Introduction
• Assessment of pedagogical standards and perspectives
• Results of prior education
• Motor patterns are formed; may be strengthened and become habitual (Salzberg & Salzberg, 1981)

Remedial Strategies in Addressing Posture Issues
• Posture affects every part of violin playing
• Internalization of body awareness in early lessons (De Alcantara, 1997; Rolland, 1974; Zweig, 2008)
• Discomfort – equipment assessment (Frisch and Denig)
• Alexander Technique; “hands on” approach – internalization of the correct motions
• “Musicians are athletes” (Lewis); importance of stretching, using the “complete body” (Ngai) through yoga/Pilates/core strength; Body Mapping workshops; Eldoa

Remedial Strategies in Addressing Bow Arm Issues
• Issues with bow holds, knowledge of articulations and basic bow strokes, stiffness, immobile fingers and wrists, tension in the arm, and poor tone production
• “The right hand . . . generally cause[s] most of the trouble for the violinist” (Galamian, 1999, p. 44).
• Internalization of skills through scaffolding strategies: holding a pencil; shoulder bowing – tapping fingers; mobilizing arm/hand/fingers through the martelé, detaché, and collé strokes – “springs”; three-dimensional string – tone production; push and pull; waves; “air violin”

Social Development Theory: Communication and Learning Styles
• “Psychology of words” (Lewis)
• “Neomillennial learning styles” (Dede, 2005)

Scaffolding Theory: Effective Practicing and Metacognition
• Focused listening; time management
• Deliberate practicing; interleaved practicing (Carter, 2013)

Attribution Theory: Psychology of the Student and Postsecondary Expectations
• Positive feedback from the instructor, encouragement from peers, and tangible evidence of improvements through recordings – Students acquire self-confidence, critical analysis, and motivation
• Others resist the information - challenges their egos and self-perceptions as violinists
• Connection between personal identity and self-efficacy: setback, criticism, or poor performance perceived as a direct attack on themselves
• Performance requirements (master classes/juries); institutional deadlines and expectations
• “Teach to the jury” regardless of need for remedial work
• Often results in a cycle of performance anxiety, low self-efficacy, and poor performances (Hargreaves, Marshall, & North, 2003; Wiggins, 2007)

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