

# FLORIDA ATLANTIC UNIVERSITY™

## Graduate Programs—NEW COURSE PROPOSAL<sup>1</sup>

UGPC APPROVAL \_\_\_\_\_  
 UFS APPROVAL \_\_\_\_\_  
 SCNS SUBMITTAL \_\_\_\_\_  
 CONFIRMED \_\_\_\_\_  
 BANNER POSTED \_\_\_\_\_  
 CATALOG \_\_\_\_\_

DEPARTMENT: MUSIC

COLLEGE: DOROTHY F. SCHMIDT COLLEGE OF ARTS AND LETTERS

**RECOMMENDED COURSE IDENTIFICATION:**

PREFIX MUS COURSE NUMBER 6623 LAB CODE (L or C) \_\_\_\_\_

(TO OBTAIN A COURSE NUMBER, CONTACT [MJENNING@FAU.EDU](mailto:mjennin@fau.edu))

COMPLETE COURSE TITLE: GRADUATE STRING PEDAGOGY

**EFFECTIVE DATE**

(first term course will be offered)

FALL 2014

CREDITS<sup>2</sup>: 3

TEXTBOOK INFORMATION: Galamian, Ivan. (1985). *Principals of Violin Playing and Teaching*. London: Prentice Hall.

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR  SATISFACTORY/UNSATISFACTORY \_\_\_\_\_

COURSE DESCRIPTION, NO MORE THAN THREE LINES: This course concentrates on the pedagogy and technique of string performance.

PREREQUISITES\*:

COREQUISITES\*:

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)\*:

\* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: MASTERS DEGREE WITH 18 HOURS IN THE DISCIPLINE

Faculty contact, email and complete phone number:

Rebecca Lautar, Prof. and Chair

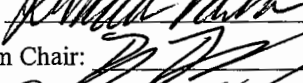
Department of Music

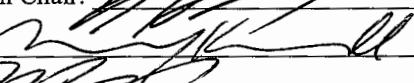
297-3821 [rlautar@fau.edu](mailto:rlautar@fau.edu)

Please consult and list departments that might be affected by the new course and attach comments.<sup>3</sup>

Approved by:

Department Chair: 

College Curriculum Chair: 

College Dean: 

UGPC Chair: 

Graduate College Dean: 

UFS President: \_\_\_\_\_

Provost: \_\_\_\_\_

Date:

2/12/14

2/18/14

2/18/14

2/26/14

2/26/14

1. Syllabus must be attached; see guidelines for requirements: [www.fau.edu/provost/files/course\\_syllabus.2011.pdf](http://www.fau.edu/provost/files/course_syllabus.2011.pdf)

2. Review Provost Memorandum: **Definition of a Credit Hour** [www.fau.edu/provost/files/Definition\\_Credit\\_Hour\\_Memo\\_2012.pdf](http://www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf)

3. Consent from affected departments (attach if necessary)

Email this form and syllabus to [UGPC@fau.edu](mailto:UGPC@fau.edu) one week before the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website prior to the meeting.

## **MUS 6623 Graduate String Pedagogy - 3 credits**

Rebecca Lautar, Professor of Music

Office: AH 119 Phone: 561-297-3821 E-mail: [rlautar@fau.edu](mailto:rlautar@fau.edu)

MW 4-5:20

Office hours MW 2-4 or by appointment

**Course Description:** This course concentrates on the pedagogy and technique of string performance.

### **Course Objectives:**

Due to the combined nature of the participants, specific texts and repertoire will be assigned as per enrollment instrumentation. If only violinists and bassists register, the text content will be very different from an enrollment that includes cello and bass only. Specific presentations, readings and exam content will be outlined once enrollment is determined.

Students will:

- Read and evaluate traditional pedagogical literature regarding string pedagogy and its educational application
- Read and evaluate traditional pedagogical literature and demonstrate skills through modeling, teaching and exams
- Prepare literature for performance, demonstrating the application of assigned skills
- Write an analysis comparing differing pedagogical methods applicable to their performance instrument
- Present/perform specific assigned pedagogical processes in class

**Repertoire** will be covered through lecture, score study, video study, listening assignments and selected readings. Students are expected to participate in class discussions regarding assigned literature. Reading materials will be on reserve in the University Library. Additional resources are available online, offered by leading string pedagogues through their dedicated string pedagogy websites:

<http://www.stringpedagogy.com>

<http://stringtechnique.com>

<http://www.celloprofessor.com/Cello-Links.html>

<http://www.violinmasterclass.com>

<http://www.thierrybarbe-contrebasse.com>

### **Graded assignments**

**Written exams (2):** 30% Exams will be in-class essays describing pedagogical processes for teaching and performing specific techniques, such as ricochet.

