

Violin Curriculum Incorporating Visual, Aural and Kinesthetic Perceptual Learning

Modalities

by

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ABSTRACT

To be a versatile violinist, one needs interdependence of aural, visual and kinesthetic skills. This thesis introduces aural, visual and kinesthetic learning modalities, and explores the way each is used in the Suzuki, Paul Rolland, Orff, Kodály, and Dalcroze methods, as well as in Edwin Gordon's Musical Learning Theory. Other methods and pedagogical approaches were consulted and influential in developing the curriculum, such as the teaching of Mimi Zweig, but were not included in this paper either because of an overlap with other methods or insufficient comparable material. This paper additionally presents a new curriculum for teaching beginning violin that incorporates aural, visual, and kinesthetic learning in a systematic and comprehensive manner. It also details a sequenced progression to learn new repertoire and develop proficiency with rhythm, solfège, reading and writing musical notation, and left- and right-hand technique.

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LIST OF ABBREVIATIONS

V – Visual

A - Aural

K – Kinesthetic

METHOD BOOKS

AIS – Artistry for Strings

BB – Barbara Barber Solos for Young Violinists

ESV – Sassmannshaus Early Start on the Violin

FTJ – Fiddle Time Joggers

FTR – Fiddle Time Runners

IAS – Introduction to Artistry for Strings

LT – Learning Together

PD – Progressive Duets for Violin

SBS – Step-by-Step

SZK – Suzuki Violin Method

PARTS OF THE BOW/RIGHT-HAND TECHNIQUE

B - Bowed

P – Pizzicato

WB – Whole Bow

LH – Lower Half of Bow

UH – Upper half of Bow

MB – Middle of Bow

UNIQUE FINGER PATTERNS

Bold and underlined numbers indicate half steps, all others are whole steps.

For example, 01**2****3**4 indicates a half step between 2nd and 3rd finger and whole steps otherwise.

CHAPTER 1

RESEARCH ON LEARNING STYLES

INTRODUCTION

Teachers sometimes encounter students who progress to a certain level and seem unable to go beyond it. Training in three primary perceptual learning modalities: visual, aural and kinesthetic, may help students avoid this plateau. When students are taught through their perceptual strength, and use their strength to develop weaker perceptual skills, they can become more versatile learners. While it is possible to identify deficiencies of perceptual modalities at a later stage, it can be a tedious process for both the student and the teacher. Therefore, ensuring that the child becomes adept in all three perceptual aspects at a young age is crucial for efficient and integrated musical education and training.

PURPOSE OF RESEARCH

This research paper will explore current research on perceptual learning styles and how they may help inform violin pedagogy. By examining the skill set of a versatile violinist - through specific aspects such as intonation, sight-reading, ensemble skills, and transfer of skills,¹ I will examine the interdependence of aural, visual and kinesthetic skills in violin playing. When one understands the interdependence of these skills, the importance of mixed learning modalities becomes clearer.

This thesis will further examine music education methods including Gordon Learning Theory, Dalcroze Eurhythmics, and the Kodály Method, as well as specific violin pedagogical approaches by Shinichi Suzuki and Paul Rolland along with other method

¹ Transfer of skills is the ability to utilize what is known or familiar in unknown or unfamiliar circumstances.

books. It will culminate in a curriculum for teaching beginning violinists, incorporating the three perceptual learning styles in order to develop the interdependence of visual, aural and kinesthetic skills in violinists. Other methods and pedagogical approaches were consulted and influential in developing the curriculum, such as the teaching of Mimi Zweig, but were not included in this paper either because of an overlap with other methods or insufficient comparable material.

PERSONAL EXPERIENCE LEADING TO RESEARCH

As a young child, I had perfect pitch and good auditory perceptual strength, but my academic and violin education encouraged visual learning. After many years of being taught violin visually, learning etudes every week by sight, I started to learn all music visually. Learning which involved creating muscle memory through blind repetitions was not beneficial since kinesthetic learning only occurs with mindful repetitions. As I began to study more difficult repertoire, the number of practicing hours increased. By the time I was an undergraduate violin performance major, I was spending more than eight hours a day practicing, because that was the only way I knew to learn challenging concertos and keep them in my fingers for auditions and recitals. As I struggled with injuries from excessive daily practice, my inability to memorize music caused me greater stress. It seemed absurd that I spent more time trying to memorize the music than it took to learn the music. I also became aware of many other problems in my playing, such as my inability to execute many technical demands and a lack of consistency with sight-reading.

Things started to change when I realized that only my visual learning modality was well-trained, without regard to aural and kinesthetic learning. Without well-developed aural and kinesthetic learning abilities, the interdependence needed among these three perceptual

skills was also limited. Although I had auditory strength at a young age, this strength was not cultivated, so there was a disconnect between my visual and aural skills. This realization helped me to consciously use my visual learning strengths to aid both my aural and kinesthetic sense. Doing so enabled me to build interdependence amongst the skill sets, and create a mixed-modalities learning style.

I often wondered why I could occasionally sight-read effectively and at other times feel like a beginner. I've come to realize that this inconsistency was due to the disconnection of aural and visual skills. Since I had a strong aural sense, there were instances where visual images of a score were connected to my aural perception which translated well to my fingers, and sometimes not. I had to train myself to be able to audiate² music that I read, and as my audiation and kinesthetic abilities improved, so did my ability to sight-read consistently. Being able to visualize and audiate music while performing also played an important role in memorizing music.

In performance, the lack of interdependence of the aural and kinesthetic senses, as well as the absence of visual feedback, was a hindrance in fixing mistakes quickly. By improving both my kinesthetic and aural skills through visual learning strength, I was able to improve my mixed learning modalities.

WHY LEARNING CAPABILITIES OF VIOLIN STUDENTS STAGNATE

As a violin teacher, I have found two common areas related to perceptual modalities that cause students' musical learning to stagnate. The first is the student's lack of awareness of issues outside their perceptual learning strength. A student taught primarily aurally may perceive playing the notes of a tune as a sign of success, but the lack of visual or kinesthetic

² Audiation is the ability to hear musical sounds without presence of actual sounds. In Chapter 2 - Gordon Learning Theory, audiation will be discussed in more detail.

skills may prevent the student from being aware of issues such as a crooked bow or collapsed left-hand frame.

The second common area is a student's disconnection between the inability to execute and their perceptual feedback. This could be a violinist lacking kinesthetic flexibilities in being able to fix intonation even though he hears that the note is out of tune; or a violinist being unable to adapt to visual cues in an orchestra, such as playing a passage at the frog. Many students are also unable to execute rhythms on the instrument, though they comprehend them visually, due to a lack of aural or kinesthetic ability.

PERCEPTUAL LEARNING STYLES

Rita and Kenneth Dunn's research on individual learning styles reveals that while some methods of teaching were highly effective for some, they were limiting for others. Many studies have led researchers to accrue evidence attesting to the fact that, for each child to learn successfully, different methods that appeal to a different selection of students, must be developed.³ These differences are due to the fact that each person has their own cognitive style, experience and musical background, which are essentially their preferred ways to perceive, organize and use, as well as retain knowledge.⁴

In this paper, I will explore three perceptual sensory modalities: visual, auditory and kinesthetic. There are of course more sensory modalities such as: touch, olfactory sense, balance, vibration, thermoception and pain. A student can be determined to be a visual, aural or kinesthetic learner when he has exceptional ability or preference to learn through one of

³ Walter B. Barbe and Michael N. Milone, Jr, "What We Know about Modality Strengths," *Educational Leadership* 38/5 (1981): 378.

⁴ James W. Keefe, *Learning Style: Theory and Practice* (Reson, VA: National Association of Secondary School Principals, 1987), 5.

these perceptual modalities. Mixed modality learners exhibit perceptual strengths in more than one perceptual modality. One's ability to process information in multiple flexible ways of mixed learning modality brings about more success in terms of achievement in students.⁵

In their studies, Kenneth and Rita Dunn define individual differences in learning styles. Auditory learners “differentiate among sounds and can reproduce symbols, letters, or words by hearing them.”⁶ These students are often able to imitate a musical phrase easily and learn music best through listening. Visual learners “can associate shapes and words and conjure up the image of a form by seeing it in their mind's eye.”⁷ Learners with strong kinesthetic sense “need to have real-life experience in order to recognize words and their meanings.”⁸ These students learn effectively through movement and can learn musical notation and singing through body solfège⁹.

“Modality strength is not a fixed characteristic. Modality strengths change with age.”¹⁰ In younger children, modalities may be “comparatively independent” but they become more integrated with age. Both maturity and experiences “contribute to integration of the modalities” and students may develop strategies, which enable them to “transfer information from one perceptual channel to another.”¹¹ Due to this ability to develop mixed

⁵ Walter B. Barbe and Michael N. Milone, Jr, 378.

⁶ Rita Dunn and Kenneth Dunn, 13.

⁷ Ibid.

⁸ Ibid.

⁹ Solfège incorporating body gestures.

¹⁰ Walter B. Barbe and Michael N. Milone, Jr, 378.

¹¹ Ibid.

modalities, there are more adults than children with mixed modality strengths.¹² A teacher bears responsibility to guide a student's perceptual modalities. Weaker modality styles must not be neglected when an instrumental teacher focuses on teaching a child through his strengths. An instrumental teacher must guide a child's interdependence in all three perceptual skills, as well as develop mixed learning modalities.

TEACHING STYLES

According to Schleuter, "an important goal for teachers is to make themselves dispensable by enabling their students to learn independently. Effective teaching is concerned with organizing instruction, motivating students, and facilitating how students transfer knowledge and skills."¹³ A teacher who has never explored different learning styles will naturally form his pedagogical ideas through his own learning modality strength. Being aware of one's perceptual learning style is a great point of entry for any educator into the world of learning styles and it could "contribute directly to the enhancement of learning."¹⁴ Teachers who explore different cognitive styles and are familiar with all three learning modalities will be sufficiently capable to aid each student in developing both their weaker learning styles as well as their most natural modality strength(s). Students taught through all three modalities will "become more versatile learners in varied settings."¹⁵

¹² Walter B. Barbe and Michael N. Milone, Jr, 378.

¹³ Stanley L. Schleuter, *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences* (New York: Schirmer Books, 1997), 160.

¹⁴ Stanley L. Schleuter, 61.

¹⁵ Kevin Mixon, "Three Learning Styles: Four Steps to Reach Them," *Teaching Music* 11/4 (February 2004): 48, ProQuest (AAT 1519237).

Understanding the different learning styles of students could also be helpful for teachers to “anticipate their perceptions and subsequent behaviors, anticipate their misunderstanding, take advantage of their strengths, and void (or correct) their weaknesses.”¹⁶ The ability to identify each student’s dominant learning style gives the teacher opportunity to guide the student according to his learning characteristics, as well as more effectively organize “individualized short- and long-term lesson plans”¹⁷ and goals.

It may be detrimental for a student if teachers who are unfamiliar with aural, visual and kinesthetic learning styles impose their pedagogy onto a child. The possible mismatch of a child’s learning style with the teacher’s pedagogical method would impede the child’s growth. Teachers’ full potential may also not be fully realized until they are skilled enough to teach in a variety of ways.¹⁸

LEARNING MODALITIES AND PERCEPTUAL ABILITIES

Keefe (1987) believes learning style to be related to the process of learning and how information is used, while abilities “measure specific innate capacities.”¹⁹ In this thesis, a distinction is made between learning modalities and perceptual abilities. Learning modalities refers to learning visually, kinesthetically or aurally, whereas perceptual abilities are skills

¹⁶ Lucy Green, “Musical “Learning Styles” and “Learning Strategies” in the Instrumental Lesson: Some Emergent Findings from a Pilot Study,” *Psychology of Music* 40/1 (2012): 61.

¹⁷ Setareh Beheshiti, “Improving Studio Music Teaching through Understanding Learning Styles,” *International Journal of Music Education* 27/2 (2009): 108, doi:10.1177/0255761409102319.

¹⁸ Dan Isbell, “Learning Theories: Insights for Music Educators,” *General Music Today* 25/2 (2011): 19, doi:10.1177/1048371311425684.

¹⁹ James W. Keefe, 5.

acquired visually, kinesthetically or aurally. In instrumental playing, one must consider more than an individual perceptual ability. As Beheshiti states,

Playing a musical instrument requires three primary sensory skills. Regardless of the instrument and genre, there is the physical aspect of holding and working with the instrument, the auditory sensitivity of listening to the sounds that are being created and visual ability to read music and relay the message that the composer is asking the performer to express. As a music teacher, one must nurture each one of these skills in order for the performer to be successful.²⁰

²⁰ Setareh Beheshiti, 112.

These abilities are interdependent and usually integrated with each other. Encouraging one to address weaker modalities by learning through a modality strength will help cultivate strong abilities all around.

