Paul Rolland String Pedagogy – Level 1 Endorsement, Online
Joanne May, Instructor

Course Dates & Hours:    Feb. 26, March 12, March 26    9:00 am - 1:00 pm CDT
                         Feb. 27, March 13, March 27    1:00 pm - 5:00 pm CDT
Course Credit (Variable): 2 or 3 credit hours

Ideas for brain breaks on Zoom:
• Gather “things” (a hat, music, an odd instrument, something funny, something interesting), either for fun or as part of the content
• 5 favorite pieces of music
• 4 things that make you happy
• 3 pet peeves
• 2 favorite snacks
• 1 place you’ve traveled
• Go seek… an everyday item that has a story (comb, fork, something from a trip)

Student Engagement Statement
Students are expected to attend interactive Zoom meetings 9am-1pm daily from June 28 to July 3, 2021. Video viewing will be required outside of class, and a journal of reflections on the videos and class notes will be submitted at the end of the course. Each student must bring their own string instrument to every session. Collegial class discussion and interaction is expected. A pedagogy curriculum must be developed by each student and submitted to the instructor one week after the course is complete (by July 10, 2021).

Student Learning Outcomes
1. Students will be able to demonstrate an understanding of the 17 topics of Paul Rolland Pedagogy
2. Students will be able to analyze and explain how holistic movements in their own string playing function in sequential, ballistic, and balanced motions
3. Students will be able to differentiate for appropriate literature and materials that can be used to teach Rolland pedagogical movements
4. Students will be able to apply their knowledge of Rolland Pedagogy to create a pedagogy curriculum for their own students
Professionalism in Teaching
Candidates will participate in group and character-building activities by working alone and with others to explore personal strengths, weaknesses, opportunities, and threats to personal and professional growth. Students will demonstrate the ability to: Research best educational practices; Discern new uses for information from a variety of course work; Reflectively discuss their teaching and ways to enhance it.

Strength in Character
Candidates will develop new approaches to the praxis of teaching by learning about, experiencing, and using best practice techniques as borne out in proven traditional practices and those demonstrated as effective through current research. Students will demonstrate the ability to: Discuss a variety of educational approaches; Describe why particular educational approaches are chosen for use; Choose and apply new approaches to the teaching praxis.

Outcomes Assessments
1. Quiz on the 17 topic titles

2. Teach and model a movement concept for our class, and describe how you will use the movement in your teaching. Use your instrument.

3. Create a literature list of at least 10 pieces, exercises, or books for Rolland Pedagogy; describe how each item on the list can be used to teach Rolland pedagogy, give at least two examples within each material or publication that identifies specific measure numbers that will be used to teach Rolland pedagogy and the Action that correlates to those specific measures. Be sure to identify which instrument part(s) are being identified. The same Rolland action may be used no more than 3 times on this list.

Turn in the list as follows:
1. Title of piece, composer
   First Rolland Action that can be applied (state specific measure numbers and instrument part)
   Description of how you will teach the action
   Second Rolland Action that can be applied (state specific measure numbers and instrument part)
   Description of how you will teach the action

2. Title of piece, composer
   First Rolland Action that can be applied (state specific measure numbers and instrument part)
   Description of how you will teach the action
   Second Rolland Action that can be applied (state specific measure numbers and instrument part)
   Description of how you will teach the action
4. FOR 3 CREDITS (this is not required if you are taking the course for 2 credits)

Create a string pedagogy curriculum for use in your own teaching; clearly indicate the places in the curriculum where you have included elements of Rolland Pedagogy within each category of your curriculum (see a. and b. below). You may start with an already existing curriculum if you have one available. The format for this is your choice… just be sure the information is clear to anyone who may wish to read it, and that it is organized and legible. Create a cover page, and be sure your name is clearly indicated. Artwork, color, and design will be very much appreciated! (but not required)

a. Essential content in a good curriculum is the knowledge and skills that students need to know, understand, and are able to do in order to succeed in school. Unpacking state standards and creating measurable learning goals clarifies essential content (see ASTA curriculum content below for ideas). Your curriculum should have at least 8 content areas.

b. Every aspect of the curriculum should have a clear objective or end goal to achieve. A good curriculum is not rigid—it allows room for flexibility, monitoring and various forms of assessment. It should provide sufficient scope for the cultivation of unique skills, interests, attitudes and appreciations.

Outline of ASTA Curriculum (use as a prompt for thinking about your curriculum):

[Diagram of ASTA Curriculum structure]
Course Requirements and Assessment
Attendance - every session is required attendance. Level 1 Endorsement cannot be awarded if any sessions are missed. For illness or exceptional circumstances you will be responsible for viewing the recordings of our class sessions and any Rolland films you miss (at your own expense). There also may be additional submissions you will need to prepare for missed classwork.

