

Innovative Academic Teacher-Training Program in Bowed-Strings: Academia-Field Case Study

RACHELI GALAY

Dept. of Music, Givat Washington Academic College of Education

Abstract: This article describes a strings curriculum case study founded on a symbiotic liaison between the music teacher training program at Givat Washington Academic College for Education and a practicum hub at the nearby Amichay Kvutsat Yavneh Elementary School. This experiential process consists of a mutually beneficial program based on the students teaching the school pupils, guided by their pedagogical lecturers. The article describes the transfer of pedagogical strategies from the heterogenic strings class to the practicum hub at school, thus providing an opportunity for the lecturer to demonstrate teaching and then pass the torch on to the students, giving them constant guidance and feedback. This close Academia-field connection allows for a continuous reference to real-time situations, which in turn creates a conscious learning process and promotes young teachers' realistic expectations. Both the positive reception of the school children and the tight pedagogic coaching empowers the students. An atmosphere of giving and creativity encourages composition of new pedagogically-aware arrangements for the program. These arrangements represent the cultural diversity in Israel. This article includes videos, pictures, and musical scores of new repertoire for strings classes.

Keywords: strings pedagogy, practicum in music, multicultural strings repertoire, instrumental music teacher training, student motivation, music education in Israel

In 2014, a new music department opened at the Givat Washington Academic College for Education, the main goal of which was the training of instrumental teachers for public schools in Israel (Brand & Portowitz 2015). This provided an opportunity for the launching of a cutting-edge instrumental teacher-training program specifically tailored to the Israeli school environment (Israeli Knesset 2017). This program fosters the professional development of the students as confident players with a broad knowledge of musical styles, orchestral arranging and awareness, to pedagogy in a heterogenic class environment. Realizing that the ideal training program would couple classes in pedagogy with a hands-on practicum program (Warren & Russell 2012), the Music Department staff sought a practicum hub that would endorse a growing strings program geared to forming an

orchestra. The choice of the neighboring Amichay Kvutsat Yavneh Elementary¹ School proved the best fit. The school’s staff welcomed a mutually beneficial program based on the teaching of the students guided by their pedagogical lecturers. It should be noted that, unique to this academia-field program, the pedagogy classes are given for each instrument group by an applied instrument lecturer who is also a performing artist and pedagogical guide. For instance, I am an active cello performer, I teach applied cello, the heterogenic bowed-strings workshop class, and serve as pedagogical guide in the field (Pellegrino 2014). Such unique circumstances contribute immensely to the success of this program, as continuum is created by the lecturer who instructs the pedagogy class and reciprocally models in the field. There is no disruption due to contrasting teaching models that could confuse the students.



Figure 1 End-of-year Concert 2016—Givat Washington Academic College students and Amichay children, conducted by Racheli Galay

The purpose of this practicum hub at the Amichay Elementary School is to demonstrate, in the field, the teaching process studied in the academic classes as well as to constitute a controlled environment for the students to experience group teaching under pedagogical guidance. This close connection between academia and the field allows

¹ Amichay Elementary is a regional school comprising about 550 children coming from a range of socioeconomic backgrounds. First and second grade students have general music classes, and about 200 pupils participate in the instrumental program among the third to sixth graders.

continuous reference to real-time situations, which reinforces a conscious learning process and promotes realistic expectations. This unique situation also endorses the implementation of creative ideas, as there is much openness and dedication to music education values by all parties involved.

This article outlines the main points of the two-pronged bowed-strings curriculum that relies on the pedagogical classes at the Givat Washington College as well as the practicum at Amichay Elementary. To demonstrate the unique features of this program, this article is supplemented by pictures, scores created for the program, and video examples.

General Description of Givat Washington Academia-Field Training Program

Teaching a pedagogical class to students with no previous knowledge of teaching may be ineffective as it “rings no bells”—and the group teaching situations are not familiar. However, linking the teaching with the field allows the situation to be vibrant, which in turn engages the students to the profession. The children at the school are delighted to interact with the students, a feeling that empowers the students in their first steps in teaching. The practicum at Amichay is a place where the students experience beginner and second-year group teaching as well as a beginner orchestra class. Prior to hands-on practice, the students observe group teaching taught by Givat Washington College staff and by other veteran group instructors in selected instrumental programs. Improving the ability to define the learning aims, the proper content, and the educational policies in class are elements the students face in their field experiences. As the pedagogical guides are on site weekly, the students gather for discussion, self-reflection, peer feedback, and feedback from the pedagogical guide on their teaching experience. The immediate feedback and the group planning of the next steps in the classes prove very effective in the process of self-improvement (Bozo-Schwartz & Harpaz 2013).

