



Teaching Music Through Repertoire and How To Choose It

Bob Phillips

1. What do I teach?
 - Know your curriculum
2. How do I choose music?
 - Coordinate your repertoire with your curriculum
 - Believe in the music (passion)
 - Select music for all students
3. What do I need to know?
 - Learn the score
4. How do I start class?
 - Warm ups the coordinate with your curriculum and repertoire
5. How should I teach it?
 - Delivery skills
6. How do I rehearse the music?
 - Priorities of instruction
 - Solving technical/musical problems
 - Involve students
 - Creating musical moments
 - Conducting – teacher, students, nobody
 - Assessing performance
7. How do I teach composition?
 - Excerpting phrases
8. How do I teach improvisation?
 - Excerpting accompaniment patterns

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Sample curriculum excerpt

SALINE MIDDLE SCHOOL ORCHESTRA OUTCOMES – BOB PHILLIPS (1979)

- A. THE FOLLOWING RIGHT HAND SKILLS
 - 1. A REFINED PLAYING POSITION DEVOID OF TENSION.
 - 2. A REFINED DETACHE STROKE.
 - 3. A REFINED MARTELE STROKE.
 - 4. A DEFINED MARCATO STROKE.
 - 5. A DEFINED SPICCATO STROKE.
 - 7. A DEFINED DOUBLE STOP
 - 9. A DEFINED SUL TASTO.
 - 8. A DEFINED TREMOLO
 - 10. A DEFINED SLURRING/LOUREE BOWING
- B. THE FOLLOWING LEFT HAND SKILLS.
 - 1. REFINED HAND POSITION IN FIRST POSITION.
 - 2. A REFINED SIMPLE DOUBLE STOP
 - 3. A REFINED COMPLEX CHROMATIC ALTERATIONS IN 1ST.
 - 4. A DEFINED SHIFTING MOTION TO HIGHER POSITIONS
 - 5. A DEFINED VIBRATO
- C. THE FOLLOWING EAR TRAINING SKILLS.
 - 1. A DEFINED SIMPLE INTERVALS /DOUBLE STOP
 - 2. SUCCESSFULLY ECHO RHYTHM PATTERNS
 - 3. SUCCESSFULLY ECHO MELODIC PATTERNS
- D. MUSICAL INDEPENDENCE.
 - 1. ANALYZE UNFAMILIAR MUSIC FOR RHYTHM PATTERNS, TONAL PATTERNS, PHRASING, AND STYLE OF ARTICULATION.
 - 2. PREPARE CHOSEN SOLO AND OR ENSEMBLE LITERATURE FOR PERFORMANCE.
 - 3. PLAY INDEPENDENT PARTS IN ENSEMBLES.
- E. MUSICAL SENSITIVITY. STUDENTS WILL PLAY:
 - 1. AT APPROPRIATE TEMPI.
 - 2. WITH CORRECT PHRASING.
 - 3. WITH CORRECT ARTICULATION.
 - 4. WITH PROPER BLEND AND BALANCE IN ENSEMBLE PERFORMANCE.
 - 5. WITH CHARACTERISTIC SECTION/ENSEMBLE SOUND
- F. MUSICAL LITERACY. STUDENTS WILL PERFORM AND READ:
 - 1. TONAL PATTERNS IN MAJOR AND MINOR.
 - 2. RHYTHM PATTERNS MAY INCLUDE 2/4 4/4 2/2 3/4 6/8 3/TIME.
 - 3. PRINTED BOWINGS.
- G. DISPLAY CORRECT HABITS AND ATTITUDES ABOUT MUSIC LEARNING AND CITIZENSHIP.
 - 1. SELF DISCIPLINE.
 - 2. GROUP DISCIPLINE.
 - 3. POSITIVE ATTITUDE ABOUT MUSIC PLAYING AND PERFORMANCE.
 - 4. AWARENESS OF IMPORTANCE OF AN OBLIGATION.
 - 5. POSITIVE SELF-ESTEEM.
 - 7. A COMMITMENT TO EXCELLENCE.
 - 8. AWARENESS OF THE VALUE OF BEING A SUPPORTIVE SECTION/ENSEMBLE MEMBER
- M. THE FOLLOWING ORCHESTRAL SKILLS.
 - 1. THE READING OF A BEAT PATTERN.
 - 2. THE ABILITY TO FOLLOW A CONDUCTOR.
 - 3. THE ABILITY TO FOLLOW SECTION LEADERS.
 - 4. HOW TO TUNE IN AN ORCHESTRA.
 - 5. HOW TO FUNCTION EFFICIENTLY IN A REHEARSAL.
 - 6. HOW TO BLEND TOGETHER IN A SECTION
- N. STUDENTS SHOULD BE ABLE TO GENERALIZE PREVIOUSLY LEARNED CONCEPTS AND SKILLS AND SYNTHESIZE ALL THESE INTO A MUSICALLY PROFICIENT PERFORMANCE.

