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Using Kodály Methodology to Facilitate the Transmission of Expressive Violin Playing: Integrating the Expressive with the Technical in Beginning Suzuki Violinists

By

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "Using Kodály Methodology to Facilitate the Transmission of Expressive Violin Playing: Integrating the Expressive with the Technical in Beginning Suzuki Violinists" submitted by Joseph Terrence McCarthy in partial fulfillment of the requirements for the degree of Master of Music (Music Education)

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ABSTRACT

The study addresses the problem of music making which fails to balance technique with expression. Ten beginning Suzuki students, four with Kodály, six without, were video taped for three months, and produced a set of contexted, qualitative examples of students engaged in expressive musical discourse with their teacher. The study established connections between attributes of teaching as determined theoretically in an analytic scheme, and their defining characteristics in studio practice—a clue structure. The analytic scheme was applied to both video, and extensive field notes. A taxonomic domain analysis produced evidence of student response. A DVD was made to collate this evidence. The conclusions were that the clues allow one to detect an emphasis on certain features of teaching, that there was a change in learning state, and Kodály knowledge transferred to expressive violin playing. This study could provide student teachers with a method for reflecting upon their actions.

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Finally, thanks to the ten wonderful students who taught me so much, and continue to enrich my life with their diverse personalities and sensitivity to music.

This thesis is dedicated to

My father

TIMOTHY JAMES MCCARTHY

And to my mother

MARIE GEORGINA MCCARTHY

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Chapter 1

THE PROBLEM

Focus of the Study

This study is an attempt to address the problem of a lack of balance in the teaching of violin expression and technique. In his study of the significant violin treatises published since1751, the investigator is convinced that the intent of the authors was not to isolate technique, but to balance it with expressive elements to achieve a superior level of artistry.

Beginning in the eighteenth century, pedagogues attempt to verbalize this expressive component in almost all of the treatises published up to and including the first half of the twentieth century.[1] Despite this, in practice, there is often very little time devoted to this aspect of musicianship in the instrumental studio. The recognition of the problem is therefore a relatively recent phenomenon. Ivan Galamian first notes it in 1960:

> "... I would like to point to the one-sided overemphasis on the purely physical and mechanical aspects of violin technique, the ignoring of the fact that what is paramount in importance is not the physical movements as such but the *mental control over them.*"[2]
>
> "In teaching as well as practicing there has to be a balance between 'building' and 'interpreting.'"[3]

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[1] Geminiani, (1751), Leopold Mozart, (1756), Baillot, (1835), Spohr, (1843), Flesch, (1931, 1939), Galamian,(1962)

[2] Ivan Galamian, *Principles of Violin Playing and Teaching*, 3rd ed. (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1985,1962), 2.

[3] Ivan Galamian, *Principles of Violin Playing and Teaching*, 106.

Significance of the Problem

The investigator is of the opinion that there are three significant aspects of the problem:

1. Music that lacks integrity.
2. Folk beliefs about learners' minds.
3. The myth that musical expression cannot be taught.

Music That Lacks Integrity

John Sloboda and Jane Davidson note that, "Expertise in musical performance may be assessed along two broad dimensions, the technical and the expressive." They go on to say, "The exercise of expressive skills within musical performance is what gives value to individual performances."[4] Most music educators agree with these statements but many decry the fact that too many teachers teach these dimensions in isolation from each other and also emphasize technique over expression, especially in the early years. There is recognition among music educators that this problem of music making which lacks musical integrity must be seriously addressed.

The Mayday Group is a self-described eclectic and varied group of thinkers whose intent is to critically reexamine the status of practice in music education. Their first guiding ideal has articulated the problem more globally within music education: unthinking or superficial music-making produced by teaching information and technical skills in isolation and for their own sakes leads to music making that lacks musical

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[4] John Sloboda and Jane Davidson, "The Young Performing Musician", *Musical Beginnings:Origins and Development of Musical Competence*, (Oxford: Oxford University Press, 1996), 172–173.

integrity. To place this problem in its proper context, it is necessary to quote the entire passage:

> **"1. Musical action that is fully mindful of musical results is the necessary condition of music-making and, therefore, of an effective music education.**
>
> Rationale
>
> The indifferent application of concepts, information and technical skills taught for their own sakes leads to music-making that lacks musical integrity. Skilled music making, instead, requires the purposeful and appropriate practice of musicianship. Expert musicians develop critical and reflective abilities that mindfully employ knowledge and skill in the service of musical results. Therefore, any formal education of musical skill, knowledge and insight must similarly involve critically reflective, rather than unthinking or superficial, music making.
>
> Sample Questions That Point out Directions for Action
>
> a. How can the profession focus less on teaching information and technical skills in isolation and for their own sakes, and more on the kind of critically reflective musicianship that results in individuals who can make thoughtful and appropriate musical choices independently of a teacher or conductor?
>
> b. In what ways has inattention to the development of independent musicianship encouraged unthinking and therefore unmusical performance on the part of individuals?
>
> c. How can all forms of music-making in educational contexts achieve musical integrity while advancing the critical and independent musical thinking of performers and audiences alike?"[5]

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[5] The Mayday Group, "The Guiding Ideals of the Mayday Group", *Action for Change in Music Education Website*, (http://www.nyu.edu/education/music/mayday/maydaygroup/index.htm,1997),Ideal No.1.

When the investigator reflects on his own career as a Suzuki violin teacher, and later as a middle school string orchestra teacher, he realizes that in his classes there was a singular lack of what the Mayday Group would call critically reflective music-making and of what other music educators refer to as comprehensive musicianship. Children in his string classes became strong in reading, rhythm, ensemble, and technical skills, but they were poor singers, and had poorly developed inner ears. The overt expression of their musical intellects could only be manifested through their principal instrument. Take it away, and musical thinking and discourse would stop. He did not have a good system for developing a balanced student musician. Lyle Davidson makes the following point:

> "This chapter looked at the abilities of children and adults to sing tonal songs, but our findings carry implications for the relationship of development to talent...For one thing, it suggests that, to a remarkable degree, nonmusicians and beginning musicians share the same reference system when they are singing unaccompanied songs. Surprisingly, when deprived of the advantage of their instruments, these talented young musicians look like the non-musicians. This, in turn, strongly suggests that instrumental training by itself does not guarantee a grasp of musical relationships, and that musical thinking in these cases is constrained to the use of the instrument."[6]

Folk Beliefs About Learners' Minds

As teachers become more informed about recent research into how learners' minds work, the folk pedagogy that supports string teaching will change. Folk pedagogy is a term coined by Jerome Bruner: "The emerging thesis is that educational practices in classrooms are premised on a set of folk beliefs about learners' minds, some of which

may have worked advertently towards or inadvertently against the child's welfare."[7] The problem being addressed in this study is created by the fact that earlier folk beliefs about how to teach violin have inadvertently worked against the child's welfare. The child is blocked from achieving full musical expression and sensitivity because the *technical* has been isolated from the *expressive*. What is the folk belief about learners' minds that justifies this teaching approach? Why did they think that focusing on the technical would be effective? The answer lies in earlier views of learners' minds that saw children as *Imitative Learners* and as *Learning from Didactic Exposure.* The work had not yet been done that convinced pedagogues to see *Children as Thinkers*, and *Children as Knowledgeable*. Few violin methods exist that reflect these more recent views of learners' minds. Exceptions are three methods that appear in the late twentieth century: the methods of Shinichi Suzuki, Paul Rolland, and Géza Szilvay. Current research is just beginning to inform practice. Patrik Juslin and Roland Persson give an excellent summary of this recent research.[8]

There are other folk beliefs that contribute to the problem. John Sloboda and Jane Davidson discuss two widespread myths that are the foundation for justifying past pedagogical practice: high levels of accomplishment are necessarily rare, and these high levels of skill are the result of unusual early musical capacity. This meant that only the talented could gain access to this highly specialized technical knowledge. The majority

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[6] Lyle Davidson, "Songsinging by Young and Old: A Developmental Approach to Music", In R. Aiello, ed. *Musical Perceptions* (New York: Oxford University Press, 1994),127–128.
[7] Jerome Bruner. *The Culture of Education*,(Cambridge, Mass.: Harvard University Press, 1996), 49–50.

would be denied access. Most nations train their *talented* young people outside of the general education system, in special schools. The bulk of violin technique was either developed for or in these special schools to serve the imitative and didactic views of learners' minds. Sloboda and Davidson go on to show how these myths have been dispelled by the research of the late twentieth century. They make the point that, "...music performance ability builds on a very common human heritage, rather than a rare set of special characteristics."[9]

The Myth That Musical Expression Cannot be Taught

Patrik Juslin and Roland Persson have summed up recent research which dispels the folk belief that expression is entirely subjective, passive, and therefore unteachable. We know that emotional expression is hard to describe in words, and they point out that the traditional use of metaphors, aural modeling, and felt emotion rarely provide informative feedback to the performer.[10] However, they point out that recent research using *cognitive feedback* has shown that, "...expression is also a matter of learnable technique."[11] They summarized a study by Juslin and Laukka, which allowed eight amateur guitarists to compare his or her acoustic cue utilization to an *optimal* model of cue utilization. Cognitive feedback yielded a fifty per cent increase in accuracy between