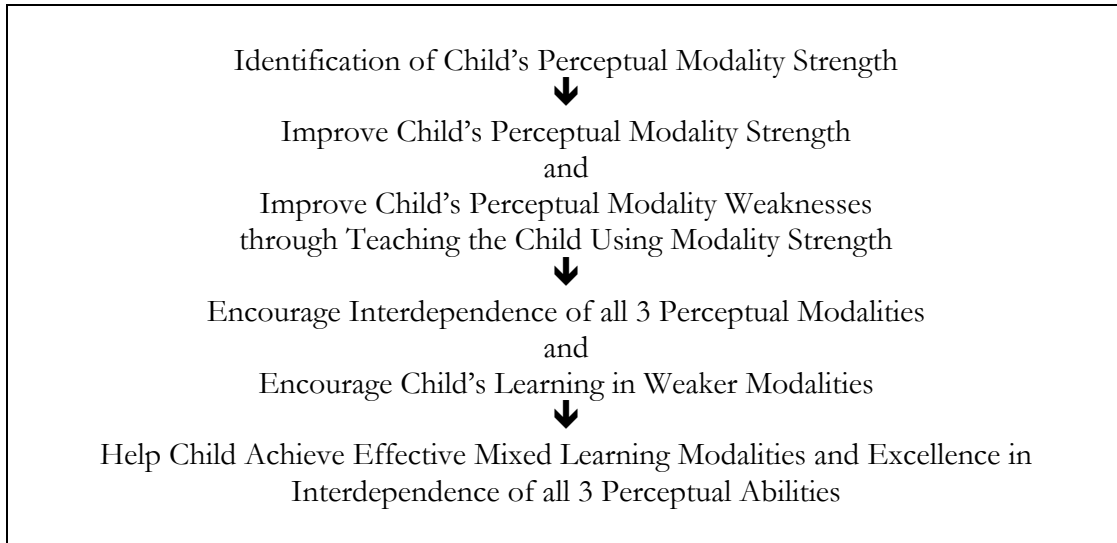


Fig 1. Progression to Achieve Effective Mixed Learning Modalities

INTERDEPENDENCE OF PERCEPTUAL ABILITIES IN VIOLIN PLAYING

For one to become a versatile musician, perceptual abilities need to be strong independently as well as highly intertwined. I chose basic aspects including intonation, sound, rhythm and sight-reading to show the interdependence of these perceptual abilities. More complex aspects like chamber/orchestra playing, bow technique, and transfer of skills are also discussed.

Guettler and Hallam emphasized:

To play a bowed string instrument requires sensitive motor control to enable secure intonation, clear articulation of bowing, and the coordination of two very different kinds of movements, being undertaken by left and right hands. In addition, well-

developed aural skills are required to monitor accuracy, as a finger can be used to play almost any note.²¹

The challenge of playing a string instrument comes from the reliance on aural feedback.²²

For a violinist to play with secure intonation, all three perceptual abilities need to be employed. Audiation, the ability of being able to think through music or be able to ‘hear’ music notation, is crucial for intonation.²³ “Instrumentalists should first audiate tonally and then compare the sounds produced on their instrument with that internalized model.”²⁴ Students must also have spatial imagination to map notes onto the fingerboard as well as be kinesthetically adept at feeling the placements of hand and fingers on the fingerboard. The ability to adjust left-hand fingers after receiving aural feedback to remedy intonation issues also requires visual and kinesthetic skills. A similar process is required for good sound production, with the manipulation of the bow hand to create the desired sounds.

According to Schleuter, “the best sight-readers appear to audiate what is to be performed.”²⁵ When a musician first reads notation, visual skills are needed for musical features to be recognized as patterns and “matched to pertinent information already stored

²¹ Kunt Guettler & Susan Hallam, “String Instruments,” In *Science and Psychology of Music Performance : Creative Strategies for Teaching and Learning*, edited by Richard Parncutt (New York: Oxford University Press, 2002), 314.

²² Ibid, 315.

²³ Stanley L. Schleuter, 172.

²⁴ Ibid, 42.

²⁵ Ibid, 172.

in long-term memory.”²⁶ Kinesthetic skill is then employed to translate these visual patterns through the execution of finger and bowing patterns. Other skills, such as “memory for recognizing patterns and problem-solving skills for improvising and guessing,” are also needed.²⁷

Learning and relating rhythms to body movements has proven to be effective in creating a strong rhythmic feeling.²⁸ Schleuter encourages first learning the “sounds of rhythms, labeling with syllables and meter names, and then emphasizing the rhythm symbols as representing familiar sounds.”²⁹ Success in executing rhythms accurately is determined by possessing the relevant kinesthetic skills and the ability to internalize and audiate these rhythms.

Playing in a chamber ensemble and orchestra requires communication with other instrumentalists. A musician needs to have a keen ability to listen to their colleagues’ playing and respond musically by kinesthetically adjusting his playing suitably. Having “visual awareness of the conductor, the bow distribution of the section, and especially of the principal”³⁰ is also important in orchestral playing.

²⁶ Andreas C. Lehmann and Victoria McArthur, “Sight-Reading,” in *Science and Psychology of Music Performance: Creative Strategies for Teaching and Learning*, edited by Richard Parncutt (New York: Oxford University Press, 2002), 144.

²⁷ Ibid, 135.

²⁸ Schleuter, 117.

²⁹ Ibid.

³⁰ Adrian Eales, “The Fundamentals of Violin Playing and Teaching,” In *The Cambridge Companion to the Violin* edited by Robin Stowell (New York: Cambridge University Press, 1992), 118.

“Transfer is the ability to utilize what is known or familiar in unknown or unfamiliar circumstances.”³¹ The wide range of repertoire and skills required of a violinist demands that a teacher facilitates the transfer of skills by his students. Skill transfer is most efficient with students with mixed learning modalities. The student is able to absorb knowledge and experiences from his environment more effectively, opening up more learning opportunities. For example, a student with keen visual perceptual abilities will quickly observe bow techniques used by different violinists, and with well-developed kinesthetic skills may replicate this technique and the quality of sound produced. Transfer of skills occurs smoothly when he is able to execute these skills across different repertoire.

³¹ Schleuter, 164.

CHAPTER 2

TEACHING PHILOSOPHIES OF MUSIC EDUCATION METHODS

GORDON LEARNING THEORY

This chapter briefly discusses the Gordon Learning Theory and its relevance to music education methods that have been used widely both in general music education as well as specific string instrumental methods such as the Suzuki Method and Paul Rolland Method.

Swiss educator Johann Heinrich Pestalozzi believed that “the purpose of education was the development of the whole person rather than the mastery of individual skills; integrating the moral, physical and mental faculties produced a well-rounded individual.”³² Similarly, Shinichi Suzuki’s Talent Education stems from his commitment to build character and happiness in his students, above fostering performance and musical abilities.³³

Pestalozzi encouraged learning to be facilitated by the following three steps: first, concepts are taught through experiences before association; second, these experiences are broken down and then labeled; last, these fragments form knowledge of concepts. Under the influence of Pestalozzi as well as other psychologists and music educators, Edwin Gordon developed a music-learning sequence with “five levels of discrimination (perceptual) learning: Aural/Oral (A/O), Verbal Association (VA), Partial Synthesis (PS), Symbolic Association (SA), and Composite Synthesis (CS); and three levels of inference (conceptual)

³² Stanley L. Schleuter, *A Sound Approach to Teaching Instrumentalists: An Application of Content and Learning Sequences* (New York: Schirmer Books, 1997), 21.

³³ William Starr and Constance Starr, *To Learn with Love: A Companion for Suzuki Parents*. (Miami: Alfred Publishing, 1983), 227.

learning: Generalization (G), Creativity/Improvisation (C/I), and Theoretical Understanding (TU).”³⁴

This sequence is developed through tonal and rhythmic patterns. The first level of discrimination learning: aural/oral (A/O) is the learning of tones aurally and rhythms through body movements, usually by simply imitating a model. Verbal Association (VA) occurs when solfège or rhythmic syllables are put to these patterns aurally rather than through notation; this step is crucial as it enables memory and manipulation of musical patterns. Partial Synthesis (PA) puts tonal and rhythmic patterns into a musical context where learned patterns are recognized without notation. Symbolic Association (SA) requires patterns to be attached to some form of musical notation, and Composite Synthesis (CS), the final level for perceptual learning, is the visual recognition of patterns in notation, or sight-reading.³⁵ After discrimination learning, the three inference levels involves a “transfer and manipulation of patterns and information”³⁶ from the known to the unknown. The first level, Generalization (G) requires the use of familiar vocabulary to understand the unknown both with and without notation. Creativity/Improvisation (C/I), is the use of familiar vocabulary to improvise or compose, and Theoretical Understanding (TU) involves “explanations of why things occur as they do in music.”³⁷

³⁴ William Starr and Constance Starr, *To Learn with Love: A Companion for Suzuki Parents*. (Miami: Alfred Publishing, 1983), 30.

³⁵ Stanley L. Schleuter, 33.

³⁶ *Ibid*, 30.

³⁷ *Ibid*, 32.

Gordon also coined the term *audiation*, which is the ability to hear musical sounds without the presence of actual sounds, tantamount to what thought is to speech.³⁸ This is an essential skill for musicians since having an internal model of sound will enable the comparison of aural feedback to sounds produced on instruments. Audiation is essentially the sequential development of musical vocabularies: listening, performing, reading, and writing.³⁹ Gordon's learning sequence for music is similar to how children learn language: first by acquiring a vocabulary of sounds and words by listening to and imitating everyone around them; later children are able to develop a speaking vocabulary and the more they listen, the better they speak; finally children then start to read familiar words from their listening and speaking vocabulary and finally write.⁴⁰ Verbal skills are acquired on the ability to "hear and discriminate sounds and then attach meaning to them" similar to acquiring musical skill.⁴¹ Grammar, comparable to music theory, is learned later.

Many music education methods emphasize one or more aspects of Gordon's learning theory, which will be discussed in detail presently. For example, the Suzuki Method emphasizes the building of musical vocabulary through listening, and the Kodály Method focuses on Aural/Oral (A/O) and Verbal Association (VA).

The following sections discuss Dalcroze Eurhythmics, Kodály Method, Paul Rolland Method as well as Suzuki Method and points to similarities and highlights how specific steps

³⁸ Stanley L. Schleuter, 34.

³⁹ Ibid.

⁴⁰ Edwin E. Gordon, "All About Audiation and Music Aptitudes," *Music Educators Journal* 86/2 (Sep 1999): 41.

⁴¹ Stanley L. Schleuter, 34.

of the sequence of Gordon's learning theory are emphasized in the respective methods. These focuses from various methods are later used in the culminating violin curriculum.

DALCROZE EURHYTHMICS

Jacques Dalcroze was a music educator who was "especially concerned with the fact that instrumental study should not begin before ear training and rhythmic movement,"⁴² commensurate with the first step of Gordon's Learning Theory, aural/oral (A/O). Music education using the Dalcroze method primarily focuses on solfège, improvisation and eurythmics, which is "a feeling for musical rhythm by means of bodily movement."⁴³

With the Dalcroze method, internalization of concepts is the result of "numerous successive and concurrent experiences" as well as the ability to synthesize theoretical knowledge and skills."⁴⁴ Audiation is also acquired in the Dalcroze method through the teaching of solfège. "Dalcroze believed that the study of solfège awakens the sense of musical pitch and tone relations and the ability to distinguish tone qualities. It develops the ability to listen, the ability to hear, and remember (tonal memory). It should develop a consciousness of sound."⁴⁵ By teaching solfège, Dalcroze aimed to develop "inner hearing," a concept similar to audiation.

⁴² Beth Landis and Polly Carder, *The Eclectic Curriculum in American Music Education Contributions of Dalcroze, Kodály, and Orff* (Washington D.C.: Music Educators National Conference, 1972), 10.

⁴³ Ibid, 8.

⁴⁴ Ibid, 9.

⁴⁵ Beth Landis and Polly Carder, 22.

THE KODÁLY METHOD

Kodály's approach to music education was conceived with the aim of providing music-reading and writing skills to the entire country, advocating that musical training should be received alongside reading and writing skills in the native language. Kodály, similar to Dalcroze and Suzuki, believed that "music belongs to everyone" and that "all children can and should develop performance, listening, and literacy skills."⁴⁶

Kodály's relative solfège teaching is closely related to Gordon's learning theory where music education is sequenced based on learning rhythmic and melodic motives. In Kodály's method, these motives are introduced through singing and hearing. The child recognizes them first as sounds, then as other forms of concrete and spatial representations before finally learning them as notation.⁴⁷ Inner hearing, or audiation, is also a focus of Kodály's teaching, where "children learn to recognize intervals, to distinguish interrelationships among scale tones, and to sing whole songs or exercises silently."⁴⁸

⁴⁶ Patricia Shehan Campbell and Carol Scott-Kassner, *Music in Childhood: From Preschool through the Elementary Grades* (New York: Schirmer, 1995), 51.

