

**MUE 2440 Strings Skills 1**  
**University of Florida**  
**School of Music**

Fall 2018  
T / R 7:25 – 8:15 (Period 1)  
Music Building, 121

**Instructor:**

Ms. Elizabeth S. Schultz

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*Office Hours:* Mondays 10:00 – 12:00 or by appointment

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**Course Description**

The purpose of this course is to help pre-service music educators to develop foundational strings performance and teaching skills. Students will develop skills, knowledge, and techniques needed to both play and teach stringed instruments.

**Course Objectives**

Through full participation in this course, students should be able to achieve the following objectives:

- Develop an understanding of proper fundamental performance skills on violin and viola.
- Develop appropriate pedagogical approaches to teaching posture, left hand technique, bow hold, beginning to intermediate bow technique, and common error fixes for beginning strings techniques.
- Demonstrate an understanding of first position, basic shifting, basic bow strokes, and beginning repertoire for string orchestra.
- Reflect on their experiences both performing and teaching in order to improve pedagogical and performance skills.

**Required Textbook**

Hamann, D. L. & Gillespie, R. (2013). *Strategies for teaching strings: Building a successful string and orchestra program* (3<sup>rd</sup> ed.). New York, NY: Oxford University Press.

- The bookstore has the 4<sup>th</sup> edition of this book, which will be fine to use, it is just more expensive.
- The 4<sup>th</sup> edition should also be available as an e-book, which is fine to use.
- Feel free to purchase EITHER the 3<sup>rd</sup> or 4<sup>th</sup> edition.

Essential Elements Book 1 (violin/viola) – please wait to purchase this book until after our first class

### **Strongly Recommend Books**

Though these books are recommended for purchase, readings for class will be provided as available resources on Canvas.

Green, E. A. H. (1990). *Orchestral bowings and routines*. Fairfax, VA: American String Teachers Association.

Selby, C. R. (2017). *Habits of a successful orchestra director*. Chicago, IL: GIA Publications.

### **Assignments**

All assignments are due at the start of class time unless otherwise noted. Assignments turned in after the class start time will be marked as late and 10% of the final grade will be taken away for each day late.

<b>Assignment</b>	<b>Points per Assignment</b>	<b>Total Points</b>
Introduction/Reflection Paper	10	10
Individual Playing Test (1)	10	10
Paired Playing Test (2)	10	20
Llama Picture	5	5
Fingering Charts (2)	10	20
Other worksheets and assignments (4)	5	20
Informal Teaching (3)	15	45
Strings Teaching Resource Discussion (2)	15	30
Digital Resource 'Binder'	50	50
Performing/Teaching Final	25	25
		<b>235</b>

#### *Introduction/Reflection Paper*

Students will write a 1 ½ - 2 typed page paper introducing yourself to the instructor. The paper should be written in Times New Roman, 12-point font, double spaced, with the name in the top RIGHT corner, without a title page or header. Write and reflect upon your experiences with music, music teaching, your concerns or excitements in learning to play and teach stringed instruments, and anything you'd like to share to help me better understand your background as it relates to this class.

#### *Individual Playing Test*

Students will make appointments to complete a brief playing test to demonstrate performance skills. Students will write a reflection to receive full credit for this playing test.

### *Paired Playing Tests*

Students will make appointments in groups of two to complete these brief playing tests. Students will demonstrate performance skills as well as how to assess and provide feedback for their partner's performance. Students will need to write a reflection to receive full credit for these playing tests.

### *Llama Picture*

Students will apply what they have learned about bow-hand shape by taking a series of pictures showing the Llama with 'ears up,' with food in its mouth, and relaxed into the bow hold shape. More instructions can be found in the assignment description in Canvas. Find somewhere creative on campus and have fun with this!

### *Fingering Chart*

Students will create fingering charts for notes in 1<sup>st</sup> and 3<sup>rd</sup> position on all strings for both violin and viola. This can either be done 'by hand' or electronically. Look at a few different available examples and find a chart that makes sense for you. Notes and positions will be added as we learn them on each string.

### *Other Worksheets and Assignments*

Throughout the semester there will be small homework assignments to complete. Additional descriptions of assignments will be on the assignment page in Canvas. These will all be due in Canvas and should all be organized to be included as a part of your Digital Resource Binder.

