

TWO NON-TRADITIONAL CELLO METHODS FOR YOUNG BEGINNING
CELLO STUDENTS: A MIXED METHODS STUDY

by

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DEDICATION

To Andrew, my husband and my best friend, without whose love and encouragement I could never have completed this dissertation.

Thank you for being my rock in everything I do.

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ABSTRACT

The purpose of this study was to compare two non-traditional methods for teaching cello to young beginners—the Yamagata-Suzuki method and the Sharp method. Concurrent with quantitative data collection and analysis, qualitative approaches were used to find trends in the data and describe the two non-traditional cello methods for young beginning cellists. The reason for collecting both quantitative and qualitative data was to bring together the strengths of both forms of research to corroborate results. A triangulation mixed methods design, a type of design in which different but complementary data is collected on the same topic, was used.

Results confirmed that the two non-traditional methods investigated in this study used markedly different approaches in teaching cello to beginning students. Unique to the Suzuki method are emphases on repetition of learned pieces, rote teaching and learning, delayed note reading, homogenous group playing, modeling by the master teacher using a full size (adult-sized) instrument, and the taking of notes by parents during lessons. Unique to the Sharp method are emphases on movement, body mechanics, injury prevention, analytical listening by the teacher during lessons, early note reading, solo playing by students during group lessons, modeling by the master teacher using student's instrument, little to no emphasis on repetition of learned pieces, and the video recording of lessons by parents.

The results of this study found that there were relatively few similarities between the non-traditional methods. The merging of qualitative and quantitative

results indicated that the two teachers agreed that young children should be taught with good foundational skills such as good posture and good tone quality. Secondly, both teachers believed in the value of listening. Thirdly, both teachers emphasized the importance of parental guidance.

As one of the goals of this study, an introductory overview of Sharp's method (especially detailed descriptions of the cello "athletics" she uses) was included.

CHAPTER I

STATEMENT OF THE PROBLEM

Introduction

The traditional string method originated in Europe several hundred years ago and has shaped the foundation for string teaching today. Use of the traditional string method has helped to create a high standard of string playing, has provided much technical material and musical literature for students and teachers, and has helped to produce brilliant performers and teachers. Over the decades, the traditional string methods have been passed down from generation to generation from teacher to student and still prevail in many studios today (Barber, 1991). However, there remain concerns with the traditional method.

It is difficult to define the traditional string method, as it is not the work of a single person, but is rather a compilation of many ideas on teaching strings. It had never been formally identified as the “traditional method” until the surfacing of the Suzuki method around the mid-1900s (Barber, 1991). The traditional method came from early cello methods and technique books, including those of Dotzauer, Duport, Feuillard, Piatti, Popper, and Werner. Violin methods and technical books originally written for the violin were also adapted for use with cello, including those of Sevcik, Joachim, Moser, Auer, Flesch, and Dounis. All of the string methods and technique books used by cello teachers in the past are still being used today and are thought to create a solid foundation for cello playing. While the traditional method has many qualities that provide a strong groundwork in cello

playing, some believe that the method may not be ideal for young children.

Schlosberg (1987) reported the traditional string curriculum as being tedious, demanding, and consisting of endless drills and scales during long practice sessions. This is seen in the teaching philosophies as stated by Leopold Auer and Pablo Casals. Leopold Auer, one of the early well-known string pedagogues, claimed that one of his teaching principles was to “demand as much as possible of the pupil. Then he will give you something!” (Cook, 1973). Cook also reported that Pablo Casals had been known to “stay at a thing endlessly until it is ‘right’” (1973). The comments from these revered string teachers were an indication of the unrelenting demands of the traditional method which may be unrealistic for young children.

Traditional method books require young children to use or develop some psychomotor skills that are not easily accomplished in early childhood. For example, one method book by Sevcik (1921) directs the student to hold the fingers down on the strings in playing position for at least one minute during which “the student’s eyes should be fixed upon his hand and fingers.” This is perhaps too difficult and inappropriate for young children.

Additionally, note reading begins from the very first lesson. For younger students, this may be a difficult task if he/she has not learned to read and write. However, teaching by rote is not condoned by the traditional method. Teachers of early times forbade students to “play by heart” thinking it might prevent proper development of reading skills (Courvoisier, 1899; Mozart, 1948).

Further, the sequencing of traditional method books seems inappropriate for young beginners. For example, the first thing a beginner learns is to play long whole notes on open strings (Lee, 1880; Dotzauer, 1951). This is quite a difficult task for young children, as it requires balancing a bow while extending the arm in one graceful movement. Instead, it is much easier for young beginners on cello to start with short rhythmic patterns, such as the commonly known “Mississippi River” rhythm (four sixteenth notes followed by two eighth notes).

The attitudes associated with the traditional method can be traced back to early string teachers who were elitists who paid attention only to exceptional students who showed extraordinary “talent” (Courvoisier, 1899; Schlosberg, 1987). In a traditional manual written in the late 19th century called *Technics of Violin Playing on Joachim’s Method*, Courvoisier stated that there should be specific requirements for a child who wished to learn the violin. According to Courvoisier (1899), a child should have “technical talent,” or “special aptitude of the joints and muscles.” The author further suggested that a slow or clumsy child would not be able to master a musical instrument, that a child who possessed large limbs should play cello rather than violin, and that women were--based upon physical considerations-- the best candidates for violin playing.

String students who did not show a significant amount of talent were promptly dismissed by elitist teachers. J. W. Beattie (1917), a music supervisor, stated at the *Music Supervisors Conference Proceedings* that students who did not

show natural musical ability while playing a stringed instrument should be quickly dropped from a music program.

Another elitist (Brown, 1930) indicated that one must be an excellent musician to play an instrument or should not try at all. Rohner (1942) added that beginning string students should possess more than average musical ability. Duane Haskell reported this discriminatory attitude in a 1954 article as follows:

Many of these teachers sincerely believed that the violin was an instrument which should be reserved for only the most talented children. This traditional attitude considered the preparation for a professional career, either the concert stage or the professional orchestra as the only valid goal for study. It was also believed that no useful purpose would be served by encouraging large numbers of pupils to learn to play the violin. . . The orchestra was looked upon as the musical organization which should be restricted to only those students who possessed unusual musical talent (p. 8).

Typically, a student is encouraged to start playing a stringed instrument when he or she reaches an elementary school age. In schools with a music program, children may join a string class--either class violin or orchestra--starting in the fourth or fifth grade. Many traditionalists still believe that a child should not begin to play a stringed instrument any earlier than the elementary level because the child's physical abilities and coordination have not developed enough prior to that time.

Finally, there is no requirement in the traditional method for students to listen to professional performances or recordings. Listening to others may be thought to obstruct creative interpretation or individuality in sound. Auer pointed

this out in his statement, “One great point I lay stress on in teaching in never to kill the individuality of my various pupils” (Cook, 1973).

To summarize, the traditional string method has been used by string teachers to create a good foundation for string playing. However, there have been concerns with the use of the traditional string method--especially for small children--as it is has been described as difficult, demanding, and developmentally inappropriate--requiring students to play endless drills and scales for long hours of practice until perfection is achieved. Students are trained to build concentration and bow balance through difficult tasks at the beginning of method books. Secondly, in the traditional method, only children who meet the physical requirements and who are identified as “talented” are allowed to play a stringed instrument. Thirdly, in the traditional method, it is believed that children should wait until they are older to begin learning a stringed instrument. Lastly, there is no specific emphasis on listening to performances or recordings for children in the traditional method. These concerns of the traditional method indicate a need to look at non-traditional methods for teaching the young beginning cello student.

Therefore, in this study, two non-traditional cello methods specifically for young beginning cello students were investigated and compared. Prior to beginning this study, the researcher became intrigued by the two non-traditional methods described in this study after viewing two inspiring educational works. The first was a video documentary of the teaching of a music education philosopher, Shinichi Suzuki, called *Nurtured by Love: The Life and Work of Shinichi Suzuki*

(1995). The other was a pedagogical DVD titled *Irene Sharp's The Art of Cello Teaching* (2003), featuring talks with Irene Sharp regarding her teaching method, as well as footage of her teaching a four year old student within a seven month period.

The title of the video documentary on the Suzuki method, *Nurtured by Love*, was taken from Suzuki's book first published in 1968 and later revised in 1973 and 1986. The book captured his ideas and philosophies of teaching, especially for the teaching of very young children. In this work, he explained that it is important that a child's musical education begin at an early age, even as early as infancy. His ideas and philosophies of teaching has given rise to the popular music education method that is recognized by several names: "The Suzuki Method," "Talent Education," and "Mother Tongue Method."

In this method (originally created for violin teaching and learning), Suzuki claimed that children have the capability to learn to play the violin as early as age two or three. For many teachers, especially those who are unfamiliar with teaching techniques for younger children, this may seem too early. However, the Suzuki master teacher observed for this study--Nancy Yamagata--has taught students as young as three years old.

The second non-traditional approach described in this study is that of Irene Sharp. Like those trained in the Suzuki approach, Irene Sharp believes that young children are very teachable. In her DVD, *Irene Sharp's The Art of Cello Teaching*, Sharp demonstrates her unique method by taking the audience through a series of

clips of cello lessons for a four year old student over the time span of seven months. Sharp discusses her philosophy of teaching the cello and demonstrates movement activities that help a child learn to play the cello with marked proficiency from an early age.

Background on the Suzuki Method

Suzuki's method has had great exposure in the music education field. Since the mid-1900s, the Suzuki method has been recognized as the method that revolutionized string teaching for young children. Two important events took place that helped to establish the Suzuki method in America. In the 1960's, the method was brought from Japan to America by John Kendall, a string education professor at Southern Illinois University-Edwardsville. Kendall was the first American to study with Suzuki in 1959 (Suzuki, 1973), and after his years of training in Japan, he brought home with him a modified version of the method to teach to his American students. Soon thereafter in 1964, Suzuki and his Japanese students were invited to demonstrate the method at two major music education conferences in America (the American String Teachers Association--A.S.T.A.--and the Music Educators National Conference--M.E.N.C., now known as The National Association for Music Education). Later, Kendall wrote books (Kendall, 1966; Kendall, 1999) and contributed a chapter to a book (Mills, 1973) explaining the original method and his "adapted version," which he believed was better suited to the American culture.

Background on the Sharp Method

Irene Sharp is a well-known cellist and pedagogue in the cello world. Some of her teaching methods stem from the teachings of her late teacher, Margaret Rowell, who was also a well-known cello pedagogue. Sharp worked closely with Rowell as a student and later as a colleague, accompanying Rowell to various string workshops and conferences.

Over the course of her career, Sharp has developed a reputation for her remarkable work with young children. While teaching for the preparatory program at the San Francisco Conservatory, she accepted students as young as four years old. The only publicly available publication about her method of teaching young children is her DVD, *Irene Sharp's The Art of Cello Teaching*. Therefore, it was the intention of the researcher not only to compare Sharp's method to the use of the Suzuki method by Nancy Yamagata, but also to provide an overview of the ideas and techniques in which the Sharp method seems to be grounded. (An online biography of Irene Sharp can be found in Appendix A.)

Need for the Study

A current problem is that string instructors teach their young students through traditional methods they have learned from their own instructors (Barber, 1991), which include the teaching of difficult drills (Sevcik, 1921; Dancla, 1900; Mozart, 1948). While this approach may work for older, disciplined students, such an approach seems difficult and inappropriate for younger children. Thus,

traditional cello methods do not address teaching students younger than the elementary school age.

Teachers of young beginning cello students should be aware of existing non-traditional cello methods that are age appropriate. The research literature, however, shows no studies investigating appropriate teaching methods for young beginning cello students. In addition, there is a deficiency of studies in comparisons of non-traditional cello methods for young children. This study provides cello teachers who teach young children with a description and analysis of age appropriate teaching methods. By comparing existing non-traditional methods, cello teachers may be better equipped to decide on the most appropriate teaching approach for use with their own young students.

A review of the related literature validated the need for a study comparing non-traditional cello methods for young beginners. This study compared the Yamagata-Suzuki method to the Irene Sharp method, the latter having no exposure in research literature on teaching young beginning cellists. Although there is research regarding the use of the Suzuki method by string teachers (Krigbaum, 2005; O'Neill, 2003; Lee, 2001; Colprit, 1998; Lee, 1992; Rutledge, 1983); application of the Suzuki method to various instrumental programs (Yang, 2000; Lo, 1993; Lee, 1992); analysis of Suzuki string teaching in the schools (Colprit, 1998); and comparison of the Suzuki method to other methods for the violin (Perkins, 1993), there is no research comparing the use of the Suzuki method to another non-traditional method for young beginning cello students.

Rationale for Use of a Mixed Methods Research Design

In this study, a number of quantitative approaches were used to find trends in the data. Concurrent with this quantitative data collection and analysis, qualitative approaches (including interviews and the writing of field notes by the researcher) were used to explore and describe the two non-traditional cello methods for young beginning cellists. The reason for collecting both quantitative and qualitative data was to bring together the strengths of both forms of research to corroborate results.

The rationale for using a mixed methods research design in the present study was based on an explanation of mixed methods research by Creswell (2007). A mixed methods study “provides a better understanding of research problems than either approach alone” (Creswell, 2007, p. 5). “By mixing the datasets, the researcher provides a better understanding of the problem than if either dataset had been used alone” (Creswell, 2007, p. 7) and “when either quantitative and qualitative results can be enhanced by analysis of the other type of data, mixed methods is the approach of choice (Creswell, 2007, pp. 33).

Purpose of the Study

The purpose of this study was to compare two non-traditional methods for teaching cello to young beginners--the Yamagata-Suzuki method and the Sharp method.

Research Questions

In this study, each research question was addressed using both quantitative and qualitative approaches (QUAN + QUAL). In addition, one distinctive feature of the mixed methods research design is the mixing or “merging” of datasets (i.e., after each has been analyzed separately). In this study, datasets associated with each question were merged to provide a more comprehensive analysis and description of each non-traditional method for teaching cello (as well as their similarities and differences). The questions were as follows:

1. What are the similarities and differences between the Suzuki method and the Sharp method in teaching young children how to play the cello?
2. How do these teachers explain their approaches to teaching young children?
3. How does the use of movement by Irene Sharp compare to the use of movement by Nancy Yamagata?
4. Describe the involvement of the parents of young children in the Yamagata-Suzuki and Sharp cello methods.

In addition to these four questions, a discussion of the results of this study (in Chapter 5) addresses ways in which the reported results (both quantitative and qualitative) converge and confirm each other across levels of analysis.

Definitions

Action – A movement used to create more ease and flexibility in playing a stringed instrument.

American String Teachers Association (A.S.T.A.) – An organization of public and private string teachers of all levels. Additional information about this association is available on the internet at www.astaweb.com.

Athletics – Prescriptive movement on the cello taught by Irene Sharp. A list of athletics used by Sharp may be found in Appendix G.

California Summer Music – A summer program co-founded by Irene Sharp. It is an intensive musical retreat of private instruction and ensemble playing. Additional information about this program is available on the internet at www.csmusic.org.

Cello Strings – There are four strings on the cello. From highest to lowest they are: A-string, D-string, G-string, and C-string. The highest string is on the leftmost side of the cello when the player is in playing position and looking down at the instrument.

Coding – “Coding is the process of grouping evidence and labeling ideas so that they reflect increasingly broader perspectives” (Creswell, 2007, p.132).

Fingerboard – A long board on the cello under the strings where a cellist cuts the length of a string to produce a desired pitch. This is done with the left fingers.

Frog – Lower part of the bow. This is where the right hand holds the bow for playing position. The opposite end is the “tip”.

Intonation – Correct pitch.

Member Checking – The process of reviewing research findings with participants in the study to enhance validity.

Mixed Methods – “mixed methods is a research design with philosophical assumptions as well as quantitative and qualitative methods” (Creswell, 2007, p. 5).

Mixing – “Mixing is the explicit relating of the two data sets” (Creswell, 2007, p. 83).

Music Educators National Conference (M.E.N.C.) – A resource for teachers and students of K-12 band, chorus, general music and collegiate music. Additional information about this organization is available on the internet at www.menc.org. Currently known as The National Association for Music Education.

Modified Suzuki method – This method is an adapted version of the original Suzuki teaching ideas. The method, originally from Japan, has been

modified in America due to cultural differences, such as parental availability.

National Cello Institute (N.C.I.) – An annual institute held in Claremont, California for Suzuki students. There are individual lessons, homogenous group lessons, and chamber group playing opportunities for the students. The institute is directed by Rick Mooney.

Pronation – In a bow hold, the turning of the hand, counter-clockwise.

QUAN + QUAL – “This notation indicates that both the quantitative and qualitative methods were used at the same time during the research, and both have equal emphasis in the study” (Creswell, 2007, p. 41).

Rote Learning – (or “learning by rote”) Learning to play the cello by focusing on memorizing the material so that it can be recalled by the student precisely the way it was demonstrated or played by the teacher.

Studio Class – Group classes held twice a month in the Suzuki program at the Colburn School and once a month in Irene Sharp’s studio. In the Yamagata-Suzuki method group classes the young beginning students play in unison from the Suzuki method books. In the Sharp method studio classes all students play solo pieces individually with piano accompaniment.

Suzuki Association of the Americas (S.A.A.) – An organization that sponsors and approves Suzuki teacher training programs. It is located at 1900 Folsom, #101, Boulder, Colorado, 80302. Additional information about this organization is available on the internet at www.suzukiassociation.org.

Suzuki Teacher – A music teacher who is trained in the teaching of the Suzuki method. Suzuki teachers usually hyphenate their name along with Shinichi Suzuki’s to indicate a combination of their teaching ideas.

Talent Education – A Shinichi Suzuki idea that states that all children are “talented,” and that there are no special or gifted children. Instead, all children have the ability to be talented.

Talent Education Research Institute (affiliated with The International Academy of the Suzuki Method) – An institute for teacher training and research dedicated to the Suzuki method. The headquarters is located in Matsumoto, Japan. Additional information about this institute is available at www.suzukimethod.or.jp/indexE.html.

Timing – “Relates more to when data are analyzed and interpreted than to when the data are collected” (Creswell, 2007, p. 81).

Tip – Part of the bow furthest away from the bow hold. The opposite end is the “frog”.

Tonalization – A term coined by Shinichi Suzuki that means to create a beautiful ringing tone.

Triangulation design – A mixed methods design in which both quantitative and qualitative data is collected concurrently and are equally important. The data is “merged during the interpretation or analysis” (Creswell, 2007, p. 85).

Validation (in a mixed methods study) – “The ability of the researcher to draw meaningful and accurate conclusions from all of the data” (Creswell, 2007, p. 147).

Weighting – “The relative importance or priority of the quantitative and qualitative methods to answering the study’s questions (Creswell, 2007, p. 81).

Young Beginning Cello Student – In this study, this is a student who has been taking cello lessons for two years or less and who is nine years of age or younger.

Delimitations

This study examined two master teachers who use non-traditional string teaching approaches. The results cannot be generalized to all non-traditional string teaching approaches, nor can it be generalized to all cello teachers who use these methods. Methods and approaches used by the Suzuki teacher in this study cannot be generalized to all Suzuki teachers because all Suzuki teachers do not instruct in the same exact way. John Kendall (1973), who first brought the Suzuki method to America, stated that there is no such thing as a “purist” Suzuki teacher. He further suggested in his book, *Suzuki Violin Method in American Music Education* (1999), that teachers of the Suzuki method should add their last names to the Suzuki method because even though all teachers use the Suzuki method, each style of

teaching is individual. Using this principle as a guideline, Kendall's use of the Suzuki method would be called the Kendall-Suzuki method. In this study, therefore, the term Yamagata-Suzuki was used to refer to the method based on Shinichi Suzuki's principles but taught by Yamagata.

In addition, this study focused on young beginning cello students between the ages of four and eight who had studied the cello through private instruction for less than two years at the time of observation. Only parents of the observed students were interviewed for this study.

Organization of the Study

Chapter II covers a review of the literature related to the non-traditional methods investigated in this study. The methodology and procedures for this investigation are described in Chapter III. Chapter IV presents the results of the study. Chapter V contains the discussion, including that addressing aspects of mixed methods research, the conclusions, and recommendations for further research.

CHAPTER II

REVIEW OF RELATED LITERATURE

Introduction

This chapter features a review of the literature related to two non-traditional approaches to teaching cello to young children: the Sharp method and the Suzuki method. Five major topics are addressed: (1) research studies on string methods and cello methods, (2) factors influencing the method of Irene Sharp: the teaching of action and movement (Paul Rolland and Margaret Rowell), injury prevention and body mechanics (Alexander Technique and Feldenkrais Method); (3) the Suzuki method and concerns regarding that method; (4) parental involvement in non-traditional approaches; and (5) early development and music.

A. Research Studies

String Methods

Although there have been studies comparing various methods for violin and cello, including the Suzuki method, there have been no studies that compare non-traditional methods for the teaching of young beginning cello students. Schlosberg (1987) looked at beginning level violin methods of Ivan Galamian, Kato Havas, and Shinichi Suzuki as compared to the Carl Flesch method. The study compared five aspects of violin playing: posture, left arm gestures, right arm gestures, tone production, and practice. Schlosberg suggested creating interest through the synthesis of the Ivan Galamian, Kato Havas, Shinichi Suzuki and Carl Flesch methods.

Perkins (1993) conducted a comparative study of violin playing techniques developed by Kato Havas, Paul Rolland, and Shinichi Suzuki. Through tutoring and interviewing, the researcher compiled the background, training, influences of pedagogues, philosophy, and ideas of each method. The study covered aspects of violin playing such as stance, violin and bow posture, playing movements of right and left arms, avoidance of injuries, and channeling of energy into playing. Perkins found that methods developed by Rolland and Suzuki have some similarities.

Nelson (1994) studied the contributions of several major pedagogues, including Leopold Auer, Carl Flesch, Ivan Galamian, Paul Rolland, Kato Havas and Shinichi Suzuki. The researcher compared posture and violin hold, left hand and arm technique, and right hand and arm technique. The study initially proposed a unified method but found that it to be impossible because of the many contradictions between the methods. A similar study was conducted by Lee (2003) who examined several pedagogues for basic violin technique including Leopold Auer, Ivan Galamian, Shinichi Suzuki, Paul Rolland, Kato Havas, Ronald Patterson, and Kek-Tjiang Lim.

Cello Methods

Although there have been numerous studies on violin methods, little research has been done on cello methods. Lee (2001) compared left-hand technique between the Suzuki method and three other methods: 1) Rudolf Matz, *The Complete Cellist*, 2) Paul Tortelier, *How I Play How I Teach*, and 3) Maurice Eisenberg, *Cello Playing of Today*. Lee described the shortcomings of the Suzuki

method in teaching left-hand technique and suggested remedies to develop comprehensive and well-rounded playing in the left hand.

Lee (2005) examined the methods and techniques of four master teachers in the teaching of first semester cello performance majors. Teachers investigated in this study included Ross Harbaugh, Phyllis Young, Tanya Carey, and Irene Sharp. The teachers were interviewed regarding their approaches to teaching first semester university students. Irene Sharp was interviewed for this study but was not asked anything about teaching beginning young cello students or her general philosophy of teaching cello.

In sum, a review of relevant research revealed several studies comparing violin methods and one study comparing approaches to the development of cello techniques at the college level. Reviewed studies, however, did not address teaching young beginners. For the purposes of the present study in which two non-traditional approaches to teaching cello to young children were compared, it was important to examine relevant research on string methods. No studies comparing the Sharp method to the Suzuki method in the teaching of young beginning cellists were found by this researcher.

B. Influences on the Method of Irene Sharp

The non-traditional string method developed by Irene Sharp is grounded in the work of two influential string educators: Paul Rolland and Margaret Rowell. Therefore, the work of both Rolland and Rowell is briefly reviewed in this chapter.

Both pedagogues utilized a great deal of movement –or “action” in their teaching of strings.

Paul Rolland and Teaching Action in Strings

The idea of teaching of action in strings was first introduced by Paul Rolland, a string professor at the University of Illinois. Rolland’s approach utilized the use of “actions” in teaching strings, including movement activities, both with the instrument and without the instrument. One study by Fanelli (2001) highlighted the pedagogue’s career, documenting the Illinois String Research Project as one of Rolland’s major accomplishments. This project was supported through a government grant by the United States Department of Education for four years for the purposes of finding ways to better teach music in the public schools. Subjects for this project ranged from five years of age to college students and adult professionals.

After completing the study, Rolland wrote *The Teaching of Action in String Playing* (1986), a practical guide for string teaching. He stated that movements while playing a stringed instrument should be automatic, as one might ride a bicycle or drive a car. Although the book was intended for violinists and violists, there are applications that can be utilized by the cellist as well. The following topics were discussed in Rolland’s book: rhythm training, establishing the violin hold, learning to hold the bow, playing at the middle with short strokes, establishing left hand and finger placement in the first position, principles of left hand and finger action, extending the bow stroke, developing finger movement,

basic shifting movement, ways of using the bow for different articulations, developing flexibility, and teaching vibrato.

Rolland taught students these string playing elements through movements with and without the instrument. The only component taught away from the instrument was rhythm training in which students participated in clapping, walking, tapping with a pencil, and bending knees to find pulse or demonstrate rhythms. Students also imitated rhythms played by a teacher, either by plucking the string (pizzicato) or with the bow (arco). Rolland also emphasized the importance of establishing a good foundation of posture and a good bow hold in his book.

Rolland created and implemented various games and activities to help the student discover correct posture in holding the violin. Two examples of these games follow: (1) the “Casewalk” was a game used to develop strength in the hands and arms and involved holding an empty violin case in front of the body and then over the head while walking to a given beat; (2) the “Balancing a Ball” game challenged the student to balance a ball between two strings--the goal to prevent the ball from falling by balancing the instrument well in violin playing posture.

Rolland’s ideas of fluidity and ease in movement are quite similar to ideas found in the Alexander Technique. For example, Rolland emphasized the use of fluid motions in playing a stringed instrument—and created games such as “The Flying Pizzicato” to develop painless playing and prevent tension build-up. A study by McCulloch (1996) compared the Alexander Technique and the work of Paul Rolland. In McCulloch’s study, the healthy use of the head, neck, and back in

each of the two methods (Rolland and Alexander) was compared. Biographies of both Frederick Alexander and Paul Rolland were provided in the study as well as a description of the work of each.

Margaret Rowell: Movement and Imagery

Margaret Rowell, Irene Sharp's former teacher, was a world-famous cello pedagogue. She collaborated with Paul Rolland in his work on the use of movement and action in string playing. Like Rolland, Rowell was well known for her use of movement and imagery in teaching the cello.

From 1972 to 1976, Rowell and Sharp were invited by Paul Rolland to give four workshops in Milwaukee, Wisconsin. In these workshops, string teachers learned how to teach the basics of cello using action and movement, participated in master classes, and experienced group rehearsals. Information regarding these workshops can be found at www.cello.org/Newsletter/Articles/mrowell.html.

Rowell received a number of awards for her teaching and playing, including the Esteemed Pedagogue Plaque by the New York Cello Society, the Distinguished Service Award by A.S.T.A., and the Fromm Award given to exceptional Bay Area musicians. She also gave seminars and workshops at various conferences for M.E.N.C. and A.S.T.A.

As a teacher of Irene Sharp, Rowell taught Sharp how to use various actions (or movement activities) to create an "easy way" to play the cello. Rowell presented some of her ideas in a video recording featuring demonstrations by elementary-aged to college-aged students. The video, recorded in the 1970s,

covered the basics of sound production and injury prevention and depicts students demonstrating some of the action concepts Rowell used in her teaching.