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<th>Quiz on 17 Topics</th>
<th>17 points</th>
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<td>Assignment #2</td>
<td>Mini-teaching demonstration on one movement concept</td>
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<td>Assignment #3</td>
<td>Model playing of one Action and its related Actions</td>
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<td>Assignment #4</td>
<td>Submit a list of at least 10 pieces of literature and how each one will be used to teach Rolland pedagogy. See details above.</td>
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<tr>
<td>Assignment #5 (for 3 credit hours, not required if you are taking the course for 2 credit hours)</td>
<td>Submit a pedagogy curriculum for your program. See details above.</td>
<td>100 points</td>
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Grading Breakdown:
Quiz 17/117 (217 if taking 3 credits)
Mini-teaching demonstration 20/117 (217 if taking 3 credits)
Performance model 20/117 (217 if taking 3 credits)
Materials/Literature List 60/117 (217 if taking 3 credits)
Pedagogy Curriculum 100/217 (not required if taking 2 credits)

Materials
Recommended: 
The Teaching of Action in String Playing (book) by Paul Rolland with Marla Mutschler (Alfred)
(The films are also available on DVD by emailing peterrolland@cox.net.)
New Tunes for Strings: Bk 1 & Bk 2 for violin, viola, cello & bass, and the Teacher’s Book by Stanley Fletcher (Hal Leonard)

Required:
A journal
Your instrument
Joanne May Violin & Viola Videos (YouTube)
Calendar

Sat., Feb. 26, 9am-1pm CDT

I. 30 min. - **Introductions**, go over syllabus, please keep camera on and remain muted, ask questions in the chat, if I don’t see your question feel free to unmute and ask. If you get hungry, please snack during class. Recording sessions.

**INCLUDE LUCIA’S VIDEO**

II. 60 min. - **Course Overview** – Chapters in *Teaching of Action in String Playing*

*What is ‘pedagogy’?*

*Pedagogy* is a word that refers to the art, science, or profession of teaching, and especially to the field of study that deals mainly with methods of teaching and learning in schools. A teacher who communicates well and interests the class in the subject matter is engaging in pedagogy, as is the grad student who is studying about classroom behavior. The students are pupils of pedagogues.

If *pedagogue* sounds slightly sinister, it might be because of *demagogue*. Both *pedagogue* and *demagogue* can trace their roots back to the Greek verb *agogos*, "leader,” but the first element of each word leads them in different directions. *Pedagogue* comes from the Greek roots *paid-*, meaning "child," and *agogos*, "leader," because a *paidagōgos* in Greek was one who led children to school. *Demagogue*, on the other hand, refers to a leader of the people (*demos* in Greek). *Demagogue* in English came to be used of a leader who manipulates to gain power, while *pedagogue* came to refer to a teacher.

**WHAT IS PAUL ROLLAND STRING PEDAGOGY?**

The ground-breaking string pedagogy of Paul Rolland is renowned worldwide for its universal application to all levels of string-playing, all ages of players and teachers, and all string repertoire. Balanced movements, free from excessive tension, not only allow string players to gain a higher level of musical expression, but also learn advanced skills from the start of the learning process. Incorporating Rolland’s “Actions” into teaching strings increases the teacher’s ability to be successful in their instruction and demonstrating, while also giving the student a clear and accessible vehicle for understanding and executing their movements and skills at the highest level possible. Healthy movements create the best sound, and Paul Rolland String Pedagogy allows players to perform at their highest potential, while maintaining body balance and minimizing injuries.

Taken from The Paul Rolland String Pedagogy Society website: https://www.thepaulrollandstringpedagogysociety.com

**Background on the Project**

- Grant from US Department of Education
- Culminated in a White House performance
- Completed in 1970
Outcomes: Book, films, contemporary compositions for pedagogical purposes, teacher training, setting at ISYM with students, etc. Background on films: 16mm, VHS cassettes, DVDs, now Vimeo streaming with updated color, sound, and accuracy of speed.

