A FIVE YEAR COMPREHENSIVE CURRICULUM
FOR YOUNG VIOLINISTS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
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by

Karen Williams Romeo, B.M., M.M.

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The Ohio State University
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Dissertation Committee
A. Peter Costanza
Jere Forsythe
Robert Gillespie

Approved by

[Signature]
Adviser
School of Music
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VITA

June 26, 1956 . . . . . . . . . . . . Born – Denver, Colorado

1978. . . . . . . . . . . . . . . . . . B.M., Violin Performance, Northwestern University, Evanston, Illinois

1980. . . . . . . . . . . . . . . . . . M.M., Violin Performance, The Ohio State University, Columbus, Ohio

1979-1986 . . . . . . . . . . . . . Director of Suzuki Violin Program, The Ohio State University, Columbus, Ohio
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VITA iii  

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CHAPTER I

INTRODUCTION

Music education in the United States today offers a tremendous number of alternatives to young people. Private and public school programs, community programs, general history, theory, and music appreciation classes, and individual instrumental studies are just a few of the ways that students pursue musical educations. Few, if any of these alternatives offer a comprehensive curriculum to the young student. Such a comprehensive curriculum might include the following five areas: Music history, music theory, aural skills, ensemble training, and instrumental performance. There are no such curricula currently available to train young musicians.

The rigorous technical demands required and wide variety of methods available offer a unique problem to the study of stringed instruments. Experimental research on the technical or physiological aspects of violin playing is limited. The large body of empirical evidence supports a wide variety of methods of teaching and styles of playing. Many teachers and methods focus on technical demands of the instrument to the exclusion of the other aspects of a musical education.
Professional violinists generally study five major areas in their course of training: Violin technique and repertoire, music history, music theory, aural skills, and ensemble training. A comprehensive course of study for beginning violinists can also include these areas. In the first five years of study, young violinists can make remarkable progress in all of these areas of musical education. To gain a comprehensive music education and avoid problems later in their careers, young violinists should study music in general, not just the technical demands of their instrument.

The need for a comprehensive music education for a young violinist can be seen in an experimental study by Betty Kanable which compares programmed instruction with classroom teaching of sight singing.

"Many high school graduates who are accepted for music study on the college level are talented performers but seem inadequately trained in music fundamentals...This necessitates spending valuable college time in bringing skills in music fundamentals to a level of competence comparable with the student's performing ability."¹

A student who had a comprehensive musical background might avoid the pitfall Kanable describes. Clearly, a need exists for early comprehensive musical education to help avoid this problem.

There is little research on how to develop and teach a comprehensive curriculum to violinists who begin study between the ages of three and six. General educational
principles must be drawn from experts in the field. Jerome Bruner points to the basic principle of a carefully structured lesson plan: "Perhaps the most basic thing that can be said about human memory after a century of intense research is that unless detail is placed into a structural pattern, it is rapidly forgotten." A carefully structured curriculum is an invaluable aid to rapid learning in any field. Each step of the learning process must be outlined and made available for use by the teacher. Students may skip some steps in the learning process, but teachers must have a clear grasp of each detail.

A. N. Whitehead uses the concept of structure in a broader sense when he points to the importance of continuity between what he identifies as the three stages of learning: the romantic stage (initial discovery of concepts), precision stage (underlying facts and theories are studied), and generalization stage (material learned is utilized). He adds an important element to the learning process - creativity. "An education which does not begin by evoking initiative and end by encouraging it must be wrong." Creativity is often associated with the study of music, but it is sometimes difficult to achieve within a highly structured curriculum.

In a study of creativity within a secondary school music curriculum, Roger Wallace Mroz found the following areas fostered creativity: Music interpretation, musical
analyzation, musical improvisation, and musical composition. To a lesser degree, these areas also fostered creativity: Conducting, arranging and transposition, sight-reading, and aural/oral experiences. In many cases these areas are not included in the standard curriculum for young violinists. In order to maintain a creative atmosphere within the important structural pattern, each of these areas of music must be included in a comprehensive curriculum.

In a study of the role of musical performance, Bennet Reimer speaks about the importance of following through on another structural aspect of music: "The sequence of learning—experiencing, studying, re-experiencing—is particularly pertinent to performance because of the very strong tendency to separate the study part of learning from the experience parts." Many young musicians have very few chances to perform or "re-experience" that which they have studied on their instrument. Performing is certainly a valuable way of internalizing newly learned material. By including a regular performance schedule in a comprehensive curriculum, students would reinforce the learning process.

These basic principles of education—detail and creativity within structure, continuity between stages of learning, and application of learning to the actual playing of the instrument—will form the basis of a comprehensive curriculum.
An individual violin teacher usually has the enormous responsibility of providing an entire musical education for his or her students. With careful curricular guidance, the individual teacher could plan and execute an excellent comprehensive musical education. Alfonso, Firth, and Neville support the strength of the individual teacher. "Joint decision-making does not always produce the better decision. There is some evidence that a knowledgeable and highly capable individual will usually do as well or better than a group at a problem-solving task." The proposed curriculum could be used in whole or in part by an individual teacher to aid in the structure and continuity of the lesson plan.

A violin teacher must approach the task with the utmost seriousness, and draw on extensive knowledge in order to structure a careful curriculum. Every aspect of the teaching of the curriculum must be considered. In her curriculum study, Shirley Markowitz discusses the importance of the teacher as a model. "The teacher is a critical agent for generating a curriculum, and his behavior and decisions are reflective of the beliefs, values, and perceptions he holds." Violin teachers today are faced with the task of deciphering a wealth of material before they can even begin to structure it into a comprehensive curriculum. There is a strong need for compilation and organization of the
available material to establish a creative, methodical vehicle to teach young violinists.
THE PROBLEM

The problem of this study is to devise a five-year comprehensive curriculum for young violinists, including aural skills, music history, music theory, chamber music, and violin technique. It is difficult for young violinists to receive a comprehensive music education today. Often teachers emphasize one or more aspects of music, i.e. violin technique and repertoire, in their instruction, but few offer a comprehensive music education. As a result, young violinists often receive a fragmented musical education. It can take years for students to catch up in all areas of their training.

It is also difficult for a teacher to offer a comprehensive curriculum. The large body of string knowledge, both motor-learned and cognitive, is based primarily on empirical evidence. A review of string methods literature reveals very little experimental research. A careful review of the literature needs to be conducted to organize the available material into a usable form.

Current opportunities for the study of violin are often inadequate. Public school programs most often do not offer private instrumental instruction. The violin is such a challenging instrument to learn to play well that without
the benefit of private instruction it is very difficult to reach a high degree of skill. Public school programs also differ widely in their teaching of music history and theory. Also, few school programs include any kind of systematic aural skills training.

The contemporary pedagogy of Suzuki, Rolland, and others seems to concentrate on violin technique to the exclusion of music history, theory, and aural skills. There are very few collections of chamber music for young violinists which include selections from all musical periods. Such chamber music would need to be exclusively in treble clef, in relatively simple arrangements which could be played with one or more students on each part.

A collection of chamber music pieces for young violinists needs to be developed. Private instructors could then offer their students invaluable ensemble training through group learning experiences. In this way, contemporary methods such as Suzuki and Rolland could introduce students to chamber playing in conjunction with solo work. Public school programs could also use such a collection of chamber music if there was an abundance of violinists.

Music history and theory should also be introduced to young musicians by private instructors, large group instructors, and public school teachers. A knowledge of music history greatly increases a student's understanding of, and
interest in music. Students seem to have a natural affinity for relating to composers from different musical periods. Music theory is learned easily and naturally with sight-reading, if the teacher has a well-structured curriculum. The teaching of harmony and rhythm to young violinists is often neglected. With careful, creative structure, these also can be included in a comprehensive curriculum.

Not all private violin instructors seek parental involvement, an invaluable source for aural skills training. Also, not all private instructors bring their students together for group learning experiences, experiences so well suited to the study of music history and theory. Furthermore, ensemble training is not an integral part of many students conventional training.

Though young musicians often have excellent aural capabilities, the knowledge of intervals and improvisation is not as well developed as it could be. Robert Petzold in his experiment *Auditory Perception by Children* found that "...the major source of music reading difficulty might be traced to an inadequate aural understanding of the musical sounds represented by the symbols." Private instructors, large group instructors, and public school teachers should help their students become excellent musicians by structuring a careful aural training program. There is little research on the effect of aural skills training on
young violinists. In many cases, systematic aural training is left until the student enters a college or conservatory. For maximum benefit, systematic aural training should be started at a young age just as students are trained from early ages to play the instrument.
THE PURPOSE

The purpose of this study was to design a comprehensive curriculum for young violinists using both group and private instructional settings to teach music history, music theory, aural skills, violin technique, and ensemble playing through chamber music. Each of these areas of instruction can be used individually or in combination with other areas to gain a more comprehensive program. The study included a five-year comprehensive curriculum, an aural skills booklet, and examples of chamber music for use in ensemble training.

The Hawthorne model of curricular objectives is used as a guide: Purpose, strategy, logistics, and evaluation. These objectives are used as guidelines in each area of study, music history, music theory, aural skills, chamber music, and violin technique for each of the five years in the curriculum.

The music history sequence is oriented toward a general knowledge of musical periods, stylistic tendencies and composers within those periods. The music history concepts are closely linked to concepts in all other areas of study.

The music theory sequence begins with learning to recognize key signatures, time signatures, scale systems, intervals, and tonalities. The practical application of
sight-reading is an obvious benefit of this area of the curriculum.

The aural skills training begins with memorization, listening, and repetition. It continues with the development of such skills as improvisation and playing by ear. For advanced students there is an aural skills booklet which, with the help of a parent, can be worked on at home.

Examples from a collection of thirty pieces of chamber music are included in the curriculum. These pieces are transcribed for two, three, or four parts. There are six pieces for each of the following periods of music: Medieval/Renaissance, Baroque, Classical, Romantic, and Modern. All of the parts are in treble clef, with bowings and fingerings added for young violinists. The collection ranges from fairly easy pieces in first position to fairly difficult pieces with shifting.

The concept of violin technique is drawn from a wide range of sources. Careful examination of pedagogical principles gives rise to a comprehensive violin technique. The physiology of Paul Rolland's method plays an important role in the curriculum. Volumes I through IV of the Suzuki literature are used extensively while other pedagogues are also included in the sequence of technique.

The violin technique is taught primarily in conventional private lessons and reinforced in the group setting. The music history and theory sequences are to be taught
mainly in a group setting and reinforced in the private lesson. The aural skills training is a separate program assigned for home practice while chamber music is studied both in the private and group settings.

Any of the areas of study can be adapted for use in a public school setting, a group method, or a private studio. The comprehensive curriculum is designed to serve as a guide for all violin teachers.

The limitations of this study are as follows:
1) The proposed curriculum is the only one of its kind. Extensive research must be conducted in the areas of string pedagogy and comprehensive curricula for young violinists before significant conclusions can be drawn.
2) Very little research has been conducted comparing the effectiveness of young violinists in traditional lessons versus contemporary methods using peer groups and parents.
3) Very little research has been conducted concerning aural skill development at an early age, and group learning as opposed to individual learning.
4) Evidence of acceptable violin technique is almost entirely personal. Many teachers have differing views on the concept of acceptable technique. The inherent difficulties in teaching stringed instruments, the large and varied body of knowledge, and the difficulty of the instruments themselves demand research.
5) It is difficult to maintain continuity in a long-term project such as a five year curriculum since most students may not take lessons from a single teacher for that length of time.

6) Success in the proposed curriculum depends highly on a serious commitment and daily application by both the students and their parents.

The assumptions of this study are as follows:

1) Students participating in the proposed curriculum take violin lessons from the same teacher for a minimum of three to five years.

2) Piano accompaniment is available to the classes at all times.

3) A teacher using the proposed curriculum has a thorough knowledge of violin technique, music history, music theory and aural skills, as well as the ability to coach chamber music.

4) The facilities used to teach the proposed curriculum are large enough to accommodate a class of between ten and twenty students and their accompanying parents in weekly classes and recitals.

5) Students maintain steady, weekly lessons for at least three to five years.

6) Students and parents follow the teacher's weekly directions during all at-home practice sessions.
7) Parents help students practice according to the teacher's instructions on a daily basis.

8) Students listen to cassette tapes of the Suzuki Literature Volumes I and II on a daily basis during the first two years of this proposed curriculum.

The terms used in this study are defined as follows:

1) **Curriculum**—"sets of learning opportunities to achieve broad goals and related specific objectives for an identifiable population served by a single school center."

2) **Comprehensive Curriculum**—a curriculum including violin technique, music history, music theory, aural skills, and chamber music training.

3) **Violin Technique**—a comprehensive concept of standard violin playing being used today, drawn from the majority of written literature concerning both physiological and methodological sources.

4) **Aural Skills**—skills involving the ability to listen to and define the theoretical details of music including melody, harmony, and rhythm.

5) **Chamber Music**—"music written for a small group of performers, each with an individual part."

6) **Young Violinist**—a student who begins lessons between the ages of three and six.

7) **Suzuki Literature**—ten volumes of solo violin literature transcribed and edited by Shinichi Suzuki.

8) **Hawthorne Model**—a model of curricular objectives: Purpose, strategy, logistics, evaluation.
CHAPTER II

REVIEW OF LITERATURE

Violin Pedagogy

The violin pedagogy literature contains a number of sources written from physiological and methodological viewpoints. Paul Rolland points out that F. A. Steinhausen was probably the first to discuss scientifically based string pedagogy in his work Die Physiologie der Bogenführung in 1903. Though there is no English translation of this work, D. U. Rupert in 1963 did translate another of Steinhausen's works.¹¹ Steinhausen was an amateur string player and medical doctor who proposed that when a player concentrated on the music, his body regulated itself. Rupert says of Steinhausen,

The artist unconsciously seeks out the best and most purposeful movements in order to express his inner ideal. This naive directness needs no methodical instruction. It accomplished what is right of itself. We teach the body nothing; we can only learn from it.¹²

His experience as a physiologist has obviously led him to the conclusion that it is an impossible demand to expect conscious control over muscles...only motion is willed, not muscular action. Further, Steinhausen realized that the motion is determined by the musical necessity and he puts primary emphasis on concentration directed toward the musical object, while letting the muscular action take care of itself.¹³

As early as 1923 Frederick H. Martens, in his volume String Mastery: Talks with Master Violinists, Viola Players
and Violincellists, commented "At present this phase of teaching is more or less inspirational and intuitive: but the time may come when it will be scientifically formulated."

In 1924 the Englishman Percy Buck suggested that "The importance of the physical side of life is obvious to any musician. All executive powers are physical. The teacher who pretends to train a hand or voice without any knowledge of how muscles work is simply a charlatan."

In 1934, Percival Hodgson became intrigued with Steinhausen's work on the physiology of bowing. Opposing existing traditions, Hodgson agreed with Steinhausen that the bow does not necessarily move parallel to the bridge. He also supported Steinhausen in the controversial theory that the bow moves in curves. Through a series of pictures he attempted to prove this point. This is one of the first scientific, physiologically-based studies on the subject of string pedagogy.

One of the next significant contributions to the physiological aspect of string playing came in 1952, with the studies of Frederick Polnauer. In the article "Bio-Mechanics, A New Approach to Music Education", Polnauer suggested the need for music educators to have physiological training. Though Steinhausen had concentrated on arm movement, Polnauer felt that bowing studies must include movement of the entire body. "The bowing of the violin
involves the bowing hand, bowing arm, and the rest of the kinematic chain down to the feet."\(^{18}\)

Some of Polnauer's other contributions to the literature were "Senso-Motor Studies of Violin Playing,"\(^{19}\) in which he advocated the use of dynamic muscle work over static work, and Total Body Technique of Violin Playing, which described Paganini's violin technique.\(^{20}\) In the book Senso-Motor Study and its Application to Violin Playing,\(^{21}\) published in 1964, Polnauer collaborated with Morton Marks to expand his theories on gestalt playing, a holistic orientation to string playing. Paganini is said to be a prime example of the gestalt theory, which was also supported by Steinhäuser.\(^{22}\) Though much of Polnauer's work is considered unorthodox, many pedagogues credit him with significant contributions to the field. Paul Rolland hails the Polnauer/Marks collaboration as being "the first attempt to offer a thorough analysis of motion involvement of the body as a whole."\(^{23}\)

Another significant contributor to the physiology of string pedagogy was Dr. Francis Hellebrandt, a biological scientist and amateur violinist. In an article in The Strad in 1969, Hellebrandt suggested that "The time may be at hand to add biомуsically to the armamentarium of the professional musician, especially that of the teacher."\(^{24}\) Hellebrandt claims that a sound physiological basis enhances the success of such unorthodox pedagogues as Kato Havas.
Her series of five articles in *The Strad* published in 1969 and 1970 explain the scientific basis of the Kato Havas method.25

Hellebrandt's key tenet is that "Violin playing is free in the sense that it is carried without conscious control. The physiological processes need not be thought about consciously (cortically), but are controlled at a subconscious (subcortical) level, leaving the performer free to concentrate on musical matters."26 She reminds us that natural, physiologically-correct playing "can be distorted by subscribing to dogmas of the past which have no basis in fact. whether the violin teacher is interested in science or not he may find it necessary in due course to re-examine the rationale of methods of instruction long taken for granted."27

In *The Teaching of Action in String Playing*, Paul Rolland included a twenty page essay by Dr. Hellebrandt entitled "Control and Regulation of Voluntary Movement: Application of Newer Knowledge of Violin Pedagogy."28 This essay included twelve flow chart diagrams on body motion. From 1974–1978 he developed a physiological method detailed in his book *The Teaching of Action in String Playing*. The book is based on the conviction that "Proper movements in violin playing can result only from a natural and coordinated use of the whole body and its components...In sports, dancing, and activities which require timing,
coordination, and rhythmic response, these principles have long been accepted."29

Rolland's hypothesis that string playing should be taught from a physiological standpoint is expressed in the introduction to his book. He states that:

"...the central issue of this four-year government grant was the hypothesis that movement training, designed to free the student from excessive tensions, can be introduced within an organized plan of string instruction, and that such a plan, in the long run, will result in faster learning, and better performance in all facets of instruction."30

Otto Szende, an excellent violinist in his own right, and Mihaly Nemessuri, Director of Research of the Central Institute of Sportsmedicine in the Hungarian Ministry of Education, are both well-published scholars. They use research in the areas of physiology, medicine, psychology and neurology to support their findings. Paul Rolland, in the preface, states that their book "will justly take its place among the important works of theoretical pedagogy."31

Within the concept of physiologically-based string playing, most pedagogues would agree that knowledge of tension/relaxation is essential. In his pamphlet The Violin: The Technic of Relaxation and Power: A Study of the Internal Laws of Coordination, Fred Rosenberg elaborates on the ideas of tension/relaxation,

"...certain key factors of anatomy which do contribute essential insight to the playing process are: (1) the principle of opposed muscles, (2) tension-relaxation as conditioning all types of movement, and (3) awareness of the skeleton underlying movement as a descriptive aid to precise interval technique."32
Rosenberg explains relaxation as,

A release of power on the pendulum principle, one side of the opposed muscles is prepared for a release and its release is not stopped by the other side's breaking action. Then the sides are reversed. Only one half of the body works at a time. The other half rests."33

The specific function of shoulder, arm, and wrist was studied in a dissertation entitled Contraction-Movement Patterns of Violin Performance by Richard Earl Sieber. The following conclusions were drawn through the use of electro-myograph and electrogoniometric information gathered in the study:

1. The deltoid muscle (a major shoulder muscle) seemed to be involved to a lesser degree than other muscle groups.

2. The activity of the pectoralis, biceps, and triceps indicates that when the lower part of the bow is used, the upper arm is very active, but when the upper part of the bow is used, the upper arm is involved to a lesser degree.

3. There seems to be no special movement of the wrist when accomplishing bow changes at the tip. However, at the frog, all professional performers slightly flexed (dropped) the wrist shortly before change."34

Finally, there have been physiologically-based studies on vibrato. The Vibrato, edited by Carl Seashore in 1932, contains reports of sixteen experimental studies executed by graduate students at the University of Iowa. In the chapter by Scott N. Reger titled "The String Instrument Vibrato" the author concludes that the speed of a violinist's vibrato is influenced mainly by physiological considerations and not musical ones.
Each performer undoubtedly has an optimum rate, which varies with changing conditions of the factors involved in its execution. This optimum rate is a 'vector of,' or 'function of,' or 'compromise between' such factors as length and mass of levers or arms; tension and tonicity of the muscles involved; excitability or sensitivity to stimulation of the sensory nerve endings, nerve centers, or neuromuscular junctures; speed of the innervating nerve impulses; and the ability of the muscles involved to withstand fatigue.\(^{35}\)

In 1973, Mary Schlapp reported on an experiment in the *Journal of Experimental Physiology*. She found that individuals have a characteristic vibrato rate which remains constant over a long period of time. It is possible for players to speed up their vibrato, but slowing the vibrato "showed a different picture...movement became irregular and jerky..." Variations in finger pressure and weighting of the hand made very little difference in the ability to slow down the vibrato.\(^{36}\)

Many of the great string pedagogues of our time wrote lengthy works based on empirical evidence. Carl Flesch still occupies an important position in string pedagogy with books I and II of *The Art of Violin Playing*.\(^{37}\)

Ivan Galamian takes issue with an overly analytical approach in his work *Principles of Violin Playing and Teaching*. Galamian comments:

I would like to point to the one-sided over-emphasis on the purely physical and mechanical aspects of violin technique, the ignoring of the fact that what is paramount in importance is not the physical movements as such but the mental control over them.\(^{38}\)

When her books were first published Kato Havas caused quite a controversy. Her "new approach" included unusual
suggestions about posture and position. Many students and teachers later supported her theories however. Dr. Francis Hellebrandt wrote a series of articles for The Strad, giving a scientific basis to Havas' new approach. Havas says in her book A New Approach to Violin Playing, "Good violin playing depends on the coordination of a host of delicate balances which in turn demand a high degree of mental imagery." In another book, Stage Fright: Its Causes and Cures, she suggests fine playing is "The combination of a certain mental attitude, with an active physical balance." She further defines her philosophy of violin-playing in her other work The Violin and I, a highly personal account describing the importance of mental attitude.

