



The Concepts of Teaching Large Groups: Beginners on up!

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1. How does the teacher create motivation?

Awareness of learning styles, intrinsic/extrinsic motivation, developing skills, valuing individuals (schedules, conflicts, abilities), passionate teaching, passionate love of music, exploiting group dynamics, It's a social experience, The teacher guides the experience

2. How do master teachers create an exciting rehearsal/class?

The energy curve, connecting with students, acting, passion, leadership (energy curve demo-Twinkle)

3. Pace and energy curve (world's worst teacher demo)

Start on time – research - activity – write schedule on board, clear instructions

Creating and controlling pace – the energy curve

Teacher as actor

Student time versus group time – cello strings

Less teaching and more learning – talk less and play more - have more activity

Activity, activity, activity – co-verbal teaching

Eyes up – read the room, Monitor and adjust

Ending with energy

Musical vs. worldly rewards – movies, recess, study hall, hang time

4. Teaching styles

Non-verbal teaching

Co-verbal teaching

Too much verbal teaching (tuning demo)

5. Engage the imagination (story demo-Eine Kleine Nacht Musik)

Imagery – involve students, creating stories – involve students,

Improvisation – in a variety of styles, Composition

6. Develop effective rehearsal strategies

Room set-up, stand height, write rehearsal order on board, tuning procedure

Just teach: don't repeat yourself, music is the reward, student vs. group time (people hours)

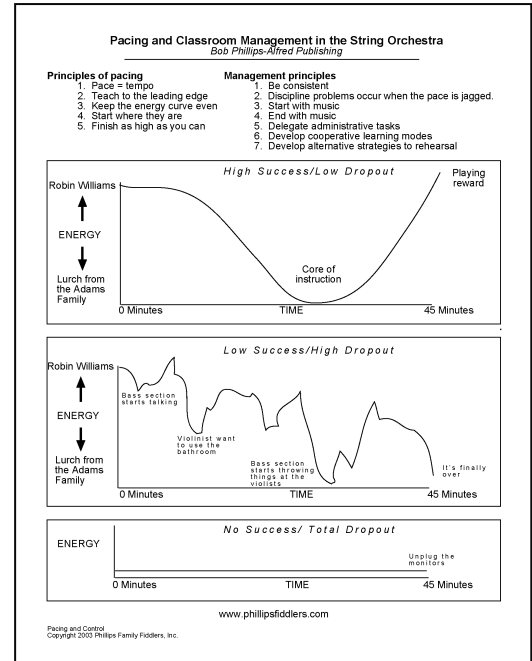
Hard spots: use as exercises, work backwards in music, do it wrong then right, turn into chorale

Pencils, teach how to mark, give them time to mark, play through music

Know your group's potential/limitations, stretch them and give them something they can do

Say it with the stick, teach them to watch, don't conduct, use a metronome

End rehearsal on a high (music), start on time/end on time/respect their time



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7. Teach the procedures (end of beginner rehearsal demo)
Getting instruments out, tuning, music folders, attendance, marking music, politeness – when others are speaking or playing, late to class – pass or no pass and where to put the pass, questions, sick and/or bathrooms, guests or visitors, fire drill – instruments, end on time – how to put instruments away and time to do it, trip procedures, concerts
8. Planning for disruption (parent phone call demo)
Penalties – progressive discipline, repeat offenders – counselors, colleagues, parents
Preventing a problem – call home first - never let students set the stage
Willful defiance vs. child-like behavior
Threats – never make a threat you are not willing to carry out
Going to the office – If it get's that far, you lost.
9. Evaluating (flashcard demo)
Assessment in motion, remediation in motion, record keeping in motion, peer assessment,
Assessing something else (misdirection), cooperative learning groups
Alternative rehearsal settings for evaluation
Bell curve, criteria based, achievement based, portfolios, self-assessment
10. Does repertoire drive the curriculum or does the curriculum drive the repertoire? (repertoire gems)
Quality, quantity, difficulty
Large ensemble - Classical, alternative, world, small ensemble, Solos
Choosing repertoire – musical, technical, difficulty, variety of styles
Teaching technique with repertoire – right hand and left hand
Teaching musicianship with repertoire – charting and score study
Using music to motivate – music that inspires and motivate, Eclectic styles

Resources

- Phillips, Boonshaft and Sheldon, Alfred Music Publishing, *Sound Innovations for String Orchestra*, particularly use the DVDs for modeling.
- Gillespie and Phillips, distributed by Shar Products, DVDs: *String Clinics to Go: The Art of Recruiting, Getting Started and Teaching Intermediate Skills*
- Hamann and Gillespie, Oxford University Press, *Strategies for Teaching Strings: Building a Successful String and Orchestra Program*