⁴⁷ Beth Landis and Polly Carder, 46.

⁴⁸ Patricia Shehan Campbell and Carol Scott-Kassner, 52.

THE SUZUKI METHOD

Suzuki's philosophy for music learning, which he calls the 'mother-tongue' method, was inspired by his realization that children worldwide learn to speak their 'mother-tongue' fluently, including nuances of their dialects, without texts. Before children reach school-age, a wide range of vocabulary has already been acquired.⁴⁹ Suzuki believed that "all human beings are born with great potentialities, and each individual has within himself, the capacity for developing to a very high level."⁵⁰ Talent is not inborn and through experience and repetition, every child is able to develop abilities.⁵¹

Suzuki also believed that while playing the violin may begin later, listening should start as early as possible. This approach is similar to the first step of Gordon's learning sequence that emphasizes building a child's listening and movement vocabulary. The aural approach in Suzuki's method encourages regular listening to music that is being learnt or to be learned.⁵²

Suzuki's teaching philosophy also features creating a positive environment with encouragement and praise as well as musical models through listening and observing. He also advocated the joy of learning, absence of stress and repetitions. Suzuki also acknowledges that initial progress of a child's learning may be slow and each child's rate of

⁴⁹ William Starr and Constance Starr, 12.

⁵⁰ John D. Kendall, *What the American Music Educator Should Know about Shinichi Suzuki*. (Washington D.C.: MENC, 1966), 9.

⁵¹ Shinichi Suzuki. *Nurtured by Love, The Classic Approach to Talent Education*. (USA: Suzuki Method International, 2015), 16.

⁵² John D. Kendall, 11.

progress differs.⁵³ Suzuki was also committed to the happiness of children, and working closely with parents to help their children become “fine human beings with beautiful harmonious minds and high sensitivity.”⁵⁴

PAUL ROLLAND METHOD

Paul Rolland’s string method focuses on “general movement education, rhythm training, and the art of maintaining a dynamic postural balance.”⁵⁵ His main principles focus on total body action and developing freedom and ease of playing in his students. Rolland precedes teaching technical skill with free flowing movement patterns that are natural for the body and thus easily incorporated by students. These movements free students from unwanted tension.

Rolland’s focus on total body action was influenced by Frederick F. Polnauer, who felt that the bio-mechanical function of the entire body needed to be examined for violin technique, instead of merely looking at the mechanical-physiological problem of a specific technique, such as the use of the right hand for bowing.⁵⁶ Total body action, according to Rolland, includes the “fine, almost undetectable movements of the body which occur when the player is well-balanced and relaxed, [and this] often escapes attention.”⁵⁷ If there is

⁵³ William Starr and Constance Starr, 12.

⁵⁴ Ibid, 227.

⁵⁵ Paul Rolland, *The Teaching of Action in String Playing: Developmental and Remedial Techniques* (Urbana, IL: University of Illinois String Research Project, 2007), 12.

⁵⁶ Frederick F. Polnauer, “Biomechanics, A New Approach to Music Education,” *Journal of the Franklin Institute* 254/4 (1952), 299.

⁵⁷ Paul Rolland, 32.

sustained immobility in any part of the body, natural movements of the body are hindered and the player is unable to perform comfortably.

TEACHING PHILOSOPHIES AND VIOLIN CURRICULUM

In the culminating violin curriculum – Chapter 4, many of the teaching philosophies are incorporated into visual, kinesthetic and aural learning. The progression of learning new repertoire and main skill sets such as rhythms, solfège, notation, left- and right-hand techniques are detailed by closely referencing the sequence of Gordon’s learning theory. The emphasis of audiation from Gordon’s learning theory, rhythmic movement of Dalcroze Eurhythmics, solfège of Kodály Method and the need to build a substantial listening and movement vocabulary of the Suzuki Method also informs much of the violin curriculum.

CHAPTER 3

COMPARISON OF VIOLIN METHOD BOOKS

INTRODUCTION

This chapter provides a comparison of violin method books used for individual instruction – *Fiddle Time Starters*, Sassmannshaus Early Start on the Violin, Eta Cohen’s Violin Method, and *Kaleidoscopes for Violin*, as well as string method books intended for group instruction - Paul Rolland’s Young Strings in Action, New Directions for Strings, and Artistry in Strings. The first table lists the method books, authors, publishers, illustrators, additional materials included with the book such as accompaniment CDs and other related resources.

Tables 2–7 each compare an aspect of the method books. Table 2 and 3 compare the unique features of each book as well as the perceptual learning used in each method book. Table 4 compares left-hand technique with respect to the finger patterns, whether the low 2nd finger or 4th finger is used, as well as the scales introduced in each book. Table 5 compares notation, the process of learning rhythms, as well as notation and also shows if alternative notation, solfège, words and rhythmic syllables are used. Table 6 compares bowing techniques and rhythms, bow distribution, use of bowing or pizzicato and bowing techniques taught. Table 7 compares how each book encourages creativity, ensemble skills, as well as the learning of history and theory. Tables 8–14 describe the progression of learning for each method book according to focus categories that have been listed.

LIST OF METHOD BOOKS

TABLE 1. List of Method Books

Book	Authors	Publisher (Year)	Illustrations	Included Materials	Other Related Resources
Fiddle Time Starters: A Beginner Book for Violin	Kathy and David Blackwell	Oxford University Press (2012)	Martin Remphry	Accompaniment CD	Fiddle Time Joggers Fiddle Time Runners Fiddle Time Sprinters Fiddle Time Scales 1/2
Bärenreiter's Sasmannshaus: Early Start on the Violin Volume 1	Egon Sasmannshaus and Kurt Sasmannshaus	Bärenreiter-Verlag (2008)	Charlotte Panowsky	NIL	Volume 2-4
Eta Cohen's Violin Method Student's Book 1	Eta Cohen	Novello Publishing Limited (1996)	NIL	NIL	Book 2-4 Young Recital Pieces 1-3 Teacher's Accompaniment Book

TABLE 1 (continued)

Book	Authors	Publisher (Year)	Illustrations	Included Materials	Other Related Resources
Artistry in Strings: A Comprehensive Course of Study for Group of Private Instruction Book 1	Robert S. Frost, Gerald Fischbach and Wendy Barden	Neil A. Kjos Music Company (2002)	NIL	2 Accompaniment CDs	Book 2 Teacher's Manual and Score Piano Accompaniment Student's Books for Viola/Cello/Bass
Young Strings in Action: Paul Rolland's Approach to String Playing Book 1	Sheila Johnson and Robert Wharton	Boosey and Hawkes (1985)	NIL	NIL	Volume 2 Teacher's Book Cassette Tapes Part 1/2
New Directions for Strings: A Comprehensive String Method	Erwin, Joanne, Kathleen Horvath, Robert D. McCashin and Brenda Mitchell.	FJH Music Inc (2006)	NIL	2 Accompaniment CDs	Book 2 Piano Accompaniment Teacher's Manual Student's Books for Viola/Cello/Bass
Kaleidoscopes for Violin Book 1	Elise Winters	NIL	Tony Sansevero	NIL	Book 2-3 Teacher Guide

UNIQUE FEATURES OF METHOD BOOKS

TABLE 2. Unique Features of Method Books

Book	What are the unique features/appeal of this book?
Fiddle Time Starters	<p>Colorful illustrations</p> <p>Fun quizzes, games, songs and listening activities</p> <p>Activities are always used to engage student's creativity, especially the choice of words coupled with tunes that students play</p>
Sassmannshaus	<p>Large notes and beautiful illustrations attractive for children</p> <p>Starts with bowing and cuckoo third</p> <p>Tunes are all matched with words</p>
Eta Cohen	<p>Learning to tune right from the beginning</p> <p>Thirty highly detailed steps that covers a whole range of technique/skills: each step introduces a new concept</p> <p>Emphasis on bowing techniques and distribution as well as aural training through tuning and singing</p>
New Directions for Strings	<p>Learning down tetrachords: two tetrachords forms a scale</p> <p>Colour coding of strings</p> <p>Use of moveable do solfège for singing tunes</p> <p>Always learning tunes in steps, first by clapping or singing before playing</p>

TABLE 2 (continued)

Book	What are the unique features/appeal of this book?
Artistry in Strings	<p>Each unit focuses on a different string</p> <p>Use of total body action in learning technique such as <i>Bouncetap</i> and <i>StringStrum</i></p> <p>Bow stroke rhythms: coupling bow strokes with rhythms and words</p> <p>Use of meter melts</p> <p>Low 2nd taught with high 2nd; Low 4th is used</p>
Young Strings in Action	<p>Use of total body action useful for tension-free playing</p> <p>Low 2nd and high 2nd are both taught at the same time</p> <p>String crossings are emphasized early in the book</p> <p>Different keys are taught simultaneously which is beneficial for aural training</p> <p>Double stops are introduced in the beginning</p>
Kaleidoscopes for Violin	<p>Use of watercolor paintings with each tune</p> <p>Use of both solfège and words with short tunes which encourages aural learning as well as transposition, enabling student to be fluent in every key</p> <p>List of polishing points and progress for students</p> <p>Learning to play the tunes on the piano first before playing on the violin</p> <p>Starts by learning 3rd Position D major on A and E strings which encourages good left-hand posture as well as use of 4th finger</p> <p>Violin movement building blocks is used to help a child learn about his body parts and ability for movement</p>

PERCEPTUAL LEARNING IN METHOD BOOKS

TABLE 3. Perceptual Learning in Method Books

Book	What kind of learning - aural/visual/kinesthetic does the book encourage?
Fiddle Time Starters	Aural learning through singing of tunes with words, call and response tunes, as well as transposition Kinesthetic learning through feeling pulse and rhythms by walking, jogging and slow walk Visual learning through standard notation
Sassmannshaus	Aural learning through singing of tunes with words Visual learning through standard notation
Eta Cohen	Visual learning through standard notation Aural learning through rhythmic syllables and singing of tunes Kinesthetic learning through various bowing exercises
New Directions for Strings	Kinesthetic learning through clapping rhythms and tunes Aural learning through singing solfège Visual learning as standard notation is quickly introduced
Artistry in Strings	Kinesthetic learning through total body action exercises and techniques Visual learning through standard notation (in the later half of the book)
Young Strings in Action	Kinesthetic learning through total body action exercises and techniques Visual learning through standard notation Aural learning through transposition of many tunes
Kaleidoscopes for Violin	Aural learning through constant listening to CDs, classical music suggestions as well as the use of solfège and transposition of each tune Kinesthetic learning through violin movement building blocks exercises before the student “earns” their violin

Summary Note: Each of these books has different emphasis to learning and may be quickly mixed and matched to suit a student’s learning needs, strengths and weaknesses.

LEFT-HAND TECHNIQUE COVERED IN METHOD BOOKS

TABLE 4. Left-hand Technique Covered in Method Books

Book	Which fingers/finger pattern does the book start with?	Which finger patterns are covered?	Use of low 2 nd ?	Use of 4 th finger?	Which scales are covered?
Fiddle Time Starters	All open strings then <u>4321</u>	0 <u>1234</u> on D and A string	No	No except harmonics	G, D and A major
Sassmannshaus	All open strings then "Cuckoo's Third" 2 nd finger	0 <u>1234</u> on all strings	No	Yes	G, D and A major
Eta Cohen	D open string then 012 on D string	0 <u>1234</u> on all strings	No	Yes	G, D and A major
New Directions for Strings	All open strings then 210 on D string	0 <u>1234</u> and 0 <u>1234</u> on all strings	Yes	Yes	G, D, A and C major
Artistry in Strings	All open strings then 3 rd finger harmonics in 4 th position then 3 on 1 st Position on A string	0 <u>1234</u> , 0 <u>1234</u> and 0 <u>1234</u> on all strings	Yes	Yes	G, D and C major
Young Strings in Action	All open strings then <u>123</u> and <u>123</u> on all strings	0 <u>1234</u> and 0 <u>1234</u> on all strings and blocked fingers	Yes	Yes	G, D, A, C, F major G, D, A minor
Kaleidoscopes for Violin	3 rd Position 0 <u>1234</u>	0 <u>1234</u> , 0 <u>1234</u> and 0 <u>1234</u> on all strings	Yes	Yes	G, D, A major

Summary Note: Starting with 4th Position or high position harmonics is useful for a student to prevent bending or wrist as well as to achieve a solid left-hand frame. Harmonics helps in training a student's aural skills, but may not work as well on very young students with fractional violins that have harmonics that do not sound well. Starting early on 4th finger also helps set a student's hand frame and matching these notes with an open string will train their aural skills and intonation. Teaching students different finger patterns through transposition of known tunes is also more effective since it trains the student's aural skills.

