, even in unfamiliar circumstances, then **transfer must be defined as the goal of instruction**. The goal is no longer the acquisition of knowledge and skills but the application of knowledge and skills in situations that have not been taught explicitly. For the developing musician, the goal is no longer to play a given piece beautifully, but to play beautifully (period).”

Duke, “Intelligent Music Teaching”

From the First Note: Teaching in the **Warm-up**

From the First Note: Teaching in the Warm-up

MUSICIANSHIP MODELING

- Sound before sight
- Generating warm-ups from the lesson plan/repertoire
- Developing understanding without judgement
- Student leadership opportunities

CONDUCTOR COMMUNICATION

- Connecting gesture to created sounds
- Give the students a chance to experience those expressions
- What character, mood, energy are you giving in your classroom and from the podium?
- Are you saying one thing and showing another?

NURTURE THE CONNECTIONS

Ideas for the Input/Process-Based Lesson Plan

Articulation/Tone

Rhythm

Aural Skills



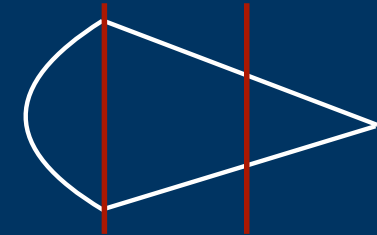
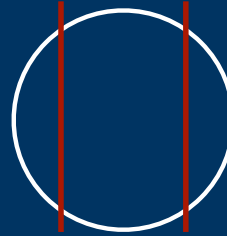
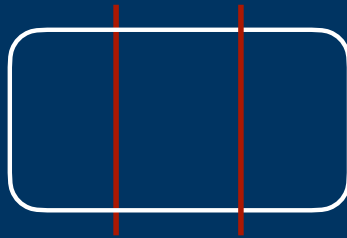
Note Shaping and Shading

Internal Pulse

Listening vs. Hearing

NOTE SHAPING & SHADING

Three parts to a note: **beginning**, middle, end



Use syllables that can help associate sounds - transfer

“doo”

“dee”

“too”

“dit”

“doh”

“ha”

“dah”

“dee”

“ding”

Help direct their listening!

INTERNAL PULSE

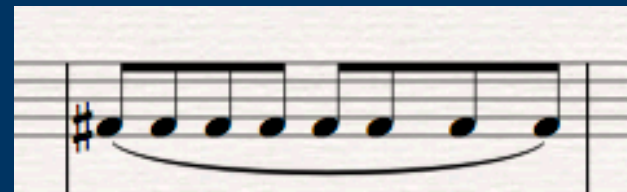
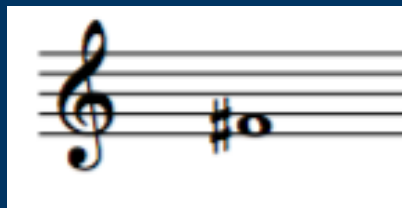
The power of subdivision:

Counting System

Subdivision Exercises

Inside-out subdivision, bopping

Creates line - quarter = 96 (192/384)



(1 + 2 + 3 + 4 +)

Entrances and Releases

HEARING VS. LISTENING

Creativity and Discovery??

Harmony

Rhythm & Articulation

Pitch & Intonation

Balance & Orchestration

Dynamics

Line & Continuity

SHARED GOALS FOR MUSCIANSHIP

Independence

- Conceptual teaching
- Power of Transfer — Active Participation


Intention

- Make music, not sounds! (Artistry)
- “All the things all the time”

From the **FIRST** Note, To **ALL** Notes



Independence: Ownership/Assessment

- Student Composing/Creating
 - Student Assessment and Rubrics
 - Interact with the repertoire
 - Smartboard, Projecting Score
 - Recording of previous Rehearsals
 - Music Listening Activities
 - White Sheet
 - Historical Context, Form
- 

Intention: Asking questions

- What are you hearing?
- Where is this line going?
- What is the mood?
- How can we play more _____?
- Where is the biggest/softest moment of the phrase?
- What might be the composer's intention?
- WHY?

SPIRAL MODEL



Repertoire
Difficulty

Musicianship ↔ Fundamentals

From the First Note to the Last

closing thoughts...

short term, long term goals

be artistic

how are we challenging **ourselves** & challenging our **students**

musicianship not “performership”



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