Interestingly, Rowell was approached to write a chapter on teaching the cello in a book called *The Suzuki Concept: An Introduction to a Successful Method for Early Music Education* (1973). She entitled her chapter “When a Violinist Teaches the Cello,” and introduced some basic concepts of teaching the cello for Suzuki violin teachers who may be faced with such a task. Rowell included topics such as basic posture for cello, balance with the instrument, bow hold, fingering with the left hand, and a few basic troubleshooting tips.

In 1984, Irene Sharp wrote about Margaret Rowell and her teaching in an article called, “Margaret Rowell’s Teaching,” which can be found on the Internet Cello Society website (www.cello.org/Newsletter/Articles/mrowell.html). In the article, Sharp recounts her history with Rowell, specifically recalling their first meeting, cello lessons with Rowell, various philosophical discussions the two shared, and their work together for seminars and workshops.

In an interview with Tanya Carey (1979), Rowell talked about her stance on teaching young children stating, “I don’t believe that I personally understand how to work with a four year old. This is purely personal.” She indicated that she did believe in the value of such an approach and made reference to Irene Sharp’s teaching of four year old children stating, “I believe in it, absolutely. Irene loves four year olds.”

It was important to look at the ideas and teaching techniques of Margaret Rowell as background for an investigation of the Sharp method. Rowell's use of movement and imagery was a major influence on the method that Sharp developed for use with her young beginning cello students.

Injury Prevention and Use of the Body: Alexander Technique and the Feldenkrais Method

Instrumentalists need to know how to move their bodies in a healthy manner. Long practice sessions and long rehearsals may result in pain or injuries for musicians if repetitive movements are performed in unhealthy or unbalanced ways. One approach to the prevention of such performance related injuries is use of the Alexander Technique.

The technique was developed by Frederick Matthias Alexander, a Shakespearean actor, who began experiencing problems with his voice. Through examining himself in various mirrors, he found that his body became rigid every time he began to recite or speak. Over time, Alexander learned how to move his neck and head with freedom and how to lengthen his body for freedom from tension.

His technique focuses on the importance of balance and flexibility—as well as freedom of movement. His technique is used by instrumentalists and vocalists to enhance performance through fluid control rather than stiff movements. Lessons, workshops, and seminars in the Alexander Technique involve the un-learning of harmful, habitual posture and movement. Alexander teachers often help students

through hands-on lessons by gently leading them into proper postures and healthy ways of moving.

There have been a few research studies regarding the use of the Alexander Technique in music. These studies are generally exploratory in nature due to the relatively recent application of the technique to instrument playing. Studies have examined musicians' experiences with the technique, documented the uses of the technique, and looked at the application of the technique in relation to the cello.

Chen (2006) investigated the experiences of musicians with the Alexander Technique and found that subjects in the study reported more flexibility and balance in their playing of a musical instrument. Knaub (1999) investigated the concept of "body mapping" for music students as a supplement to the Alexander Technique. "Body mapping" was described by Knaub as creating a detailed "map" of one's body in order to identify areas of tension or injury. Sella (1981) examined the perspectives of the Alexander Technique on body posture and body movement in cello playing. Specific problems discussed were chair height, back tilts, neck tilts, back collapse and stretch, shoulder positions, and leg / feet positions. Stella (1968) found a need for early awareness of proper body posture and use of the body in playing the cello in order to prevent physical pain and possible injury.

McCulloch (1996) examined the ideas of the Alexander Technique in relation to the string teaching and learning principles discovered by Paul Rolland. McCulloch found that Rolland's pedagogy emphasized the use of efficient and easy movement in playing stringed instruments and that his principles of motion were closely

related to those developed by Alexander. Rolland's late work clearly incorporated aspects of the Alexander Technique.

Moshe Feldenkrais, a man with a Jujitsu self-defense background, created the Feldenkrais method in dealing with his knee troubles. With his newly developed techniques, Feldenkrais learned how to walk normally, even with a bad knee. In the 1950s, he taught classes called *Awareness through Movement* and at one point gave lessons to the Israeli Prime Minister. In the late 1950s, Feldenkrais took the method to Europe and the United States. In 1967, he wrote *Improving the Ability to Perform*, later titled *Awareness Through Movement* (1991). In the late 1960s, he began his first teacher training program and continued teaching until his death in 1984.

Unlike the hands-on approach of the Alexander Technique, the Feldenkrais method involves a teacher who verbally directs students through movement sequences. In Feldenkrais lessons, students are asked to set aside movements of habit to enjoy free and easy movement. Abeles (1999) surveyed and interviewed piano instructors on awareness and intervention of injuries due to playing the piano. Results indicated that pianists seek bodywork methods such as the Alexander Technique, Yoga, and the Feldenkrais Method. A treatise was written by Rush (2003) dealing with string playing injuries. This guide--entitled *A Resource Guide for the Injured String Player*--describes different types of "music medicine" for string players including massage, chiropractic measures, the Alexander Technique, and the Feldenkrais Method. The guide also lists books, research, media, and

workshops related to movement education, sports medicine, and therapy for musicians.

In this study, the component of movement was included in the assessment of two non-traditional methods for young beginning cello students. As prescriptive movement and effective “use of the body” seems to be integral to the Sharp method, it was important to review research literature addressing injury prevention and effective use of the body.

The Work of Irene Sharp

Irene Sharp is a former student, colleague, and friend of Margaret Rowell. She participated in Margaret Rowell’s seminars and workshops as a demonstrator on the cello (a short biography of Irene Sharp is included in Appendix A). Sharp has been the subject of several interviews and research studies, including those by Carey (1979), Finholt (1997), Lee (2005), and the present study. In the first study (Carey, 1979), Sharp was interviewed to learn about her Suzuki cello practices. Sharp reported minimal use of Suzuki teaching repertoire, using *Suzuki’s Cello Book I* only through a piece called “Perpetual Motion.”

In 1997, Sharp was interviewed by Tim Finholt of the Internet Cello Society (<http://www.cello.org/Newsletter/Articles/sharp.htm>). In this interview, Sharp’s teaching philosophy, innovative teaching techniques and repertoire list for her students were discussed, including her ideas on the use of movements in teaching, use of props (such as a toy bicycle in teaching finger movements on the bow), and use of imagery (such as “scooping” ice cream with the bow) in order to produce a

good tone on the cello. These and other movements used by Sharp are discussed in Chapter IV of this study.

Sharp participated in a study conducted by Lee (2005) that examined the methods and techniques of four master teachers in the teaching of first semester cello performance majors. The teachers were interviewed on their approach to teaching first semester university students. However, this study dealt with the teaching techniques for the college level and did not contain information regarding teaching beginning young cello students.

In the interview conducted for the present study, Sharp stated that Suzuki literature was not suitable for the cello as the Suzuki volumes were originally created for the violin student. According to Sharp, when the need for Suzuki repertoire for the cello arose, the existing violin literature was simply transcribed for cello. Sharp stated that this resulted in awkward fingerings for the cello and repertoire that is suited for the brilliant sounds produced only by the violin.

Summary of Literature Relevant to the Sharp Method

To summarize, the literature relevant to the Sharp method includes writings on actions, imagery and movements. Rolland's work was grounded in the use of movement or actions in teaching strings, including movement activities both with the instrument and without. He stated that both were useful for teaching students to be flexible in the playing of the violin. Rowell's use of imagery and movement was important in the development of the Sharp method because Sharp was taught by Rowell and also worked with Rowell in cello pedagogy seminar. Ideas central to

the Alexander Technique and the Feldenkrais Method also seem to be integral to the Sharp method. Both the Alexander and the Feldenkrais approaches promote using the body in certain ways to prevent potential pain or injury. Sharp, having been trained in the Alexander Technique, uses injury prevention techniques in her own teaching. Sharp closely watches her students play and constantly corrects her students' posture and teaches the proper range of motion with the cello in order to encourage healthy playing.

III. The Suzuki Method

It was soon after World War II that a Japanese violinist, Shinichi Suzuki, decided that the children of his war-torn country needed to find some peace and beauty in their lives (Hermann, 1981; Cook, 1978). He thought that learning music would allow children to focus on something positive at a time filled with so much brokenness. Suzuki's music education philosophy stemmed from his observation of young children and their quick acquisition of their native language or "mother tongue" (Honda, 1999). This was when he realized that if a young child is able to master a difficult task such as learning to speak a language, then surely the same child would be able to learn to play the violin (Suzuki, 1986; Suzuki, 1999).

In fact, Suzuki believed that every child had the inborn talent to learn to play the violin (Bain, 2006; Goldman, 2002) and that children could learn to play the violin as early as age three. As Suzuki realized his discovery of his "mother tongue" theory, he began to create the components of what is now known as the Suzuki method. The elements of his method included: a favorable philosophy,

nurturing environment, step-by-step learning, early beginning, parental involvement, daily practice, natural process, delayed note reading, and peer influence. All elements are equally important for the child's total music education in the Suzuki method. Through his writings and teachings, Suzuki clearly stated the philosophy and ideas behind his method:

1. Suzuki had a favorable philosophy based upon optimism and happiness for children through the beauty of music and believed that all children have the ability to learn to play the violin.
2. Suzuki said in order for children to become talented, there should be a nurturing environment.
3. Suzuki believed children should begin to learn music from an early age.
4. Suzuki felt there must be parental involvement (Meyer, 2003; Stuart, 2003; Bauer, 2001; Kreitman, 1998).
5. Suzuki believed students must learn in small steps just as they learn their own native language one word at a time.
6. Suzuki recommended daily practice in repetition, listening to recordings (Yvonne, 1996), and "tonalization." Suzuki recommended practice time to be distributed in three equal ways: one-third listening, one-third tone work, and one-third music playing.
7. Suzuki said playing with other children is important for peer influence. Group unison playing encourages students to play for others and motivates beginning students.

8. Suzuki emphasized a natural process of learning. In other words, the child always works at his/her own pace and is never forced to advance before he/she is ready.
9. Suzuki felt that beginning students should learn pieces by rote and memorization. Suzuki teachers often model a piece and then teach it step-by-step.
10. Suzuki thought note reading should be delayed. Suzuki believed that basic technical skills and aural skills must be learned well before a student is taught how to read music.

Suzuki called his method “Talent Education” or the “Mother Tongue Method.” He wrote several books describing his philosophy and ideas in detail (Suzuki, 1999; Suzuki, 1990; Suzuki, 1986; Suzuki, 1973). He first began the approach for violin students but soon expanded the approach to other instruments, including cello. His method quickly spread across the world, being introduced in Japan but finding its way to other parts of Asia, Europe, and finally America in the 1960s (Hermann, 1981; Kendall, 1999; Kendall, 1966).

In 1964, Suzuki brought children from his own studio to perform at both the American String Teachers Association and Music Educators National Conference meetings held in Philadelphia. The phenomenon of the Suzuki method has since had a great impact on the field of string teaching in the United States. In 1973, the Suzuki Association of the Americas was created, and since, there have

been many books written as well as numerous research studies regarding the method.

The literature reveals many studies on the use of the Suzuki approach in schools and private studios (DeStefanis, 2004; Williams, 2000; Beegle, 1998; Collier-Slone, 1991; Griffin, 1989). An experimental research study by DeStefanis (2004) examined the effect of passive listening as part of a string curriculum as recommended by Suzuki. The researcher concluded that children who participated in passive listening scored significantly higher on musical performances. Beegle (1998) observed a Suzuki piano school and the methods of Suzuki used in the program. The conclusion of the researcher was that the Suzuki approach is a positive method in teaching piano. Collier-Slone's study (1991) found that Suzuki's principles help create relationships between parents, peers, and teachers, and also build self-esteem and spirituality of the students. Carey (1979) studied Suzuki practices used by American teachers and found that teachers viewed it as a successful approach for young children. Cooke (1994) interviewed individual Suzuki teachers who reported positive effects from using the Suzuki method (Cooke, 1994). Another study that investigated the history of "Talent Education" reported positive aspects of the approach (Madsen, 1990). Various research shows the broad application of the Suzuki Method for a range of instruments including guitar (Griffin, 1989), piano (Williams, 2000), trombone and trumpet (Blaine, 1976), flute (Rea, 1999), and clarinet (Layne, 1974; Sperti, 1970), as well as use in

art education (Arimitsu, 1982) and instruction in other subjects such as arithmetic, English, or science (Landers, 1984).

In sum, Shinichi Suzuki believed that a child's music education should include components such as an encouraging environment, parent and peer involvement, an early start, a natural process of learning in a step-by-step sequence, delayed note reading, and daily practice. Suzuki believed that implementation of these elements is important in a child's violin education. The Suzuki method exposed America to a different type of teaching approach as compared to the traditional method—and many string teachers came to think in new ways about the teaching of young children.

This section of the literature review provided information on the Suzuki method and the ideas of the originator of that method, Shinichi Suzuki. In this study, one teacher's use of the Suzuki method was examined—that of Nancy Yamagata. Yamagata's teaching is an interpretation of the method first created by Suzuki, and therefore, her method is referred to as the Yamagata-Suzuki method.

Concerns Regarding the Suzuki Method

The review of literature also revealed concerns with the use of the Suzuki method. One concern is the partial use or modified version of the Suzuki method (O'Neill, 2003). Suzuki stated that all of the components of his method are equally important to a child's music education; therefore, the modified or partial use of the method takes away from the original idea of the Suzuki method.

A second concern is that teachers who are not trained in the Suzuki method may be teaching in Suzuki programs. A descriptive study by Blaker (1995) surveyed Suzuki violin programs in American community music schools and reported that some of the teachers who were teaching in the Suzuki programs did not themselves receive formal Suzuki teacher training. Teachers who do not receive proper training in the Suzuki method may not be aware of the teaching techniques advocated in the method. A third concern is that Suzuki teachers do not have well-planned lessons (Lee, 1992) but instead use the lesson time remedying students' mistakes (Colprit, 1998).

Concern has also been raised in regards to the Suzuki School method books, which have been called unstructured (Hwang, 1995; Lo, 1993), poorly edited (Lee, 1992), and incomplete (Yang, 2000; Lo, 1993; Lee, 1992; Rutledge, 1983). Several researchers have indicated the need for supplemental materials to be used along with the method books (Yang, 2000; Rutledge, 1983; Byczko, 2002; Krigbaum, 2005; Moorhead, 2005).

One study reported poor left-hand technique in the Suzuki method for the violin (Lee, 2001). Another study by O'Neill (2003) found that although parental involvement and daily practice is integral to the Suzuki approach, parents were not properly trained and that parents failed to follow the little training they did receive.

Barber (1991) mentioned other concerns regarding the Suzuki method, stating that extensive listening and copying of recordings may lead to robotic performances and no musical expression in the playing. Also, students of the

Suzuki method may advance too quickly through sophisticated music and may not be prepared to play complicated musical literature. Further, the emphasis on Baroque music deprives students of knowledge of other styles and periods of music.

Additional criticism focused on the dependency of rote learning and compromised sight reading skills of Suzuki students. Carabo-Cone (1969)

criticized Suzuki's emphasis on rote teaching stating:

Rote teaching, that is to say teaching by imitation, is the prime emphasis of the Suzuki method, and in Japan it is started under the fanatic and devoted guidance of the mother when the child is two years of age or less. At this age rote teaching is ideal and cannot help but produce good results. The inner membranes of the child's ear are soft and liable and he hears. At the age of six, however, the same child's membranes of his ear have grown harder and no longer provide the same absorption learning apparatus. The child has become more self-conscious and does not imitate his elders so readily. At elementary grade levels, the child has great need to be excited by intellectual achievement and his mental structure is keyed to a desire to read (pg. 6).

A specific example of the shortcomings of delayed note reading of Suzuki students can be found in the book written by Starr (1983), founder of the Suzuki Association of the Americas, who recalled his son's experiences with a sight reading audition after having been taught in the Suzuki method:

Our son, Tim, coming back from studying with Suzuki in Japan, went into a junior high orchestra without any previous orchestral experience and with very little training in music reading. He had been almost nine when he started studying violin in our then-new Suzuki program. Although he listened to the recordings faithfully, he did use the music to help learn the fingerings and bowings. I mistakenly thought he was developing the ability to read music, and had decided to start reading instruction at the level of Book IV. Tim was shocked when he auditioned for seating in the school orchestra. Everyone seemed to know that he was the best violinist in the school, but the orchestra director, after hearing his attempts to sight read music, put him on the last stand of the third violins!

There is also the possibility that lack of availability by parents may hinder the progress of the child in this method. Carabo-Cone (1969) said that the American culture does not support the amount of parental involvement required in the Suzuki method:

The violin, rather than the piano, is the basis of the Suzuki method. Here again there is a sizeable investment in special equipment: tiny violins, bows, cases, etc., and in addition to teachers of great specialized training, there is heavy reliance on constant tutoring by the child's mother. This immediately presents a problem for the Western world, since sociologically the Occidental mother has such a different orientation from her Japanese counterpart. Aside from social demands as her husband's partner, a role to which the Nipponese wife cannot even aspire, the American woman is caught up in a heavy schedule of community and often professional affairs that will prevent her spending hours tutoring her child between his regular lessons as is implicit in the Suzuki approach.

Summary: Concerns Regarding the Suzuki Method

In addition to benefits associated with early training using the Suzuki method, it was important to review studies that revealed concerns associated with this method. Results of research have indicated that some teachers use the Suzuki method incorrectly and without proper training. Research has shown that some Suzuki teachers do not have well-planned lessons and spend too much of the lesson time remedying students' mistakes. Suzuki method books have been described as unstructured, poorly edited, and incomplete—thus, some researchers have suggested the use of supplemental material in addition to the method books. There have also been concerns regarding robotic performances due to extensive listening and copying of recordings, rapid advancement leading to difficult literature for unprepared students, lack of variety in musical styles and periods in the method

books, heavy dependency on parental involvement or lack of parental involvement, and compromised sight reading skills due to the dependency on rote learning. Thus, an examination of the research literature regarding the Suzuki method suggested both benefits and concerns associated with this non-traditional method for teaching cello to young beginners.

IV. Parental Involvement in Non-traditional Approaches

Research has shown that the role of the parent and the home environment is important to a child's musical education. However, studies show that although parents have a positive attitude about early music education, they are not aware of the importance of their role and not knowledgeable in early music education.

Additionally, research has found that parental involvement in a child's instrumental musical education may lead to increased retention of students.

A study by Wu (2005) found that Taiwanese parents of children ages two through five agreed that music is very important in early childhood. Most parents (95%) surveyed felt music should be a part of early childhood education, and 86% of the parents believed that all children have the capacity to learn music at an early age. Additionally, 90% of the parents felt that music involvement would help their children in other subjects, and 95% of the parents said that experiences with music would increase creativity in their children.

Mallett (2000) investigated the relationship of parental attitude toward learning music and the musical environment in the home to the musical development of three and four year old children. Mallett found that the parents'

attitudes towards music and the amount of music in the home environment was related to the child's musical development and that positive parental attitudes and a rich musical home environment led to higher development in music for three and four year old children.

A study by Park (2004) investigated parents' reasons for enrolling their young children in early childhood music instruction. Park found that parents believed that early experiences in music education would be beneficial to their child's overall development. The chief reasons parents enrolled their children in music were as follows: exposure to music, music appreciation, social development, class enjoyment, and brain development.

Cardany (2004) further examined parental attitudes towards music education for pre-school children. Parents of children aged three to five attending music programs at their preschool were interviewed. The study found that parents who had positive experiences with music, either personally or through family members, had positive attitudes about music themselves. These parents felt that music was an important part of the "family culture" but did not know what their role should be in helping their child to learn music. Parents believed that music could help their children both socially and emotionally. Since parents were unclear as to their role in their child's musical development, the study suggested there be more opportunities for communication between the music teacher and the parents regarding a child's musical interests, musical behaviors, musical responses, and musical activities during class.

Gawlick (2003) examined the effects of early childhood education, home environment, and socio-economic circumstances to music competency and music aptitude. Four classroom teachers, four directors, and eight parents were surveyed and interviewed regarding musical activities in preschool and musical experiences in the home environment. The study found that parental influence and home environment may have the strongest influence on a child's musical growth.

Bushong (2005) examined whether parental involvement influenced retention in a beginning instrumental school program for children in grades four, five, and six. Specifically, this study investigated whether there was a difference in retention between students with parents who were actively involved in the instrumental program at school and students with parents who were not. The study found that students whose parents were involved in the parental help program were more likely to continue playing their musical instruments and students whose parents were not involved were less likely to continue playing. The study reported a continuation rate of 70% for students with involved parents and only 27% for students without involved parents. Students indicated that their desire to continue was related to parental support.

Summary

In summary, the research reviewed for this study supported the importance of parental involvement in a young child's musical education. Results of studies indicated that parents in general have a positive attitude about early music education and believe that there are social, emotional, and academic benefits to

learning music. Results of research have also shown that the home environment is important to a child's musical development, although parents may be unaware of the importance of their role in a young child's musical education.

Results of research also indicated that parents often lack musical skills or knowledge about music in early childhood. It was found that parental involvement (especially in the beginning stages) in learning a musical instrument may influence a child's decision to continue learning an instrument. Studies indicated the need for more parental involvement in a child's music lessons-- and that parental involvement is important to a child's musical growth. In the current study, parental involvement was one of the components assessed in both non-traditional cello methods. Parents who participated in the study were interviewed on the importance of their role in their children's musical education and the degree of parental participation in lessons and at home.

V. Early Development and Music

Knowledge of the physical and cognitive development of young children was also important for this study. Information regarding development from a book published by The American Academy of Pediatrics (*Caring for Your Baby and Young Child: Birth to Age 5*, 2004) and information from the Child Care Bureau (a division of the Department of Health and Human Services) form the basis for the following discussion of development benchmarks. The youngest aged students that Irene Sharp and Nancy Yamagata accept in their studios are typically four, five, and six. Therefore, these ages are examined closely here.

By age four, children are physically able to do certain movement activities such as hop, kick, throw, catch a ball, ascend and descend stairs, and move forward and backward with dexterity. Children of this age can complete tasks using their hands and fingers such as cutting with scissors, drawing circles and squares, and copying capital letters. These children can also speak clearly in five to six word sentences and can tell stories. Four year olds can identify colors, numbers, and make same/different distinctions. They are aware of time and are able to follow three-part commands. The child can play make-believe and can recall parts of a story.

Additionally, children at this age are generally big enough to sit with a cello. The child's psychomotor skills are developed well enough to perform large movement tasks such as kicking and hopping (gross motor skills), as well as intricate movement tasks (fine motor skills). Interestingly, the skills required for playing the cello include both gross and fine motor skills.

Four year olds are able to understand when a teacher describes how the cello works. Although four year old children may have trouble reading music, the memorization of music taught by rote is a good alternative to reading music and an excellent way to develop the young musical ear. Based upon developmental information from the reviewed sources, it can be assumed that child of age four can learn to play a musical instrument, such as the cello.

At age five, the child is more developed physically. The child can hop, skip, swing, climb, somersault, and stand on one foot for ten seconds or more. With

their hands and fingers, children of age five can draw a person with a body, print letters, and copy geometric patterns. A five year old speaks in sentences and can recall his/her name and address. These children can tell long stories and remember parts of a story. Skills include correctly identifying at least four colors and counting ten or more things.

The literature shows that a five year old child is more developed than a four year old child. A child of five is able to perform a variety of psychomotor activities that are difficult for younger children (i.e. skipping, swinging, and balancing on one foot for several seconds). The capacity to memorize is more developed and aids the student in learning longer pieces of music. With these developments, children are able to play the cello with less difficulty.

Children at age six are developing various gross motor skills (movements of the large muscles of the body) such as running, jumping, and hopping and fine motor skills (movements of the smaller muscle groups) such as picking up small objects, cutting, and writing. Children of age six like active games and free play. Eye-hand coordination needed to throw and catch balls is still being developed at this age. The child looks to adults as those in authority but still has trouble comprehending directions. Although the attention span of a six year old child is longer than that of a four year old, it is still shorter than that of children who are older. The six year old thinks in tangible and literal ways. Reading and writing skills are still being developed.

The Child Care Bureau indicates that children of age six are still developing their gross and fine motor skills and eye-hand coordination. It is important that the cello teacher be patient but encouraging regarding the development of instrumental playing skills. Since children of this age may still have difficulty understanding written or oral directions, music teachers should use simple and concise language and dismiss any urge to offer long explanations. The six year old is still learning to read and write, and the cello teacher must keep that in mind--as the child may have trouble with reading music. Knowing basic information regarding physical and cognitive developmental helps researchers and teachers to better understand a child's ability to play an instrument such as the cello.

Young Children and Music

Why should young children be involved in learning music in the first place? Research has shown that music motivates young children to learn and that music competency and experiences may be associated with higher academic achievement. A study by Longoria (2005) explored the use of music by kindergarten teachers and found that all four teachers in the study recognized music as an important tool in motivating children to learn. Their beliefs led to inclusion of music in their classrooms. However, the research found that teachers desired better preparation for music implementation in the early childhood classroom. Suggestions from teachers included the need for ongoing professional development on the use of music in the early childhood as well as an updated music curriculum.

In a study by Mitchell (1994), results suggested that competency in music is associated with higher academic achievement. Specifically, Mitchell looked at the relationship between rhythmic competency and academic performance for children in the first grade in five Florida public schools. This study investigated whether there was a significant difference in the academic performance between first grade children who were competent in rhythmic skills and first grade children who were not competent in rhythmic skills. The study tested students on six rhythmic movement tasks: bi-lateral patting, alternate patting, alternating feet, marching feet in place, marching forward, and marching backward to recorded music. Then, children were tested in language arts and mathematics skills using a school district skills checklist. The study found a significant difference in students' academic achievement levels based on rhythmic competency. Results of the study suggested that the development of musical skills may be associated with higher achievement in language arts and mathematics.

A study by Harding (1989) additionally found a relationship between music and language achievement in early childhood. This study investigated whether a significant relationship existed between musical experiences in early childhood and language achievement. Parents were asked to describe musical experiences of their children through a questionnaire, while the language achievement of young children was evaluated through a test of mechanical language, expressive language, reading, and spelling. Children who had a lot of musical experience scored higher in language achievement in the following categories: expressive language, reading,

and spelling. Based upon the results of this study, it was suggested that musical experiences in early childhood may be associated with better language skills.

Summary: Early Development and Music

To summarize the various cited studies, it would appear that children of age four, five, and six have the ability to play the cello. The literature suggests that a child of four years is able to sit and hold the bow as well as finger the notes. Results of research suggest that four year old children are likely to have trouble reading notation but have the ability to recall pieces learned by rote. The literature also suggests that at age five the child is able to play the cello with more ease than at the age of four.

At age six, children are more developed than four or five year olds but are still developing gross and fine motor skills, such as eye-hand coordination. The six year old is learning to read and write and may become more proficient with notation in time. Studies have shown that learning music may motivate young children to learn, and that music competency and experiences may be related to higher academic achievement.

Summary: Review of Literature Relevant to Non-traditional Approaches

It is important to recognize that difficult aspects of the traditional cello method may confront young children with challenges that are not age appropriate, and therefore, such challenges may hinder the progress of a young child. This study investigated two non-traditional cello methods that may be better suited for

young beginning cello students, and components of the Sharp and Yamagata-Suzuki methods were analyzed with a specific focus on young children.

This review of literature included research on string methods and cello methods; considerations that were important in the development of the Sharp method; information about the history, philosophy, pedagogy, and repertoire of the Suzuki method as well as concerns regarding that method; parental involvement in non-traditional approaches; and early development and music. All of these topics are relevant to the present study.

Topics important for an understanding of the Sharp method included an overview of the movement, action, and imagery approaches developed by Rolland and Rowell, the Alexander Technique and the Feldenkrais method, and limited research on the work of Irene Sharp. An overview of the Suzuki method along with concerns regarding that method provided necessary context for comparison of the two non-traditional methods. The five major topics considered in this review of literature were completed with a review of research on parental involvement and an overview of the physical and cognitive development of young children.

