



GUIDELINES FOR CHAMBER MUSIC

These guidelines are supplemental to the University plans found here:

<https://www.memphis.edu/coronavirusupdates/plan/index.php>

- Before holding class on campus, faculty should review classroom safety protocols (i.e. ingress, egress, distancing, etc...) with students over Zoom.
- Arrange students in straight lines with 6ft distance between each student (see seating diagram below).
- If more than one straight line is necessary, set the second line 10ft behind the first (see seating diagram). Students should never play directly into one another.
- Strings, percussion, keyboard, and composition students will be masked at all times. Wind and brass students will wear masks at all times except when playing. Depending on the room size, voice students should be masked at all times (larger spaces may allow to sing unmasked). Faculty will wear a mask at all times.
- Limit to no more than 10 individuals per room (conductor/coach plus 9 students), regardless of room size.
- No equipment or instruments are to be shared.
- Students will be responsible for bringing their own music stands.
- With the exception of bassoons, bass clarinets, tubas, and cellos, all students should perform standing.
- Faculty/students will be responsible for cleaning of music stands, keyboards, and other surfaces before and after each lesson. Students using chairs will need to disinfect after use.
- Condensation/spit from instruments must be emptied into a plastic container with a disposable towel or material that is designed to absorb a high amount of moisture (e.g. a puppy pad). The container must have a lid to prevent spills.
- Ingress/egress
 - ★ Designate separate entrance and exit doors if there is more than one point of entry for the rehearsal space.
 - ★ If only one entrance is available, students should enter and exit while maintaining 6ft of social distance.
 - ★ At the end of each rehearsal, please exit the room as soon as possible. It is important that we leave the room empty to air out.
 - ★ Please allow a room to remain empty with doors open for 20 minutes before entering. It is critical that students leave the room at the scheduled time to allow for this period of time between occupants.
- All doors and/or windows should remain open for increased ventilation.
- When coaching a chamber group, faculty must be behind a plexiglass shield with the students at least 6 feet away. Where 6ft.+ distance is possible, a shield may not be required. HEPA-filter units are available for setup.
- Rehearsals of no more than 60 minutes.
- f2f lessons should be scheduled with a minimum of 30-minute room vacancy between each lesson to allow for adequate air exchange. A 1-hour vacancy is needed for the room used by unmasked singers.

- If an outdoor space is available, the preference may be to have class outside. We are planning to have designated open-air tents for outside instruction.
- Music should be handled digitally through PDF. Students are advised to print their own music or use a tablet.
- Instrument bells should not be directed towards others.
- Students and faculty should fill out a reporting form if they encounter a situation in which UofM COVID polices are not observed. <https://www.memphis.edu/music/current-students/rmincident.php>
- It is the responsibility of the chamber coach to inform their students of the above guidelines.
- Student led ensembles must adhere to the Chamber Ensemble Guidelines.

EXAMPLE ASSIGNMENTS FOR ONLINE INSTRUCTION

Guided Score Study

- All students receive a copy of the score for the piece they are performing
- For focused study, divide the score into separate elements
 - Form
 - Melody and motif
 - Dynamics
 - Texture
 - Style
 - Tempo
- Individually or in a group Zoom, the students will examine each element to create a listening map that details how each element contributes to the piece's overall function and meaning.

Create Multiple Interpretations to Develop One Collaborative Interpretation

- Transcribe main melodic and/or motivic material for all members
- Each member records 4 different performances of the material while considering the following criteria
 - A performance that strictly adheres to the "ink on the page"
 - A performance that varies one or two elements of the "ink on the page."
 - A performance that varies one or two elements that are different from the previous variation
 - Thinking completely outside of the box, create a variation that is in contrast to the "ink on the page."
- Discuss, in person or via Zoom, all of the variations that have been created
- As a group, decide on two or three interpretations and experiment with them in rehearsal.
- Choose a combination of interpretations that best represents the music and the group's preferences.

Creating a Group Narrative

- All students receive a copy of the score for the piece they are performing
- In person or via Zoom, use the score and/or listening map to develop a narrative/scene that describes the music. As a guide, consider the following:
 - Can the musical elements represent characters?
 - Do the characters evolve or are they static?
 - How do the characters interact with one another?
 - Are there elements of conflict between the characters?
 - Does the music set up a mood/feeling/atmosphere?
 - Describe it with detail: colors, temperature, and sensations.
 - How does this music make you or the listener feel?
 - How does the mood change?
 - Use moments of musical arrival to describe significant events in your narrative. For example:
 - "On the third beat of mm 72, the climber stands on top of Mt. Everest and the emotional gates open to release all of the love and joy accumulated over her 35 years of life."
 - "The instant silence and halt of time in mm 109 fills the room with unimaginable tension that weighs 10 tons."

Rehearsal Reflection and Goal Setting

- Each member of the ensemble keeps a rehearsal journal.
- At the end of each rehearsal and before the group dismisses, write down what was achieved in the rehearsal and to what degree of success. Also, note moments of surprise or interest for further contemplation.
- Set goals for the next rehearsal with all members contributing.

Develop Rehearsal Techniques by Watching Other Great Chamber Ensembles Rehearse

- On YouTube, there is a 4-part video of the Orpheus Chamber Orchestra describing their collaborative process. The video contains many clips of the ensemble rehearsing.
 - The Orpheus Chamber Orchestra Presents: Music Meets Business
<https://www.youtube.com/watch?v=HtblP6ECnbl&t=356s>

Guided listening

- Listen to several recordings of the chamber work to be performed. Compare and contrast recordings to explore specific fundamentals of musicianship.
 - How do the different ensembles address tempo and pacing?
 - Compare and contrast the ensembles' timbre and balance.
 - What are performance strengths and weaknesses of each recording?

SEATING DIAGRAM