Following the strings program, the College and Amichay expanded the collaboration to include additional instruments: recorder (for third grade and up), guitar (for fourth grade and up), flute, percussion, clarinet, and saxophone (all for fifth grade and up). Guitar and wind instruments form a multi-instrumental ensemble. This enriches the musical program at the school and offers more possibilities for the pupils to learn the instrument that fits them best. Various internal collaborations between the groups, the orchestra, and the multi-instrumental ensemble take place, and there is room for everybody to perform in the concerts. Not only did the Amichay music program become richer in instruments, but students from other disciplines also experience the essential learning phase

of laying the foundations in instrumental group instruction with the guidance of their pedagogic coaches.

Additional Musical Collaborations between Givat Washington College and Amichay School

The students perceive their role in transferring the essence of music not exclusively through teaching, but also through performance and guided listening experiences. Hence, led by the pedagogical coaches, Givat Washington’s strings ensemble, guitar ensemble, winds ensemble, recorder ensemble, and flute ensemble perform at the program’s year-end concert for the pupils and families. Reinforcing the impact of this musical liaison, in spring 2018, with the participation of students and pupils, the Music Department held a percussion workshop and a choir workshop by lecturers of the Givat Washington College.

In spring 2017, the international “Social Action through Music” seminar, held at the Givat Washington College with a delegation of students and conductor Professor Jonathan Govias from the Music Education department of the University of North Carolina, Charlotte, dedicated a guided concert for the pupils of Amichay. They heard selections from Heitor Villa-Lobos (1887–1959), Charles Ives (1874–1954), and Israeli Composer Marc Lavry (1903–67), played in a combined orchestra of students from the College with University of North Carolina students and UNC guest conductor Professor Govias. Experiencing the international language of music in such a unique meeting left a lasting memory that motivated all parties to continue and invest in their music making.



Figure 2 Amichay pupils in a guided concert performed by Givat Washington students together with University of North Carolina students conducted by UNC’s Professor Jonathan Govias, Spring 2017

The Bowed-Strings Academia-Field Curriculum

One of the fundamental courses in the bowed-strings pedagogy program is the sequenced heterogenic string-class workshop for freshmen and sophomores. This workshop class models the learning experience of beginner bowed-strings groups. My role as bowed-strings lecturer and pedagogical coach permits me to make connections between my bowed-strings class at the Givat Washington College and the strings classes at Amichay. In the class, the student acquires basic playing skills on a secondary bowed-string instrument as well as group teaching skills. Freshmen students participate in the class on their major instrument, and sophomores loan secondary string instruments from Givat Washington College, i.e. the contrabassist will play the cello for one semester and in the next semester - the violin. The course outlines the basic playing skills on each instrument in a method geared to group teaching in schools. All strings groups are taught in the same class period and sequence, and, in the second semester, the class turns into a beginner's orchestra. Exploring solutions to common problems, a range of teaching strategies and repertoire for different beginner learning stages prepares the students for group teaching in the field. In addition, the course provides the students with the opportunity to practice instruction of a novice group with their peers before they actually teach the children at Amichay.

Gaining basic playing knowledge on all bowed-strings instruments is essential for the bowed-strings instructor and orchestra director, and proves to be a mind-opening and enjoyable experience.² It seems that it may also provide new perspectives on one's major instrument performance, especially vis-à-vis sound production and sound image. This knowledge serves not only for teaching, but also for composing and arranging beginner level works for all strings. Through the learning process, which entails different roles to be played by the participants, there is a vivid realization of the differences between group and private teaching, which prepares the students for the field.

At the beginning of the program, the sophomore students and I introduce the bowed-strings instruments in a presentation to all third-grade pupils. This fundamental moment of instrument introduction is meaningful. It accentuates the role of the teacher as revealing music to young people, and therefore finding appropriate ways to integrate different interests into the instrumental presentation.

² While this concept of teaching multiple instruments in the same class is totally new in Israel and is rarely applied in schools, where the homogeneous groups instruction is the prevailing method, the heterogeneous methods date back to the early 1920s in the United States; see for example the popular heterogeneous method used at the time in Maddy & Giddings (1923). For more about the history of orchestra programs in schools in the United States see Hamann & Gillespie (2013, 148–50).