CHAPTER III

METHODOLOGY AND PROCEDURES

Research Design

A traditional mixed methods research triangulation design was used for this study (convergence model). The defining characteristics of the triangulation design consist of concurrently timed, but separately collected, qualitative and quantitative data, equally weighted qualitative and quantitative data, and the merging of the qualitative and quantitative data for the analysis.

Philosophical Framework and Restatement of Purpose

This study used a mixed methods research design that is grounded in pragmatism. According to Creswell (2007, p. 5), “mixed methods is a research design with philosophical assumptions as well as quantitative and qualitative methods.” In mixed methods research with this philosophical approach, “the focus is on the consequences of research, on the primary importance of the question asked rather than the methods, and multiple methods of data collection inform the problems under study. Thus, it is pluralistic and oriented towards ‘what works’ and practice” (Creswell, 2007, p. 23). This study, therefore, aimed to investigate two non-traditional methods of teaching cello to young children, and to describe similarities and differences between the two methods.

Role of the Researcher

In qualitative research, the researcher is in the forefront and very involved in the study, reporting experiences along with personal bias. Parent interviews

were conducted via telephone in order to give parents ample opportunities to elaborate on their answers. The researcher had in-person conversations with each teacher in the teacher interviews. Interview questions were formulated prior to the interviews to ensure that the teachers would have opportunities to talk about a wide variety of subjects that were relevant to their teaching and to the methods being studied.

In quantitative research, the researcher is in the background and takes steps to reduce any bias in the study. This study used a mixed methods design, therefore, a mixture of the two approaches was taken.

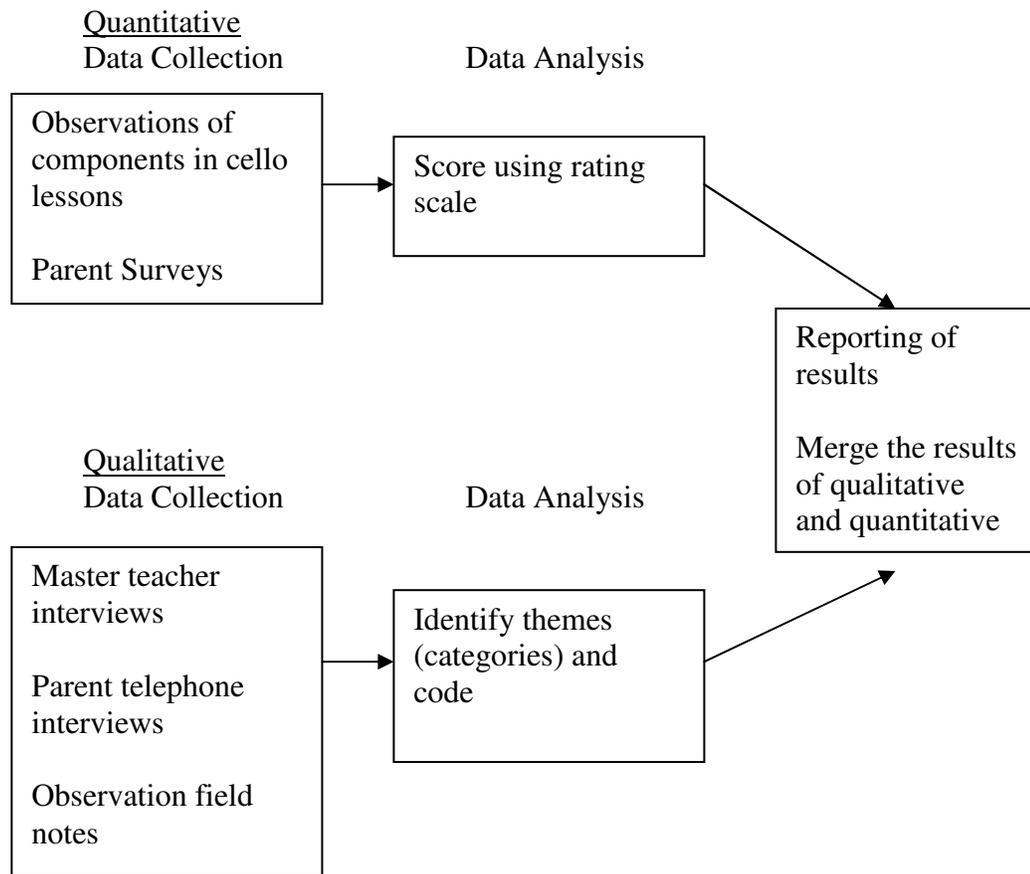
Data Collection and Analysis

Sources of the data analyzed for this study included words (interviews and surveys), images (video tapes and DVDs), and video taped sounds (recorded lessons). Both open-ended and closed-ended data were collected. According to Creswell (2007, p. 6), “the open - versus closed - ended nature of the data differentiates between the two types better than the sources of the data.” Open-ended data consisted of interviews with two teachers, interviews with parents, and field notes taken by the researcher. Closed-ended data resulted from analyses of video taped lessons using a researcher-developed instrument and parents’ answers to Likert-type questions utilizing a 1-5 rating scale and answers to questions with a dichotomous choice (for example, “Yes” vs. “No”).

The interviews were coded for emerging categories and themes, video tapes were analyzed and coded using the researcher-developed instrument based upon

emergent findings, field observations were analyzed and coded to provide qualitative support for quantitative analysis of video tapes, and parent surveys were analyzed and coded. The procedures for the collection and analysis of qualitative and quantitative data and reporting of the results are depicted in the following diagram:

Figure 1– Collecting, Analyzing, and Mixing the Data



As Figure 1 indicates, both qualitative and quantitative data were collected independently but concurrently. After separate collection of qualitative data and quantitative data, the datasets were merged. Qualitative data consisted of interviews with master teachers and open-ended questions with parents.

Quantitative data included analyses of observations, video taped lessons, and parents' answers to close-ended questions.

Rationale for Using Selected Design

The rationale for using this design in the present study was based on an explanation of mixed methods research by Creswell (2007). "By mixing the datasets, the researcher provides a better understanding of the problem than if either dataset had been used alone" (Creswell, 2007, p. 7) and "when either quantitative and qualitative results can be enhanced by analysis of the other type of data, mixed methods is the approach of choice (Creswell, 2007, p. 33). The triangulation convergence design "provides more comprehensive evidence . . . offsets inherent weaknesses associated with each type of research (quantitative or qualitative) . . . and helps answer questions that cannot be answered through the use of a single method" (Creswell, 2007, p. 9).

There have been recent examples of mixed methods research in the field of music education. The following studies have used a mixture of surveys, numerical data, interviews, and case studies: McGillen and McMillan (2005), Himonides and Welch (2005), Andrews (2005), Gordon (2002), and Drummond (1999). A description of each of the following studies is included in the review of literature.

Sampling Procedures

This study used purposeful sampling strategies with two sites and a small number of participants to investigate non-traditional teaching approaches for young beginning cellists. Two master cello teachers who use non-traditional cello

methods participated in this study. The following are short overviews of each teacher.

Nancy Yamagata

Nancy Yamagata is a well-known master teacher who has taught the Suzuki method for thirty years. She is a certified teacher-trainer of the Suzuki method. Yamagata studied with Eleanore Schoenfeld, former cello professor at the University of Southern California in Los Angeles, California. (Note: Schoenfeld learned to play the cello through traditional methods, and as a result, taught through the traditional method). Yamagata was also trained in the Suzuki approach of teaching by Rick Mooney, a well-known Suzuki teacher-trainer in the Southern California area and head of the National Cello Institute in Claremont, California. Yamagata is currently a Suzuki cello teacher at the Colburn School of Performing Arts, a conservatory in Los Angeles, California. She is a registered teacher-trainer with the Suzuki Association of America, as well as a faculty member of the National Cello Institute. (See Appendix B for rationale for selection of Suzuki teacher.)

In this study, a total of nine students from Nancy Yamagata's studio were observed. Five of those students were identified as beginning cello students (i.e., they were between the ages of five and eight). One of the five students, who met the age requirement, had been taking lessons for more than two years. The students who did not meet the age and level requirements for this study were still observed for comparison purposes. Table 1 lists the young students who study with Nancy

Yamagata, their ages, the number of years each has studied, the Suzuki method book in which each student is currently working, and whether or not the student has studied with other cello teachers.

Table 1 – Nancy Yamagata’s Studio

Students	Age	Years/Months Studied	Suzuki Cello Book Number	Other Teachers
Student A	6	2 y	2	No
Student B	5	9 m	1	No
Student C *	11	7 y	4	Yes
Student D *	11	5 y	5	Yes
Student E	6	9 m	1	No
Student F *	8	3 y	2	Yes
Student G *	10	5 y	5	Yes
Student H	8	2 y	1	No
Student I *	9	2 y	3	No

(Note: * Students who did not qualify for this study sample, but were included for observation and comparison purposes).

Four additional students between the ages of nine and eleven with more than two years of playing were observed from Nancy Yamagata’s studio. The students’ ages and levels from Yamagata’s studio are described in Table 1.

Irene Sharp

Irene Sharp is a well-known cello teacher, who currently teaches privately in Palo Alto, California, and also at the University of California-Berkeley and the Mannes College of Music in New York. Sharp has had a successful history of producing exceptional young cellists through her innovative teaching style. She is

director of the annual summer retreat for young cellists called *California Summer Music*.

A total of ten students were observed from Sharp's studio. Five were identified as beginning cello students according to the present study age and level requirements. Sharp's more advanced and older students were observed to see playing skills at the higher level. The students' ages and levels from Sharp's studio are described in Table 2.

Table 2 – Irene Sharp's Studio

Students	Age	Years/ Months Studied	Literature	Other teachers
Student J	7	9 m	+	No
Student K	6	9 m	+	No
Student L*	11	3 y	#	Yes
Student M	5	9 m	+	No
Student N*	14	7	#	No
Student O*	11	3	#	No
Student P*	13	7	#	No
Student Q	8	2	#	No
Student R	6	1.5 y	#	No
DVD Student S	4	0-7 m	+	No

(Note: * Students who did not qualify for this study sample, but were included for observation and comparison)

+ Otis's *First Study Pieces for Cello*, Stewart's *Pathways for Young Cellists*, Feuillard's *The Young Violoncellist, 1A and 1B*, and scale work.

Literature beyond the beginning repertoire).

Description of Studio Settings

Nancy Yamagata's Studio

The Colburn School of Performing Arts is a non-degree, community-based school, located in Los Angeles, California, offering classes in dance, drama, and early childhood music. The school has a conservatory feel as it is dedicated only to the performing arts. There are multiple studios for lessons, practice rooms, and performance halls. Nancy Yamagata's studio is decorated colorfully with music posters, pictures, and figurines. The studio has a piano, desk, and a small sitting area for parents and observers. For group performances, the children go to a slightly bigger room equipped with a piano, which can accommodate up to ten young cellists. There is an even larger multi-purpose room for lectures, performances, and group activities.

Irene Sharp's Studio

Irene Sharp teaches her university students on the campuses of the University of California-Berkeley and the Mannes College of Music in New York. She teaches her non-university students at her home studio in Palo Alto, California. The cello studio, built adjacent to her home, is decorated with cello-related pictures and objects. She also keeps a small collection of objects that serve as concept props. There is a grand piano on which the children may be accompanied by Sharp or a parent who plays piano. "Studio class" is held in her studio monthly, and in this studio class, students play individually (accompanied by Sharp) rather than as a group.

Observations

Cello lessons with young beginning students between the ages of five and eight were observed, video taped, and analyzed by the researcher. Literature and video on the Suzuki method as well as Irene Sharp's DVD on cello teaching were used in forming interview questions regarding each teacher's method.

Prior to student observation, parents were provided with an information sheet / parent consent form describing the study and requesting parental permission for each child's participation in the study. The information sheet / parent consent form was created using a format provided by the University of Southern California - Institutional Review Board (I.R.B.). As indicated, the researcher offered to answer any questions before asking parents to sign the consent portion of the information sheet. All parents read and agreed to sign the consent form for the current study.

According to Kennell (1989), there are methodological concerns when conducting research in the studio setting, particularly in the collecting of data. Typically, the subject(s) must be audio-taped or video taped in order for the researcher to collect information accurately through repeated viewings. Kennell questioned the authenticity of the interactions between teacher and student with the presence of recording equipment.

In this study, both master teachers revealed that they have frequent observers and visitors in their studios. In fact, all lessons taught in Irene Sharp's

studio are video taped. Therefore, having recording equipment was not foreign for the young cello students in this study.

Data Analysis (Quantitative)

Instrument

An instrument was created to compare these two non-traditional methods for teaching cello to young beginners. Three different sources were used in creating this analytical instrument: 1) *Teaching Stringed Instruments: A Course of Study* (1991), 2) John Michel's Graded Level Descriptions (1995), and 3) *Guide to Teaching Strings* (2002).

Teaching Stringed Instruments: A Course of Study (1991), published by Music Educators National Conference (MENC), lists six main components that are required in a string curriculum, namely basic skills and knowledge of tone quality, rhythm and bowing, finger patterns and scales, ear training, music reading and vocabulary, and music theory and history. *Teaching Stringed Instruments* offers six different levels of components from beginning to advanced development. The guide does not specify the grade for each level "because of the variables of scheduling, ages, abilities of students, and class size." For the purpose of this study, levels I and II were identified as beginning, levels III and IV were identified as intermediate, and levels V and VI identified as advanced. Since this study focused on beginning students, only levels I and II were included. Table 4 shows the layout of the six components for levels I and II and summarizes things that might be addressed in non-traditional approaches to teaching cello to young beginners.

Table 3 – Levels I and II for Six Components of a String Curriculum

Component	Level I	Level II
Tone Quality	Demonstrates- Correct bow hair tension Bow adequately rosined Ability to draw straight bow Proper contact point between bridge and fingerboard Even bow speed	Plays forte and piano dynamic levels with good tone Experiments with preliminary vibrato motions Demonstrates proper tone production on all four strings
Rhythm & Bowing	Demonstrates- Detache and legato Two-note slur and tie Bow lifts Right-hand pizzicato Rhythms using these note values: And corresponding rests Imitates bowing exercises	Demonstrates- Staccato Three and four note slurs Left-hand pizzicato Hooked bow Rhythms using these patterns: And corresponding rests Double open strings
Finger Patterns & Scales	Plays major scales: C, G, D Plays finger patterns: 0 1 3 4 0 1 2 4	Plays major scales C, G, D Plays finger patterns: 0 1 2 3 4 forward extension 0 1 2 3 4 backward extension plays octave harmonics
Ear Training	Imitates simple rhythmic patterns Imitates and sings simple melodic patterns Learns several rote songs Sing intervals, melodies, scales Matches pitches	Imitates more complex rhythm patterns Imitates and sings more complex melodic patterns Imitates more complex bowing motions, incl. string crossing Tunes with fine tuners
Music Reading & Vocabulary	Names parts of cello and bow Names notes in level I finger patterns Names lines/spaces on staff Sightread simple examples in 2 and 4 4 4 Defines vocabulary in method book	Names notes in level II finger patterns Sightread examples in 2 3 4 4 4 4 Defines vocabulary in method book
Music Theory & Music History	Identifies half and whole steps aurally Identifies note values of level I rhythms Names notes of scales learned Identifies composers of music being learned	Places notes on staff Draws clef Recognize key signatures in music being learned Names notes in scales played Identifies composers: Bach, Beethoven, Mozart, Haydn

The Internet Cello Society (I. C. S.) provided a list of expectation levels of cello playing developed by former I. C. S. director and current professor of cello, John Michel. Graded level descriptions ranged from Level I to Level XIII. The beginning levels, according to the graded descriptions, were described as follows:

I. Open strings, harmonics, simple first position in predictable rhythms, mostly simple scalar motion--precursory exercises, bow hold, positions, changing strings, ear-training, establishing intonation, solidifying positions, and memorization;

II. First position including more arpeggiated motion--developing tone, dynamics, bowings, bowing patterns, legato vs. staccato articulations, sight reading, faster bow strokes, different major keys and lower string playing, and occasional isolated slurs;

III. More difficult bowings and fingerings in first position--extended fingerings, detached slurs, slurs, rapid string crossings, non-harmonic tones, and dotted rhythms;

IV. Shifting between a few neck positions in isolated succession of shifts--, brush stroke, strong core sound, and inch-worm extension or shift.

Finally, the *Guide to Teaching Strings* (2002) by Lamb and Cook, offered direction for string teachers in choosing graded performance materials for beginning string players. The description of the requirements of the beginning level was as follows:

Grade 1: Only the most basic level of skill development is required. This music can be considered appropriate for first-year students. Finger settings and bowings are simple. Usually only first position is used. The keys of G and predominate [keys used in the book are G Major, D Major and C Major]. Note values and rhythms are basic; tempos are moderate.

These three documents were used in the development of an instrument used to analyze twelve cello playing and teaching components in this study. The following components, categorized into four main aspects of cello playing and teaching, were analyzed and compared for each of the lessons observed:

Playing Techniques

1. Reinforcement of posture
2. Production of tone quality
3. Injury prevention

Teaching Techniques

4. Use of movement
5. Rote teaching/learning

Repertoire

6. Scales
7. Note reading
8. Repetition
9. Homogenous playing

Environment

10. Parental involvement
11. Teacher Analytical Listening
12. Student Listening

Rating Scale

A four-point rating system was used to assess the use of components in each lesson observed. The rating system used four levels, namely Use Not Observed,

Fair, Good, and Excellent, to describe the teacher's use of each component. A Fair rating was assigned a value of 1 and was given if the teacher mentioned the component during the lesson. A Good rating was assigned a value of 2 and was given if the teacher talked about the component at length during the lesson. An Excellent rating was assigned a value of 3 and was given if the teacher talked about the concept at length and took it a step further by either modeling it for the student or having the student demonstrate the component and offering feedback on the student's application of the concept. A zero (0) was assigned if the teacher did not use the component at all in the teaching method.

Four-point rating scale in the form of Use Not Observed, Fair, Good, Excellent:

1. Use Not Observed	= 0
2. Fair	= 1
3. Good	= 2
4. Excellent	= 3

Determining the Rating for each Component

Playing Techniques

1. Reinforcement of posture

There were four levels in the rating system used to describe the teacher's reinforcement of posture, namely Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the teacher mentioned the correction of the student's posture (including cello hold, left arm/hand/fingers, and right arm/hand/fingers) during the lesson. A Good rating was assigned a value of 2 and was given if the teacher talked about correct posture (including cello hold, left

arm/hand/fingers, right arm/hand/fingers) at length during the lesson. An Excellent rating was assigned a value of 3 and was given if the teacher talked about correct posture (including cello hold, left arm/hand/fingers, right arm/hand/fingers) at length and either modeled it for the student or had the student demonstrate the component and then offered feedback on the student's application of correct posture. A zero (0) was assigned if the teacher did not correct the student's posture at all during the lesson. This component only included correction of posture. Specific comments on injury prevention were not included for this component.

2. Production of tone quality

The four levels in the rating system used to describe the teacher's use of production of tone quality were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the teacher mentioned production of tone quality during the lesson. A Good rating was assigned a value of 2 and was given if the teacher talked about production of tone quality at length during the lesson. An Excellent rating was assigned a value of 3 and was given if the teacher talked about production of tone quality at length and took it a step further by either modeling it for the student or having the student demonstrate the component and offering feedback on the student's application of production of tone quality. A zero (0) was assigned if the teacher did not teach the production of tone quality at all during the lesson.

3. Injury prevention

The four levels in the rating system used to describe the teacher's use of injury prevention were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the teacher mentioned the prevention of injuries during the lesson. A Good rating was assigned a value of 2 and was given if the teacher talked about injury prevention at length during the lesson. An Excellent rating was assigned a value of 3 and was given if the teacher talked about injury prevention at length and either modeled ways to prevent injury for the student or had the student demonstrate the correct way to prevent injury and offered feedback on the student's application of injury prevention. A zero (0) was assigned if the teacher did not talk about injury prevention at all during the lesson. This component only included specific comments regarding injury prevention.

Teaching Techniques

4. Use of movement

The four levels in the rating system used to describe the teacher's use of movement were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the teacher mentioned a movement or action during the lesson. A Good rating was assigned a value of 2 and was given if the teacher talked about the use of movements at length during the lesson. An Excellent rating was assigned a value of 3 and was given if the teacher talked about the use of movement at length and took it a step further by either modeling movements or actions for the student or having the student demonstrate the movement and

offering feedback on the student's application of the movement. A zero (0) was assigned if the teacher did not use the concept of movement at all during the lesson.

5. Rote teaching/learning

The four levels in the rating system used to describe the teacher's use of rote teaching and learning were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the teacher taught by rote for less than a third of the lesson duration. A Good rating was assigned a value of 2 and was given if the teacher taught by rote for at least half of the lesson duration. An Excellent rating was assigned a value of 3 and was given if the teacher taught by rote for two-thirds or more of the lesson time. A zero (0) was assigned if the teacher did not teach by rote at all during the lesson.

Repertoire

6. Scales

The four levels in the rating system used to describe the teacher's use of scales or scale-like technical exercises during the lesson were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the teacher had the student play a scale during the lesson. A Good rating was assigned a value of 2 and was given if the teacher had the student play more than one scale or exercise during the lesson. An Excellent rating was assigned a value of 3 and was given if the teacher had the student play more than one scale and offered feedback. A zero (0) was assigned if the teacher did not ask the student to play a scale or exercise during the lesson.

7. Note reading

The four levels in the rating system used to describe the teacher's use of note reading during the lesson were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and given if the teacher taught note reading briefly during the lesson. A Good rating was assigned a value of 2 and was given if the teacher had students read notes at length during the lesson. An Excellent rating was assigned a value of 3 and was given if the teacher had the student read notes, had the student demonstrate playing with the music, and offered feedback on the student's application of note reading. A zero (0) was assigned if the teacher did not have the student reading notes at all during the lesson.

8. Repetition

The four levels in the rating system used to describe the teacher's use of repetition of assigned scales, exercises, or pieces during the lesson were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the teacher had the student perform repetition of assigned scales, exercises, or pieces less than one-third of the duration of the lesson. A Good rating was assigned a value of 2 and was given if the teacher had students repeat the assigned scales, exercises, or pieces for at least half of the duration of the lesson. An Excellent rating was assigned a value of 3 and was given if the teacher had the student repeat assigned scales, exercises, or pieces for more than two-thirds of the lesson time. A zero (0) was assigned if the teacher did not have the student repeat anything during the lesson.

9. Homogenous playing

The four levels in the rating system used to describe the teacher's use of homogenous playing were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the teacher played homogeneously with the student for less than a third of the lesson duration. A Good rating was assigned a value of 2 and was given if the teacher played homogeneously with the student for at least half of the lesson duration. An Excellent rating was assigned a value of 3 and was given if the teacher played homogeneously with the student for more than two-thirds of the lesson duration. A zero (0) was assigned if the teacher did not play homogeneously with the student at all during the lesson.

Environment

10. Parental Involvement

The four levels in the rating system used to describe the teacher's requirement of parental involvement were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the parent attended the lesson, but did not do anything else. A Good rating was assigned a value of 2 and was given if the parent was required to attend and take notes or video tape the lesson. An Excellent rating was assigned a value of 3 and was given if the parent attended the lesson, took notes or video taped, and discussed the child's progress with the teacher. A zero (0) was assigned if the parent did not participate in any part.

11. Teacher Analytical Listening

The four levels in the rating system used to describe the teacher analytical listening were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the teacher listened (without playing an instrument) and gave feedback to students for less than one-third of the duration of the lesson. A Good rating was assigned a value of 2 and was given if the teacher listened (without playing an instrument) and gave feedback to students for at least half of the duration of the lesson. An Excellent rating was assigned a value of 3 and was given if the teacher listened (without playing an instrument) and gave feedback to students for more than two-thirds of the lesson time. A zero (0) was assigned if the teacher did not listen (without playing an instrument).

12. Student Listening

The four levels in the rating system used to describe the teacher's requirement of student listening at home were Use Not Observed, Fair, Good, and Excellent. A Fair rating was assigned a value of 1 and was given if the teacher required students to listen to recordings once or twice during the week. A Good rating was assigned a value of 2 and was given if the teacher required students to listen to recordings three or four times during the week. An Excellent rating was assigned a value of 3 and was given if the teacher required the students to listen to recordings five or more times during the week. A zero (0) was assigned if the teacher did not require students to listen to recordings.

Comparison Table

Each lesson was rated according to each master teacher's use of posture, tone quality, injury prevention, movement, rote teaching and learning, scales, note reading, repetition, homogenous playing, parental involvement, teacher analytical listening, and student listening. The mean scores for the use of each component for all lessons by each teacher were calculated and put into a comparison table. Table 5 shows the twelve components that were rated through the observations.

Table 4 – Comparison of the Components for Two Master Teachers

Components	Posture	Tone quality	Injury prevention	Movement	Rote teaching/ rote learning	Scales	Note reading	Repetition of literature	Homogenous playing	Parental involvement	Teacher analytical listening	Student listening
Yamagata												
Student A												
Student B												
Student E												
Student H												
Mean												
Sharp												
Student J												
Student K												
Student M												
Student Q												
Student R												
Student S												
Mean												

(Note: A four-point rating scale in the form of Use Not Observed = 0; Fair = 1; Good = 2; and Excellent = 3 was used to score each component of each lesson).

Interviews with Master Teachers

The two master teachers were each interviewed regarding their backgrounds, musical educations, influences, teaching experiences, and teaching techniques for young beginners. The following questions, regarding background, musical education, influences, teaching experiences, and teaching techniques for young beginning students, were developed for use in interviews with the two master teachers in this study:

Background

- When and where did your musical education first begin?
- Did you begin at home, school, church?
- Did you have musicians in your family?
- Is cello the first instrument you began to play?
- Is it the only instrument you play(ed)?

Musical Education

- Where did you study and with whom?
- Were you happy with your progress while you were studying with (teacher's names) or at (school name)?
- What did you like about the teaching approach your teacher(s) used?
- What did you like about the curriculum your teacher(s) used?

Influences

- Who was your earliest influence for playing the cello?
- Who was your earliest influence for teaching?

Influences, Continued

- Who was your most significant influence for playing the cello?
- Who was your most significant influence for teaching?
- Were your private teachers supportive of your choice in becoming a teacher?

Teaching

- What first brought you to teaching?
- When did you begin teaching?
- Did you teach at a school or did you teach privately?
- What is the age range of your students in your cello studio?
- Do you teach undergraduate students?
- Graduate students?
- Did you teach anything other than cello lessons?
- Do you hold master classes / studio classes / group classes?
- Where did you get your ideas for teaching?
- What repertoire do you use?
- How has your teaching approach evolved?
- Do you verbalize or model on the cello more often during lessons?
- Do you use any form of movement (activities, games, exercises) in your lessons?
- Do you include music history or music theory in your lessons?
- Have you ever stopped giving lessons to a student who isn't progressing?

- How many of your students have gone on to become musicians and music teachers?
- Do you keep in contact with them?
- What do you think of public school string classes and orchestras?

Teaching Techniques for Young Children

Both teachers were asked to describe their approach to the following components of string teaching: posture, tone quality, injury prevention, movement, rote teaching/learning, scales, note reading, repetition, homogenous playing, and parental involvement.

- How do you teach producing a sound?
- Do you use a lot of games or movement in your teaching?
- Do your group classes play in unison?
- How often do the groups meet?
- Do they ever perform individually with piano accompaniment?

Comparison of Teachers on the Use of Movement

One of the purposes of this study was to present an overview of Irene Sharp's teaching approach for young beginning cello students. Observations of lessons, teacher and parent interviews, instructional DVD, and handouts were all used to provide an overview of Sharp's method of teaching young children. A comparison of the use of movement in the two methods is found in the last section of Chapter IV of this study. Both quantitative (frequency counts) and qualitative data were merged in reporting results related to movement.