Other pedagogues have recommended mental imagery to enhance playing. Harvey Olin, Assistant Professor of Violin at Loyola University in New Orleans, discusses two types of imagery a violinist should develop, namely "sensory images" and "ideal musical images." Sensory images include a sense of touch in the hands, muscular sensations in the entire body, and a sensation of the amount of energy being used to operate the muscles of the body and their intermuscular balance. Ideal musical images include exact pitch, tone quality, and an expressive musical idea.

Both Olin and Havas suggest mental imagery is the key to accurate intonation. Olin instructs a student to "Develop a habit of making his mind ring with the pitch of
the new note—before moving a muscle to produce it."44 Havas says simply, "Instead of spending hours trying to train our fingers to play in tune, we should train our minds to play in tune."45

Many teachers feel that constant rhythmic body movement is essential to fine string playing. Students sway in time to the music as they play in Paul Rolland's films The Teaching of Action in String Playing.46

The writing of Yehudi Menuhin is rooted in a physiological view of technique. Menuhin in his book Violin: Six Lessons with Yehudi Menuhin, provides a unique description of movement:

"The violin must become one with the fluid movement of the whole person, responding visibly to the undulant flow, to the swing, pendulum or circle, never blocking this flow at any of the joints of the body or at any of the points of contact with the violin and bow, and directing it into the very last muscle and finger joint."47

As these pedagogues attest, the importance of coordinated body motion cannot be underestimated.
The Suzuki Method

The Suzuki approach has been one of the most successful of modern methods. This approach has received widespread attention since a film of Shinichi Suzuki's students playing the Bach Double Violin Concerto was shown in the United States in 1958. Since that time interest in Suzuki's methods has fostered an exchange of teachers between Japan and the United States, as well as the development of many Suzuki programs in this country.

Suzuki did not begin to study the violin until he was twenty-one years old and never played professionally. Instead his love for music, and his faith in the importance of music, lead him to develop a highly philosophical, empirically based approach to teaching children.

Suzuki violin instruction is less a method than an approach based on certain general principles and practices developed in actual teaching by Suzuki. Since there is no method book, teachers have relied on four main sources of information: The writings of Shinichi Suzuki himself, principally Nurtured by Love, A New Approach to Education; the writings of the interpreters and teachers of the Suzuki approach; actual demonstrations and workshops conducted by Suzuki or Suzuki trained teachers, and apprenticeship to a
trained Suzuki instructor. From these sources the following common principles arise which may vary slightly from teacher to teacher.

All children have the ability to learn to listen to and understand music. All children can be taught to play the violin as a means to expressing the music they learn and understand.

This learning process will advance much more quickly with the help of parents listening to, and helping the student practice on a daily basis.

Young children should be taught aurally at first, and note-reading may be introduced at a later date.

Constant aural repetition will be supported with frequent positive reinforcement by the parent, both verbally and visually.

These principles are applied through ten volumes of repertoire compiled by Suzuki.

In his book *Nurtured by Love*, Suzuki makes an eloquent plea for the teaching of young children. "Man is born with natural ability. A newborn child adjusts to his environment in order to live, and various abilities are acquired in the process. Any child is able to display highly superior abilities if only the correct methods are used in training." Suzuki goes on to stress the importance of a child's total environment during the early years. "Environment has a profound influence on the ability, therefore, the environment should be superior." This philosophy underlies Suzuki's highly successful method of teaching, and has gained him a large following in the United States.
A number of well-known string educators have remarked upon Suzuki's success. Clifford Cook suggested, "What Suzuki has done for young children earns him a place among the benefactors of mankind along with Schweitzer, Casals and Tom Dooley." 51 Paul Rolland points to a possible reason for the remarkable success of Suzuki: "Child psychologists agree that between the ages of two and five, children can learn faster and better than during any other period in their lives, and that this learning is best achieved in the home with the parents guidance." 52 The majority of Suzuki students take full advantage of this rapid learning period by beginning their training between the ages of three and five.

Other scholars point to the benefits of an early musical education. Miriam P. Gelvin in an article in *Music Educators' Journal* writes "The arts are important in early childhood education because they provide the means for expressive response and self-identification." 53 Expressive response and self-identification are increasingly important in our technical, highly specialized world. Children need an introduction to the arts that also encourages creativity. Marilyn Zimmerman states that children are capable of musical comprehension at an early age: "Although the data are not conclusive enough for us to make any definite recommendations about music education, our results
do show that even young children are capable of comprehending fairly complex musical concepts."54

Violinist and pedagogue William Starr has written extensively about the Suzuki method. According to Starr, the most important factor in the success of the Suzuki method is "...maintenance of very high standards in a pleasant environment."55 In his book The Suzuki Violinist, Starr suggests other benefits of the Suzuki method: Fewer dropouts, higher success rate, more enjoyment of teaching, more enthusiastic students, and promotion of family togetherness.56

In her article "The Suzuki Philosophy – Fallacies and Facts", Evelyn Hermann suggests another reason for the phenomenal success of Suzuki's method may be the number of musical masterpieces introduced in the first year.57 Hermann feels this repertoire captures the imagination and interest of young violinists.

Parental participation in the Suzuki method is critical. George Robinson points out that, "String instrument teachers need to teach families rather than individual children."58 A number of scholars, including Starr,59 Grunes,60 and Kendall,61 have documented the enthusiasm and participation of both Japanese and American parents. Grunes, a clinical psychologist, evaluated Suzuki teachers at the American Suzuki Institute at Stevens Point, Wisconsin in August, 1973. According to Grunes, teachers
indicated that parents were the source of most of the problems with the child's learning. This viewpoint is also supported by Cohen and Sarch who state that parental problems spell learning problems for the child.

One of the most controversial aspects of the Suzuki method is learning to play by ear. Eta Cohen points out that it may be very poor pedagogy to allow students over the age of five to learn to play solely by ear. The Suzuki method might not be nearly as effective with older violin students. Paul Rolland describes one of the worst pitfalls of the Suzuki method: "The trap so common among the Suzuki followers: that of applying a program geared to the preschool child at a later age when the child's approach to learning has already changed and when note reading no longer should be avoided." The question of when to introduce sight-reading must be carefully addressed by every Suzuki teacher.

Another major criticism of the Suzuki method is the utilization of repetition at the expense of creativity. Noela Hogg defends the use of imitation with the following explanation:

1. Child imitates aural image given by mother, teacher, other children, and records.
2. Child imitates visual model as given by model performers.
3. Child imitates enthusiasm of others.
4. Child imitates striving for perfection since he is aware of artistic recordings as models.
5. Through contact with noble people (artists, musicians, and teachers), the child learns of and imitates their way of life.\textsuperscript{67}

Samuel Applebaum offers another viewpoint. "...there is no repetition in the sense we know it. Every time an act is repeated, it is not an exact duplication...something has changed."\textsuperscript{68} If a student is able to maintain this view, he will probably maintain his creativity as well. Parents and teachers must find ways to help students do this. Robert Michael Dawley, in his dissertation on the Suzuki method, stresses the importance of parents and teachers in maintaining a creative learning atmosphere: "The utilization of repetition in Talent Education has been called creative repetition and necessitates creative teachers and parents."\textsuperscript{69} William Starr also agrees with this viewpoint, saying that if students don't play musically, it is the fault of the teacher, not the approach.\textsuperscript{70}

Kenneth Sarch in his article "The Suzuki System: A Critical Evaluation" describes a negative group lesson experience: "I have witnessed group workshops and performances where eleven year olds performed with four and five year olds, and were beyond question embarrassed. It seemed to me that this was done mainly to make the group sound good."\textsuperscript{71} Suzuki teachers must always consider the welfare of the individual student. To do otherwise is to nullify Suzuki's entire philosophy.
The ten volumes of Suzuki's literature have been criticized and applauded. Cohen criticizes the first piece, *Twinkle Twinkle Little Star and Variations* as too difficult for beginning students. Hermann applauds the same piece for building on the known to teach the unknown. Most children are familiar with *Twinkle Twinkle Little Star* when they begin the first violin lessons.

Robert Michael Dawley sums up the criticism of the literature implying that it is too narrow in scope:

A. "About half are Baroque"
B. No stylistic realization, "...just the notes in tune and rhythm."
C. "About a third are classical pieces"
D. "...the rest could be called romantic style"
E. No modern music
F. Uses same chords and violin finger patterns (close 2–3 and close 1–2) for major and minor tetrachords for initial months of instruction. "This technique is similar to home guitar or ukulele methods which introduce two or three chords and then a bunch of songs transcribed to the key of those chords. The student knows maybe twenty songs, but only three chords." Dawley suggests a possible solution to these problems: "Many teachers recommend etudes to serve as a bridge between mechanical exercises, scales, and the concert repertoire."

There has been very little experimentally controlled research on the Suzuki Violin Method. One observational study by Theodore R. Brunson is entitled "An Adaptation of the Suzuki-Kendall Violin Method for a Heterogeneous
Stringed Instrument Class". Brunson used a small sample of twelve students, and attempted to draw conclusions about the approach. He adapted the first two volumes of Kendall's *Listen and Play* series (based on the Suzuki literature) and taught a class of fourth grade students for one year. The teaching was all by ear, with no use of written music. Brunson concluded that these students were the best class he had taught in fourteen years of teaching.

Another study by Constance G. Price is entitled "A Model for the implementation of a Suzuki Violin Program for the day-care Center Environment: An Evaluation of its Effectiveness and Impact." Price concludes that the Suzuki method is successful in a day-care environment. She concludes, "The Suzuki Violin Method can be effectively adapted within the day-care center environment as an integral and highly successful part of the preschool curriculum."  

A comprehensive guide to the Suzuki Method is Robert Michael Dawley's study entitled "An Analysis of the Methodological Orientation and the Music Literature Used in the Suzuki Violin Approach." Dawley analyzes the literature by bowing type (on the string, off the string), special effects, and left hand technique. He found the literature to be "significant, sequential, and a positive one."  

Dawley sums up the problem with the majority of research on the Suzuki method. "Most Suzuki advocates did
not pretest students. As a result they could not establish whether achievement resulted from the method or from pre-existing conditions." He points to the need for serious, unbiased research on the effects of this method: "Many of the conclusions reached by both Suzuki advocates and detractors were based upon personal experience, misinformation or lack of information, conjecture, personal bias, and/or little or no controlled research."
Curriculum Studies

There is a large body of information on curriculum planning. A definition of curriculum planning may be taken from Saylor and Alexander's book, Planning Curriculum for Schools. To plan a curriculum, the authors say one must "provide sets of learning opportunities to achieve broad goals and related specific objectives for an identifiable population served by a single school center."

Establishing broad goals and related specific objectives would be a first step in planning a curriculum.

Choosing goals and objectives implies that the curriculum planner must consider all possible goals and objectives, and then choose between them. Shirley Markowitz gives a broad definition of curriculum planning: "Curriculum decision-making is a subset of a more global view of decision-making as a discrete area of human activity connected to the planning of change. A generally accepted definition of decision-making suggests choosing among alternatives." A thorough knowledge of possible alternatives for the curriculum is essential for careful curriculum decision-making.
Ralph Tyler established a popular model for curriculum planning in his book *Basic Principles of Curriculum and Instruction* written in 1949. Tyler suggests five sources of curricular objectives which might be considered when planning a curriculum:

A. Studies of the learners themselves.
B. Studies of contemporary life outside the school.
C. Suggestions about objectives from subject specialists.
D. The use of philosophy in selecting objectives.
E. The use of a psychology of learning in selecting objectives.

Tyler maintains that these areas are essential to thorough curriculum planning. The more carefully they are followed, the more successful the curriculum will be in accomplishing its goals.

To establish goals and objectives, Tyler suggests consideration of the following questions: "1. What educational purpose should the school seek to attain? 2. What educational experiences can be provided that are likely to attain these purposes? 3. How can these educational experiences be effectively organized? 4. How can we determine whether these purposes are being attained?" The answers to these four questions have established the basis of countless curricula. Shirley Markowitz comments on Ralph Tyler's book: "The popularity of the Tylerian model and its derivatives may be attributed to a clarity of definition,
the identification of explicit, logical relationships, and a comprehensive approach to curriculum elements..." A comprehensive approach based on Tyler's model for curriculum planning forms the foundation for the present curriculum study.

Hawthorne (1968) developed four decisional objectives dealing with the content of the curriculum. These include purpose, strategy, logistics, and evaluation. Purpose decisions are objectives involving a concept, a value, or a skill. Strategy decisions determine the method of learning that will take place. Selection and organization of the learning environment are decisions of logistics. Evaluation decisions involve an assessment of the learners' progress. Each of these decisions is equally important in establishing a complete curriculum.

Teachers carry a tremendous responsibility in the area of curriculum decision-making. Esther J. Swenson suggests one of the ways a teacher might become a better decision-maker: "Teachers at all levels should have a common understanding of the whole school program. The more a teacher knows about the curriculum which precedes and follows that part taught at a given school, the better are a pupil's chances of a smooth transition from one level to the next." Thus, says Swenson, it is up to the teacher to gather information on preceding and following curricula and plan a curriculum which helps to give continuity to the
entire educational process. Swenson stresses the importance of the continuous curriculum: "This coherence, this continuity of experience, should be our concern from day to day, from grade to grade within the same school unit, and from one school to another."87

Teachers shape curricula every day. In his book The Teacher: Decision Maker and Curriculum Planner, Robert S. Harnack describes this process.

"The teacher, the curriculum planner, also makes hundreds of decisions a day, and is controlled by similar factors. Within the teaching-learning situation he must direct, he is constantly forced to make critical judgements and choices. There are five basic frames of reference in which he makes these decisions. These five areas encompass most of his workaday world; and contrary to what some authors may write, teachers do make decisions in these areas every day. These areas are:

1) The definition of specific instructional objectives.
2) The choice and organization of subject-matter items or centers of interest.
3) The choice of classroom activities or techniques.
4) The choice of instructional materials.
5) The determination of student progress in direct relation to the statement of instructional objectives."88

The importance of these daily decisions, and their influence on the entire curriculum cannot be overlooked. Careful attention to detail in the initial decision-making process may help in the planning and implementation of the curriculum.
There is a need for further research in curriculum planning. As Goodland and Associates (1979) conclude: "Curriculum planning at this point in time is so amorphous and so non-scientific that we have little to fear from the intrusion of rationality. We need to recognize the fact that curriculum planning is a human process which can be improved through seeking better reasons for what we do." Such understanding only comes with careful thought and exploration of the subject.

In 1981 Shirley P. Markowitz published a dissertation entitled *A Model for the Analysis of Political Behavior in Institutional Decision-Making: A Case Study in Music Education*. This work provides an in-depth look at curriculum decision-making with a lengthy analysis of curriculum theorists. Markowitz reviews and supports the Ralph Tyler model (1949), and the more recent Hawthorne (1968) model of decision-making. She calls for more research to clarify the nature of problems that may arise in the decision-making process. She points to the fact that individual teachers may do as well as a group in problem-solving, adding "The teacher is a critical agent for regenerating a curriculum and his behavior and decisions are reflective of the beliefs, values, and perceptions he holds."

Markowitz identifies the following factors in her analysis of decision-making in music education: The
school's philosophy, musical expectations, goals, objectives, student achievement, and enjoyment. From these factors a curriculum results with emphasis on intellectual and emotional growth and permanent enrichment of a student's life. The curriculum concentrates on the following areas: Melody, harmony, rhythm, form, listening, singing, reading, moving, creating, playing, writing, and making judgements about music. This curriculum is a possible model for a junior high-school music program, but might be applied to any level. Markowitz emphasizes the theories of curriculum decision-making rather than a specific curriculum of music education.

Another dissertation entitled *Music Curriculum Articulation for the Morris Hills Regional District Rockaway, New Jersey* (1980) by Giacomo Mario Oliva, develops a formal plan for music curriculum articulation between eighth and ninth grades. Oliva outlines the following procedure:

1. Identify curriculum articulation practices through review of literature.

2. Determine extent of use in New Jersey high schools.

3. Determine relevance of practices used to music curriculum articulation in Morris hills Regional District.

Oliva sent out questionnaires to determine the extent of use and the rate of importance of a series of articulation practices. His review of literature included information connecting articulation practices with
continuity of educational experiences, and an overview of existing curriculum practices. He also included the good curriculum practices which were selected through his survey process.

Oliva makes a plea for a continued commitment to research. In his recommendations Oliva asks, "...that music educators and administrators take the time to participate in ongoing research for the purpose of availing themselves of the vast amount of material from which new philosophies, goals and objectives and teaching and administrative methodology can be developed, and commit themselves to making efforts to share this knowledge, along with their own ideas, methods and problems, with other colleagues, regardless of whatever boundaries might separate them." 93

A dissertation by Roger Wallace Mroz entitled Investigating Curriculum Planning Practices for the Cultivation of Individual Creative Potentialities in Secondary School Instrumental Music in Selected School Districts of Erie County (1982) contains some interesting findings. 94 Mroz posits that creativity can be developed at the secondary level. Through a series of surveys, Mroz determines that the following musical areas develop creativity: Musical interpretation, analysis, improvisation, and composition. To a lesser degree, these areas also help to develop creativity: Conducting, arranging and transposition, sight reading, and aural/oral experiences. Like
Oliva and Markowitz, Mroz points to the teacher as primary curriculum planner.

There are a number of curriculum studies which introduce music to very young children. A Self-Instructional Program for the Development of Musical Concepts in Preschool Children (1971) by Mary Louise Romanek is one such study. Romanek created a self-instructional program to teach the concepts of pitch, duration and loudness to preschool children. The subjects played cassette tapes to themselves every day for twenty minutes, and followed required responses such as singing, moving, pointing, drawing, playing instruments. The "Pre-school Musical Concepts Test" developed by the investigator and used as a pre and posttest resulted in the following findings: Concepts of pitch, duration and loudness were all developed. Loudness was found to be easier to develop than pitch or duration. Romanek also points out that the students were enthusiastic and enjoyed the study.

Another such study by Jorja P. Turnipseed et al., entitled Effect of Participation in a Structured Classical Musical Education Program on the Development of Auditory Discrimination Skills in Preschool Children (1974) concerned the auditory discrimination skills of five year olds. This study lasted one school year, with weekly musical experiences lasting twenty minutes at first, and increasing to fifty minutes by the end of the year. Major structural
aspects of music were introduced, and programmatic works such as The Nutcracker Suite (Tchaikovsky), and Pictures at an Exhibition (Mussorgsky/Ravel) were played regularly. Because auditory discrimination skills are a leading factor in determining reading readiness, students were tested to determine the effects of their musical experience on their reading readiness. Turnipseed's findings include a significant improvement in reading readiness, increased ability to handle instructional tasks, and a strong desire on the part of the students to continue the musical experience.

A final study involving music and young children also produced positive results. A Model for the Implementation of a Suzuki Violin Program for the Day Care Environment: An Evaluation of its Effectiveness and Impact (1979) by Constance G. Price, found that the Suzuki Violin Method could be effectively adapted within the day-care center environment as an integral and highly successful part of the preschool curriculum. Price stresses that even very young children can comprehend fairly complex musical concepts. She calls for arts in early childhood education to foster self-identification and expressiveness.

Patricia Shaw Coates published a dissertation in 1983 entitled Music Education: A Behavioral Model for Curriculum Design. Coates calls for a humane attitude on the part of teachers saying that teachers are merely co-investigators with students in the learning process. The teachers must
construct their own reality, and allow students to do the same. Coates lists the goals of an ideal music curriculum as follows:

1) To help each student to develop his aesthetic potential to the utmost.

2) To transmit our cultural heritage to succeeding generations.

3) To give the student a source of enjoyment he can use throughout his life, and to enhance the quality of his life.

4) To provide an outlet for creativity and self-expression.

5) To provide an opportunity for success for some students who have difficulty with other aspects of the school curriculum and to make the school a more pleasant place.

6) To increase the satisfaction the student is able to derive from music, and to enable him to deal with sophisticated and complex music.

7) To help the student become acquainted with other cultures.

8) To cultivate one of the major symbolic systems that makes man uniquely man.

9) To help the student to realize that not every aspect of life is quantifiable and that it is important to be able to cope with the subjective.

11) To contribute to a balanced program of career education.

These goals, although idealistic, are worthy of any music curriculum. They will serve as a reference for this author's curriculum. The curricular objectives of Tyler & Hawthorne - purpose, strategy, logistics and evaluation-
will provide a structural basis for the curriculum proposed in this document.
CHAPTER III

Designing the Curriculum

The design of the proposed comprehensive curriculum for young violinists includes five areas of study: Music history, music theory, aural skills, chamber music, and violin technique. Each of these areas is addressed from four viewpoints: Purpose; curriculum content; logistics of implementation; and evaluation. These areas will form the core of each year's study in the five year curriculum.

The curriculum begins with simple, introductory skills and concepts in the five areas of study, and then moves sequentially from general to specific principles. Repetition and review are important factors in each of the areas studied.

The goal of this curriculum is to establish a creative, methodical guide to organize the teaching of young children. The first four volumes of the Suzuki Literature are used exclusively as the repertoire of pieces. Other supplemental studies and scale systems are also recommended. Sight-reading is introduced at the beginning of the second year of study. The students must listen to cassette tapes of the Suzuki literature on a daily basis for the first two years of study. Students are expected to practice twenty
minutes per day, five days per week during the first year. Practice time should be increased appropriately during years two through five.

Each area of study in this curriculum - music history, music theory, aural skills, chamber music, and violin technique - is designed to be used in conjunction with all of the other areas of study. Although the five areas of study function independently, it is recommended that they be used in a comprehensive curriculum. Emphasis on violin technique and performance traditionally has been the primary focus of violin pedagogy. Kasable points out that "Many high school graduates who are accepted for music study on the college level are talented performers but seem inadequately trained in music fundamentals..." 100 In a comprehensive curriculum, emphasis would be placed on other areas of study: Music history, music theory, aural skills, and chamber music. Emphasis in all of these areas would enable a student to gain the widest possible range of musical experiences and become a well-developed musician.

There is no comprehensive curriculum of this nature available for training young violinists. However there are a large number of violin pedagogy sources written from both the physiological and methodological viewpoints. These sources approach the subject of violin pedagogy from many different directions. The writings based on sound physiological principles stress the importance of looking beyond
the obvious overt physical movement of a violinist. The subjects of physiology, kinetics, and muscle patterns all contribute to valuable violin pedagogy. A thorough knowledge of muscle tension and relaxation is invaluable to a violin pedagogue.