- Violin open string locations in treble clef
- Viola open string locations in alto clef
- Music note reading for viola on [musictheory.net/exercises/note](http://musictheory.net/exercises/note) (95% or better)
- List of model violin/viola performers

### *Informal Teaching Lessons*

Students will demonstrate both teaching and assessing another person's skills by finding a person, planning skills to teach, teaching those skills, submitting a photo or video of the mastered skill/skills, and writing a reflection of the teaching process. Students will submit a Word document (Times New Roman, 12-point font, double spaced, no title page, name in top right corner) that has listed the skills to be taught, the teaching order and process, and a reflection of how the teaching process went. A lesson plan template will be provided, and students are encouraged to pair with someone enrolled in the course, especially for the lessons further into the semester.

### *Strings Teaching Resource Discussion*

Students will explore assigned websites or strings teaching resources and address specific questions in the Discussion board in Canvas. Students will receive full credit for fully answering all questions and responding to at least two other student posts. More instructions will be in each of the discussion assignments.

### *Digital Resource 'Binder'*

Students will maintain a digital collection of all notes, skills, worksheets, fingering charts, etc., in order to have a place to organize all materials used during this course. Students should keep this

organized by topic as it makes sense to them. By keeping a digital binder organized and accessible after graduation, students will be able to locate, understand, and use their work from this class. Students will submit a link to a Google Drive File, Office 365 folder, Dropbox file, or USB drive by the beginning of class time the day it is due. If you choose to use a USB drive I will return the drive to you once your grade is complete. Your grade will be given based on the completeness and organization of your work, but keep in mind that the main purpose of this digital binder is for you to have access to this information for years to come.

*Performance and Teaching Final*

Students will make appointments in pairs and demonstrate technical skills, performance of repertoire, teaching skills, as well as error detection and feedback with their partner. Students will complete a final reflection in order to receive full credit for this assignment.

**Grading Scale**

100	A+
93-99	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
0-59	F

Additional information on grades and grading policies is available here:  
<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

**Attendance**

Class attendance is expected and reflective of professional interest and commitment. **For each unexcused absence, a student’s course grade will be lowered by five percentage points.**

Absences may be excused when accompanied by a doctor’s note, in the event of a documented emergency or death in the family, or for other events when arranged in advance with the instructor. **You must notify the instructor of your absence prior to the start of class.**

*Extenuating circumstances will be considered on an individual basis.*

Students are expected to be prompt and ready to begin at the designated start time. This includes having your instrument and other materials out and ready for class to start promptly at 7:25. Attendance will be taken at the beginning of class and those arriving after the start of class will be marked late. **Three late arrivals will equal one unexcused absence.**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

### **Communications**

Students are expected to check their UF email account daily for course announcements. All communication is expected to be professional and courteous. When contacting a professor, TA, or classmate, please begin your email with a greeting and sign your name at the conclusion of the message. If you send an email to Ms. Schultz during the week (M-F), you can expect a reply within 24 hours (barring any extenuating circumstances). I will reply on weekends as I am able.

### **Electronic Use Policy**

Laptops and tablets may be used for taking notes during class at the discretion of the instructor. Cell phones must be silenced and put away in a pocket or bag. Students found to be using electronics for purposes not related to the class (e.g., checking Instagram, Facebook, Snapchat, or texting) will no longer be permitted to use their devices during class time.

### **Students Requesting Accommodations Due to Disabilities**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### **Academic Honor Policy**

Students are expected to do their own work, use their own words, and provide proper citations when using outside sources. Failure to uphold the standards of academic honesty will result in the appropriate disciplinary action.

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code.”

On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.”

The Honor Code (<https://sccr.dso.ufl.edu/process/student-conduct/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the professor or TAs in this class.