Interviews with Parents

Parents of the students from the studio of Nancy Yamagata and parents of the students from the Irene Sharp studio participated in telephone interviews with the researcher. The parent interviews were conducted to collect data on students' backgrounds (such as age and length of study) and parents' knowledge and perspectives of the method they chose. Parents were also asked about their role in their children's cello lessons and their participation in practice sessions at home. Likert-type questions and dichotomous questions asked about parents' perspectives of their role and frequency of parental involvement in lessons and in home practice sessions. Finally, parents were asked to report frequency and length of practice sessions at home and frequency of listening to recordings at home.

The researcher believed it to be important to speak with parents in telephone interviews rather than asking them to respond to written questionnaires. By conducting telephone interviews, parents were free to answer questions beyond short answers. Parents would not have been able to or may not have been willing to elaborate beyond short answers in a questionnaire.

Eight of the ten (80%) parents from both the Sharp and Yamagata studios agreed to be interviewed by telephone for this study. The questions for the parent interviews were drafted before interviews took place. However, parents were encouraged to offer additional information that they thought may be of interest to the study beyond the developed questions. (See Table 3 which follows).

Table 5 – Parent Telephone Interview Questions

1. What is your child's age and how long has she/he played?
2. Has your child studied with any other teachers in the past?
3. How did you find the Suzuki program at The Colburn School?
(or, How did you find out about Irene Sharp's Studio?)
4. What are the unique components of the Suzuki method?
(or, What are the unique components of Irene Sharp's teaching?)
5. Is parental involvement expected in the Yamagata-Suzuki method?
(or, Is parental involvement expected by Irene Sharp's method?)
6. Is the parent as important to the child's music education as the music teacher, yes or no, and why?
7. Please respond with: always, frequently, sometimes, rarely, or never
 - I attend my child's lessons
 - I take notes during the lesson
 - I tape audio/video the lesson
 - I monitor my child's practices at home
 - My child listens to recordings
 - I am happy with my student's progress
8. Please complete the sentence:
 - My child practices ___ days per week.
 - My child practices ___ hours per practice session.
 - My child listens to recordings ___ days per week.
9. How do you use the lesson notes you have made (or video recording of lessons) in your practice?
10. How do you feel about the amount of time required of you as a parent in attending lessons, taking notes, taping lessons, monitoring practices, and playing recordings at home?
11. Do you play a musical instrument?

Data Analysis (Qualitative)

Qualitative data included “in vivo” reporting (i.e., taking exact words from) of teachers’ responses to the questions on open-ended interviews as well as “in vivo” reporting of parents’ responses to questions on telephone interviews. There was an exploration and analysis of interviews of the master teachers through the coding of responses and the developing of categories and themes. A visual (table) is included “to help reader see relationships between categories” (Creswell, 2007, p. 132).

Mixing of Data

Results of the analysis of qualitative data and quantitative data are reported and subsequently mixed in Chapter IV of this study. Themes and categories, determined from the analyses of the teacher interviews and parent interviews, were found and are represented in the results. The results of quantitative analysis are summarized and depicted through the use of charts and tables. Both qualitative and quantitative data are merged to strengthen and expand the findings for the study.

CHAPTER IV

RESULTS AND DISCUSSION

Introduction

In this study, a mixed methods research design was used to examine two non-traditional methods of teaching cello to young beginning students. Both qualitative and quantitative data were analyzed for this study. This chapter presents the qualitative, quantitative, and merged results associated with each of the four research questions based upon the following: 1) lesson observations, 2) interviews with teachers, 3) interviews with parents, and 4) and a comparison of each teacher's use of movement with beginning cello students. Each of the four sections in this chapter reports quantitative results, qualitative findings, and a mixture of the two.

Validation of the Data

The validity of the data should be addressed in considering the results of this mixed methods study. Firstly, according to Creswell, "multiple sources provide evidence for a theme" (2007, p. 31; p. 133). The "triangulation" research design implies that data will come from several sources (p. 134), which strengthens validity. In this study, data came from multiple sources and those sources did provide "evidence for themes."

Secondly, the process of "member checking" (Creswell, 2007, pp. 134-135) was used to validate results. That is, findings were reviewed with teachers (from interviews) and parents (from surveys) to ensure that the information reported was accurate.

Thirdly, the same individuals were selected for both quantitative and qualitative data collection,

Fourthly, themes emerged from an analysis of the qualitative data. In the master teacher interviews, frequency counts were done of prominent themes related to movement, body mechanics, and healthy playing habits, and injury prevention (i.e., in the case of Sharp). Similarly, prominent themes were noted for Yamagata—including emphases on group playing, delayed note reading, and parent involvement.

Finally, Creswell recommends “citing specific quotes” from participants in mixed methods research studies. In this study, both master teachers and parents of young students were quoted to validate emerging themes and categories (Creswell, 2007, p. 133).

Challenges Associated with the Study

This study used purposeful sampling in order to compare two non-traditional cello approaches in teaching young beginning cello students. Since a specific central phenomenon was explored, a small sample size was used—thus results of this study cannot be generalized.

There was no available instrument to rate the string teaching components for the quantitative data collection of the study. However, an instrument was developed using several sources of beginning level expectations for cello students. The instrument was adapted to include trends and categories that emerged during the study.

Difficulties arose in the writing of the final chapter of the study (Chapter Five) due to the lack of a teacher modeling component among the pre-determined components that were to be investigated for this study. It was observed that both teachers were using modeling in their methods to a great extent but approached it differently. Therefore, to count frequency of teacher modeling would have made the two methods appear similar. Instead, it was approached in a qualitative manner in Chapter Five.

The quantitative portion of the study helped to identify differences between the Sharp and the Yamagata-Suzuki methods in all of the investigated components. However, the qualitative results strengthened the study by helping with the comparing and contrasting of the components. The addition of the qualitative approach enhanced the quantitative findings and also explained the differences or similarities in ways that would not have been available with the quantitative approach alone.

Using the convergence model of the triangulation design, it was important to mix the qualitative and quantitative data in a meaningful manner. This design entailed collecting the data concurrently, giving equal weighting to the qualitative and quantitative data, and merging the data to “draw valid conclusions.” Creswell (2007) predicts that “challenges arise in merging numeric, quantitative data with text or image qualitative data” (p. 137). The conclusions must be then discussed with clarity in the final chapter.

Analysis of Observations

Research Question: *What are the similarities and differences between the Yamagata-Suzuki method and the Sharp method in teaching young children how to play the cello?*

Quantitative Results

A total of ten cello students from Irene Sharp's studio and nine cello students from Nancy Yamagata's studio were observed during their cello lessons. Six of the students from Sharp's studio and four of the students from Yamagata's studio met age and level requirements for inclusion in this study. Both lessons and video tapes were analyzed for use of cello playing and teaching components including the following: posture, tone quality, injury prevention, movement, rote teaching and learning, scales, note reading, repetition of literature, homogenous playing, and parental involvement, student listening, and teacher analytical listening.

A rating scale was used to score each component for each observed lesson. The data obtained from analysis using the rating scale was used to find trends associated with the Yamagata-Suzuki method and the Sharp method.

Nineteen lessons were observed on two separate video tapes that contained twelve hours of footage. Each video taped observation was viewed twelve times, once for each of the twelve components. Each component of each lesson was rated by the researcher. All scores were recorded into comparison tables for analysis, and a mean (or average) score was calculated for each category. The comparison

table (Table 6) presents the scores for each component across the two approaches, as well as average scores for each component.

Table 6 – Results of Comparison of the Components for Two Master Teachers

Components	Posture	Tone quality	Injury prevention	Movement	Rote teaching /rote learning	Scales	Note reading	Repetition	Homogenous playing	Parental involvement	Teacher analytical listening	Student listening
Yamagata												
Student A	2	2	0	0	3	0	1	3	3	3	0	3
Student B	3	2	2	1	3	0	0	3	3	3	0	3
Student E	3	2	1	1	3	0	0	3	3	3	0	3
Student H	2	2	1	0	3	0	0	3	3	3	0	3
Mean	2.5	2	1	0.5	3	0	.25	3	3	3	0	3
Sharp												
Student J	2	2	3	3	1	3	3	1	0	3	3	3
Student K	3	3	2	3	1	3	3	1	0	3	3	3
Student M	2	2	3	3	1	3	2	1	0	3	3	3
Student Q	3	3	2	3	2	3	3	1	0	3	3	3
Student R	2	2	3	3	1	3	3	1	0	3	3	3
Student S	3	3	2	3	1	3	3	1	0	3	3	3
Mean	2.5	2.5	2.5	3	1.17	3	2.83	1	0	3	3	3

(Note: The mean scores for use of components are in red font. The gray shaded columns highlight the biggest differences in the parental involvement between the two teachers. A 4-part rating scale was used to rate each component: Use not observed = 0; Fair = 1; Good = 2; Excellent = 3).

As previously noted, a mean score was calculated for each component to aid in the comparison of approaches. This is indicated in red font in Table 6. Portions shaded in gray indicate the greatest differences in mean scores found between the

two teachers. The un-shaded columns represent components that had little difference in mean scores between the two teachers.

Results indicated that there were big differences in mean scores between the two teachers for the following components:

1. movement
2. note reading
3. learning to play scales
4. analytical listening (by the teacher during student lessons)
5. injury prevention
6. homogenous playing
7. repetition of literature
8. rote teaching/learning

Analysis of the quantitative data indicated that there was little or no difference between the two teachers in the component mean scores for the following:

1. parental involvement.
2. posture
3. student listening
4. tone quality

Description of Findings for Each Component

The following are descriptions of each teacher's use of the twelve components in teaching young beginning cello students. Both quantitative and qualitative results are reported and merged.

Component 1 – Posture

Both teachers rated an average of 2.5 in the reinforcement of posture for their young beginning cello students. Both also emphasized posture but taught it using different methods. Firstly, the cello hold is taught quite differently by each teacher. Specifically, Nancy Yamagata instructs her students to hold the cello between the knees while Irene Sharp instructs her students to hold the cello at a slight angle so that it is propped up by the left leg. In both cases, the students are taught to relax but to sit up. Secondly, in regards to the left hand finger position, Yamagata teaches students to press down vertically on the fingerboard while Sharp teaches students to pull the string or “cling” to the string. Yamagata also teaches her students to lift the left fingers for notes not being used. For example, she may instruct a student to slightly lift the second finger when using fingers 1, 3, and 4. In contrast, Sharp instructs that all fingers be down when possible. Thirdly, with regard to the bow hold, Yamagata emphasizes a “round and soft” bow hold while Sharp asks for pronation, or turn, in the bow hand.

Component 2 – Tone quality

Yamagata rated 2.0 and Sharp rated 2.5 for emphasis or reminding of tone quality during the students’ playing. Yamagata-Suzuki students are taught to create a beautiful tone through “tonalization.” This involves the playing of long half notes with full bow (which appears first on page 12 of *Suzuki Cello School, Cello Part, Volume 1, Revised edition*).

Sharp uses the concept of “scooping” to produce sound. She explained that the goal is to “excite the string by doing a scooping motion, as in scooping ice cream. . .[which] encourages the string to vibrate freely.” She also teaches her students to have the bow hair “velcro” to the string in a clinging fashion when pulling the bow to create the best sound. Both teachers rated similarly in the emphasis of this component during lessons.

Component 3 – Injury prevention

The Yamagata approach rated 1.0 for inclusion of specific injury prevention techniques compared to the Sharp approach which rated 2.5. Sharp emphasizes and explains injury prevention during all of her lessons. She is constantly correcting posture and finger/hand/arm positions and explaining the reasoning for the corrections for promotion of good cello playing and for future injury prevention. There is little explanation of injury prevention in Yamagata’s lessons.

Component 4 – Movement

Yamagata rated 0.5 for use of a movement activity in a cello lesson. The movement activity, which was described as a “crawling spider,” involved checking a student’s finger flexibility up and down the bow stick. Sharp rated 3.0 in movement due to her constant use of movement activities in lessons. Sharp also used some movements to help students achieve good cello holding posture such as *Bear Hug*, *Bird Wings*, *Knuckle Knock*, *Fling Pizzicato*, *Slap Bass*, and *Siren* (see Appendix G).

Component 5 – Rote teaching/learning

Yamagata rated 3.0 for use of rote teaching and learning. Rote teaching is one of the foundational principles of the Suzuki method. Yamagata teaches all of her beginning students by rote. In this method, note reading is delayed until the teacher feels that the student is ready to learn notation. Until then, students are solely taught by rote. Yamagata begins teaching each new piece to a student by modeling one phrase at a time. Students watch her play this phrase, then imitate the phrase, and the process is repeated until the entire piece is learned. If the student does not play a phrase correctly, Yamagata re-plays the phrase correctly for the student. Sharp rated 1.17 for teaching by rote. Sharp does not teach any of her pieces by rote during lesson. Instead, she plays the entire piece on the video tape recording, and students are then expected to learn it at home while looking at the musical notation of the piece. The little rote teaching Sharp uses during lessons comes from the learning of scales.

Component 6 – Scales

Yamagata rated 0.0 for her non-use of scales in the beginning stages of learning to play the cello. Scales were not played during the observed lessons for the beginning students in the Yamagata studio. Contrastingly, Sharp rated 3.0 for her scale use. Sharp uses a variety of major and minor scales in her lessons. In her instructional video, Sharp was observed teaching her students three octave scales within the first six months of playing the cello.

Component 7 – Note reading

Yamagata rated 0.25 for her non-use of note reading in the early stages of learning to play cello. Yamagata follows the Suzuki method of delayed note reading for beginners, a foundational principle of the Suzuki method. However, she adds a note reading supplement called *I Can Read Music for Cello* (Volume 1), later in the child's development when the student has progressed in his/her playing ability. Student A, for example, did have a supplemental reading book that Yamagata uses for note-reading assignments when a student is deemed ready. Sharp rated 2.83 for her teaching of note reading. Sharp teaches the reading of music from the earliest lessons, as observed on video using Otis' *First Study Pieces for Cello*, Stewart's *Pathways for Young Cellists*, and Feuillard's *Method for the Young Cellist*.

Component 8 – Repetition

Yamagata rated 3.0 for repetition of learned material, which is a foundational principle in the Suzuki method. In the Yamagata-Suzuki method, all students are expected to continually review their learned repertoire, indicating that there is a frequency of repetition. In every lesson observed, Yamagata asked students to recall pieces learned in the past. Sometimes the reviewing was to keep the pieces memorized and sometimes it was to teach a new musical idea. It was the intention of Suzuki to use past pieces to teach new concepts. For example, if a student is learning the concept of staccato, Yamagata may select a piece or ask the student to select a piece learned in the past and have the student apply the concept

to that particular piece. Sharp rated 1.0 for little repetition. The minute repetition observed in lessons was of scales that were learned in the past.

Component 9 – Homogenous playing

Yamagata rated 3.0 for homogenous playing, which is emphasized in the Suzuki Method. She played almost the entire lesson with the students, mostly in unison, but occasionally in harmony. Homogenous group playing is also an important part of learning to play an instrument in the Suzuki method. During the observed group playing, students in Colburn's Suzuki program played pieces in unison. Sharp rated 0.0 for no homogenous playing during the lesson.

Component 10 – Parental involvement

Both teachers rated an average of 3.0 in the requirement for parental involvement for their young beginning cello students. While Nancy Yamagata does not require her students' parents to learn the cello, she does require that the parents attend lessons, take notes during the lesson, and serve as the "home teacher." Irene Sharp requires parents to attend the lessons, video tape every lesson, and monitor practicing using the video tapes at home.

Component 11 – Teacher Analytical Listening

Yamagata rated 1.0 for analytical listening during lessons while Sharp rated a 2.5. Yamagata mostly played along with her young beginning students during the lessons, as playing together is a big component of the Suzuki method. Sharp never played the cello along with her students. She was usually seated in front of the

child watching the student play. The only time Sharp played was by herself to demonstrate something for the student.

Component 12 – Student Listening (Outside of Lessons)

Both teachers rated an average of 3.0 in the requirement for student listening for their young beginning cello students. Yamagata followed the Suzuki method, requiring students to listen to the recordings that accompany the Suzuki method books. Sharp required her students to watch video taped lessons daily. The video tape contains Sharp's modeling of assigned scales, exercises, and/or pieces.

Observations Regarding Merged Data for Research Question 1

The merging of qualitative and quantitative data produced interesting findings. Both teachers scored means of 3.0 in the components of student listening and parental involvement. That indicated a high expectation in both methods for the student to listen and for the parents to be involved. However, the qualitative findings indicated that each method approached these components differently.

In the Yamagata-Suzuki method, students are required to listen to recordings that accompany the Suzuki method books. The recordings contain the cello pieces accompanied by piano. In contrast, in the Sharp method, students are required to listen to video-recordings of the previous lesson. Students are able to watch and listen to Sharp model their homework for the week. It is important to note that while the Sharp video tapes have a visual quality, the Suzuki recordings do not. Video recordings allow a student to see how to correctly play a scale,

exercise, or piece in addition to hearing it correctly. Also, Sharp always models with the student's instrument instead of her own. This allows students to listen for the same sound instead of something that may sound lower on a bigger instrument.

In the Suzuki method, the parent is required to attend lessons, take notes, and serve as the "home teacher." Sharp requires the parent to attend lessons, video tape the lesson, and monitor the practicing at home using the video tapes as a guide.

The mixing of the quantitative and qualitative data was important in explaining the differences in the approaches of student listening and parental involvement of each method. Without the qualitative explanation, student listening and parental involvement in the two methods would have seemed to be more similar than they actually are.

Analysis of Teacher Interviews

Research Question: *How do these teachers explain their approaches to teaching young children?*

Themes were identified by the researchers through analysis of teacher interviews, and frequency counts were done to determine the number of times each teacher addressed topics related to each category. Coded quantitative data (frequency counts) and qualitative data (teacher comments) were merged to give a more complete picture of each teacher's non-traditional approach to teaching young beginners. The interview questions were created prior to each conducted interview. The pre-interview drafted questions are included in Chapter Three. However, during the interview process, the questions took a transformation, as each teacher

led the interview in a different path. As a mixed-methods study, one of the freedoms comes with the qualitative aspect of emerging ideas and questions. The researcher was able to collect emerging ideas from each teacher by the qualitative approach of the interviews.

An analysis of quantitative and qualitative data found in the following Table 7 indicated that Sharp values injury prevention, movement, body mechanics, and listening. Themes regarding the use of the body appeared frequently in the interview with Sharp. She spoke of prevention of injury through healthy playing habits, the awareness of mechanics in playing the cello, and movements that help one learn to play the cello with ease. It is clear that Sharp's priorities lay in the effective and healthy use of the body in movement as one learns to play the cello. Table 7 identifies themes, frequency counts, and representative "in vivo" comments regarding the themes from the interview with Sharp.

In contrast, the interview with Yamagata revealed different themes and different values. Table 8 (see following) identifies the themes, indicates a frequency count of themes, and provides "in vivo" comments regarding the themes in the interview with Yamagata. An analysis of quantitative and qualitative data presented in Table 8 indicated that Yamagata values group playing (group of students playing same piece in unison), delayed note reading, and parental involvement. These are considered important components in the Suzuki method. Such emphases, however, are very different from the themes emphasized in the Sharp interview.

Table 7 – Interview Themes of Irene Sharp

<u>Theme</u>	<u>Frequency</u>	<u>“In Vivo” Comments Regarding Theme</u>
Injury Prevention	6	I wanted to protect [students] from physical difficulties.
Movement	5	I do “scoops”. If you feel like your arm is getting longer . . . it gives you more power.
Body Mechanics	5	I wanted to make it easier for people.
Listening	3	I’m encouraging [students] to get a library started. What I can’t get people to do is go to concerts . . . I want them to listen to [the video recordings of lessons] everyday.
Group Playing	1	I have always done studio class. [This is not group playing but solo playing in a group setting]
Literature	1	Otis book. Pathways I found because . . . you could go through this really fast.
Note Reading	1	I do everything without using a book for maybe a month or two, then they can already do everything that they need [in order to play the cello].
Parent involvement	1	The little ones for sure.
Repetition	1	I get the piece to a point where it’s performable.
Rote teaching/learning	1	I do a lot of things without the book-different kinds of scales or exercises without the book so [the students] get used to using the ear.
Student Performance	1	The performance end of it is really important to have closure on a piece.
System for Cello Teaching	1	I was thinking there has got to be a system for the cello.
Teaching	1	I always wanted to teach.
Young Students	1	I like four better than three.
Educational background	1	When I started cello I thought ‘This is it!’

Although Sharp does incorporate parental involvement in her teaching, she does not use any group playing or delayed note reading. Conversely, Yamagata does not use much injury prevention or movement in her teaching. (See Table 8).

Table 8 – Interview Themes of Nancy Yamagata

<u>Theme</u>	<u>Frequency</u>	<u>“In Vivo” Comments Regarding Theme</u>
Group Playing	4	We do [unison playing] in our concerts. [Unison playing means a group plays the same piece as a group].
Delayed Note Reading	3	At the end of book one, [the students] will start <i>I Can Read Music</i> by Joanne Martin.
Parent involvement	3	Their job is to be the “home teacher.”
Body Mechanics	2	Kids are trying so hard to do the right thing and sometimes that translates into squeezing.
Literature	2	If I need more material, Sheila Nelson’s [books] are good. If I can find some duets then it’s more fun for [the students].
Student Performance	2	We divide groups according to their playing levels.
Injury Prevention	1	Not from [Dr. Suzuki] directly. Maybe it’s addressed at conferences.
Movement	1	I do that mostly in group settings.
System for Cello Teaching	1	We have an organized system of going through our waiting list and watching them in the “readiness” class (children are ranked by physical and emotional readiness to take private lessons).
Teaching	1	I knew I wanted to be a teacher.
Young students	1	The youngest I’ll take is four. Some teachers have an affinity for the very, very young student . . . they’ll have games and tricks.
Listening	0	(Not mentioned)
Repetition	0	(Not mentioned)
Rote teaching / learning	0	(Not mentioned)
Educational background	1	[Eleanore] Schoenfeld was my only teacher.

Transcriptions of complete interviews with Irene Sharp and Nancy Yamagata are found in Appendix C and Appendix D, respectively.

Mixing of Data for Teacher Interview Analysis

The interviews with the master teachers, Nancy Yamagata and Irene Sharp, provided this study with additional insight that would have been unattainable through observations. The questions for the interviews were composed prior to the interviews with the teachers. However, during the interviews, teachers freely elaborated upon their answers to the original set of questions.

In the interviews, both teachers reported having had a few years experience teaching in the public schools. Yamagata taught instrumental programs after getting her music education degree while Sharp was once an itinerant music teacher giving lessons on various instruments.

Both teachers agreed on their philosophical approach to teaching young beginning cello students, and they both stated that they believe such teaching should be done with patience and encouragement. They agreed that it is crucial to provide a “proper foundation” for a young cellist. Consequently, both teachers take time to work on good posture and tone quality with their young beginners.

Both teachers require parental involvement, especially in the beginning stages of learning to play the cello. Yamagata requires the parents to attend every lesson, to take notes during the lessons, and to serve as the “home teacher.” Yamagata stated the need to practice the “The Suzuki Triangle,” which is an equal partnership of teacher, student, and parent in a child’s musical education. During observations, one of her eight year old students did not have a parent present. Yamagata explained to the student the importance of having a parent at the lesson

and asked the student to relay the message to the parent. Afterwards, the parent came to pick up the child, and Yamagata reminded the parent of the importance to be present at the child's lessons.

Using Movement with Beginning Cello Students

Research Question 3: *How does the use of movement by Irene Sharp compare with use of movement used by Nancy Yamagata?*

Irene Sharp puts much emphasis on the correct use of the body in cello playing. She does this by preparing students with a range of motion on the cello early on. Sharp uses fifteen movements or actions with her beginning cello students to teach them the principles of body mechanics and ease in playing the cello. These movements are playful and game-like in nature and are frequently used in her lessons to quickly fix improper playing habits. Sharp has her students learn the names of each movement so that she can remind the student to correct a bad habit simply by calling out the title of the movement. For example, if a student is straining a shoulder to reach the higher ranges of the fingerboard, Sharp can simply tell the student to drop the arm as in the *Ski Jump*, which alerts the student to the correct positions. In contrast, the observed Suzuki lessons, as taught by Nancy Yamagata, only used one movement game. It is apparent that there is a big difference between the two non-traditional methods regarding the use of movement. (See Table 11 which follows).

Table 9 – Comparison of Movements Used by Master Teachers

Irene Sharp	Nancy Yamagata
Bear Hug	Spider Crawl Game
Bird Wings	
Knuckle Knock	
Fling Pizzicato	
Slap Bass	
Siren	
Swan’s Head	
Baby Clutch	
Clinging	
Scooping	
Bicycle Fingers	
Circles	
Ski Jump	
Names	
Known to Unknown	

Sharp’s Teaching

Sharp’s teaching method has not been documented; thus, one of the purposes of this study was to give an overview of Sharp’s teaching method, especially her use of playful movement for young beginning cello students. Since her work with the San Francisco Conservatory’s preparatory program for children beginning in the 1970s, she has had a reputation for producing outstanding, young cellists. It is important that her unique and successful teaching ideas are made available to all cello teachers, especially those of young children. The method has evolved from her work with various colleagues, especially Margaret Rowell and from Sharp’s own discoveries during her work with young beginning cellists.

An Overview of Irene Sharp's Sequence of Activities

The following section is organized in “lesson order” such as is found in Irene Sharp’s instructional DVD and lesson sequence. Sharp approaches teaching beginning cello students in the following sequential manner while emphasizing her three simple rules:

1. *Spark imagination*
2. *Make everything simple*
3. *Use “cello athletics” (movements)*

She also gives her students a handout called “Cellist Checklist” (see Appendix F), which describes positioning of the body and foundational movement exercises.

Description of Movements – “Cello Athletics”

During the beginning lessons, the student learns to move comfortably while holding the cello. Irene Sharp uses fifteen movements or “cello athletics” to help students understand the body’s range of motion while holding the cello.

There are playful movements for posture and range of motion, bow hold, left hand techniques, right hand techniques, and playing the cello (“playing actions”).

Posture and Range of Motion

Bear Hug and *Bird Wings* help students achieve good posture and range of motion. *Knuckle Knock*, *Fling Pizzicato*, *Slap Bass*, and *Siren* are actions that help the student discover the range of motion with the hands and arms while holding the cello. These movements or actions aid the student in becoming familiar with the higher range of the cello fingerboard.

Bow Hold

The *Swan's Head* and *Baby Clutch* help students establish a bow hold.

Left Hand Techniques

Sharp uses the concept of “clinging” for the left hand to ensure that the left hand fingers do not push down on the fingerboard.

Right Hand Techniques

Sharp uses the concepts of “scooping” with right hand and “bicycle fingers” for the fingers on the right hand. “Scooping” helps with creating a good tone and also creating different dynamics in playing. The “bicycle fingers” help bow fingers to be flexible for ease in playing with a bow.

Playing Actions

Once the student is comfortable with the “clinging” left hand and the “scooping” of the right hand, additional movements called “playing actions” are introduced, namely *Circles*, *Ski Jump*, *Names*, *Sirens*, and *Known to Unknown*. *Circles* movements are used to help young students develop a fluid bow arm motion. The *Ski Jump* allows for ease in arm extensions for both sides. *Names* helps the student to play with the bow while being conscious of rhythmic patterns. The *Sirens* movement exercises the range of the left arm up and down the fingerboard. Finally, the *Known to Unknown* movement helps students discover sounds that are similar but different through the playing of harmonics on the cello.

These movements can be helpful in teaching cello students of all ages but are especially useful in teaching young beginners, as they teach proper posture and

foundational playing techniques in a fun and playful way. They are described in detail in the appendix section (see Appendix G). This playful quality in the use of movements in Sharp's method enhances the fun in learning to play the cello.