NOTATION COVERED IN METHOD BOOKS

TABLE 5. Notation Covered in Method Books

Book	Use of solfège/words?	Use of rhythmic syllables?	Alternative notation?	Process of learning rhythms	Process of learning tunes/note-reading
Fiddle Time Starters	Words	Numbers	Yes	Total body action: walk, jog, slow walk for different note lengths, learning to clap/tap rhythm or pulse before playing	Open string tunes: call and response All tunes are matched with words and can be sung before playing
Sassmannshaus	Words	No	No	No particular emphasis on rhythm except that easy and varied rhythmic patterns are used	Note-reading starts right from the beginning, tunes are sung - words before being played.
Eta Cohen	No	Ta/Ti-ti	No	Rhythmic syllables and clapping of tunes	Note-reading starts right from the beginning, tunes are sung - pitches before being played.
New Directions for Strings	Solfège - moveable do	Numbers	Yes	Clapping and counting then clapping and singing	Note-reading starts quickly after some basic tunes are taught through alternative notation.
Artistry in Strings	No	Bow-stroke rhythms	Yes	Bow-stroke rhythms matched with words	Note-reading starts once all four open strings and some standard rhythms are taught.

TABLE 5 (continued)

Book	Use of solfège/words?	Use of rhythmic syllables?	Alternative notation?	Process of learning rhythms	Process of learning tunes/note-reading
Young Strings in Action	Words	No	Yes	No particular emphasis	Alternative alphabet notation is taught initially for all open string tunes, then open string notation is taught. Alternative notation of fingering is used before standard note-reading.
Kaleidoscopes for Violin	Solfège and words	No	Yes	Aural learning through singing of tunes	Learning through solfège and playing on the piano, note-reading is not taught yet although student can follow along the notes while playing

Summary Note: For teachers who teach tunes aurally, the use of alternative notation may be useful for students and parents as reference at home during practice sessions before note-reading is taught. Students should however not be dependent on alternative notation for too long and should quickly be taught to match aural learning to standard notation. This would help them correlate their aural learning to a visual aspect early in the process and aid with audiation.

BOWING TECHNIQUES AND RHYTHMS COVERED IN METHOD BOOKS

TABLE 6. Bowing Techniques and Rhythms Covered in Method Books

Book	Does the book start with bowing/pizz?	What is the first bowing technique taught?	What bowing techniques are covered?	When/how is bow distribution introduced?	What note length/rhythms are covered?
Fiddle Time Starters	Bowing	Détaché bowing	Détaché Col legno Tremolo	No particular introduction or emphasis	8 th , quarter, half notes
Sassmannshaus	Bowing	Détaché bowing in MB - 1/2 bow length	Détaché Slurs Portato stroke	Bowing in MB with 1/2 bow length is extended throughout the book. At the end of the book, whole and half bow is used.	8 th , quarter, half, dotted half notes
Eta Cohen	Banjo pizz	Détaché bowing from MB to tip	Détaché Slurs Broken slurs Double stops	Strong emphasis on bow distribution from the start: each bowed tune has bow distribution indicates of WB, Pt, H.	Quaver, triplet, crotchet, dotted crotchet minim, semibreve
New Directions for Strings	Pizzicato	Détaché bowing from frog to tip	Détaché Accent Staccato Legato Slurs Double stops	Bow distribution WB, LH, UH is introduced approximately halfway through the book. Bow contact point is also introduced. There is little emphasis on either aspect throughout the book.	8 th , quarter, dotted quarter, half, dotted half, whole notes

TABLE 6 (continued)

Book	Does the book start with bowing/pizz?	What is the first bowing technique taught?	What bowing techniques are covered?	When/how is bow distribution introduced?	What note length/rhythms are covered?
Artistry in Strings	Bowing	Détaché bowing from MB to tip	Martelé Legato Spiccato Slurs Double stops	Initially, bowing is performed from MB to tip. When bow distribution is introduced, middle, 1/4, and 3/4 spots are marked and “shoulder bowing” is first done to introduce different bow speeds and distribution of WB, LH and UH.	8 th , quarter, half, dotted half, whole notes
Young Strings in Action	Pizzicato	Détaché bowing in the middle - short bows	Slurs Staccato Double stops	Silent bow placements is first introduced for student to gain comfort at different parts of the bow	8 th , quarter, dotted quarter, half, whole notes
Kaleidoscopes for Violin	Bowing	Bowing in the middle - short bows	Staccato Legato Martelé	Initially, bowing is performed with limited bow in the middle bow. As students review some pieces again, the use of bow is extended and bow distribution is emphasized.	16 th , 8 th , quarter, dotted quarter, half notes

CREATIVITY/ENSEMBLE/HISTORY/THEORY COVERED IN METHOD BOOKS

TABLE 7. Creativity/Ensemble/History/Theory Covered in Method Books

Book	How does the book encourage creativity?	Ensemble Skills?	History/Theory?
Fiddle Time Starters	Students are taught sound effects such as col legno, tremolo and harmonics so that they can create different effects with each tune. There are also various composition elements. A lot of imagery is also used in this book such as sliding the left hand up and down the fingerboard like a fast train. When practicing scales, there is also a wide range of ideas used.	The use of the CD accompaniment is useful for ensemble skills.	Short quizzes and 'writing time' are scattered in the book as activities for students to write some of the fundamental theory knowledge they have learnt.
Sassmannshaus Early Start on the Violin	Illustrations and words to songs triggers creativity in students.	NIL	NIL
Eta Cohen Violin Method	NIL	NIL	NIL
New Directions for Strings	Composition and improvisation is encouraged throughout the book.	There are many duets/ensemble pieces	There are a lot of interesting historical snippets given with most tunes. There are also activities for students to be quizzed on theory fundamentals.

TABLE 7 (continued)

Book	How does the book encourage creativity?	Ensemble Skills?	History/Theory?
Artistry in Strings	Composition activities are included and they all build up to a final composition.	There are many duets/ensemble pieces as well as opportunities to play with the CD accompaniment.	Artistry Fundamentals are activities used to give students practice in notation as well as other musical indications and basics. The tunes are also taken from a wide range of folk tunes all over the world and are not limited to classical tunes. There is also a world map at the end with shows where the composers originated from and location of countries on the map. There is also permission to copy worksheets from the teacher's edition.
Young Strings in Action	NIL	Most tunes are duets and can be played with an advanced player or teacher	NIL
Kaleidoscopes for Violin	There are many practice games and activities included in the book to help parents and teachers engage their child creatively.	Singing and playing with CD accompaniment	Use of solfège

CATEGORIES OF FOCUS

- Left-hand Technique
 - Finger Patterns/Hand frame
 - Positions
- Bowing Techniques
 - Bow Strokes
 - Bow Distribution
 - Bow Levels
- Notation
 - Rhythmic Notation
 - Standard Notation
 - Alternative Notation
- Rhythm
 - Aural/Kinesthetic
 - Notation
- Violin Basics
- Musical Directions

- Repertoire
- Aural Training
- Creativity – Composition, Improvisation
- Total body action
- Musical Terms
- Musicianship

INDIVIDUAL METHOD BOOKS – PROGRESSION OF LEARNING AND FOCUS

TABLE 8. Fiddle Time Starters - Progression of Learning and Focus

Focus	Details	V/A/K	P/B
Rhythm Kinesthetic	Feeling the beat with different parts of the body	K	
Violin Basics	Parts of the violin	V/A	
Left-hand Technique	Holding the violin with exercises	A/K	
Total Body Action	Plucking open strings	K	P
Notation - Alt	Notational system: Heart shapes representing quarter notes <ul style="list-style-type: none"> • Alphabets of open strings written in hearts • Two alphabets in each heart to represent two eighth notes 		
Creativity	Transposing and composing rhythm and tunes with open strings	V/A	P
Violin Basics	Parts of bow, bow hold, down/up bow signs	V/K	B
Musical Directions			
Bowing Technique	Bowing open string tunes	K	B
Rhythm	Feeling quarter/eighth notes with walking and jogging	K	
Kinesthetic	Feeling 4/4 and 3/4 time signature		
Notation	Open strings	V	
Aural Training	Open string tunes with different rhythms: call and response	A/V	B
Rhythm			
Bowing Technique			
Bow Strokes	Sound effects: pizz, arco, col legno, tremolo	A/K	B/P
Bow Levels	String crossing tunes	V/K	B
Rhythm	Feeling half notes with slow walk	K	
Kinesthetic			

TABLE 8 (continued)

Focus	Details	V/A/K		P/B	
		V/K	B	V/K	B
Rhythm	Open string tunes with quarter/eighth and half notes				
Bowing Technique					
Left-Hand Technique	Left-Hand pizzicato				
Left-hand Technique	Finger tapping on left-hand thumb				
Left-hand Frame	Left-hand fingers on D string: 1-23-4 pattern				
Rhythm	Bowing different rhythms on different fingers				
Notation - Alt	Tunes using all fingers, different rhythms on 1 or 2 strings				
Creativity	Transposing tunes to all 4 strings				
Notation	D string notes, notation and tunes				
Notation	A string notes, notation and tunes				
Creativity	Composing tunes using different rhythms and notes				
Left-hand Technique	Octave harmonics				
Aural Training	Call and response tunes				
Left-hand Finger Pattern	D major, G major and A major scales				

TABLE 9. New Direction for Strings - Progression of Learning and Focus

Focus	Details	V/A/K	P/B
Violin Basics	Parts of the violin	V	
Violin Basics	Story of Violin, Care and Maintenance of Violin		
Violin Basics	Playing and practice position	V	
Violin Basics	Open strings	V	P
Notation - Alt	Notational system: Use of alphabets and colour coding for different strings		
Creativity	Improvising using open strings: D and A strings	A	P
Rhythm	Clap and count open string tunes	K	
Aural Training	Clap and sing open string tunes	A	
Notation - Alt	Pizz open string tunes	V/A/K	P
Left-hand Frame	Notes on D string - D E F# G	V/A/K	P
Notation - Alt	Notational system: Use of alphabets		
	Clap and count, clap and sing then pizz		
Notation	Reading and writing musical symbols - music staff, clef, quarter note/rest	V	
Notation - Alt	Tunes on open strings	V/A/K	P
	Notational system: transition from alphabets to musical staff and standard notation with alphabets written in note heads		
Creativity	Composing tunes with quarter notes D and A and quarter rests		
Notation	Time signatures: 3/4 and 4/4, barline, half note and rest	V	
Total Body Action	Circle pizzicato	K	P
Rhythm	Circle pizzicato tunes on different rhythms		
Notation	Notating and filling in measures, naming symbols	V/K	P
Creativity	Improvisation on open strings and rhythms		
Notation	Musical alphabet and ledger lines	V	

TABLE 9 (continued)

Focus	Details	V/A/K	P/B
Left-hand Frame Notation	Tunes on D string 1 st 2 fingers - D E F#	V/K	
Left-hand Technique	Left-hand pizzicato	K	P
Notation	Eighth notes and rest		
Notation Rhythm	Tunes on open string and different rhythms	V	P
Violin Basics	Bow hold, parts of bow and up/down bow		
Right-hand Technique	Different rhythms played air bow and bowing on string	K	B
Notation - Alt	Notational system: rhythms notated on a single line instead of standard staff		
Bow Level	Tunes on open strings with different rhythms	V/K	B
Bowing Technique	Bow contact point near fingerboard and near bridge	V/K	B
Left-hand Frame	G down tetrachord G F# E D on D string	V/A/K	B
Notation	Sing tunes in solfège before bowing		
Creativity	Improvisation using different rhythms with D and G		
Left-hand Frame	Bowing and listening to octaves - D octave	A/K	B
Aural Training			
Left-hand Frame	Tunes for string crossing - pizzicato before bowing		
Bow Level			
Left-hand Frame	D down tetrachord - D C# B A on A string	V/A/K	B
Notation	Sing tunes in solfège before bowing		
Left-hand Technique	4 th finger on D string	V/K	B
Notation			
Bow Distribution	Extending the bow stroke using lower half, upper half and whole bow		
Notation	Whole Note/Rest and Dotted Half Note	V	

TABLE 9 (continued)

Focus	Details	V/A/K	P/B
Left-hand Frame Notation	D major scale and key signature: clap and sing before pizz and arco	V/A/K	P/B
Bow Strokes	Staccato and legato	V/K	B
Musical Directions	Melody and harmony		
Rhythm Notation	Dotted quarter note and upbeat	V/A/K	B
Violin Basics	Tone, crescendo and diminuendo, mezzo	V	
Musical Directions			
Left-hand Frame Notation	C down tetrachord - C B A G on G string Sing tunes in solfège before bowing	V/A/K	B
Left-hand Frame Notation	G major scale and key signature: clap and sing before pizz and arco	V/A/K	P/B
Bow Strokes	Slurs	V/K	B
Bowing Techniques	Slurs with string crossings	V/K	B
Bow Strokes	Détaché, accents	V/K	B
Rhythm Notation	Ties	V/K	B
Left-hand Finger Pattern Notation	Accidentals - sharp, natural, flat on all four strings	V/K	B
Creativity Rhythm	Blues	V/A/K	B
Left-hand Frame Notation	C major scale and key signature: sing before pizz and arco	V/A/K	P/B
Creativity	Improvisation on C D E G and different rhythms		