Violinist Yehudi Menuhin calls Paul Rolland's work *The Teaching of Action in String Playing: Developmental and Remedial Techniques* "...the most authoritative book on the study and teaching of the violin." Rolland's work is almost entirely physiologically based, as the introduction states: "...the central issue of this four-year government grant was the hypothesis that movement training, designed to free the student from excessive tensions, can be introduced within an organized plan of string instruction, and that such a plan, in the long run, will result in faster learning and better performance in all facets of instruction." Rolland's principles of tension versus relaxation, along with other physiologically based works, are essential to a curriculum for violinists.

Robert Gillespie in his works *The Violin Bowing Diagnostic Skills Training Program* and *The Violin Left Hand Diagnostic Skills Training Program* compiled many of the most common principles from contemporary pedagogy. Areas of concentration include position of the body, position of the right hand, the down bow, the up bow, direction changes, string crossings, sound production, instrument position,
left arm and hand in lower positions, and left arm and hand in upper positions. Gillespie stresses relaxed, lengthened body position, and careful balance between the body, instrument, and bow. These points, in conjunction with Rolland's study of tension versus relaxation, summarize the most important concepts of modern violin technique.

Although no experimental research has been conducted on the benefits of aural skills training with young violinists, a need for such training certainly exists. Shinichi Suzuki says "All children have the ability to learn to listen to and understand music. Young children should be taught aurally at first..." Constance G. Price reminds us that even very young children can comprehend fairly complex musical concepts. The need in children for early aural skills training should be met in an organized, sequential fashion as a part of the comprehensive curriculum. Such training will in turn benefit the other areas of the curriculum, especially violin technique.

Young violinists often have only a vague notion of the basic historical and theoretical concepts of music. To gain a comprehensive perception of music, young violinists need to study these subjects in an organized sequence. Violinists need to know not only how to play, but also whose music they are playing and how the music was written. To produce well developed young musicians, these important areas of study must be presented as an integral part of the
areas of study must be presented as an integral part of the curriculum.

Finally, the need for studying and playing chamber music exists in the comprehensive curriculum of young violinists. Chamber music literature introduces a unique repertoire which may be viewed from both the theoretical and historical viewpoints. Chamber music also enables students to practice proper violin technique while learning the art of playing in an ensemble with other musicians. The study of chamber music can be related to each of the other areas of study in a comprehensive curriculum.

Continuity between the areas of study is a valuable asset to any curriculum. The young violinist who plays a piece must concentrate on his or her violin technique. He or she should also take time to study the historical and theoretical aspects as well as the aural foundations of that piece. In this way he or she will be exploring every aspect of the music.

The young violinist who understands relationships between areas of music will learn more quickly by transferring knowledge from one subject to another. This ability to see relationships and patterns in music is the first step in a student's ability to teach himself or herself. With a subject as complicated as music, students must learn to analyze their own playing and seek solutions to technical and musical problems. A comprehensive
excellent vehicle with which students can learn to analyze their own musical progress.

The details in any curriculum must be placed into a carefully structured pattern. Students should have a clear concept of the goals of the curriculum. Curriculum content must be predetermined and based on the initial goals of the curriculum. Every teacher has a different concept of implementation of a curriculum and should adapt the methods which best suit his or her own teaching style. The final step in any curriculum is the evaluation process. It is necessary to evaluate the student's progress to determine whether or not the goals of the curriculum are being met.

The importance of repetition in all areas of the curriculum is essential. Repetition of the repertoire is highly recommended with the Suzuki Violin Literature. 106 This repetition creates an excellent aural and technical foundation. Repetition is invaluable in the development of techniques such as shifting, vibrato, string crossings, and bowing styles. The only way to increase ability is to repeat skills until they are refined.

Repetition may also be applied to music history, music theory, aural skills, and chamber music. Students may begin by learning simple theoretical and historical facts, later adding more information. Students may initially learn simple aural skills and the basic components of playing chamber music together. Eventually they can develop those
basic skills to a higher degree. Repetition must be used in all areas of the curriculum to steadily build knowledge and skill to a higher level.

Another essential element of the proposed curriculum is creativity. Creativity is sometimes difficult to achieve within a highly structured curriculum, but it is essential to all areas of learning. Mroz found three primary areas which foster creativity: Music interpretation, musical analysis, and musical improvisation. Secondary areas which foster creativity are: Conducting, arranging and transposition, sight reading, and aural-oral experience. All of these areas should be considered in the planning of a well-structured curriculum that fosters creativity.

Students should probably not be encouraged to be creative with violin technique, however there is ample room for creativity with musical interpretation. As students become more advanced, they should be encouraged to consider the question of musical interpretation in each piece played. One of the oldest criticisms of the Suzuki method is that individual expression may be sacrificed for the benefit of a large group displaying synchronized technical mastery. The introduction of the chamber music literature is the perfect solution to this problem. Students continue to learn the skill of playing together, while at the same time learning individual parts of an entirely new repertoire. One of
Mroz's primary areas, musical interpretation, may then be applied to the repertoire of solo literature.

The second primary area of creativity, musical analysis, can be thoroughly explored with the introduction of music theory. Once students have mastered the basic concepts of theory, they should be encouraged to learn the skills of musical analysis as quickly as possible. These concepts and skills can either be introduced on a weekly basis during the group repertoire classes, or studied individually for a small portion of each private lesson. Mroz's secondary areas of arranging and transposition can be included in this study.

Musical composition, the third area of primary consideration, is a natural outgrowth of musical analysis, arranging, and transposition. If a student is interested in composition, he or she should be encouraged to explore it at great length. If the violin teacher does not feel qualified to teach composition, other resources should be identified. Students may be given the opportunity to perform their compositions for one another on a regular basis to share creative efforts with their peer group.

A comprehensive curriculum by its nature fosters creativity within students. Students are exposed to a variety of subjects that they may not otherwise come into contact with. By offering so many potential areas of study, the curriculum encourages the individual student to develop
multiple interests within music. In a traditional, technically oriented curriculum, the student does not encounter important areas of music such as music history, music theory, and composition. In a comprehensive curriculum, students may explore these other key areas and eventually choose their own musical direction.
CHAPTER IV

Presentation and Discussion: The Curriculum

I. Volume I/Year 1

A. Music History

Purpose

In the absence of its history, a subject such as music may seem one-dimensional to children. Without any historical framework, discussions of stylistic difference, changes in tonality, and harmonic structure all become irrelevant. Music history gives a reason for the changes in music, and puts the concept of change into perspective. With an historical time-line, students can begin to visualize the concepts of composers and their music, and most importantly, the evolution of music.

In Volume I/Year 1 only the most basic historical concepts will be explored. Concentration will be on violin technique, and the music history sequence will enhance it. All historical concepts will be taken directly from the materials used to teach violin technique. These concepts are: A general knowledge of musical periods, stylistic tendencies, and composers within the periods.
Curriculum Content

Students need to become familiar with basic concepts before they move on to detail. The study of music history will begin with large concepts, adding detail later in the sequence. A few selected composers will, therefore, be introduced to represent a given period of music. This principle of learning will also be used to teach the stylistic traits of the musical period. Key stylistic traits will be used to exemplify the differences between periods.

All of the concepts learned in music history will be related to the other areas of the curriculum, providing continuity to the entire program.

The Concept of Composers:

a. Definition of a composer
b. Examples in Volume I by anonymous composers
c. Examples in Volume I by Shinichi Suzuki and J.S. Bach
d. Introduction to J.S. Bach

The Concept of Musical Periods:

a. Six major musical periods: Medieval, Renaissance, Baroque, Classical, Romantic, Modern
b. Introduction of Modern period composers – also concept of student as composer
c. Introduction of J.S. Bach as representative of Baroque period

The Concept of Stylistic Tendencies Within Musical Periods:

a. Each period has its own stylistic tendencies represented by different bowing techniques
b. Definition of the Baroque bowstroke: sprung détaché (an elastic stroke which is not staccato, and not legato, commonly referred to as Baroque détaché.)
Logistics of Implementation

The Concept of Composers:

As students learn to play each new piece, they must memorize the name of the piece, and composer. Games can be played in Repertoire Class to see who knows the composer of all the pieces in Volume I. Starting with Minuet I, composers Bach and Schumann should be linked with the Baroque and Romantic musical periods.

The Concept of Musical Periods:

The teacher discusses the concept with students at individual lessons. Each time students play Minuet I, Minuet II or Minuet III, they should name the composer and the musical period. Bach represents the Baroque period. Each time students play Happy Farmer, they should name Schumann, and the Romantic period. When they play the pieces by Shinichi Suzuki, they should identify the composer, and discuss the concept of the Modern period. When students improvise, they may label themselves composers of the Modern period. The composer and the musical period are thus associated with each piece of music.

The Concept of Stylistic Tendencies Within Musical Periods:

The students will be working on a sprung détaché bow stroke from the first piece in Volume I. By the time they reach Minuet I (piece number thirteen), they will be able to execute this articulated Baroque bow stroke. Following
Minuet I on in the literature, this particular bow stroke should be identified as either a sprung détaché or, in a Baroque piece, as a Baroque détaché bow stroke. Students should be able to use the terms interchangeably. In contrast to the Baroque bow stroke found in Minuet I, Minuet II and Minuet III, all written by Bach, Happy Farmer, by Schumann, is of a more lyrical quality. Students should discover the differences by singing the pieces. They should also note the absence of the Baroque bow stroke in the piece by Schumann, and the greater number of slurs which gives Happy Farmer a more lyrical quality. This is done by shadow bowing, without the violin, concentrating on the stylistic tendencies found in the bowing.

Evaluation

The teacher should quiz students on a weekly basis in the individual lessons. Before a student plays a piece, he should be able to name the piece, the composer, and possibly the period in which it was written. The teacher should also ask the student to define and demonstrate various stylistic tendencies: the smooth, legato strokes in Happy Farmer by Schumann, or the sprung détaché strokes found throughout Bach's Minuet I, Minuet II and Minuet III. Students may take turns defining and demonstrating these bow strokes in the group repertoire classes.
I. Volume I/Year 1

B. Music Theory

**Purpose**

Music theory is an essential element in any music curriculum. The more a student is able to comprehend the theoretical basis of the music, the clearer the music becomes. The basic concepts of music theory can be easily understood and enjoyed by children.

In Volume I/Year 1 only the most basic theoretical concepts will be explored. Concentration will center on violin technique, and the music theory sequence will enhance it. All theoretical concepts will be taken directly from the materials being used to teach violin technique, and no new concepts or resources will be introduced.

As Jerome Bruner points out, "...unless detail is placed into a structural pattern, it is rapidly forgotten." The music theory sequence must be highly structured, and also carefully related to the other learning sequences: Music history, aural skills, chamber music, and violin technique.

The study of music theory will proceed from broad concepts to increasingly complex detail throughout the five year curriculum. In year one, the basic concepts of rhythm,
harmony and melody, already familiar from experience, will be defined. Note names and musical patterns found in music will be introduced. An understanding of these basic concepts will enable students to begin the process of sight reading.

Curriculum Content

The Concept of Rhythm:

a. Definition of rhythm
b. Violinists produce rhythm by doing different bowing patterns
c. Many rhythms are repeated in music. For example Twinkle Twinkle Little Star has four rhythm variations. Perpetual Motion has exactly the same rhythm and bowing pattern as the third variation of Twinkle Twinkle Little Star.
d. Rhythms can be clapped, sung, or bowed

The Concept of Harmony:

a. Definition of harmony
b. A major chord is played after each piece (numbers one through eleven) in Volume I. Students must learn to listen and recognize A Major
c. D Major chord is played to tune the violin
d. When students from years 2-5 perform, beginners must learn to listen for double stops and triple stops

The Concept of Melody:

a. Definition of melody

The Concept of Note Names:

a. Definition of note names
b. Definition of sharp, flat, and natural
c. Each note on the violin has a corresponding finger number which may be used to help identify the note

The Concept of Patterns Found in Music:

a. Definition of musical patterns (repetitions, similarities, sequences) found in rhythm, harmony, melody
b. Similar rhythms, harmony, and melody are found repeatedly in Volume I/Year 1
c. Important patterns are found in note names. Whole and
half step patterns are found in scales. Parts of scales are found throughout melodies. Melodic and scalar patterns often correspond to finger patterns on the fingerboard.
d. Any scale starting on an open string follows the open string scale pattern. Any scale starting on the first finger follows the first finger scale pattern. Scales starting on second and third finger also follow their own finger patterns.

The Concepts of Tempo and Dynamics:

a. Definitions of tempo and dynamics
b. Familiarity with terms: piano, mezzopiano, mezzoforte, forte, fortissimo, largo, adagio, andante, allegretto, allegro, presto

Logistics of Implementation

The Concept of Rhythm:

This concept can be introduced effectively almost immediately with the rhythmic variations on Twinkle Twinkle Little Star. Each of the different rhythms in the variations should be shadow bowed and sung while being learned. A verbal cue, such as "Mississippi Hot Dog" for the first variation, can be easily learned and remembered, and provides added reinforcement. Rhythms found in the rest of Volume I which come directly from the variations of Twinkle Twinkle Little Star should always be identified.

Rhythm can also be linked with note length, or the amount of bow to be used on a given note. The rhythmic pattern of a piece such as Long Long Ago consists of one quarter note, followed by two eighth notes, repeating again and again. This can be identified in several ways: "quarter, eighth-eighth," "quarter, eighth-eighth,"
"quarter, eighth-eighth," or "long, short-short," "long, short-short," "long short-short." To establish the rhythm, the teacher can use "quarter, eighth-eighth," and to establish the bow length, and therefore the note length, the teacher can use "long, short-short." These terms should be used interchangeably so that the student is simultaneously learning the different concepts and linking those concepts.

The Concept of Harmony:

Harmony can be effectively represented in Volume I/Year 1 by having students learn to listen to the accompanying piano part and by listening closely to the tuning process. The first eleven pieces in Volume I are all in the key of A Major. Students bow to the audience or teacher when they hear an A Major chord at the end of each of those pieces. The teacher must identify the chord regularly, so that students can identify it aurally. The teacher must also identify the tuning chord, D Major, so that students can differentiate between the two chords. The teacher must point out the components of each chord, linking the A Major chord to the A string (open A, high 2 C#, open E), and linking the D Major tuning chord to the D string, (open D, high 2 F#, open A). Students need to be aware that their strings are tuned in fifths. Students and teachers together can sing the fifth, counting out all five notes between each string. Students will enjoy discovering that each of the
four variations on Twinkle Twinkle Little Star differs rhythmically but is the same harmonically. This is discovered by playing different variations at the same time. In this way students can listen to all parts and the underlying harmony while playing their own part.

When students from years two through five perform double-stops for first year students the double-stops must be identified. In this way beginners learn to recognize harmony as both a violin technique and a theoretical concept.

The Concept of Melody:

Students should sing the melodies of every song they are learning. The teacher needs to make sure that the student is comfortable singing by providing the student words, note names, finger numbers, and by encouraging parents to sing the songs with the students. Students can sing at home along with the cassette tape of Volume I and can shadow bow and sing at the same time. Students must know the melody of each piece before learning it on the violin.

The Concept of Note Names:

The students should begin to learn note names by memorizing the names of their strings. They can then begin to learn the names of the notes most commonly used in Twinkle Twinkle Little Star, for example the first finger on the A
string (B) and first finger on the E string (F#). The teacher must constantly refer to the notes by name, and not just finger number, so that the students hear and associate both name and finger number. Students should be comfortable with note names of first position fingering on the A and E strings by the time they have finished piece number eleven. Note names for first position fingering on D and G strings can be learned in the second half of Volume I/Year 1.

The Concept of Patterns Found in Music:

Music patterns should be discovered by the students on a regular basis. Sometimes students need reminders to learn to look for patterns. Teachers must make sure students have discovered that the variations to Twinkle Twinkle Little Star are really variations on the same notes, and not four separate pieces. Both Gc Teli Aunt Rhody and Long Long Ago have a series of similar bowing patterns with one quarter note followed by two eighth notes. Students should bow these pieces one after another, singing the patterns as they bow. Repetition of simple finger patterns within each of the songs also should be identified.

The concept of repetition in finger patterns within given keys first can be presented in piece number eleven, Allegretto by Suzuki. For the first time in the student's repertoire, there is a key modulation (A to D major). Piece number twelve, Andantino by Suzuki, is in G major for the
first time, and again the finger pattern must be changed on
the A string from "whole step, whole step, half step," to
"whole step, half step, whole step."

The concept of finger patterns within scales can be
most easily learned by playing all open strings, one octave
scales first (A major, D major, G major), and then learning
an entirely different finger pattern on scales beginning
with the first finger (B major, E major, A major). Finally,
the patterns on those scales, and scale fragments found
throughout the pieces of Volume 1, should be identified by
the student. Twinkle Twinkle Little Star contains several
fragments of descending A Major scales which students should
be able to identify. To provide variety in practicing
scales, the bowing patterns found in the variations of
Twinkle Twinkle Little Star can be applied to all the notes
of any scale.

The number of notes in a one octave scale should be
clearly identified. Students can sing and count numbers at
the same time to do this most effectively. Students should
be able to play three one-octave open-string scales, and
three one-octave first finger scales by the time they have
completed Volume I/Year 1. They should be able to identify
these scales by note name, and sing them, using numbers one
through eight. In this way they are linking the concept of
note names with the discovery of scalar patterns.
**The Concept of Tempo and Dynamics:**

These concepts are easily introduced by definition and example. The teacher should demonstrate various tempos and differing dynamics and then have students rehearse their repertoire in contrasting tempos and dynamics. This is an excellent way to add interest to repetition. This also enables the students to become familiar with all parts of the bow. (*Piano dynamics can be played near the tip, *forte* dynamics can be played beginning at the frog.*)

**Evaluation**

Students should be asked to clap, sing, and bow various rhythmic excerpts from each piece as it is being learned. This evaluation can take place in the private lesson on a weekly basis. Students should be able to clap, sing, and bow each piece before progressing to a new piece. Students should be asked to identify the chords A Major and D Major at each lesson, as well as note names in various pieces. Students should always identify a scale before playing it. The teacher must encourage the student to discover the many similar patterns in bowing, rhythm, and finger placement found throughout Volume I. These patterns should be discussed at each lesson and rediscovered through repetition during the group repertoire class.
I. **Volume I/Year 1**

C. **Aural Skills:**

**Purpose**

A key aspect in a musician's success is the ability to hear musical details. Every aspect of a student's musical development is enhanced by early aural training. All too often however, young students do not receive formalized aural training.

A beginning violin student depends almost exclusively upon the ear for proper intonation. Coordination of the ear and fingers must be quickly instilled. The student who has poor aural skills will continually play out of tune.

Well developed aural skills also enhance all other technical areas of violin playing. Students with correct intonation can focus upon other, more difficult technical problems. Basic tonal production is also greatly enhanced by proper intonation. With accurate intonation students can more easily conceptualize the sound they are working to create.

Another advantage to early aural skills development lies in the rate at which students learn repertoire. Students with finely trained ears are able to learn and
memorize new pieces very quickly, leaving more time to concentrate on technique.

Well developed aural skills allow the student to understand clearly the entire musical system. As students make progress in their aural training, they will better understand the music history and theory concepts as well.

Curriculum Content

The Concept of Memorization:

a. Every piece is learned by ear and then memorized
b. All scales are learned by ear
c. Students are encouraged to sound out at least one piece not found in the Suzuki repertoire - a "mystery tune" i.e. a piece of their own choice which is played for the class.

The Concept of Listening

a. Students must listen to a recording of Volume I on a daily basis
b. Students attend a large group repertoire class once per week and hear their peers play all the pieces in Volume I.
c. Students attend quarterly concerts and hear older players perform advanced literature
d. Students hear and identify the chords A Major and D Major at each lesson

Logistics of Implementation

The Concept of Memorization:

This curriculum adopts the Suzuki method of listening to recordings and learning pieces by rote. With the teacher's help, students will learn each piece by sounding out the notes repeatedly. Students will continue to practice pieces they have already learned while continually adding new repertoire. This method enables them to listen
more closely to older pieces, perfecting intonation and
other details. By the time students reach the end of Volume
I/Year 1, they will have seventeen short pieces memorized.
As an added reinforcement to the learning process, students
should be encouraged to sing each of the pieces while they
are learning them.

The one octave scales to be learned in Volume I/Year 1
are the open string scales A Major, D Major, and G Major,
and the first finger scales of B Major, E Major and A Major.
All of these scales are learned by rote. When the open
string scale pattern is thoroughly understood, the first
finger scale pattern is introduced beginning with B Major.
Students are encouraged to apply the first finger scale
pattern with both E Major and A Major without the aid of the
teacher. Students must learn the components of a one octave
scale, including the number of notes and the whole and half
step pattern. By introducing these scales with their
respective finger patterns, concentration is placed on the
aural pattern as it relates to the technical pattern of a
scale.

Most students know a number of songs which are not
found in the Suzuki repertoire and which they would like to
play on their violins. The teacher must encourage the
students to figure out these tunes, with the help of their
parents, and perform them for other members of the class.
Having a parent and student work together to figure out a
particular song is a great exercise in aural development. Students should be encouraged to figure out ethnic songs which are unique to their family background. An "International Recital", given once a year can be an excellent addition to any curriculum.

The Concept of Listening:

Even before they begin to play their instruments, students must listen to a recording of Volume I on a daily basis. Unless the student knows and recognizes a piece of music, he cannot learn it easily by rote. Students should be encouraged to listen to the particular piece they are learning more than once each day.

All of the students who are working on pieces from Volume I should meet once per week for the large group Repertoire Class. They will get a chance to perform familiar pieces and listen to their classmates play new pieces. This proves to be an invaluable aural reinforcement.

Concerts should be given at least once every three months so that students get a chance to perform the repertoire they have already learned and are able to hear advanced players perform repertoire in later volumes of the Suzuki literature. Students and parents should also be encouraged to attend as many classical music events as
possible. Aural development will be further enhanced by exposure to diverse musical experiences.

At weekly lessons and repertoire classes students will hear and identify the chords A Major and D Major. Eventually students will be able to recognize these chords themselves. This is a prelude to more advanced aural skills training.