Sharp has a repertoire list of exercises, etudes, and pieces she uses in her teaching. This is included in the appendix section of this study (see Appendix H). In addition, the lesson sequence from her DVD *Irene Sharp's The Art of Cello Teaching* is included in the study (see Appendix I).

The Sharp method uses a great deal of playful, game-like movement in teaching young beginners. Fifteen core movements are taught to students in order to improve posture and range of motion, bow hold, left hand techniques, right hand techniques, and cello playing. In contrast, in the Suzuki method, as observed in the teaching of Nancy Yamagata, almost no movement was observed in individual lessons. Therefore, there is a big difference between the two non-traditional methods in the use of fun movement in teaching cello to young beginners.

Analysis of Parent Interviews

Research Question 4: *How involved are parents in the Yamagata-Suzuki and Sharp Methods?*

Parents were interviewed via telephone, which resulted in elaborate and detailed responses to the questions asked. The interview was two-part, containing both open-ended and closed-ended questions. Informational questions asked about child age, length of cello study, and past teachers. The closed-ended questions were Likert-type numerical or dichotomous questions. The open-ended questions

asked how the parent learned of the teacher, what they knew about the method, and what they felt about the amount of involvement required in each method.

Quantitative Results - Likert-Type Questions

Likert-type questions asked parents to answer with a response to a set of statements regarding parental involvement (using Always, Frequently, Sometimes, Rarely, or Never). Parents were asked to provide a number of days per week that their child practiced and listened to recordings. Dichotomous questions addressed parental involvement in their child's cello education and parental feelings about the role of parents and teachers in early childhood string education. All but two parents participated in the interview.

Analysis of the answers to the Likert-type questions indicated that parental involvement was high in attending lessons, monitoring practices, and playing recordings across both approaches. Table 9 (see the following table) summarizes the findings.

In comparing the results, a big difference between the scores for parental involvement in note taking and parental involvement in audio/video taping can be seen. All of the parents of students in Yamagata's studio reported taking notes throughout the lessons. Only one parent video taped occasionally. On the other hand, parents of students in Sharp's studio video taped every single lesson. Additionally, only one parent in Sharp's studio reported taking notes for every lesson while the other three parents did not take any notes during lessons.

Table 10 –Scores for Likert-Type Questions and Numerical Questions

Likert-Type and Numerical Questions	Age of child	Years playing cello	Attend lessons	Take notes	Audio/video tape	Monitor practices	Play recordings	Pleased with progress	Days per week practice	Minutes per day practice	Days/week listen to
Yamagata											
Parent 1	6	2	5	5	1	5	5	5	7	15	7
Parent 2	5	9m	5	5	1	5	4	5	4-5	30	1
Parent 3	6	9m	5	5	1	5	5	5	6	25	4
Parent 4	8	2	5	5	1	5	4	5	7	10	5
Mean			5	5	1	5	4.5	5	6.13	20	4.25
Sharp											
Parent 5	7	9m	5	3	5	4	4	5	5	15	3-4
Parent 6	6	9m	5	1	5	5	5	4	6	20	4
Parent 7	5	9m	5	1	5	4	4	4	4	15	7
Parent 8	6	1.5	5	1	5	5	5	5	5	30	5
Mean			5	2.75	5	4.5	4.5	4.5	5	20	4.88

(Note: The yellow shaded columns provide supplemental information for reading this table. These numbers were not calculated as part of the table. The mean scores for the Likert-type and numerical questions are in red font. The gray shaded columns highlight the biggest differences in the parental involvement between the two teachers.)

The scores from the parent interviews were similar for attendance at lessons, monitoring practices, playing recordings, days per week of practicing, minutes per day of practicing, and days per week of playing recordings. Parents of Yamagata’s students reported practicing an average of 6.13 days per week while parents of Sharp’s students reported practicing an average of 5 days per week, a difference of approximately one day. Parents of Yamagata and Sharp’s students both reported practicing an average of 20 minutes per practice session. Parents of Yamagata’s students played recordings for their children an average of 4.25 days per week.

Similarly, parents of Sharp’s students played recordings for their children an average of 4.88 days per week. Therefore, the parent interviews reported similarities between the two cello methods in attending lessons, monitoring practices, playing recordings, days per week of practicing, minutes per day of practicing, and days per week of playing recordings.

Quantitative Results - Dichotomous Questions

Parents were asked dichotomous (yes-or-no) questions regarding expectations of parents, importance of parental involvement in the child’s music education, and parental playing of a musical instrument.

Table 11 – Scores for Dichotomous Questions

Dichotomous Questions	Age of child	Years playing cello	Parental involvement expected	Parent as important as teacher	Plays musical instrument
Yamagata					
Parent 1	6	2	Yes	Yes	Yes
Parent 2	5	9m	Yes	No	Yes
Parent 3	6	9m	Yes	No	No
Parent 4	8	2	Yes	Yes	No
Sharp					
Parent 5	7	9m	Yes	Yes	No
Parent 6	6	9m	Yes	Yes	No
Parent 7	5	9m	Yes	Yes	Yes
Parent 8	6	1.5	Yes	Yes	Yes

(Note: The yellow shaded columns provide supplemental information for reading this table. These numbers were not calculated as part of the table. The gray shaded columns highlight the differences in the parental involvement between the two teachers.)

All parents of both studios were in agreement that parents were expected to be involved in their child's cello education. While parents of Sharp's students' felt that the parent's role was just as important as the music teacher, only two out of four of parents of Yamagata's students felt that the parent was as important. Two of the parents from the Yamagata studio play or played a musical instrument. Similarly, two out of four parents from the Sharp studio play or played a musical instrument. (See Table 10).

Discussion of Interviews with Parents

The telephone parent interviews included open-ended questions to obtain additional information that would otherwise be unavailable in answers to Likert-type, numerical, or dichotomous questions. Verbatim commentaries are found in Appendix E of this study.

Summaries of the responses to the open-ended questions follows:

Question 1: *How did you find out about the Suzuki program at the Colburn School/Irene Sharp?*

It was interesting to find how parents became connected with the two master teachers of the current study. Parents from both studios seem to have found each teacher through various sources. Yamagata was found by parents mainly through the well-known name of the Colburn School. One parent came to Yamagata through a friend. Parents from Sharp's studio heard about her through the San Francisco Conservatory, a violin shop, and through references.

Question 2: *What are the unique components of the Suzuki method . . . of the Sharp method?*

Parents from the Yamagata studio unanimously agreed that a unique component of the Suzuki method is the delayed note reading. One parent further commented on the values of the Suzuki method applicable to life skills as follows: “Suzuki also cultivates higher thoughts through music, artistic expression, discipline, self-awareness, attitude, personal growth, and acknowledging interdependencies.”

Parents associated with the Sharp studio unanimously agreed that the video taping required by Sharp is a unique component. The value of video taping was indicated in one of the parent’s comments: “If I don’t have it, I don’t know how to help with my child’s practice because I don’t know about cello.” Another parent described specific positive features of video taping: “Irene Sharp models everything on tape so we’re able to hear correct intonation and also see the expression in her playing. This is a way to inspire students.”

Question 3: *How do you use the lesson notes you have made (or video-recording of lessons) in your practice?*

Parents in Yamagata’s studio use the notes taken during lessons in different ways. While three read them to or with their children, one parent reads the lesson notes for self-awareness while teaching the child at home. Parents of the Sharp studio all reported using the video tape. One parent reported how Sharp suggested they use the videos at home: “Irene has instructed us to watch the tape, then go and

practice, then watch it again, and back and forth several times everyday.” However, the parents view the tapes “at the beginning of . . . practice time,” “at least once before practice,” “two to three times within the week,” and “everyday.”

Question 4: How do you feel about the amount of time required of you as a parent in attending lessons, taking notes, taping lessons, monitoring practices, and playing recordings at home?

Parents of the Yamagata studio agreed that the parental role in the Yamagata-Suzuki Method is quite involved, but one parent said that “it’s worth the devoting.” The parents from the Sharp studio revealed mixed feelings. One parent replied that she enjoys every moment, while another stated, “It’s okay for me.” In any case, the parents have no choice as “[Sharp] requires parents to video tape every lesson and requires group participation (solo playing in front of a group) once every month. This cannot be missed.”

One Yamagata-Suzuki parent with some musical training added an additional comment not included in the drafted interview questions. The parent reported the frustration felt by parents who did not know how to help their children with practice sessions at home. The statement from this parent seemed to indicate that parents of the Suzuki program at the Colburn School know that the role of the parent is very important to their children’s music education, but they lack in the training needed to help their children with practicing at home. The parent further talked about the attrition of students in Colburn’s Suzuki program and believed it to

be a result of the lack of education and training for the parents in the Suzuki programs. The comment is reported as follows:

The mothers would be sitting around talking. The most common complaint I heard was that mothers didn't know how to help their kids with practicing. I was always telling them, they should speak up with the teacher, because the teacher can come up with really good tips, but only if they understand that you need their help. If the kids stick it out through book three or four, it's usually because the parents have somehow figured out a way to work with them, but a lot of kids drop out of the program earlier on. It's possible that, for their parents, the reality of how much discipline it imposes on the family doesn't sink in until book two, but it's also possible that in some cases the kids can't really progress because the parents don't know what "practice" means, and feel intimidated by their own lack of a musical background. I'd be willing to bet that if Colburn offered a workshop or a seminar on how parents can practice with their kids, there would be an absolute stampede to attend. So I know that the Suzuki program expects a lot by way of parental involvement, but I think that in general (not just at Colburn – this is a frequent complaint at NCI [National Cello Institute; see Definitions] as well) there should be a little more focus on teaching parents exactly what you're supposed to do with your kid for that half hour you're sitting there with the cello.

Mixing of Data for Parent Interview Analysis

The answers to the open-ended questions in this study provided insight into how parents feel about their role in their children's cello education. Three parents from the Yamagata studio agreed that there are high expectations. One parent's comment interestingly pointed out a downside to the reliance on the parent for practice at home stating that if the parent is too tired then the child is unable to practice that day. One parent described Sharp's strong insistence on [parents] video taping each lesson and attending studio class. All parents agreed that this was a unique component of Sharp's teaching. All four parents from the Yamagata studio concurred that the most unique aspect of the Suzuki method is the delayed

note reading, or as one parent commented, “listening before reading music.” The parents from the Yamagata studio reported reading the written notes twice a week to daily. Three parents read the notes with the child, and one parent wrote notes in the method book to help the child with practices. Parents in the Sharp studio used the lesson video tapes twice a week to daily. One non-musician parent commented that it was a great aid to “know what to look for.” Another parent, whose other child takes music lessons with no video taping, preferred having the video tapes for reference. The interview found that overall parents do not mind spending time attending lessons, taking notes, recording video, monitoring practices, and attending studio classes.

Summary

As a mixed methods study, both quantitative and qualitative data were analyzed separately and then merged to report results. Data analyzed included lesson observations, teacher interviews, parent interviews, and a comparison of the use of movements in each of the non-traditional approaches. Twelve components used in teaching young children to play the cello were analyzed using both quantitative and qualitative approaches. Interviews with master teachers provided information about the components of each method that each teacher values. Finally, the open-ended (qualitative) data of the parent interviews revealed information that was not apparent in the closed-ended (quantitative) data.

The biggest differences between the two methods during observations were the use of movement, note reading, scales, analytical listening by the teacher, injury

prevention, homogenous playing, repetition of literature, and rote teaching/learning. The biggest similarities between the two methods were the use of parental involvement, posture, student listening, and tone quality.

The teacher interviews revealed that Yamagata values homogenous group playing (group of students playing same piece in unison), delayed note reading, and parental involvement. In contrast, the interview with Sharp found that injury prevention, movement, body mechanics, and listening are valued. The use of movement plays a major role in Sharp's teaching. Sharp was observed to teach her beginning students fifteen core movements as compared to Yamagata who was observed to use only one movement.

The parent interviews revealed that parents agreed that their involvement in each method was highly expected. However, it was found that Suzuki parents at the Colburn School felt unequipped in helping their children with practice sessions. Interestingly, parents of the Sharp method reported that video taping lessons was quite helpful in equipping parents with home practice sessions.

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

Overview

The purpose of this study was to compare two non-traditional methods for teaching cello to young beginners using a mixed methods research design. A review of the related literature revealed no studies comparing non-traditional methods for the young beginning cello student. Therefore, the need for a study comparing non-traditional cello methods for young beginning students was validated. Research questions investigated in this study were as follows:

1. What are the similarities and differences between the Suzuki method and the Sharp method in teaching young children how to play the cello?
2. How do these teachers explain their approaches to teaching young children?
3. How does the use of movement by Irene Sharp compare to the use of movement by Nancy Yamagata?
4. Describe the involvement of the parents of young children in the Suzuki and Sharp cello methods.

The researcher observed and interviewed two master cello teachers, Irene Sharp and Nancy Yamagata, both of whom are well-known cello teachers of young beginning cello students. Yamagata utilizes the Suzuki method while Sharp utilizes her own method, incorporating the teachings techniques of Margaret Rowell, as well as those she has developed over a period of decades. Following observations and interviews, the researcher analyzed and compared these two

methods using both qualitative and quantitative approaches. A total of nineteen students were observed. However, only ten (N=10) of these nineteen students qualified as young beginning cello students based upon the age and proficiency level requirements used in this study. For the purposes of this study, only lessons with children ages five to eight and who had less than two years of cello lessons were analyzed.

As a mixed methods study, both quantitative and qualitative data were analyzed separately and then merged to report results. Data analyzed included lesson observations, teacher interviews, telephone interviews with parents, and use of movements in each of the non-traditional approaches. Merging the results of quantitative and qualitative analyses (QUAL + QUAN) confirmed trends identified through analyses of interviews (QUAL) and analyses of video taped lessons (QUAN). Results of quantitative, qualitative, and merged analyses indicated many differences and few similarities across the two methods. Finally, there are implications for music education and recommendations for further research based on the findings of this study.

Merging of the Data

Results confirmed that the two non-traditional methods investigated in this study used markedly different approaches in teaching cello to beginning students. Unique to the Suzuki method are the emphases on repetition of learned pieces, rote teaching and learning, delayed note reading, homogenous group playing, modeling by the master teacher using a full size (adult-sized) instrument, and the taking of

notes by parents during lessons. Unique to the Sharp method are emphases on movement, body mechanics, injury prevention, analytical listening by the teacher during lessons, early note reading, solo playing by students during group lessons, modeling by the master teacher using student's instrument, little to no emphasis on repetition of learned pieces, and the video recording of lessons by parents.

An overview of merged results across research questions indicated the following:

1. Results of both quantitative and qualitative analyses suggested marked differences between the two non-traditional approaches (i.e., a list of the emphases associated with each method is found in the preceding paragraph).
2. Qualitative data resulting from interviews with teachers and with parents generally supported quantitative findings with the following exceptions:
 - a. Sharp was found to rely heavily on (analytical) listening to students during individual lessons and did little playing and/or modeling during lessons. She did not play using a full size (adult-sized) cello, and in those instances when she did play, the student's cello was used. Sharp did not mention these teaching approaches during her interview, although analyses of video taped lessons indicated that such approaches were consistently used.
 - b. In the interview, Yamagata did not mention her consistent

use of modeling (using an adult cello) or her consistent practice of accompanying students (with cello) during lessons.

- c. Although quantitative analyses of parental involvement suggested that parents across the two approaches were similarly involved, analysis of qualitative data indicated different approaches to parental involvement during student lessons (i.e., either note taking or video-taping), which had implications for at-home practice sessions with young children.
3. Although it was known to the researcher prior to beginning of the study that Sharp utilized a repertoire of movements in teaching young cello students, such a dramatic difference in the use of movement across the two non-traditional methods was not anticipated. Based upon this finding, frequency counts of movements used in each method were made to more clearly represent this emergent finding.

Discussion of Research Questions 1 and 2

Research Question 1: *What are the similarities and differences between the Suzuki method and the Sharp method in teaching young children how to play the cello?*

Research Question 2: *How do these teachers explain their approaches to teaching young children?*

Through the master teacher interviews and observations of lessons, the similarities and differences of the two approaches and each teacher's approach to

teaching young children was discovered. The following section reports the results for research question 1 and research question 2.

Similarities Between the Two Non-Traditional Approaches

Although results of this study suggested that there were relatively few similarities between the non-traditional methods, the merging of qualitative and quantitative results did indicate the following.

1. Both teachers believed in the value of listening.
2. The importance of parental guidance was emphasized by both. (There were, however, differences in the ways that parents associated with each method to help their children).
3. The two teachers agreed that young children should be taught with good foundational skills—and teachers were in agreement on the values of good posture and good tone quality.

Differences Between the Two Non-Traditional Approaches

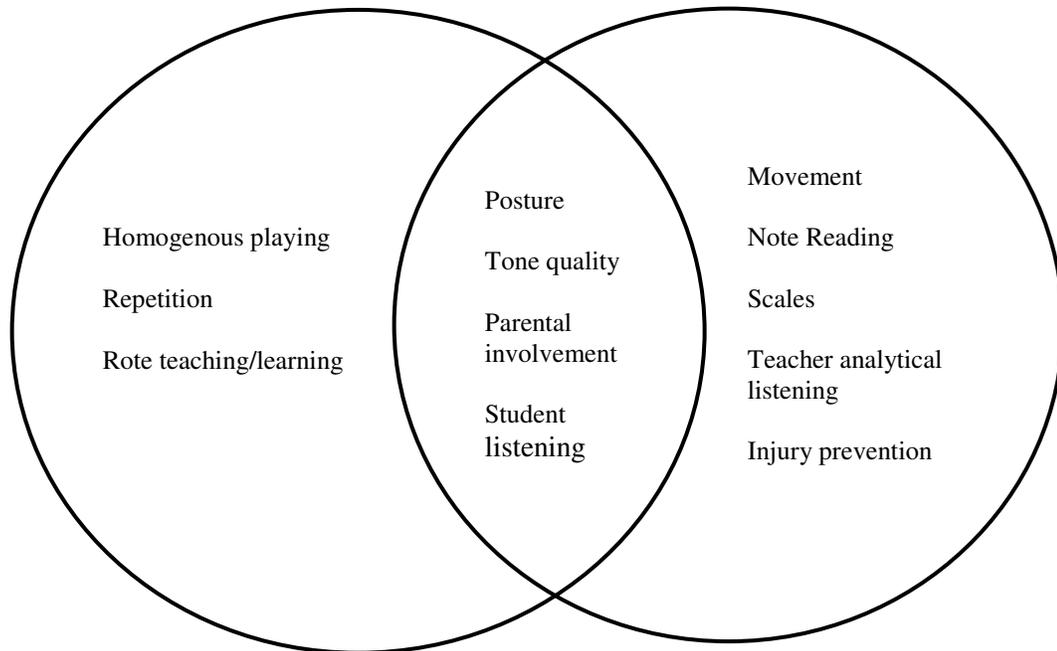
Interviews with the master teachers--Nancy Yamagata and Irene Sharp--provided this study with additional insights that would have been unattainable through quantitative analyses alone. Themes important to each teacher were identified through the categories and frequency counts that emerged from the analysis of the two interviews. Qualitative comments added depth to the identified themes and provided validation for quantitative results. It was found that while Yamagata valued the Suzuki principles of group homogenous playing, delayed note reading, and parental involvement, Sharp emphasized movement, body mechanics,

injury prevention, and listening to recorded and live music. This section reports the detailed differences found in the two methods.

Figure 2- Similarities and Differences between the Yamagata-Suzuki and Sharp Methods

Yamagata-Suzuki Method

Sharp Method



Teacher Modeling in Lessons

An analysis of video taped lessons indicated that the two master teachers approached modeling for their students in very different ways. Teacher modeling was not one of the pre-determined components investigated for the study. However, the differences were noted by the researcher during observations and reported in this section.

Yamagata did a great deal of modeling and demonstration using her own cello in student lessons, and almost always played her cello along with her student,

either in unison or in harmony. She frequently introduced a piece with a few measures to help the student get mentally ready to play. Yamagata also accompanied her students with piano as observed by the researcher but indicated in interviews with the researcher that she does so infrequently. Although she typically modeled using her own instrument, if Yamagata wanted a student to look at tape markings on the bow or on the cello as a reference, she used the student's instrument and bow rather than her own. In summary, Yamagata consistently played with her students during lessons, mostly in unison but occasionally in harmony, using her own cello.

On the other hand, analyses of video taped lessons indicated that Sharp mostly observed and listened to her students play during lessons. She stated her view on the importance of observing her students: "I always have to watch with [student] to make sure they are doing the basic things well because that enables you to play." During lessons, Sharp modeled in front of the video camera using the student's instrument if the student was having trouble playing a passage or required a demonstration of a new scale, exercise, or piece. In the interview, she stated, "I record all of [the pieces] on the spot. That's the only time they have to be quiet and listen to me, and I want them to listen to [the recording] everyday." Sharp did not play duets with her students nor did she play in unison with them (i.e., on a stringed instrument). Sharp did, however, occasionally accompany a student using piano, especially if the student had nearly learned the piece.

The Playing of Scales

In this study, quantitative analysis of lesson video tapes identified a great difference in the emphasis on playing of scales between the two non-traditional approaches to teaching. In the Suzuki method it is believed that young students will enjoy playing the instrument more if recognizable and enjoyable piece--rather than scales-- are learned from the start. Thus, the learning of scales is delayed in the beginning stages of the Suzuki method. In the interview, Yamagata stated the reason for the delay, "I just might not do them as early as other teachers. What's the point going through all of these shifts if they're not experienced in them playing their pieces? So, I just wait--we get through them though."

In contrast, results of this study indicated that Sharp believes the learning of scales is important from the first stages of learning to play the cello. Sharp couples this belief with an emphasis on the teaching of movements to enhance the development of efficient and healthy cello technique. Through analysis of video taped lessons, Sharp was observed to teach her students movements that familiarize the young cellists with a large range on the cello fingerboard. The learning of such movements made playing in the higher ranges easy, even for a beginner. Sharp varied the scale work for her students to ensure that students did not find the scales boring. She also encouraged her young students to learn several octaves early on to experience a wide range of notes on the cello. A four year old student on her DVD demonstrated three octave scales after six months of learning the cello.

Interestingly, the curriculum in *Teaching Stringed Instruments: A Course of Study*

(1991) does not include three octave scales for cellos even in the highest level of proficiency.

Note Reading

An analysis of the video taped lessons revealed that note reading is not emphasized for young beginners in the Yamagata-Suzuki method. Shinichi Suzuki believed in the delaying of note reading to concentrate on creating a beautiful sound with the instrument first. After a child learns to play a good tone, the teacher will decide when the student is ready to begin learning to read notes. Carabo-Cone (1969) disagreed with the Suzuki method stating that rote teaching may be good for very young children age two or less, but at age six, the child is more self-conscious and may not imitate adults as much as they did when younger. In the interview, Yamagata explained that she usually delays teaching note reading until after finishing book one in the Suzuki method. Young beginning students in the Yamagata-Suzuki method learn by watching the teacher play and memorizing. The students do not have any musical notation in front of them while playing.

On the other hand, Sharp teaches note reading early on. Usually within the first month, Sharp incorporates *First Study-Pieces for Cello* by Edith Otis. It contains exercises and pieces in the first position. Within the second month she introduces *Pathways for Young Cellists* by Olga Kraus Stewart. Sharp especially likes the readability of this particular book as it is formatted horizontally, thus making it easy for young children to read. In addition, both books contain short and concise one or two line exercises or pieces, and the note heads are larger than

standard notation that might be found in sheet music for adults and are easier to read for a child at the young age of four.

Sharp's technique of teaching note reading to her students involves a regimen of modeling for the student on a child's instrument for same register, video taping of the modeling for students to view at home, and a music book for association of symbols to sound. Young students taught by Sharp method have music on a stand in front of them at all times. This is the prescribed routine that Sharp requires in her method.

Rote Teaching and Learning

Results of this study documented differences between the two non-traditional methods regarding rote teaching and learning. This concept is foundational to the Suzuki method, as evidenced in Yamagata's teaching. During a lesson observed for this study, Yamagata taught a new piece to a student. First, she played the entire piece. Then, she had the student echo her playing phrase by phrase. Yamagata used this approach until the entire piece was "learned."

In the Suzuki method, it is believed that a child needs to learn by rote at a very young age, and there is a parallel emphasis in the Suzuki method on learning to play beautifully before learning to read notes. In the Suzuki method (as exemplified in the teaching of Yamagata), an emphasis on homogenous group playing (group playing the same piece at the same time) helped young students to improve intonation while being encouraged by a group effort. The method also

seemed to embrace the idea of repetition as a way for children to feel confident about things they had already learned.

In contrast, students in the Sharp method learned note reading early on coupled with listening to the assigned pieces on recordings at home. In her interview, Sharp shared that she does teach without the book for “different kinds of scales or different kinds of exercises” in order to “get used to using the ear and also to learn where things are on the cello.” However, she does not teach by rote during lessons. Instead, she plays for the video recording and instructs the student to watch the footage daily before practice sessions.

In the observed lessons, students in the Sharp studio did not review already learned pieces nor was there an emphasis on rote learning. While it was found that Sharp’s students participate in group work in the form of studio class, students do not perform as a group in unison as was observed in classes taught by Yamagata. Instead, each student in the Sharp studio plays a solo piece accompanied by piano for studio class.

Repetition of Known Pieces

Young children who learn using the Suzuki method memorize all of their pieces, as note reading is delayed. Typically, after a Suzuki student “masters” a piece, he/she keeps it fresh in memory as it is will be reviewed often in future lessons or performances. Through analysis of video tapes, it was found that Yamagata’s students were frequently asked to recall pieces learned in the past. Yamagata’s approach seemed to parallel the Suzuki philosophy regarding

memorization and repetition of known pieces. Interestingly, Yamagata also used “review” pieces to teach new concepts. The rationale for this approach seemed to be that the student had already learned the notes and could, therefore, concentrate more readily on perfecting the new concept. The Suzuki method as exemplified in the teaching of Yamagata also embraced repetition as a way for children to feel confident about things they had already learned.

In contrast, observations of lessons and analyses of video tapes suggested that Sharp’s students typically learn a piece and then move on to another piece. In the lessons analyzed by the researcher, Sharp did not ask her students to recall pieces learned in the past. In her interview, in fact, Sharp suggested that too much repetition might bore a child, especially “a bright one,” who might pick up the piece quickly. In her interview, Sharp stated, “I’m not looking for perfection.” Her goal seemed to be to expose children to many different types of pieces and to teach different concepts through the use of a variety of repertoire.

Injury Prevention

Playing the cello incorrectly can lead to long term harm to the body. By being aware of injury prevention, a teacher may be able to avoid or lessen future injuries. It was found that Sharp extensively uses a set of movements or actions that encourages good posture and helps prevent tension build-up. This study found that Sharp’s approach regarding injury prevention is rooted in the Alexander technique. The benefits of this technique in instrumental playing have been reported by Chen (2006), Knaub (1999), Sella (1981), and McCulloch (1996).

An analysis of video tapes indicated that Sharp stresses injury prevention in her teaching. In the observed lessons, she constantly reminded students to move one arm, pull the fingers, or sit in a certain way to prevent future injury. It is apparent that injury prevention is a central part of her teaching. Not only did she emphasize healthy playing constantly throughout the lessons, but in her studio, she has articles posted that have to do with proper performance habits in the playing of sports in addition to the performing of music.

This was not emphasized as much in the Suzuki method as exemplified by the teaching of Yamagata, a result that was suggested by the quantitative analyses of video tapes. There was little or no mention of injury prevention in the lessons observed. However, in the interview, Yamagata stated, “I have to think about [injury prevention] as a teacher.” Yamagata’s comments such this and “I’m always aware of the two thumbs . . .” indicated that while she might not discuss injury prevention with a student, it was still an underlying thought in her teaching.

