



The String Project

“Song”

Intermediate String Group Class

Handbook for Students and Parents

Fall, 2012

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Dear String Project Students and Families,

Welcome to the String Project at Pacific University!!

We developed this handbook with the goal to provide you with information that may help you to start and then continue to participate in our program in the way that is most supportive of your educational goals. We believe that understanding of our educational expectations and procedures, as well as our roles and your rights and responsibilities will set the ground for the mutually respectful learning environment. What we cannot express in words is our sincere wish that in our program you'll feel safe and cared for as we strongly believe and work in a dedicated way to promote the main idea of American music education community: "Music for every child. Every child for music."

Parents, please take some time to read texts and materials in this handbook as you may find them useful in your efforts to support your child's musical development. We ask all students and parents to bring this handbook with them to every class.

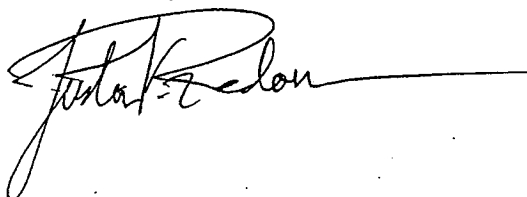
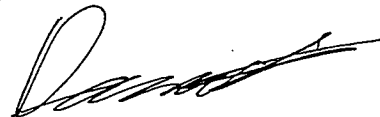
Sincerely,

Pacific University String Project Faculty

Sarah
Tomscha



Carolyn Cartwright



Dr. Thomas

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Mission:

The String Project at Pacific University is dedicated to:

- Improving string teachers preparation
- Offering a high quality instruction on string instruments to school-age students at affordable prices
- Enhancing the quality of life in the community

Philosophy:

We strongly believe and we promote in a dedicated way National Association for Music Education (NAfME) slogan: **“Music for every child. Every child for music.”**

Learning objectives for the Song Class:

The biggest objective for this class is to learn how to read music!

1. Cognitive/Aural objectives:

Cognitive objectives in this class build on objectives gained in Song class.

By the end of the twelve weeks course every Song class student who attended classes regularly and practiced at home as instructed will know and understand following concepts:

- Names of the notes on all four strings
- Names of the note values
- Names of the notes in A major, D major, G major (two octaves)
- Names of the notes in all songs and pieces we'll be playing
- Basic information about composers
- Aurally and visually distinguish rhythm patterns practiced in the class
- Aurally and visually distinguish pitch patterns practiced in class

2. Psychomotor objectives:

Psychomotor objectives in this class build on objectives gained in Prelude class.

By the end of the twelve weeks course every student in Song class who attended classes regularly and practiced at home as instructed will develop following understandings and playing skills:

- Twinkle, Twinkle Little Star (in A major and D major)
- Lightly Raw
- Sing of the wind
- French Folk Song

- Lightly Raw
- Rocky Mountain
- Lullaby
- D, G and A major scale
- Witch Piece

3. Affective objectives:

Affective objectives in this class build on objectives gained in Prelude class.

By the end of the twelve weeks course every student in Song who attended classes regularly and practiced at home as instructed will develop following affective behaviors:

- Will further develop appreciation for playing musical instruments
- Will develop understanding of importance of regular practicing
- Will further develop respectful behaviors towards other students, teachers, parents and other adults
- Will further develop collaborative skills
- Will enjoy listening and playing music
- Will feel successful and enthusiastic about life, learning and practicing

What Every Student Needs to Have?

Every student needs to have:

- Instrument of an appropriate size
- Tuning devises on the instrument (pegs and fine tuners) need to be in an optimal operable condition
- Instrument's case
- Rosin
- Cleaning cloth
- Feet chart
- Chair and small piece of carpet (for cellos)
- Three ring binder with students' and class' name on it
- Dividers
- Parents-students handbook
- Tuner and metronome
- "I Can Read Music"
- "Learning Together"
- Orchestra music well organized

Students' Responsibilities:

- **Behavioral expectations in the class:**
 - Students are expected to attend two classes a week. Illness and family emergency are the only acceptable excuses.
 - Students are expected to be in the classroom at least five minutes before class starts.
 - Students are expected to have his/her instrument (with the case, bow, rosin and cleaning cloth) and three-ring binder at every class.
 - Students behaviors during the class need to be (Three Rs):
 - Respectful
 - Responsible
 - Result oriented
 - No talking, eating and chewing gum during the class is allowed
 - Yes to asking questions (just wait your turn)
 - No! to the restroom during the class except in the case of emergency
 - Yes! to the restroom before the class

- **Practicing expectations at home:**
 - Students are expected to practice seven days a week for a minimum of 30 minutes a day.
 - Students are expected to record their practicing times on the practicing log.
 - Students are expected to show their practicing log to their teacher every Tuesday.
 - Students are expected to listen to the CD every day for at least 15 minutes.

