

Course Outline

2885T – Section 001/002 Group String Instruction: Violin/Viola

**Western University Don Wright Faculty of Music
Winter Term 2019
Tuesdays & Thursdays 8:30am; 9:30am
MB 241**

Instructor Information

Dr. Vanessa Mio, Assistant Professor of Music Education

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Course Description

In this course, students will work towards developing the skills and knowledge that will enable them to administrate and successfully teach public school string classes from the beginning through advanced levels. Throughout the course, students will also acquire the knowledge of various pedagogical approaches through the practical application of violin/viola technique.

Learning Objectives

To gain practical experience playing non-major instruments (violin and viola).

To demonstrate knowledge of pedagogical objectives for beginning through advanced string classes.

To demonstrate knowledge of string rehearsal techniques, assessment, and practice strategies.

To demonstrate an understanding of guidelines for choosing string music.

To gain knowledge of the selection, care, and maintenance of string instruments.

To understand how to build a school orchestra program, including how to advocate, recruit, and retain students.

Required Materials

Hamann, D., & Gillespie, R. (2013). *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*. New York: Oxford University Press.

https://www.amazon.ca/s/ref=nb_sb_noss?url=search-alias%3Dstripbooks&field-keywords=Strategies+for+Teaching+Strings

Essential Elements for Strings Book 1 – Teachers Manual

<https://www.amazon.ca/Essential-Elements-Strings-Teacher-Manual/dp/0634038168>

Optional Resource: *StringPedagogy.com* (free sign-up for membership).

Instruments are available for both string sections. Please note that instrument sign-outs will be held in TC 313. Office hours for instrument pick up are: Monday 9:00am-1:00pm and Tuesday to Friday 9:00am-2:00pm. You are responsible for the care and maintenance of the instruments. Please inform the instructor immediately if anything is broken or not in proper working condition.

Course Requirements

Attendance and participation in lectures, which will meet weekly on Tuesdays and Thursdays (8:30am; 9:30am in MB 241).

Playing Assessments: To be completed on violin and viola on the designated days in the semester. A piece studied in class will be assigned for assessment in order for students to demonstrate an understanding of the various pedagogical concepts, scales, and technical/musical skills addressed throughout the course.

Literature Review: Students will choose a technical topic/skill (e.g., bow hold, left hand position, detaché bowing, string crossings, etc.) and write a 3-5 page summary/review of three different teaching perspectives. Candidates will outline the overall pedagogical philosophy of each resource, how they are similar/different, and how instructors may successfully transfer the knowledge to teach the chosen concept to students. Some possible pedagogues include: Paul Rolland, Shinichi Suzuki, Ivan Galamian, Leopold Auer, Simon Fischer, Samuel Applebaum, Robert Gillespie, Gail Barnes, Kurt Sassmannshaus, etc. This assignment will help students develop writing skills, become familiar with various pedagogical resources for future reference, and provide an in-depth study of an applicable pedagogical topic.

In-Class Rehearsal Presentation: Students will choose a violin/viola duet provided by the instructor in advance to analyse and create a formal lesson plan to rehearse with the class. Students will submit the lesson plan on the designated date and then conduct a 20-minute rehearsal for assessment. Students will be assessed based on their choice of warm-ups/scales, time management, and rehearsal techniques as they pertain to the challenges posed throughout the rehearsal.

Final ePortfolio: The ePortfolio will serve as your reference source when you are employed as a string educator. It should include your class notes, handouts, projects, and any other information you found useful within the class. Portfolios should include a table of contents and be organised into sections. Portfolios will be due by the final class. Late portfolios will not be accepted.

University Policies

Participation and Attendance Policy: Your mark will reflect attendance, participation in discussions and class activities, preparation, practice habits, learning attitudes. Participation and attendance are 10% of your grade. Observation marks will be given on a daily basis to assist with this part of the evaluation.

An unexcused absence will result in a loss of 2 marks from the attendance component of your overall evaluation (i.e., one unexcused absence equals 2 out of 10). Failure to appear for a scheduled exam session (without documented medical evidence) will result in a mark of zero for that test/exam. Students with **4 or more unexcused absences** will be referred to the Chair of the Department and will be in jeopardy of failing the course. Absences will be excused only if:

- 1) Student is involved in official UWO business that has been approved by the chair or the instructor

- 2) Documented family issue
- 3) Documented family or personal illness

Tardiness: Arriving late for two classes is equivalent to one unexcused absence.

Absences from Tests and Assignments: For absences from tests and assignments (e.g., Peer Teaching) with medical documentation, a make-up test may be scheduled or some other method of evaluation determined in consultation with the student. Without medical documentation, a mark of zero will be assigned.