Homogeneous Playing

Yamagata mentioned in the interview that beginning Suzuki students play in unison for group concerts. The homogenous playing observed in the lessons with young students helped prepare students for such group concerts and for group lessons. An observed group lesson for her students entailed eight children simultaneously playing the same piece. It was found that Sharp holds group classes as well, but Sharp does not have her students play in unison. Instead, each student performs a piece with piano accompaniment, even students at the youngest ages. In

the interview, she stated that “it’s very important to do that and have closure on a piece.”

The Use of Movement

Research Question 3: *How does the use of movement by Irene Sharp compare to the use of movement by Nancy Yamagata?*

Through an analysis of the two master teachers’ use of movement in teaching beginning cello students, it was found that Sharp uses a wide repertoire of movements in her method. Indeed, results of this study suggest that the Sharp method is grounded in the use of prescriptive movement. Both qualitative data (from the Sharp interview) and quantitative data (i.e., results of the analysis of video taped lessons and a frequency count of the different movements used in the Sharp method) corroborated this important finding. Thus, results of research using a mixed methods approach documented that there is a striking difference in the emphasis on movement between the two non-traditional approaches. This important finding is one of the primary differences between the two non-traditional methods and a notable result of this study.

In many ways, open-ended interviews with teachers served as vehicles to explain some results of the quantitative results regarding movement. Sharp’s observed use of movements to reinforce proper cello posture and emphasis on healthy playing techniques were further explained in her interview. These “cello athletics” (she also refers to them as “actions” or “motions”) are movements that were reinforced in every lesson that Sharp taught to a beginning student.

Furthermore, during lessons, Sharp made frequent reference to the titles of these movements--for example, *Bear Hug* or *Bird Wings*-- to immediately remind a young student of the need to correct posture or a playing technique.

In contrast, the researcher observed the use of only one movement in the analysis of lessons taught by Yamagata using the Suzuki method. When asked about her use of movement with beginning cellists during the interview, Yamagata noted the occasional use of a movement game to 'break up' the routine of a lesson. When asked to discuss her use of the *Cello Song*--a movement that balances a young beginner's posture created by a Suzuki cello teacher--Yamagata reported using this movement activity only during the first lesson or first few lessons taught to a beginning cello student.

To summarize differences in the use of movement between the two non-traditional methods, Yamagata reported that she used movement only infrequently and only to introduce variety into an individual lesson. In marked contrast, the use of movement was found to be central to the Sharp method as movement is consistently used to illustrate concepts in teaching young children to play the cello from the earliest stages of learning. It was found that Sharp continues to use the repertoire of movements with cello students as they move to the intermediate and advanced levels.

Thus, results of this study documented that the Sharp method is unique in its use of movements that allow beginning students to grasp cello playing techniques very quickly and with ease. Thus, use of movement in the Sharp

method seems to be similar to the use of movement advocated by Rolland and Rowell.

In the Sharp method, students as young as age four or five were found to be able to play three octave scales because of the foundational preparation of motion toward the higher ranges on the fingerboard. Interviews with Sharp revealed that she believes in getting her students to experience the whole cello instead of staying in one basic position (first position). According to Sharp, playing in the higher ranges is easy for her young students because she first teaches them movements that familiarize the students with the entire fingerboard. Sharp uses movement to teach cello techniques such as vibrato or thumb position to her youngest students. Through her innovative and playful use of movement, Sharp ensures that her students had fun playing the cello while preparing them for techniques often considered to be “advanced.”

In considering the use of the mixed method research design in this study, the use of multiple measures coupled with the QUAL + QUAN approach validated the results related to movement reported in this study. Results of qualitative, quantitative, and mixed analyses were consistent in their identification of the emphasis each master teacher placed on the use of movement in teaching young beginning cello students. Information gleaned from the interviews with each master teacher added rich information to that derived from the quantitative analysis of video taped lessons.

Parental Involvement

Research Question 4: *Describe the involvement of the parents of young children in the Suzuki and Sharp cello methods.*

The current study found that the Sharp and Suzuki methods both concur with the idea that starting at a young age is advantageous to a child's development, thus, supporting results reported by Wu (2005), Mallett (2000), and Park (2004). Therefore, it was important to account for parental involvement as a component in the teaching of young beginning students.

Both quantitative and qualitative results of this study indicated that teachers of both methods require the involvement of parents. While the quantitative analysis of video taped lessons indicated equal or similar involvement by parents across the two approaches, qualitative data from interviews with parents suggested otherwise. Interestingly, this researcher would have had little knowledge of these differences had the study used only quantitative methods. In this mixed methods study, however, the mixing of quantitative and qualitative data enabled the researcher to identify the differences within the similarities.

Although both non-traditional approaches required heavy parental involvement, there was a subtle but telling difference in the ways that parents were involved. Yamagata required parental attendance and note taking during every lesson while Sharp required attendance and the video taping of every lesson. The difference between the note taking and video taping is an important one, as it would

seem that parents who video taped lessons were better equipped to monitor their children's at-home practice sessions.

In the current study, however, it was found that parents lacked training needed to help their children at home with practice as reported by Cardany (2004). Results of this study were also in agreement with those reported by O'Neill (2003), who found there was a lack of training for parents and that parents failed to use the little training that they received. One Suzuki parent commented on the frustration felt by the Suzuki parents who did not know how to help their children at home. She also specifically addressed retention of the program stating, "If the kids stick it out through book three or four, it's usually because the parents have somehow figured out a way to work with them, but a lot of kids drop out of the program earlier on." This comment suggested that lack of parent involvement can result in retention problems. Such a finding echoes those reported by Gawlick (2003), who indicated a continuation rate of 70% for students whose parents were involved in their children's music program at school compared to a continuation rate of 27% for students whose parents were not involved.

Qualitative results of this study suggested, therefore, that video taping of lessons should be required by all teachers of beginning cello students. It would seem that such a practice not only helps the child, but it also serves as a training tool for the parent who does not play the cello or who is not a trained musician. Furthermore, as suggested by the previously quoted parent, if a parent is expected to play an important role in the child's musical education, then there should be

better training for the parent. Qualitative results of this study suggested that some parents of young cello students need more direction in their important roles as “home teachers.”

Before leaving the subject of note taking versus video taping, possible reasons for the use of video taping in the Sharp method might be considered. As previously discussed, Sharp emphasized the early and correct use of movements in her method. Children learning to play the cello using such a method clearly require reinforcement of such movement-related playing habits at home as they practice. Therefore it seems logical that Sharp would require the video taping of lessons by parents, as such a practice would more likely ensure that parents would “correctly” work on movements and playing techniques with their young children in at-home practice sessions.

Finally, in the parent interviews, answers to open-ended questions in this study provided insight into the answers found in the closed-ended questions. Through the merging of the quantitative and qualitative data, it was found that parents of students in each non-traditional method were aware of high expectations for parental involvement. Both quantitative and qualitative analyses of interviews indicated that parents did not mind spending time attending lessons, taking notes, recording videos of lessons, monitoring practices, and attending the studio classes required by both teachers.

Developmental Skills of Young Children

Since both the Sharp and Yamagata-Suzuki methods are similarly directive and prescriptive, both methods might be considered to be developmentally inappropriate by educators who value an exploratory approach to early learning. However, in this study, it was found that the Sharp method approaches teaching and learning in a playful, almost game-like manner. Therefore, even scales and exercises that have roots in the more rigid traditional method are fun and enjoyable for the young child.

Implications for Music Education

In the process of observing and analyzing student lessons in the Yamagata and Sharp studios, the researcher found some components from each method to be useful in the teaching of young beginning cellists. The Suzuki teacher observed in this study used Suzuki components such as repetition, rote teaching and learning, and group playing that can be helpful to the young child who is beginning to learn to play the cello. In the Sharp method, components that are valuable for teaching young cello students include movement, note reading, learning of scales, teacher analytical listening, and injury prevention.

It is known that young children like repeating things that are familiar to them. They enjoy repeating well-known pieces over and over again. Yamagata frequently had her students repeat pieces during lessons and during group classes. It was apparent in observations that students enjoyed recalling familiar pieces in

lessons and especially enjoyed playing with their peers. However, teachers must also be careful to give students a variety of pieces to grow musically.

Rote teaching and learning are good approaches when working with children who do not yet read or who do not yet feel comfortable with music notation and symbols. If a teacher decides to delay note reading, it should not be for too long. The researcher believes that the use of rote teaching depends on the student. For younger children who cannot read, it is important to focus on inner hearing and the building of aural skills. However, if the child is old enough to read, then it may be helpful to do both rote learning and note reading.

One of the major concerns regarding the Suzuki method is this component of delayed note reading. It is recommended that Suzuki teachers ensure that beginning students are trained in musical reading as soon as they are of age and able, as this is important for school orchestra auditions. In fact, Starr (1983), a Suzuki pioneer, suggested that teachers ought to incorporate a student's school orchestra music into the individual lessons. Although the Suzuki method emphasizes delayed note reading during the beginning stages of learning to play an instrument, it is the responsibility of the teacher to recognize when a student is ready to begin learning note reading.

The Suzuki method also uses group playing as positive peer influence. In lessons observed for this study, homogenous playing in both individual lessons and group classes seemed to help children feel united through playing music. Hearing other students as they played more advanced pieces seemed to be enjoyable for

younger children. The Suzuki method focuses on group playing that can develop self-esteem and also get children used to playing in front of others.

On the other hand, Sharp did not have her students play homogeneously. Her students played solo pieces accompanied by piano. Sharp's idea is to help child feel comfortable with playing in front of others and also to build confidence, but through solo playing. The researcher came to believe that both types of experiences--playing homogeneously with others and playing solos for others--are important approaches in building performance confidence in young cellists.

Quite different from the Yamagata-Suzuki method, Sharp relied heavily on teaching movement--or actions with the cello--to make playing the cello easy and fun for young cellists. It was found in this study that through the use of these movements and actions, children as young as age four could be taught to play things considered advanced for their age--for example, three octave scales. This prescribed movement also is useful in injury prevention and helps students to form good motor habits from an early age. Through her analytical approach to teaching, Sharp was careful to watch the student at all times during the lesson to guard against the formation of bad habits. Finally, the video taping of lessons seemed to help both young students and their parents with home practice. Therefore, it seems that the use of repetition, rote teaching and learning, group playing, movement, injury prevention, and video taping of lessons can be effectively used in the teaching of young beginning cello students.

The movements Sharp uses in her teaching are fun actions for children to do and seemed almost game-like so that even when learning scales or technical exercises, children were excited. While conducting this study, some of the movements were implemented by this researcher in the teaching of her own students. The actions appealed to the students and proved to be a quick way of explaining how to do something with the cello. Also, students enjoyed doing the movements and played with more ease and less strain. In addition, the researcher has begun to teach the younger students three and four octave scales with the various movements that teach range of motion such as *Knuckle Knock*, *Siren*, and *Ski Jump*. The researcher concurs that scales are foundational for young students and that young students should learn to play such scales in the early stages of learning to play cello. Scales and technical exercises prepare students for future etudes and pieces.

The idea of injury prevention seemed to be intrinsically related to the movements used by Sharp. With all students, she was careful to establish correct posture and motion with the cello in the early stages of learning to play. This researcher believes that once a student knows how correct playing feels, playing with tension will feel wrong and will be recognized and corrected.

According to all parents of children in the Sharp studio who were interviewed for this study, one of the unique features of the Sharp method is the video taping by parents of each lesson. Sharp required that each lesson be video taped for home viewing, and videos were viewed before each at-home practice

session. While the camcorders and tripods may be cumbersome equipment for parents to carry each week, the benefits associated with video taping seemed to be substantial. If either students or parents missed something during the lesson, the video served as a wonderful at-home tool.

On the other hand, parents in the Yamagata-Suzuki studio were expected to take notes. With note taking, however, parents could easily miss an important point or demonstration due to their concentration on the note-taking process. Based upon observations of the lessons, the use of videotaping allows parents to pay more attention to all aspects of a lesson and help them to ask better questions of the teacher, and have a higher quality resource to use for at-home practice.

To summarize, both methods required much parental involvement-- especially in the early stages of learning to play the cello. In the Suzuki method, the parent served as the note taker and “home teacher” and monitored practice away from the lessons. In the Sharp method, the parents were responsible for video taping lessons and monitoring practice at home using the video tapes. It was found that video tapes may be more useful to the young beginning child and the parent in home practice sessions. With the video tapes, the child may view Sharp’s modeling daily to refresh the memory. The video tapes also serve as a great source for parents who may or may not be comfortable directing their child in the practice sessions. One of the key findings of this study was that Suzuki parents in the Yamagata studio do not feel well-equipped to help their children practice at home.

Video taping lessons might be more helpful to these parents who seem to need additional guidance at home.

Yamagata played along with her students during lessons to encourage students to hear correct playing while playing themselves. She usually played in unison with a student, although she occasionally played in harmony. Sharp did not play along with students at all--instead, she focused on listening as the students played. This researcher believes that there are benefits of playing with students as they may feel more confident when playing alongside the teacher. However, such an approach may not allow the teacher to devote his/her entire attention to the student. Furthermore, the teacher may not be able to hear incorrect playing over his/her own playing when using such an approach. This researcher believes that both approaches are helpful in teaching beginners and that cello teachers may want to think about incorporating both unison/harmony playing with students and analytical listening to students' playing.

Teacher modeling was done differently in each cello studio. Sharp modeled new scales, exercises, and pieces using student cellos and all modeling was video taped by parents. In Sharp's studio, students did not attempt to play the newly assigned homework but instead learned exercises and pieces at home through practice with the video tapes. In contrast, Yamagata modeled each new piece during lessons in a rote fashion, with each student echoing Yamagata's playing phrase by phrase. Students were expected to remember newly assigned pieces and to practice the pieces at home. To refresh any forgotten notes, parents used the

Suzuki method books as at-home references. Such an approach is a concern, however, if the parent does not read music. Therefore, the researcher believed that the video taped lessons were the more useful tool for at-home practice.

Both Irene Sharp and Nancy Yamagata teach young beginners individually for thirty minutes once a week. It might be better--especially for children of younger ages--to take lessons more often and for shorter periods of time. It would perhaps be more helpful if young children received individual lessons twice a week (or three times a week) for ten to fifteen minutes. This would be especially helpful for parents who take notes rather than video taping, as it would give both parents and students more opportunities to hear and see pieces played correctly.

Recommendations for Future Research

This study compared the Suzuki method and the Sharp method, giving a glimpse of these two non-traditional teaching methods in the teaching of young beginning cello students. This study found that the two methods vastly differ from each other. A follow-up comparison study could be done with the Sharp method and another teacher who use the Suzuki method to see if the differences and similarities are matching to the results of this study. More specifically, a study could focus on the topic of the use of playful movement or actions in teaching young children to play the cello. It would be interesting to survey teachers on their uses of movement and compare and contrast their ideas.

Additional innovative cello teaching methods for young children should be discovered and compared. There is currently a lack of research comparing

innovative or lesser-known cello methods for young beginners. It would be important to see what other cello approaches are being used by teachers and which of these are successful in teaching young children.

Based on the results of this study, it was found that parents play an important role in their children's musical education, but parents may lack the skills in helping their children at home. Therefore, the researcher recommends that there be a study done that focuses on parental training.

Summary

Many cello teachers seem to use only the methods by which they were taught, not having had any exposure to any other methods. Cello teachers of young beginning students should be knowledgeable about both traditional methods and non-traditional methods. Teachers should compare methods so that they might select techniques that are developmentally sound. It was found that although the Sharp method and the Yamagata-Suzuki method are both directive teaching methods, the Sharp method utilizes more playful approaches to teaching young beginning cello students. However, both non-traditional cello methods for young beginners examined in this study have features that are appropriate for the learning of young children.

It was also found that the playful quality of Sharp's method may appeal to the young child. Sharp understands the capabilities of young children, has shaped the ideas and approaches of her mentors, and has added her own ideas in developing her non-traditional method. From her work with Margaret Rowell, she

adopted the use of movement but also adapted the movement to appeal to the imagination of the young child. Sharp has captured a sense of playful and imaginative fun in cello playing. Therefore, although young students in the Sharp method learn scales, drills, and exercises, it seems to feel like play instead of work to the child.

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APPENDIX A

Irene Sharp's Online Biography

(from the Internet Cello Society Website)

Irene Sharp currently teaches at the University of California-Berkeley and the Mannes College of Music. She was also former professor at San Francisco State University, University of California at Santa Cruz, and San Francisco Conservatory, where she served as Professor Emeritus and Chair of the String Department. She has, in the past, directed the Margaret Rowell String Seminar and the Irene Sharp Cello Seminar. Presently, she directs the California Summer Music annually, every summer. She has given workshops through American String Teachers Association, European String Teachers Association, Australian String Teachers Association, and the Suzuki Association of America; and has spoken at conferences for Music Teachers' National Association and the Music Educators' National Conference.

APPENDIX B

Rationale for Selection of Suzuki Teacher

It was the intention to find a Suzuki teacher who taught the method in the way Shinichi Suzuki had intended. A “purist” would be considered someone who followed the method exactly as Shinichi Suzuki had first intended it to be taught, without any modifications. However, the literature shows and Suzuki experts agree that this is an impossible feat. The only purist was Shinichi Suzuki. All other teachers are of different backgrounds and employ different teaching personalities. Even more modifications occurred when the method was brought to America to fit the needs of American parents. Kendall (1999) stated that it is simply impossible to replicate Suzuki’s approach in America where many American mothers were employed (in contrast to Japanese women who were mainly homemakers at that time) and the differences in the two cultures.

Today, American Suzuki teachers have the freedom to modify the method by picking and choosing to keep only parts of the approach in their teaching such as repertoire, repetition in study, listening to Suzuki recordings, and delayed note reading. Usual components of the method that are left out mostly deal with parental involvement. For example, although Suzuki teachers in America are trained to require parental presence during lessons for young children, they do not require that parents learn the instrument along with the child as in the original method that Suzuki proposed. Parents are asked to take notes for children up to the age when students are thought to be able to write their own notes and do not require

supervised practices at home. In sum, the Suzuki Method used in America utilizes the same principles and inclusion of many of the original ideas; however, it is acknowledged that the method has been adapted and modified for use in America. Thus, for purposes of this study, it was important to find a Suzuki teacher who is familiar with the original layout of the Suzuki Method and who is aware of the adaptations made by America.

APPENDIX C

IRENE SHARP INTERVIEW

Background

When and where did your musical education first begin? Home, school, church?

Both private lessons. I started cello in high school actually. I continued orchestra all the way through the end of high school.

How did you feel about the school orchestra?

The public school could be a really good thing for beginning students. I can't say I got very good habits, but there was a very enthusiastic guy who taught. He was a wind player.

Did you have musicians in your family?

My mother played the piano, and she came from a family that was really interested in music. She was interested in music. I have two sisters. My younger sister died, but she also did a little playing. My older sister plays violin and flute and piano these days too. I have two daughters, my oldest and youngest, who play the violin professionally and then my middle daughter, who plays the French horn. She teaches horn too. She always had two interests: early childhood and horn, so she got a degree in early childhood and French horn. Then she got a Masters in horn. Now, she teaches horn and teaches also at a private school called Peninsula.

Your husband, is he a musician?

He's an engineer. I have been married to him for almost fifteen years. He had a huge record collection, and so did I. So, he loves music and knows a lot about it too.

Was cello the first instrument you played? The only instrument?

I started piano at eight and started cello at sixteen. When I started cello, I thought this is it, so I was a cello major even though I hadn't played that long.

Did you keep up your piano?

Yes, I did actually. So I accompany my students. I can do everything. I can do that Beethoven Sonata. But it doesn't give me as much chance to see. So I do the accompanying for my Sunday studio class that I have here at the house, but for my adults, I have an accompanist at the university.

Who was your earliest influence?

My mother. My mother loved the sound of the cello. So when I said I want to pursue another one, she said cello. Long before that, I guess I must've been eleven, it was just after the war ended. I started for maybe about two or three months, and my parents had a very bad financial time, and I didn't get to do it again until I was sixteen. I got started first in school and then got private lessons soon after that.

Who was most significant influence?

Margaret Rowell. My first husband, we met in college, heard about this cello teacher and went to her student concert. He was very gregarious and went and talked to her, and so when I came out, he already scoped out that she might be interesting. I didn't think a woman teacher was very good, and she looked at me

and said, “Oh, such a mess” (laughs) so but anyhow. I graduated from college when I first had lessons with her.

Cello Education

Where did you study and with whom?

Before Margaret Rowell, I studied with Eugene Eichert. He was a student of Piatgorsky. Actually, he went to Curtis. He was young and pretty inexperienced, very musical though. Musically, he was quite strong himself, but I didn’t know. I just did my own way.

And then I studied with Theo Salzman in the years between college and when I got married, and he was great, really. He got my arms down, and that was great.

Didn’t get rid of the tension that I had, so I did a lot of concertos with him.

When were you able to get rid of that tension then?

Basically, Margaret Rowell put me onto it. Her husband was a speech teacher at the University of California, and he was in touch with the Alexander Technique.

He knew about the Alexander Technique. It wasn’t until 1972, and I moved to California, and I went to the public library. It was a husband and wife team who moved here from England, and they had done an Alexander Technique course.

This was about thirty years ago now that I started with them. That gave me the first inkling that you could think about how you used your body.

So, was it through this that you were able to release that tension?

I never was a fast learner, and I never was in touch with my body really. I can read almost anything, and I can hear it, and I didn’t really care what the sound was like

because I heard it in my head the way I wanted it, but then in my teaching, more and more, I wanted to make it easier for people, and also, I wanted to protect them from physical difficulties. So about ten years ago, my husband had trouble with his heart, and my mother-in-law, who was in her 90's then, broke her hip, so I had both of them in the hospital, and I was teaching them. I was out of control. I was tense. So my youngest daughter said, "Mom, you ought to go back and do the Alexander Technique" again. She kept bugging me and bugging me, and finally, she just handed me the phone one day and had the number ready.

And now the past years, I've been studying with Edava. It's really made the most difference. It's made it easier and easier and easier and not to have peripheral tension. There's good tension and bad tension, but you know, if you're bobbling your head up and down, or if you're making grimaces, or if you're holding your arms up like that, that's unnecessary. It doesn't take that much energy to play the cello.

Anyhow, that goes back because Ed Rowell, Margaret Rowell's husband, that's how I first got into the Alexander Technique.

Was there anything that you got from your past teachers that you liked and are using today? (curriculum)

You know, I used to look at like piano teachers. Different other instruments, and I was thinking there's got to be a system for cello. There has to be a system. It seems so haphazard really, I didn't get it. I said if I could just from one to another. I said to my late husband, "Gosh, if I only knew what was important." I didn't

know what was important. I didn't know if the sound wasn't right. I didn't know what I was doing. If I wanted to do crescendo or decrescendo, I didn't know how to do that. How to get louder, they would say press harder, or use more bow.

Could be, not the pressing – this is never true.

Using more bow, yes for some things, maybe not getting louder though.

I learned a lot of physics, the physics of the string and stuff like that.

I was always searching for what makes the difference? How do you do this and that because we never talked about that. Or how do you change the length of the string? Or what are the important things in a bow? So I'm still learning, but I don't think that was done for me ever. I just put the bow on the string. I could read music already.

I just went away and found out where the notes were. I had no idea on producing a tone, but gosh, that's everything.

It's just not logical.

Margaret just opened my eyes to the fact that you are using your body, and you have to use your body in certain ways in order to get it, but she was just not so specific about exactly how you do it. And she never played, that was interesting. I never heard her play. One notes, two notes...amazing...

Because she was unable to play?

No. She married late. She was about forty. Her husband was about twenty years older, and he used to get up real early in the morning, and she was a perfectionist, and she decided she couldn't practice anymore because he was already up, and

there wasn't any time for it. And she had her kids. So she couldn't practice enough that she thought it sounded like anything. She was a performer before, so she could've still played.

Teaching

What first brought you to teaching?

I don't know. I always wanted to teach. I had a younger sister who was seven and a half years younger than I, and I liked to teach her. In high school, I tutored in math. I just thought teaching was the best thing. When I went to college and I did the cello, they had a five-year program for music education. And I said, "No, I just want to learn to play cello and do cello performance, that's all". And they said, "Well you know if you do the five-year program, you could earn four thousand dollars a year," and I said, "I don't care" (laughs). First, I started teaching piano and cello, I guess, I don't remember if I had more piano. I think I just had piano students only here in Oakland and then... I guess I started in Berkeley when I met Margaret. Then she gave me some students too, so that's where I actually first started teaching cello. But, when I was in college, I was an itinerant music teacher in the Pittsburg public schools and each kid paid me twenty-five cents for a lesson. I got somebody to show me trumpet and clarinet and whatever, and I did violin and did cello, and I just did a couple of schools. Whew, I learned a lot. I did that in college, and after that, I knew I didn't want to do public school.

Well, I didn't know enough about those other instruments for one thing. And for another thing, I really wanted to teach cello. That's all I wanted to do. I wanted to play too, but I really wanted to teach too. I've always done both.

So, you've taught in public schools and then privately after college?

I taught in a settlement house, the Irene Koffman in Pittsburg, for a year, and then I got married and came out here. Then, I met Margaret, and then I taught cello, piano too.

Do you teach piano today?

No. Except I have to admit I had my grandson, and he wanted to do piano. My French horn daughter started teaching him, and I took a look and said, "Oh" (makes a face), and I said, "Well, I think I could give him some lessons". I've done it for a year now, but I'm already thinking I'm going to give him to somebody. He's doing really well. I think he's going to end up playing.

What repertoire do you use?

Margaret put me onto the Otis book, Pathways, I found because it was like a piano book. You could turn the pages fast, horizontally. There's not much on each page, so you could go through this really fast. I do everything without using a book for maybe a month or two and then they already can do everything that they need.

Beyond your own teachers, what resources have you used in creating your teaching curriculum, ideas, things that you use?

I've always gone to lots of conferences. I go to a lot of concerts. Still today, I go to a lot because you can learn a lot. I read a lot about teaching and playing string

instruments because I wanted to know how. I wanted to know, what were the important things you had to take care of so you would know how to play? What the great player just instinctively does, he doesn't practice more than anybody else. Just instinctively goes at this machine in a good way.

Do you get any inspiration from sources other than musicians?

Yes! Sports people. So right here on my blackboard. This was last Monday. This was on the front page of the New York Times. This is Rodriguez of the New York Yankees. He changed his batting because before he moved his head forward and he wasn't aligned. And so now they lined up that part. This is making it able to do the "sweet spot". I won't let my students do this for instance (leaning head down the front of the body) because your head is heavy, and it's not good for your back or going down or the whole thing you have to stay like that (sitting up straight). Because of the rock music and how much movement they do, but it has nothing to do with the sound that's produced because the sound is produced from the electricity in the wall.

All this stuff (bobbing head up and down) or whatever is really bad for your health. Whatever, it's really bad for your health. Just show a movement that you could go from top of fingerboard to bottom of fingerboard.

When did you begin teaching college/university level?

I started at San Francisco State [University] in '72. Margaret was teaching there. She wanted to leave so I took that position. It was a good education because I kind of felt like anybody who could carry the cello in the door got in. So it was a tough

teaching, I think, because they were really nice kids and wanted to, but they had not gone a good path I would say.

And then I switched over to the conservatory to teach the little kids. Later, I went from the prep to the collegiate, and then I had the whole range.

So, you've always been teaching this wide age range of students?

Right. Right now, I have a student in New York. She's eighty. She's had carpal tunnel. She's had everything. She didn't really play well.

But now she plays chamber music, and she's doing Popper etudes now. Yeah, I never thought I'd see it. And she's got a pretty good vibrato, too.

