STRING TECHNIQUE – MUS 2262.03

SPRING SEMESTER 2021

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

Prof. Mark Rudoff

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Office Hours: Virtual office hours by appointment.

Ms Anna Miller

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COURSE DESCRIPTION: Pedagogical and performance techniques for string instruments.

**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**](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.**

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>
  + 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>
* 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 around if you are shy about investing.

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 4 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: *New Directions® for Strings* [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 April 30.

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.

1. 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.

|  |  |
| --- | --- |
| ASSESSMENT FOR 2262 | |
| Playing Tests | 50% |
| Written Work | 25% |
| Final Examination | 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

I have the goal of encouraging collaboration, discussion and group study as you develop your ideas; note, however, that the papers you submit must consist of your original work. All students are expected to understand OSU rules on plagiarism, impersonation and other academic dishonesty issues. If you are not clear on the policies, consult the [Office of Academic Affairs website](https://oaa.osu.edu/academic-integrity-and-misconduct/student-misconduct).

Academic dishonesty will not be tolerated. At OSU, academic dishonesty is defined as an intentional act of deception in one of the following areas:

* cheating: use or attempted use of unauthorized materials, information, or study aids;
* fabrication: falsification or invention of any information;
* assisting: helping another commit an act of academic dishonesty;
* tampering: altering or interfering with evaluation instruments and documents; or
* plagiarism: representing the words or ideas of another person as one's own.

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](http://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](http://suicidepreventionlifeline.org/).

ACCESSIBILITY CONCERNS

**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**](mailto:slds@osu.edu)**; 614-292-3307;**[**slds.osu.edu**](http://www.ods.ohio-state.edu/)**; 098 Baker Hall, 113 W. 12th Avenue.**

Sexual Misconduct and 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](http://titleix.osu.edu/) or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at [titleix@osu.edu](mailto: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.