Statement on Accommodation for Medical Illness: In order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies). Students with special learning needs or other circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be considered. The Policy on Accommodation for Illness may be found at:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Statement on Academic Offences: Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic offence, as found at: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf

Statement on Health and Wellness: As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at:

http://www.health.uwo.ca/mental_health/resources.html

Statement on the Use of Electronic Devices: Students are encouraged to make informed decisions regarding technology use during class and assessment. Some devices are distracting during learning and can disrupt the learning of others. Off-task use of technology (e.g., communicating with friends or family; using social networking sites; playing games; accessing the internet on websites that do not relate to the course; reading an electronic book that is not related to the course; playing music or video, etc.) during instruction, which are distracting to self or others are prohibited.

Plagiarism: All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com, <http://turnitin.uwo.ca/>.”

Grading

Grading will be based on the successful completion of all course requirements, which include the following:

Attendance (10%)

Playing Assessments (40%)

Violin Playing Test (10%)

On the designated date, a piece studied in class will be assigned for assessment in order for students to demonstrate an understanding of various pedagogical concepts, scales, and technical/musical skills. In addition, students will be asked to play either C major, G major, D major, or A major scale with the appropriate bowing asked by the instructor.

Viola Playing Test (10%)

On the designated date, a piece studied in class will be assigned for assessment in order for students to demonstrate an understanding of various pedagogical concepts, scales, and technical/musical skills. In addition, students will be asked to play either C major, G major, D major, or A major scale with the appropriate bowing asked by the instructor.

In-Class Rehearsal (20%)

All students will be given a violin/viola duet in advance to analyse and create a formal lesson plan to rehearse with the class. Students will submit the lesson plan on the designated date and then conduct a 20-minute rehearsal for assessment. Students will be assessed based on their choice of warm-ups/scales, time management, and rehearsal techniques as they pertain to the challenges posed throughout the rehearsal.

Written Assignments (40%)

All assignments must be submitted electronically on OWL by midnight on the scheduled due date. Late assignments will be penalized by a 20% reduction of the assignment grade per day late. If the student is absent on the day of a presentation, a legitimate reason must be provided.

Literature Review (30%)

Students will choose a technical topic/skill (e.g., bow hold, left hand position, detaché bowing, string crossings, etc.) and write a 2-4 page summary/review of three different teaching perspectives. Candidates will outline the overall pedagogical philosophy of each resource, how they are similar/different, and how instructors may successfully transfer the knowledge to teach the chosen concept to students. Some possible pedagogues include: Paul Rolland, Shinichi Suzuki, Ivan Galamian, Leopold Auer, Simon Fischer, Phyllis Young, Kato Havas, Samuel Applebaum, Robert Gillespie, Gail Barnes, Kurt Sassmannshaus, Janos Starker, etc. This assignment will help students develop writing skills, become familiar with various pedagogical resources for future reference, and provide an in-depth study of an applicable pedagogical topic.

Lesson Plan (10%)

All students will submit a prepared lesson that will be followed throughout the in-class rehearsal. Lesson plans will be assessed according to: the warm-ups, goals (bowing skills, left hand skills, aural skills); the teaching strategies to attain these goals; repertoire covered; and time spent on each portion of the lesson. Lesson plans will be included in the final ePortfolio.

Final Semester ePortfolio (10%)

The Semester ePortfolio will serve as your reference resource when you are employed as a string teacher. It should include your class notes, handouts, projects, and any other information you found useful within the class. Portfolios should include a table of contents and be organized into sections. Portfolios will be due by the final class. Late portfolios will not be accepted.

The ePortfolio must be submitted electronically and contain:

- Table of Contents
- Class Handouts
- Written Assignments
- Lesson Plan

ePortfolios should include a table of contents and be organized into sections. Late portfolios will not be accepted.

Grading summary:

Attendance	(10%)
Playing Assessments	(40%)
Written Assignments	(40%)
<u>Final ePortfolio</u>	<u>(10%)</u>
Total	100 %

Class Schedule and Assignments

This outline is a guide only. Changes from week to week may occur. There is no video or audio recording permitted in class unless prior written permission is requested.

Jan. 8	Introduction / Discussion of Syllabus and Course Expectations	
EE	p. 4 – 9	
STS	Instruments	1
	Bows	10
	Accessories and Supplies	12
	Selecting String Instruments	14
	Care and Maintenance of String Instruments and Bows	16
	Summary/Resources	27

www.stringpedagogy.com -- Preparation for Playing in the Classroom

Jan. 10

EE	p. 10 – 18	
STS	Guiding Principles for Teaching Beginning String Classes	31
	Rote-to-Note Teaching Sequences	33
	Recommended Seating Configuration for Beginning String Classes	33
	Performance Goals and Objectives of First and Second-Year String Classes	34
	Strategies for Determining Proper Instrument Sizes	35
	Pedagogy for Teaching Instrument Position	36
	Creating Lesson Plans for Beginning String Instruction	43
	Additional Instrument Position Teaching Strategies	44

www.stringpedagogy.com -- Setting the Proper Position

www.stringpedagogy.com -- Starting to Play

Jan. 15 (NO CLASS – PLEASE COMPLETE THE FOLLOWING TASKS)