Students' Rights:

- Students are encouraged to ask questions that are related to the class.
- Students are encouraged to make constructive suggestions.
- Students are encouraged to ask for additional help.

Parents' Role and Expectations:

- **Role**
 - Parents are viewed as an indispensable part of the learning triangle: students-teacher-parent. For that reason parents are encouraged to attend all classes and to take notes.
 - Parents are encouraged to bring up any educational concern they may have immediately so that concern may be resolved before it becomes

a problem. This should happen through email message or phone conversation with the program's director.

- **Expectations**

- Parents are expected to bring their children to every class/performance.
- Parents are expected to not be late. Five minutes before the class start is the time when students need to be in their seats.
- Parents are expected to help their children to organize all materials they need to have in the class: instrument, rosin, cleaning cloth, feet chart and three-ring binder.
- Parents are expected to practice with their children at least six days a week. This means: plan the time and space for practicing in advance and then dedicated 20-30 minutes to child's practicing.
- Parents are encouraged to help promotion of the program to the degree that doesn't conflict with other aspects of their lives.

Motivation

Motivation can be defined as the condition that serves to activate or energize someone's behavior in a desired direction. Educational psychologists suggest two type of motivation: a) extrinsic and b) intrinsic motivation. At elementary school age students better respond to extrinsic motivation and, therefore, use of rewards (e.g., stickers, extra time on the computer, etc.) seems to be an appropriate way to motivate students to practice. Gradually, as students gains more confidence in his/her playing and starts feeling successful about what is he/she doing, an intrinsic motivation will become main way to "energize behaviors in a desired direction."

Other tips on motivation and practicing:

- Try to practice always at the same time and in the same space.
- Tell your student exactly what will you be practicing that day and for how long.
- Start and end practicing with bow.
- Record practicing on the practicing log.

Role of Teachers:

There are two kinds of teachers in the String Project: a) the Master Teacher (MT) and b) Teachers-in-Preparation (TIP). The role of MT teacher is to teach Tuesdays classes and to observe teaching of TIP on Thursdays. The role of TIP is to observe MT on Tuesdays and teach classes on Thursdays. Teachers are expected to be well prepared for their classes, to instruct to their best ability, and to provide guidance for home practicing.

Curriculum Summarized and Explained:

Teaching strategies and learning materials used in Song group class are focused on helping students to progress from what they learned in Prelude class to playing multiple songs and scales while reading music. The main teaching strategy used in this class is modeling and promoting music literacy, and the main learning skill to be developed is music reading and intermediate playing skills. Principals and materials of Suzuki and Rolland methods are employed in this class.

- Twelve Weeks Course explained:
 - Weeks one and two: review of basics, Twinkle, note reading, "I Can Read Music", Lightly Raw
 - Weeks three and four: review, Lightly Raw, Song of the Wind, Witch Piece
 - Weeks five and six: as above and first concert
 - Weeks seven and eight: Twinkles in D major, French Folk Song
 - Weeks nine and ten: Learning Together, I Can read Music, String Basics
 - Weeks eleven and twelve: concert and assessment
- Methods and learning materials used in Song class:
 - Principals of Suzuki method: teaching points for each song, preview and review
 - "Learning Together"
 - "I Can Read Music"
 - Principals of Rolland method: free movement, games
 - Principals of Bornoff method: musical literacy, fingering patterns, bowings

Progressing to the Next Level:

In order to progress to the next level (orchestra), at the end of each semester the student must check-off each requirement for his/her instrument and level. The MT in cooperation with the TIP for that class will do check-off procedure in a confidential and non-threatening manner.

Practicing Explained:

Learning how to play musical instruments requires regular and mindful practicing.

- The goal is that every student in this class experiences the joy of success. To accomplish this goal it is necessary that student practices EVERY DAY FOR 20-30 MINUTES.

