

**ARTISTRY FROM DAY ONE:  
A POSITIVE LOOK AT MICROMANAGEMENT!**

TEXAS MUSIC EDUCATORS ASSOCIATION CONVENTION  
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- What are the non-negotiable components?
  - A balanced functional approach to the instrument**
  - Intonation
  - Phrasing**
  - Control: speed, time, **mechanics/technique**, tone, sound level
  - Intuition that manifests itself on many levels
  
- What keeps us from making students do the right thing?
  - Believing they can– Believing you can
  - Fear of..... nagging
    - never getting to the music
    - how the student(s) will feel
    - lack of interest
    - stopping too often
    - not being ready
    - for.....
  
- Make the “right way” the only way.
  - What is a choice? What is a dictate?
  - What is fact? What is perception?
  - What is non-negotiable? What is experimental?
  
- Where to start.
  - What do they look like?
  - Create a visual image of good intonation and beautiful tone
  
- Teach it now and always.
  - Identify Details and then **Monitor**
  - Check for self-assessment and **Monitor**
  - Put it to the test and **Monitor**
  - Check for awareness of effect and **Monitor**
  - Raise the bar incrementally and **Monitor**
  - THEN** go to the next “piece of perfect”

- Please don't kick the notes out the door!
- Attention to Detail: Turn Perceived Boredom into Real Intrigue
  - Use routine and depth
  - How good is good enough?
  - Get close to the action
  - Zen attention to detail
  - Recognize the correction that goes in the right direction ☺
  - Make their definition of "nailing it" match yours– Don't  
create confident wrong doers
  - Skill based happiness with emotionally safe correction
- "So whadda ya want from me?" (says the student to the teacher)
  - Get them to do something perfectly.
  - Make comparisons with the best–make the perspective global but  
possible
  - This is what good sounds like, and looks like—here is how to get there
  - Make your disappointment in lack of effort into something powerful
- Put them on the right path.....
  - Define–Acknowledge–Display–Maintain–Put the product in motion.....

### Teaching **ethics** and **teaching** ethics

**Laurie Scott** is Associate Professor of Music and Human Learning at The University of Texas at Austin. Additionally, she serves as the director of The University of Texas String Project, named "String Project of the Year" in 2008 by the American String Teacher's Association and the National String Project Consortium. Previous to this appointment, Dr. Scott served as professor of violin and viola and director of music education studies at Southwestern University in Georgetown, Texas. Dr. Scott was co-director of the Armadillo Suzuki Organization, the Austin Metropolitan Suzuki School, and the Texas Suzuki Tour Group. She holds a master's degree in applied violin from the University of Nebraska, and a bachelor's degree in music education from the State University of New York at Fredonia. She received her Ph.D. in Music Education from the University of Texas. Before moving to Texas in 1981, Dr. Scott taught in rural string programs in Nebraska and performed with the Omaha and Lincoln Symphonies and the Nebraska Chamber Orchestra. As a music educator in Texas, Dr. Scott has served as an officer of the Texas chapter of the American String Teacher's Association, taught for eight years for the Austin ISD at Lamar Middle School and Travis and McCallum High Schools, was co-conductor of the Austin Youth Symphony, and served as Region XVIII College Division Chair for the Texas Music Educator's Association. Professor Scott was co-editor of the public school column in the American Suzuki Journal and was named chairman of the Suzuki in the Schools division of the 1998 International Teacher's Conference. She has performed with the Austin Symphony, Austin Lyric Opera and Ballet Austin Orchestras. Dr. Scott was most recently awarded the Teaching Excellence Award for the School of Music and the College of Fine Arts at The University of Texas at Austin. She is a registered teacher trainer for the Suzuki Association of the Americas, and is on the editorial board for the *American String Teacher*. She is a guest clinician and conductor at state and national conventions speaking on string pedagogy, public school music education, orchestral bowing techniques and character development through the arts. She is co-author with William Dick of the textbooks, *Mastery for Strings. Level One and Level Two* Her other publications, *The Modern Violin Method and Modern Viola Method* are co-authored with Martin Norgaard. Her articles have appeared in *The American String Teacher*, *The American Suzuki Journal*, and *The Journal of Research in Music Education*.