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[8] Patrik N. Juslin and Roland S. Persson, "Emotional Communication", *The Science and Psychology of Music Performance:Creative Strategies for Teaching and Learning*, (Oxford: Oxford University Press, 2002), 14, 219–36.
[9] John Sloboda and Jane Davidson, "The Young Performing Musician", *Musical Beginnings: Origins and Development of Musical Competence*, (Oxford: Oxford University Press, 1996), 178.
[10] Patrik N. Juslin and Roland S. Persson, "Emotional Communication", 219.
[11] ibid. 233.

the performer's intent and the listener's perception of the intent, i.e., the degree to which the audience recognized the intended emotions.[12]

Howard Gardner has given us a new definition of intelligence: "...the ability to solve problems, or create products, that are valued within one or more cultural settings."[13] He has also given us evidence for a distinctly musical intelligence that is valued within our culture. John M. Feierabend sums up much of the recent research on intelligence in an article in the *Kodály Envoy*, Fall 1995 entitled: "Music and Intelligence in the Early Years". Of profound significance in this article is what is inferred from the neurological fact that synapses are formed, strengthened, and maintained by interaction with experience. "As we learn to use our minds, we process information through certain conditioning." If we learn music by learning to play an instrument through reading, decoding relationships of symbols, and hence using the instrument to hear music, we are actually stimulating logical/mathematical intelligence in an effort to understand musical phenomena. "If, however, the musical mind is engaged in early stimulation through such activities as hearing and responding to music through singing and movement and playing by ear, then we stimulate music intelligence."[14] These skills should not be reserved for a talented few because: "There is nothing in the nature of either technical or expressive skill that forces this interpretation."[15] Gardner and the authors of several contexted studies

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[12] Patrik N. Juslin, and P. Laukka, "Improving Emotional Communication in Music Performance Through Cognitive Feedback," *Musicae Scientiae*, 2000, 4, 151—183.
[13] Howard Gardner, *Frames of Mind,* (New York: Basic Books, 1993), x.
[14] John M. Feierabend, "Music and Intelligence in the Early Years," *Kodály Envoy,* XXII, 1 (1995), 10–14, 19.

in non-western cultures have shown that through enculturation, every child can develop his or her musical intelligence.[16]

Need For This Study

Rita Aiello notes that: "We can study the responses of trained musicians, but also we should study and document how children learn the language of music."[17] This implies that we should also examine the way children are taught this language. The investigator has found four pedagogues of the late twentieth century who provide for a balance between expression and technique in their methodology: Ivan Galamian, Paul Rolland, Shinichi Suzuki, and Géza Szilvay. However, this investigator has found no research studies that examine such violin teaching, or that specifically document the aural difference in the performances of a student with prior training in Kodály and a student without this prior training.

The investigator believes that a set of contexted, qualitative examples of students engaged in expressive musical discourse will inform practice. The nature of the problem, described earlier, suggests to the investigator the following questions, and the methodology chosen for the study is designed to answer these questions:

1. In what ways can Kodály methodology help in the transmission of expressive violin playing without isolating the domains of technique and musical expression?

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[15] Sloboda and Davidson,"The Young Performing Musician," 173.
[16] Such as Blacking (1967), Ellis (1985), and Seeger (1987).

2. If a teacher consciously tries to balance the transmission of musical expression and technique, will this be evident in the teaching?
3. Is it possible to judge the effectiveness of such an attempt?

[17] Rita Aiello, "Research in the Perception of Music and the Kodály Method: Establishing a Closer Dialogue," *Kodály Envoy*, XXII, 4 (1996), 7.

Chapter 2

CONTEXT AND METHODOLOGY

Context

The investigator is of the opinion that it should be possible for a violin teacher to successfully balance the transmission of musical expression and technique to a student, and that learning the language of music through Kodály training prior to learning violin technique will imbue that technique with musical sensitivity and expression. To address the thesis problem, the investigator decided to study two groups of violin beginners: one with previous Kodály training, and one without such training. The teacher involved would have to consciously try to balance the transmission of technique and expression to these students. The investigator decided to do this teaching himself, and he began a search for the appropriate subjects.

