

Instructor's Guide

Instructional product overview

During the process of the course, Practice Your Viola, the student will learn proper bow techniques for the viola. There will be video demonstrations of each technique performed by a professional. The student will begin by identifying each technique, and progress to performing each technique on a scale, then an etude. For the final lesson, each student will find orchestral excerpts and determine which bowing is to be used in each. The student will then perform those excerpts using the proper bowing techniques they have learned during the beginning of the course. The progress of the student will be assessed using an observation worksheet in the form of a rubric. These will be filled out each week, at the private lesson. At the end of the ninth week, the instructor should take the average of the scores of those sheets, and that will be the student's grade for the course. A ViolaWiki is located on the site for any questions the student may have during the week of personal practice time. They may also discuss different techniques with one another.

The target audience for this instruction is 9th - 12th grade violists. It is preferred that the students have a private viola teacher with one lesson each week. The learners should already play the viola. Not every student of music in the public school system is able to afford private lessons. For that reason, all viola students are welcome to take this course. Those students who do not have a private teacher may ask a colleague to grade them, or may grade themselves. It is critical that the student who is teaching himself or herself be as objective as possible. All students may feel free to use the message board on the site to address any questions which may arise during the week of personal practice time.

Lesson Information

Before taking this course, each student should complete the pre-assessment. If there are bowings the student does not know, he or she should focus on those in particular.

Lesson one should take about three weeks to complete. The lesson objective is that the student will be able to identify and perform basic bow techniques using scales. The scales are provided on the website in a .PDF file. There are video demonstrations of each technique and basic instructions how to execute those techniques. The student should study the videos during the week of personal practice. This part of learning is self-directed. Students may join the ViolaWiki located on the website, and ask questions of each other, or other professional violists. They may also create forums, blogs, add pictures, and chat. The new skills to be mastered during this lesson are: the on the string legato strokes such as *detaché*, *portato*, and *legato*, on the string *marcato* strokes such as *martelé* and *staccato*, and the off the string strokes such as *spiccato*, *sautillé*, and *ricochet*. The learning site will be the personal practice room of each student. The materials needed for this course are: computers with Internet access, a viola and bow, a music stand, a metronome, print outs of the scales, a pencil, and a mirror. The instructor will need to print copies of the observation rubric.

Lesson two should also take three weeks to complete. The lesson objective is that the student will be able to perform the bow techniques they learned in lesson one performing Kreutzer's *Etude Number 5*. The new skills mastered during this lesson will be taking those bow techniques to a higher level by performing music that is more challenging. The materials are the same as for the first lesson.

Lesson three should take three weeks to complete. The lesson objective is that the student will be able to identify each bowing in context, and perform the orchestral excerpts using the proper bow technique. The new skills mastered during this lesson are the ability to see and perform the real life context of each bowing.

The posttest should then be completed. There should be no mistakes at this point.

Instructional and learning activities

The students will begin by watching a bow grip video. They should watch the video and be able to produce a proper bow grip. The student should do the exercise described in the video each day for about one minute, to ensure a relaxed hand. Then the student may continue to lesson one.

For lesson one, the student should go to the website and view each bowing technique. They should try to mimic the hand movements in the video. The hand must stay relaxed, and the bow straight. Each stroke must be analyzed by the student. Be aware of which part of the arm is moving. During the private lesson, the teacher should check the bow techniques the student has practiced. If the hand is tight, then the instructor should demonstrate what a relaxed bow hand looks like. Ask the student to perform scales at the frog to help relax a tight hand. Most of the real work is done in the personal practice room. The student must understand that most learning is self-directed in their practice room. The teacher should be a guide. The instructor should make sure the student only focuses on two or three bowings each week. During the first week, the student should focus on the on the string legato strokes, such as détaché, portato, and legato. For the second week, the student should focus on the on the string marcato strokes such as martelé and staccato. The third week the student should focus on the off the string strokes such as spiccato, sautillé, and ricochet.