She never took lessons. She must've played piano before, and then she just picked up the cello. She came to my seminar. I used to do a seminar every year, except for last year. It was the first time in eighteen years. And I would just take anybody. The first twenty people who signed up. It was really interesting though, the wide range. I got lots of teachers, amateurs, and some kids. I just showed them the principles. We worked two hours in the morning and two hours in the afternoon individually with them.

I really miss it. I'll have to do it again. Rather than me setting it up and running it, I'd rather have someone set it up and invite me, and then I'll do it. So, I might do something like that in Florida next Fall. Two or three of the universities there, I think, want me to come down next Fall sometime, but I may do it by myself again sometime.

Or, perhaps in southern California somewhere?

Maybe in southern California somewhere.

There's a big need for that.

Your oldest student is eighty, what age is your youngest?

I have a student who just turned five, so he started when he was four. I have another in the city who is five too. I like four better than three. I've tried three.

Mmm, not that great. Four is fine.

Have you taught anything other than applied cello? Master/studio classes?

I always have done studio class. At the conservatory, I did it every week. A two hour class every week. I've always done my Sunday morning classes for hundreds of years. And I did a class at San Francisco State class too. I didn't always get paid for it, but I just think its very important to do that and have closure on a piece. And it's amazing. I'll see someone here on Friday, and I'll only take a piece worth listening to. And on Friday I'll think, "Oh the piece is okay. I'll take a chance."

Then on Sunday they just play like a dream.

At the conservatory juries every year, you would have to do a whole concerto and a whole Bach suite, memorize both, and a sonata and another piece. So, we used to have marathons where we played the whole Bach suite memorized and the whole concerto memorized, so at least when you graduate you have four concertos and four Bach suites. You've done the whole thing, and you've played the whole thing. The performance end of it is really important. Not just playing this piece and then jumping to this piece. In order to get rid of them, they have to perform it.

Do your ideas ever change or rather evolve into something else?

I'm still learning. Every once in a while, you know, I get this thought. I don't know where the thought came from, and I usually do at least a different program every year. I'm always working on something, or if I'm not working on a program I'm going to perform, I'm working on a concerto that I haven't played before. So that gives me a lot of ideas. I'm physically not that adept, I think, negatively. I'm more of a mentally – I can do it mentally, but physically I'll run into, "this doesn't feel good" or forcing this to get this, or "why can't I get louder here", or "why can't I get softer here" or play consistently in tune. So, just recently, okay, I've got the cling. I've had that for a while. But I've discovered that if you pull to the left a little more before you're going to shift, it makes the shift so much easier. So, I've got the string but then just before I cling just a little bit more and you could just move.

Margaret used to tell me, lots of people used to tell me, you go and you release your arm in the shift and then you pop it back in, but I no longer think that's true. I keep the finger there, I move with my arm.

Something has to hold that string down the whole time, otherwise, you have in between noise, or the shift doesn't work.

Also, the bow has to stay there, the bow has to stay in, so you can't lift the bow out a little bit, shift, and then put it back in.

The bow has to be sitting waiting to receive.

And I've recently been working on that if you do want to get louder, of course you play near the bridge, and I do scoops, different kinds of scoops, but also if you feel

like your arm is getting longer as you're going, it gives you a lot more power too.

I'm still thinking in that direction.

Also, releasing in the back of your neck, which is learned from the Alexander Technique, is an ongoing thing.

Have you ever stopped giving lessons to a student who isn't progressing?

No. Some ages are just difficult. I mean twelve to fourteen. Everything is happening to them, and cello is not the focus. Sometimes we just have to wait.

I would never tell anybody that because anybody can play the cello. You have to want to, and you have to work at it steadily.

But everyone has these valleys, peaks and valleys.

If the person wants to. If you can speak, you can play an instrument.

Is history or theory a part of the lesson?

I sometimes have them do a book or a music program. There is Practica Musica music program. The conservatory has theory, so I have them go do that. There are piano books I've used because we have to read from bass clef, treble clef, and intervals. I definitely encourage that. I mean, you can't do a Bach suite without knowing something about harmony.

Or, you can't teach a sonata without knowing something about the structure. I either teach that by myself or other.

Do you encourage your students to play in public schools?

Oh, yes. Just about practically when somebody is twelve, or I do different technical book, so once they're through Kummer. I do first Edith Otis. That's on

the video. You can print that out. One is a technical book and the other is pieces. I'll have to give you a copy, but they're on the video. And then I do Feuillard, which is more difficult, but it goes all the way through to thumb position and does it in a very musical way I think. So, there's always a music piece on which you can try out your new skill. And then Kummer is kind of parallel to Feuillard, and that does more bowings and keys. When it comes to the end of that, I say, "How about playing in a youth orchestra?" They have a lot of different levels all over, so probably around eleven or twelve.

You use something called your 'bag of tricks' that I've seen on your DVD. Do you use these with your older students as well?

Yes, I use other techniques.

Like what I did with Jeffrey for thumb position. Inside the string, thumb has to be down. Since the fingerboard is hard and strings are metallic, I cut a bit of sponge, and I wet the sponge and put it there because the brain says the sponge is soft. So, you don't press down on it. And you can see how little you need for the thumb (in thumb position).

Or I have kids use, I put Kleenex around the bow hair and then I have them grab the hair there (demonstrates). So they get to feeling the hair is really what makes the sound. Our hand is on the wood so we don't feel that, we get different information. So I have them bow whatever they're working on, and I have them hold on to the hair so they can really feel the vibrations. And Velcro-ing the string.

I also use long/short for string changing and the bicycle fingers for single stroke and faster things, so you don't wear your arm out. You don't have to use all your arms as a mass, you can do it all here.

You mentioned you have some Suzuki training. Was that teacher training?

Suzuki was here, and he came to San Francisco State (university), and he was doing something. I think my middle daughter was a year old or two because I remember I was carrying her into the building. I saw him work there, and we got to talking about his technique. I was intrigued with it because learning by the ear is the way great performers do. I never took Suzuki lessons. I just read and read about it and saw him in quite a few places. Wisconsin and Chicago and L.A. I forget all the places. One time I got a cello choir in Wisconsin together, and we just floated this Bach Suite in four parts across, and it was a beautiful sound. He said, "What's that piece I got to have that piece!" Margaret had never taught anybody younger than eight or nine, I think. When I was in the San Francisco Conservatory, what I wanted to do was to start a bunch of four year olds because they never had anything like that there either. So, that's what I did. He didn't have anybody who was the cellist guru. He was the violin guru, but he didn't have a cellist guru, so someone just said, "Oh yeah, you could play this piece on the cello", but the idea of Suzuki is that you learn it by ear but also that you could do it by steps. Today, still extended second position isn't the best to learn first. Maybe we need to learn first position and then we need to learn fourth position. So, the pieces they are geared to learning the A-minor Concerto by Vivaldi for violins, but we're

never going to learn the Vivaldi Concerto. So, we have to have our own goals pieces. Eventually they did kind of do that, but they didn't do the steps that get you there. We need to learn the shift because we have to shift right from the first moment and that sort of thing. We need to do the whole instrument not just this tiny "Twinkle Twinkle Little Star" place. So, I use the principles for sure, but I don't use the music as he laid it out because it's not laid out well for cello. It's just fashioned after the violinist. With some pieces, we sound like a bull in the china closet because it doesn't have that sparkle that the violin has.

Does the Suzuki Method put emphasis on injury prevention?

I think they're thinking of it, but I think there's certain rigidity there.

There's no cello guru for the Suzuki method, so everybody makes their own ideas.

People who are most important in the Suzuki world now were not trained. The training is not very good. I teach somebody who wanted to do Suzuki. Every summer, she's gone off to get Certificate I, II, III, etc. She says she has to bite her tongue because she won't use certain things they say to do. Everybody says different things because there isn't one thing that says this is what you ought to do. They have a curriculum they're going through. I think mostly the arms are like this (up). Your shoulders shouldn't be involved at all. If you're down here (playing at the string) you never do. They work for you, but you don't have to engage them at all. I think that part wasn't thought out very well at all.

Do you encourage your students to listen to recordings?

Yes.

Every year at Christmas time, I alternate years. I give sweatshirts. This past year it said, “cling on” on one side and “scoop” on the other. It has a little logo that I do. The alternate years, I first started out giving cassette recordings, and now I’m up to CD’s and DVD’s. So, I’m encouraging them to get a library started. What I can’t get people to do is go to concerts. People just think if their parents don’t go, why should they go? I remember one of my students. He traveled with his youth orchestra playing the Dvorak concerto. One time I took him to a concert, I think a Yo-Yo (Ma) concert, I took a whole bunch of kids there. He was seventeen, he could play the Dvorak concerto, and he said to me, “This is the first professional concert I’ve ever been to.” I can’t get anybody to go unless I take them.

One time Rostropovich gave concerts with the Boston Symphony in ’87. He did 6 concertos in a couple of days, or something like that. So, I took thirty kids from here to New York. We went to all those concerts. We listened to all of the concertos before we went to the concerts. We also went to the Metropolitan Museum, we went to the United Nations, and we went to see the Statue of Liberty. It was a great trip. Even with a hotel, I think it only cost about \$400. Somebody got a low fare for us, great group rate.

So, I think going to concerts, I don’t know...

There’s no singing going on now either, you know, singing in the schools just for little kids. It’s so important. A human being needs music in life.

You only use Suzuki only up to Perpetual Motion?

I don’t use those tunes anymore because I use the Otis.

But I record all of those (the Otis and Stewart pieces and exercises) on the spot. That's the only time they have to be quiet and listen to me, and I want them to listen to them everyday.

I still might record something hard or intervals or something like that.

But I have them get the recordings, the Bach and everything, they have to listen.

I can tell by two or three notes, I can tell if they listened to the thing or not. It's hard to get people to do too.

You encourage your students to practice daily. Do you set a certain time?

No. The minimum you should do each thing is three times for the younger kids.

Everybody has to listen. It's an unending thing. You have to practice everyday.

Should vary it. Don't start with scales, etc. Vary it, vary where you start in the piece.

The parent involvement sounds like more for the younger. Do you also require that the parents monitor their practice?

The little ones for sure. For the older ones sometimes they pair the video tape to their computers. I don't want them watching on the camera. The screen is too little and the sound isn't good enough. It has to be on the big monitor of whatever.

Sometimes I like them to take out the things that we need, where I was trying to correct something or something they need, so they don't have to run through the whole thing. So, I used to make a VHS video of only the parts they have to watch everyday. Now, I'm trying to get the older kids to watch it once and write in the

music what we wanted to do. With a DVD, I can partition it and so they can jump from one point to another.

Any recitals?

I hold studio classes. I usually do one a month, and I usually don't do anything else.

I do a week for kids at Mountain View.

They have a morning warm up, then they have some theory, then they have a group lesson (four people in a group). I have somebody else who does the alternate days.

So of the six days, I see them for three days and then somebody else sees them for three days. Then every afternoon we have a recital and so it gives the younger kids a chance to do that.

Some of the older kids come to my California Summer Music.

I do a class there every week and then we have three solo recitals, and I put a couple of kids on there too. So, there are other places.

Competitions?

Oh, yeah.

Repetition of pieces? (like Suzuki)

Well, especially for a bright kid they don't want to do all the repetitions. It's already hard enough to get them to do a reasonable amount. I feel that I can always go back. I get the piece to a point where it's performable.

The more the kids perform, the easier they are with it.

I can get someone to do Shostakovich, and they'll do a different movement every month.

I think it's a fine idea to keep getting a kid to do Twinkle, Twinkle Little Star over and over, but for an older person who's doing Haydn D and Dvorak over and over and over again. I'm not looking for perfection. I'm looking for a right direction and good communication and that sort of thing.

Sometimes when someone is doing a competition, I'll go back, and they've already performed the piece, so somewhere it's already on the hard disk.

I understand what he was after that you don't just learn the piece and then put it away, but I think if you're always memorizing pieces and performing... And you can say, "Oh yeah, I did that". For competitions, I'll use older pieces. I don't use the piece they're doing at the moment, mostly.

Memorization?

Every piece is memorized.

Some competitions you have to have anything from memory. It's no problem if they've been memorizing. One time I had a student who was playing the G-minor Beethoven sonata at the conservatory, and it has a difficult page turn at the beginning. I had her memorize it anyhow. So she played it with the music because that's how it's usually done, you know. So she flipped the page, and the thing fell on the floor. Thankfully, she kept playing. So, the mom ran from the back of the auditorium and put the music back on the stand. And she had the funniest look on her face, so later I asked her, "What happened?" She said, "It was upside down".

I have a little boy, he's twelve, really genius kid. He was doing the Beethoven Sonata, and his mom's a piano teacher. So she was teaching, and he was supposed

to be practicing, and she saw that his cello music was on the piano. And she said, “you were supposed to practice your sonata, but the music was here.” He said, “I did practice it.” So, when they came here for lesson, she said, “Okay, if the music was on my piano and if you were practicing it, you’re going to do it without the music now.” And, guess what? He did.

Where are your students now? Do you keep in contact with them?

A lot of them are musicians, but I don’t care. I think this is such a neat thing to do. One of my cellists is first chair of the Philadelphia Orchestra, New York Phil, Seattle, Utah, Arizona – I forget where else. I have some in Germany. Angela Lee, she tours. She has a trio with her sisters. A lot of them keep in touch with me too. I have a DVD for my 70th birthday. It was actually a fundraiser for the California Summer Music. They got kids to come from all over the place.

When you say you have the same principles?

I use the principles.

I record everything, and the parent is there. I don’t start with the parent learning the cello, but the parent certainly, at that young age, is there. Somebody has to be there to help. I do a lot of things without the book, like I do different kinds of scales or different kinds of exercises without the book so they get used to using the ear and also learn where things are on the cello.

Were those things taught to you or were those things you came up with on your own?

In the later years of Margaret's life, I chatted with her a lot, and she would do these master classes, not exactly master classes, seminars. She didn't play, so she used me as the player. She used to tell me, for instance, that you "cling to the string". Well, "cling to the string", I would think, you know, what do you cling to? But then I figured out you go on the inside of the string and go this way (showing left hand fingers pulling to the left), but it hasn't been very long, maybe five or six or seven years, that I found out that you don't just go "plunk" (puts fingers vertically down). You actually grab it from this side and bring it to the left.

Margaret was very philosophical, and I'm more practical, I guess.

So she told me, she kept telling me, "You're going to be the one that writes the book". At that time, I thought, write a book? You couldn't put this is a book. So I kept waiting, first I thought maybe CD-Rom, but I thought that's so awkward. But then when the cameras came along and you could do a DVD I thought, Aha, this is it! And then I thought, the thing people shy away from is nobody likes to do beginners. Nobody wants to be known as a teacher of beginners, but that's when it happens. You do it at the beginning, you set someone up for life.

You don't do it at the beginning, you hamper someone for life.

It's good to do the young beginner, but I would do the same thing with everybody.

As a teacher, you need to be able to fill in and look at that, like that eleven year old girl.

There're lots of things to fix, but I can't say, well, there're a lot of things I can't say yet. She has so many basic things she needs to fix, but that's what she needs. She needs just those basic things that I would teach at the very beginning.

And I always have to watch with the older kids to make sure they are doing the basic things well because that enables you to play.

Why is the beginning stage so important?

Because you lay down the basis for the whole technique.

If you don't properly, what we call stop the string, shorten or lengthen the string, the sound isn't any good, the intonation isn't any good too.

If you push on the string in the bow, you strangle it, and everybody in the whole can tell that that's what you're doing.

Or, if you go fast on low frequencies, then the sound is terrible.

So, you have to learn those basic things well, and that's why it's so important to make or break.

Also, your attitude towards music making is important, the youngest shouldn't sound like (sings exaggerated detached tones).

You have to learn how to listen. It's really tough. It's a very difficult skill.

But the kids they get it, it's amazing what they can do.

Also, it's a very good way of teaching study habits. Learning how to play a musical instrument is good preparation to college, which everybody is working about now. It shows how you have to learn and how you let yourself learn. It's also important because it shows you how to try certain things, how to perfect

something, how much repetition you have to do. You lay a lot of groundwork, both for playing cello or studying in general or for listening. I think it makes all the difference.

What do you cover in the first lessons?

Bear hug, bird wings because the arms are light. You'll never hear me talking about arm weight because the arm is for movement. When you are walking around you feel how heavy your legs are – they feel really light.

When you're moving around the cello it needs to be really, really light.

Then I do some Knuckle Knock and the Ski Jump and that sort of thing.

Then, bow balance. So, there's a lot in the first lesson. Then, I usually get the people to do their name because playing the cello is a form of communication.

That's the first kind of communication there is. Usually they won't say their name in a terrible way on the cello. Then I get them to do their parents name, the middle names of everybody, sister or brother's names, pets. So that's the first lesson. I start with thirty minutes, then go to forty-five minutes when the pieces are longer.

Injury prevention?

Instinctively people pull the left arm back or up, but that's not good for your back.

Or, most people when they go to the A-string lift up the right arm to avoid the thing.

But actually, I don't think of arm levels, I think that at the frog for every string your arm is down, and if you move out towards the tip your arm goes up a little. You're making an arc. And as you move out you're just open. You're never reaching out

like that (reaches forward). People say for an A-string you should reach out there, but that's not what should be done.

You have to make a perpendicular with the bow. That's what you should be watching not what your arm is doing here (moves right arm out and forward).

I've never had anybody get tendonitis that I've started.

APPENDIX D

NANCY YAMAGATA INTERVIEW

Background

When and where did your musical education first begin? Home, school, or church?

I started with an introductory program called “Eurhythmics” and came with group piano instruction. I was probably about five or six. I don’t recall exactly how young I was. That part is sort of vague, and the only reason why I started was because my mother had an interest in classical music. My parents did not play any instrument. We were living very close to the U.S.C. (University of Southern California) campus, where there was U.S.C. preparatory department of the School of Music and just a walk away from where we lived. I was in the right place at the right time. It was very convenient to have those lessons. I was very fortunate. Then, when I was in the third grade I was in public school. I had an opportunity to start a musical instrument.

My sister and I were already taking piano lessons. She picked the flute and my mom told me to pick a different instrument, a stringed instrument, and I chose the cello. I just didn’t want to play the violin. I didn’t have any desire or inspiration for choosing the cello, but that I just didn’t want to play the violin or the viola and the bass was too big. I picked it because I didn’t want to play the violin. Having the piano background, children pick up the instrument very quickly. After two years of being in the orchestra, my orchestra teacher said, “If you want to continue, you’re going to have to get private lessons.” I enrolled for cello lessons at the U. S. C.

prep school where Eleanore Schoenfeld was the only teacher. I didn't know anything about her. You know, I was pretty much a beginner and that was when I was ten years old. I did take piano lesson as well but the piano lesson stopped when I was about eleven or so. I kind of lost interest in piano and cello was a lot more fun for me. My parents said that was okay. Thank goodness I had the piano background. I mean I had no idea I was going to go into music. It gave me certain fundamental skills and came in handy for music education. So, I started lessons and things just moved right along, and working pretty hard. I mean, she was a demanding teacher. I got pretty good so that I was involved in performing a lot. I did a lot of chamber music, competitions, playing in orchestra. When it came to move on to college I just thought it was a very natural thing to major in music, but I majored in music education so my parents would be a little less nervous about me going into music. It was a little bit of a compromise, but I also knew I wanted to be a teacher. I knew that from a really young. At age nine or ten I just really wanted to be a teacher. My sister had the idea, "What about music education?" I didn't even know there was such a thing in college. I went to U.S.C. as a music education major and I did as much performing as time allowed.

Did you or do you have any musicians in the family?

Not my parents, just my sister. She plays piano and flute, not professionally. However, she plays both to a pretty high level. Lately, she doesn't play much. She has rheumaty arthritis. I have rheumaty arthritis, but I was able to catch mine in time. It just came around Christmas time. I take medication to control it so I'm able

to play, but it was quite a while before she knew about hers so there's a lot of joint damage and she doesn't have a lot of strength.

Was cello the first instrument you played? The only instrument?

Piano was the first. I only play for my students. I don't play much. If I practiced a little bit more I can get better. I'm sort of limited in my skills. And I haven't had an urge to work at it. My only regret was, "Gosh, I wish I could've kept those lessons up" because I have other friends who are very skilled and can play with their students at a higher level. That could've been very handy, but here at the Colburn School we have a very accomplished accompanist. Thank goodness for that. And my teacher Eleanore Schoenfeld, she played some piano too. I was very impressed that she could play piano too.

Who was your earliest influence? Who was most significant influence?

I think it was Eleanore Schoenfeld, but I knew her from such a young age and also because she was my only teacher, my cello teacher, and she has a lot to do with how I play the way I do. Also, she inspired me with her teaching. She was very devoted to that so she was my main musical influence. Then there are those who helped with pedagogy and shaped the way I teach. She would be the main person that I would credit for me wanting to go into this field.

As far as being a teacher, you always have those teachers you have in school who inspire you to go into education. I did have one fifth grade teacher whom I liked very much. Because I remember she was asking some of the kids in school what they wanted to be when they grew up and I knew right way, a teacher, and she was

so proud. I really liked school as a kid, but I knew with my personally I had to specialize. I couldn't be like her where you have to know a little bit of everything. I did teach public school music for two years out of college – instrumental. I thought that's way too much for me to have to know. How could one person know all that? After that I decided to specialize privately.

Was Eleanore Schoenfeld supportive of your choice in becoming a music education major?

Yes, she was. For her, she was happy that I was just able to keep up my own playing. As long as I wasn't sacrifice that by being an (music) education major she was happy. I tried being a double major, but it was impossible with the number of units I would have to take, but I was almost doing everything performance majors had to do. She was very dedicated to teaching and was happy when I started teaching.

At some point performers have to understand how to communicate what they do. Until you are able to explain how you do--why you do something on the instrument. It helped me a lot in understanding my own playing, and understanding things I was doing incorrectly or was taught incorrectly. With my students I want to make sure I do the best job that I can.

Cello Education

Where did you study and with whom?

At the University of Southern California. Eleanore Schoenfeld was my only teacher.

I couldn't do as much the last two years [of undergraduate schooling] because of my student teaching. There were some things, some competitions. So she was disappointed that I couldn't do it because I was her first choice to do it.

After finishing school I had maybe a lesson here or there preparing for recitals and she agreed to hear me a few times, but not taking formal lessons. I would do more observing of other teachers rather than taking more lessons.

Were you happy with your progress while you were studying privately?

If so, what did you like about the approach of teaching of your teacher?

She has very traditional European background. Nothing like Suzuki, because Suzuki method for the cello not developed in this country until probably the early 70s, late 60s at the most . . . more prominent on the violin first. Phyllis Glass started Suzuki pedagogy at Colburn School. Also, Rick Mooney trained with her (Rick Mooney trained Nancy Yamagata in the Suzuki Method).

Of course Eleanore Schoenfeld didn't have any of that background. My first book was *The Modern Method for Cello* by Stephen Deak. And very basic, I knew how to read music. She was used to teaching beginners, she could basically teach the whole gamut. She did what any non-traditional Suzuki teacher would do. Start with very simple exercises and scales and work your way up; even progressed to harder repertoire. But she was very careful in her teaching and explaining and demonstrating so I wouldn't end up with any funny, bad habits. And playing traditional cello stuff, Feuillard, Popper, Sevcik, Dotzauer, Grutzmacher, for

technique in addition to solo stuff I was doing. Chamber music, had all that repertoire too.

Teaching

What first brought you to teaching?

I was having a conference with my theory professor. She asked, “What would you like to do?” “I really want to teach cello.” I was an education major so I knew that’s what I wanted to do, but I had no experience. “Oh ...our cello teacher is moving to New York. Do you want to teach?” How could I pass that up? She hired me and the reason why was because she knew me and because I was a product of the school. I took my lessons there.

Back then you wouldn’t have to go through a formal interview or a teaching interview. So I was really lucky. Who would hire someone with no experience? Like any new teacher with no training in pedagogy you’re just trying to recreate what you went through. Except in my case, I was also taking over for Rick Mooney’s students. He was already a Suzuki teacher. He was using the old Sato pre-revised book. I knew that I would have to learn about how the method was organized and put together so I could take over after a year. So, I had some of my own students who were not Suzuki students and then I had those who I was watching over a year. That was kind of my training and I would also have pedagogy lessons. There weren’t a lot of students. Even before knowing I was going to do that for Rick one of the violin teachers, a Suzuki teacher [and] teacher at a junior high school in Santa Monica kind of talked me into being a Suzuki

teacher. So it made me take it more seriously. That was Christopher Swabbe. So, all of those things kind of led me into that direction. Being in the 70's, it was still early and they didn't have formal training.

Now it's more organized and now it's extensive and hard. You can't do it recreationally. Back then, we just sort of hung out with someone who did it. It was kind of an apprenticeship. Learn as much as you can from that person.

Now, the pedagogy has gotten a lot better. For all instruments the teachers are better skilled when they enter the teaching profession. [There are] certain entry requirements, even to train. You have to demonstrate playing.

When did you begin teaching?

I taught two years of public school. Also, I taught at the Colburn School.

When did you begin teaching at the Colburn School?

I was hired in July '77 with the Colburn School. It would be like 30 yrs. It was called at that time when I was teaching "Community School of the Performing Arts and changed in 1980's to The Colburn School after Richard Colburn made a big donation. He agreed to let the school use his name. He was very reluctant at first, but finally gave his permission. It was kind of under a financial umbrella of U.S.C. On paper all were employees of U.S.C. Then, it became independent and broke away from the school. It was under the payroll of U.S.C. until we moved to this new building.

Did you teach anything other than cello lessons? Master/studio/group classes?

Group classes came a little bit later. Right now I'm happy with the program that we have currently because there's another teacher teaching with me in the Suzuki cello program. I did it myself for a number of years and it's very, very hard. When you're teaching by yourself and you take a beginning student, and of course you can elect to start a whole class of beginners at one time, but that doesn't usually happen to private teachers. Every year you would take a couple of students. These kids end up staying with you, and you can only teach so many hours in a day. With my groups.--I try to have them regularly and they weren't huge, but it was fun and it was hard, but not ideal. When I started having a family I had to stop doing group. I had to give up group. And for quite a long time I didn't have a group for my kids to play in until we moved in to this building and Susan Weisner started teaching with us. She started doing groups that were very small. And now we have more kids in the program. It can work for teachers who are teaching by themselves in a remote area. If they have 30-40 students, private students, they can divide into groups that work, but it's more fun and interesting when you can combine studios. Also, share the workload.

Do the groups play in unison?

Well, we do that in our concerts. We divide groups according to their playing levels. Ideally, kids should be grouped that way so they have more in common. Sometimes groups get a little bit spread out over two book levels because you want to engage students, which is normally on the lower end. So you have to get

creative or use non-Suzuki material. It is harder, but not impossible. Our groups aren't huge. Maybe the biggest would be eight to ten [students].

They meet once a month?

They meet twice a month

Do they ever performance individually with piano accompaniment?

Yes, we have solo recitals once a semester. I kind of organize that. With my studio I have what I call my Suzuki class. Those are involved in the group lessons. Then, I have my students who have in a way graduated from that and are in orchestra programs and older so they're not doing group anymore. I have something called a "studio class". There is a separate recital for [those students]. "Studio class" is a more informal works in progress and we'll talk about it.

Sometimes I'll do other things--music history lesson--something like that to make it more educational for everybody's benefit.

What is the age range of your students in your cello studio?

The youngest I'll take is four. Five year olds are great. There's a difference between five and four. If they're willing to wait a year--if I'm able to talk them into that--it's easier for me, but sometimes if they're really ready then ...

I really don't take three year olds anymore. I think I only did it once and it turned out okay, but it was really hard. Some teachers have an affinity for the very, very young student like they'll have games and tricks, but I just think the way our program is structured where they're coming for a thirty minute lessons, which is the minimum time. If they can work in fifteen minute increments and twice a

week--that would be better. That, sometimes the parents are willing to do, but some people come a long distance to come here.