### **Course Evaluation**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when

they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

## Course Calendar

	<u>Tuesday</u>	<u>Thursday</u>
1		<b>August 23</b> <ul style="list-style-type: none"> <li>• Syllabus Overview</li> <li>• Where to get instruments</li> <li>• Posture &amp; setup</li> <li>• Learning the open strings on violin</li> </ul>
2	<b>August 28</b> <ul style="list-style-type: none"> <li>• Posture standing &amp; sitting</li> <li>• Parts of the violin</li> <li>• Open strings playing</li> </ul> <p><b>Read:</b> <u>Selby</u>, p. 48-52  <u>Hamann &amp; Gillespie</u>, p. 36-38  <u>Hamann &amp; Gillespie</u>, p. 43-45  (Violin only for instrument-specific information).</p> <p><b>Due:</b> <i>Introduction &amp; Reflection paper</i></p>	<b>August 30</b> <ul style="list-style-type: none"> <li>• Planning what and how to teach students</li> <li>• Rote teaching</li> <li>• Sound before symbol</li> <li>• Refining Pizzicato</li> <li>• Aural skills and singing in the string classroom</li> </ul> <p><b>Read:</b> <u>Hamann &amp; Gillespie</u>, p. 31-33  (through Rote-To-Note section)  <u>Hamann &amp; Gillespie</u>, p. 65-66  (sections: Aural skill development in Beginning classes &amp; Pedagogy for Teaching Beginning Aural Skills)</p>
3	<b>September 4</b> <ul style="list-style-type: none"> <li>• Left hand shape</li> <li>• Finger tape placement</li> <li>• Notes on the D string note echoing</li> </ul> <p><b>Read:</b> <u>Hamann &amp; Gillespie</u>, p. 45-49  <u>Hamann &amp; Gillespie</u>, p. 50-52  (Violin only for instrument-specific information).</p> <p><b>Due:</b> Watch finger tape placement video.  <i>Informal Teaching 1</i> (posture, naming open strings, and pizz. open strings).</p>	<b>September 6</b> <ul style="list-style-type: none"> <li>• Pizz. notes on the D string</li> <li>• Pre-bow hold exercises</li> <li>• Common left-hand issues and how to fix them.</li> </ul> <p><b>Read:</b> <u>Hamann &amp; Gillespie</u>, p. 67-69</p> <p><b>Due:</b> Fingering chart for D string notes in first position.  <i>Individual playing test</i> BY 9/17.</p>

4	<p><b>September 11</b></p> <ul style="list-style-type: none"> <li>• Pizz. notes on the A string</li> <li>• Bow hold exercises without bow (Llama &amp; other stories)</li> <li>• Tuning the violin</li> <li>• Providing appropriate feedback and common beginning mistakes</li> </ul> <p><b>Read:</b> <u>Selby</u>, p. 38-41 <u>Hamann &amp; Gillespie</u>, p. 55-58 (Violin only for instrument specific information)</p> <p><b>Due:</b> Fingering chart for A string notes in 1<sup>st</sup> position. Watch video for violin tuning.</p>	<p><b>September 13</b></p> <ul style="list-style-type: none"> <li>• Pizz. D scale (1 octave)</li> <li>• Bow hold on bow</li> <li>• Bowing on the instrument with PVC pipes</li> <li>• Understanding bow levels</li> <li>• Using the bow on the instrument</li> </ul> <p><b>Read:</b> <u>Hamann &amp; Gillespie</u>, p. 53-54 (Violin only for instrument specific information) <u>Hamann &amp; Gillespie</u>, p. 59-61</p> <p><b>Due:</b> <i>Llama picture</i> Watch Bow Game Video</p>
5	<p><b>September 18</b></p> <ul style="list-style-type: none"> <li>• Nonverbal teaching</li> <li>• D string &amp; A string echo patterns (pizz.)</li> <li>• Notes on the G string</li> <li>• Refining bowing technique</li> </ul> <p><b>Read:</b> <u>Selby</u>, p. 78-80</p> <p><b>Due:</b> Add G string notes to fingering chart. Violin open string locations in treble clef.</p>	<p><b>September 20</b></p> <ul style="list-style-type: none"> <li>• D scale with varied rhythms</li> <li>• Troubleshooting bow hand problems (and bow hold buddies)</li> <li>• Bow ‘lanes’</li> <li>• Playing on the G, D, &amp; A strings</li> </ul> <p><b>Due:</b> <i>Strings Resources Discussion 1</i> (bow hold aids, finger tapes, PVC pipes, and other manipulatives to aid in student learning). Initial post by September 20<sup>th</sup> at 11:59 pm and response posts by September 23<sup>rd</sup> at 11:59 pm. Watch Bow Lanes Video</p>
6	<p><b>September 25</b></p> <ul style="list-style-type: none"> <li>• How to combine left and right hands effectively</li> <li>• Bowing echo patterns on G, D, &amp; A strings</li> <li>• Playing out of method book</li> </ul> <p><b>Read:</b> <u>Selby</u>, p. 172-104 (through “What’s the Objective”)</p>	<p><b>September 27</b></p> <ul style="list-style-type: none"> <li>• Bowing the D scale</li> <li>• Warm-ups for the strings classroom</li> <li>• Playing out of method book</li> </ul> <p><b>Read:</b> <u>Hamann &amp; Gillespie</u>, p. 196-197</p>