**Evaluation**

A teacher must carefully evaluate a student's rate of progress in this area by determining how quickly he or she is memorizing pieces. If a student is unable to memorize pieces consistently, more emphasis should be placed on his or her time spent listening to the recording of Volume I. Every student will develop memorization skills at a different rate of speed. A student who can memorize bow patterns quickly may need more repetition of finger patterns during practice sessions to learn quickly. A student who is adept at discovering notes by ear may need concentrated work in bowing. Listening skills should be encouraged in the group repertoire class. Advanced students should perform solos while the teacher helps beginning students practice good listening skills. Students should be encouraged to discuss concerts they attend and should be encouraged to show programs to the rest of the class.
I. Volume I/Year 1

D. Chamber Music:

Purpose

In his Dictionary of Music Theodore Karp defines Chamber Music as "Music written for a small group of performers, each with an individual part." This type of music serves as an ideal teaching tool for young players not yet ready to play in an orchestral setting. Young players must certainly concentrate on their own technique to prepare themselves for performing in a large variety of settings. For example, they can begin to learn, almost immediately, the special techniques of listening and playing together. Training young musicians to play with others as well as individually is a key element in a comprehensive curriculum.

In a traditional setting, a young player takes one music lesson each week, and does not have the opportunity to play with other musicians until he or she is placed in a student orchestra. All too often the student has no way of developing valuable ensemble skills. Chamber music experience would help bridge the gap between solo and orchestral playing.
Chamber music is also a good medium through which to learn more about music history and music theory. It enhances the ability to sight-read, helps to develop excellent aural habits, and provides excellent incentive for practice in a social atmosphere.

Curriculum Content

The Concept of Playing and Listening at the Same Time:

a. Playing with an accompanist
b. Playing with another violinist in melody
c. Playing with another violinist in harmony
d. Playing with a small group of violinists on a single part
e. Playing with a small group of violinists on separate parts

Logistics of Implementation

The Concept of Playing and Listening at the Same Time:

This is sometimes a difficult concept for beginning students to grasp. When they have thoroughly learned a piece, they are ready to learn how to listen to an accompaniment. The teacher must constantly encourage the student to listen to the piano accompaniment, as well as watch the other players. Games of "follow the leader" encourage students to make visual contact with each other. The teacher can practice the same piece with varying tempos, encouraging students to watch and keep up. The skills of watching and listening are enhanced only with daily practice.

Twinkle Twinkle Little Star and Variations can be used as an effective ensemble piece for listening since any one
of the variations can be played at the same time as the theme. The first three variations can be played at the same time, dividing the students into three groups. This is excellent ensemble practice, as well as a review of the piece. The students must first be able to play all of the variations independently and then they can attempt different combinations.

*Perpetual Motion* can be learned with one bow per note (singles) or two bows per note (doubles). Students can then divide into groups and play singles and doubles at the same time. For an unusual aural experience, students can divide and play *Perpetual Motion* in both A Major and D Major at the same time.

Students also can use the following ensemble exercise to learn to play together. Beginning students can play part B while students nearing the end of Volume I can play part A. The repeated down bows in part B help the player prepare to enter on the correct beat. Students can trade parts, taking turns leading and following. The leader should practice breathing in, and giving a down beat with his scroll.
Evaluation

By playing with the student during the individual lessons, the teacher can quickly evaluate the student's ability to listen and play at the same time.
I. Volume I/Year 1

E. Violin Technique:

Purpose

A solid foundation of violin technique is essential in the first year of playing. All the basic technical principles must be presented in clear order (see page 68) so that the student can gain a logical concept of playing. Without a logical concept of violin technique, students might easily be steered in a wrong direction, working for incorrect goals.

It is also essential for the parents to clearly understand the technical foundation of violin-playing. Parents can be invaluable aids to a student's development, as long as they are working with the teacher on common goals. Parents do not have to become expert players, but they must become expert observers to enhance home practice time.

The teacher must clearly state not only what he expects the student to do each week in home practice, but why the student must work on each task. Basic technical principles underlying games and exercises must be made clear. Games should not ever become the principal focus of playing, but merely a means to an end. Students will learn more quickly
if they understand that they are working on different aspects of a unified technique.

In Volume I/Year 1, students will spend a major portion of their time working on violin technique. It is important to establish a serious, patient attitude in their lessons. To be successful violinists, they will need to be thoughtful and disciplined, skills they should slowly establish in their first year of playing. The teacher must encourage careful listening habits as well as practice habits. As a role model, the teacher must demonstrate the same attitude and organization that he or she desires the students to adopt at home.

Curriculum Content

The Concept of the Body in Relation to the Instrument:
a. Proper foot position, body position
b. Proper holding of instrument and bow
c. Tension and relaxation while playing

The Concept of Left Hand and Arm Technique:
a. The function of left fingers
b. The function of left thumb
c. The function of shoulder and left arm

The Concept of Right Hand and Arm Technique:
a. The function of right hand
b. The function of right shoulder, upper arm, elbow, forearm, and wrist

The Concept of Sound Production:
a. Pressure
b. Placement
c. Speed

The Concept of the Instrument:
a. Care and maintenance of violin and bow
b. Definition of parts of instrument and bow
c. Brief history of violin
The Technical Concepts to be Learned in Each Piece:

a. See Presentation of Technique in Volume I/Year 1

Logistics of Implementation

The Concept of the Body in Relationship to the Instrument:

The importance of the body position while playing the violin cannot be underestimated. Most children are easily able to maintain relaxed, flexible muscles necessary to learn to play the instrument. The body must remain lengthened, with the head poised on the shoulders. When learning to hold the instrument, the student must continue to remain relaxed and lengthened. No awkward, tense motion should be allowed to interfere with this process.

Dr. Robert Gillespie in his work *The Violin Left Hand Diagnostic Skills Training Program* has accumulated a standard for contemporary violin technique. He suggests the following list of checkpoints during the initial introduction to the instrument.

The balance of the body is supported by the position of the feet. Note that the left foot is slightly ahead of the right foot and is turned to the left. This is sometimes referred to as a ten-o'clock foot position.

The body is lengthened. That is, the head is poised and balanced on a neck without tension, allowing the body to easily assume its full length.

In bringing the instrument to the body, the body remains lengthened. Note that the height and center lines of the body remains the same with and without the instrument. Also note that the chin does not pull forward to meet the instrument and that the shoulders remain level.
After a lengthened body position has been developed, proper foot position can be established immediately by having the young student use a piece of cardboard with the correct foot position drawn on it. The student may discard it after he or she is comfortable standing still with the left foot slightly ahead of the right foot and turned out at a slight angle. When holding the instrument, the student should be looking in the same direction as the left foot and the scroll should also point this direction.

In learning to hold the instrument, the student should begin in a resting position, with the violin underneath the right arm. Grasping the neck of the instrument, he can put the instrument up onto the shoulder in three easy steps:

1) Pull instrument out from under arm with left hand holding neck of instrument. Extend left arm so violin is hanging straight down in front of body. Left arm should be pointing same direction as left foot.

2) Rotate violin so that scroll is pointing down, bottom edge of violin pointing straight up.

3) Bring violin onto shoulder, so that the button of the instrument is just left of the Adams apple.

Students must practice this over and over until they can execute the steps quickly and with little effort. They can then skip the three steps and go straight to putting the violin in playing position. When the violin is in position, the shoulder and the collarbone support the instrument while the left hand stabilizes the instrument.
The violin should be held between the thumb and forefinger of the left hand, each one sharing in the support of the neck of the instrument. The neck of the violin should rest about half way down the thumb, allowing for maximum movement and flexibility of the thumb and lower hand.

While holding the bow, the right hand must be turned slightly in toward the body so that the first finger can apply weight from the arm when needed. All fingers and thumb must be curved and maintain a relaxed posture. The fourth finger must sit, perched on the top of the bow so that it can be used for balance. The weight of the bow should lie between the thumb and second fingers, with the fingers on each side serving as balancing units. The entire hand must be very flexible and be able to move and adjust to the bow.

Teachers and parents must be aware of hidden tensions which might interfere with a student's playing. The shoulders should look relaxed, dropping naturally. Muscles in the arms and hands should never be clenched in tension. Students should not tighten their neck or facial muscles. Students must not lock their knees or tense their lower body. Students can walk while they practice to relieve tension. Swinging hands and arms often relieves tension in the upper body. Fingers on both hands should always be curved and relaxed, even while playing.
The Concept of Left Hand and Arm Technique:

Left fingers should be poised, and curved over the strings. Fingers should be poised over the fingerboard as often as possible. When the third finger is used, the first and second fingers should also drop to the fingerboard for beginning students. When the second finger is used, the first finger should also drop to the fingerboard for beginning students. When there is a string-crossing to be executed with the same finger, the hand should rotate onto the second string without picking up the finger and replacing it. The thumb should be placed near the first finger. The thumb must be very relaxed so that it can move and adjust to the balance of the hand.

The hand must be supinated so that the fingers fall directly over the fingerboard. The wrist and hand should be completely relaxed for maximum muscle efficiency. The left arm should extend in a straight line from the elbow to the base of the hand and knuckles. The wrist should be flexible. The arm must swing slightly as the hand goes from string to string, pulling in toward the body for the lower strings, and pushing out slightly for the upper strings. The left shoulder should remain completely relaxed as the violin rests upon it.
The Concept of Right Hand and Arm Technique:

The right hand rotates toward the center of the body at a slight angle. In the middle of the bow the balance of the bow hand will lie between the thumb and second fingers. As the bow moves toward the tip, the balance gradually shifts so that at the tip the weight must come from the thumb and the forefinger. As the bow moves toward the frog the balance gradually shifts back so that at the frog, the weight must come from the thumb and the fourth finger. As the bow moves from frog to tip, there is a constant adjustment of the weight.

On a down bow, the upper arm and elbow move first, initiating the stroke. The wrist and hand follow, bringing the bow down. If the arm is relaxed and free from tension, this is a gradual motion which results in a solid, relaxed sound from the instrument. On an up bow, again the elbow and upper arm begin the motion, followed by the wrist and hand.

There are many different bow strokes, each using different parts of the right hand and arm. The forearm must be used independently from the upper arm. The wrist and hand also must function independently from the rest of the right arm. In Volume I/Year 1 two basic bow strokes are used: Legato and sprung détaché.
The Concept of Sound Production:

Sound production on a violin is a function of three basic elements: Pressure, placement, and speed of the bow. By using different combinations of these elements, an amazing variety of sounds can be created.

Pressure comes from the right hand and arm. With the hand pronated inward, weight from the shoulder, upper arm, and elbow can effectively be transferred through the first finger. At the frog of the bow, that weight can create large, heavy sounds. The sound will become less heavy as the bow is moved toward the tip. If some pressure is released, the sound will automatically become lighter. The amount of pressure coming from the right hand and arm directly affects the sound coming from the bow.

Placement of the bow is the second key element in sound production. A bow can be placed at the frog, middle, or tip, all producing different amounts of sound and different sound qualities. The bow can also be placed anywhere between the bridge and the fingerboard. A bow placed directly against the bridge gives a harsh, rasping quality. A bow placed at the edge of the fingerboard creates a sotto voce quality.

Bow speed is determined by how quickly the bow is pulled. By considering these three elements, pressure, placement and speed, sound production is created. A sound that is scratchy must be analyzed carefully. The pressure
might be too great. The problem might lie in the speed of the bow, however. A heavy bow pulled at a very slow speed will create a big, solid sound. Releasing the pressure might decrease the sound. By increasing the speed of the bow, the same pressure can be maintained with no loss of sound.

**The Concept of the Instrument:**

Students must learn to hold the instrument by the neck. The hair of the bow cannot be touched or held. The violin should always be set on its back, never on its belly. The instrument and bow must be wiped free of rosin after each practice period. Rosin should generally be applied every other day. These facts can be explained during the first lesson and then reinforced from time to time.

Students need to memorize the parts of the instrument and bow. They can play games, taking turns naming the parts and asking each other to identify various parts. This information must be reviewed from time to time. Teachers need to use the correct names on all parts of the instrument at all times. Musical terms such as "up bow," "down bow," "frog," "tip," should always be used correctly by the teachers so that students and parents can hear and learn such terminology.
When students reach the end of Volume I/Year 1 and play the Bach Minuets, the history of the violin may be introduced. As students learn about the Baroque period, they can also learn that Baroque violin makers developed the present day violin. Differences between a Baroque bow and a present day bow can be discussed. The concept of "old" and "new" violins can be discussed. If the teacher has an "old" violin, it can serve as an example.

Evaluation

The process of establishing a solid technical foundation is a continual one. The teacher must constantly encourage students to concentrate on technique, as well as learning new repertoire. A beginning violinist will probably spend the major part of each private lesson reviewing basic technique including body position, left hand and arm technique, and right hand and arm technique. With constant attention, these areas of technique should continue to improve quickly as the student learns new repertoire.
**Presentation of Technique**

**Song 1**

This author recommends the following, simple song be used before *Twinkle Twinkle Little Star* and its variations. This allows the student to master a complex piece more quickly. It also introduces the concept of triplets, not found in the Suzuki literature until much later.

**See Saw**

![Musical notation for See Saw](Image)

**Important Concepts in See Saw:**

- Full Bows used on all quarter notes
- Half bows used on triplets
- Definition of Down and Up bow
- Name of first finger on A string (B)
Song 2

Twinkle Twinkle Little Star and Variations

Variation 1 Technical Concepts:

Full bows on all eighth notes
Half bows on all sixteenth notes
Use of forearm independent of upper arm to pull a broad stroke and firm sound
Articulated détaché sound on all eighth notes
Name of first finger on E string (F#), second and third fingers on A string (C#, D)

Variation 2, Technical Concepts:

Pull bows through entire variation
Use of forearm independent of upper arm to pull a broad stroke and firm sound
Articulated détaché sound on all notes

Variation 3, Technical Concepts:

Half bows through entire variation
Use of forearm independent of upper arm to pull a broad stroke and firm sound

Variation 4, Technical Concepts:

Full bows on all eighth notes
Half bows on all sixteenth notes
Rapid bow movements from frog to tip (students are encouraged to learn the use of full bows almost immediately.
There is no pedagogical reason to use small bows initially, then re-learn the complete use of the bow at some later stage).

"Theme", Technical Concepts:
Legato bow stroke
Movement while playing

Song 3:
Lightly Row
Technical Concepts:
Half bow on eighth notes
Retakes of the bow
Keep fingers down to execute a string crossing of a perfect fifth (see example)
Song 5:
Go Tell Aunt Rhody

Technical Concepts:
No new concepts

Song 6:
Oh Come Little Children

Technical Concepts:
Up bows, repeated up bows

Song 7:
May Song

Technical Concepts:
Forte and then piano on the echo

Song 8:
Long Long Ago

Technical Concepts:
Retakes of the bow
Forte and then piano on the echo
Playing on the D string level
Song 9:
Allegro

Technical Concepts:
Full bowed staccato on notes with articulated dot
Practice technique on four sixteenth notes

Song 10:
Perpetual Motion

Technical Concepts:
No new concepts

Song 11:
Allegretto

Technical Concepts:
Playing on the D string level, playing on the G string level
Staccato eighth and quarter notes together in half and full bows.

Song 12:
Andantino

Technical Concepts:
Fermata
**Song 13:**

Etude

**Technical Concepts:**

Playing in a new finger pattern (key of G)

**Song 14:**

Minuet I

**Technical Concepts:**

Playing with more than one finger pattern in the same piece

Slurs

**Song 15:**

Minuet II

**Technical Concepts:**

Executing a series of eighth notes within string-crossings

Using a high third finger position for accidental

**Song 16:**

Minuet III

**Technical Concepts:**

Grace notes

Playing with more than one finger pattern in the same song

Using fourth finger instead of open string
Song 17:

The Happy Farmer

Technical Concepts:

Extensive slurs

Bow distribution within slurs (3/4 bow on dotted quarter note, 1/4 bow on eighth note) (see example)

Song 18:

Gavotte

Technical Concepts:

Staccato on all dotted notes

Executing sixteenth note runs within a slur

Pizzicato

Playing with more than one finger pattern in the same piece
II. Volume II/Year 2

A. Music History

Purpose

As students begin their second year of violin-playing, they must also begin to learn more about subjects such as music history. Their core of knowledge in this area can slowly be increased, as it will be increased in violin technique. As in Volume I/Year 1, more general historical concepts will be introduced.

Examples of musical periods, and composers within those periods, will come directly from the Suzuki Volume II literature. The Baroque period will again be introduced, this time with examples of both Bach and Handel. Representatives from both the Classical and Romantic periods also will be introduced. Each of these major concepts will add to the students' growing knowledge of music history.

Curriculum Content

The Concept of Musical Periods:
A. Concentration on Baroque, Classical, Romantic
B. Concentration on major composers from each of those periods

The Concept of Composers from Baroque, Classical, Romantic Periods:
A. Baroque composers in Volume II/Year 2
B. Classical composers in Volume II/Year 2
C. Romantic composers in Volume II/Year 2

The Concept of Stylistic Tendencies within Musical Periods:
A. More examples of Baroque tendencies
B. Examples of Classical tendencies
C. Examples of Romantic tendencies

Logistics of Implementation

The Concept of Musical Periods:

The first two pieces in Volume II are by major Baroque composers. This is an excellent time to concentrate on adding to the core of knowledge students have gathered concerning the Baroque era. They should know that the period began approximately three hundred years ago and centered in Germany, Italy, France and England.

In the middle of Volume II, at least three examples of Romantic composers can be found. Students can easily understand that the Romantic period took place in the last century, approximately one hundred years ago. At the end of the volume, the Classical composers are represented, each in a common Classical musical form: Minuet and Trio. These examples stand as excellent representations of a period that was taking place approximately two hundred years ago.

The Concept of Composers from Baroque, Classical and Romantic Periods:

As students learn each piece, they must understand the period that piece represents. The Baroque period is represented by Handel and Bach in pieces 1 and 2, and again
by Handel in piece 6. The Romantic period is represented by Brahms, Schumann, and Paganini in pieces 5, 7 and 8. The Classical period becomes the focus with Beethoven and Boccherini in pieces 11 and 12. These important composers are major representatives of each period. Students will find it interesting to note that all of these major composers come from Germany with the exception of Boccherini and Paganini. The teacher must reinforce the musical period/composer link on a weekly basis. Students can play games at the weekly Repertoire Class placing composers in the proper countries and musical periods.

The Concept of Stylistic Tendencies within Musical Periods:

Piece 1 from Volume II, Handel's Chorus from the Oratorio Judas Maccabeaus, is a fine example of a simple Baroque melody. Piece 2 is a dance by Bach, a musette. Students must learn common musical forms from the Baroque period, including the abundance of dance movements that were so often used. Piece 6 is another common Baroque dance, a bourree. The popular Classical form of minuet and trio is used twice at the end of Volume II, first in a well-known example by Beethoven, and then by Boccherini. The Romantic period is first represented in a dance exclusive to the nineteenth century, a waltz, by Brahms. The Romantic composers love of descriptive colorful music is found in two
pieces entitled The Two Grenadiers by Schumann and Theme from Witches' Dance by Paganini.

Evaluation

The teacher should quiz students on a weekly basis in the individual lessons. Before a student plays a piece he should be able to name the piece, the composer, and possibly the period in which it was written. The teacher should also ask the student to define and demonstrate various stylistic tendencies: the sprung detache stroke found in Bourrée by Handel, or the smooth, legato strokes in Waltz by Brahms. Students may be asked to define a common Classical form, and give an example such as Minuet and Trio by either Beethoven or Boccherini. If students do not have a grasp of these basic historical concepts, they may be asked to review at home with their parents on a daily basis.
II. Volume II/Year 2

B. Music Theory:

Purpose

In Volume II/Year 2, concentration will be on sight-reading. The concepts learned in Volume I/Year 1 of Rhythm, Harmony, Melody, Note Names, and Patterns in Music will be applied and constantly reinforced. Students will learn each piece by reading from the music, not by rote memorization. Early sight-reading skills are of great importance to a young musician. Once the technical foundation of violin-playing has been established, sight-reading skills must also be established.

Curriculum Content

The Concept of Sight-Reading:

a. Suzuki literature Volume II
b. Supplemental exercises

The Concept of Dynamics:

a. Definition of dynamics (Pianissimo through Fortissimo)
b. How to produce differing dynamics on a violin

The Concept of Tempo:

a. Examples of largo, adagio, andante, allegro, presto
b. How to listen and watch for a tempo
The Concept of Note Value:
a. Whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, sixteenth notes
b. Recognition of rests

The Concept of Two Octave Scales:
a. The definition of two octave scales
b. Changing finger-patterns within two octave scales

The Concept of Arpeggios:
a. Definition of an arpeggio

Logistics of Implementation

The Concept of Sight-Reading:
All of the pieces in Volume II are learned from reading the music and then memorized. Students and parents are encouraged to follow along in the score while they listen daily to the tape of Volume II. Teachers and parents can count aloud the correct number of beats in each measure while students learn the pieces and students are encouraged to sight sing each piece. Supplemental exercises should be used to enhance the reading skills such as Quick Steps to Note-Reading Volume 1,114 by Muller, Rusch and Fink, or String Builder Book I115 by Samuel Applebaum.

The Concept of Dynamics:
The dynamic markings in each of the pieces in Volume II must be carefully followed. Through listening, watching, and experimenting, students can learn where to place the bow to play piano, mezzoforte, or forte. Experimentation should also be conducted with bow pressure and placement for
dynamic contrasts. As a general rule, a piano dynamic should be played in the upper half of the bow, close to the fingerboard, with very little pressure. A medium dynamic such as mezzoforte demands middle of the bow placement, equal distance from bridge and fingerboard, and a moderate amount of pressure. A forte dynamic should be played closer to the frog, with bow placed near the bridge, and greater pressure from the right hand and arm.

The Concept of Tempo:

By the end of Volume II/Year 2, students should be familiar with the terms largo, adagio, andante, allegro, presto. To reinforce these terms, students should play games such as choosing a tempo, defining the tempo, and then playing a review song in the chosen tempo. The teacher must encourage students to watch for non-verbal pick-up beats within contrasting tempos. This is a valuable "game" that can be played quite often.