24 Delivery Keys to Instruction from *String Clinics to Go: Getting Started*

Introduction: A teacher's ability to relate to students effectively is one of the most significant factors in student learning. Research shows that elementary and middle school students value delivery more than content, while older students begin to value content more. Here are a number of important delivery skills to consider in your teaching. These are modeled throughout the DVD, *String Clinics to Go: Getting Started*. The audio commentary track of the DVD provides further discussion of these points.

Twenty-four Keys:

1. Technical Vision: Determine the overall vision for the technique level of your classes: Beginning (1st and 2nd year) - to develop playing foundation. Middle/Junior High (3rd and 4th year)- refine/extend skills. Senior High-skills to expressiveness
2. Modeling: Teaching with instrument in hand, showing students (sound/picture leading students)
3. Nonverbal & limited verbal teaching: Effective, efficient, keeps students on task
4. Rote to note: Sequence of skills followed by music - takes music analysis and planning
5. Proximity: Teacher moving throughout the class, travel path - include student checkers
6. Touch/Tactile: Helping students experience correct position or motion through appropriate teacher touch
7. Dissect & stack skills: Dissect complex playing skills into logical sequences of instruction from simple to complex
8. Multiple teaching strategies: Creating a variety of approaches to teaching the same playing skill
9. Review: Reinforcing previously taught skills to build reliable technical foundation
10. Leadership: Demonstrated by teacher: body balance and lengthening, ease of movement, elevated posture, eye contact (scanning the whole room), voice projection (volume), confidence (determine who is leading the classes), musicianship, preparation (lesson plans), variable voice pitch/dynamics, facial expressions (wide range)
11. Humor : Willingness to laugh at yourself and with your students, exaggeration, teasing (be careful)
12. Routine: Rehearsals structured into patterns of activities for instructional efficiency, saves time (e.g., organized tuning process, warm up)
13. Pacing: Speed of delivery - controlled, variable, in a tempo, done by design
14. Classroom management: Ability to control the behavior of groups of students and get students' attention when needed. Appropriate behaviors defined with established rewards (extrinsic to intrinsic)
15. Repertoire selection: Select repertoire for technique - using music to reinforce rote technique
16. Careful development of playing skills: Develop student technique to allow careful building of playing skills, as carefully as students will allow - do not be in a hurry!
17. Peer teaching: Students teaching each other in class
18. Student leaders: Using students to lead class while the teacher works with individuals or small groups. Frees up teacher to move throughout the class to instruct or evaluate
19. Positive feedback: Reinforcing positive behavior and achievement
20. Teacher self evaluation: Resources might include audio recording, video recording, timelines, sociograms, checklists
21. Learning styles: auditory, tactile, visual, and concrete or abstract, etc.
22. Teaching styles: sequential, linear, global, analytical, discovery, tactile, etc.
23. Teaching sequence: Present task, students respond, teacher gives specific and contingent feedback
24. Feedback: Research shows students respond best to specific positive feedback

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Teachers Resource Guide

Patterned after *Teaching Music Through Performance in Orchestra*, Vol. 1, 2 and 3, from GIA Publications, edited by David Littrell. These three volumes are a worthwhile investment.