Overview of the 17 Chapters of the Pedagogy

_The Teaching of Action In String Playing_

_Developmental and Remedial Techniques_

By Paul Rolland & Marla Mutschler

Chapter Titles (also Film Titles) _Superscripts indicate in which Endorsement Level # topics will be covered_

1. Young Violinists in Action
2. Principles of Movement (Motion) in String Playing\(^2,3\)
3. Rhythm Training\(^3\)
4. Establishing the Violin Hold\(^2,3\)
5. Learning to Hold the Bow\(^2,3\)
6. Playing at the Middle with Short Strokes\(^2,3\)
7. Establishing Left Hand and Finger Placement in the First Position\(^2,3\)
8. Principles of Left Hand and Finger Action\(^3\)
9. Extending the Bow Stroke\(^2,3\)
10. Developing Finger Movements\(^3\)
11. Basic Shifting Movements\(^3,4\)
12. Bouncing the Bow\(^3,4\)
13. Martelé and Staccato\(^4\)
14. Developing Flexibility\(^4\)
15. First Steps in Vibrato Teaching\(^4\)
16. Sustained Strokes, Détaché, and Related Bowings\(^4\)
17. Remedial Teaching\(^6\)

View Rolland Films, take journal notes
(approx. 3 film viewings per day, all films must be viewed for Level 1 Endorsement)

Young Violinists in Action - 23 min
Principles of Motion in String Playing - 19 min

III. 15 min. - BREAK
IV. 45 min. - Principles of Motion (with instruments)

Principles of Movement in String Playing

• Understanding the physiology of movements that are free from excessive tension
  March in place
  Swing a case
  Extend an arm
  Stand still and notice what happens in the body

• Balance, leverage, repetitious movements, beginnings and endings of bow strokes, ballistic movements, string crossings, comfort and ease of expressive sounds

  Connection with Alexander Technique
  Peter Rolland boiling the whole pedagogy down to “balance”
  Play D-A-D-A-D-A quickly, détaché, find balance in the bow arm
  Leverage - in vibrato, in string crossings (like a fulcrum of a teeter totter)
  Repetitious movements like sautille - one impetus for 2 strokes, relax on the rebound
  Smile strokes, rainbow strokes
  Rebound for refinement of beginning and ending of bow strokes
  Ballistic movements - whole arm moves in the same direction
  Sequential movements - large parts of the body initiate movement, then gradually smaller and smaller parts are activated

• Bilateral and Unilateral bowing/body movements
  Medium speeds - bilateral movements
  Slow speeds for intensity - unilateral movements

• Pause for questions (in the chat or live)

• Begin thinking how you would explain some of these movement concepts to your students. In Wednesday’s class you will teach one movement concept to the class to the best of your understanding. Feedback will be given by the instructor. The instructional strategies that you include in your final project (to incorporate Rolland Pedagogy into your curriculum) should begin with these basic movement principles.

• 20 min. - Time to work on movement concepts for Wednesday’s teaching episode and/or for writing them into your curriculum

  *If you wish to work together with a partner, I’m happy to create a breakout room for you*
V. 50 min. - Rhythm Training

View Rolland Film, take journal notes

Rhythm Training - 9.5 min

**Rhythm Training**
- The importance of understanding the pulse
  - Walking
  - Bending knees (“marshmallow” knees)
  - Tapping foot
  - Stomping
  - Shouting “Hey!”
  - Other
- Acting on rests
  - Ask students for ideas
  - Discuss the difference between the rhythm of pulses and the rhythm of melodies
- Multi-tasking: pulse and rhythm together
  - Sit, tap feet, and clap simultaneously
  - Use pulse and melodic rhythm
- Rhythmic movements in string playing
  - Name rhythms
  - Food rhythms
  - Pizzicato and arco differences and similarities
- Bowing connection to rhythm
  - Importance of working out bowings that encourage good rhythmic performance
  - Dotted rhythms
  - Accented triplets
- Rhythm questions to think about
  - What rhythms are problematic for your students?
  - Are the problematic rhythms due to a bowing issue?
  - How can you incorporate rhythmic pulse exercises and rhythmic melodic exercises into your curriculum?

**Assignment**
- Memorize the 17 Chapter Titles for Quiz
- View Joanne May Violin & Viola Videos #5, 14, 23, 27, 42, 44, 54
  [https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow](https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow)
- Begin working on literature list (see Outcomes Assessments #3 above).

Sun., Feb. 27, 1pm-5pm CDT

https://forms.gle/7dwCB2xYm9gZWkqX6

I. 10 min. - Quiz on Chapter Topics/Reflection
   A. What did you remember?
   B. What did you forget?
   C. Did you write them in order?

II. 10 min. - Reflection on video viewing

III. 60 min. - Establishing the Instrument Hold

View Rolland Films, take journal notes

Establishing the Violin Hold, Part I - 6:40 min.
Establishing the Violin Hold, Part II - 8 min.