**Paper (1):** 20% The paper will include analysis of two differing pedagogical approaches. A detailed description of paper requirements will be discussed in class. The paper's approach may

be modeled after the comparison presented in the Perkins text included in the bibliography below.

Presentation/performances (3): 50% Students will be assigned a reading/video/performance to analyze and prepare a presentation discussing the pedagogical techniques demonstrated/required for the specific assignment.

**Grading Scale (minimum thresholds)**: A=94%+; A-=90%; B+=87%; \*B=84%; B-=80%, C+=77%, C=74%, C-=70%, D+=67%, D=64%, D-=60%, below 60%=F.

Students who miss more than 2 classes or who exhibit poor preparation for classes will be graded one letter grade lower than points earned. Grading rubric will be distributed and discussed in class.

\*Please note that music department policy states that all graduate students must earn a grade of B or higher for a course to count for graduate degree credit.

### **Student Expectations**

1. Students must arrive on time to class, with performance instruments and assigned performance materials ready to demonstrate.
2. Assignments/presentations are due the day stated during class time. **Late work will not be accepted.**
3. The use of cell phones in class is prohibited by university rules. Please turn off cell phones at the start of class.

### **Course Communication**

All electronic communication must originate from a valid FAU email. Lecture notes, Study guides and other materials will be made available through the documents section of Blackboard. Audio and video examples will also be accessible through a link in the documents section of Blackboard.

### **Students with Disabilities**

*In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in Boca Raton - SU 133 (561-297-3880),*

### **University Attendance Policy**

<http://www.fau.edu/provost/files/studentabsences.pdf>

**Code of Academic Integrity policy statement:** Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other.

Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see [http://wise.fau.edu/regulations/chapter4/Reg\\_4.001\\_5-26-10\\_FINAL.pdf](http://wise.fau.edu/regulations/chapter4/Reg_4.001_5-26-10_FINAL.pdf)

**Religious Accommodation:** In accordance with rules of the Florida Board of Education and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance, and the scheduling of examinations and work assignments. Students who wish to be excused from course work, class activities, or examinations must notify the instructor in advance of their intention to participate in religious observation and request an excused absence. The instructor will provide a reasonable opportunity to make up such excused absences. Any student who feels aggrieved regarding religious accommodations may present a grievance to the director of Equal Opportunity Programs. Any such grievances will follow Florida Atlantic University's established grievance procedure regarding alleged discrimination. <http://www.fau.edu/provost/files/religious2011.pdf>

**Incomplete Policy:** A grade of Incomplete will be assigned only in the case of extreme emergency or illness.

**Bibliography:** may include any combination of the following texts determined by the make-up of the specific class. If it is a class of violinists, they would use the Galamian text as a primary base and then supported readings from the violin texts below. Double bassists would use the Barry Green text as a primary text, etc. For a mixed class, there would be a specific reading list from the texts below that would address content specific to the enrollment while emphasizing the commonalities between the instruments.

Auer, Leopold (1921). *Violin Playing As I Teach It*. Frederick A. Stokes Co., New York, NY.

Brun, Paul (2000). *A New History of the Double Bass*. Villeneuve d'Ascq, France: Paul Brun Productions.

Costantakos, Chris A. (1997) Rev. ed. *Demetrios Constantine Dounis : His method in teaching violin*. New York : Peter Lang.

Dalton, David. (1988). *Playing the viola : conversations with William Primrose*. Oxford University Press.

Donnington, Robert (1977). *String Playing in Baroque Music*. New York: Charles Scribner's Sons.

Dounis, D.C. (1921). *The Artist's Technique of Violin Playing*. Charles Dumont & Sons, Inc.

Fischer, Simon (1997). *Basics: 300 Exercises and Practice Routines for the Violin*. New York: Edition Peters.

Flesch, Carl. 1924 (revised 1939). The Art of Violin Playing. Book I, Technique in General, Applied Technique. Chicago: Carl Fischer Inc.

\_\_\_\_\_. (1930). The Art of Violin Playing. Book II, Artistic Realization and Instruction. Chicago: Carl Fischer Inc.

Galamian, Ivan. (1985). Principals of Violin Playing and Teaching London: Prentice Hall.

Geminiani, Francesco, David Dodge Boyden (1751, 1951) The Art of Playing the Violin, 1751. London: Oxford University Press.

Gerle, Robert.(1983). The Art of Practising the Violin. London: Stainer and Bell.

\_\_\_\_\_. (1991). The Art of Bowing Practice. London: Stainer and Bell.

Gigante, Charles (1986). Manual of Orchestral Bowing. Bloomington, IN : American String Teachers Association ; Frangipani Press.

Green, Barry. The Fundamentals of Double Bass Playing. Cincinnati, OH: Piper Co.

Green, Elizabeth (1993). Miraculous Teacher: Ivan Galamian and the Meadowmount experience. Bryn Mawr, PA: Theodore Presser.