EE	p. 19 – 25	
STS	Left Hand Shape: General Guidelines	45
	Pedagogy for Teaching the Left-Hand Shape	47
	Pedagogy for Teaching Pizzicato	50
	Pedagogy for Teaching Beginning Finger Placement	51
	Bowing Instruction: General Guidelines	53

Bow Hand Shape: General Guidelines	53
Pedagogy for Teaching Bow Hand Shape	55
Sound Production Principles	58
Detaché Bowing: General Guidelines	58
Pedagogy for Teaching Detaché Bowing	59
Beginning String Crossings: General Guidelines	62
Pedagogy for Teaching String Crossings	62

www.stringpedagogy.com -- The Bow

*** Watch the video entitled “Pinky House.” **Make a pinky house for your bow and email a picture of it for assessment by noon on Jan. 15.** ***

Detaché, Martelé, and Legato Bow Strokes

<https://www.youtube.com/watch?v=3OOqJdzQdPI>

<https://www.youtube.com/watch?v=ddlg0Ogwqrs>

<https://www.youtube.com/watch?v=1D6FZGO7Pyo>

<https://www.youtube.com/watch?v=5SbJzpwve9M>

Setting Your Hand in First Position

<https://www.youtube.com/watch?v=9Bx7SiGoRbc>

Jan. 17 (NO CLASS – PLEASE COMPLETE THE FOLLOWING TASKS)

EE p. 25 – 29

STS	Staccato and Hooked Bowings: General Guidelines	64
	Pedagogy for Teaching Staccato and Hooked Bowings	64
	Pedagogy for Teaching Slurs	65
	Aural Skill Development in Beginning Classes: General Guidelines	65
	Pedagogy for Teaching Beginning Aural Skills	65
	Strategies for Teaching Instrument Tuning in Beginning String Classes	66

String Crossings, Hooked Bowings, and Slurs

<https://www.youtube.com/watch?v=h9fEmXWSztQ>

https://www.youtube.com/watch?v=ja_WVzM0i2c

<https://www.youtube.com/watch?v=2sXZvQC0gOU>

Sprunger, E. (2009). Developing the bow hand: Part one. *American String Teacher*, 59(3), 52–57.

***** Question – Please email your answer for assessment by noon on Jan. 17:**

1. Using a point form checklist, consider the main technical components of violin playing that students must exhibit in the first few lessons. **Include three aspects of each: posture, left hand position, and bow hold.**

Jan. 22

EE p. 29 – 31

STS	A Brief History of Orchestra Programs in the Schools	148
	Values of Orchestra Programs in the School Music Curriculum	150
	Strategies for Defending the School Orchestra Program	153

Babineau, N. (2007). An overview of the history and development of string teaching and orchestral training in Canada to 2005. In K. Veblen & C. Beynon (Eds. with S. Horsley, U. DeAlwiss, & A. Heywood), *From sea to sea: Perspectives on music education in Canada*. Retrieved from <http://ir.lib.uwo.ca/musiceducationE-books/1/>

Jan. 24

EE p. 32 – 35

STS	Developing Community Support for the Orchestra Program	156
	The School Orchestra Curriculum	157
	Enhancing the Orchestra Curriculum	160

Brenner, B. (2010). Reflecting on the rationales for string study in schools. *Philosophy of Music Education Review*, 18(1), 45–64.

Jan. 29

EE p. 36 – 39

STS	Preparing Your Rehearsal Room and Equipment	167
	Factors to Consider in the Preparation of your Rehearsal Strategies	168
	Differences and Commonalities in Teaching Wind, Brass, and Strings	172
	Choosing Music for Your Groups	176

Bugaj, K., & Giray, S. (2016). The many sides of setup, part 1: Rehearsal room related issues. *American String Teacher*, 66(3), 42–45.

Jan. 31

EE	p. 40 – 42	
STS	Score Preparation	177
	Lesson Planning	180
	Auditions/Tryouts	184
	Nearing the Rehearsal	190

www.vanessamio.com -- Resources (Developmental Tips and Techniques for String Instructors)

Feb. 5

EE	p. 43 – 46	
STS	Tuning	196
	Warm-Ups	196
	Review of the Old and Introduction of New Materials	197

www.stringpedagogy.com -- Steps to Learning a New Piece

Feb. 7

Supplemental Repertoire Assessment (Provided by Instructor)

STS	Sight Reading and Improvisation	199
	End of the Rehearsal	200
	Troubleshooting During Rehearsals	201
	Effective Teacher/Director Presentation	204

www.vanessamio.com -- Resources (Rehearsal Techniques)

Feb. 12

Review for Violin Playing Test

STS	Philosophy	217
	Why Children Choose to Play Instruments	217
	Preparation for Recruitment	219
	Recruitment Procedures	223

Feb. 14

VIOLIN PLAYING TEST

Feb. 19 – READING WEEK

Feb. 21 – READING WEEK**Feb. 26**

EE p. 4 – 15

STS	Retention	230
	References	234

Gillespie, R., & Hedgecoth, D. (2017). A full orchestra in the schools: Why they are important, where to start, and how to continue. *American String Teacher*, 67(1), 20–24.