After forming the beginner groups of third graders, the instruction takes place in small homogeneous groups twice a week for a 50-minute period. Violin–cello–bass third graders perform together, after learning their parts in small groups. Fourth graders and up (the school has grades 1 to 6) form an orchestra that rehearses once a week.³ Pupils from fifth grade and up, i.e. in their third year of playing, are encouraged to join the orchestra on the condition that they continue their instrumental studies on their own in a music conservatory or privately. For some pieces, third graders may join the more advanced orchestra in multilevel arrangements (see the repertoire below). There are two main concerts during the school year, the first around Chanukah-time at school, and the second at the end of the year—an evening concert for the parents in the College auditorium.

The Orchestral Approach

The orchestral approach in both the heterogenic class at the College and in the strings program at Amichay, reflects on the etiquette and professionalism required from the start. The desired atmosphere is one that promotes social values, responsibility, and empowerment of all parties, whether students or children (Hamann & Gillespie 2013, 148–50). Playing in an orchestra generates joy and pride and becomes a source of motivation. The student to whom I “pass the baton” of the orchestra—whether in class or at school—must develop awareness of elements concerning each instrumental group, as well as the bowed-strings group as a whole. They also develop awareness as to how the environment affects the learning progress, as well as awareness of different learning styles, teaching strategies, and group dynamics. Through the academic class, the students experience participation in a beginner instrumental group—an experience very different from the private lessons with which most of them are familiar. In addition to knowing the curriculum, the students develop the skills to analyze the learning situation in a heterogenic class, and acquire a range of strategies to help establish a stimulating and collaborative learning environment. Both in class and in the field the students should practice understanding and respect for the needs of individual learners, and strive to promote equality and inclusion.

Preparation Stage—Teacher

The teacher training is geared to developing a beginner bowed-orchestra director, in addition to leading a group of one’s major instrument. Before getting into the playing techniques, there are many details involved in preparing the equipment to maintain

³ Instruments provided by the Chevel Yavneh Municipality.

progress as smoothly as possible. Each instrument and its accessories are tagged and numbered, and the heterogenic strings class students are assigned a specific instrument for which they are responsible. The first lesson learned is the need to develop responsibility for and awareness of the instrument’s welfare and all instrumental requirements. In the first class, the students learn the names of the parts, the care and maintenance of all instruments, so that they have the big picture in their training as strings director. This includes how and where to place the instrument in the classroom and at home, how to take it in and out of the case, and the dos and don’ts of instrument handling. The latter cannot be stressed enough in order to avoid mishaps of all kinds. In addition, they learn the different instrument-specific accessories, for example appropriate chairs for cellists, endpin anchors, violin shoulder-rests, German vs. French bows for the bass, and bow rosin. The “Instrument Storage Room” is treated with respect, as well as the “Teacher’s Drawer,” where extra strings for all instruments, rosin, and more are kept. While the above sounds very technical, the moment of instrument distribution is thrilling. Well aware and prepared, conscious long-term care is instilled right from the outset among the students and their pupils.

The thrill and regard increase in the field when the children are assigned a personal instrument. The second-year students use the protocol learned in class, and take charge (see Figure 3).⁴



Figure 3 Shaul and Miri presenting the parts of the cello and bass to the cello and bass pupils

This first group lesson also includes a personal introduction, a moment that marks the bonding between the students and their first group of children. The instrument size issue briefly mentioned in class becomes alive and meaningful when meeting the pupils

⁴ Freshmen students do not teach at the practicum hub; instead they observe in this program and elsewhere.

and determining the correct size for each one.⁵ The students are made aware of the essential classroom equipment that they are encouraged to use: music stands, auditory and visual equipment, computer, and a board.

Use of Technology in the Music Classroom

Technological aids increasingly support the learning process, and these include the internet, apps, and software. These aids upgrade the teaching experience and bring the classroom up-to-date (Dorfman 2008). The students learn to use music-writing software to compose their arrangements and exercises for the pupils. The computer, screen, and audio system enable musical parts to be screened, or to show clips of the groups’ playing, as well as the use of the internet to show YouTube clips, improvisation backing tracks, and tuning aids. Watching clips of the group in performance is an essential to the learning process. This “mirror effect” reflects the state of things to the pupils and students, and invites reflection, verbalization, and discussion of the accomplishments and points for improvement (Berg & Smith 1996). The immediate ability to record clips via the smartphone is a useful tool, as the students engage the group to perform their best—and send a clip to me or to their parents, to keep everyone in the loop. In addition, we use apps and software that slow down the recording of a melody, so that the class can play along at a slower pace during the process of learning.