	<p><b><u>Due:</u></b> <i>Paired playing test 1</i> BY October 8.</p>	
7	<p><b>October 2</b></p> <ul style="list-style-type: none"> <li>• High 2 &amp; low 2</li> <li>• Notes on the E string</li> <li>• 2 octave G scale</li> </ul> <p><b><u>Due:</u></b> Add E string notes to fingering chart.</p>	<p><b>October 4</b></p> <ul style="list-style-type: none"> <li>• Adding the 4<sup>th</sup> finger</li> <li>• Creativity and improvisation within the strings classroom (using folk songs and other familiar tunes)</li> </ul> <p><b><u>Read:</u></b> <u>Selby</u>, p. 145-149 <u>Hamann &amp; Gillespie</u>, p. 209-216</p> <p><b><u>Due:</u></b> <i>Informal Teaching 2</i> (D scale pizz, bow hold, open string bowing)</p>
8	<p><b>October 9</b></p> <ul style="list-style-type: none"> <li>• Hooked bow &amp; slurs</li> <li>• Scale patterns &amp; building finger dexterity</li> </ul> <p><b><u>Read:</u></b> <u>Hamann &amp; Gillespie</u>, p. 64-65 <u>Selby</u>, p. 103-106</p>	<p><b>October 11</b></p> <ul style="list-style-type: none"> <li>• Aural skill building for strings</li> <li>• Playing pieces with accidentals</li> </ul> <p><b><u>Read:</u></b> <u>Selby</u>, p. 106-108</p>
9	<p><b>October 16</b></p> <ul style="list-style-type: none"> <li>• Getting comfortable reading in Alto clef</li> <li>• Shifting into 3<sup>rd</sup> position</li> </ul> <p><b><u>Read:</u></b> <u>Selby</u>, p. 57-62; 69-72</p> <p><b><u>Due:</u></b> Notes added to fingering chart for 3<sup>rd</sup> position.</p>	<p><b>October 18</b></p> <ul style="list-style-type: none"> <li>• 1 octave scales on a single string</li> <li>• How to know when to shift</li> <li>• Refining string crossing skills</li> </ul> <p><b><u>Read:</u></b> <u>Hamann &amp; Gillespie</u>, p. 62-64</p>
10	<p><b>October 23</b></p> <ul style="list-style-type: none"> <li>• Moving violin skills to viola playing</li> <li>• PVC pipe and bows to understand bow levels on viola</li> <li>• Playing familiar tunes on viola</li> </ul>	<p><b>October 25</b></p> <ul style="list-style-type: none"> <li>• Sizing viola students</li> <li>• G &amp; D scales on viola</li> <li>• C scale on viola (2 octave)</li> <li>• Playing familiar tunes on viola</li> </ul> <p><b><u>Read:</u></b> <u>Hamann &amp; Gillespie</u>, p. 35 (and watch sizing videos)</p>