TABLE 9 (*continued*)

Focus	Details	V/A/K	P/B
Rhythm Notation	Syncopation, fermata	V/K	
Right Hand Technique Notation	Double stops	V/K	B
Right Hand Technique Left Hand Shape	Arpeggios	V/K	B

TABLE 10. Artistry in Strings - Progression of Learning and Focus

Focus	Details	V/A/K	P/B
Violin Basics	Unit 1: Ready, Set, Go!		
Total Body Action	Holding the violin and swinging left elbow <i>Swingstrum</i> : strum all four strings with pinky, swing back with elbow <i>Shuttle swingstrum</i> : <i>swingstrum</i> at 4 th position, shift to 1 st position, <i>swingstrum</i> at 1 st position.	K	
Violin Basics	Bow hold and right-hand lifts <i>BounceTap</i> : Tapping each right-hand finger and thumb, one at a time	K	
Bowing Techniques	Down and up bow	V	
Notation			
Notation	Treble clef, time signature, quarter note/rest, eighth notes, bar lines, repeat sign, whole rest, double bar and open strings	V	
Rhythm	Bowing open strings with quarter notes/rests	V/K	B
Notation	Notational system: standard notation used with additional color coding of strings		
Bowing Techniques			
Rhythm	Bowing open strings with different rhythms using quarter/eighth notes and rests	V/K	B
Bow Levels	Pairing rhythms with words		
Aural Training			
Bowing Techniques	Placing and lifting bow at middle, tip and frog with <i>BounceTap</i>	K	
Creativity	Writing rhythms and words		
Violin Basics	<i>Shuttle swingstrum</i> : 1 st Position, 4 th Position and high position	K	
Total Body Action			
Musicianship	Duets	A/V/K	B
Left-hand Technique	Harmonics in 4 th position using 3 rd finger	V/K	B
Notation			

TABLE 10 (*continued*)

Focus	Details	V/A/K	P/B
Left-hand Frame Total Body Action	Finding first position from harmonics in 4 th position without/ with bow	K	
Left-hand Technique Total Body Action	Sliding left hand 3 rd finger up and down the strings	K	
Creativity	Writing rhythms and words Unit 2: The D-String		
Notation	Natural, sharp, half note rest, pizzicato		
Left-hand Frame Notation	D string finger patterns with both F and F#	V/K	P/A
Total Body Action	Pizzicato across all four strings	K	
Bow Distribution	Varying bow speeds of half and quarter notes	K	B
Notation	Half note, 2/4 time signature	V	
Notation	Tunes with half and quarter notes	V/K	B
Rhythm	Tunes with different rhythms and notes		
Bow Distribution			
Left-hand Techniques	Left-hand pizzicato	K	P
Bow levels	Bow rock and rolls with bow lifts	K	
Creativity	Composing using special effects Tunes to reinforce many skills learnt throughout the unit	A/V/K	
	Unit 3: The A and G-String		
Left-hand Frame Notation	A string finger patterns with both C and C# Dotted half note and 3/4 time signature	V/K	P/A

TABLE 10 (*continued*)

Focus	Details	V/A/K	P/B
Left-hand Frame Notation	Key signatures - G major and D major	V/K	B
Rhythmic Notation	Pick-up notes and 1 st /2 nd endings	V	
Bow Strokes	Martelé	K	B
Bow Strokes	Matching Martelé with pizzicato	A/K	B/P
Left-hand Frame Notation	Arpeggio	V/K	
Musical Terms	Round		
Left-hand Frame Notation	G string finger patterns with both Bb and B	V/K	P/A
Total Body Action	Elevator bowing exercise: holding bow vertically and moving up and down	K	
Musicianship	Duets	V/A/K	
Creativity	Composing tunes		
Musical Terms	D.C. al Fine, tempos	V	
Left-hand Frame Notation	Unit 4: The E String		
Left-hand Frame Notation	E string finger patterns with both G and G#	V/K	P/A
Left-hand Frame Notation	Key signatures - C major	V/K	B
Bowing Technique Notation	Slurs	V/K	B

TABLE 10 (*continued*)

Focus	Details	V/A/K	P/B
Left-hand Finger Pattern Notation	Low and high 4 th finger	V/K	B
Musical Terms	Fermata and ritardando	V	
Bow Distribution	Whole bow, upper half, lower half and middle of bow	V/K	B
Notation	Whole note	V	B
Total Body Action	<i>Stickwalk</i> : Crawling bow hand up from frog to tip	K	
	Additional tunes, creative compositions and activities to reinforce concepts learnt earlier		
	Unit 5: Onward and Upward		
Bow Strokes	Spiccato	K	B
Notation	Double stops	V/K	B
Bowing Technique			
Left-hand Frame			
Rhythm	Ties	V/K	B
Notation			
Musical Terms	Dynamics, forte, piano, mezzo forte	V	
	Additional tunes, creative compositions and activities to reinforce concepts learnt earlier	V/A/K	B
Left-hand Technique	Scales, broken thirds arpeggios, octave broken thirds	V/K	B
Bowing Technique	Bowing variations		

TABLE 11. Sasmannshaus Early Start on the Violin - Progression of Learning and Focus

Focus	Details	V/A/K	P/B
Notation	Open string tunes with standard notation using half/quarter notes	V/K	B
Bowing Technique			
Rhythm			
Aural Training	Tunes with words and singing tunes before playing	A	B
Notation	Quarter rest	V	B
Left-hand Frame	Left hand 2 nd finger: "Cuckoo's third"	V/K	B
Left-hand Frame	Left hand 4 th finger	V/K	B
Bowing Technique	Retake		
Aural Training	Transposing tunes to all strings	A/K	B
Notation	Dotted half note and 3/4 time signature	V	B
Rhythm			
Left-hand Frame	Left hand 1 st finger	V/K	B
Left-hand Frame	Tunes to reinforce open strings and 1 st finger, later including 2 nd finger and 4 th finger	V/K	B
Bow levels	String crossing and tunes using open strings, 1 st and 2 nd fingers	V/K	B
Left-hand Frame			
Left-hand Frame	Left hand 3 rd finger	V/K	B
Notation	Accidentals, G/D/A major scales and formal notation alphabets	V	
Left-hand Frame	G/D/A major scales: half notes using whole bow	V/K	B
Bowing Techniques	Martelé		
Rhythm	Eighth notes	V/K	B
	Whole bow, lower half and upper half		

TABLE 11 (*continued*)

Focus	Details	V/A/K	P/B
Bowing Techniques	Retake	V/K	B
Musical Terms	Tunes to reinforce all concepts learnt earlier	A/V/K	B
Musicianship	Canons	V/K	B
Bow Levels	String crossing exercises using 3 rd finger	V/K	B
Left-hand Frame			

TABLE 12. Eta Cohen Violin Method - Progression of Learning and Focus

Focus	Details	V/A/K	P/B
Violin Basics	Parts of violin and bow	V	
Aural Training	Tuning D string	A	P
Violin Basics			
Notation	Crotchet, minim, crotchet rest, 4/4 time signature, bars, repeat signs	V/A	
Rhythm	Rhythmic syllables		
Rhythm	Saying rhythmic syllables, clapping and plucking banjo style D string rhythms	V/A/K	P
Notation			
Left-hand Frame	Left-hand finger pattern banjo style - 1 st and 2 nd finger	V/K	P
Notation	Saying rhythmic syllables, clapping, singing, plucking rhythms with D open string, 1 st and 2 nd finger banjo style		
Aural Training			
Rhythm			
Violin Basics	Violin “under chin” position	K	
Left-hand Frame	Left-hand finger pattern - 3 rd finger	V/A/K	P
Notation	Saying rhythmic syllables, clapping, singing, pizz rhythms with D open string, 1 st and 2 nd finger		
Aural Training			
Rhythm	Minim rest		
Aural Training	Tuning A string	A	P
Rhythm	Saying rhythmic syllables, clapping and pizz rhythms with A and D open strings	V/A/K	P
Left-hand Frame	Tunes to reinforce D string finger patterns	V/A/K	P
Violin Basics	Bow hold and silent bowing on arm	K	
Bowing Technique	Bowing on D string: middle to tip	V/K	B
Notation	Down and up bow		
Left-hand Frame	1 st finger A string		

TABLE 12 (continued)

Focus	Details	V/A/K	P/B
Left-hand Frame	2 nd /3 rd finger A string	V/K	P
Notation	Pizz D major scale		
Left-hand Frame	Tunes to reinforce D and A string finger patterns	V/K	P
Notation			
Bowing Techniques	String crossings between D and A string	V/K	B
Bow Distribution	Bowing from frog to middle	V/K	B
Bowing Techniques	*While transitioning between pizzicato to bowing, students are encouraged to play tunes learnt with pizzicato now with bowing	V/K	B/P
Notation	Dotted minim, repeats, 1 st /2 nd time measures	V	
Musical Directions			
Notation	Heel, point, middle and whole bow, portato, ties, semibreve	V	
Notation	Quavers	V/K	B
Bow Distribution	Slow bow speed WB for minims, fast bow speed WB for crotchet and fast short bows for		
Rhythm	quavers		
Bow Technique	E string	V/A/K	B
Aural Training	Tuning E string		
Left-hand Frame	2 nd /3 rd finger E string	V	B
Bowing Level	String Crossings	V/K	B
Musical Directions	Dynamics - piano, forte, mezzo crescendo, diminuendo, 2/4 time signature, slur, pause	V	
Bowing Technique	Slurs	V/K	B
Left-hand Frame	4 th finger A string	V/K	B

TABLE 12 (*continued*)

Focus	Details	V/A/K	P/B
Notation Rhythm	Dotted crotchet	V/K	B
Bowing Technique Bow Levels Left-hand Frame	G string String crossing from G to D G string - Open/1 st /2 nd /3 rd ; G A B C	V/K	B
Bowing Technique Left-hand Frame	Double stops	V/K	B
Bowing Technique	Different parts of bow	V/K	B
Notation Rhythm	6/8 time signature, triplet, dotted minim and crotchet quaver pattern	V	B
	Tunes to reinforce concepts learnt earlier	V/A/K	B

TABLE 13. Young Strings in Action - Progression of Learning and Focus

Focus	Details	V/A/K	P/B
Violin Basics	Parts of violin and bow Care and maintenance of instrument		
Left-hand Frame	Position of feet and playing position Shuttling between low and high position	K K	
Notation - Alt	Notational system: alphabets Open string tunes with left-hand pizz		P
Left-hand Technique	String crossings for left hand	K	P
Total Body Action	Duets		
Musicianship			
Right-hand Technique	Bow hold		
Total Body Action	Exercises for finger flexibility Shadow bowing Violin and bow together, left hand pinky hooking bow Silent string crossings	K	
Bowing Techniques	Bowing short strokes at MB: détaché and Martelé	V/K	B
Notation - Alt	Notational system: dots and dashes to indicate note lengths with down and up bow markings above		
Bowing Techniques	Notational system: alphabets and dashes to indicate note lengths longer than quarter notes	V/K	B
Notation - Alt	Retakes		
Rhythm			
Notation	Note-reading on staff and ledger lines Key signatures and accidentals Rhythms: whole/half/quarter/eighth notes and rests	V	
Notation	Note-reading on open strings	V/K	B

TABLE 13 (continued)

Focus	Details	V/A/K	P/B
Right-hand Technique	Double stops on open strings	V/K	B
Left-hand Frame	1st 3 fingers on D string including low 2 and high 2	V/K	B
Notation - Alt	Notation system: fingerings		
Creativity	Each tune and scale can be transposed onto all four strings using alternative notation system	V/A/K	B
Aural Training			
Notation	Standard notation of 1 st finger on all strings	V/K	B
Bow Strokes	Slurs and string crossings	V/K	B
Left-hand Frame	Octaves	V/K	B
Notation - Alt	Notational system: fingerings		
Notation	Standard notation of 2 nd finger on A string: A major	V/K	B
	Standard notation of 2 nd finger on D string: D major		
Total Body Action	Extending the bow stroke: flying pizzicato	K	P
Musical Terms	Whole bow, upper half, lower half, tip, frog	V	
Bow Distribution	Use of different parts of the bow	V/K	B
Notation	Standard notation of 3 rd finger on D and A string	V/K	B
Bow Distribution	Bow distribution and speeds of dotted half notes	V/K	B
Rhythm	Dotted quarter notes		
Notation	Standard notation of 3 rd finger on G string	V	
Total Body Action	Silent bow lifts	K	B
Notation	Standard notation of low 2 nd finger		

TABLE 14. Kaleidoscopes for Violin - Progression of Learning and Focus

Focus	Details	V/A/K	P/B
Aural Training	All tunes are learnt first using solfège with the parent or CD and then students learn these tunes on the piano	A	
Total Body Action	Violin movement building blocks activities are done to familiarize the student with their body as well as reinforce steady beat	K	
Violin Basics	Learning to hold bow and bow exercises	K	
Violin Basics	Holding the violin	K	
Left-hand Frame	Playing D major scale staccato in 3 rd position	A/K	B
Bowing Techniques	Up and down bow, staccato, retakes, bow levels, legato, bow speed and division	K	B
Left-hand Frame	Playing in 1 st position	A/K	B
Aural Training	Use of moveable solfège		
Left-hand Frame	Playing with high 3 rd finger and E major hand frame	A/K	B
Left-hand Frame	Playing D major songs	A/K	B
Left-hand Frame	Playing G major songs	A/K	B

CHAPTER 4

VIOLIN CURRICULUM

INTRODUCTION

This violin curriculum acts as a guide for teaching beginning violinists incorporating visual, kinesthetic and aural learning. Essential skill sets needed for any violinist are grouped into main categories – music and movement, main skill sets, perception, repertoire, musicianship and experience.

