

MMED/PMED 661 String Instrument Repair

SUMMER 2016

Instructor

- Chris Bluemel
- 843-276-9239
- theinstrumentdoc@gmail.com

Required Texts/Materials

Please bring any tools you may currently own so that you may get a better understanding of their usage. At a minimum bring 2 violins, 1 viola, and 1 cello. The more instruments in need of repair you can bring the better.

PRE-ASSIGNMENT

SECTION A-Article Study

Read all of the following online articles prior to the start of class. This will familiarize you with some of the techniques and tools we will be using in the class. Choose ONE of the articles and attempt to become a “subject matter expert” through independent study of that article. Use only the chosen article for your study, do not use unlisted sources. You will be given a short quiz covering the subject you have chosen. The best score holders of each subject may be utilized to assist the instructor during individual hands on instruction. An excellent way to reinforce a skill is to teach it to another person.

1. Changing bass strings http://www.gollihurmusic.com/faq/1-STRINGS_CHANGING_STRINGS_ON_YOUR_UPRIGHT_BASS.html
2. Violin Setup (a broad overview) <http://www.violincompany.co.uk/setup.htm>
3. Fingerboard Evaluation http://www.gollihurmusic.com/faq/15-FINGERBOARDS_WHATS_TO_KNOW.html
4. Bow evaluation <http://stringsmagazine.com/7-things-to-know-about-common-bow-repairs/>

SECTION B-Evaluation

Utilizing the information learned in Section A, choose 4-8 instruments in your program and evaluate them for repair needs. Be sure to include any obvious repair issues not covered in the articles such as cracks, open seams, or missing parts. Document any repair needs you find, and bring the instruments to the class for final evaluation. These instruments will be fixed by you as time allows during the class. It is suggested you bring several different types of repair to allow for a more versatile hands-on experience. Parts and supplies will be provided within reason.

Program Objectives

Students completing graduate music education coursework through The University of the Arts...

- Understand the essential tenets of music education
- Understand the importance of standards-based education, quality design and assessment strategies, and foundational teaching methods
- Demonstrate an understanding and application of the four domains of professional practice through quality teaching and musicianship
- Demonstrate the application of pedagogical and methodological means to teach music and employ effective teaching methods
- Utilize technology in diverse ways as a teacher and in support of student learning
- Communicate and collaborate with peers in diverse musical environments and school communities
- Are creative and innovative musicians who share these musical strengths with their learners through teaching
- Understand the diverse cultural, communal, and learning needs of 21st century students

Course Description

This course begins with an in-depth review of the construction and setup of all members of the violin family. Comprehensive hands-on sessions will help the participants gain confidence in various stringed instrument and bow repairs. Topics to be discussed include: bridge, peg, and sound post fitting, crack and seam glue repairs, loose fingerboards, salvaging old bows, etc. Participants will also become more effective in the classroom by learning tips to stretch repair budgets, the ability to make more informed instrument purchases, and how to determine repair vs. replacement. Tooling, parts and supplies are included. What to bring: Please bring instruments to be used during the class, stretch that budget even more! All participants are requested to bring a minimum of 2 violins, 1 viola, and 1 cello, any size and in any condition. There is no limit on the number of instruments you may bring...the more the better.

Student Learning Outcomes

At the conclusion of this graduate music education course, students will:

- learn and understand the construction and set-up of all members of the violin family
- learn and gain basic skills in foundational string and bow repairs
- learn how to assess repair issues in regard to all facets of string instruments

Grading Criteria and Assessment Methods

Course assessment, evaluation and grading is based upon three factors: (1) the completion of the pre-assignment, (2) active engagement in daily course studies and (3) in the completion of the final assignment/post-assignment.

Below is the rubric that will be utilized by faculty to assess and evaluate students in these three categories of learning and understanding.

Please note that pre-assignment and final/post assignments should be included in the course outline at the end of this syllabus.

	Basic	Average	Superior
Pre-assignment	Provides basic/unsatisfactory content and concepts in preparation for this course.	Accurately identifies content and concepts relevant to this course.	Demonstrates a deep understanding and preparation of content and concepts relevant to this course.

During class formative assessments	Fails to actively engage in course content, application, and engagement of daily coursework.	Engages actively in course content and application of concepts in daily coursework.	Demonstrates a thorough and deep engagement in course content, application and understanding of daily coursework.
Final/Post-assignment	Does not adequately complete the final assignment. Assignment may have been submitted late. Poor organization and lack of depth of knowledge evidenced.	Final assignment/post-assignment evidences appropriate structure and organization, understanding of course goals and outcomes. It is submitted on time.	Final assignment/post-assignment is fluid and engaging. It is organized, well structured and clear, and evidences a deep understanding and application of course goals. It is submitted on time.

The [Grading Policy](#) can be found in the Course Catalogue.