- Students at this age and stage of musical development need help with practicing. Parents PLEASE BUILD IN YOUR (preferably) DAILY SCHEDULES 20-30 MINUTES to help your student with instrument practicing.
- On busy days it is all right to practice several shorter times (e.g., 10 minutes in the morning, 10 in the evening, 10 minutes later, or any other combination. MAKE DECISION WHAT WILL YOU PRACTICE IN THE MORNING AND WHAT WILL YOU PRACTICE IN THE AFTERNOON so that you don't miss any practicing assignment.
- The best practicing happens when PRACTICING BECOMES A DAILY ROUTINE (like brushing the teeth, combing the hair, taking the shower, etc.). DOING IT EVERY DAY AT THE SAME TIME (approximately) AND IN THE SAME PLACE brings the best results.
- It is very important to HAVE THE PLAN what to practice and for how long. FOLLOW THE WRITTEN DIRECTIONS GIVEN IN THE CLASS, HAVE TIMING DEVICE AVAILABLE AND MARK DOWN HOW LONG DID YOU PRACTICE.
- Practicing is a hard work and you NEED TO REWARD YOURSELF with something little every time you practice. Little rewards could be: to eat piece of fruit or any favorite snack right after practicing, to go out and play in the fresh air, etc..
- Once you color every square in Then 100 Days Practicing Spiral you'll be invited to a special party organized in the honor of those who practiced 100 days in a row!!

Practicing every day is the only way to make your sound pretty and your playing fun!!!

Tuning Instruments:

- Pre-requisites: pegs/fine tuners must be in good working shape (no slipping or hard to move); having a source of tuning sound (an electronic tuner, tuning fork, or piano) is must.
- Steps:
 - Have a sound source on (tuner, tuning fork, piano)
 - Play pitch A and listen. Hum it.
 - Plucking A string and try to match (move the peg or fine tuner) the pitch of your instrument with the pitch of the tuning source
 - First string to be tuned is A string, then D, followed by G., then C (cellos and violas). The last string to be tuned is E string.
 - Be very careful with how much you turn the peg, as instruments we are working on are very small and strings break easily.
 - Once you finish tuning all strings in *pizzicato* you need to repeat the whole procedure with the bow (start with A string, then D, then G, C string and finally E string) while using fine tuners.
 - If the instrument gets very out of tune and you are not sure what to do, the best is to ask for help from the professional.

Performances Explained:

Every semester students will participate in two public performances. The first performance usually takes place at the end of week five and it has an intern character (just for parents). The second performance usually takes place in the eleventh week of the semester and it has more official character (it takes place in an official concert venue, with an invited audience, etc.). All students are required to participate in both performances and the dress rehearsal as this is viewed as a very important component of their educational experience.

Performance dates:

First Intern performance: Monday, October 30; time and place TBA

Public Performance: Sunday, December 2, 4:30-5:30 p.m.

Statement of Understanding:

My child and I read and talked about behavioral and learning expectations. We understood why is it important to practice every day and we agree to do so!

Parent signature: _____

Student signature: _____

Date: _____ (must be signed by the third class of each semester)

Check-Off List:

In order to move to next level students have to have all items checked out as "correct" or "know".

Posture, bow hold and instrument hold:

- **Posture:** Correct Somewhat No
- **Bow hold/shape:** Correct Somewhat No
- **Instrument hold:** Correct Somewhat No

Left hand techniques:

- **Position and shape of the left hand:** Correct Somewhat No
- **Fingering patterns:** Correct Somewhat No
- **Intonation:** Correct Somewhat No

Right hand techniques:

- **Bow hand shape:** Correct Somewhat No
- **Bowings on scale:** Correct Somewhat No
- **Rhythm reading:** Correct Somewhat No

Music reading:

- **Student can write the name of any note or rhythmic figure:** yes some no
- **Student knows names and can play any asked for note pattern:** yes some no
- **Students knows all rhythmic values and can play any asked for rhythmic pattern/exercise:** yes some no
- **Student can play assigned pieces of music from the music sheet and knows the names of notes:** yes some no

COMMENT:

COURSE SCHEDULE

(This proposed schedule is the subject to change at master teacher's discretion.
Students and parents will be timely updated on all changes).