The Suzuki Talent Education Society (STES) of Calgary expressed an interest in the project, and hired the investigator as an SAA-qualified Suzuki violin instructor to teach older beginners. They agreed to the set-up of two classes and four teaching contexts. One group of four students, aged six to ten years, commenced private violin study after having received at least two levels of Kodály; they also received a weekly Suzuki-based group lesson which drew upon previous Kodály knowledge. The other group of six students, aged five to seven years, commenced private violin study without prior Kodály study; they also received a weekly Suzuki-based group lesson. The investigator ensured that all ethical requirements were met. The reader is referred to

appendices A, B, and C for a discussion of the ethical issues and principles relevant to a study that videotapes children. Instruction commenced in September 2003.

The investigator presents Suzuki's original philosophy in order to show its influence on the context of this study, and on the teaching that took place.

Suzuki Philosophy: The *Mother-Tongue* Approach

The Suzuki Violin Method is the only violin method that is supported by a clearly articulated philosophy. In his work with Suzuki teacher-trainers, the investigator was constantly reminded that the *method* is not nearly as important as the *philosophy*. It requires a three-way partnership between the student, the teacher, and the parent. Shinichi Suzuki (1898-1998) made his philosophy known to the western world when his wife Waltraud translated his book *Nurtured by Love* into English in 1969.

Encouraged by the ability of children to assimilate their mother tongue, he saw a great opportunity to enrich their lives through music. He based his approach on the belief that musical ability is not an inborn talent, but an ability that can be developed. The potential of every child can grow if the child is given the proper training and learning environment. Noting that children the world over learn to speak their native language with ease, Suzuki applied the basic principles of language acquisition to the learning of music: nurture, listen, proceed in steps, repeat. He observed that, "All Japanese children speak Japanese."[18] By 1945, he had his philosophy and methodology worked out. Then he spent thirty years of extensive research to develop the series of violin repertoire books

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[18] Shinichi Suzuki, *Nurtured by Love: A New Approach to Education.* Smithtown, (New York: Exposition Press, 1969), 9.

that make up the curriculum. They are widely praised for the logical and sequential manner in which musical and technical points are presented, and for this reason, appear in the graded lists of many non-Suzuki conservatories and institutions worldwide. The following is a ten-point summary of Suzuki's approach.

1. Start as early as possible. Suzuki suggested that parents repeatedly play recordings of classical music for their infants and toddlers. Formal training usually begins at age three or four. However, many centers, in particular, STES, have pre-natal, infant, and toddler programs which incorporate listening, movement, and appropriate social skills.
2. Inborn talents lie dormant until abilities are developed. "...everything good or bad, is absorbed."[19] "...talent, not only in music but in other fields as well, is not inherited."[20] "Every child can be educated...."[21]
3. Exposure and enthusiasm leads to interest. "The idea is to get the child to say 'I want to play too'; so the first piece is played every day on the gramophone, and in the classroom he just watches the other children (and his mother) having their lessons."[22]
4. The delay of reading until position is established and intonation is stable. In Japan, music reading is not introduced until Book IV. Even after the child has acquired the ability to read musical notation, he is expected to play without music at all lessons. This provides continuous training for his musical memory.

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[19] Shinichi Suzuki, *Nurtured by Love*, 17.
[20] Shinichi Suzuki, *Nurtured by Love*, 20.
[21] Shinichi Suzuki, *Nurtured by Love*, 47

5. The Parent-Teacher-Child Triangle. The Suzuki teacher serves as mentor to parent and child, teaching the child at the lesson, and guiding the parent in developing effective techniques for teaching the child at home. This includes teaching the parent how to take notes at the lesson.
6. The Parent is actively involved, and is the home teacher. "First we teach the mother to play one piece so that she will be a good teacher at home."[23]
7. Constant review (ability development) creates the foundation for building technique. Pieces, once learned, are never discarded. They are constantly reworked and improved so that a repertoire of music is constantly available for performance.
8. Listening to good music is the basis of musical development. "From my tests of twenty years, I have found that young children who have been given a chance to listen to good music acquire a good sense of music–just like naturally being accustomed to their mother tongue." [24]
9. The use of familiar pieces to build and maintain technique. Along with constant review, this eliminates the need for multiple study books.
10. The goal is fine human beings. Parents and teachers find ways to praise, use positive language, and establish etiquette of mutual respect. Teachers and parents constantly work to improve their *praise* behaviour. Students are taught to bow at

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[22] Shinichi Suzuki, *Nurtured by Love*, 107.
[23] Shinichi Suzuki, *Nurtured by Love*, 106.

the beginning and end of lessons. The bow at the beginning means, "Please help me." The bow at the end means, "Thank you very much for what you have done."