Establishing the Instrument Hold
   • Placing the instrument & shaping the left hand
     Put signal dot at octave
     First way:
       From rest position, LH pizz, gradually move into playing position
       Help with the RH to properly position the instrument while plucking
       with LH
     Second way:
       Statue of Liberty - one sweeping motion
       Where to position the LH
       Cello-bass versions

   • Securing the instrument without excessive tension
     Jaw hold
     Balancing a ball
     Left Arm Swing
     Pumpkin head analogy
     Test with LH on right shoulder
     I love my cello
     Bass balance with and without knee
     Stay in motion

   • Instrument position games
Ball Races
The Fly

• Seated position
  Sit - position feet so they won’t move - stand - sit
  Posture is important - but don’t forget balance and movement!

IV. 15 min. - BREAK

V. 60 min. - Learning to Hold the Bow

View Rolland Film, take journal notes

Learning to Hold the Bow - 6.5 min.

Learning to Hold the Bow
• Silent Preparation, Early Bow Hold
  Use marks on the RH with washable marker
  Make a circle (lop-eared bunny) and flat opening (fox)
  Pencil hold
  Real bow hold with LH help
  Instrument and bow - hang tip on pinkie
  Slide to early bow hold - at balance point
  Rock ‘n Roll (cellists do this across the bridge holding the tip, bassists across the strings)
  Tapping fingers

• Regular bow hold – how and when
  Don’t wait too long - develop good habits and develop hand strength
  Hang tip on pinkie, slide halfway to regular bow hold
  A week or two later, slide all the way to regular bow hold
  More Rock ‘n Roll
  Tapping fingers

• Bow calisthenics, bow balance, bow hand strength
  Tip point to ceiling
  Up Like a Rocket
  Stirring Our Brew
  Pass the cup race
  Windshield washer
  Spider crawl
  Suzuki: Pan-da
  Place ‘n Lift with arm weight

• Cello & bass bow differences
Weight of bow in children’s hands
Pinkie placement
German bow
Opening and closing of hinge at elbow
Swinging of arm from shoulder

• If time
  Place ‘n Lift
  Silent Preparation for Extending the Bow Stroke
  Trampoline Hand
  Arc-shaped motions from one placement to another
  Short strokes at the middle

Assignment
Prepare a 2-3 min. teaching episode of a Rolland movement principle you have learned.
See Outcomes Assessment #2 for details.
  • View Joanne May Violin & Viola Videos #46, 48, 50, 54, 56, 58, 10
    https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow
  • Begin working on your curriculum (see Outcomes Assessment #4 above).

Sat., March 12, 9am-1pm CDT

Endorsement Level 2 information:
https://www.thepaulrollandstringpedagogysociety.com

I. 90 min. - Mini-teaching Demonstrations

II. 15 min. - BREAK

III. Playing Short Strokes at the Middle

View Rolland Film, take journal notes

Playing at the Middle of the Bow - 6:40 min.

Playing Short Strokes at the Middle
• First bow strokes
  Place ‘n Lift
  Open string tunes (Flying Pizzicato, then bowed with Rebound, then down-up)
  Forearm strokes with slight upper arm rotation
    Name rhythms
    Food rhythms
    Simple tunes
• Short détaché and slurred strokes
  Repeated bows
  Melody fragments
  Slurring across 2 strings - down to up (rainbow)
  Slurring across 2 strings - up to down (smile)
  Slurring across 4 strings

• Refining the tone
  Refining Rebound with smile strokes
  Attacks are soft
  Bow sinks into the string at the middle of the stroke
  Tone tapers as bow begins to lift off
  Now do the same process with repeated détaché strokes

IV. Establishing Left Hand and Finger Placement in First Position
Principles of Left Hand and Finger Action
Developing Finger Movements

View Rolland Films, take journal notes

Principles of Left Hand and Finger Action - 13 min.
Establishing Left Hand and Finger Placement - 8 min.
Developing Finger Movements - 9 min.

Left Hand and Finger Action, Placement, and Movement
• Balance between 1 & 4, elevation of hand, thumb placement, angle of fingers, fingertip contact, contact at base of 1st finger
• Silent preparation with marks on LH and pencil
• Fingernail friend
• Placing fingers 1-hi2-3 in rapid succession, octave game
• Percussion play (clavichord fingers), finger pops
• Low 2 melodies (Mary Lost, Cold Cross Buns) - allows cellos and basses to use 2nd finger right away
• Low 4 tunes
• After strong enough, use regular 4th finger placement, compare with open string
• Strong vertical finger action - acceleration trills in pairs of fingers
• 4th finger strengthening exercises
• Tunneling
• Horizontal finger movement - hold down last finger momentarily just before moving to the next string
• Double stops with 1 open string
• Double stops with 0 open strings
Assignment