	<p><b><u>Due:</u></b> Viola open string locations in Alto clef. Music note reading; get a 95% or better in Alto clef note identification (musictheory.net/exercises/note, select Alto clef). Submit a screen shot to Canvas.</p>	<p><b><u>Due:</u></b> <i>Fingering chart</i> for viola (all strings 1<sup>st</sup> and 3<sup>rd</sup> position). <i>Paired playing test 2</i> BY Nov. 1</p>
11	<p><b>October 30</b></p> <ul style="list-style-type: none"> <li>• Different bowings</li> <li>• Playing scales with different bowing techniques</li> <li>• Playing repertoire with different bowing techniques</li> <li>• Understanding and utilizing available resources (ASTA, FOA, Strings Pedagogy Notebook, etc.)</li> </ul> <p><b><u>Read:</u></b> <u>Green</u>, p. 57-68</p> <p><b><u>Due:</u></b> Watch video of different bowings</p>	<p><b>November 1</b></p> <ul style="list-style-type: none"> <li>• Pacing learning for students (one hand at a time, note reading separately, always working on aural skills)</li> <li>• Playing repertoire on viola</li> <li>• Using folk songs and familiar tunes to explore rhythmic and tonal improvisation</li> </ul> <p><b><u>Due:</u></b> <i>Informal Teaching 3</i> (shifting and playing the D scale only on the D string) on violin or viola. <i>Strings Resource Discussion 2</i> (ASTA, FOA, &amp; Strings Pedagogy Notebook exploration). Initial post by November 1<sup>st</sup> at 11:59 pm and response posts by November 4<sup>th</sup> at 11:59 pm.</p>
12	<p><b>November 6</b></p> <ul style="list-style-type: none"> <li>• 2 octave scales: G, D, A &amp; C</li> <li>• Choosing appropriate repertoire</li> <li>• Teaching new exercises to students</li> <li>• Playing repertoire</li> </ul> <p><b><u>Read:</u></b> <u>Hamann &amp; Gillespie</u>, p. 337-239 <u>Hamann &amp; Gillespie</u>, p. 347-254 (through grade 2 repertoire)</p>	<p><b>November 8</b></p> <ul style="list-style-type: none"> <li>• Phrasing and teaching musicality to beginning students</li> <li>• Keys to tone production (balancing bow speed, weight, and contact points)</li> <li>• Playing repertoire in new keys</li> </ul> <p><b><u>Read:</u></b> <u>Selby</u>, p. 88-92 (through “Troubleshooting Contact Point”) <u>Hamann &amp; Gillespie</u>, p. 58 (Sound Production Principals section)</p>

13	<p><b>November 13</b></p> <ul style="list-style-type: none"> <li>• Refining tuning skills and warm-up routine</li> <li>• Using warm-ups to impact student learning goals in repertoire</li> </ul> <p><b>Read:</b> <u>Hamann &amp; Gillespie</u>, p. 107-108</p>	<p><b>November 15</b></p> <ul style="list-style-type: none"> <li>• Pedagogical approaches to teaching strings</li> <li>• Playing repertoire</li> </ul> <p><b>Read:</b> <u>Hamann &amp; Gillespie</u>, p. 287-290 (Special Pedagogical Approaches from Appendix D)</p>
14	<p><b>November 20</b></p> <ul style="list-style-type: none"> <li>• Model violin and viola players to listen to</li> <li>• Improving intonation for beginning students</li> <li>• Playing repertoire</li> </ul>	<p><b>November 22</b></p> <p><b>THANKSGIVING</b></p>
15	<p><b>November 27</b></p> <ul style="list-style-type: none"> <li>• Repertoire and scale review</li> <li>• Teaching teams to review beginning skills (setup &amp; posture, bow hold, left hand, basic bow strokes, and providing appropriate feedback)</li> </ul> <p><b>Read:</b> <u>Hamann &amp; Gillespie</u>, p. 77-79</p> <p><b>Due:</b> Violin &amp; viola performer list</p>	<p><b>November 29</b></p> <ul style="list-style-type: none"> <li>• Stretching and injury prevention (and why it's important to teach this in the classroom)</li> <li>• Refining Instrument Position</li> </ul> <p><b>Due:</b> <i>Digital binder</i> shared with instructor by class start time.</p>
16	<p><b>December 4</b></p> <ul style="list-style-type: none"> <li>• Back to basics day (AKA let's review)</li> <li>• Perform learned music</li> </ul>	<p><b>December 6</b></p> <p><b>READING DAY</b></p>
	<p><b>FINAL EXAM:</b>  <i>Playing and Teaching Final</i> scheduled by appointment before our scheduled final ends on December 13 at 7:30 pm.</p>	

**This syllabus is a guide and may be adjusted as needed during the semester.**