Dublin

Bob Phillips

(b. 1953)

Alfred Publishing

Composition – Published in 2008 Dublin, was commissioned by the Dublin String Orchestra and their director Matt Hawley. It contains a series of original dance like themes as well as a contemporary setting of the traditional Irish tune The Minstrel Boy. Melodies are moved around through all sections with some 3rd and 4th position playing. The grade 3 piece is three minutes and twenty seconds long.

Stylistic Considerations – extensive use is made of slurred staccato as well as slurred legato. Secondary lines are often important and need to be brought out.

Technical Considerations – the piece begins uses the keys of D Dorian, D Major, G Major, G Dorian and A Major. Slurred staccatos are prevalent throughout the piece. Violin 1 parts go into 3rd position while the cellos use 4th position. All sections are given the opportunity to play a melody. Dance rhythms are juxtaposed with expressive legato melodies.

Musical Elements –

Melody – the dance rhythms at measure 13 should be played with a slight accent at the beginning of each beat. Care should be given not to crescendo the second half of each slur. The bow should stop on the staccato but without a crescendo. The Minstrel Boy needs to be connected. A slow bow should be used on the long notes with a faster bow on the quarters while keeping the bow nearer to the bridge. The long phrases should be emphasized.

Harmony- the accompaniment lines for the dance themes at measure 13 should be played with a slight separation. Accents will mirror those in the melody. At the legato section in measure 21 the accompaniment should be very connected with smooth string crossings.

Rhythm – at measure 21 the melodic rhythmic feel of the melody is twice as long as the accompaniment. At measure 69 two different melodies are stacked on top of each other with the 1st violins playing the Minstrel theme while the Violas and Cellos play the dance theme.

Suggested Listening – Dublin, alfredpublishing.com/downloads

Composer - Bob Phillips, composer, pedagogue, and teacher trainer, is known as an innovator in string education. Bob built a string program with over 700 students that was a national model of excellence in both classical and alternative music in Saline, MI. Credited as the “father of fiddling in the schools”, he is a leader in the use of alternative styles and an expert in large group pedagogy. He has authored many book series including the groundbreaking Fiddlers Philharmonic and String Explorer. Currently he serves as string editor and exclusive composer for Alfred publishing.

Additional Reference and Resources – www.phillipsfiddlers.com

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Form and Structure

Section	Measure	Key	Dynamics	Event and Scoring
Intro	1-4	D Dorian	F	Violins and violas play in rhythmic unison while cellos and basses provide an eighth note accompaniment
A	5-12	D Dorian	mf	Cellos start the legato melody as each higher voice joins in every two measures.
B	13-20	D Major	F	Violins play the dance tune. Lower strings play eighth and quarter moving accompaniment.
C	21-28	D Major	F	Violins play the melody in octaves at half tempo while the violas and cellos play a legato accompaniment at tempo. The overall tempo pulls back slightly here. Marking is Majestically.
C1	29-36	G major	mf	Cellos play the melody at double speed over a bass drone. Violas join the melody half way through the phrase.
C	37-44	G major	F	Violin 1 takes the melody back to half tempo while Violin 2 introduces a new moving line. Lower string resume the accompaniment as at 21.
C1	45-46	G major	FF	All strings play the double time melody in unison.
C	47-50	G major	F	All strings resume half tempo and parts as at 21.
A	51-56	A Dorian	mf	The original A theme comes back in a new key.
D	57-64	A Dorian	mf	Violas and Cellos introduce a new theme with Violin 2 joining in at 61
C1 + D	65-81	A Major	F	Violins play the double time melody with a new off beat accompaniment in the lower strings
A Tag	82-83	A Major	FF	All strings play a tag ending based on melody A.