• Prepare to model a Rolland action in a small group setting (randomly selected breakout rooms of 3-4 people each). See Outcomes Assessment #2 above for details.
• View Joanne May Violin & Viola Videos #1, 26, 60, 62, 64 https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow
• Continue work on Literature List and Curriculum

Sun., March 13, 1pm-5pm CDT

I. 30 min. - Model Demonstration of a Rolland Action
   A. Go to random breakout rooms with 3-4 people in each group
   B. Using your instrument, demonstrate an action you have learned and tell the others how you will use it in your teaching

II. 45 min - Basic Shifting Movements

View Rolland Film, take journal notes

Basic Shifting Movements - 9 min.

Shifting

• Short shifts & long shifts from the beginning stages
  Begin in middle, go to low, return to middle

• Shuttle
  Lo-Middle-Hi
  LH pizzicato with left arm swing
  Left elbow traces an arc during the shifting movement
  Left elbow goes from slightly outside to inside the frame of the body (violin/viola) as it goes from Lo to Hi

• Shifting with harmonics
  Birds at Sunrise
  Ghosties (higher strings)
  Flutes (lower strings)

• Shifting with natural notes
  Sirens
  Shift-Speak

• Winding up
  For long shifts
Begin left arm movement in opposite direction of the shift
Wind-Up to harmonic
Wind-Up to a natural note
Initially have the bow go in the opposite direction of the shift for good body balance

• Stepwise shifts in melody fragments
  Pastorale
  Key of Eb is good for all instruments if starting with 1st finger
  Melodies on one string
  Melodies with one finger
  Melodies in a different octave than written

III. 15 min - BREAK

IV. 45 min - Extending the Bow Stroke
Bouncing the Bow

View Rolland Films, take journal notes

Extending the Bow Stroke, Part I - 6:40 min.
Extending the Bow Stroke, Part II - 9.5 min.
Bouncing the Bow - 5 min.

Extending the Bow Stroke & Bouncing the Bow
• Flying pizzicato, Wandering
  Review Flying Pizzicato for large bowing motions
  Begin with a short rhythmic pattern at the middle, repeat over and over as you move to other parts of the bow

• Rebound, silent bow transfer
  Make oval-shaped bowing movements as you Rebound
  Make arcs as you lift and set the bow silently from one place to another

• Silent bounces, glancing the bow
  Straight up and down
  “V” bounce
  “U” bounce

• Ricochet
  Let the bow drop and bounce repeatedly using a large motion of the relaxed bow arm
  Repeat, but catch the bow after it bounces 4 times
  Repeat, but do a single up bow bounce after it bounces 3 times, then after it bounces 2 times
Experiment with various speeds and parts of the bow

Assignment
- Finish work on Literature List for submission by midnight on Friday, central time
- View Joanne May Violin & Viola Videos #2, 6, 7, 12, 16, 52
  https://www.youtube.com/channel/UCTTQgFuDrVxjzU42KnkyKow
- Continue work on Curriculum

Sat., March 26, 9am-1pm CDT

Submit Literature List by the end of the day today (midnight, central time)
Please send via email to jmay@vandercook.edu

I. First Steps in Vibrato Teaching

View Rolland Films, take journal notes

First Steps in Teaching Vibrato - 4.5 min.
Teaching Vibrato Movement - 13 min.

Teaching Vibrato
- Waving & tapping
  Rest position, thumb in curve of neck
  Allow fingertips to “glance” on the string
  Continue motion as you move into playing position
  Tap on left top plate, then on the strings, then on the right top plate (right plate tapping is not for cellos or basses)

- Left arm balance
  Notice the slight rotation movement in the upper arm
  The left arm moves like a teeter totter with a fulcrum point
  When teaching, use analogies (ie, shake a salt shaker, erase a small word from a chalkboard, pat a dog’s head)

- The process
  In rest position, slide hand up and down the neck (use a tissue at first if hands are a bit sticky)
  Gradually make the motion smaller
  Allow the thumb to anchor onto the neck while fingers are still sliding
  Allow the 2nd finger to anchor while maintaining the motion
  While vibrating, gradually move into playing position
  Quickly pick up the bow and draw one long, slow bow to hear the vibrato sound
• Tap & hold
  Slur from an open string to a fingered note
  D-F# balances the hand
  Best to use 2nd or 3rd finger for first vibrating notes

• Developing flexibility
  Story Time

• Speed and amplitude of vibrato
  Use a metronome to measure the “round trips” of the vibrating finger
  5-7 round trips per second for artistic vibrato on violin and viola
  4-5 for cello, wider amplitude
  3-4 for bass, even wider amplitude

II. Martelé and Staccato
   Sustained Strokes, Détaché, and Related Bowings

View Rolland Films, take journal notes

Martelé and Staccato - 6 min
Sustained Bowing - 6 min.
Détaché Bowing - 11 min.

