

Term Information

Effective Term

Previous Value

Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We are amending the name of this course to String Technique to reflect the fact that the subject matter has been condensed from two courses to one.

What is the rationale for the proposed change(s)?

Rationale: a majority of MUED degree programs in the country require only one string technique course. Having two courses in string techniques (2261.03, 2262.03) is excessive considering students' academic requirements in terms of credit hours and time commitments during the sophomore year. A review of current offerings has made clear a reduction is appropriate and possible. Reducing the current offering of two courses to one would allow students to gain the necessary skills in string pedagogy required for the Ohio Licensure while also allowing for much needed degree flexibility. The elimination of 2261.03 would also bring OSU in better alignment with comparable institutions. To ensure string principals continue receiving robust preparation for the field of teaching, electives will still be possible in School Orchestra Repertoire and String Lab. Moreover, the junior strings program provides further opportunity for string majors to hone their teaching skills through independent studies

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

The syllabus, curriculum map and curriculum sheet have been amended to reflect the changes to the course.

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Music
Fiscal Unit/Academic Org	School Of Music - D0262
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2262.03
Course Title	String Technique
<i>Previous Value</i>	<i>String Techniques II</i>
Transcript Abbreviation	String Tech
<i>Previous Value</i>	<i>String Tech 2</i>
Course Description	Pedagogical and performance techniques for string instruments.
Semester Credit Hours/Units	Fixed: 1

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	No
Grading Basis	Letter Grade
Repeatable	No

COURSE CHANGE REQUEST
2262.03 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
01/05/2022

Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	Yes
Exam Type	Departmental Exams
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Music major.
Previous Value	Prereq: 2261.03, and Music major.
Exclusions	
Previous Value	Not open to students with credit for 262.03.
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0903
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Performance: learn to play violin, viola, cello and double bass• Acquire the skills and information to offer advice and assistance to string players in an orchestra rehearsal, assess student performance, and assess methods and practices in the field
Previous Value	
Content Topic List	<ul style="list-style-type: none">• Fundamental cello and double bass performance skills• Pedagogical understanding for teaching beginning lower strings• The values of orchestra programs• Beginning strings teaching skills
Sought Concurrence	No

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Attachments

- BME-Instrumental Curriculum.String tech word revised 6 1 21.pdf: curriculum sheet
(Other Supporting Documentation. Owner: Banks,Eva-Marie)
- BME_Instrumental_Map-1 updated 6 1 21 pdf.pdf: curriculum map
(Other Supporting Documentation. Owner: Banks,Eva-Marie)
- 2261.03 Course Syllabus Fall 2017.doc: current syllabus
(Syllabus. Owner: Banks,Eva-Marie)
- 2018 2262.03 Course Syllabus.doc: current syllabus
(Syllabus. Owner: Banks,Eva-Marie)
- Music 2262.03 String Technique revised syllabus 6 15 21 updated 1 3 22.docx: proposed syllabus
(Syllabus. Owner: Banks,Eva-Marie)

Comments

- Please see Contingency feedback email sent 12/13/2021. *(by Hilty,Michael on 12/13/2021 11:16 AM)*
- See panel feedback email sent by Michael Hilty on 11-18-21. *(by Vankeerbergen,Bernadette Chantal on 11/18/2021 01:22 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	06/15/2021 09:20 AM	Submitted for Approval
Approved	Hedgecoth,David McKinley	06/24/2021 12:17 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	10/05/2021 12:21 PM	College Approval
Submitted	Banks,Eva-Marie	10/06/2021 08:52 AM	Submitted for Approval
Approved	Hedgecoth,David McKinley	10/21/2021 04:55 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	11/18/2021 01:22 PM	College Approval
Submitted	Banks,Eva-Marie	12/01/2021 02:14 PM	Submitted for Approval
Approved	Hedgecoth,David McKinley	12/01/2021 03:11 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	12/07/2021 10:19 AM	College Approval
Revision Requested	Hilty,Michael	12/13/2021 11:16 AM	ASCCAO Approval
Submitted	Banks,Eva-Marie	01/03/2022 02:41 PM	Submitted for Approval
Approved	Hedgecoth,David McKinley	01/05/2022 12:51 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	01/05/2022 01:53 PM	College Approval
Pending Approval	Cody,Emily Kathryn Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	01/05/2022 01:53 PM	ASCCAO Approval

STRING TECHNIQUES – MUS 2262.03
SPRING SEMESTER 2021
FORMAT OF INSTRUCTION: LECTURE
1 CREDIT

2262.03-010 [24201]: Monday & Wednesday 9:10 – 10:05 am • HUGHES 013
2262.03-020 [24200]: Monday & Wednesday 12:40 – 1:35 pm • HUGHES 013

INSTRUCTORS

Prof. Mark Rudoff
rudoff.2@osu.edu • text: (614) 329-1688
Office Hours: Virtual office hours by appointment.

Ms Anna Miller
Miller.7858@buckeyemail.osu.edu

COURSE DESCRIPTION

Pedagogical and performance techniques for string instruments.