Lesson two should begin with printing out the etude and the bowings .PDFs. The student needs to start slowly and learn the notes of the etude first. Then the etude should be executed using each bowing. It is recommended that the student be told by the instructor to focus on two or three bowings each week. During the first week, the student should focus on the on the string legato strokes. For the second week, the student should focus on the on the string marcato

strokes. Finally, for the third week, the student should focus on the more challenging off the string strokes.

Lesson three begins by having the student look on the site for each orchestral excerpt. The student must identify which bowing is used in each excerpt. The instructor will confirm, but the answers are also listed on the website. Then the student will learn each excerpt. Again, the first week of this three week section should have the student focused on the excerpts which use on the string legato strokes, such as *detaché*, *portato*, and *legato*. The second week the student should execute the orchestral excerpts which use the on the string marcato strokes, such as *martelé*, and *staccato*. The third week of this lesson, the student should perform the orchestral excerpts which use the off the string strokes, such as *spiccato*, *sautillé*, and *ricochet*.

Assessment activities

The performance of the student at the end of each week will be graded according to the observation worksheet in the form of a rubric (Appendix A). The instructor will audio or video record each student weekly, and use the rubric to grade that performance. The average of those scores at the end of the nine week course will be that student's score.

Appendix A

| Lesson Observation Worksheet | | | | | | |
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| Grades: | F = 1 point | D = 2 points | C = 3 points | B = 4 points | A = 5 points | Score |
| Tone Quality | Performance displays very poor tone quality | Performance lacks many basic elements of tone | Fairly good tone, but some overall weaknesses | Generally good tone quality, but lacking slightly in complete control | Outstanding tone quality with no serious flaws | |
| Intonation | Displays poor intonation. No corrections made while performing. | Performance lacks accuracy of intonation. Many notes out of tune. | Fairly good intonation, but some overall weaknesses in intonation. Several notes out of tune. | Performance generally in tune. One or two minor errors in intonation. Errors quickly corrected. | Demonstrates accurate intonation. No serious flaws in intonation. | |
| Technique (bowing, fingering, facility, and rhythm) | Performance displays poor bowing, fingering, facility and rhythm. Many errors in technique. | Performance lacks many basic essentials of bowing, fingerings, facility, and rhythm. | Fairly good technique demonstrated. Several inherent problems with bowing, fingering, facility, or rhythm. | Performance generally accurate. One or two minor mistakes in bowing, fingerings, facility, and rhythm. | Outstanding performance with no serious technique problems. Accurate bowing, fingering, facility, and rhythm. | |
| Interpretation (expression, phrasing, style, tempo) | Performance demonstrates poor interpretation. Poor phrasing, expression, style, and tempo. | Performance lacks many basic essentials of phrasing, expression, style, and is performed at an incorrect tempo. | Fairly good interpretation. Some overall problems with expression, phrasing, style, and tempo. | Performance demonstrates generally good interpretation. One or two minor errors in expression, phrasing, style, and tempo. | Performance demonstrates outstanding interpretation. Accurate expression, phrasing, style, and tempo. | |
| Musical effect (artistry, fluency) | Performance shows poor understanding of musical effect. | Performance lacks many basic essentials of musical | Fairly good performance. Some overall fluency and artistry | Performance demonstrates generally good musical effect. One or | Outstanding performance with clear understanding of musical | |

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| | | effect. Not a very fluent or artistic performance. | problems. | two minor errors in fluency and artistry. | effect demonstrated. | |
| Memorization (when required) | Poor memorization. | Performance lacks essential memorization. Many memory slips. | Fairly good memorization. Some overall memory problems. | Performance demonstrates generally good memorization. One or two minor memory slips. | Outstanding performance with no memory slips. | |
| 0-6=F, 7-12=D, 13-18=C, 19-24=B, 25-30=A | | | | | Total: | |