Martelé and Staccato, Sustained Strokes and Related Bowings
• The Accent (Bite)
  In smooth tones, the arm movement anticipates bow pressure
  In accented tones, bow pressure anticipates the arm movement
  “Pop” at balance point
    Rest bow at balance point
    Add arm weight for leverage, stick should come closer to hairs
    Keep bow fingers curved
    Press and release a few times with no sound
    Now at the release, add a very short stroke with a slight lift at the
    end to produce a little “pop” - strive for a clear, ringing tone and
    don’t choke the sound
    Repeat for up bows
    Rest between each stroke to have time to re-engage the bow
  Do this in all parts of the bow
  Begin adding a little length, but no more than 1” at this beginning stage
  Be sure the hair clings to the string between notes in anticipation of the
  next stroke

• Martelé-Staccato Stroke
  Now do “pops” with 2 strokes going in the same direction
  Try this with familiar melodies (Old MacDonald, Jingle Bells)
Practice the stroke in various parts of the bow

• With longer bows
  Move the bow swiftly to add a little more length to the stroke (about 2”)
  Remember to finish each stroke with a slight upward curve to avoid
  choking the sound (Surprise Symphony)

• Grouped or slurred staccato
  Do downs and ups in groups of 3, 4, 5, 6, 8, 16
  Use the slightest amount of bow, doing a “pop” at the beginning and
  ending with a ringing sound
  Try some melodies (Hot Cross Buns) and scales

• Sustained Strokes
  Son filé - beauty and control throughout long, slow strokes
  The BIG 3: weight-speed-contact point
  Pedagogy
    Straight bowing
      Keep bow at a right angle to the string
    Even bow distribution
      Whole notes with whole bow (arrive at the middle on beat 3)
      Half notes with whole bow (arrive at the middle on beat 2)
      Use 3 dynamic levels using contact point
      f - near bridge
      mf - middle lane
      p - near fingerboard
    Even bow pressure
      Silent bow gymnastic: set bow at middle, apply arm weight as you rotate the upper arm inward, bending the stick enough to touch the hairs, release (rotate outward), repeat Don’t squeeze with the small muscles of the hand
      Shadow bowing for bow hand control: Simulate down and up strokes about 1” above the string. Keep bow hold firm but flexible and hairs at a right angle to the string.
      Portato stroke: Play 2, 3, or 4 notes in the same direction, slowing between notes but not stopping. Bend the stick on each note and keep the arm in motion.
      Son filé - Play long bows with 2, 3, 4, 5, 6, or 8 beats each.
      Check for:
        Even bow distribution
        A beautiful, even tone
        Smooth bow changes
        Try various dynamic levels using contact point

• Détaché Bowing
  Simply down and up - the bow never stops between strokes
Slight rotation of upper arm, relaxed movements of arm, wrist, and fingers

**Pedagogy**

**Every day actions** that are similar to détaché bowing:
- Knock on a door
- Use a salt shaker
- Clap hands
- Bounce a ball repeatedly

Use both arms for these actions, then drop the right hand. Notice that the hand and elbow move in opposite directions.

Avoid rigid planes of movement when playing détaché bowings - slight involuntary rotary movements are less tiring and more effective (don’t tell your students to rotate - it just happens!)

**Down strokes:** elbow raises slightly
**Up strokes:** elbow lowers slightly

Avoid stiff elbow, shoulder, fingers, and wrist joints.

Play scales with repeated notes.

Play simple tunes (French Folk Song) with smooth bow changes.

**Accented Détaché:** articulate each tone with a medium-hard consonant sound (do-do or go-go) using a quick bow change; keep bow hand flexible.

- **Rapid Détaché, Sautillé, Tremolo, and Tremolo-Staccato**
  - All fast bow strokes are continuous movements of the arm and hand.
  - There is always a slight involuntary rotation of the upper arm.
  - Prepare by lightly tapping the palm of your LH with the middle finger of the RH using an imaginary bow hold (use various speeds and rhythms). Each tap creates 2 bow strokes.
  - **Rapid Détaché:** Play short repetitious strokes at various part of the bow (scales); then try “wandering” from one part of the bow to another. Stay relaxed.
  - **Sautillé:** Same movement as rapid détaché, but supinate and move bow more vertically. Wander from the upper half toward the balance point until the bow begins to spring off the string. Play on various strings.
  - **Tremolo:** very fast, very small hand motions near the tip, or middle when playing f. Play on various strings at various dynamic levels.
  - **Tremolo-Staccato:** Superimpose a tremolo at the tip with a slow, sustained up bow stroke. Pronate the hand for a good bite.