The Concept of Note Value:

By the end of Volume II/Year 2, students should be able to identify and define whole notes, dotted half notes, half notes, dotted quarter notes, quarter notes, eighth notes, sixteenth notes. Whole rests, half rests, quarter rests, and eighth rests should also be familiar. Parents and teachers must point out these notes and rest values in each
piece that the students study. Counting aloud while learning a piece should be encouraged.

The Concept of Two Octave Scales:

Two octave scales should be defined, and students should begin to sound them out. This is excellent aural practice and promotes learning and comprehension of the system of scales. Scales beginning on open strings G Major and D Major should be played two different ways - entirely in first position (two octaves for G Major, one octave for D Major) and then starting in first position and shifting to third position on the A string. The C Major scale should be played in first position with a fourth finger extension on the last note, and then in third position starting with a first finger on the G string. This enables students to hear similar sounds created by different finger patterns on the instrument.

The Concept of Arpeggios:

An arpeggio consists of the first, third, fifth, and eighth notes of any scale. With practice, students should be able to sound out a one octave arpeggio in any key. This is excellent aural skills practice, as well as adding to their knowledge of music theory.
Evaluation

A student's progress in sight-reading should be evaluated on a weekly basis with the study of supplemental exercises. Students who are having serious difficulties learning to sight-read should be assigned to practice exercises during a greater portion of each practice session. Parents can be of great help in aiding a student's progress by pointing out details their child may otherwise miss. Students should be asked on a weekly basis to define dynamic and tempo markings and may review their two octave scales in a variety of dynamics and tempos. By reviewing scales and literature in this manner the teacher can easily determine how well the student grasps the basic concepts introduced in Volume II/Year 2, Music Theory.
II. Volume II/Year II

C. Aural Skills:

Purpose

Volume II/Year 2 of aural skills training is spent refining the skills introduced in Volume I/Year 1. During the first year the foundation for excellent aural abilities is established and constant reinforcement is necessary for further skill development.

Curriculum Content

The Concept of Memorization:

a. Every piece is learned with the music and then memorized
b. All scales are learned by ear, and memorized through repetition.

c. Students are encouraged to sound out and memorize "mystery tunes" on a regular basis

d. Students sound out and memorize a folk song from their own background to perform at the "International Recital"

The Concept of Listening:

a. Students must listen to a recording of Volume II on a daily basis
b. Students attend a large group repertoire class once per week and hear their peers play all the pieces in Volume II
c. Students attend quarterly recitals and hear older players perform advanced literature
d. Students hear and identify the chords A Major and D Major at each lesson
e. Students sound out two octave scales and one octave arpeggios.
The Concept of Improvisation:

a. Definition of improvisation
b. Examples of improvisation

Logistics of Implementation

The Concept of Memorization:

Students learn all the pieces in Volume II from the written music and then must memorize them. Students are also required to review and retain the majority of pieces from Volume I. The ability to memorize a large number of pieces at one time creates an excellent aural foundation. Memorization becomes easier as the students become comfortable playing "by ear". The extra events, "mystery tunes," and "International Recital," give students the opportunity to use their aural capabilities by sounding out songs without the help of music or teacher's instruction.

The Concept of Listening:

During Volume II/Year 2 listening should be directed by the teacher. The teacher should assign students various technical or musical points to listen for. Students should be listening for identification or change in tempo and dynamics. They may be asked to identify all of the bowing techniques heard in a given performance, or to identify which strings a violinist played on. Students should, on a regular basis, be required to identify aurally the chords A Major and D Major.
The Concept of Improvisation:

The teacher should help the students become familiar with the concept of improvisation. The students may all play a piece together, while listening and watching the teacher improvise on that piece. The teacher may eventually ask students to volunteer to improvise, one at a time.
II. **Volume II/Year 2**

D. **Chamber Music**

**Purpose**

The concepts of chamber music that were studied during Volume I-Year 1 will again be studied in Volume II-Year 2. Students will increase their concentration and their ability to play and listen at the same time. Students will also begin to establish tempos, give cues, and lead other students in playing. Visual awareness is an important factor in either leading or following. Students must learn to be aware of both visual and aural cues when playing together.

**Curriculum Content**

The **Concept of Playing and Listening at the Same Time**

a. Playing with an accompanist  
b. Playing with another violinist in melody  
c. Playing with another violinist in harmony  
d. Playing with a small group of violinists—one on a part  
e. Playing with a small group of violinists—all on the same part  

The **Concept of Leading and Following:**  
a. Playing as a leader  
b. Following the leader  

The **Concept of Visual Awareness While Playing:**  
a. When to watch while playing  
b. Who to watch while playing
Logistics of Implementation

The Concept of Playing and Listening at the Same Time:

Volume II/Year 2 students should be refining their skills of listening and playing together. There are a number of pieces in Volume II which require such musical interpretations as speeding up, slowing down, altering the tempo, or using a ritard at the end of the piece. These pieces practiced together can be valuable teaching tools forcing students to listen and play together. The tempo within the *Brahm's Waltz* might be increased in the middle of each phrase, and then decreased at the end of the phrase. *Schumann's Two Grenadiers* calls for a faster tempo in the first half of the piece, and then a slower tempo after the double bar. With practice, groups of students can listen and watch each other and play each of these pieces with exactly the same musical interpretation.

The Concept of Leading and Following:

The game of "follow the leader" is excellent practice for developing good ensemble skills. This game can be refined and practiced in detail, or exaggerated wildly for fun and enjoyment. All students enjoy taking a turn being a "leader" and are willing to work hard at "following" one of their peers.
The Concept of Visual Awareness While Playing:

Beginning violinists are often concentrating so hard on playing the instrument that they are completely unaware of the other sounds and activities around them. It is important to direct their visual awareness from their left fingers toward other players, leaders, conductors, and accompanists. Students need constant practice to become well-trained, alert musicians.

Evaluation

Many young children have trouble focusing concentration on other players and leaders. Students should practice concentrating in daily practice sessions by playing with parents and visually focusing on that parent's bowing or fingerling. Students and teachers will be rewarded with rapid progress if a student practices with concentration on a daily basis.
II. Volume II/Year 2
   E. Violin Technique

   Purpose

In Volume II/Year 2, students must begin to refine their basic technical skills, working from the general concept of technique to the many specific fundamentals of playing. The teacher must continuously help the student maintain an awareness of left and right arm and hand functions, while at the same time adding new knowledge and skill. There are no skills that have yet been mastered and refinement must gradually take place in all areas of playing.

Students will still spend a major portion of their time concentrating on violin techniques in Volume II/Year 2. Students must continually be encouraged to use good listening and practice habits. Parents will be encouraged to steer the practice sessions with more general directions and less "hands on" interference. If a student learns the pieces of Volume II more quickly than his technical skills allow, the teacher must have that student review some or all of the pieces in Volume II, giving him or her time to catch up on technique.
It is important that students continue to add pieces to their list of known repertoire, rather than learning one new piece at a time and forgetting old pieces. This piques the students' interest, while providing a large repertoire on which to increase technical skills. New techniques such as shifting can be applied to the old pieces in Volume I with great success. By continuously adding pieces students automatically increase the time spent on the instrument.

Curriculum Content

The Concept of Left Hand and Arm Technique
a. The function of left fingers
b. The function of left thumb
c. The function of left arm and shoulder

The Concept of Shifting
a. Definition, execution of a shift
b. The function of left thumb in a shift
c. Shifts used in scales (2 octaves)

The Concept of Right Hand and Arm Technique:
a. The function of right hand
b. The function of right shoulder, upper arm, elbow, forearm, and wrist

The Concept of Sound Production:
a. Pressure, placement, speed on lower strings
b. Pressure, placement, speed on upper strings
c. Pressure, placement, speed in third position

The Technical Concepts to be Learned in Each Piece:
a. See Presentation of Technique in Volume II/Year 2

Logistics of Implementation

The Concept of Left Hand and Arm Technique

Students must maintain a relaxed, round hand position while moving from string to string. On the lower two
strings (D, G) the elbow should be positioned slightly toward the body so that the left hand can remain in approximately the same position over the fingerboard during the string crossing. When moving to the upper strings, the elbow should move slightly away from the body so that the hand may remain in the same position over the fingerboard. In this way, the elbow adjusts for the string crossings and the hand is allowed to hold a similar shape on all four strings. This technique can be practiced effectively on two octave scales, with the elbow gradually moving as strings are crossed.

The Concept of Shifting:

Shifts from first to second, and first to third positions are easily introduced in Volume II/Year 2. The most important ingredient in shifting is relaxation. Both the hand and thumb must relax completely in order to move quickly and without excess tension. Once the hand is in proper position, the finger should again exert pressure on the string. Two octave scales should be played both in first position, and a combination of first and third positions. This enables the student to hear the same scale with two different finger patterns while practicing his shifts. Two octave scales should also be played in second position when possible. Shifting from first to second position should always be executed on a half-step when
possible, as intonation is much more accurate with half-step shifts.

The Concept of Right Hand and Arm Technique:

Between Volumes I and II there is a large variety of on-the-string bowings to be found. Students who have played these pieces properly should be able to execute legato, martelé, staccato, and sprung détaché in a variety of rhythmic patterns. Spiccato should be introduced gradually using a flexible right hand and knuckle position. They should slur from two to six notes on a single bow, and execute simple string-crossings. Scales should also be played in a wide variety of bowing styles, with varying slurs, to exercise the right hand and arm. Students should be comfortable using all parts of their bow, at various speeds. Each of these techniques should also be practiced out of the context of a piece.

The Concept of Sound Production:

Students should be very aware of their own pressure, placement, and speed of bow. The pieces in Volume II cross all four strings fairly often, and students should learn to use less pressure on their upper strings, and more on their lower strings due to the thickness of the lower strings. When the amount of pressure is adjusted, placement and speed of the bow must also be adjusted. Students can experiment
with sound qualities to become aware of the wide range of possible sounds. When shifting to upper positions, the pressure, placement and speed of the bow must again adjust. When playing in upper positions on the lower strings more pressure is required to maintain a solid sound. Higher positions on the upper strings require less pressure and careful placement of the bow for an even tone. Students will need to find the range and limits of their particular instrument to maintain maximum sound production.

Evaluation

The progress of a student's left hand and arm technique should be checked on a weekly basis in the individual lessons while the student performs his assigned scales and pieces. Incorrect finger placement, wrist position, or elbow usage may be corrected with specific exercises tailored to the problem. Shifting should be stressed in Volume II/Year 2. If a student is having difficulty shifting, the teacher should assign extra scales in a variety of positions, or a passage taken out of context from one of the pieces which includes extra shifts. Right hand and arm technique should also be evaluated on a weekly basis in the individual lessons. Difficulty with a bowing technique or problems with the function of the right hand or arm may be corrected with specific exercises applied to the scales or pieces. The concept of sound production is a
difficult area in which students must be encouraged to continually improve. The teacher must help a student listen to and improve his or her own sound production. Improving sound production frequently depends upon improving listening skills.
Presentation of Technique

Piece 1
Chorus from Judas Macabeus  G.F. Handel
Technical Concepts:
Legato
Using a high third finger position for accidental

Piece 2
Musette  J.S. Bach
Technical Concepts:
Extensive slurs
Wide range of dynamics

Piece 3
Hunter’s Chorus  C.M. von Weber
Technical Concepts
Rapid tempo
Staccato within a rapid tempo
First and second endings
Up bow staccato for a single note

Piece 4
Long Long Ago  T.H. Bayly
Technical Concepts

Repetition of old song (#8 Vol. I) in new key (G Major)
Variation with up bow staccato for two notes
Series of string crossings to open string D
Keep left fingers down during string crossings

Piece 5

Waltz J. Brahms

Technical Concepts:
Slurs within string crossings
Tempo variations within same piece
Wide range of dynamics

Piece 6

Bourrée G.F. Handel

Technical Concepts
Common Baroque finger patterns and sequences
Terrace dynamics

Piece 7

The Two Grenadiers R. Schumann

Technical Concepts:
Contrasting sections and contrasting tempos within same piece
Numerous accidentals
Change of key within same piece

**Piece 8**
*Theme from "Witches' Dance"*  A. Thomas

**Technical Concepts**
Staccato
Spiccato (if the student can execute it in a relaxed manner)
Thirty-second notes in the form of a trill
Sixteenth note runs
Numerous key changes

**Piece 9**
*Gavotte*  J.B. Lully

**Technical Concepts:**
Fourth finger extension above first position
Trills

**Piece 10**
*Minuet in G*  L. van Beethoven

**Technical Concepts:**
Minuet, Trio form
Dotted rhythms within a slur
Fingering in half position
Up bow staccato, four notes on a bow
Piece 11

Minuet  L. Boccherini

Technical Concepts:

Minuet, Trio form

Trills

Sixteenth note runs

Counting during series of rests
III. Volume III/Year 3

A. Music History

Purpose

Beginning with Volume III/Year 3 students will gain an in-depth knowledge of certain areas of music history. The Baroque period will be studied in detail. Students will have a chance to look at Baroque composers, lifestyles, and music. Through this experience the Baroque period may become accessible and meaningful to young violinists of today.

Curriculum Content

The Concept of the Baroque Period:

a. An in-depth look at music from the Baroque period
b. Composers from the Baroque period
c. Lifestyles during the Baroque period
d. Stylistic tendencies of the Baroque period
e. Baroque instruments

Logistics of Implementation

During Volume III/Year 3 students have access to a tremendous amount of repertoire composed by Baroque composers because five out of the seven pieces in Volume III were composed between 1650 and 1750. In addition, the chamber music studies include important works from the Baroque period, as does the aural skills program. With the
abundance of available music the teacher must organize and clarify the most important points for study.

Composers Bach, Handel, Scarlatti, Vivaldi, and Telemann will represent the period. Individual students will execute written reports and then speak to the class on the lives of these composers. The teacher needs to refer to each of the composers on a regular basis so that the students receive maximum exposure to them.

The lifestyles during the Baroque period can be compared with lifestyles of today; students should be encouraged to bring one fact per week about the Baroque period to class in order to share information with classmates. (Students should be encouraged to obtain a dictionary of music if they do not already have access to one).

The teacher should play recordings of the same pieces of music performed on Baroque instruments, and modern instruments, and help students compare the different sounds and capabilities. Early instruments and modern instruments help students compare the different sounds and capabilities. Early instrument makers of the Baroque period such as Stradivari and Guarneri should be discussed. If the teacher has no access to baroque instruments, pictures can easily be found and shown to the class.

Students must become familiar with common stylistic tendencies such as the sprung détaché bow stroke, use of
piano and forte in a terrace effect, and the wealth of simple sequences and patterns, scales, and arpeggios found in the music. Common Baroque forms such as the Concerto Grosso, Suite, Sonata, and Opera should also be discussed and examples given.

**Evaluation**

The teacher should discuss concepts of the Baroque period with individual students to determine the extent of a student's understanding. He or she may then want to assign a written report to each student, which may be presented aurally during the group repertoire class. Students and parents should be encouraged to seek out the many books on music and composers written for young people and available in the public library. A student must constantly be encouraged to share his or her knowledge of Baroque music and music history in general with the teacher and peer group.
Volume III/Year 3

B. Music Theory

Purpose

Volume III/Year 3 will continue to develop the basic concepts of music theory such as intervals, scales, key signatures, and time signatures. Students will be expected to improve upon their sight-reading skills, as well as their understanding of chords and harmony. Score-reading and sight-singing will be introduced, and a piece from the Baroque period will be studied in detail. All of these skills combine to create a complete musician with a comprehensive concept of music.

Curriculum Content

The Concept of Note Names:
- a. Note names in first position
- b. Note names in other positions
- c. How to recognize and write sharps, flats, naturals

The Concept of Key Signatures:
- a. Definition of a key signature
- b. How to identify a key signature by sight
- c. How to identify a key signature by sound

The Concept of Time Signatures:
- a. Definition of a time signature
- b. How to conduct in 2/4, 3/4, 4/4, 6/8 time
- c. How to identify a time signature by sight
- d. How to identify a time signature by sound
The Concept of Three Octave Scales:
- The definition of a three octave scale
- Changing finger patterns within a three octave scale

The Concept of Two Octave Arpeggios:
- Definition of a two octave arpeggio

The Concept of Sight-Reading:
- Suzuki literature Volume III
- Supplemental exercises
- Chamber music pieces from the Medieval/Renaissance and Baroque periods

Logistics of Implementation

The Concept of Note Names:
Teachers must always identify a note by its name, and not its finger number or position. Students and parents can play games identifying notes within each of the pieces they learn. Sometimes students find it helpful to circle notes within their music for easy identification. For example, all of the open strings may be circled or all of the first finger notes. Students should practice writing sharps, flats and naturals until they understand the difference between these three markings.

The Concept of Key Signatures:
Students should memorize lists of flats, sharps, and key signatures and should play scales and pieces in different keys. On a weekly basis the teacher should help the student analyze the key signature of each piece. Also, playing scales and arpeggios in a given key will help students learn to analyze keys by sound.
The Concept of Time Signatures:

Conducting can be practiced as early as Volume I, so that students are secure with the following beat patterns by Volume III: 2/4, 3/4, 4/4, 6/8. The best time to do this is on a weekly basis during the group repertoire class. Whenever a piece is being played that the student does not know, he or she may listen and conduct at the same time. Parents can help students get started on the proper beat pattern for each piece. Teachers should sing beat numbers whenever possible during the lessons so that students become familiar with the correct number on the correct beat. Students should occasionally sing beat numbers out loud with the teacher. On a weekly basis the teacher must help the student analyze the time signature of each piece being played. It is especially important to teach the student to analyze the time signature before he or she sight-reads a piece.

The Concept of Three-Octave Scales:

All three-octave Major scales should be played during Volume III/Year 3. If students are having intonation problems they can practice two-octave scales before playing three-octave scales, thereby hearing the scales with correct intonation in a lower octave. Practicing one octave at a time is also a useful tool for developing correct intonation.
The Concept of Two-Octave Arpeggios:

A two-octave arpeggio should be played along with each three-octave scale. The teacher must constantly point out the definition of an arpeggio - first, third, and fifth notes of a given scale. The teacher should always use note names, and encourage the student to define the arpeggio with note names before playing it.

The Concept of Sight-Reading:

Students will learn each of the pieces from Volume III by sight-reading from the score, as well as practicing their supplemental exercises from the following possible sources: Quick Steps to Note-Reading Volume 2, by Muller, Rusch, and Fink,116 or Belwin Course for Strings, String Builder, Books 2 and 3, by Samuel Applebaum.117

There is no recording to accompany the chamber pieces, and students should learn their music from sight-reading the score and attending weekly repertoire classes. The teacher will demonstrate by playing each of the parts during class, and the class will attempt to sight-read and learn each of the parts. Students who learn their parts quickly may subsequently learn all parts in a given piece.

Score-reading may be practiced with recordings and miniature scores, available at most music libraries. This author recommends one of the Brandenberg Concertos by J.S. Bach. Students can follow the lines of the solo
instruments, and many of the sequences and repetitions are accessible aurally with only a few hearings. In these fast movements, the following questions may be posed as aural exercises: How many times does the opening sequence repeat during the entire movement? Is the opening theme made up of a scale or an arpeggio? How many soloists are playing at a given time? Students should be encouraged to conduct while they listen and follow the score. They should also be encouraged to discover by ear the main themes on their own instruments. The teacher may help if students are unable to find all the notes of the main themes.

**Evaluation**

The teacher should evaluate the student's knowledge of note names, key signatures and time signatures during discussion of the repertoire at weekly lessons. A student should learn to analyze each piece before playing it. Students should practice identifying note names during daily practice with parents. Scales and arpeggios should also be evaluated during the individual lessons on a weekly basis. If a student has difficulty with scales or arpeggios, an effort should be made to review these more carefully during daily practice. More practice time should be spent on scales and arpeggios until the student has a firm grasp of the technical and aural aspects. Careful time should be spent on supplemental sight-reading exercises to ensure the
student's progress in this important area. The teacher should assign appropriate supplemental sight-reading material for each student if needed.
Volume III/Year 3

C. Aural Skills

Purpose

The aural skills of memorization and listening will continue to be developed during Volume III/Year 3, while other important skills will also be added. Listening skills will be developed with the introduction of intervals. Parents and students will be encouraged to systemitize their sprintsing and sight-reading skills by thinking intervalically whenever possible. The system of intervals adds a new dimension to aural skills training by defining the language of music in terms of its most basic elements.

Curriculum Content

The Concept of Memorization:

a. Every piece is memorized
b. All scales are learned by and memorized through repetition
c. Students are encouraged to discover by ear and memorize "mystery tunes" on a regular basis
d. Students discover by ear and memorize a folk song from their own background to perform at the "International Recital"

The Concept of Listening:

a. Students should listen to as many classical recordings as they can
b. Students attend a large group repertoire class once per week and hear their peers play pieces from the Chamber Collection
c. Students attend quarterly recitals and hear older players perform advanced literature
Students hear and identify the chords A Major and D Major at each lesson, and are encouraged to tune their own instruments.

Students play by ear three octave scales and two octave arpeggios.

**The Concept of Improvisation:**

a. Examples of improvisation

b. Considerations of rhythm, melody, and harmony during improvisation

**The Concept of Simple Intervals:**

a. Fifths

b. Fourths

c. Thirds

d. Octaves

e. Unisons

**Logistics of Implementation**

**The Concept of Memorization:**

By Volume III/Year 3 students should be able to memorize pieces quickly and easily. They must continue to memorize each of their pieces as they study them and occasionally review earlier pieces to re-learn and re-memorize them.

**The Concept of Listening:**

During Volume III/Year 3 students will be encouraged to listen to and collect classical recordings of all types. They may want to collect pieces by a favorite composer or a favorite recording artist. The teacher can make suggestions to parents for recordings which might appeal to the students. The repertoire class should no longer be restricted to playing songs from the Suzuki literature but
should now include pieces from the *Chamber Music Collection*. The students will hear their peers playing these new songs on a weekly basis, as well as hearing the solo Suzuki repertoire at recitals. The teacher will help students with the difficult aural skill of learning to tune their own instruments. The teacher will encourage students to tune without the aid of parents and teachers.

**The Concept of Improvisation:**

After students have tried experimental improvisation, the teacher can begin to direct the improvisation. The teacher can help students consider adjusting only one aspect of the original piece at a time – rhythm, melody, or harmony. Students can transpose the original melody higher or lower, change directions within the melody, or play two different melodies at the same time.