Feb. 28*** ASSIGN DUETS FOR IN-CLASS REHEARSALS AND CHOOSE PRESENTATION DATES ***

EE p. 16 – 23

STS	Performance Goals and Objectives of Third and Fourth-Year String Classes	71
	Pedagogy for Teaching Parallel Bowing	71
	Pedagogy for Teaching Smooth Direction Changes	73
	Pedagogy for Teaching Tone Production at Different Dynamic Levels	73
	Pedagogy for Teaching Moderate-to-Faster Tempo String Crossings	74
	Pedagogy for Teaching Slurring More than Four Notes	74
	Pedagogy for Teaching Martelé Bowing	74
	Pedagogy for Teaching Basic Spiccato	75
	Pedagogy for Teaching Consistent Lengthened and Balanced Body Posture	76
	Pedagogy for Refining Instrument Position	76
	Intermediate Left-Hand Skills: General Guidelines	78
	Pedagogy for Refining Left-Hand Shapes	91

Klotman, R. (2002). Improving orchestral performances through use of the bow. *American String Teacher*, 52(3), 27–28.

Mar. 5**** LITERATURE REVIEW DUE ****

EE p. 24 – 30

STS	Shifting: General Principles	92
	Pedagogy for Teaching Shifting	94
	Vibrato: General Principles	96
	Pedagogy for Teaching Vibrato	97
	Pedagogy for Developing Intermediate Aural Skills in the School Orchestra	105
	Intermediate Instrument Tuning	107

www.vanessamio.com -- Resources (Early Shifting and Vibrato Exercises)

Mar. 7

EE p. 31 – 35

STS	Guidelines for Choosing Music	238
	String Method Books and Method Book Evaluation Criteria	241
	Recommended Publishers	246
	String and Full Orchestra Literature: Criteria for Grade Level Distinctions	247
	References	264

Bratt, R., Anick, J., Gabriel, E., McMahon, S., & Padilla, D. (2016). Want to Learn More about Fiddle Styles, Jazz Strings and Rock?. *American String Teacher*, 66(1), 40-43.

www.vanessamio.com -- Resources (Choosing String Repertoire)

Mar. 12

EE p. 36 – 39

STS	Goals and Objectives of Advanced Playing Skills	113
	Pedagogy for Teaching Expressive Detaché Bowing	114
	Pedagogy for Teaching Loure (Portato) Bowing	115
	Pedagogy for Teaching Sul Tasto Bowing	115
	Pedagogy for Teaching Ponticello Bowing	116
	Pedagogy for Teaching Controlled Tremolo Bowing	117
	Pedagogy for Teaching Collé Bowing	118
	Pedagogy for Teaching Fast String Crossings	118
	Pedagogy for Teaching Expressive Spiccato	119

www.vanessamio.com -- Resources (How to Effectively Teach Bow Technique in String Instruction)

Mar. 14

**** LESSON PLAN DUE ****

EE p. 40 – 46

STS	Two-Octave Scales through Four Sharps and Four Flats: General Guidelines	120
	Introducing Three-Octave Scales: General Guidelines	121
	Pedagogy for Refining Shifting	138
	Pedagogy for Refining Vibrato	140
	Pedagogy for Developing Advanced Aural Skills in the School Orchestra	142
	Advanced Instrument Tuning	144

Hopkins, M. (2016). Ten simple ways to improve the musical expression of your orchestra. *American String Teacher*, 66(3), 20–24.

Mar. 19

IN-CLASS REHEARSALS

Mar. 21

IN-CLASS REHEARSALS

Mar. 26

IN-CLASS REHEARSALS

Mar. 28

IN-CLASS REHEARSALS

Apr. 2

IN-CLASS REHEARSALS

Apr. 4

Review for Viola Playing Test

STS	Problem Solving: Beginning Students' Common Playing Problems	67
	Problem Solving: Intermediate Students' Common Playing Problems and Solutions	108
	Problem Solving: Advanced Students' Common Playing Problems and Solutions	144

Hendricks, K. (2009). Flexible purposing in early childhood string instruction. *American String Teacher*, 24–27.

Apr. 9

VIOLA PLAYING TEST

*** EPORTFOLIOS DUE TUESDAY APR. 16th (DURING EXAM WEEK) ***