As the Suzuki Violin School repertoire is the most widely used sequence internationally, the stages of the curriculum are compared to the Suzuki method. Although this violin curriculum draws on repertoire from the Suzuki method, it follows a different progression of learning. Repertoire from other method books is also used.

This curriculum details the general progression for learning new skill sets - rhythms, solfège and notation - as well as the progression of learning new repertoire, rhythms, time signatures, left- and right-hand technique, scales/arpeggios, warm-ups and repertoire through ten stages. While only these categories are detailed in the violin curriculum, all categories listed in Table 15, especially theory/history and creativity including composition and improvisation are encouraged to be integrated into violin lessons.

Table 15 details the main and sub categories of violin learning. Table 16-22 covers the progression of new repertoire as well as main skill sets such as rhythm, solfege, notation, left- and right-hand techniques. Table 23-26 shows the progression of scales with corresponding rhythms. Tables 27-42 provides the warm-up exercises as well as repertoire focus for Stages 1 through 4 and Tables 43-45 suggests repertoire, ensemble music, etudes and scales used from Stages 1-10.

MAIN AND SUB CATEGORIES OF VIOLIN LEARNING

TABLE 15. Main and Sub Categories of Violin Learning

Main Categories	Sub Categories
Music and Movement	<ol style="list-style-type: none"> 1. Warm ups without instrument <ul style="list-style-type: none"> • Includes gross and fine motor skills, finger calisthenics, Alexander Technique, breathing, balance of body, strength training 2. Balance and Movement with instrument
Main Skill Sets	<ol style="list-style-type: none"> 3. Left-Hand Technique 4. Right-Hand/Bowing Technique <ul style="list-style-type: none"> • Includes bow Strokes, bowing patterns, bow distribution, bow levels 5. Scales 6. Rhythms/Pulse <ul style="list-style-type: none"> • Includes Kodály rhythmic syllables • Includes movement/kinesthetic 7. Solfège/Aural Skills
Perceptual	<ol style="list-style-type: none"> 8. Aural <ul style="list-style-type: none"> • Includes aural training and aural feedback 9. Visual <ul style="list-style-type: none"> • Includes notation, visual feedback of left- and right-hand technique, balance and movement 10. Kinesthetic <ul style="list-style-type: none"> • Includes kinesthetic learning and feedback
Repertoire	<ol style="list-style-type: none"> 11. Etudes 12. Repertoire 13. Review
Musicianship	<ol style="list-style-type: none"> 14. Performance/Memorization 15. Creativity 16. Theory 17. History 18. Chamber/Ensemble Playing 19. Listening
Experience	<ol style="list-style-type: none"> 20. Aural/Listening 21. Visual <ul style="list-style-type: none"> • Includes identification of rhythms/notes, sight-singing and sight-reading 22. Kinesthetic

10 STAGES OF VIOLIN CURRICULUM

Beginner

Stage 1 - Pre-twinkle

Stage 2 - Twinkle

Elementary

Stage 3 - Suzuki Book 1 Part 1 Equivalent

Stage 4 - Suzuki Book 1 Part 2 Equivalent

Intermediate

Stage 5 - Suzuki Book 2 Part 1 Equivalent

Stage 6 - Suzuki Book 2 Part 2 Equivalent

Junior

Stage 7 - Suzuki Book 3 Equivalent

Stage 8 - Suzuki Book 4 Equivalent

Senior

Stage 9 - Suzuki Book 5 Equivalent

Stage 10 - Suzuki Book 6 Equivalent

Advanced

Suzuki Book 7 Equivalent

PROGRESSION OF MAIN SKILL SETS AND CORRESPONDING PERCEPTUAL
LEARNING SKILLS

TABLE 16. Progression for Learning Rhythms

NEW SKILL - RHYTHM	V/A/K
Experience/Preparation	Listening and experiencing rhythms and pulse through movement A/K
Say/Clap	Saying and clapping/tapping with fingers Kodály rhythms or words with movement of pulse in body/feet A/K
Identify	Identify rhythms aurally A
Notation	Learning rhythmic notation V
Play	Air bowing or bowing with paper roll K
	Bowing on open strings K
Repertoire	Learning rhythms in repertoire K
	Developing ability to identify rhythmic notation aurally A⇒V
	Developing ability to read rhythmic notation and saying and clapping Kodály rhythms with movement of pulse in body/feet V⇒A/K
Review	Developing ability to read rhythmic notation and performing rhythm on violin V⇒K
	Reviewing rhythms in new repertoire V⇒K
Development	Developing ability to notate rhythms A⇒V
	Developing knowledge of rhythms through sight-reading, composition, improvisation A/V/K

TABLE 17. Progression of Kodály Rhythms and Time Signatures

Kodály Rhythms/Time Signatures		
Stage 1	ta ta ta rest/ta ta ta ta	4/4
Rhythms	ta-a/ta-a-a/ta-a-a-a	3/4
	Other variations of ta-a, ta, ti-ti, tika-tika and ta rest	2/4
	Twinkle A - tika-tika ti-ti	
	Twinkle A' - ti-ti tika-tika	
	Twinkle B - ti-ti rest ti	
	Twinkle B' - ti-ti ti-ti	
	Twinkle C - ti-tika ti-tika	
	Twinkle C' - tika-ti tika-ti	
	Twinkle D - triplet triplet	
	Twinkle E - tika-tika tika-tika	
Stage 2	tum-ti tum-ti	4/4
Rhythms	tim-ka tim-ka	3/4
	ka-tim ka-tim	2/4
	Other variations of all Stage 1/2 Rhythms	
Stage 3	syn-co-pa	4/4
Rhythms		3/4
		2/4
Stage 4	ti-ti-ti ti-ti-ti	3/8
Rhythms	ta-ti ta-ti	6/8
	ti-ta ti-ta	
	tum tum	

TABLE 18. Progression for Learning Solfège and Notation

NEW SKILL – MUSICAL NOTES		V/A/K
Experience/Preparation	Listening to musical patterns/tunes/repertoire	A
Sing	Singing with solfège/lyrics/alphabets for open string tunes	A
	Singing with solfège in different keys	A
Identify	Identifying solfège aurally	A
	Singing with musical alphabet	A
Read	Developing ability to read musical notation and sing in solfège/musical alphabet	V⇒A
Play	Identifying finger patterns used	K
	Playing musical patterns	K
Audiation	Developing ability to read musical notation and audiate	V⇒A
Identify	Developing ability to identify musical patterns aurally and play	A⇒K
Sight-reading	Developing ability to read musical notation, audiate and play with knowledge of finger patterns	V⇒A⇒K
Development	Developing ability to identify musical patterns, intervals, chords, scales	A/V/K
	Developing knowledge of notation through composition, transposition, sight-reading, improvisation	A/V/K

TABLE 19. Progression for Learning New Repertoire

NEW Repertoire		V/A/K
Experience/Preparation	Listening to repertoire	A
STAGE 1-2		
Say/Clap	Saying and clapping Kodály rhythms or words with movement of pulse in body/feet	A/K
Sing	Singing solfège/lyrics/musical alphabet in body/feet	A/K
Read	Learning to follow along notation while listening	A⇒V
Play	Playing tune by memory	A/K
Perform/Memorize	Performing tune by memory	A/K
STAGES 3 and above		
Say/Clap	Saying and clapping Kodály rhythms or words with movement of pulse in body/feet by reading notation	V⇒A/K
Sing	Singing solfège/lyrics/musical alphabet in body/feet by reading notation	V⇒A/K
Play	Playing repertoire by reading notation	V⇒A⇒K
Perform/Memorize	Performing repertoire by memory	V⇒A⇒K

TABLE 20. Progression of Left-hand Technique (Stages 1-4)

NEW SKILL – Left-hand Technique		V/A/K	
Stage 1	Left-hand Strum Pizzicato - All Positions, All Fingers	K	Warm-ups Stage 1 Repertoire
	Left-hand Pizzicato - All Positions, All Fingers	K	Warm-ups Stage 1 Repertoire
Stage 2	Pre-shifting	K	Warm-ups
	Left-hand Strum Pizzicato - All Positions, All Fingers	K	Warm-ups
Stage 3	Pre-shifting	K	Warm-ups
	Pre-shifting	V/K	Warm-ups
	Harmonics - 1 st and 4 th position	A/K	Warm-ups Stage 3 Repertoire
	Shifting between harmonics - 1 st and 4 th position	V/A/K	Warm-ups Stage 3 Repertoire Ensemble Class
Stage 4	Pre-shifting	V/K	Warm-ups
	Pre-vibrato	K	Warm-ups
	Shifting between harmonics - 1 st , 4 th and higher Positions	V/A/K	Warm-ups Stage 4 Repertoire Ensemble Class
	4 th position	A/K	Etudes

TABLE 21. Progression of Left-hand Technique (Stages 5-10)

NEW SKILL – Left-hand Technique		V/A/K	
Stage 5	Pre-shifting	V/A/K	Warm-ups
	Pre-vibrato	V/A/K	Warm-ups
	Shifting between harmonics - 1 st , 4 th and higher Positions	V/A/K	Warm-ups Ensemble Class
	4 th Position Scales	V/A/K	Scales
	Shifting to 3 rd and 4 th Positions	V/A/K	Etudes
	Vibrato	V/A/K	Scales Etudes Repertoire
Stage 6	Pre-shifting/ Shifting between harmonics - 1 st , 4 th and higher Positions	V/A/K	Warm-ups
	Pre-vibrato	V/A/K	Warm-ups
	Shifting to 3 rd and 4 th Positions	V/A/K	Etudes
	Vibrato	V/A/K	Scales Etudes Repertoire
Stage 7-10	Vibrato	V/A/K	Warm-ups
	Shifting all Positions		Etudes Scales Repertoire

TABLE 22. Progression of Bowing/Right-hand Technique

NEW SKILL – Bowing/Right-hand Technique	
Stage 1	String Crossings Right Hand Pizzicato Flying Pizzicato Legato - MB/UH Détaché - MB/UH Martelé - MB/UH
Stage 2-3	Stopped bows - up and down bow staccato Slurs Slurred String Crossing Legato (WB) Détaché (WB) Martelé (WB) Double stops and chords
Stage 4-10	Spiccato Sautille Ricochet Collé – for finger flexibility

LEFT-HAND FINGER PATTERNS AND PROGRESSION OF SCALES

Unique Finger Patterns

FP 1 - 0 1 2 3 4

FP 2 - 0 1 2 3 4

FP 3 - 0 1 2 3 4

FP 4 - 0 1 2 3 4

FP 5 - 0 1 2 3 4

FP 6 - 0 1 2 3 4

FP 7 - 0 1 2 3 4

FP 8 - 0 1 2 3 4

TABLE 23. Progression of Scales and Arpeggios with Rhythms (Stages 1-3)

Stages	Scales/Arpeggios	Variations/Bow Strokes
1	1. Introduction of Finger Pattern 1	
	2. I'm a Little Monkey - Descending and Ascending on all 4 Strings	Twinkle A Rhythm
	3. I'm a Super Monkey - Descending and Ascending on A Major, D Major, G Major	Twinkle A Rhythm
End of Stage 1	1 8va Scale - <i>G Major lower octave, A Major higher octave, D Major with all Pre-Twinkle and Twinkle Rhythms</i>	All Pre-Twinkle and Twinkle Rhythms Martelé UH *2
2	1. Introduction of Finger Pattern 2 and 4 th finger	
End of Stage 2	1 8va Scale - A Major, D Major, <i>C Major</i> with all Pre-Twinkle and Twinkle Rhythms 2 8vas Scale - <i>G Major</i> 1 8va Arpeggios - <i>A Major, D Major with all Pre-Twinkle and Twinkle Rhythms</i>	Orange Rhythm – Viotti MB All Pre-Twinkle and Twinkle Rhythms Martelé UH *2
3	Introduction of Finger Pattern 3 low 1 and reinforce Finger Pattern 1/2	