Various WhatsApp groups⁶ formed around this program with different purposes—a pedagogical guides group, a group between the pedagogical guide and Amichay staff, and the group between the teaching students and me. In the last group, I send briefs and teaching plans, and we keep each other informed on essentials and progress. This platform enables us to cooperate and collaborate in planning and teaching, and is part of the twenty-first-century sharing value.

The First Teaching Unit—Posture with the Instrument and Plucking the Strings

The first learning unit introduces fundamental musical and extramusical aspects, and sets out a sound foundation for the instrumental studies path. It is important to distinguish between the curriculum in the academia and in the school, as the academia requires previous music literacy knowledge and instrumental experience, which brings the learning pace forward. The program at Amichay is open for all children, and does not require

⁵ Quarters and halves in violin and cellos are usually used in Elementary level, as well as a quarter-size bass.

⁶ The WhatsApp communication application is extremely popular in Israel, and is used also for students and teachers groups’ communication.

previous instrumental studies or private lessons in the first two years. The program relies solely on the bi-weekly group classes, not assuming any additional private instruction. Hence, the learning pace is slower to allow the learning of basic music literacy as well as the basics of playing in an engaging atmosphere.

The first playing goal is to get into the appropriate posture with the instrument (Suzuki 1969; Rolland & Mutschler 1974). There are two important modes: “Rest Mode”—holding the instrument at rest without playing, and “Playing Mode”—getting in the correct posture to play. Rest mode is as important as playing mode, as it trains the participants to listen for further instructions from the teacher. Without calling out for this mode, a constant plucking would interfere—and the teacher would have to discipline the pupils. The mantra is a sequence of short instructions that break the posture routine down to steps (see Figure 4, below). The mantra serves to teach proper posture, and also to unite and re-focus the group. The mantra becomes the preparation code for the playing mode, and is called out by the students and pupils themselves. The memorization of the posture mantra allows the pupil to recall how to get into posture at home when practicing. Getting into correct playing posture with the violin, with the cello, and with the bass is a serious task, which takes time to master and refine.

1. The violin rest hold



2. Forward



3. Turn



4. Insert—set in playing position



Figure 4 Tamar leads her violin class in a four-steps mantra

Arriving at “playing mode,” the participants are now set to pluck the “open strings song” in a call and response fashion, reacting to the teacher. This fosters knowledge of the strings names, plucking technique (pizzicato), general confidence, and experience of a basic musical structure: call and response.

The next mode is taking a “Bow.” Getting into the habit of giving a professional bow at the end of a performance piece instills in the children the nonverbal way of thanking the audience for listening. This manner also projects self-respect and pride for their accomplishment. While the students are somewhat embarrassed when asked to bow in class, in the field they insist on the bow as they quickly feel the educational and motivational benefits of this simple concert-hall behavior. Every little accomplishment is big, and nothing is taken for granted. Giving positive feedback, teaching self-pride, and motivation are part of the benefits learned in the instrumental class. A third mode—“Setting Aside Mode”—is when the instruments are set aside correctly and gently to allow for activities without the instruments.



Figure 5 “Our Bass Team force—Always Ready for the Task!” Zohar’s motivational slogan

The Pulse, Improvisation, and Music Literacy

The concept of the pulse and counting are the first musical concept the pupils need to understand, feel, and perform. This concept also unites the group and is crucial for their playing together (see for example the methods of Gillespie et al. 2004; Dillon et al. 1992; and Shade & Woolstenhulme 2013). The breakthrough moment when the group of students or pupils becomes a group of players is when they learn the strings’ names, pluck them

repeatedly on the beat, and alternate the strings plucked in response to the teacher and to others. This magical moment is when everybody hears the music created together in a group for the first time. The faces light up, while the teacher improvises on top of a steady pulse (usually on D for starters), or while call-and-response games occur, making creativity and communication the center of the circle.⁷ The simplicity of plucking a repeated note allows the pupils to get used to the posture with a new instrument, and get used to the sound of the instrument. It allows them to listen to the teacher and to the group, to look around and feel comfortable playing together in a secure zone. The constant group playing on the beat also allows the teacher to move around and quickly, nonverbally correct or adjust specific details in pupils’ posture without clouding the air with too many explanations (Hamann & Gillespie 2013, 204–208).