- **Week 1 (Sept. 25 & 27):** review of basics, Twinkle Twinkle, basic notation
- **Week 2 (Oct. 1 & 4):** Twinkle, I Can Read Music, preview for Lightly Raw
- **Week 3 (Oct. 9 & 11):** review, Lightly Raw, I Can Read Music, A major scale, Witch Piece, preview for Song of the Wind
- **Week 4 (Oct. 16 & 18):** review, Song of the Wind, I Can Read Music, D major scale, preview for French Folk song, D major scale, Witch Piece
- **Week 5 (Oct. 23 & 25):** review, Song of the Wind, I Can Read Music, Twinkle in D major, Witch Piece; **concert preparation**
- **Week 6 (Oct. 30 & Nov. 1): Intern Concert (rehearsal and concert);** review, Song of the Wind, French Folk Song, I Can Read Music, Witch Piece
- **Week 7 (Nov. 6 & Nov. 8):** review, Lightly Raw in D major, Lullaby, I Can Read Music, String Basics
- **Week 8 (Nov. 13 & 15):** review, String Basics, May Song, Sleigh Ride
- **Week 9 (Nov. 20 & 22 - NO CLASS!):** String Basics, Lullaby, May Song, Sleigh Ride - **HAPPY THANKSGIVING!!!**
- **Week 10 (Nov. 27 & 29):** review, String Basics, Lullaby, May Song, Sleigh Ride ; **concert preparation; CONCERT ON DECEMBER 2!!!!**
- **Week 11 (Dec. 4 & 6):** String Basics, Learning Together & rhythm and note reading; **check-off list**
- **Week 12 (Dec. 11):** Winter Break Assignments and check-off

HAVE A SAFE AND HAPPY HOLIDAY SEASSON!!

APPENDIX

The Instrument, Bow, and Care

Handle your violin with care. Bumping it may cause it to go out of adjustment. Place your violin in the case after playing. Close and latch the case securely.

Wash your hands before playing. Store your instrument in a place of moderate temperature.

Be careful with your bow. Dropping the bow may cause it to break.

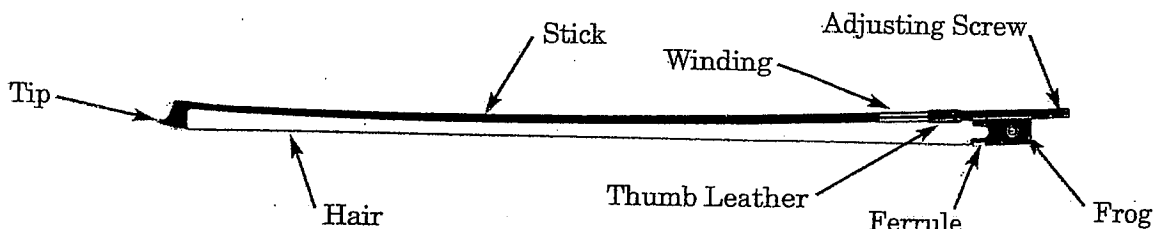
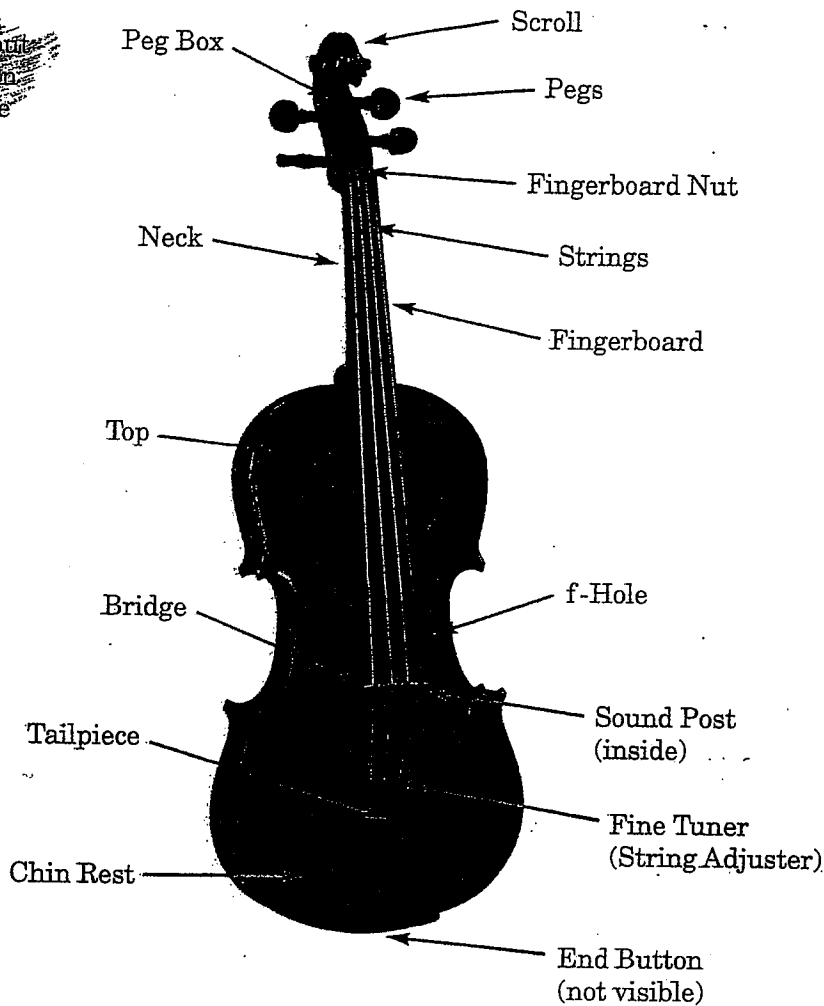
Rosin your bow regularly, but do not over-rosin it.