TABLE 24. Progression of Scales and Arpeggios with Rhythms (Stages 3-6)

Stages	Scales/Arpeggios	Variations/Bow Strokes
End of Stage 3	1 8va Scale - A Major, D Major, C Major, <i>F Major</i> 2 8vas Scale - G Major 1 8va Arpeggios - A Major, D Major, G Major, C Major, F Major	Orange Rhythm - Viotti MB Martelé UH *2 Martelé LH *2 Martelé - 2 to a bow WB Détaché MB *4
4	Introduction to Minor scales	
End of Stage 4	1 8va Scale - D Major, C Major, F Major, <i>a minor, d minor</i> 2 8vas Scale - G Major, <i>A Major</i> 1 8va Arpeggios - A Major, <i>a minor</i> , D major, <i>d minor</i> , G Major, C Major, F Major	Orange Rhythm - Viotti MB Martelé UH *2 Martelé LH *2 Martelé WB 2,3 to a bow Détaché MB *2
5	Introduction to Finger Pattern 4 Reinforce Finger Patterns 1-3 Introduce 2 8vas 4 th Position D Major Scale	
End of Stage 5	1 8va Scale - D Major, C Major, F Major, <i>Bb Major lower octave, d minor, a minor</i> 2 8vas Scale - G Major, A Major, <i>D Major 4th Position</i> 1 8va Arpeggios - <i>a minor</i> , D major, <i>d minor</i> , C Major, Bb Major, F Major 2 8va Arpeggios – <i>G Major, A Major</i>	Viotti MB WB 2, 3, 6 to a bow Détaché MB *2 Legato WB 2, 3 to a bow
6	Introduce 2 8vas 3 rd Position C Major Scales	
End of Stage 6	1 8va Scale - F Major, d minor, a minor 2 8vas Scale - G Major, A Major, <i>Bb Major, D Major 4th Position, C Major 3rd Position</i> 1 8va Arpeggios - a minor, d minor, F Major, 2 8va Arpeggios - A Major, <i>D Major 3rd Position, G Major, C Major 3rd Position, Bb Major,</i>	Viotti MB Martelé WB 2, 3, 6, 12 to a bow Détaché MB *2 Legato WB 2, 3, 6 to a bow

TABLE 25. Progression of Scales and Arpeggios with Rhythms (Stages 7-10)

Stages	Scales/Arpeggios	Variations/Bow Strokes
7-10	All 2 8vas Scales and Arpeggios 3 8vas Scales and Arpeggios – G Major, g minor, A Major, a minor, Bb Major, bb minor	3 8vas – Martelé stopped bows and slurs 2+2/3+3/4+4/6+6/8+8, détaché, legato
10 and beyond	All 3 8vas Scales and Chromatic Scales - Major, Melodic, Harmonic Minors All Arpeggios - Major, Minor, Dominant 7ths Double Stops - 3rds, 6ths, 8vas Reference FLESCH, Carl Scales/BARBER, Barbara Scales for Advanced Violinists	3 8vas – Martelé stopped bows and slurs 4/6/8/12/16/24, détaché, legato, rhythmic variations

STAGE 1 WARM-UPS AND REPERTOIRE FOCUS

TABLE 26. Stage 1 Warm-ups - Balance of Body, Finger Calisthenics

Purpose of Exercises	Warm-ups/Balance and Movement/Preparatory Exercises
BALANCE, AWARENESS OF BODY AND MOVEMENT OF JOINTS	
Awareness of body parts	Touch your toes - knees, hips, waist, shoulders, elbows, wrist, ears, head
Awareness of ball and socket joint at shoulders and collarbone	Touch collarbone and rotate shoulders front and back
Awareness of movement of forearm and upper arm - prevents stiffness of elbows	Flexing elbows - horizontal and vertical
Awareness of elbow and wrist	Movement of elbow and wrist
Awareness of base knuckles for finger flexibility	Make a fist and release - front/upwards/sideways
FINGER CALISTHENICS	
Finger Dexterity	Finger to Thumb 1234 in different rhythms
Finger Patterns	Interlocking Fingers 1234
Awareness of Fingerings	Finger Pattern Games

TABLE 27. Stage 1 Warm-ups - Rest Position and Setting up Violin Hold

Purpose of Exercises	Warm-ups/Balance and Movement/Preparatory Exercises
REST POSITION AND SETTING UP VIOLIN HOLD	
Rest Position without instrument	Feet together Make a V Step left foot to the side Bend knees Sway like a tree
Rest position with violin only Setting up hand frame balance of left hand Pre-shifting exercises	Violin under right arm Fingers over 4 th Position Finger taps at 4 th Position Sliding on Magic X Finger taps at 1 st Position
Rest Position to playing position with violin only Setting up violin hold	Fingers over 4 th Position Statue of Liberty Point to end button with right pointer finger Bring end button to neck, violin to collarbone Nod/shake head Tap fingers over 4 th Position
Setting up violin hold Awareness, flexibility and balance of left arm	Left hand at 4 th Position, make a V and lift violin up and down Scroll circles
Setting up left-hand frame Pre-shifting	Finger taps at 4 th Position Slide down on Magic X to 1 st Position Finger taps at 1 st Position Slide up and down on Magic X and alternating with Finger taps

TABLE 28. Stage 1 Warm-ups - Balance of Body, Bow Hold, Violin and Bow Together

Purpose of Exercises	Warm-ups/Balance and Movement/Preparatory Exercises
BALANCE OF BODY/FREEDOM OF LEFT AND RIGHT ARMS	
Balance of body	Flying pizzicato
Freedom of right arm, elbow and shoulder joint	
Balance and freedom of left arm	Tapping fingers - 1 st Position, 4 th Position, High Position and across all 4 strings
Pre-shifting	
Pre-vibrato	
Balance and freedom of left arm on different strings	Left-hand strum across all strings - 1 st Position, 4 th Position, High Position
Level of left arm on different strings	
PENCIL/BOW HOLD	
Pre-Bow Set-up - Finger Calisthenics	Thumb and middle finger eyeglasses - finger taps and swings
Setting up Bow Hold on Pencil	Thumb and middle finger eyeglasses - finger taps and swings Putting middle fingers beside each other Pinky sits on top of pencil Pointer finger placement Finger taps – Pointer finger, middle fingers, pinky, thumb
Bow Set-up	Eye-glasses and middle fingers Setting the rest of the fingers Finger taps – pointer finger, middle fingers, pinky, thumb
Bow Games - Reinforce bow hold, balance and flexibility	Windshield Wipers Stirring Soup Like a Rocket
VIOLIN AND BOW TOGETHER	
Balance and flexibility of right hand	Bow landings - air to string and bounce wrist - Frog, MB, Tip
Awareness of violin holding up bow instead of right hand holding up bow	
Awareness of bow levels, parts of bow and straight bow	Silent string-crossings - Frog, MB, Tip

TABLE 29. Stage 1 Rhythms and Time Signatures

Rhythms/Time Signatures		
Stage 1	ta ta ta rest/ta ta ta ta	4/4
Rhythms	ta-a/ta-a-a/ta-a-a-a	3/4
	Other variations of ta-a, ta, ti-ti, tika-tika and ta rest	2/4
	Twinkle A - tika-tika ti-ti	
	Twinkle A' - ti-ti tika-tika	
	Twinkle B - ti-ti rest ti	
	Twinkle C - ti-tika ti-tika	
	Twinkle C' - tika-ti tika-ti	
	Twinkle D - triplet triplet	
	Twinkle E - tika-tika tika-tika	

TABLE 30. Stage 1 Repertoire – Open Strings

Focus	Book	Repertoire	Rhythms/Time Signature
Left-hand Pizz/Strum and Open Strings			
	-	AEA/DAD/GDG	4/4 ta ta ta rest
	-	Ants	4/4 ta ta ta ta
	FTJ3	Jim Along Josie	4/4 ta ta ta ta
	FTJ4	Down Up	4/4 ta ta ta ta
	FTJ9	Lift Off	4/4 ta ta ta rest
	FTJ6	London Bridge	4/4 ta ta ta-a/ta-a ta-a
	IAS70	Strum and Bow - Duet	3/4 ta rest ta/ta rest rest
Playing Open Strings and Rhythms			
	LT5	Chicken on a Fencepost	4/4 Twinkle A/ti-ti ta
	FTJ4	Down Up	4/4 ta ta ta ta
	FTJ9	Lift Off	4/4 ta ta ta rest
	FTJ6	London Bridge	4/4 ta ta ta-a/ta-a ta-a
	ESV1-13	Hello Mother	4/4 ta ta ta ta/ta ta ta-a
	SBS	Twinkle B on all strings	4/4 Twinkle C
	SBS	Twinkle C on all strings	4/4 Twinkle C
		Twinkle C' on all strings	4/4 Twinkle C'
	SBS	Twinkle D on all strings	4/4 Twinkle D
	SBS	Twinkle E on all strings	4/4 Twinkle E

TABLE 31. Stage 1 Repertoire – Left-hand Fingers, String Crossings, Scales and Finger Patterns

Focus	Book	Repertoire	Rhythms/Time Signature
Use of 3 rd Finger, 2 nd Finger and 1 st Finger			
3 rd , 2 nd and 1 st Finger		I'm a Little Monkey - Descending	4/4 Twinkle A
	SBS	Twinkles on 3 rd , 2 nd and 1 st Finger	4/4 Twinkle A-E
1 st and 2 nd Finger	LT5	Old Brass Wagon	4/4 Twinkle A/ta ta
	LT5	Hot Cross Buns	4/4 ta ta ta-a/ti-ti ti-ti
1 st Finger		See-Saw	3/3 ta-a-a/ta ta ta
	SBS	Twinkles on Open String and 1 st Finger	4/4 Twinkle A-E
String Crossings			
Twinkle Theme on Open Strings	SBS	Bell Song	4/4
	ESV1-17	Rain Rain Go Away	4/4 ta-a ta-a/ta ta ta-a
	IAS80	Party Time	4/4 ti-ti ti-ti ta ta
Reinforcing String Crossings, Rhythms, Scales and Finger Patterns			
Scales		I'm a Super Monkey	4/4 Twinkle A
	FTJ32	Algy Met a Bear - Bottom Part	4/4 ta-a ta-a/ta-a-a ta
	FTJ32	Algy Met a Bear - Top Part	4/4 ti-ti ti-ti ta/ta ta ti-ti ta
	ESV1-37	All The Little Hamsters	4/4 ta ta ta ta/ta-a ta-a
Martelé	AIS1-96	Crispy Icicles	4/4 ta ta ta ta/ta-a ta-a
Prepare for Minor	ESV1-40	Mary Had a Little Lamb	4/4 ta ta ta ta/ta ta ta-a

STAGE 2 WARM-UPS AND REPERTOIRE FOCUS

TABLE 32. Stage 2 Warm-ups – Finger Calisthenics, Left-hand frame and Pre-shifting

Purpose of Exercises	Warm-ups/Balance and Movement/Preparatory Exercises
Review and Reinforce	All Stage 1 Warm-ups
Feeling Tension and Release	Feeling tension and release of different body parts such as shoulders, arms, hands, fingers
FINGER CALISTHENICS	
Finger Dexterity	Finger to Thumb - Different finger patterns
Finger Patterns	Interlocking Fingers - Different finger patterns
Awareness of Fingerings	Finger Pattern Games for Pattern 1 - 01 <u>234</u> and 2 - 0 <u>1234</u>
Finger Calisthenics	Finger Slides - Finger creates circle with thumb and sliding out
Flexibility of finger joints	
Pre-vibrato	
Flexibility of base knuckles	Base knuckles exercises
Flexibility of base knuckles	Push and pull exercises with only bow using left hand to hold the bow - vertical, horizontal and diagonal
Strength, independence and dexterity of fingers	Individual finger taps at violin bout and at 1 st Position, 4 th Position and high position
LEFT-HAND FRAME AND PRE-SHIFTING	
Setting up violin hold	Left hand at 4 th Position, make a V and lift violin up and down
Awareness, flexibility and balance of left arm	Scroll circles
Awareness of contact points to violin	Left hand U-V Zip Exercise
Left-hand frame	Sliding from 1 st Position to 4 th Position
Awareness of finger postures	Sliding from 4 th Position to Higher Position
Awareness of changes in level	Finger slides - low 2 to high 2
	Finger taps across different strings G, D, A, E in 1 st Position, 4 th Position and high position