The next games involve plucking patterns on the different open strings while naming the notes to learn and remember them. Imitation and improvisation games develop ear-training, audio-motoric control, and musical creativity of learners in an environment that fosters confidence to communicate their musical ideas.



Figure 5 Nehora and Meitar were co-teachers in beginner cello classes and learned to work together in a complementary and sharing way. Here, Nehora asks the cello class basic music literacy questions while Meitar is correcting a pupil’s posture with the cello

⁷ For more on improvisation techniques for orchestra see Hamann & Gillespie 2013, 209–16; Lieberman 2004; and Galay & Galay 2009.

Soon after the essential musical concepts are performed, music literacy and ear-training games are more accessible. The positive experience allows a deeper understanding and connection to concepts such as quarter notes, quarter note rests, counting, distribution in bars, the staff, clef, open strings note representations, and more. With young children it is preferable first to experience the musical concepts through playing and repeating by ear, prior to labeling and understanding cerebrally (Suzuki 1969, 1983). In music literacy instruction, writing on the board and use of board-cards with note heads and rhythmic patterns are combined with games of movement, improvisation, contest, and guessing. Learning music literacy at this stage is parallel to learning the alphabet. It makes sense to the third graders and prepares them for orchestra repertoire.

The Second Teaching Unit—The Bow Hand and Fingers Hand

Playing with the bow (the “Bow Hand”) and using the fingers of the left hand (or “Fingers Hand”) are two independent techniques best learned separately. At this stage, there is a major difference between the students and the young pupils. While the student’s left hand is stronger and more accustomed to pressing down on the string and moving around, the child’s fingers on the left hand are starting the process from scratch. Therefore, we start with the Bow Hand in both the class and the field. In the academic class, we move on to using all the fingers, and combining bow and fingers at a faster pace.

In the second unit of the first academic semester, the students learn how to break down the sequence of setting a proper bow hold and bow motion. We use bow hold mantras, exercises and images (see Figure 6, below). The emphasis is on the production of a full bow sound on the open strings, stressing, stopping the bow on the string to encourage fundamental bow control. Students learn how to improve the bow sound by their awareness of the production factors—bow speed, angle on the string, weight of the hand, and placement of the bow on the string. The next challenge is passing the bow across the strings, maintaining a clean, precise sound. For students playing on their major instruments it is an eye-opening experience to hear a different instructor verbalize what they have learned in their private lessons, and to experience this learning process in a group.

The next student goal is to learn how to place the fingers hand correctly on the instrument’s neck, and, at the same time, get used to pressing down on the strings in the new secondary instrument. The left-hand shape and position of finger intervals is very different between the string instruments (except violin and viola). Therefore, moving on to a secondary instrument and switching instruments between semesters demands quite an adjustment, due to the force of habit entailed in the major instrument fingers position.⁸

⁸ The smoothest instrument passage I witnessed from contrabass to the cello.

However, the goal of the class is to experience the basics of beginner playing without any pretense of becoming a virtuoso performer on a secondary instrument. Freshmen students gain not only the group teaching instruction experience, but also become models and guides for their peers, who learn the instrument as a secondary one.



Figure 6 Nehora showing a preparatory exercise to shape the bow hand's pose

After exercising hand shape and finger strength (especially needed for the low strings), the students pluck basic three-note tunes to get used to the action of the fingers. We move on to D major scale and can there pluck easy tunes in D major. Following the separate training of bow and fingers, we slowly combine them together. Motivated to master the new instrument, the students play easy tunes in D major, G major, and C major by the end of the semester. The bass demands passing positions early on due to its finger-intervals construction. This is an extreme case where the students, trained in strings, advance much more quickly than the young children, whose small fingers make huge efforts to press just one or two notes on the quarter-size bass at the school.

In the case of the third graders at Amichay, acquiring the bow technique and the finger technique requires more time than in the academic class. The guiding rule I teach the students is to learn new challenges one at a time. Therefore, we separate first mastering the bow hand from mastering the fingers hand. In the second unit, the children exercise a controlled bow passage in between two to three strings. Separately, the pupils will advance in music literacy and master reading of quarter notes, quarter-note rests and half notes on the notes of the open strings (D, A, and G). Once the reading is secure, they will perform their songs' parts using the bow. The three open string notes allow playing harmony lines

in different songs in D major and G major (see in repertoire). The one and later two fingered-note songs at this stage are performed plucked to master ear–finger coordination in placing and lifting fingers in order to execute the desired notes.