Avoid touching the hair. Touching it can ruin and discolor the hair.

Tighten your bow when you're ready to play; loosen your bow when you put it away!

Use a soft cloth to wipe the rosin dust from your instrument, bow stick and strings. If your instrument needs adjustments or repairs, ask your teacher for assistance.

You should have the following accessories: Rosin, Soft Cloth, Shoulder Rest, Extra Strings, Pencil.



The Instrument, Bow, and Care

Handle your cello with care. Bumping it may cause it to go out of adjustment. After playing, loosen the thumbscrew, push the endpin all the way in, and tighten the thumbscrew. Place your cello in its case close and zipper or latch it securely.

Wash your hands before playing. Store your instrument in a place of moderate temperature.

Be careful with your bow. Dropping the bow may cause it to break.

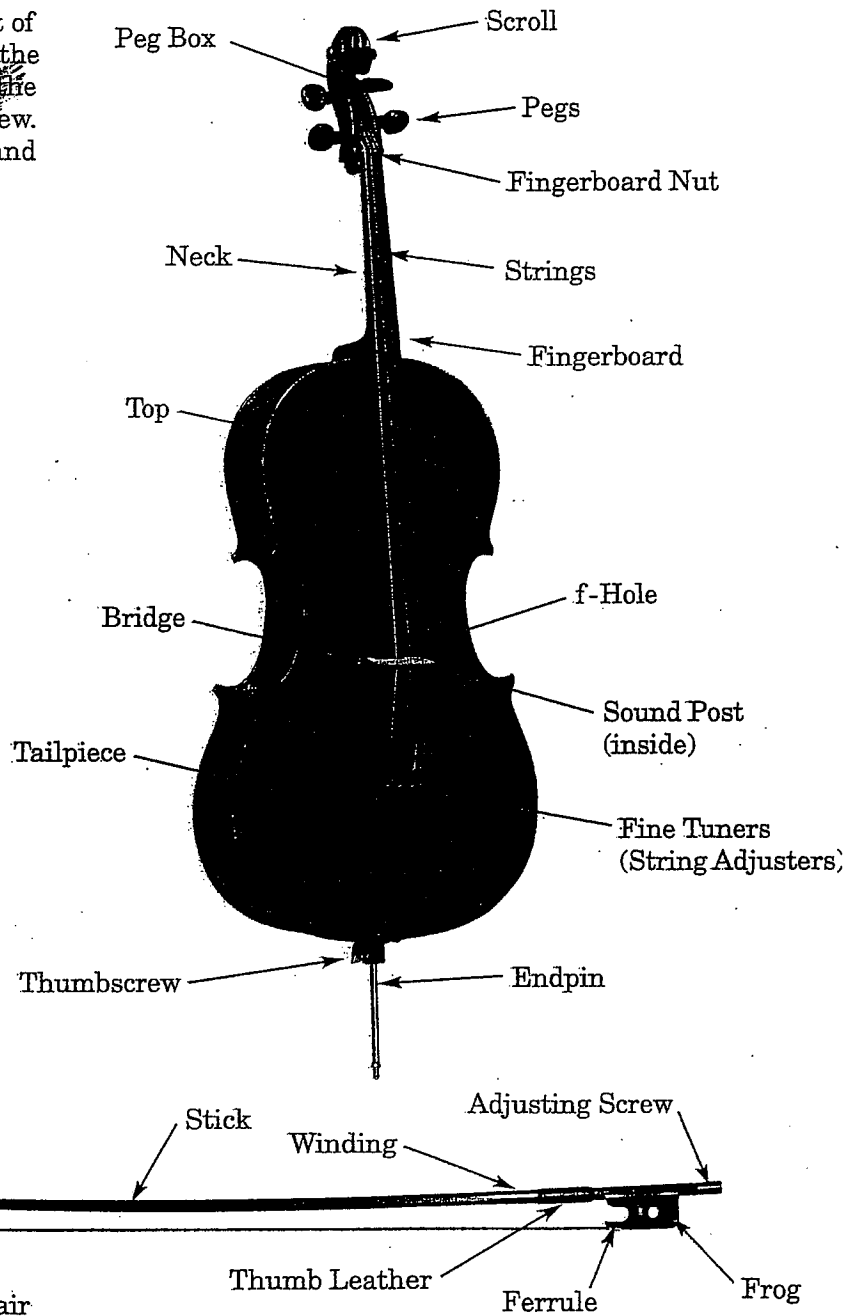
Rosin your bow regularly, but do not over-rosin it.

