

Learning String Teaching through a University and Community Partnership

Featuring the faculty, staff, students and parents of the UTSA String Project

TMEA Clinic

February 17, 2006

Sponsored by TMEC

CLINIC AGENDA

- I. Introduction and Purposes of the Clinic
 - A. Thanks to TMEC and Dr. Susan Bruenger
 - B. Directors, faculty, teachers, students and parents
 - C. Sharing ideas on both string teaching and teacher training

- II. Brief History of the UTSA String Project
 - A. Need in the community for string instruction
 1. San Antonio – 8th largest city in the U.S., 16 ISD's in the area, only 5 offer strings in grades 6 through 12
 2. Most private schools are without strings
 3. Partnering helps produce programs: Judson ISD, Boerne ISD
 - B. Need for better string teacher training at UTSA
 1. Student teaching is too late for much experimentation
 2. On campus observations and guided practice = interaction, confidence, safety, experimentation, and appropriate feedback
 - C. ASTA with NSOA String Project Consortium
 1. Inspired by the legendary UT String Project (Phyllis Young, Laurie Scott) and the USC String Project (Bob Jesselson, Gail Barnes)
 2. January 2002 startup; initial grants provide low tuition opportunity
 3. In 2005 national grants ceased; projects now develop their own funding
 4. Enrollment of 26 students in 2002; 83 enrolled in 2005

- III. Administration of the Project
 - A. Grants, university support, tuition (ratios changing)
 - B. Founding director, master teachers, assistant director, student teachers, interns
 - C. Undergraduate research assistantships paid by UTSA (10 hour work week)
 - D. Pedagogy class, staff meetings
 - E. Student classes, theory, group and private lessons
 - F. Recruitment
 - G. Parent involvement

- IV. Teaching Strings
 - A. Most important aspect of playing a string instrument:
make a beautiful sound
 - B. Eclecticism in teaching (pedagogies, methods, strategies, materials)
 - C. Selected strategies:
 1. Singing (echoes, solfege, note names, finger numbers, rhythm syllables, bowings, etc.)
 2. Rhythm games (echoes, clapping, counting, tapping, moving, writing)

3. Movement (solfege positions, stretching, movement games, dance steps)
 4. Posture and position games and exercises
 5. Method books and repertoire selection
 6. Class and rehearsal techniques (ensure student success)
 - a. counting systems
 - b. warm ups and scales in a targeted key with targeted rhythms
 7. Music technology
 - D. Teaching demonstration with the Presto/Chamber Orchestra
 1. Ms. Severance – Shadow Dance
 2. Mr. Ramos – Celtic Dance
 - E. Teaching theory – Ms. Veltri
- V. Pedagogy and Research – Jennifer L. Cahill Clark
- VI. Questions and Comments
- VII. Closing – Thanks to TMEA, TMEC, UTSA, Student Teachers, Students and Parents

UTSA String Project

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Joe Barrientos [Beethoven Class, cello, junior from Laredo]
 Matty Bernard [Beethoven Class, viola, junior from Houston]
 J Klich [Corelli Class Assistant, cello, senior from San Antonio]
 Tim Logan [Class Assistant, bass, junior from San Antonio]
 Priscilla Polendo [Class Assistant, cello, junior from Laredo]
 Sophie Severance [Presto Class, violin, senior from San Antonio]
 Theresa Veltri, Music Theory, Cello, Houston

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