Figure 7 Miri showing a fingers hand strengthening exercise in a group strategy that breaks away from the standard half-circle sitting set-up

Units Three and Four—Mastering the Techniques and Advancing in Repertoire

In unit three in the academic class’s first semester, sophomore students switch instruments and experience their peers’ group teaching. We advance into more demanding repertoires for beginner orchestras, however at an accommodating pace, as students are playing on secondary instruments.

At this stage at Amichay we aim to combine bowing on alternate open strings, adding the first finger of the left hand. We use different basic rhythms and, in some groups, the next finger can be added. In general, we would rather have the children refine the basic techniques learned thus far, improve the quality of sound, and provide an empowering experience. Avoiding too many new techniques and concepts comes from the realization that they may interfere with the precision and quality of sound. With the techniques we have, therefore, we vary repertoire and encourage new arrangements by the students.

Beginner Bowed-Strings Repertoire Selection

The selection of repertoire requires a fine balance between pedagogical goals and musical challenges (Hamann & Gillespie 2013, 238–41). A successful choice of repertoire will be

appropriate for the playing levels and will generate an excitement that will motivate the players throughout the learning process. In addition, a variety of selections present the opportunity for the teacher to explore different musical styles and cultures with the class. The ideal repertoire includes arrangements of Israeli popular and festival songs, arrangements of world folksongs, and arrangements of pieces from the Western classical music repertoire. In the academic class, we explore different string methods, most of them from the United States, where the field of orchestras in schools is well developed. However, most of these methods do not answer all our specific field needs, as they do not include arrangements of Israeli songs.

In light of the lack of string orchestra educational methods appropriate to the Israeli environment,⁹ the students are delighted to have the opportunity to be creative and develop a repertoire for their pupils. They learn to arrange music with an awareness of the children’s technical ability underlining the musical style. In this process, the students consult with me on the choice of song, and receive detailed feedback and corrections on the score’s first draft. I then ask them to show the parts to their peers, who are working with other strings groups, and consult with them regarding the level and other details. Following this, they then prepare copies of the parts and score for distribution to their teachers–peers. The immediate process of teaching the new arrangement and hearing it live gives great satisfaction. The students also experience the value of sharing teaching material and supporting each other in the process of teaching. Collaboration and cooperation between colleagues is a value that eventually benefits everyone, and contributes to a growing and innovative bowed-strings curriculum. Thanks to the program’s tight academia-field connection, the arrangements prove effective in teaching, as they are adequate to the educational and musical needs in the field.

Examples of Beginner Bowed-Strings Repertoire using Open Strings Only

In order to master the skill of plucking and bowing the open strings, an adequate yet exciting repertoire suitable for all bowed-instruments was called for in our program. How should one compose or arrange when only four open strings notes a fifth apart could be

⁹ The development of string orchestras in schools in Israel is still in its early stages, and a systematic pedagogical string orchestra method in Hebrew appropriate for the Israeli school environment has not yet emerged. The only publication by the Ministry of Education Music Department of Israeli music arranged for a youth string orchestra is the three volumes of Tintpulver 2008. This is not a method, however. For this reason, strings groups teachers usually prepare their own arrangements to Israeli songs, adapting existing arrangements, or using various American methods and string orchestra pedagogical pieces and arrangements of classical works.

used? Melodies using the open strings are scarce, although the open strings—A, D, G—might definitely supply harmonic lines, using plucking, bowing, rhythmic variety, and perhaps some clapping, tapping, and singing. This situation is ideal for pedagogues with a creative spirit. The following examples are arrangements written especially for the Givat Washington Academic College music program at the Amichay School. These selections demonstrate various aspects, including an awareness of multiculturalism and a lively presentation:

1. The Blues is a shining moment for the basses. The groovy line is a basis for students’ improvisation on top. It acquaints the children with the Blues culture and Improvisation, and allows students to practice improvisation and create a fun environment.