**The Concept of Simple Intervals:**

The first interval to be introduced is the perfect fifth – the interval between violin strings. On a weekly basis students and teachers can sing (counting 1, 2, 3, 4, 5) between open strings. When the student can do this independently, he or she can then practice the same exercise on a fifth between stopped notes. The intervals of fourths and thirds should be introduced in the same manner, always singing (counting out the interval) between pitches. Octaves
can easily be introduced: An octave above any open string is always found by placing the third finger on the adjacent string above in first position. Unisons can also be introduced by playing the open string and the corresponding fourth finger on the adjacent lower string. Intervals must always be identified by their correct note names to reinforce learning of note names at the same time as intervals.

**Evaluation**

The teacher can help shape a student's ability to learn and memorize music by assigning familiar tunes to "sound out". The teacher might need to fill in unknown notes or help a student get started by telling him the first few notes of a tune. The same principle applies to learning improvisation. Teachers should evaluate a student's need for help and then practice improvisation with him on a weekly basis in the individual lesson. Singing intervals should be done on a daily basis during the practice sessions. The teacher should continue to check a student's progress with intervals, and systematically add new intervals to the student's ear training skills. At the group repertoire class, students may sing intervals together and then take turns improvising.
Volume III/Year 3

D. Chamber Music

Purpose

The Repertoire Class, beginning with Volume III/Year 3, will no longer be comprised of the Suzuki repertoire, but will contain pieces from the Chamber Music Collection, a group of pieces transcribed by the author for from two to four parts and taken from all periods of music (see Appendix A). There are six pieces from each of the following five time periods: Medieval/Renaissance, Baroque, Classical, Romantic, and Modern. The pieces range from simple to fairly difficult techniques, and help promote careful listening and musicianship skills. Students need to develop these skills before they can become good orchestral players or good chamber music players. The pieces can be played with one or more students on a part and do not need a conductor. When a student learns his or her part he or she should also be encouraged to learn other parts of the same piece. Students should be able to play all parts of a given piece to gain maximum exposure to that composer, musical period, and technical skill. Students in Volume III/Year 3 should be encouraged to learn as many of the Medieval/Renaissance and Baroque pieces as they can. If students
play with more advanced students, they will gain exposure to better playing. Teachers may select which chamber pieces will best suit the needs and increase the musicianship skills of a given group of students. (See list of chamber pieces under Curriculum Content. See Chamber Music Collection, Appendix A, for examples of actual music.)
Curriculum Content

List of Recommended Chamber Pieces

Medieval/Renaissance
Ah Robyn
Come Again Sweet Love Doth Now Invite
Since First I Saw Your Face
I Bei Legami
Ding Dong Merrily
Summer Is Icumen In

Baroque
Two Part Invention IV
Herzlich Tut Mich Verlangen
Per La Gloria D'Adorarvi
Pastoral Symphony
Theme From Sonata #23
Theme from Viola Concerto in G Major

Classical
Quartet from Symphony #9
Quartet from Fidelio
Trio from The Magic Flute
Duet from The Magic Flute
Morgengrüss
Der Jager

Romantic
Duet from The Pearl Fishers
Songtag
Theme from Brahms-Haydn Variations
Duet from The Merry Widow
Theme from Symphony VI Mvt. II
Overture to Rienzi

Modern
Maruntel from Rumanian Dances
IV from Songs for Voice and Violin
Theme from Classical Symphony
Tom's Aria from The Rake's Progress
The Hero
Whither Must I Wander

William Cornysh
John Dowland
Thomas Ford
Claudio Monteverdi
Anonymous
J.S. Bach
Hans Leo Hassler
Harm. by J.S. Bach
Giovanni Bononcini
G.F. Handel
Dominico Scarlatti
G.P. Telemann
L. van Beethoven
L. van Beethoven
W.A. Mozart
W.A. Mozart
Franz Schubert
Franz Schubert
Georges Bizet
J. Brahms
J. Brahms
Franz Lehar
P. Tchaikovsky
R. Wagner
Bela Bartok
Gustav Holst
S. Prokofiev
I. Stravinsky
Gian Carlo Menotti
R. Vaughan Williams
Logistics of Implementation

These pieces should be practiced on a weekly basis in the group repertoire class. The teacher can have all the students learn a single part first and later switch to separate parts or have individual students learn separate parts. These pieces should be prepared and played during concerts by the advanced class.

Evaluation

The teacher should assign certain chamber pieces to individual students, then evaluate and correct the student's performance during the individual lessons. Ensemble skills can be evaluated during group repertoire class.
Volume III/Year 3

E. Violin Technique

Purpose

Volume III/Year 3 is a continuation of the same basic technical concepts which were introduced in Year 1 and refined in Year 2. By laying a technical foundation in Year 1 and increasing that knowledge through refinement in subsequent years, students have a clear concept of their goals on the instrument. As they mature, students can take the responsibility of learning and playing by themselves. Without clear goals, students are unable to take any responsibility for learning and developing their abilities. Volume III/Year 3 continues to stress the fundamentals of good violin technique: Proper left and right hand skills and refined sound production.

Curriculum Content

The Concept of Left Hand and Arm Technique:
a. The function of left fingers
b. The function of left thumb in position and during shifts
c. The function of left arm and shoulder

The Concept of Shifting:
a. Shifts used in three octave scales
b. Shifts used in two octave arpeggios
The Concept of Right Hand and Arm Technique:
  a. The function of right shoulder, upper arm, elbow, forearm, wrist and hand

The Concept of Sound Production:
  a. Pressure, placement, speed on the violin

The Concept of Vibrato:
  a. Definition of vibrato
  b. Vibrato exercises

The Technical Concepts to be Learned in Each Piece:
  a. See Presentation of Technique in Volume III/Year 3

Logistics of Implementation

The Concept of Left Hand Technique:

Students must be encouraged to constantly be aware of their left hand technique. They must watch their finger position, especially in difficult passages, to make sure their fingers remain over the strings. They must be aware of their thumb, especially as they execute shifts, so that it moves with the hand in moving to a new position. They must practice string crossings slowly, in order to think about the rotation of the elbow followed by the hand. Students must be instructed on how to practice and how to be aware of their technique. Parents can begin allowing students to take more individual responsibility for practicing and playing.

The Concept of Shifting:

Students need to become comfortable in all positions. Scales should be played in a variety of ways - with shifts,
without shifts, all on one string, with crossing strings, etc. Arpeggios should also be used to familiarize students with different parts of the instrument. Careful shifting and refined sound production must always be considered in scales and arpeggios.

The Concept of Right Hand and Arm Technique:

Right hand and arm technique must carefully be considered in each of the pieces in Volume III. Students should be encouraged to be aware of their right hand and arm technique. They should be encouraged to ask themselves questions about each piece: Where in the bow should this be played? How much bow should I use? What bow stroke should I use? What part of my arm should be active or inactive in this passage?

The Concept of Sound Production:

In advanced technique, this concept can be linked to the other technical concepts of right and left hand and arm technique. To achieve a particular sound, the violinist must use a certain left and right hand and arm technique. The teacher should begin helping students to make connections between technique and sound production. Students must be encouraged to think for themselves to make more rapid progress.
The Concept of Vibrato:

Exercises can be introduced to develop an acceptable vibrato. Acceptable motions generally are taught beginning with large motions and refining to smaller motions. Paul Rolland offers excellent exercises for beginning vibrato. Most students are willing to practice and learn a fine vibrato motion. The students must be encouraged to use vibrato in all aspects of their playing, and to stay relaxed while vibrating.

Evaluation

The teacher will continue to carefully evaluate the technical aspects of a student's playing during each individual lesson. The teacher must also begin to train the student to evaluate his or her own technique. This is done most easily by encouraging the student to be aware of key questions and answers: What motion should the left elbow make during a string crossing? What is the role of the thumb in a shift? Which part of the right arm should be most active during a given passage of music? What is the quality of the sound production? The student who is able to continually ask and answer these kinds of questions may become a fine musician.
Presentation of Technique

Piece 1
Gavotte  P. Martini
Technical Concepts:
Bow distribution (quarter, eighth, eighth; quarter, eighth, eighth)
Varied dynamics
Difficult repeat scheme

Piece 2
Minuet  J.S. Bach
Technical Concepts:
Minor section with key changes and numerous accidentals

Piece 3
Gavotte in G minor  J.S. Bach
Technical Concepts:
Minor key
Numerous slurs

Piece 4
Humoresque  A. Dvorak
Technical Concepts:
Contrasting bowing techniques
Key changes with accidentals
Awkward rhythms
Extension to second position

Piece 5
Gavotte  Jean Becker
Technical Concepts:
Key changes
Up-bow staccato

Piece 6
Gavotte in D Major  J.S. Bach
Technical Concepts:
Bow distribution (Quarter notes—full bow, eighth notes—half bow)
Grace notes
Terrace dynamics
Difficult repeat scheme
Doublestops
String crossings
Piece 7
Bourree  J.S. Bach
Technical Concepts:
Doublestop chords, Triplestop chords
String crossings
Minor finger patterns at key change
Difficult repeat scheme
Volume IV/Year 4

A. Music History

Purpose

Volume IV/Year 4 will be spent concentrating on the Classical period, 1750-1835, and the early Romantic period, 1835-1850. Students will have the opportunity to examine the differences between these periods and those previously studied and to see and hear how Classical and early Romantic music actually grew out of the Baroque traditions.

Curriculum Content

The Concept of the Classical Period:

a. An in-depth examination of music from the Classical period
b. Composers from the Classical period
c. Lifestyles during the Classical period
d. Stylistic tendencies of the Classical period
e. Classical instruments

The Concept of the Early Romantic Period:

a. An in-depth examination of music from the early Romantic period
b. Composers from the early Romantic period
c. Lifestyles from the early Romantic period
d. Stylistic tendencies of the early Romantic period
e. Romantic instruments
Logistics of Implementation

The Concept of the Classical Period:

This year of study will concentrate on the importance of instrumental music and the orchestra. Students will explore the lives and music of Haydn, Mozart, and Beethoven through a series of aural and written reports. In both the Chamber Music program and the Aural Skills program works from the Classical period will be played.

Lifestyles from the Baroque and Classical periods should be compared, and students should bring one fact per week concerning Classical music to share with their peers. The importance of opera, and the development of keyboard and woodwind instruments should be discussed and examples should be heard. The importance of form and melody should be considered and discussed as well as the development of the string quartet. All of these differences should continually be compared with the Baroque period, so that students recall and relate to the information they learned during Volume III/Year 3.

The Concept of the Early Romantic Period:

Late Beethoven and early Schubert may be compared, as students perform both composers' music in the Chamber Music
Collection. The beginnings of individualism may be discussed in both composers' lifestyles and their music. It is important that the students continue to compare this period with previously studied periods to understand the historical progression of music.

Evaluation

The teacher should discuss concepts of the Classical and early Romantic periods with individual students to determine the extent of a student's understanding. Topics should be offered and written reports should be presented aurally by students during the group repertoire class. Students and parents must continually be encouraged to seek out new information and share it with the class. The musical period and composer may be discussed before each chamber music piece is played in the repertoire class. The musical period and composer may also be discussed briefly before playing pieces during the individual lessons.
Volume IV/Year 4

B. Music Theory

Purpose

During Volume IV/Year 4 students will be expected to continue the development of sight-reading skills and increase their knowledge of intervals and melody. These music theory concepts will be closely integrated with the aural skills concepts emphasizing recognition and understanding of intervals and melody. Concentration in these areas will enable students to gain practical skills in common areas of difficulty such as sight-reading, sight-singing, and score-reading.

Curriculum Content

The Concept of Note Names:
 a. Note names in all positions

The Concept of Key Signatures:
 a. Identification of key signatures by sight and sound

The Concept of Time Signatures:
 a. Identification of time signatures by sight and sound
 b. How to conduct 2/4, 3/4, 4/4, 6/8

The Concept of Intervals: (unison, second, third, fourth, fifth, sixth, seventh, eighth)
 a. Identification of intervals by sight-singing
 b. Identification of intervals on the violin

The Concept of Sight-Reading:
 a. Suzuki Literature, first half of Volume IV
 b. Supplemental exercises
c. Chamber music pieces from the Classical and early Romantic periods

Logistics of Implementation

The Concept of Note Names:

Teachers, parents, and students should continue to identify all notes by name and not finger number. Students should be encouraged to think in terms of note names as they play and practice. If students are still unsure of note names in first through third positions, they should practice exercises labeling the names of those notes.

The Concept of Key Signatures:

The teacher should insist that students consider the key signature before playing each piece, sight-reading exercise, or chamber music part. Specific exercises in changing keys may be developed by the teacher if a student has difficulty in remembering to review the key signature.

The Concept of Time Signatures:

Students should also continually review time signatures before playing any piece. Teachers and students should sing beat numbers whenever possible when learning a passage. Students should be encouraged to conduct whenever they listen to music and examples of 2/4, 3/4, 4/4, and 5/8 time may be provided for conducting practice on a regular basis.
The Concept of Sight-Reading:

All of the new Suzuki literature, as well as supplemental exercises and chamber music parts, will be learned by sight-reading. If students are having difficulty sight-reading, more supplemental exercises should be assigned in weekly lessons, and more emphasis should be placed upon them during practice time. The following sources are recommended for sight-reading practice: Belwin Course for Strings, Book 3 by Samuel Applebaum,110 or Belwin Course for Strings Third and Fifth Position, by Samuel Applebaum,111 or Sitt Studies for Violin Opus 32, Book I.112

Evaluation

The teacher should thoroughly assess a student's knowledge of note names during the individual lessons. If a student is unable to name all notes in first through third positions, the teacher should ask the student to carefully memorize the names of notes he or she still does not know. The teacher should continually ask students to aurally analyze each piece for key signature and time signature before playing. The teacher should carefully assign supplemental sight-reading exercises to meet the needs of each student.
Volume IV/Year 4

C. Aural Skills

Purpose

The aural skills concepts in Volume IV/Year 4 will be highly integrated with the music history, music theory, and chamber music concepts. Emphasis will be placed upon interval work and also on music from the Classical and early Romantic periods. Specific pieces of music will be chosen to represent these periods and listening skills will be developed through these pieces. Students will be encouraged to develop their aural skills ability while becoming very familiar with great masterworks of these musical periods.

Curriculum Content

The Concept of Intervals:
  a. Major intervals seconds through eighthss
  b. Minor intervals seconds through eighthss

The Concept of Listening:
  a. The Magic Flute by W.A. Mozart
  b. Ninth Symphony by L. van Beethoven

Logistics of Implementation

The Concept of Intervals:

As in Volume III/Year 3, students will take each new interval and practice singing it, singing the numbers between notes. Major and minor intervals should always be
compared so that students can immediately hear the difference between them. If students are having difficulty with any intervals, they may want to review simple intervals as in Volume III/Year 3 before proceeding.

The Concept of Listening:

This author recommends certain scenes from The Magic Flute by W.A. Mozart for purposes of intensifying listening practice. The scenes that have the chamber music excerpts are ideal: The Trio is found in the final scene of Act I and the Duet is found in the seventh scene, Act I. The story of The Magic Flute is appealing to students, and the music is accessible after several hearings. Students should listen to these scenes on a weekly basis in the Repertoire Class, and then discuss the music and the story. When the students can perceive aurally certain sections of the opera, the teacher may add more music to their listening repertoire until they have heard the entire opera. The Ninth Symphony by L. van Beethoven is also an excellent choice for intensive listening. It is a masterful example of the symphonic form and can be considered a transitional piece bridging the Classical and Romantic periods. The chamber music excerpt from the Ninth Symphony comes from the quartet of vocal solos from the final movement of this work.
Evaluation

The teacher should continue to check students' progress with intervals and systematically add new intervals to the students' repertoire. Old intervals should also be reviewed on a daily basis during the practice sessions. Listening to excerpts and discussing the music should be done in the group repertoire class. By engaging the class in discussion, the teacher can evaluate the students' general knowledge of the music and time period.
Volume IV/Year 4

D. Chamber Music

Purpose

During Volume IV/Year 4 it is recommended that students continue to work on the chamber pieces from the Medieval/Renaissance and Baroque periods and also begin the selections from the Classical period. Once all of the pieces from these periods are learned, students may also begin to work on pieces from the Romantic period. By learning music from one historical period at a time, and relating that music to the facts they are learning in both the music theory and music history sequences, students will gain a comprehensive musical background. Students of differing abilities should be playing the same chamber music parts to share knowledge and techniques. The pieces should be rehearsed by the teacher and eventually played without a conductor. Teachers may pick and choose which Chamber piece will best suit the needs and increase the musicianship skills of a given group of students. (See list of Chamber pieces under Curriculum Content. See Chamber Music Collection, Appendix A, for examples of the music.)
Strategy: Curriculum Content

List of Recommended Chamber Pieces

Medieval/Renaissance
Ah Robyn.................. William Cornysh
Come Again Sweet Love Doth Now Invite John Dowland
Since First I Saw Your Face........ Thomas Ford
I Bei Legami.................. Claudio Monteverdi
Ding Dong Merrily.............. Anonymous
Summer Is Icumen In............ Anonymous

Baroque
Two Part Invention IV........... J.S. Bach
Herzlich Tut Mich Verlangen...... Hans Leo Hassler
Per La Gloria D'Adorarvi........ Giovanni Bononcini
Pastoral Symphony............... G.F. Handel
Theme From Sonata #23........... Dominico Scarlatti
Theme from Viola Concerto in G Major. G.P. Telemann

Classical
Quartet from Symphony #9........ L. van Beethoven
Quartet from Fidelio............. L. van Beethoven
Trio from The Magic Flute......... W.A. Mozart
Duet from The Magic Flute......... W.A. Mozart
Morgengruss................... Franz Schubert
Der Jager..................... Franz Schubert

Romantic
Duet from The Pearl Fishers........ Georges Bizet
Songtag...................... J. Brahms
Theme from Brahms-Haydn Variations.. J. Brahms
Duet from The Merry Widow......... Franz Lehar
Theme from Symphony VI Mvt. II..... P. Tchaikovsky
Overture to Rienzi.............. R. Wagner

Modern
Maruntel from Rumanian Dances..... Bela Bartok
IV from Songs for Voice and Violin... Gustav Holst
Theme from Classical Symphony...... S. Prokofiev
Tom's Aria from The Rake's Progress... I. Stravinsky
The Hero........................ Gian Carlo Menotti
Whither Must I Wander............. R. Vaughan Williams

Logistics of Implementation

Students of differing abilities should play the same
chamber music to share knowledge and techniques. The pieces
should be rehearsed by the teacher and eventually played without a conductor. Teachers may select which chamber pieces will best suit the needs and increase the musicianship skills of a given group of students.

**Evaluation**

The teacher can assign certain chamber pieces to individual students and then correct and evaluate the student's performance during the individual lessons. Ensemble skills can be evaluated during the group repertoire class.
Volume IV/Year 4

E. Violin Technique

Purpose

During Volume IV/Year 4 students should continually be encouraged to analyze their playing and solve many of their technical problems. By following the same basic technical concepts introduced in Volume I/Year 1, Volume II/Year 2, and Volume III/Year 3, students should be able to demonstrate acceptable technique. Special attention must be given to the concepts of discipline and use of practice time. Students should spend the majority of each practice session alone learning not only what to practice, but also how to practice. In this way students will gain maximum benefit from time spent on the instrument.

Curriculum Content

The Concept of Left Hand and Arm Technique:
  a. The function of left shoulder, arm, thumb and fingers

The Concept of Shifting:
  a. All fingers, large and small intervals

The Concept of Right Hand and Arm Technique:
  a. The function of right shoulder, upper arm, elbow, forearm, wrist, and hand

The Concept of Different Bowing Styles:
  a. Definitions of Staccato, Spiccato, Legato, Détaché, Pizzicato

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b. Execution of Staccato, Spiccato, Legato, Détaché, Pizzicato

The Concept of Sound Production:
a. Pressure, placement, speed on the violin

The Concept of Vibrato:
a. Vibrato exercises
b. Vibrato within scales and pieces

The Technical Concepts to be Learned in Each Piece:
a. See Presentation of Technique in Volume IV/Year 4

Logistics of Implementation

The Concept of Left Hand and Arm Technique:

Students should be very aware of their left hand and arm technique. They should keep their fingers close to the fingerboard in fast passages and lift their fingers slightly to vibrate in a slow passage. They should cross strings by moving their elbow and maintain a similar hand position above the fingerboard. They should maintain a flexible, relaxed thumb. Most importantly, they must keep their entire left hand and arm relaxed.

The Concept of Shifting:

Relaxation plays an important part in shifting. Students should be aware of their state of relaxation and begin to use tension and relaxation effectively. Scales, as well as supplementary exercises and pieces, will have numerous shifts on both large and small intervals. These should always be practiced slowly at first, then accelerated when the hand is relaxed and secure.
The Concept of Right Hand and Arm Technique:

Students should be very aware of their right hand and arm technique. They must know what kind of a bow stroke they are using and how to execute that stroke. They must be able to look at a passage of music and analyze the bowing needs. Teachers must first help students analyze their music, and then help them analyze their right hand and arm functions. These two steps are the key to students' ability to help themselves become independent musicians.

The Concept of Different Bow Strokes:

The students should be able to define each of the following terms: Staccato, Spiccato, Legato, Détaché and Pizzicato. Students have come across all of these terms and bowing styles previously in the Suzuki literature. Volume IV/Year 4 may be spent clarifying questions or problems the students may have concerning these playing styles. Students should be able to look at a given piece of music and determine which bowing style will be used by reading indications in the score. This can be practiced on each new piece.
The Concept of Sound Production:

Students should continue to make connections between sound production and left and right hand technique. Students should be able to determine what kind of technique needs to be used to produce the proper sound in a given piece of music.

The Concept of Vibrato:

Students should be able to demonstrate an adequate vibrato by Year IV/Volume 4. Vibrato exercises can still be practiced on a regular basis, and vibrato should be used in all pieces. Vibrato should become a regular feature of a student's technique, especially in slow passages and scales.