The Suzuki Method starts very young. More likely they would do violin or piano at the really young age. The cello is a bigger instrument. It's a bit more physical. We have to take that into account. We have to see if the student is physically ready to play an instrument. We have an organized system of going through our waiting list and watching them in the "readiness" class [to] see how they receive instruction.

Readiness class?

For our Suzuki string program, [students] come and do [musical] activities so the teachers can observe how the children behave and act and see if they're really ready physically and emotionally to take lessons. Then they sit and discuss how these kids are ranked in the readiness class and try and place them with a teacher.

Is this part of the Suzuki Method?

No. There is no prerequisite for starting the Suzuki Method in general, but we've kind of experienced everything--where parents are concerned about their kids getting into the right college. They think learning a musical instrument is going to heighten their chances to get into a good college. We get that extreme, and then [we have] the child who has a sincere interest in music and the parent is trying to take advantage of that moment. Other parents really agree and like to follow the philosophy. As a teacher, we hope parents understand, why did Dr. Suzuki come up with this whole method? It was basically to bring joy back to a war torn nation through playing the violin. And do it naturally as a child learns the mother tongue.

So, everything just makes sense that way. He, being someone even without having had children himself, had a lot of intuition about how [children] think and work and how one must work with them and raise them into becoming better human beings. It really changed the way that I had to think too. Like, not attacking the person, not criticizing person, emphasizing what's positive, telling them what they should try to do. Not telling them what not to do. Now it's easy because I've been doing it all my life. I will if I have established a relationship with my student for a long time. I will surprise them by being blunt. But sometimes they need that because most of the world is negative and we have to prepare them for that. That's the main thing that I got out of the training to become a Suzuki teacher. The other stuff--it's not limited to Suzuki teachers just all teachers, but Suzuki teachers are most likely to share with each other.

Do you teach or accept undergraduate students? Graduate students?

Probably not accept them. One student graduated high school and she wanted to continue with me but I talked her out of it. I told her to go and study with the professor at the college she'll be attending. I think she went ahead and did that. You just have to get whatever you can from everybody. Get the best of what you can. It's an accumulation of all, that is, what makes you what you become. Everyone's going to have something to offer. The other reason, personally I really like working with younger kids better. They're a lot more open and it's really as close to innocence as you're going to get.

I do teach adults through the school. I would say the oldest is fifty.

Do they want to be professional or recreation?

It's recreation slash therapy. I mean all for different reasons. Some find it relieves the daily stress of life. One of my students said it's a different kind of stress, but it's a good stress. He's a business man and this is his one way of relaxing.

Another is a college professor in economics. He just started playing because I started teaching his son a long time ago. I asked him why he's doing it. He's challenging himself, not being born a musician. The others--it's just to get back to cello. They had played when they were younger. They have more time and interest now and just want to get better.

Do you only teach through the school?

Yes, because I'm fulltime.

Have you ever stopped a student from playing because they weren't progressing?

Yes. Well, it's been a long time. Sometimes they get in a slump. It's a matter of motivating--some things will snap them out of it. Incentives or rewards for practicing or an event that's coming up. If they have a lack of wanting to play then maybe they should try something else.

Suzuki Method

How long have you taught the Suzuki Method?

I didn't know anything about Suzuki when I was growing up. Just got glimpses of large groups of children playing together and they were very small. And in passing I thought that it was really something, but I didn't investigate. It was in college I

knew some people were using the Suzuki Method [and] that you could start very young. This was in my senior year of college.

How do you handle teaching the following components to young beginning cello students?

Reinforcement of posture

I teach to hold the cello between the knees with the A string a little bit higher. If I'm using Suzuki material it gives more clearance here. That's the reason why. If it's completely even, the body feels twisted.

Have you heard anything about Suzuki students experiencing injuries later on?

With tendonitis, anybody can get it from squeezing. I have to think about that as a teacher. Kids are trying so hard to do the right thing and sometimes that translates into squeezing. On both hands the thumb is notorious for that. From the beginning I'm always aware of the two thumbs because the other fingers can't really function well without the two thumbs. No, I haven't heard that before because it could be then tension is just a common issue for any musician.

Is there anything in the Suzuki literature that talks about Injury Prevention?

No. Not from him (Dr. Suzuki) directly. Maybe it's addressed at conferences. No. It hasn't really come up very much. Not mentioned in the books.

How do you teach producing a sound?

Pizzicato in the beginning to hear the resonance.

I have to make sure that they understand how to hold the bow so they can control it. Then after learning how to make a bow hold [they need] to be able to feel the

balance of the weight on the cello. Of course we would like for the student to play with a big sound. But we want it without the squeezing bow hand. That's a very hard concept to understand at the beginning because I think there is good tension and bad tension. If I were to play a sound like that (plays). Even if I'm using all these images, instructing heavy arm weight, feel like you're hanging on the bow stick.

Do you use a lot of games or movement things in your teaching?

I don't know what you would call a game.

I think I saw you play the "Spider crawling up the bow" game with one of your students.

I use games sometimes just to break up the routine a little bit. I do that mostly in group settings. I'm probably less likely to do things like that one-on-one, but I do things that like from time to time.

What is "The Cello Song"?

You hug your cello. It's what I do at the lesson when they're first getting their instrument set up for posture and you're holding it like this. And you're rocking. (Demonstrates it while singing)

And then when you let your hands fly it brushes against the strings, then you're holding the instrument, resting against the body between the knees so we're working on posture, and feeling comfortable with the instrument.

That song I probably do it at the first lesson. Not everybody has the same set of things. Ideas kind of get passed around and each teacher uses what they like using.

I believe that one (The Cello Song) was written by Yvonne Tait, who was one of the early Suzuki cello teachers in the United States.

All of these game and activities, maybe early teachers came up with. Were they looked at by Dr. Suzuki and approved?

I can't speak for what he did with his trainees with his program in Matsumoto.

People will go there are studying for a couple years. A lot of times people will have these little ideas and they'll get observed at Suzuki institutes and teachers will find out about them home and that area will benefit from that.

That's how our information gets passed around, these summer institutes that are all over the country and the teachers who travel from place to place. Some Suzuki teachers are part of the core who travel a lot, like Rick Mooney, they go all over and it's easy to see how info gets spread out so it's hard to trace it back to its source sometimes. And usually that person is willing to share their idea, there's no copyright on that idea.

We have something called a unit-A training packet. Charlene Wilson (a Suzuki cello teacher) organized most of it. It's a little collection of articles and handouts that have to do with beginning Suzuki cello. The problem is that it's outdated but it's the only thing that's in one place. But there is no published book.

Only teacher trainers could request it. Charlene Wilson has a book out but not completely endorsed by all cello teachers. Because if a cello teacher says this is how you teach Suzuki cello but it's not true because Dr. Suzuki always says it's the Suzuki-dash-teacher's last name.

It's good but it isn't really complete, just a starting point.

In the Suzuki Method there isn't a lot of scale work, but you grew up with traditional scales, and technical books?

Of course, we have to teach scales. The way that I incorporate them, is an organization by Gilda Barston. By using the finger patterns that are being used in the pieces. For example, in Book 1 it's all first positions, so you would be able to play one octave G, D, two-octave C scales.

In Book 2: we add second position and extended position, so you would be able to do one octave scales with flats, F, B-flat, E-flat, and A-major one octave, D-Major two-octave so you can see in a way. It's kind of the lower end of circle of fifths.

In Book 3 we start shifting in more positions. Once you learn all these positions you can pretty much get through all the other keys.

Yes, I do teach scales, I just have to make sure that I do it. So what I do at the beginning of the school year, I make goals for skills they should know by end of school year that I put together for myself.

As far as reading, this is with a beginner who doesn't already read music. I use a book called *I Can Read Music*, by Joanne Martin. She's a Suzuki viola teacher. She wrote for all instruments, with the method in mind, what she does is separates each lesson for pitches and rhythms, so first page reading notes all quarter notes at a real beginning meter, second page works on rhythm or counting on all open D, there're are like fifty lessons or so, that go all the way up to using 6/8 time and using Twinkle (referring to Twinkle, Twinkle Little Star in Book 1) rhythms.

There's also a second book, Instead of separate rhythm and pitch combined and some duets too, fun to play. That's the material I use at the beginning. I don't always go from beginning to end. More of the idea...if I need more material, Sheila Nelson's stuff is good. There's a lot of stuff that's really good.

Other easy duet books. Kids like to play duets. If I can find some duets then it's more fun for them and they are actually inspired to work on it.

Then I use position pieces. It's a Rick Mooney book. I have the second one. I only bring what I use everyday but they have a book one to this. They have duets in here too.

What happens in the book is that he organizes the duets using shifting in the same way that they are presented in the Suzuki books, so the first one we end up shifting to is the second position. And these pieces are written using first and second positions. And then he continues through the other positions that particular book will go through half position up to fourth position.

So they have to actually be able to read before we use that book because they have to be able to read before we can use that book otherwise we can't really learn how to read and shift at the same time. I start using this somewhere towards the end of Book 3 sometimes earlier if they're reading. This is when they are really started to shift around so it's a good time.

When do you start using, "I Can Read Music"?

At the end of book one they will start.

Sometimes earlier if they are really bright and want more. I gave it to one of my student who is only on “Perpetual Motion”, but I gave it to him because he needs something fresh once in a while. He’s quite young too but he really likes that.

It takes a while to get through that stuff then I start giving them a thumb position, another Rick Mooney book. Before all these books were out there, there wasn’t really anything that made sense or organized very well. I start using this around Book 5 because in Book 6 they have to go up into thumb position, so he organizes this in the different patterns (demonstrates thumb position and patterns). And all of it’s in treble clef, in this octave, in this range, some notes on the G string.

I thought it was interesting that it was in treble clef and you think treble clef? I didn’t do treble clef, because first you read bass, tenor, then treble but the thing is once they start doing it it’s nothing. It’s easy. This really fills a big void that I experienced in my training where I felt very inadequate in the upper positions, like where am I where are these notes?

Would you just guess and listen for it?

I would guess because I had no sense of organization. There’re two volumes of that which is a good segue into the Popper etudes. If you can get through the second book of this it really prepares you for the higher more chromatics passages. So I use all his stuff because it fits in with what I’m doing. I might use a little Sevcik here and there. Always use scales, arpeggios, and I do get into Popper etudes, but I haven’t used Dotzauer and Grutzmacher and stuff like that in years.

For your beginning young students, I didn't see them performing the scales during the lesson, do you just have them play these at home?

It depends where they are in the repertoire because when they're older they have to play some kind of scale or arpeggio and some sort of technique.

In the beginning when they're little one of their review pieces would serve that purpose and working on their technique using that instead of a scale and that's just the difference. Scales. Everybody has to do them. We do them. We do all of them. Don't miss any of them.

I just might not do them as early as other teachers. What's the point going through all of these shifts if they're not experienced in them playing their pieces? So I just wait we get through them though.

Do you require your students' parents to be involved?

They have to be at the lessons. Their job is to be the home teacher, at least in the beginning, and later on when the child gets more advanced they have to step away and let the child get more responsible. Since the children are so young in the beginning I don't expect the child to learn on their own and remember what they have to practice. This is one of the essential elements of the Suzuki method. They call it the "Suzuki triangle" because each member is equally important. The triangle, starting young, and then also having a pre-set repertoire, a core repertoire along with audio recordings; that's what makes it a little big difference from the traditional method.

Will you make your parents play the instrument?

I show them in the beginning, especially how to make a bow hold. What does it feel like to do this? Because they will have to make sure the child is holding it correctly. And making the tone on the instrument if you're not a string player, it's not as easy as it looks. If parent tries it they are more likely to be helpful and be more sympathetic. But they don't have to learn instrument. I don't require that. Some parents want to learn and I'm all for that. That's how a lot of these parents get started because they are learning with their child and end up sticking with it.

APPENDIX E

Parent Responses to Open-ended Questions

Question 1: *How did you find out about the Suzuki program at the Colburn School/Irene Sharp?*

Open-ended answers from parents of Yamagata's studio regarding Question 1:

- Reference from friend.
- We probably heard about it because our children were attending the early childhood classes at Colburn. We heard about the Colburn School from an L.A. Times article before our children were born.
- Her sister was already in Suzuki violin.
- I found out about Colburn through another parent.

Open-ended answers from parents of Sharp's studio regarding Question 1:

- Friend recommended.
- Saw her booklet at a store where they sell cellos and violins.
- I attended San Francisco Conservatory where she teaches.
- Reference.

Question 2: *What are the unique components of the Suzuki Method/Sharp's teaching?*

Open-ended answers from parents of Yamagata's studio regarding Question 2:

- Easy approach to the music and instruments for little children who don't even know about musical notes but still make them enjoy the music for lifetime.

- Learning to read music after learning to play songs, group classes, listening to music.
- The method believes that all children have the potential to learn music if they start at a young age. Also, the method introduces music through listening, not reading. I completely agree with the system because not many kids can read a book, so how can they teach those young kids to read music?
- One of the unique components of Suzuki is the focus on the “early native language” approach. Listen-speak (play)-read-write. Strong emphasis on listening. Suzuki also cultivates higher thoughts through music, artistic expression, discipline, self-awareness, attitude, personal growth, and acknowledging interdependencies.

Open-ended answers from parents of Sharp’s studio regarding Question 2:

- Video taping is a big plus. Cello is different from piano because you have to worry about intonation. Irene Sharp models everything on tape so we’re able to hear correct intonation and also see the expression in her playing. This is a way to inspire students. Also, Irene Sharp doesn’t say anything mean ever to her students, but the child wants to do well anyway. He [the child] practices on his own. He knows practicing is key. I do not play any instrument so what I have to offer is very limited. However, I can help him from what I have learned in lessons like making a “T” with the bow

(referring to perpendicularity of bow to strings) and not to play close to the fingerboard.

- Video recording. I've taken lessons myself and we've never done it. String instruments are different. We rely on the video recordings a lot.
- The video recording and group classes once a month.
- She's our first music teacher so it's hard to compare with someone else.

When she needs to go out of town she uses a substitute, but she makes him observe all of the children beforehand so it ensures that the lessons go smoothly. The sub knows how my child progresses and what to do. One other thing, I thought video-taping by parents was optional, but it was actually mandatory. It is important to have these tapes to practice. You know, if I don't have it I don't know how to help with my child's practice because I don't know about cello.

Question 3: How do you use the lesson notes you have made (or video recording of lessons) in your practice?

Open-ended answers from parents of Yamagata's studio regarding Question 3:

- We read over the notes at the beginning of each practice.
- I write the teacher's instructions right into the book so I can help my child as he plays and I follow along with the music.
- We review them when we get home and look at them mid-week if we forget a specific direction.
- I read the notes out loud to my child.

Open-ended answers from parents of Sharp's studio regarding Question 3:

- Irene has instructed us to watch the tape, then go and practice, then watch it again, and back and forth several times everyday. This is time consuming to do daily so we try and view it at least once before practice.
- We watch the tape at the beginning of our practice time.
- We probably watch it two to three times within the week. We play the video and then pause it so [child's name] can try it for himself. It's a great aid to know exactly how Irene wants it. It's hard with my other child, I don't attend her lessons, because she often forgets what her teacher said to do with a piece and then she'll go back to lesson the next week and get lectured on the same things as the last lesson.
- Yes, we will watch the tapes frequently. I try and get her [the child] to practice with it everyday, but . . . well, we try and do it as much as possible. It helps me a lot because I'm not a musician so it shows me what to look for.

Question 4: How do you feel about the amount of time required of you as a parent in attending lessons, taking notes, taping lessons, monitoring practices, and playing Recordings at home?

Open-ended answers from parents of Yamagata's studio regarding Question 4:

- We need to devote quite an effort to cope with the Suzuki cello lessons, but we think it's worth the devoting.
- Fine, except that sometimes tired parents means no practice.

- It's definitely a lot of work, especially for someone like me who has no music background. I feel that parental involvement is a necessity. I think only a few students could be successful without parental involvement. It's been a wonderful journey.
- I believe all parents should be responsible for what their child is learning. By taking note, we can refresh what we learn and support a child's learning much better.

Open-ended answers from parents of Irene Sharp's studio regarding Question 4:

- I enjoy it. He is my youngest child and I try and spend every moment with him growing up. I wish he would grow slower. I truly enjoy every moment.
- I think - I talked to Irene Sharp about this too – in the beginning it has to be that way. As they get older and more independent I don't have to as much. I find that with my older child who takes piano, I'm almost hands off.
- It is a lot, but it's okay for me.
- She requires parents to video tape every lesson and requires group participation once every month. This cannot be missed. She feels very strongly about the benefits of both.

One Suzuki parent added an extra comment on parental involvement that was not in the original interview questions. However, she felt it was a highly important concern for the method. The comment on parental involvement regarding practicing follows:

The mothers would be sitting around talking. The most common complaint I heard was that mothers didn't know how to help their kids

with practicing. I was always telling them, they should speak up with the teacher, because the teacher can come up with really good tips, but only if they understand that you need their help. If the kids stick it out through book three or four, it's usually because the parents have somehow figured out a way to work with them, but a lot of kids drop out of the program earlier on. It's possible that, for their parents, the reality of how much discipline it imposes on the family doesn't sink in until book two, but it's also possible that in some cases the kids can't really progress because the parents don't know what "practice" means, and feel intimidated by their own lack of a musical background. I'd be willing to bet that if Colburn offered a workshop or a seminar on how parents can practice with their kids, there would be an absolute stampede to attend. So I know that the Suzuki program expects a lot by way of parental involvement, but I think that in general (not just at Colburn – this is a frequent complaint at NCI [National Cello Institute; see Definitions] as well) there should be a little more focus on teaching parents exactly what you're supposed to do with your kid for that half hour you're sitting there with the cello.

APPENDIX F

Irene Sharp's Cellists Checklist

Chair	Choose a flat seat which is the correct height. Thighs should slant down a bit for more freedom in the hip joint.
Head	Head should point forward and up, balanced, without any tension in back of neck. Head should be free to move easily, but should not duplicate playing motions.
Back	Back is straight, with slight natural lumbar curve. Front of body is elevated as much as possible.
Breathing	Good posture facilitates normal breathing. Correct Breathing facilitates easy and coordinated movements.
Shoulders	The shoulders should remain passive and quiet, not confined to a fixed position but able to move. Do not lift the shoulders.
Feet	Feet should be flat on the floor, pointing slightly outward.
Knees	The left knee supports the cello. The right knee is near but free. Neither knee actively clutches the cello.
Cello	The Cello is positioned at approximately an 80° angle to the floor. It is supported by the floor, the chest and the left knee. The "A" string side of the cello should be slightly higher than the "C" string side.

APPENDIX G

Irene Sharp's Movement Descriptions

The following are movements that Sharp uses in familiarizing her students with their instruments.

Bear Hug This exercise demonstrates the power that can be felt when becoming one with an instrument. Suspend arms from the shoulder, elbows bent and equally balanced. Arms embrace the cello while a pull is directed to one's own back.

According to Sharp, the goal of this movement is to improve the playing posture. It allows the student to feel the strength and flexibility that can be attained while holding the cello in a correct posture. Students may also move with the cello left-to-right a few times to feel the unity with the cello.

Bird Wings Arms move easily up and down while holding the fingerboard. Both arms provide transportation for the hand and are therefore light and movable from their connection in the back.

The aim of this movement is to move the arms from the back and promote a light feeling in the arms. The arms are the transportation vessels for the hands and should move with ease. Students might do a flapping movement to further demonstrate the lightness in the arms.

Ski Jump Left fingers cling to the string (left hand fingers should be hooked to the right of the string) and move along the string towards the bridge. Then pizzicato the string with a snap and loop back (palm out) to the starting position.

This movement helps the left hand prepare for shifting down the cello neck. Sharp emphasizes the importance in feeling the connection between the arm and the back during the loop back.

Slap Bass Using the elbow hinge, bounce palm of hand between lowest and highest positions of the fingerboard. Let the arm move freely. Do not reach for the “high” positions. Let the forearm cover the distance.

This movement emphasizes the use of the left forearm in covering distances and range on the fingerboard instead of reaching with the upper arm or shoulder. This movement can also be done with the right forearm and elbow, which helps with ease in bowing. A rhythmic pattern of slaps between the high and low areas on the fingerboard may be modeled by the teacher and then mimicked by the student.

Knuckle Knock

Knock up and down the fingerboard with a light fist: the wrist joint must be movable for a left hand cling, for vibrato and for easy manipulation of the bow. Both wrists are slightly concave for greater cling and motility.

This movement helps students to feel at ease in playing in all ranges of the fingerboard. The student should knock lightly up and down the length of the string. The movement should be relaxed and flexible, especially in the wrist. This can be done with both hands.

After the student feels comfortable holding the cello and moving with the cello through movements such as “Bear Hug,” “Bird Wings,” “Ski Jump,” “Slap Bass,” and “Knuckle Knock,” then the bow hold can be taught. Sharp uses two actions for the bow hold: “The Swan’s Head” and “Baby Clutch.”

The Swan's Head

Used to help balance the bow.
The bow is balanced on the thumb, delicately like a swan's head. The student must be able to move the arm around slowly while keeping the bow balanced.

Baby Clutch The bow is held in the way that a baby might clutch something, firm but also flexible. The hold is light enough that the hand can feel the vibrations from the strings.

In teaching to play notes, Sharp uses the concept of “clinging” for the left hand, the concept of “scooping” with right hand, and “bicycle fingers” for the bow fingers on the right hand.

Clinging with the Left Hand

When fingering a note, cling to the string in a pulling motion instead of pressing the fingers down onto the fingerboard.

Sharp says this produces accuracy in a pitch without having to press the fingers in a forceful way that may lead to tendonitis.

Scooping with the Right Hand

For sound production the idea of scooping ice-cream is used. If we excite the string by doing a scooping motion, there is more tension at that spot where the bow meets the string, which encourages the string to vibrate freely.

Bicycle Fingers

The fingers of the bow hand help to think about the small motions in bow strokes. Sharp has her students think about spinning the wheels back and forth by running the fingers along the top of the wheel. This is the motion she looks for in her students' bowing.

Once the student is comfortable with the “clinging” left hand and the “scooping” right hand, additional movements called “playing actions” are

introduced, namely “Circles,” “Names,” “Sirens,” and “Known to Unknown.”

“Circles” are circular motions made naturally after playing a tone on the strings with the bow. Sharp connects it to the “Ski Jump” idea where the arm circles around to the starting point. “Names” is a communication action where a student is asked to play the rhythm of his/her name on a cello string. Then, the student is asked to do the same with a parent’s name, a sibling’s name, or a pet’s name. Next, Sharp has her students play the rhythm called “Wish I had a hot dog!” which results in a four sixteenth-note and two staccato eighth-note rhythmic pattern. This type of training for the ear will make learning rhythmic notations easier later on.

The “Siren” is an action for the left hand and the right hand. Sharp asks students to make a fist with the left hand, release the fingers from the palm, and then hook them to the right side of a string on the cello. Following the inside track of the string, the arm moves the fingers up and down the fingerboard. Meanwhile, the right hand plays the bow in a quick, back and forth (tremolo) fashion. It is a different kind of bowing and produces an exciting siren-like sound.

Advanced techniques such as shifting, vibrato, and thumb position are taught early in the Sharp Method. Movements such as “Bird Wings,” “Knuckle Knocks,” “Fling Pizzicato,” “Slap Bass,” and “Sirens” help to shape a range of motion required for shifting, vibrato, and thumb position. In the Sharp Method the preparatory movements to shifting, vibrato, and thumb position are taught as early as the first lessons.

Shifting The arm takes the hand where it wants to go. The fingers cling to the string using it as a guide.

The shoulder and fingers need not reach. While the fingers cling to the string, the arm transports the fingers to their destination.

Vibrato The vibrato is accomplished by the arm moving the clinging finger in a rhythmic up and down motion. The wrist must be free to move, the arm light, and the finger firmly clinging to the string.

Thumb In the lower positions the thumb is flat and is either underneath the 2nd finger or under the finger that is receiving the vibrato.
In “thumb” position the thumb acts as a servant for the other fingers. It adheres to the string and is directed to the back of the player. The furthest joint of the thumb is straight, but the bone closest to the hand is “out” and visible. When the thumb is on the fingerboard it maintains the stopping of the string for the other fingers as well as playing its own notes.

APPENDIX H

Irene Sharp's Repertoire List

Otis, Edith. *First study pieces for cello*
Stewart, Olga. *Pathways for young cellists*
Feuillard. *Method*
Feuillard. *The young violoncellist, 1A & 1B*
Fletcher. *New Tunes for strings, 1 & 2*
Budapest, Edito. *Repertoire Album*
Squire. *Fairy Tales, "Cradle Song"*
Webster, Scherzo
Breval, Sonata in C Major
Squire, Tarantella
Marcello, Sonata in G Major
Deri, ed. Solos for the Cello Player
Cellists Favorite Contest Album, Carl Fisher
Kummer, Method
Popper, Gavotte
Beethoven, Sonatine
Bazelaire, Suite Francaise
Vivaldi, Sonata in E minor
Vivaldi,, Sonata in A minor
Bach, Suite No. 1
Eccles, Sonata
Sammartini, Sonata
Breval, Concerto No. 2 in D Major
Sevcik, Bowing, Op. 3, 40 Variations
Beethoven, Handel Variations
Faure, Elegy
Popper, Tarantella
Popper, Hungarian Rhapsody
Hindemith, Drei Leichte Stucke
Popper, Etudes (not in order) 1, 6, 2, 36, 34, 5, 17, 18
Bartok, Rumanian Dances
Haydn, Divertimento
Haydn, Concerto in C Major
Bach, Gamba Sonata in D Major
Saint Saens, Concerto
Beethoven, Sonatas in F or G minor
Brahms, E minor Sonata
Lalo, Concerto
Ginastera, Pampeana
Elgar, Concerto

Francouer, Sonata
Boccherini, A Major Sonata
Paganini, Variations on 1 string
Boccherini B-flat Concerto
Tchaikowsky, Pezzo Capriccio
Foss, Capriccio
Piatti, Caprices
Schuman, Fantasy Pieces
Barber, Sonata
Dvorak, Rondo, Silent Woods
Tchaikowsky, Rococo Variations

APPENDIX I

Irene Sharp's *The Art of Cello Teaching* DVD (2003) Outline

(Outline of beginning lessons with a four year old)

Bear Hug, Holding the Cello
Bird Wings
Knuckle Knock
Balance point, Early bow hold
Family Names, First Bowings
Making a "T" with the Bow
Circle s
Velcro the Bow to the String
Siren

Ski Jump
Slap Bass
Circles
Names
Rhythms using words
Siren
First Left Hand Note: "D" harmonic
4th Finger Cling
"I like to play my cello now!" (Ostinato Bass)

Lesson Structure
First performance class
First study pieces for cello by Edith Otis

Tuning
"Wish I had a hot dog" bowing rhythm
Velcro the bow hair to the string
"Motorcycle", bowing rhythm
Siren
Harmonic, open string, 4th finger on A string
Harmonic, open string, 4-1 fingering (saying "Mommy")

Chili dog, bowing rhythm
3rd finger on A string
4310 4310
Left hand cling
Adding bowing rhythms to scale
Pathways for young cellists, Stewart

Shepherdess song (Otis)
Class

D scale
G scale
Wee Man (Otis)

The shift to 4th position
Pathways
Sharks (bowing on the fingerboard)
Moving the bow hold to the frog

One finger scale
Curved fingers
Finger moves on the track
Arm moves the fingers

String crossing, “long and short” fingers, “in and out”
May song
Sister, Come and Dance With Me (Otis)

Using the fingers on the bow.
“Bicycle fingers”
Moving towards the bridge to get louder
Scooping (as in ice cream) for dynamics
Parents as Olympic Coaches