Academic Integrity Policy

A primary tenet of this course is to prepare students for professional responsibilities as teachers. The timely arrival to class as well as the daily preparation and engagement in course studies is essential.

University policy on [Academic Integrity](#) may be found in the UArts catalog.

If students are not clear about what constitutes plagiarism, you might recommend *Introduction to Research and Documentation* available on the University Libraries website.

Absences

Due to the compressed nature of the five-day intensive course structure, absences from class will not be accepted. Students who arrive late to class or leave early will be held accountable for missed time through additional assignments to be completed outside of course hours.

Technology

[Policies on Technology](#) may be found in the Course Catalogue.

Class Format

All summer music studies courses that meet in-person are five-day intensive courses typically running for 8 hours per day. Students are responsible for preparation of materials, for engaging in course content as per the course description, and in being responsive to completion of pre and post coursework as detailed in the course outline.

Courses offered online may be in a different format and may run for a longer amount of time, specific to the needs and intents of the course content.

Educational Accessibility

Students who believe they are eligible for course accommodations under the ADA or Section 504 or have had accommodations or modifications in the past, should contact the Office of Educational Accessibility at 215-717-6616 or access@uarts.edu to arrange for appropriate accommodations and to obtain an accommodations letter, if applicable. Faculty can provide course accommodations/modifications only after receipt of an approved accommodations letter from the Office of Educational Accessibility. Accommodation letters can be provided to qualified students at any time during the semester, but grades earned before the letter is received by the faculty cannot be changed.

Course Outline

All syllabus are subject to change.

Day 1-

Instrument parts description. Discussion on setup, MENC standards application, evaluation of repair needs. Cover the relationship and setup of the bridge, fingerboard, nut, tailpiece, and soundpost. Brief discussion of marketing terminology and strategies. Evaluation of instruments brought by participants. As this course considers hide glue in a double boiler as a repair foundation, some repairs may be started immediately with participant involvement. Participants will begin comprehensive hands-on session of soundpost resetting, soundpost fitting, and bridge fitting.

Day 2-

Continue hands-on session of bridge and sound post fitting. Assist participants in determination of bridge and sound post placement, and the tonal consequences of that relationship. MENC standards will be employed as necessary to serve as a uniform measurement guide. Participant instrument repairs will continue as determined by instructor.

Day 3-

Complete bridge and sound post replacement. Begin setup hands-on regarding nut, tailpiece, tailhanger. Discuss various repair needs of lower quality import instruments, climate and humidity issues. Discuss peg replacement, repair, string replacement, tuner selection and repair, and minor crack repairs. Begin hands-on session of these topics. Evaluate repairs in progress and assist participants in repair continuation

Day 4-

Complete hands-on session and evaluate repairs in progress. Discuss glue issues including loose neck and fingerboard repairs, and nut and saddle regluing. Evaluate and minor repair of minor fingerboard problems. Participants will be presented specific hands-on repair needs by instructor, requiring proper evaluation and repair. This will be used to determine the progress of individual participants and any need for remedial training.

Day 5-

Repair and rehair of the fiberglass and wood bow. Transfer of hair between identical bows, parts replacement, etc. Rehair of both styles of bow will be demonstrated. It is not expected that one can expect to master the in-depth techniques of bow rehair. Rather, participants will be given the information necessary to determine their potential in this subject area. Various repairs will be covered during the rehair demonstrations. Participant repairs will be completed and evaluated by the class and instructor. Participants will be given opportunity to discuss other repair issues they may need addressed if not covered during the course.

Post-Class Assignment (10 hours):

Perform approximately 5 hours of actual repair on damaged instruments in your program. Base the time spent on each repair using the guide in your course handout. Use a camera to document the instrument before, during, and after the repair.

Create a repair log for your program. This log is a simple record of repair needs of your program. You should be able to track the following:

- Instrument type
- Repair required and parts needed
- Date out to shop or begun in-house
- Date returned from shop or completed in-house

Include any other information pertinent to your program (purchase order submitted, condition of instrument, etc.).

Document your assigned repairs on your log as in-house repairs. Document any other repair needs as well.

Write a short essay (1 page) describing the advantages and disadvantages of performing repairs in-house versus sending them to a shop.

Write a short essay (1 page) describing how your pre-course study topics related to our class. Were they helpful in preparing you for the class? Did the class contradict any commonly available information? Could any contradictions lead to potential problems in other programs? Does having taken this class make it easier to understand the pre course work you were assigned.

Submit all materials to the instructor for review. Be sure to include

- pictorial documentation of repairs
- completed repair log
- 2 essays

Materials may be submitted to the instructor via email only-

theinstrumentdoc@gmail.com

All materials must be submitted in PDF format. No other formats accepted!

Material due date shall be announced during the classroom session.