Avoid touching the hair. Touching it can ruin and discolor the hair.

Tighten your bow when you're ready to play, loosen your bow when you put it away!

Use a soft cloth to wipe the rosin dust from your instrument, bow stick and strings. If your instrument needs adjustments or repairs, ask your teacher for assistance.

You should have the following accessories:
Rosin, Soft Cloth, Endpin Protector



TUNING YOUR STRING INSTRUMENT

Unless each string on your instrument sound exactly like the pitch it is representing, you will find that putting your finger in the appropriate place on the fingerboard will not produce the sound you desire. One of two things happen: you persist in keeping your finger in the same spot, producing a "sour" note, or you slide your finger around until you match pitch, losing the sense of automatic muscle memory for that pitch.

Tuning the instrument properly before playing, and occasionally while playing if you suspect pitch has changed, is absolutely essential. Doing this successfully requires practice and probably a little help at the beginning.

You begin by understanding how the pegs and fine tuners affect the pitch of the strings. When fine tuners on the tailpiece are screwed in (clockwise) they tighten the string making it higher. When the pegs are turned AWAY from the bridge, the pitch is raised as the string is tightened. To begin with, try working with the fine tuners only. Eventually, with guidance from a teacher, you can use the pegs as needed.

Tuning the string means comparing it to something and adjusting it to sound EXACTLY the same. Usually a string player uses an electronic tuner, tuning fork, or piano, which is tuned to A=440 mhz/sec to tune the A string. Once the A string is in tune, the other strings are tuned by comparing them to the strings that are already in tune.

With all the string instruments, truly accurate tuning can be done only while bowing the string. Pizzicato playing to get the pitches "near" is okay, but use the bow to finalize the pitch.

STEP ONE

- Sound A on the tuning device (see above) while holding the instrument in playing position
- Listen carefully to the tuning pitch for a few seconds before you begin to play the A string
- Decide whether the string should be made higher or lower to match the pitch. If in doubt, choose one direction and go that way – if it's wrong, the pitch will get worse so go the other way!
- FINE TUNERS FIRST: Screw in the adjuster (if the pitch is flat) about $\frac{1}{2}$ of a turn and compare the pitches again. Continue to alternate playing the string and listening to the tuning device. Screw the tuner in until the pitches match (the "wobbles" will stop). You may find at first that the "wobbles" have only slowed down, and that you need to continue to raise (or lower) the pitch. Sometimes you will pass the pitch and have to reverse the process.
- WITH THE PEGS (if needed): Grasp the A peg firmly with the left hand while leaving the right hand to bow the string. (Violinists and violists often have trouble at first with this: grab the peg with the thumb and first finger, leaving the other fingers to "push" against the scroll box to create leverage.) Bring the pitch down (loosen the peg a bit) and then bring it up to pitch. When it is in tune, push the peg into the peg box using the leverage of the other fingers.
- Use the fine tuners (if available) to adjust the final pitch to PERFECTION.