Evaluation

The teacher will continue to carefully evaluate the technical aspects of a student's playing during each individual lesson. Right and left hand technique, vibrato, and sound production should all be continuing to develop. The teacher must also assess a student's ability to evaluate himself or herself. The student should be able to describe technical problems such as shifting, vibrato, bowing techniques, and use of left arm during string crossings. The student should be able to evaluate his or her own abilities in each of these areas. Finally, the student must
be able to determine the technical competencies of a given piece by visually analyzing the piece.
Presentation of Technique

Piece 1
Concerto No. 2, Third Movement, F. Sietz
Technical Concepts:
First theme, contrasting second theme
Orchestral cues
Doublestops
Spiccato
Note: This piece is longer, with more contrast between sections than previous pieces

Piece 2
Concerto No. 5, First Movement, F. Seitz
Technical Concepts:
First theme, contrasting second theme
Orchestral cues
Grace notes
Doublestops
Spiccato
String crossings
Numerous accidentals

Piece 3
Concerto No. 5, Third Movement (Rondo), F. Seitz
Technical Concepts:
First theme, contrasting second theme
Orchestral cues
Spiccato
Numerous doublestops
Volume IV/Year 5

A. Music History

Purpose

The Romantic period (1820-1910) and the Modern period (1910-present) will be studied during Volume IV/Year 5. Students will study in detail the composers, lifestyles, and musical tendencies of these historical periods. The study of these historical periods will be closely integrated with the study of music theory, aural skills, and chamber music so that students receive a comprehensive concept of the Romantic and Modern periods. Concepts studied from earlier periods will also be reviewed so that students appreciate the development of music through the ages.

Curriculum Content

The Concept of the Romantic Period:
- Detailed examination of music from the Romantic period
- Composers from the Romantic Period
- Lifestyles from the Romantic Period
- Stylistic tendencies of the Romantic Period

The Concept of the Modern Period:
- Detailed examination of music from the Modern Period
- Composers from the Modern Period
- Lifestyles from the Modern Period
- Stylistic tendencies of the Modern Period

The Concept of Changes Throughout Music History:
- Changes in music
- Changes in composers
c. Changes in lifestyles
d. Changes in stylistic tendencies

**Logistics of Implementation**

**The Concept of the Romantic Period:**

The importance of individuality and personal expression in the Romantic Period will be stressed during Volume IV/Year 5. Brahms, Wagner, Bizet, Lehár, and Tchaikovsky will be used as representatives of this period. Students will give aural and written reports on each of these composers, as well as listening to and playing examples of the composer's works in the aural skills and chamber music segments of the curriculum.

Lifestyles of the Romantic Period composers such as Paganini and Chopin should be studied. Students should bring to class one fact concerning the Romantic Period each week to share with their peers.

**The Concept of the Modern Period:**

The break-down of many traditional forms and systems will be demonstrated through playing and listening to examples of Modern music. Composers studied will include Schoenberg, Stravinsky, Bartok, Prokofiev and more traditional Modern composers such as Vaughn-Williams and Copland. The teacher should play examples of a variety of trends in Modern music: Electronic music, chance music, twelve-tone music, neoclassism, expressionism, and computer
music. Students should do aural and written reports on Modern music and composers and should be encouraged to attend live concerts of Modern music. Students should also be encouraged to compose Modern music themselves.

The Concept of Changes Throughout Music History:

Students and teachers should discuss the differences between music from 1600 to the present. Students may form a "Lifeline," filling in the composers and the types of music composed from the Baroque period to the Modern period. Each student should contribute something to the "Lifeline," and the class may discuss each aspect of it: Composers, lifestyles, and the music.

Evaluation

The teacher should discuss the concepts of the Romantic and Modern periods briefly with individual students during weekly lessons. The teacher should evaluate the student's contribution to a musical "Lifeline," and the written and aural reports given during the group repertoire class.
Volume IV/Year 5

B. Music Theory

Purpose

Volume IV/Year 5 will be spent reviewing basic theoretical facts and applying them to the skills of sight-reading, conducting, and composing. A review of basic theoretical concepts will insure that students have a clear understanding of the fundamentals of music. Practical application of the knowledge of music theory will come in the students' own playing and sight-reading and in their ability to enjoy unique aspects of music such as conducting and composing. Without a clear foundation in the theory of music, these areas cannot be understood or explored.

Curriculum Content

The Concept of Rhythm, Harmony, Melody, Tempo, Dynamics:
  a. Review definitions
  b. Sight-read and sight-sing examples

The Concept of Note Values and Note Names:
  a. Review definitions
  b. Sight-read and sight-sing examples

The Concept of Scales and Arpeggios:
  a. Review definitions
  b. Play examples in a variety of keys

The Concepts of Key Signatures and Time Signatures:
  a. Review definitions
  b. Review examples
The Concept of Intervals:
a. Identification of intervals by sight-singing and playing the violin

The Concept of Sight-Reading:
a. Suzuki Literature second half of Volume IV
b. Supplemental exercises
c. Chamber Music pieces from the Romantic and Modern periods

The Concept of Conducting:
a. Review beat patterns
b. Practice conducting

The Concept of Composing:
a. Students will compose individually and perform for each other

Logistics of Implementation

The Concepts of Rhythm, Harmony, Melody, Tempo, Dynamics:

Definitions of these aspects of music can be given in the repertoire class on a weekly basis. The teacher can put examples on the board, and students can sight-read and sight-sing them. Flash cards can be used to practice clapping different rhythms. Sight-singing and sight-reading should become a regular part of each class period.

The Concepts of Note Values and Note Names:

The teacher can put examples on the board each week, and students can name the notes, clap the rhythms, and sight-sing or sight-read the examples. Students should also be encouraged to name notes in the pieces they are playing in their weekly lessons.
The Concepts of Scales and Arpeggios:

Students have played scales and arpeggios as a regular part of their violin studies since Volume II/Year 2. They should have covered three octave scales and two octave arpeggios in all major keys. Students can begin to work on three octave arpeggios, if they are ready to do so, with accurate intonation and clean shifts.

The Concept of Key Signatures and Time Signatures:

Students must continue to identify all key signatures and time signatures in each piece before they play. Examples of various key signatures and time signatures may be written on the chalk board during repertoire class, and students may practice identifying them and giving the definitions for each example.

The Concept of Intervals:

Students should continue to practice identifying intervals by sight-singing and playing intervals on their violins. Students can work through the Aural Skills Booklet (see Appendix A) for an intensive review of intervals.

The Concept of Sight-Reading:

All of the new Suzuki literature, as well as supplemental exercises and Chamber Music parts, will be learned by sight-reading. The following sources are recommended for
sight-reading practice: Belwin Course for Strings Third and Fifth Positions by Samuel Applebaum,121 or Sitt Studies for Violin Opus 32 Book I or Book II.122

The Concept of Conducting:

Students should practice conducting while listening to examples played during the repertoire class. The teacher should help the students learn to accurately conduct the following beat patterns: 2/4, 3/4, 4/4, 6/8, as well as developing the ability to vary the dynamic level and expressive qualities of the beat. Students should be encouraged to conduct whenever they are listening to music. Students can practice conducting their peers on review songs, varying the tempo, dynamics, and style of the beat pattern.

The Concept of Composing:

The teacher should spend a few minutes in each weekly private lesson working with basic pre-composition skills. Students should write out scales and simple melodies on staff paper. The teacher can then begin assigning basic composition exercises, helping the student compose simple pieces. The teacher can, for example, write out the first four measures of a "Minuet" and have the student finish the final four measures of the phrase. Students should
eventually become comfortable writing in a variety of keys and time signatures.

**Evaluation**

The teacher should evaluate the student's knowledge of rhythm, harmony, melody, tempo, dynamics, note values, note names, scales, arpeggios, key signatures, time signatures, and intervals during the individual lessons. This can be done gradually in the context of performing pieces, scales, and arpeggios. The teacher may want to keep a written record of this evaluation to assure thoroughness. Sight-reading and sight-singing will be done on a weekly basis in the group repertoire class. The teacher should observe students' abilities in these areas during those weekly classes. Students should take turns conducting their peers in the chamber music excerpts and old review songs. This will give the teacher a chance to evaluate each student's ability to conduct simple beat patterns. The teacher should assign simple composition exercises to each student. The student may begin by writing the scale he or she is practicing each week and then begin to write simple pieces. The teacher can briefly check the writing assignment at each individual lesson. Students who are especially interested in composition should be encouraged to arrange special lessons with a qualified teacher.
Volume IV/Year 5

C. Aural Skills

Purpose

This author recommends that students work through the Aural Skills Booklet during Volume IV/Year 5. This booklet begins with simple aural skills, and proceeds through complicated exercises. The booklet is self-explanatory. (See Aural Skills Booklet Appendix A)
Volume IV/Year 5

D. Chamber Music

Purpose

During Volume IV/Year 5 students will continue working on their Chamber Music repertoire, adding pieces from the Romantic and Modern periods to those pieces they have already learned from the Medieval/Renaissance, Baroque, and Classical periods. Students can review older chamber pieces by rehearsing and performing with younger, less experienced players. The teacher should relate the chamber music to the music history, music theory, aural skills, and violin technique components of the curriculum. Chamber pieces should be discussed and rehearsed by the teacher and eventually played without a conductor. Teachers may select which chamber pieces will best suit the needs and increase the musicianship skills of a given group of students. (See list of chamber pieces under Curriculum Content. See Chamber Music Collection for examples of the music.)

The piece Concerto for Two Violins by J.S. Bach may be played during Volume IV/Year 5. This piece can be played with one or more players on each of the two solo parts. The teacher should rehearse it carefully, stressing good musicianship and listening skills. Students should
eventually be able to perform the pieces without the aid of the teacher or a conductor.
Curriculum Content

List of Recommended Chamber Pieces

Medieval/Renaissance
Ah Robyn .......................... William Cornysh
Come Again Sweet Love Doth Now Invite .......................... John Dowland
Since First I Saw Your Face .......................... Thomas Ford
I Bei Legami .......................... Claudio Monteverdi
Ding Dong Merrily .......................... Anonymous
Summer Is Icumen In .......................... Anonymous

Baroque
Two Part Invention IV .......................... J.S. Bach
Herzlich Tut Mich Verlangen .......................... Hans Leo Hassler
Per La Gloria D'Adorarvi .......................... Harm. by J.S. Bach
Pastoral Symphony .......................... Giovanni Bononcini
Theme From Sonata #23 .......................... G.F. Handel
Theme from Viola Concerto in G Major .......................... Dominico Scarlatti

Classical
Quartet from Symphony #9 .......................... L. van Beethoven
Quartet from Fidelio .......................... L. van Beethoven
Trio from The Magic Flute .......................... W.A. Mozart
Duet from The Magic Flute .......................... W.A. Mozart
Mergengruss .......................... Franz Schubert
Der Jäger .......................... Franz Schubert

Romantic
Duet from The Pearl Fishers .......................... Georges Bizet
Songtag .......................... J. Brahms
Theme from Brahms-Haydn Variations .......................... J. Brahms
Duet from The Merry Widow .......................... Franz Lehar
Theme from Symphony VI Mvt. II .......................... P. Tchaikovsky
Overture to Rienzi .......................... R. Wagner

Modern
Maruntel from Rumanian Dances .......................... Bela Bartok
IV from Songs for Voice and Violin .......................... Gustav Holst
Theme from Classical Symphony .......................... S. Prokofiev
Tom's Aria from The Rake's Progress .......................... I. Stravinsky
The Hero .......................... Gian Carlo Menotti
Whither Must I Wander .......................... R. Vaughan Williams
Logistics of Implementation

Students of differing abilities should be playing the same chamber music parts to share knowledge and techniques. The pieces should be rehearsed by the teacher and eventually played without a conductor. Teachers may select which chamber pieces will best suit the needs and increase the musicianship skills of a given group of students. The students should be encouraged to learn rehearsal techniques, discuss the pieces, and make constructive comments to each other. *Concerto for Two Violins* by J.S. Bach may be played by one or more players on each of the two solo parts. Students should be encouraged to play this piece together as often as possible. Extra rehearsals may be beneficial in the students' attempts to play this piece with good musicianship and ensemble skills.

Evaluation

The teacher should assign certain chamber pieces to individual students and then correct and evaluate the student's performance during the individual lessons. Ensemble skills can be evaluated during the group repertoire class.
Volume IV/Year 5

E. Violin Technique

Purpose

Volume IV/Year 5 should be spent continually refining the techniques introduced in Years 1-4. Left and right hand and arm technique, shifting, vibrato, bowing styles, and sound production will all be major considerations in students' playing and practicing. As the Suzuki literature becomes more difficult, students will be spending more and more time on single pieces. This intense concentration on single pieces will be offset by new interests such as composing and conducting. Other new interests might include a book of scale systems or new supplemental studies. These diversions will offer students technical and musical challenges while continuing to develop their technique.

Curriculum Content

The Concept of Left Hand and Arm Technique:
 a. The function of left shoulder, arm, thumb, and fingers

The Concept of Shifting:
 a. All fingers, large and small intervals

The Concept of Right Hand and Arm Technique:
 a. The function of right shoulder, upper arm, elbow, forearm, wrist, and hand
The Concept of Different Bowing Styles:
a. Execution of Staccato, Spiccato, Legato, Detache Pizzicato

The Concept of Sound Production:
a. Pressure, placement, speed of bow on the violin

The Concept of Vibrato:
a. Vibrato within scales, studies, pieces

The Technical Concepts to be Learned Within Each Piece:
a. See Presentation of Technique in Volume IV/Year V

Logistics of Implementation

The Concept of Left Hand and Arm Technique:

Basic concepts of left hand and arm technique must be applied to the more difficult literature at the end of Volume IV, as well as scale systems and supplemental studies.

The Concept of Shifting:

There are numerous shifts to be found in the pieces by Vivaldi and Bach in Volume IV. Students will have to concentrate on applying their knowledge of shifting to these pieces, scales, and studies.

The Concept of Right Hand and Arm Technique:

Basic concepts of right hand and arm technique learned in Years 1-4 must now be applied to the beginning concerto literature found at the end of Volume IV.
The Concept of Different Bowing Styles:

Students will discover a wide variety of bowing styles in pieces, scales and studies during Year V. They may put into practical application the bowing styles they have previously practiced - staccato, spiccato, legato, détaché and pizzicato. These same bowing styles may also be applied to scales.

The Concept of Sound Production:

Fine sound production should become the primary consideration of each student's playing. Students must have an excellent concept of sound production. They should pattern their own sound after their mental concept of sound production. Teachers can aid students in developing a mental concept of sound production by demonstrating a good sound and reminding students to continually remember that good sound. If students are continually aware of a good sound, they will be able to emulate that sound and improve their own sound production.

The Concept of Vibrato:

Students must use vibrato as a regular part of their playing by Volume IV/Year 5. The teacher can help the student begin refining his or her vibrato by adjusting the speed of the vibrato to the music being played. Different styles of music require different types of vibrato, and the
student can begin to learn the technical and musical considerations involved in deciding the appropriate vibrato speed and width.

**Evaluation**

The teacher will continue to carefully evaluate the technical aspects of a student's playing during each individual lesson. Right and left hand and arm technique, shifting, and vibrato should be improving rapidly. The student should be able to define a series of technical problems such as shifting, vibrato, bowing techniques, and string crossings, as well as visually analyzing a piece before playing it. Bowing styles should be reviewed and evaluated in pieces and scales during the individual lessons. The teacher should help the student to focus on sound production at all times.

**Presentation of Technique**

**Piece 1** (#4 Volume IV)  
Lullaby  F. Schubert  
Technical Concepts:  
This short Lullaby involves expressive playing with vibrato.

**Piece 2** (#5 Volume IV)  
Lullaby  J. Brahms  
Technical Concepts:  
This short Lullaby also involves expressive playing with vibrato.  
The teacher might want to consider an alternate fingering using third position rather than using the E string.
Piece 3 (#6 Volume IV)
Concerto in A Minor, First Movement, A. Vivaldi
Technical Concepts:
Shifting to and from third position
String crossings within sixteenth note runs
Numerous dynamic contrasts
This piece is in traditional concerto form, and is longer and more difficult than previous pieces.

Piece 4 (#7 Volume IV)
Concerto in A Minor, Third Movement, A. Vivaldi
Technical Concepts:
Shifting to and from third position
String crossings within sixteenth note runs
Numerous dynamic contrasts

Piece 5 (#8 Volume IV)
Concerto for Two Violins, First Movement, Second Part, J.S. Bach
Technical Concepts:
Shifting to and from third position
Ensemble—must be played with first part, and rehearsed carefully for accurate ensemble
This piece is longer and more difficult than previous pieces
Chapter V

Summary, Conclusion, and Recommendations

The purpose of this study was to design a comprehensive curriculum for young violinists, using both group and private instructional settings to teach music history, music theory, aural skills, ensemble playing through chamber music, and violin technique. Since there are no other comprehensive curriculums for beginning violinists available, this document provides a unique tool with which to train young musicians. The curriculum stresses two major areas: Detailed structure and individual creativity. Volumes I through IV of the Suzuki Violin Literature are used in conjunction with supplementary scales and etudes. Students are expected to attend two classes per week: An individual lesson and a group class. Parents are expected to attend all lessons and classes and participate in daily home-practice sessions. Students are expected to listen to recordings of the Suzuki literature on a daily basis for at least the first two years of study. For years three, four and five, supplementary listening examples are recommended.

A thorough review of the violin pedagogy literature reveals a number of physiological and methodological sources. Some of the earliest writers in the area of
scientifically based string pedagogy are Steinhausen (1903), Martens (1923), Hodgson (1934), and Polnauer (1952). These authors all point to the importance of muscle awareness and use of the entire body to play a stringed instrument. Paul Rolland (1964) hails Polnauer's work as "...the first attempt to offer a thorough analysis of motion involvement of the body as a whole." Hellebrandt (1969) calls for more research in the area of "biomusicology."

Paul Rolland has contributed much to the area of physiologically based string playing. Rolland's works form a mainstay of contemporary pedagogy, drawing from sources in string pedagogy, piano technique, and physical education. Rather than recounting personal experiences, Rolland shares his detailed study of kinesiology. Rolland's works are a valuable source in the area of string pedagogy.

There are a number of important sources of methodological string literature including Flesch (1924), Galamian (1962) and Havas (1961). These sources stress the importance of mental imagery or mental control in playing a stringed instrument.

A review of literature concerning the Suzuki method reveals very few experimental studies. Suzuki himself developed a highly philosophical, personal approach to teaching children. The Suzuki Violin Literature is an excellent source with which to begin young children on the violin.
There are a number of sources on curriculum development. The Hawthorne model of curriculum planning uses four decisional objectives concerning the content of the curriculum: Purpose, strategy, logistics, and evaluation. These four objectives are used as a guideline for this author's proposed curriculum.

Swenson (1955) and Harnack (1968) both point to the importance of the teacher as a curriculum planner. Goodland and Associates (1978) call for continued research in the area of curriculum planning to clarify the roles of student and teacher and to understand the nature of learning.

The design of the proposed curriculum includes five areas of study: Music history, music theory, aural skills, chamber music, and violin technique. Each of these areas is addressed from four viewpoints: Purpose; curriculum content; logistics of implementation; and evaluation. The goal of the curriculum is to establish a creative, methodical guide to the teaching of young children.

The first four volumes of the Suzuki Violin Literature are used as the repertoire for the curriculum. Volume I corresponds to Year 1 of the curriculum, Volume II to Year 2, Volume III to Year 3, and Volume IV is divided between Years 4 and 5.

Volume I, Year 1 begins with the introduction of music history. Simple, general concepts are introduced which will
be further developed in later years. The concepts of composers, musical periods, and stylistic tendencies within musical periods are offered in Year 1. These concepts are introduced in both individual lessons and group repertoire classes.

Year 1 of music theory similarly involves only simple concepts, namely rhythm, harmony, melody, note names, patterns found in music, tempo, and dynamics. These concepts are all introduced through the Suzuki literature in Volume I with playing and listening exercises. Scales are introduced near the end of Volume I.

Aural skill development during Year 1 involves listening and memorization. Chamber music involves the concept of playing and listening at the same time. All of these concepts are introduced through the Suzuki literature Volume I, in individual lessons and group repertoire classes.

Violin technique is the most important area of study during Year 1. All of the basic technical principles must be presented in a sequential order so that the student can establish a logical concept of playing. The concepts introduced are: The body in relation to the instrument, left hand and arm technique, right hand and arm technique, sound production, and care of the instrument. Specific technical concepts to be studied in each piece are discussed.
Year II/Volume 2 of the curriculum begins with music history. The concepts introduced include composers and stylistic traits of the Baroque, Classical, and Romantic periods. These concepts are directly related to the Suzuki literature and no supplemental material is introduced yet. Some of the concepts from Volume I are repeated and expanded to augment the students' growing knowledge of music history.

Music theory in Year 2 introduces the concepts of sight-reading, dynamics, tempo, note values, two octave scales, and arpeggios. Some of these concepts were introduced initially in Year 1 and will be further developed in Year 2. Supplementary scales, arpeggios, and sight-reading books are used as well as the pieces from Volume II.

The aural skills program during Year 2 develops the concepts of memorization and listening and introduces the concept of improvisation. The chamber music sequence fosters the concept of playing and listening at the same time and introduces the concepts of leading and following, and visual awareness while playing. Only the Suzuki literature of Volume II is used to explore these areas during Year 2.

Violin technique is still the most important area of study during Year 2. Some of the concepts introduced for the first time in Volume I/Year 1 are now explored more thoroughly. The concepts of left hand and arm technique, shifting, right hand and arm technique, and sound production
are the focus of violin technique during Year 2.

Volume III/Year 3 begins with an examination of the history of the Baroque period. Volume III of the Suzuki literature is used since five out of its seven pieces are written by Baroque composers. Supplemental chamber music literature also is used to introduce Baroque composers, music instruments and stylistic tendencies. An introduction to early Baroque instruments is recommended, as well as supplementary listening examples of Baroque music.

The study of music theory becomes more detailed with the concepts of note names, key signatures, time signatures, three octave scales, two octave arpeggios, and sight-reading. These concepts are all explored through the Suzuki literature in Volume III, supplemental exercises and scales, and chamber music pieces from the Medieval, Renaissance, and Baroque periods.

The study of aural skills reviews the concepts of memorization, listening, and improvisation in greater detail and introduces simple intervals. A collection of chamber music pieces transcribed by the author is recommended for use beginning in Year 3. (See examples in Appendix B).