- **Tone Quality, Tone Colors**
  - **Sul Ponticello:** Move bow lightly and quickly very near the bridge.
  - **Sul Tasto:** Play light, fast strokes with a tilted stick very near the fingerboard.
  - **Col Legno:** Tapping on the strings with the stick of the bow; hold any way that feels relaxed, typically in the palm of the hand. Can be used as a détaché bow stroke.
IF TIME - do DEVELOPING FLEXIBILITY chapter

Assignment
- View Joanne May Violin & Viola Videos #3, 4, 8, 9, 11, 12, 14, 18, 19, 21 [https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow](https://www.youtube.com/channel/UCtTQgFuDrVXtjzU42KfYKow)
- Continue work on Curriculum
- Think of a student you have who needs remediation and how you will use Rolland pedagogy to solve the problems. End of Saturday’s class will be a discussion in breakout rooms about solutions.

Sun., March 27, 1pm-5pm CDT

I. Developing Flexibility

View Rolland Film, take journal notes

Developing Flexibility - 9 min.

Developing Flexibility
- Sequential Action and Follow Through
  - Sequential movements are typically done with larger motions at slow to moderate speeds (long bow strokes, large shifts)
  - Large limbs move first, followed sequentially by smaller and smaller parts of the body
  - Hold bow vertically with a relaxed bow hold, move up as far as the arm will go, continue moving up with wrist and fingers (follow through)
  - Like going up in an elevator, then going to the balcony
  - On the string, continue the motion even after the sound has stopped
  - Follow through in bowing can be with the bow lifting off the string, or remaining on the string
  - Do these at the frog and at the tip
  - Use Wind-Up in shifting

- Motion continuity
  - Body motion does not stop at the end of a bow stroke
  - For long, slow bow changes, the large parts of the body begin moving in the new direction while the smaller parts of the body are still moving in the old direction

- Silent bow gymnastics
  - Focus on large muscles while doing these to avoid excess tension
  - Tip toward ceiling, roll bow stick by bending and opening the thumb
  - Repeat at 45-degree angle
  - At 45 degrees, teeter totter with the thumb as the fulcrum
  - Repeat at horizontal angle
Drop-lift - same as elevator, but at shoulder height

- Continuous short strokes
  FleFiFro - Flexible Fingers at the Frog
  Groups of 3, 5
  Add Rebound
  Initiate strokes with the upper arm, following with forearm, hand, fingers, and bow

- Pulling and pushing against resistance
  Hold bow horizontally, pinch at middle with LH, resist while doing down bow movements, then up bow movements with the RH
  Great for students to understand how to hold the bow while having flexible fingers

- String crossings
  Balanced movements
  Play D-A-D-A, allowing the elbow to anticipate the crossings
  Fingers bend more on down, and straighten more on up
  Keep shoulder relaxed and upper arm should feel like it’s floating, especially as the tempo increases

II. Remedial Teaching

View Rolland Film, take journal notes

Remedial Teaching - 20 min.

Remedial Teaching
- Manual assistance (adapt as needed)
  Gentle touch of teacher’s hand for softness in bow hold
  Adjusting the angle of a student’s finger, check for softness in wrist
  Gently pull and push the student’s scroll to check for softness in knees
  Release stiffness in shoulder with a gentle touch
  Encourage a floating elbow

- Three approaches for remedial teaching
  1. Recognizing faulty actions and deliberately replacing them with desirable ones
  2. Establishing vivid mental images and kinesthetic sensations of desirable patterns and “practicing” them with disciplined mental concentration; “thinking” the new actions (best for older students)
  3. Practicing actions that require similar motions, with and without the instrument. Use sensory imaging, analogies, and metaphors (best for younger students)
“With patience and a persistent will on the part of the player as well as the teacher during the retraining process, it can be done.” ~ Paul Rolland, *Teaching of Action in String Playing*, p. 182

- The remedial project
  The film “Remedial Teaching” was based on the premise that string students can be aided by action analysis, selected motion studies, and manual assistance from the teacher. The motion studies they used for this project were:
  - Stance
  - Shuttle
  - Left Arm Swinging
  - Rebound
  - Martelé-staccato accents
  - Spiccato
  - etc

- Case studies/personal stories
  Read through 3 Case Studies, p. 180-181
  1. Saggy instrument hold
  2. Crooked, stiff bowing
  3. Jerky shifting

  What stories do you have?