STEP TWO

- Tune the D string next. On all instruments save the bass, the strings are in fifths. Many songs utilize the fifth and can be thought about while tuning. These include: "Twinkle, Twinkle," "Star Wars," which have an upwards fifth at the beginning of each. The song we will use is the national anthem, "Star Spangled Banner" – "Oh – o – say." "O" is the first pitch (A in this case) and "say" is the next pitch (D in this case).
- While thinking of the lower pitch ("say") in your mind, adjust the string to the pitch in your mind. The "wobbles" will disappear as the pitch becomes more and more in tune. You can double check your intonation by playing "Twinkle" or "Star Wars" and listening for perfect pitch

STEP THREE

- Tune the G string in the same manner. D becomes "oh" and G is "say." Cellists and violists continue to the next string, C, in the same manner

STEP FOUR

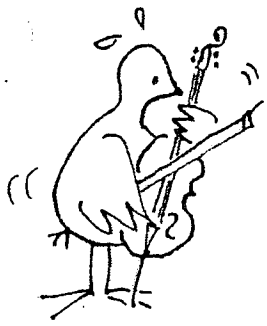
- Violinists will tune the E string by reversing the process, playing A first and then E, thinking of "Twinkle" or "Star Wars" as needed.

FOR ALL INSTRUMENTS: As you tune, the "wobbles" (actually contrasting frequencies) will grow less and less obvious and finally disappear when the strings are perfectly in tune.

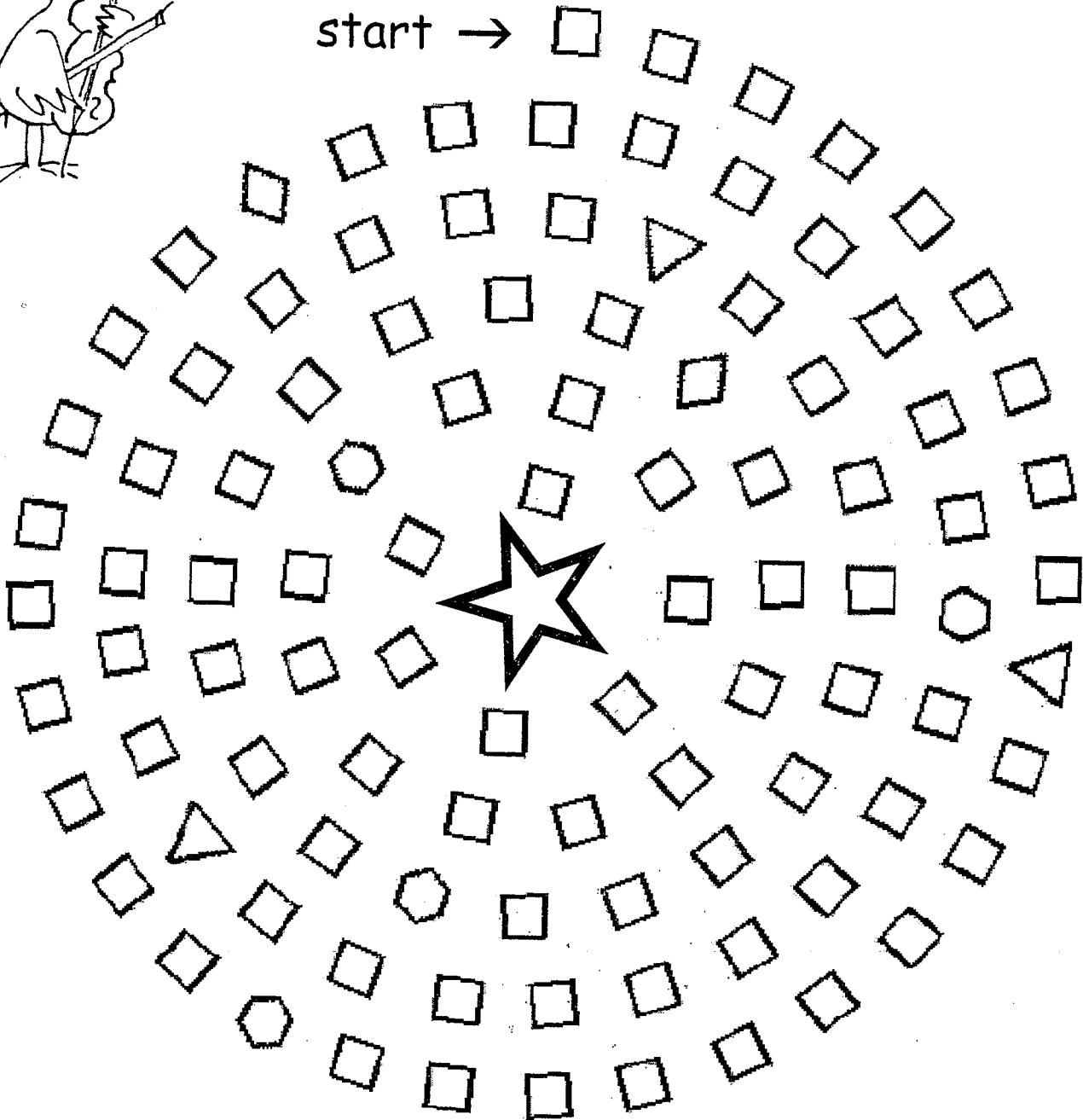
BASSISTS: Strings are tuned individually and then checked with harmonics. In the orchestra class, bassists can check their open string pitches to those of their colleagues in other sections at the beginning of rehearsal as well.