TABLE 33. Stage 2 Warm-ups – Balance of Bow and Control

Purpose of Exercises	Warm-ups/Balance and Movement/Preparatory Exercises
BALANCE OF BOW AND CONTROL	
Bow Warm ups Awareness of right forearm and upper arm, flexibility of elbow	Bow wanderings on open strings - Frog to tip and tip to frog
Balance of Body Bow Control	Bow Circles - different sizes, different parts of the bow, different speeds
Balance and flexibility of right hand Awareness of violin holding up bow instead of right hand holding up bow Different contact points	Bow landings - air to string and bounce wrist - Frog, MB, Tip at different contact points of the string
Awareness of bow levels, parts of bow and straight bow Different contact points	Silent string-crossings - Frog, MB, Tip at different contact points of the string

TABLE 34. Stage 2 Rhythms and Time Signatures

Rhythms/Time Signatures		
Stage 2	tum-ti tum-ti	4/4
Rhythms	tim-ka tim-ka	3/4
	ka-tim ka-tim	2/4
Other variations of all Stage 1/2 Rhythms		

TABLE 35. Stage 2 Repertoire – Expanding on Stage 1 Skills, SZK 1, Finger Pattern 2

Focus	Book	Repertoire
		Expanding on Stage 1 Skills
String Crossings Prepare for 4 th Finger	ESV1-34	Come to the Zoo
	ESV1-23	Pit a Pat Rain
	LT9	French Folk Song
	ESV1-31	Bye, Baby Bunting
	BB1-2	English Folk Song
	SZK1	Twinkle A-E
		Use of 4 th Finger
	ESV1-34	Come to the Zoo
	ESV1-23	Pit a Pat Rain
	ESV1-18	Bring Your Sled
ESV1-19	Teddy Bear	
ESV1-21	Dearest Cuckoo	
AIS1-53	Shepherd's Hey	
LT5	Lucy Locket	
		Suzuki Book 1
SZK2	Lightly Row	
SZK1	Twinkle Theme	
SZK4	Go Tell Aunt Rhody	
		Finger Pattern 2 - 01234
AIS1-65	Mary's Ba-a-ad Adventure	
	Burnt Cross Buns	
FTR-1	Start the Show	
AIS-93	Sailor's Song	
ESV2-7	All The Little Hamsters	
IAS-55	Marching Song	

TABLE 36. Stage 2 Repertoire – Rhythms and Hopping Fingers, SZK 1

Focus	Book	Repertoire
		Rhythms and Hopping Fingers
3 rd Finger Hop	ESV2-8	Pit a Pat Rain
	ESV2-9	Tower Song
tum-ti Rhythm	ESV2-19	A Fiddler in the Circus
	FTR3	Heat Haze
		More Suzuki Book 1
	SZK3	Song Of the Wind
	SZK5	O Come Little Children
	SZK6	May Song

STAGE 3 WARM-UPS AND REPERTOIRE FOCUS

TABLE 37. Stage 3 Warm-ups and Purpose of Exercises

Purpose of Exercises	Warm-ups/Balance and Movement/Preparatory Exercises
Review and Reinforce	All Stage 1/2 Warm-ups
FINGER CALISTHENICS	
Finger Dexterity Finger Patterns Awareness of Fingerings	Finger Pattern Games for all 7 Finger Patterns
Flexibility of base knuckles and fingers	Independent Push and Pull of bow only using right hand
BALANCE OF BOW AND CONTROL/BOW LEVELS	
Awareness of string levels	Playing open string double stops for tuning
Awareness of string levels	Open String Slurs
PRE-SHIFTING	
Comfort with 4 th Position Pre-shifting Balance and Movement	Harmonics in 4 th Position - AEA/DAD/GDG Matching 8va Harmonics - 1 st and 4 th Position
Independence of left and right hands	Sliding on Magic X while playing open strings

TABLE 38. Stage 3 Rhythms and Time Signatures

Rhythms/Time Signatures		
Stage 3	syn-co-pa	4/4
Rhythms		3/4
		2/4

TABLE 39. Stage 3 Repertoire and Focus

Focus	Book	Repertoire
Expanding on Stage 1/2 Skills	FTJ28	Ready, steady, go now!
	FTJ47	Fiddle Time
	IAS114	Usagi - Rabbits
	LT17	I am a Fine Musician
Harmonics/Matchin g Octaves	IAS102	The Cool Owl
	IAS103	My Goose and Thy Goose - Round
	AIS1-18	The Magic Octave
	AIS1-20	Open Air
Syncopation	LT23	Weldon Double Note Variation Weldon
	FTR20	Gypsy Dance
	FTR25	That's How It Goes
Suzuki Book 1	SZK7	Long, Long Ago
	SZK8	Allegro
	SZK11	Andantino
Mixture of Finger Pattern 1 and 2	LT25	Bohemian Folk Song
	IAS112	Beantown Boogie
	BB1-4	Welsh Air
Slurs	AIS1-132	Smiles and Rainbows
	AIS1-136	The Jolly Bohemian
Suzuki Book 1	LT20	Martin's March
	SZK9	Perpetual Motion
	SZK10	Allegretto
	SZK12	Etude

STAGE 4 WARM-UPS AND REPERTOIRE FOCUS

TABLE 40. Stage 4 Warm-ups and Purpose of Exercises

Purpose of Exercises	Warm-ups/Balance and Movement/Preparatory Exercises
Review and Reinforce	All Stage 1-3 Warm-ups
BALANCE OF BOW AND CONTROL/BOW LEVELS	
Awareness of string levels	Bow Wanderings on all 7 string levels
Awareness of string levels	Open String Chords
Flexibility of base knuckles and fingers	Open string détaché in MB on all 7 string levels
PRE-SHIFTING/PRE-VIBRATO	
Pre-shifting Balance and Movement	Harmonics across the fingerboard
Pre-vibrato Awareness of arm movement	String Polishing on all 4 fingers - Rest Position
Pre-vibrato exercises Flexibility of finger joints	Peg Knockers
Pre-vibrato	Finger Slides - Finger creates circle with thumb and sliding out

TABLE 41. Stage 4 Rhythms and Time Signatures

Rhythms/Time Signatures		
Stage 4	ti-ti-ti ti-ti-ti	3/8
Rhythms	ta-ti ta-ti ti-ta ti-ta tum tum	6/8

TABLE 42. Stage 4 Repertoire and Focus

Focus	Book	Repertoire
Expanding on Stage 1/2/3 Skills		
	FTJ30	Happy go lucky (for Iain)
	FTJ41	Patrick's reel
	FTR15	Fiddle Time Rag
	PD1-11	Camptown Races
Harmonics/Matching Octaves/LH Pizz		
	AIS1-51	Arcato
	AIS1-22	Hungry Harmonics
	AIS1-23	Runway Number Three
	AIS1-26	Pizza Pizzazz
	FTR22	I Got Those Fiddle Blues
Finger Pattern 3 - <u>01234</u>		
	BB1-7	Russian Folk Song
	BB1-8	Scotch Folk Song
	PD1-1	Fanfare Minuet
Suzuki Book 1		
	SZK13	Minuet 1
	SZK14	Minuet 2
	SZK16	The Happy Farmer
3/8 and 6/8 Rhythms		
	LT21	Lazy Mary
	FTR6	Chase in the Dark
	FTR7	Merrily danced the Quaker's Wife
Slurs and String Crossings		
	FTR11	Pick a bale of cotton
	ESV3-3	Duettino
	FTJ46	Flying high
	AIS1-138	Gentle Waves
	AIS1-139	Morning Mood
Suzuki Book 1		
	SZK15	Minuet 3
	SZK17	Gavotte

REPERTOIRE AND ETUDES BOOK LIST – BY STAGES

TABLE 43. Scales and Etude Books

Stages/Etudes	1	2	3	4	5	6	7	8	9	10	+
AVSHARIAN, Evelyn Fun with Basics 3 – Used for rhythm review in Stage 3			•	•	•						
O'REILLY, Sally Fiddle Magic			•	•	•						
O'REILLY, Sally String Rhythms - Identify visually all rhythms taught in Stage 1/2			•	•	•						
SCHRAIDECK Dexterity Etudes - Selected exercises						•	•	•	•	•	•
SEVCIK Op 3 Shifting							•	•	•	•	•
SEVCIK Op 8 Bowing Variations				•	•	•	•	•	•	•	•
TROTT, Josephine Melodious Double-Stops Book 1/2						•	•	•	•	•	•
WHISTLER, Harvey Introducing the Positions Book 1 - Start with 3 rd Position after Stage 5 – 4 th Position)						•	•	•	•	•	•
WHISTLER, Harvey Introducing the Positions Book 2 - Start with 4 th Position					•	•	•	•	•	•	•
WHISTLER, Harvey Preparing for Kreutzer Vol 1/2						•	•	•	•		
WOHLFHART Op. 45 - Selected exercises					•	•					
KREUTZER 42 Etudes										•	•
BARBER, Barbara Scales for Advanced Violinists							•	•	•	•	•
FLESCHE, Carl Scale System										•	•

TABLE 44. Violin Duets and Ensemble Books

Violin Duets/Ensembles	Stages	1	2	3	4	5	6	7	8	9	10	+
FLETCHER, Stanley New Tunes for Strings Book 1/2 for mixed level ensembles		•	•	•	•	•	•	•				
GAZDA, Doris Progressive Duets Vol 1		•	•	•	•	•	•	•	•			
SCOTT, Laurie Learning Together Book 1 - Use of advanced parts and harmony parts along with accompaniment		•	•	•	•							
STARR, William Rounds and Canons for Group Class warm ups		•	•	•	•							
WINTERS, Elise Kaleidoscopes for Violin - Use for singing solfège, aural training and transposition in group classes		•	•	•	•	•	•	•				
SUZUKI Duets for Violins V1-3		•	•	•	•	•	•	•	•			
YASUDA, Martha Folk Song Melodies for Violin Ensembles		•	•	•	•	•	•	•	•			
YASUDA, Martha Harmonious Melodies for 2 Violins Vol 1		•	•	•	•	•	•	•	•			
YASUDA, Martha Harmonics Melodies for 2 Violins Vol 2		•	•	•	•	•	•	•	•	•		
YASUDA, Martha Timeless Melodies for 2 Violins Vol 1		•	•	•	•	•	•	•	•	•		
YASUDA, Martha Timeless Melodies for 2 Violins Vol 2		•	•	•	•	•	•	•	•	•	•	
WHISTLER, Harvey First Duet Album		•	•	•	•	•	•	•	•	•	•	•

TABLE 45. Compilations of Violin Repertoire

Repertoire from Compilations	Stages	1	2	3	4	5	6	7	8	9	10	+
BLACKWELL, Kathy Fiddle Time Starters with CD		•	•	•								
BLACKWELL, Kathy Fiddle Time Joggers with CD		•	•	•								
BLACKWELL, Kathy Fiddle Time Runners with CD			•	•	•	•						
FISCHBACH, Gerald Introduction to Artistry in Strings with CD		•	•	•								
FISCHBACH, Gerald Artistry in Strings Book 1 with CD		•	•	•								
SASSMANNSHAUS, Kurt Early Start on the Violin Vol 1		•	•	•								
SASSMANNSHAUS, Kurt Early Start on the Violin Vol 2			•	•	•	•						
SASSMANNSHAUS, Kurt Early Start on the Violin Vol 3				•	•	•	•	•	•			
STARR, William I Know a Fox with Dirty Socks		•	•	•	•	•						
WARTBERG, Kerstin Step by Step Pre-Twinkle		•										
SUZUKI, Shinichi Book 1			•	•	•							
SUZUKI, Shinichi Book 2					•	•						
SUZUKI, Shinichi Book 3							•					
SUZUKI, Shinichi Book 4								•				
SUZUKI, Shinichi Book 5									•			
SUZUKI, Shinichi Book 6										•		
AVSHARIAN, Evelyn Fun with Solos									•			
BARBER, Barbara Solos for Young Violinists Vol 1			•	•	•	•	•	•	•			
BARBER, Barbara Solos for Young Violinists Vol 2										•	•	•
GINGOLD, Josef Solos for the Violin Player										•	•	•

EPILOGUE

This violin curriculum may be used as a general reference for teachers teaching beginning violinists to ensure that aural, kinesthetic and visual skills are taught. The list of main/sub categories of violin learning can be used as a constant checklist for teachers to ensure that all aspects of violin learning are covered. The curriculum does not necessarily have to be used in its entirety and may be used as a general guide to approaching teaching through all three perceptual skills or as a point of reference to strengthen any lacking areas in a teacher's own curriculum. The progression of learning new repertoire and main skill sets such as rhythms, solfège, notation, left- and right-hand technique may act as general guidelines for teaching any material used by a teacher. The detailed warm-up exercises may also be used separately to encourage total body action as well as prepare students kinesthetically for techniques such as vibrato and shifting.

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