Wrap up

**Sun., April 3 (3 credit hour people only)**
**Pedagogy Curriculum Due Date by midnight central time**
Submit to jmay@vandercook.edu

**Candidate Conduct**
An important part of VanderCook’s Conceptual Framework and Candidate Dispositions and Outcomes is the focus on professionalism and character. Specific descriptors include participation as well as attendance, flexibility in the face of changing circumstances and institutional needs, the commitment to continual personal development, self-reflection and growth, respect for the academic community and the individuals and resources of that community, and behavior, speech and dress that is appropriate and respectful in the educational environment. Failure to observe standards of professional behavior may result in referral to the Standards Committee and/or the appropriate dean. Consistent concerns in this area will have an impact on successful completion of the program.

Keep cell phones off while classes are in session; use computer for Zoom calls; computers and cell phones must be off during the quiz

**Health and Safety**
VanderCook College of Music is committed to providing a safe and healthy environment for study and work. Basic information regarding the maintenance of health and safety within the contexts of practice, performance, teaching and listening is provided throughout the academic year. Health and safety information specific to this course will be addressed. It is the responsibility of each individual musician to take an active role in making informed decisions to help maintain their own health and safety.

**Academic Honesty**
Candidates are expected to maintain the highest standards of integrity in their academic work. Failure to do so will jeopardize a candidate’s success in the program. Examples of academic dishonesty include:
- Presenting another’s words, music, or concepts as your own by failing to acknowledge or properly cite the source.
- Communicating or receiving answers or information to/from another in a testing situation.
- Consulting notes or any other source of answers/information in a testing situation, unless the instructor authorizes such access.
- Making available or accessing tests or quizzes from current or previous classes unless explicitly authorized by the instructor.
- Bringing, by any means, answers or information into a testing situation except as explicitly authorized by the instructor.
- Collaborating or turning in jointly produced work on any test or assignment that is intended to reflect individual effort.

**Plagiarism**
Plagiarism means taking someone else’s words, ideas, data or work and presenting them as your own. This could mean an exact duplication of someone else’s work without proper citation of the source, or it could mean you present it with only small changes and do not cite the source. Plagiarism can occur in art, music, literature, or technology – really in any area of intellectual work.

All work submitted should be properly credited to the original source of the information or idea whether the source is a book, Internet site, article, or any other medium. In written work, quotation marks or block indentations show direct quotations and the source must be cited. If information that is not common knowledge is paraphrased or summarized from a source, that source (including websites) must be cited. Failure to do so in academic assignments represents cheating and carries the appropriate penalties.

Copyright compliance is the goal of VanderCook College. Information to help with clarification of what constitutes fair use of copyrighted material, including photocopying, is on permanent reserve in the Ruppel Library.

No candidate should expect to receive a passing grade on any test or assignment that reflects dishonesty or academic irregularity. Cheating in any form may result in failure of the class and academic expulsion.

**Disability Statement**
If a student has a disability which might interfere with that student’s ability to function in this course it is the responsibility of that student to notify the instructor at the beginning of the course.

**Joanne May,** retired Assistant Professor of Music Education and Director of Orchestras at Elmhurst University, founded the annual Elmhurst World Music Festival, assisted in writing the course *String Improvisation for Educators,* helped to add four new string faculty members to the department, and was string advisor to the Music Performance degree development committee. She conducted the Elmhurst University Philharmonic for performances at the Illinois Music Education Conference and in Millennium Park for the Chicago World Music Festival and toured with the orchestra for annual performances in several states. Before teaching at Elmhurst University, May had retired with 33 years of public school teaching of strings, orchestra, band, and general music.

A student of Paul Rolland for three years at the University of Illinois, May has incorporated Rolland pedagogy into all areas of her teaching. She has presented on Rolland pedagogy at several national and international conferences and is currently a member of the Rolland Certification Committee and the Rolland Society Board. She has served as President of the Orchestra Division for ILMEA, Illinois ASTA President, National Chair of the ASTA Student Chapter Committee, and National Chair of the Orchestra Council for NAfME. Her awards include the *Mary Hoffman Award for Teaching Excellence* by Illinois Music Educators Association, *Educator of the Year* and *Distinguished Service Award* from the Illinois American String Teacher’s Association, and *Teacher Recognition Award* for the Presidential Scholar Program in Washington, D.C. by the U.S. Department of Education.