Haman, Donald L., and Robert Gillespie (2004). Strategies for Teaching Strings: Building a Successful String and Orchestra Program. New York: Oxford University Press.

Havas, Kato (1961). A New Approach To Violin Playing . London:Bosworth & Co.

\_\_\_\_\_ (1968). The Violin and I. London: Bosworth & Co.

\_\_\_\_\_ (1964). The twelve lesson course in A New Approach to Violin Playing, with exercises relating to the fundamental balances. London: Bosworth & Co.

\_\_\_\_\_ (1973). Stage Fright: Its Causes and Cures, With Special Reference To String Playing. London: Bosworth & Co.

Hodgson, Percival (1958). Motion Study and Violin Bowing. Urbana: American String Teachers Association.

Jamiesons, Nannie (1991). Technique in a Nutshell for Violin and Viola. European String Teachers Association.

Kendall, John D (1973). The Suzuki violin method in American music education; what the American music educator should know about Shinichi Suzuki. Reston, VA: MENC.

Kjelland, James (2003). *Orchestral Bowing: Style and Function*, Van Nuys, CA: Alfred Publishing. Contains text and workbook.

Menuhin, Yehudi (1986). *The complete violinist: thoughts, exercises, reflections of an itinerant violinist*. New York: Summit Books.

Menuhin, Yehudi, and William Primrose (1976). *Violin and viola*. New York: Schirmer Books.

Mischakoff, Anne (1985). *Sfzando! Music Medecine for String Players*. Reston, VA: American String Teachers Association.

Mozart, Leopold (1951). 2<sup>nd</sup> ed. *A treatise on the fundamental principles of violin playing*. London: Oxford University Press.

Norris, Richard (1993). *The Musician's Survival Manual: A Guide to Preventing and Treating Injuries in Instrumentalists*. St. Louis: International Conference of Symphony and Opera Musicians (ICSOM)

Perkins, Marianne Murray (1995). *A comparison of violin playing techniques :Kato Havas, Paul Rolland, and Shinichi Suzuki*. Reston, VA: American String Teachers Association.

Polnauer, Frederick F (1964). *Senso-motor study and its application to violin playing*. Urbana, IL: American String Teachers Association.

Rolland Paul, Marla Mutschler and Frances A. Hellebrandt (2000). 2<sup>nd</sup> rev. ed. *The Teaching of Action in String Playing*. Urbana, Illinois : Illinois String Research Associates (available through ASTA).

Rolland, Paul (1990). *Basic principles of violin playing : a report prepared for the MENC Committee on String Instruction in the Schools*. New York: Boosey and Hawkes.

Sazer, Victor. *New Directions in Cello Playing: How To Make Cello Playing Easier and Play Without Pain*. Ofnote, PO Box 66760, Los Angeles, CA 90066. Phone:310 391-9787 Fax:310 391-1251

Starr, William J (1976). *The Suzuki violinist :a guide for teachers and parents*. Knoxville, Tenn : Kingston Ellis Press.

Suzuki, Shinichi (1969). *Nurtured by Love*. New York: Exposition Press.

Suzuki, Shinichi and Elizabeth Mills (1973). *The Suzuki Concept: an introduction to a successful method for early music education*. Berkely: Diablo Press.

Suzuki, Shinichi (1983). *Ability Development from Age Zero*. Athens, OH: Ability Development.

Szende, Otto, and Mihaly Nemessuri (1971). *The physiology of violin playing*. London: Collet's. ISBN: 0569061962.

Szigeti, Joseph (1970). *Szigeti on the violin*. New York, F.A. Praeger.

Winberg, Salus (1990). *Stretching for Strings*. Reston VA: American String Teachers Association.

Young, Phyllis (1978). *Playing the String Game: Strategies for Teaching Cello and Strings*. Austin: University of Texas Press.

\_\_\_\_\_. (1986). *The String Play: the drama of teaching and playing strings*. Austin: University of Texas Press.

**Course Schedule:**

Week	Assignment
1	Selection of applicable pedagogy texts for class enrollment, assigned readings
2	In-class demonstration of instrument and bow hold set-up for all instruments
3	Bowling articulations, mechanics, teaching processes for the bow arm
4	Left hand techniques (shifting, vibrato) teaching processes
5	Orchestral vs solo bowings and fingerings
6	Performance/presentation #1
7	Comparison of teaching methodologies and set-up
8	Exam 1
9	Performance/presentation #2
10	Continuation of teaching methodologies: discuss paper content
11	Executing historical performance styles: Baroque and Classical
12	Executing historical performance styles: Romantic
13	Executing historical performance styles: 20 <sup>th</sup> Century
14	Performance/presentation #3, Paper due
15	Exam 2