OBJECTIVES AND EXPECTED LEARNING OUTCOMES

1. **PERFORMANCE:** You are going to learn to play violin, viola, cello and double bass; that is, the bulk of the coursework will be making music, wrestling with the same challenges as a young, early-stage string student. We will canvass the teaching methodologies set out in a standard school method. We will also dip into specialized instrumental methods grounded in the strings pedagogy heritage. Students in the course will:
 - Perform elementary pieces on each instrument.
 - Perform a part within an ensemble.
 - Develop basic improvisations within a defined framework.
 - Sight-read simple melodies.
 - Understand, execute and model sound technical principles appropriate to each instrument.
 - Own a foundation for teaching themselves to advance their playing later in their musical journey.
 - Practice between classes.

2. PEDAGOGY: This is not, strictly speaking, a comprehensive strings methods course—as in, a course intended to prepare a strings specialist educator to direct a school strings program. This course will offer a foundation in techniques, pedagogies and materials that will integrate with your education training to position you to grow as an effective strings teacher in a range of educational roles. A student who succeeds in this course will acquire the skills and information to:
 - Offer advice and assistance to string players in an orchestra rehearsal.
 - Assess student performances at auditions and contests.
 - Assist or substitute for a string specialist.
 - Critically assess methods and practices in the field.
3. MUSICIANSHIP: I assume each of you comes to the table with solid musicianship chops. Beyond this, students will explore issues specific to the string instrument family, including clefs and octave displacement; rhythm and pulse as they relate to L-R coordination; slurs and articulation; and specialized notation.
4. CULTURAL PERSPECTIVE: There has long been a culture of string playing and teaching in the U.S. that has little connection to school music. We will discuss some of the history of that culture as a background to exploring issues of diversity and exclusion in what many see as an elitist pursuit.

COURSE MATERIALS

- MAIN TEXT (required): Erwin, Horvath, McCashin and Mitchell, *New Directions® for Strings, Teacher's Manual Book 1*. (FJH Music, 2008). [ISBN-13: 978-1569395752]
- ADDITIONAL MATERIALS: Download from IMSLP or Canvas and prepare to study the following:
 - VIOLIN: *Maia Bang Violin Method*, Book 1.
<https://ks.imslp.net/files/imglnks/usimg/7/7a/IMSLP118437-PMLP239662-1.pdf>
 - VIOLA: Harry Schloming, *The Study of the Viola*.
<https://ks4.imslp.net/files/imglnks/usimg/a/a4/IMSLP517664-PMLP839077-VA SCHLOM 20 BK 1.pdf>

- CELLO: Josef Werner, *Practical and Systematic Violoncello-School*.
[https://ks.imslp.net/files/imglnks/usimg/4/4d/IMSLP449238-PMLP121330-JWerner Praktische Violoncell-Schule, Op.12 books1-4 cello.pdf](https://ks.imslp.net/files/imglnks/usimg/4/4d/IMSLP449238-PMLP121330-JWerner_Praktische_Violoncell-Schule,_Op.12_books1-4_cello.pdf)
- BASS: Franz Simandl, *New Method for the Double Bass*, Book 1.
[https://ks4.imslp.net/files/imglnks/usimg/c/cf/IMSLP272043-PMLP441271-simandl method book1.pdf](https://ks4.imslp.net/files/imglnks/usimg/c/cf/IMSLP272043-PMLP441271-simandl_method_book1.pdf)
- Other materials and readings as assigned and posted on Canvas.

EQUIPMENT

For each rotation (see "Itinerary" below) you will be assigned an instrument outfit (instrument, bow, case and necessary accoutrements) from the SOM collection which will be yours to use for class, practicing and assignments for about 3 weeks.

WHAT YOU NEED TO SUPPLY: You will come prepared to class with music stand, pencils and a soft cloth for cleaning your instrument. (Memorize this trope: you are going to recite it to your students a few thousand times.) I also recommend purchasing your own rosin. (The outfit will include a cake of rosin but I cannot vouch for its quality or health.) D'Addario's inexpensive Natural Dark works well for upper strings and cello; their Premium Dark is a decent upgrade with the advantage of a hard protective case. Bass rosin is a special, mysterious substance. Industry standard is Pops' Bass Rosin (around \$15 on Amazon) and the school keeps some in the instrument storage room (Hughes Hall, Room 08) if you are shy about investing.

N.B. OSU Health and safety requirements! All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>), which includes following university mask policies and maintaining a safe physical distance at all times. Non-compliance will be warned first and disciplinary actions will be taken for repeated offenses.

COURSE ITINERARY

The following represents a rough timeline for the String Tech course. Details of class content, assignments, and changes will be posted on Carmen Canvas. You should treat Canvas as your main, definitive source of syllabus information.