Amichay Blues—by David Levy (a graduate of the program)

<https://youtu.be/YuF6nXqoC7o>

1. SLAP ON THE REST
2. SWING THE EIGHTH NOTES
3. VOICE 1 MAY IMPROVISE ON THE GROOVE

BLUES AMICHAI

DAVID LEVY

DOUBLE BASS I
DOUBLE BASS II
D.B. I
D.B. II
D.B. I
D.B. II
HEAD
D.B. I
D.B. II

13

2. Singing along the bass line performed to a popular Chanukah song. Students and coach play the melody.

https://youtu.be/XbIkJ_t6FAw

באנו חושך לגרש

מילים: שרה לוי תבאי
לחן: עמנואל עמירן
עיבוד: רחלי גלאי

© Racheli Galay

3. In an arrangement of the popular Shabbat tune Shalom Aleichem Malachei Hasharet by graduate students Tamar Damri and Nehora Kakoun, the groovy Oriental style of Baladi rhythm accompaniment is an excellent example of the fine balance between pedagogical goals and musical challenges.

https://youtu.be/K_55Cb_8yPY

צ'לו 2

שלום עליכם

לחן : ישראל גולדפרב
מילים: מן המקורות
עיבוד: נהורה קקון ותמר דמרי

The image displays a musical score for the Shabbat tune "Shalom Aleichem Malachei Hasharet". The score is arranged for a string ensemble and includes the following parts: Violin I, Violin II, Cello I, Cello II, Violin I, Violin II, Cello I, and Cello II. The music is written in 4/4 time and features a groovy Oriental style of Baladi rhythm. The score is divided into three systems, with measures 1-4, 5-8, and 9-12. The first system includes a "pizz." (pizzicato) instruction for the Violin I and Cello I parts. The second system includes a "3" (triple) instruction for the Violin I part. The third system includes a "7" (seventh) instruction for the Violin I part. The score is marked with a copyright symbol (©) at the bottom.

Second Year and Up Bowed-strings Repertoire—Multilevel Arrangements

In the beginner’s orchestra, both in class and in the field, we meet with different levels of playing, and consequently multilevel arrangement works are needed. Below is a clip showing some moments in the process of learning a Jewish tune in the Klezmer style. New challenges were introduced here: a longer song, the note E flat for the violin (bar 4), and C and Bb further in the score for cello and basses. This choice presented a gateway to the Klezmer music culture, and an opportunity for the students to perform in Klezmer style.

Lebedike Honga (Lively Honga)—Traditional klezmer, arranged by Racheli Galay.

LEBEDIKE HONGA (LIVELY HONGA)

KLEZMER, TRADITIONAL
ARR.: RACHELI GALAY

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A clip showing moments from the learning process and the final concert:

<https://youtu.be/vJ8ZysVSNmA>

Fog El-Nachl (Above the Palm Trees) is a popular Iraqi song that was disseminated throughout the Arab countries. I prepared this arrangement for future programming. The tune can either be played by the teacher or played through a recording of a singer, in such a way that the pupils can experience playing an Arabic song, and get acquainted with the Arabic language. Vis-à-vis the playing technique aspects, the pupils practice using the fingers of the left hand to create the notes C, Bb, and A in challenging, yet fun and popular rhythms derived from the Mediterranean soundscape.

Cello

Fog El-Nachl

Iraqi Folksong
Arr.: Racheli Galay

The musical score is written for two cellos in 4/4 time. It begins with a treble clef and a key signature of one flat (Bb). The first staff is labeled 'Cello 1' and the second 'Cello 2'. The score is divided into measures, with measure numbers 5, 9, 13, and 17 indicated. Chords are written above the staves: Gm, Cm, D, Eb, and Gm. Performance instructions include 'Baladi' and 'Malfuf'. The piece concludes with 'D.S. al Fine'.

* In each repeat, this melody may be performed with a slight variation.

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Summary

Already in their internship year, bowed-strings graduates of the Academia-Field teacher-training program report that their training instilled realistic learning-curve expectations, as well as clear guidelines, for a successful strings program that promotes a bonding, motivational atmosphere. This contributes to young teachers’ motivation to make progress in this profession and continue advancing their professional development. Equipped with perceptions and strategies to analyze situations and deal with them within the school environment, the students are able to grow as music educators within different teaching settings. The teaching of the discipline of bowed-strings playing in the public school environment in Israel is a goal that, without proper training, could lead the young teacher to a weary professional and mental situation. Therefore, this two-pronged training connecting between academia and field provides a fitting solution for the continuation and growth of bowed strings instruction among wide populations in Israel.

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