The 100s Spiral

(Color in one shape for each repetition)



start →



Fledgeling's name _____

Start date _____ Finish date _____

The Effect of Daily Practice Time

by Neal Donner

This chart is based upon my experiences with students. It details the effect of daily practice time upon progress through the Suzuki repertoire books. I have some students on each of the four slopes.

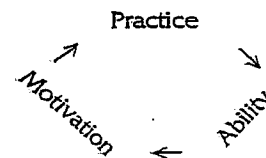
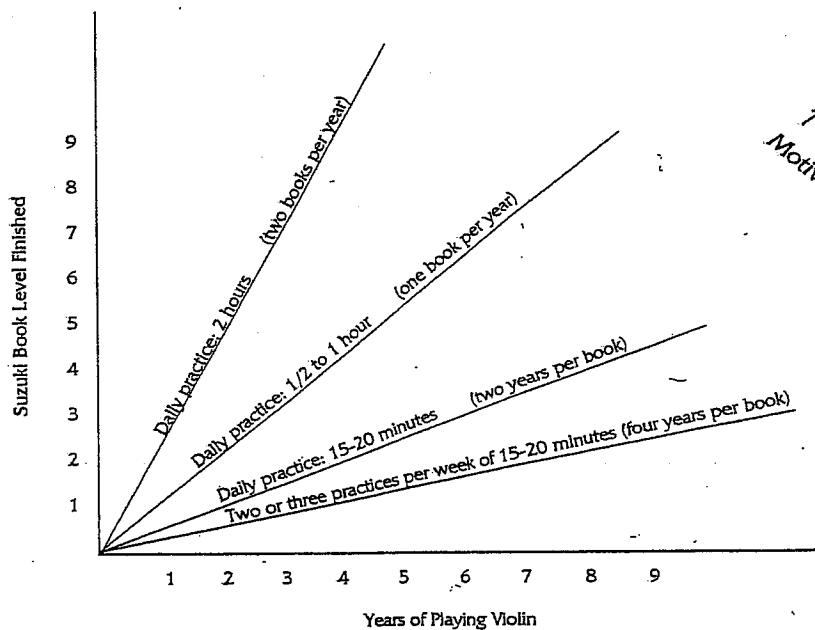
The important point revealed by the chart is that "inborn talent" is not a factor here, except perhaps to account for slight variations within the four slopes. Ability comes simply from practice. And what is also essential to realize, although it is not demonstrated by the diagram, is that practice comes from motivation.

In a causative sequence, we have:

motivation → practice → ability

But what creates motivation? The environment certainly does. Perhaps motivation exists in and of itself, but if so, it is by that very fact beyond our reach. However, the evidence is that this is not an important factor.

A more critical point is that ability leads to motivation; in other words, one becomes more motivated upon discovering the results of practice (i.e. that one's ability has grown). So we really have a circular flow:



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