The first two weeks will set the stage with a basic background. Beginning with week 3 we will proceed through a series of four rotations, taking a tour of the development of a strings learner following the structure of the main text, *New Directions® for Strings*. In each rotation you will work with a different instrument. At each switch you will pick up where we left off in the tour; that is, though you will have a new instrument, you will be expected to transfer skills from earlier work. (Note: string majors will NOT get a rotation on their major instrument; you will double up on another instrument.) In each rotation students will practice and perform to the level of specified repertoire, work in ensembles, and (to the extent that pandemic conditions permit) teach one other by exploring pedagogical strategies canvassed in the class and materials.

Weeks 1-2: The Basics.				
Wk	Day	SUBJECT	PREPARATION	ASSESSMENT
1	1/11	Lecture: Introduction to the territory	Reading: <i>New Directions® for Strings</i> [NDS] 20-94	
	1/13	Lecture: Heritage of string pedagogy		
2	1/18	NO CLASS: MLK HOLIDAY	Get your instrument and start practicing. Consult Bang, Schloming, Werner and Simandl	
	1/20	Lecture: Your first lesson		1/24 - Playing test #1 (P/F) - Basics quiz (graded)

WEEKS 3-5 (1/25-2/10)

Rotation 1: Emphasis on tone production

Preparation: NDS 79-96; cherry-pick Bang, Schloming, Werner and Simandl
 String Culture Discussion: How Does a String Player Get to Carnegie Hall?

Assessment:

WRITTEN: 1/22--Bow elements quiz
PERFORMANCE: 2/10--Playing test #2

Instrument return 2/11

WEEKS 6-9 (2/15-3/10)

Rotation 2: Emphasis on pitch and tuning

Preparation: NDS 61-74, 95-146; cherry-pick Bang, Schloming, Werner and Simandl
String Culture Discussion: Barriers to participation [Reading on Carmen--SI Vault: "Half century after Jackie Robinson, baseball is losing African American players"]

Assessment:

WRITTEN: 2/19—Pitch and tuning basics quiz
PERFORMANCE: 3/10--Playing test #3

Instrument return 3/11

WEEKS 10-13 (3/15-4/5)

Rotation 3: Emphasis on coordination, pulse and rhythm

Preparation: NDS Units 8, 9, 10, 13, 14; cherry-pick Bang, Schloming, Werner and Simandl
String Culture Discussion: Progressive models for string programs [reading TBA]

Assessment:

WRITTEN: 4/2—Bowing and fingering quiz
PERFORMANCE: 3/31--Playing test #4

Instrument return 4/1

WEEKS 13-15 (2/15-3/10)

Rotation 4: Bringing it all together

Preparation: Ensemble repertoire TBA; advanced techniques in Bang, Schloming, Werner and Simandl.
String Culture Discussion: Open questions [reading TBA]

Assessment: Final Examination Projects Due by last day of class.
WRITTEN: Essay—Invent a model strings program for Columbus
PERFORMANCE: Final playing test

Instrument return 4/30

ASSESSMENT

Graded work for the course will include the following:

1. PLAYING TESTS.
2. WRITTEN WORK: Including assigned reflections, essays and quizzes.
Your semester grade for written work is calculated from an average of the numeric grades earned. Below are the letter grade assignments for numeric ranges. (If a numeric grade lands exactly on a boundary, you will receive the higher letter grade.)

93-100: A	87-90: B+	77-80: C+	67-70: D+
90-93: A-	83-87: B	73-77: C	60-67: D
	80-83: B-	70-73: C-	0-60: E

Note that quiz scores are not curved. If it appears to me that a test was unusually difficult, I will add a constant value to everyone's grade and inform you at the time I return the papers.

3. PRODUCTIVE CONTRIBUTION TO THE WORK OF THE CLASS: This class will be valuable, interesting and successful to the extent that all members of the group take part in the teaching, performance and discussions. In generating a final grade calculation, I reserve the right to adjust a student's grade a half-step (up or down) to recognize participation that furthered the work of the class.
4. FINAL EXAMINATION PROJECT: In lieu of a final exam, you will compile a notebook of string instrument teaching/informational materials, class notes, handouts gathered this semester, method book reviews, your model string program essay, and lesson plans and assessment strategies you've developed in class. Notebooks should be organized in such a way as to provide a useful future reference for string pedagogy and will be submitted the final day of class.

ASSESSMENT FOR 2262	
Playing Tests	50%
Written Work	25%

Final Examination Project	25%
Class Participation	+/-

UNDERGRADUATE STUDENT CONCERT ATTENDANCE EXPECTATION

All fulltime undergraduate music majors must demonstrate a persistent pattern of professional and musical growth through the regular attendance and support for faculty and student recitals, concerts, and academic presentations in the School of Music and Greater Columbus community. An additional demonstration of persistent growth through concert attendance may include, but is not limited to, the student's informed reflections in the studio or classroom on various School of Music performances and presentations.

ACADEMIC INTEGRITY

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

MENTAL HEALTH RESOURCES

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on

call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

DISABILITY SERVICES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

SEXUAL MISCONDUCT/RELATIONSHIP VIOLENCE

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu.

CLIMATE, DIVERSITY AND INCLUSION

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and

global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.