The subject area of violin technique continues to stress the fundamentals of left hand and arm technique, shifting, right hand and arm technique, sound production, and the introduction of vibrato. Students are encouraged to begin taking more responsibility for their playing and
technical progress during this year. The Suzuki Violin Literature Volume III is used to stress these concepts.

The music history sequence concentrates on the Classical period during Volume IV/Year 4. This detailed study will include the music, composers, lifestyles, and stylistic tendencies of this period. The transitional early Romantic period will also be studied. This study will take place primarily during the group repertoire classes. Students will be assigned outside reading and written and aural reports will be made. Music from the chamber music collection corresponds to this study.

The concepts from Volume IV/Year 4 in music theory include note names, key signatures, time signatures, intervals, and sight reading. These concepts will be studied in detail through the Suzuki Literature Volume IV, pieces one through three, as well as supplemental etudes, scales, and arpeggios.

The study of aural skills concentrates almost entirely on intervals during Year 4. The concept of listening is explored in detail with a study of Mozart's The Magic Flute. This corresponds to a study of the Classical period from a historical and theoretical viewpoint. The chamber music pieces recommended for Year 4 are also from the Classical period, namely excerpts from The Magic Flute, and pieces by Beethoven and Schubert.
The concepts of left hand and arm technique, shifting, right hand and arm technique, different bowing styles, sound production, and vibrato are included in Volume IV/Year 4 of violin technique. Students are encouraged to analyze their own technique at all times. Only the first three selections from Volume IV are recommended for this year of study.

Year 5 begins with a detailed study of the Romantic and Modern periods, including composers, music, lifestyles, and stylistic tendencies of these historical periods. Students will give written and oral reports on these subjects, as well as perform and listen to music of these periods.

The area of music theory reviews in detail the concepts of rhythm, harmony, melody, tempo, dynamics, note values, note names, scales, arpeggios, key signatures, time signatures, intervals, sight-reading, conducting, and composing. Students will be encouraged through supplemental exercises and games to explore the areas of conducting and composing.

This author recommends that students work through the Aural Skills Booklet (Appendix A) during Year 5. It begins with simple aural skills and proceeds through complicated exercises. The booklet is self-explanatory. Chamber music studies include pieces from the Romantic and Modern periods. These pieces correspond to study of the same periods in the areas of music history and music theory. Violin technique in Volume IV/Year 5 involves refining all of the techniques
introduced in Years 1-4. Left and right hand and arm technique, shifting, vibrato, bowing styles and sound production are the primary areas of concentration. Students will continually be encouraged to analyze their playing and progress. These concepts will be explored through supplemental studies, scales, arpeggios, chamber music, and the last five pieces in Volume IV of the Suzuki Literature.

This curriculum is designed to provide continuity not only between each year of study, but also between each subject within that year. A single period of music, and sometimes a single piece, is approached from every possible angle: Historical, theoretical, aural, and technical. Basic components of music are all introduced in the early years and then analyzed in greater detail as the student progresses. A student begins by learning basic principles of music, and proceeds to build a strong, comprehensive core of knowledge.

Recommendations

There is a growing awareness of the importance of the sciences as they relate to the fields of musical performance and music education. Musicians and music educators must gain access to scientific research, both by studying the sciences and by encouraging scientists to study areas of music. Areas of particular interest might be kinesiology, biofeedback, physical education as it relates to technical
ability on an instrument, and the psychology of musical perception and learning. Musicians must continue to explore outside disciplines and encourage inter-disciplinary research. This research must then be made available to interested musicians and music educators for use in their own playing and teaching.

The area of string playing in particular needs careful attention from researchers and educators. There is very little experimental research available on the technical or physiological aspects of violin playing. The large body of empirical evidence supports a wide variety of methods of teaching and styles of playing. There is an urgent need for continued organization of the available literature for young violinists. Curricula similar to this dissertation should be developed for use by public and private teachers.

Although the Suzuki violin method has been practiced in this country for over twenty years there is still controversy concerning its effectiveness. Careful, long-term studies need to be done on all aspects of the Suzuki method, as well as on methods such as Rolland and Applebaum.

This curriculum is especially recommended for use by private teachers. An individual private teacher would enhance the quality of lessons he or she offered by adding a weekly group class including chamber music, aural skills training, music history, and music theory. By following the proposed curriculum a private violin teacher could offer a
comprehensive program of musicianship to his or her students.

It is recommended that a parent's manual be developed to correspond with the curriculum proposed herein so that parents can clearly understand their role and responsibility in their child's musical development.

This author strongly recommends the use of the Suzuki Violin Literature in conjunction with this curriculum. Similar collections of pieces which introduce the same technical principles in a similar sequence could also be used.

The concept of a comprehensive curriculum should not stop after five years of study. Teachers can use creativity and imagination in developing further programs to continue to introduce students to the world of music.

Finally, this author strongly recommends the need for the comprehensive training of young musicians. Areas such as music history, music theory, ensemble training and especially aural skills should not be overlooked. These areas can be included in a highly organized, sequential curriculum which may greatly enhance the musical education of young violinists.


13. Ibid., p. 168.


18. Ibid., p. 300.


25. Ibid., p. 277.

26. Ibid., p. 277.

27. Ibid., p. 277.

29. Ibid., no. 38, p. 1.


44. Ibid., p. 17.


50. Ibid., p. 11.

51. Ibid., preface.


75. Ibid., p. 26.


79. Ibid., p. 149.


83. Ibid., p. 11.


87. Ibid., p. 281.


91. Ibid., p. 16.


93. Ibid.


99. Ibid.


102. Ibid., p. 1.

103. Gillespie, "The Violin Left hand Diagnostic Skills Training Program," The Ohio State University, Revised, 12/4/85.


109. Interview with Marya Giesy, The Ohio State University, Columbus, Ohio, 10 April, 1986.

110. Ibid.


APPENDIX A

AURAL SKILLS BOOKLET

This booklet contains a sequential series of ear-training exercises in five levels. It has been developed for use by advanced young violinists ages six through twelve. It can either be performed with piano or violin.

Level I -------------------------Identifying simple intervals: Unison through fifth with notes played separately.

Level II -----------------------Identifying all intervals within an octave, with notes played separately.

Level III ---------------------Identifying two notes played simultaneously—keeping the lower note always D.

A. Seconds through Fifths
B. Seconds through Octaves
Level IV ---------------------- Identifying two notes played simultaneously without common tonic.

A. Second through Fifths
B. Seconds through Octaves

Level V ---------------------- Identifying three notes within a triad.

A. Identification within a single key
B. Identification within multiple keys
AURAL SKILLS BOOKLET

Level I: Identifying Simple Intervals

An Interval is the distance in pitch between two tones. The name of each interval indicates the number of tones of the scale it includes. The following are the English names of the intervals, starting with the note D (open D string).

unison    d–d  
second    d–e  
third     d–f  
fourth    d–g  
fifth     d–a  
sixth     d–b  
seventh   d–c  
octave    d–d1

INSTRUCTIONS

Parents take out the violin or sit at the piano. Students sit so they cannot see the fingerboard/keyboard. Parents play open D and identify the note name. Students and parents both sing the note open D. When the students are able to match the pitch by singing the pitch D, the parent may begin the exercise.
Example 1
Students and parents sing from D to A, using a number system. For example:

D sounds—sing "One"
sing E using "Two"
sing F# using "Three"
sing G using "Four"
sing A using "Five"

Play A again while singing "Five", then repeat the exercise singing the numbers again. Students and parents together find the name of the note that is five notes, or a fifth, above an open D.

Intervals to be Identified in Level I:
Parents may have to remind younger children that note names correspond with the sequence of alphabet letters from A-G.
1. Play Open D and then play Open A
   Sing numbers from D through A and identify the interval as a fifth.

2. Play Open D and then play F#
   Sing numbers from D through F# and identify the interval as a major third.
3. Play Open D -- Play E

Sing numbers from D through E -- Identify the interval as a major second.

4. Play Open D -- Play G

Sing numbers from D through G -- Identify the interval as a fourth

5. Play Open D -- Play Open D

Identify the interval as a unison

This exercise should be repeated three times during each practice session. Parents must continue to sing with students until they can easily sing the notes with the number system. Students must always continue to sing the number system even when they can easily identify the interval. Parents must always continue to play open D between the intervals. Parents should choose a random order for the exercise so the student does not become familiar with the order.
LEVEL II: Identifying all Intervals within an Octave

All the intervals within a single octave (D Major/minor) will be identified in this exercise. These intervals are:

unison          d-d
minor second    d-e♭
major second    d-e
minor third     d-f
major third     d-f♯
perfect fourth  d-g
augmented fourth or diminished fifth d-g♯ or d-a♭
perfect fifth   d-a
minor sixth     d-b♭
major sixth     d-b
minor seventh   d-c
major seventh   d-c♯
octave          d-d1
INSTRUCTIONS

Parents take out the violin or sit at the piano. Students sit so that they cannot see the fingerboard/keyboard. Parents play open D and identify the note name. Students and parents both sing the note Open D. When the student matches the pitch D, the parent may begin the exercise.

Parents should continue to sing with the students until they can easily sing the notes with the number system. Students should continue to use the number system and parents should continue to play open D between each interval.

Intervals to be identified in Level II:

1. Play Open D -- Play Open A

   Sing numbers from D through A -- Identify the intervals as a fifth

2. Play Open D -- Play F#

   Sing numbers from D through F# -- Identify the intervals as a major third

3. Play Open D -- Play E

   Sing numbers from D through E -- Identify the interval as a major second
4. Play Open D -- Play G
   Sing numbers from D through G -- Identify the interval as a fourth

5. Play Open D -- Play B
   Sing numbers from D through B -- Identify the interval as a major sixth

6. Play Open D -- Play C
   Sing numbers from D through C -- Identify the interval as a minor seventh

7. Play Open D -- Play Octave D
   Sing numbers from D through D -- Identify the interval as an octave

8. Sing Open D -- Play F
   Sing numbers from D through F -- Identify the interval as a minor third

9. Play Open D -- Play B♭
   Sing numbers from D through B♭ -- Identify the interval as a minor sixth

10. Play Open D -- Play C#
    Sing numbers from D through C# -- Identify the interval as a major seventh
11. Play Open D -- Play D
   Sing numbers from D through E -- Identify the interval as a minor second

12. Play Open D -- Play G#/A -- Identify the interval as an augmented fourth or diminished fifth
   Sing numbers from D through G#/A

SEE MUSICAL EXAMPLES

Exercise numbers 1–8 should be practiced first. Exercise numbers 9–12 should not be attempted until students can easily perform exercise numbers 1–8.

Parents should choose a random order when performing the exercise. This exercise should be repeated three times during each practice session.

Musical Examples Level II

1.

2.
AURAL SKILLS BOOKLET

LEVEL III: Identifying Two Notes
Played Simultaneously with
Common Tonic

This exercise will consist of the identification of two pitches performed simultaneously (also called doublestops on the violin). The tonic, or the lower of the two pitches, will always be Open D. The exercise will be divided into two sections.

Section A

<table>
<thead>
<tr>
<th>Interval</th>
<th>Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>fifth</td>
<td>D/A</td>
</tr>
<tr>
<td>third</td>
<td>D/F#</td>
</tr>
<tr>
<td>second</td>
<td>D/E</td>
</tr>
<tr>
<td>fourth</td>
<td>D/G</td>
</tr>
</tbody>
</table>

Section B

<table>
<thead>
<tr>
<th>Interval</th>
<th>Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major Sixth</td>
<td>D/B</td>
</tr>
<tr>
<td>minor seventh</td>
<td>D/C</td>
</tr>
<tr>
<td>octave</td>
<td>D/D</td>
</tr>
<tr>
<td>minor third</td>
<td>D/F</td>
</tr>
<tr>
<td>minor sixth</td>
<td>D/B♭</td>
</tr>
<tr>
<td>Major seventh</td>
<td>D/C♯</td>
</tr>
<tr>
<td>minor second</td>
<td>D/E♭</td>
</tr>
<tr>
<td>augmented fourth</td>
<td></td>
</tr>
<tr>
<td>or diminished fifth</td>
<td>D/G♭</td>
</tr>
<tr>
<td>or A♭</td>
<td></td>
</tr>
</tbody>
</table>
INSTRUCTIONS

Parents take out the violin or sit at the piano. Students sit so they cannot see the fingerboard/keyboard. Parents play open D and identify the note name. Students and parents both sing the note open D. When the student matches the pitch D the parent may begin the exercise. Students and parents should continue to sing using the number system before identifying the interval. Parents should sing with students until they can easily identify intervals independently.

Intervals to be Identified in Level III, Section A:

1. Play open D and open A simultaneously
   Sing numbers from D through A -- Identify the interval as a fifth
   Identify notes as D and A

2. Play open D and F# simultaneously
   Sing numbers from D through F# -- Identify the interval as a Major Third
   Identify notes as D and F#

3. Play open D and E simultaneously
   Sing numbers from D through E -- Identify the interval as a Major Second
   Identify notes as D and E
4. Play open D and G simultaneously
   Sing numbers from D through G -- Identify the interval as a fourth
   Identify notes as D and G

Intervals to be Identified in Level III, Section B:

5. Play open D and B simultaneously
   Sing numbers from D through B -- Identify the interval as a Major Sixth
   Identify notes as D and B

6. Play Open D and C simultaneously
   Sing numbers from D through C -- Identify the interval as a minor seventh
   Identify notes as D and C

7. Play open D and D♭ simultaneously
   Sing numbers from D through D♭ -- Identify the interval as an octave
   Identify notes as D and D♭

8. Play Open D and F simultaneously
   Sing numbers from D through F -- Identify the interval as a minor third
   Identify notes as D and F

9. Play Open D and B♭ simultaneously
   Sing numbers from D through B♭ -- Identify the interval as a minor sixth
Identify notes as D and B♭

10. Play open D and C# simultaneously
    Sing numbers from D through C#-
    Identify the interval as a Major Seventh
    Identify notes as D and C#

11. Play open D and E simultaneously
    Sing numbers from D through E♭
    Identify the interval as a minor second

12. Play open D and G#/A♭ simultaneously
    Sing numbers from D through G#/A♭
    Identify the interval as an augmented fourth or diminished fifth

SEE MUSICAL EXAMPLES (page 211)

Section A must be mastered before students can begin Section B. Exercise numbers 5 through 8 should be mastered before the student attempts numbers 9 through 12. Parents and students should always begin with Section A and gradually add Section B.

Level III, Section A should be practiced three times during each practice session. When section B is begun, it can be practiced two times during each practice session.
along with exercise numbers from Section A. Parents should choose a random order for the exercise, so the student does not become familiar with the order.
Section A

1. 
2. 
3. 
4. 

Section B

5. 
6. 
7. 
8. 
9. 
10. 
11. 
12.
AURAL SKILLS BOOKLET

LEVEL IV: Identifying Two Notes
Played Simultaneously without
Common Tonic

This exercise will consist of the identification of two pitches performed simultaneously. Only notes between D and D¹ will be used. The exercise will be divided into two sections.

**Section A**
- Octave
- Major Second
- Major Third
- Fourth
- Fifth

**Section B**
- Major sixth
- minor seventh
- minor third
- Major seventh
- minor second
- augmented fourth or diminished fifth

INSTRUCTIONS

Parents take out the violin or sit at the piano. Students sit so that they cannot see the fingerboard/keyboard. Parents play open D and identify the note name. Students and parents both sing the note open D. When the
student matches the pitch D the parent may begin the exercise.

Parents first should play the notes in the interval separately and then play the notes simultaneously. Next, students and parents will sing, using the number system, all pitches from the lowest note to the highest note of the interval. Parents should continue to sing with the student until the student can sing independently the interval using the number system. Finally, the student and parent should determine the name of the interval and the student may attempt to identify the names of the pitches in the interval. If the student is unable to do so, the parent will play open D and then help the student determine the distance between open D and the highest pitch of the interval. The student then should name the lowest note of the original interval. The above sequence should then be repeated.

Intervals to be identified in Level IV, Section A:

Octave

1. Play Open D -- Play D₉ -- then play them simultaneously
   Sing numbers from D through D₉ -- Identify interval as octave

Identify notes as D and D₉
2. **Major Second**

Choose any major second between D and D₁ (example: G-A).
First play notes separately, then simultaneously.
Sing number between the notes, starting with "one" on the lowest pitch and "two" on the next successive pitch.
Identify the interval as a **Major Second**.
Identify pitch names.

3. **Major Third**

Choose any major third between D and D₁ (example: A-C#).
First play notes separately, then simultaneously.
Sing numbers between the notes, starting with "one" on the lowest pitch in the interval.
Identify the interval as a **Major Third**.
Identify pitch names.

4. **Fourth**

Choose any fourth between D and D₁ (example: E-A).
First play note separately, then simultaneously.
Sing numbers between the notes, starting with "one" on the lowest pitch in the interval.
Identify the interval as a **Fourth**.
Identify pitch names.

5. **Fifth**

Choose any fifth between D and D₁ (example: F#-C#).
First play notes separately, then simultaneously.
Sing numbers between the notes, starting with "one" on
the lowest pitch of the interval.
Identify the interval as a **Fifth**.
Identify pitch name.
Intervals to be identified in Level IV, Section B:

6. **Major Sixth**
Choose any Major sixth between \( D \) and \( D^1 \) (**example**: \( D-B \)).
First play notes separately, then simultaneously.
Sing numbers between the notes, starting with "one" on the lowest pitch of the interval.
Identify the interval as a **major Sixth**.
Identify pitch names.

7. **Minor Seventh**
Choose any minor seventh between \( D \) and \( D^1 \) (**example**: \( E-D^1 \)).
First play notes separately, then simultaneously.
Sing number between the notes, starting with "one" on the lowest pitch of the interval.
Identify the interval as a **minor seventh**.
Identify pitch names.

8. **Minor Third**
Choose any minor third between \( D \) and \( D^1 \) (**example**: \( B-D^1 \)).
First play notes separately, then simultaneously.
Sing numbers between the notes, starting with "one" on the lowest pitch of the interval.
Identify the interval as a minor third.
Identify pitch names.

9. Minor Sixth
Choose any minor sixth between D and D₁ (example: F#–D₁).
First play notes separately, then simultaneously.
Sing numbers between the notes, starting with "one" on the lowest pitch of the interval.
Identify the interval as a minor sixth.
Identify pitch names.

10. Major Seventh
Choose either major seventh between D and D₁ (example: D–C#).
First play notes separately, then simultaneously.
Sing numbers between the notes, starting with "one" on the lowest pitch of the interval.
Identify the interval as a major seventh.
Identify pitch names.

11. Minor Second
Choose any minor second between D and D₁ (example: F#–G).
First play notes separately, then simultaneously.
Sing numbers between the notes, starting with "one" on the lowest pitch and "two" on the next successive pitch.
Identify the interval as a minor second.
Identify pitch names.

12. Augmented Fourth/Diminished Fifth
Choose any augmented fourth/diminished fifth between D and D1 (example: D-G#)
First play notes separately, then simultaneously.
Sing numbers between the notes, starting with "one" on the lowest pitch.
Identify the interval as either an Augmented Fourth or Diminished Fifth.
Identify pitch names.

SEE MUSICAL EXAMPLES

Section A must first be mastered, then exercise numbers from Section B should be added to those of Section A one new interval at a time. Level IV should be practiced two or three times during each practice session for no more than fifteen minutes per session. Once the student has mastered Level IV, Section A, parents should randomly choose an order for the exercise.
Section A

1.

2.

3.

4.

5.
Section B

6.

7.

8.

9.

10.

11.

12.
AURAL SKILLS BOOKLET

LEVEL V: Identify Three Notes Within a Triad

This exercise can only be performed on a piano. The first section will consist of triads in the key of D Major; the second section will consist of triads in multiple keys, from D - D1.

<table>
<thead>
<tr>
<th>Section A</th>
<th>Section B</th>
</tr>
</thead>
<tbody>
<tr>
<td>D - F# - A</td>
<td>D - F - A</td>
</tr>
<tr>
<td>E - G - B</td>
<td>E - G# - B</td>
</tr>
<tr>
<td>F# - A - C#</td>
<td>E - G - B</td>
</tr>
<tr>
<td>G - B - D</td>
<td>F - A - C</td>
</tr>
<tr>
<td></td>
<td>F - A - C</td>
</tr>
<tr>
<td></td>
<td>G - B - D</td>
</tr>
</tbody>
</table>

Only root position triads will be included in this study. No enharmonic spellings will be included. Throughout the sequence students have aurally identified only the following pitch names:

D E F F# G G#/A B B C C# D1
Section A first should be mastered. Exercise numbers from Section B gradually should be added to those of Section A, two triads at a time. Level V should be practiced two or three times per practice session for no more than fifteen minutes. Once the student has mastered Level V, Section A, parents should randomly choose an order for the exercise.

INSTRUCTIONS

Parents sit at the piano. Students sit so that they cannot see the keyboard. Parents play open D and identify the note name. Students and parents both sing the note open D. Using each of the triads in Section A, practice the following learning sequence, mastering each step before proceeding further:

1. Play and identify first note of the triad
2. Play each note of the triad separately
3. Play the notes of the triad simultaneously
4. Sing the notes of the triad using text "one-three-five"
5. Identify note names in the triad
6. Sing triad using note names

Once the above sequence has been mastered, the following steps may be systematically eliminated.

2. Play each note of the triad separately
4. Sing the notes of the triad using text "one-three-five"
5. Identify note names in triad
1. Play and identify first note of the triad

SEE MUSICAL EXAMPLES
Section A
Section B
APPENDIX B

Examples of Chamber Music

1.) Medieval/Renaissance

Since First I Saw Your Face    Thomas Ford

\[ \text{[Musical notation]} \]
2.) Baroque

Herzlich Tut Mich Verlangen

Pastoral Symphony

Gr. F. Handel
3.) **Classical**

**Trio**

W. A. Mozart

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**Der Jäger**

F. Schubert

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\( \text{staccato} \)
4.) Romantic

Duet From *The Pearl Fishers*  
Georges Bizet

Duet From *The Merry Widow*  
Franz Lehár
S.) Twentieth Century

Marcello

B. Bartók

whither Must I Wander

R. Vaughan Williams
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