Influence of Suzuki Philosophy on This Study

Use of the Suzuki Method in this study meant that Suzuki materials became the basis of the curriculum. While *Pre-Twinkle* pieces included some Kodály materials, the performance goal was to learn to play all of the Book One *Twinkle Variations*, including the theme. The Kodály songs were familiar pieces used to build technique and provide expressive context. The use of praise, quality listening, and constant review became significant aspects of the teaching.

Two important details in this study required some modification to the Suzuki approach to music reading: the age range of the students in this study is above the age of most students who start violin in STES; the Kodály students already knew how to read music at an elementary level. Consequently, the Kodály group classes did involve some reading. However, very little reading was actually involved in the private lessons. Singing, then playing by ear, was the usual way repertoire was developed.

In keeping with the philosophy of Suzuki, the investigator taught, and continues to teach, violin to parents at the same time as their children. This had an influence on the social and pedagogical context of the investigation. Great care was taken to support the parents' efforts at home, and this had a positive impact on the pace of learning each week. The parents, as informed participants, often asked important pedagogical questions, which helped the investigator to adjust more quickly to individual learning

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[24] William Starr, *The Suzuki Violinist: A Guide for Teachers and Parents, Revised Edition,* (Miami:

styles. The social influence of the parent-teacher-child triangle is evident everywhere in this study.

Methodology

Because the intent of the study was to analyze the teaching that took place, a thorough description of studio events was needed. A qualitative research technique was used, one which allowed the investigator to examine these events in a holistic rather than reductionist fashion. David J. Elliott notes that: "The most reasonable and effective way to develop the musicianship of all music students is to structure music teaching situations as judicious models of genuine musical practices."[25] Within the domain of qualitative analysis, it is possible to structure judicious models of genuine musical practices, focusing on the analysis of teaching. Eisener's six features of qualitative inquiry were useful guides.[26] In particular, this study was field-focused, interpretive in character, and used expressive language. Furthermore, the investigator had a significant influence on the context, as both participant observer, and as the teacher who blended Kodály musicianship into the Suzuki curriculum.

The investigator had to decide on a method to describe what was taking place during the violin lessons. Elliott Eisener has said, "For feeling to be conveyed, the

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Summy-Birchard Music, 2000, 1976), 7.

[25] David J.Elliott, *Music Matters: A New Philosophy of Education*, (New York: Oxford University Press, 1995), 269.

[26] Elliott W. Eisener, *The Enlightened Eye:Qualitative Enquiry and the Enhancement of Educational Practice*, (New York: Macmillan, 1991), 32–40.

language of the arts must be used..." [27] In the following chapter, the investigator cites John A. Sloboda's position that subtle variations in timing, loudness, tone quality, and intonation are in fact the parameters of expression. *Subtle variation* is a verbal attempt at describing something that has no verbal equivalent. Because much of what was to be studied in this inquiry has no verbal equivalent, the thesis problem could not be resolved solely through verbal rhetoric. The investigator therefore decided to employ audio and video technology to record the data. Elliott Eisener makes the following point:

> "...it should not be assumed that all dissertations or research studies must have only one outcome, a written text.... videos and films are often richer resources for helping others understand a situation than a written narrative would be. With video, viewers can see the setting, hear the actors, observe the action 'live'"[28]

It was important to have good quality technology in order to capture the data. The following equipment was acquired:

- An iMac 1GHZ G4 computer with an 80G super drive and 1028 MB of added RAM.
- A LaCIE 400GB external hard drive.
- A Canon XL-1 digital video camcorder.

The investigator digitally recorded and videotaped all private violin lessons, and all group lessons. Each miniDV tape was reviewed, and descriptive field notes were taken. Then the music making was further analyzed to search out examples of pedagogical features, positive responses, and transfer of Kodály musicianship skills.

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[27] Elliott W. Eisener. *The Enlightened Eye*. 4.
[28] Elliott W. Eisener. *The Enlightened Eye*. 244.

Chapter 3

THEORETICAL FRAMEWORK

The Development of an Analytic Scheme

Since the data to be gathered was empirical, a systematic conceptualization of the features being looked for, that is, an analytic scheme, was needed. The use of an analytic scheme is based on a qualitative research technique proposed by Roberts and Russell in the field of science education.[29] Their position is that, since science education research has not produced clear results, readily applicable to practice, theoretical perspectives need to be developed in order to achieve systematically analyzed science education phenomena. The investigator understands this to mean that the use of an analytic scheme is a deductive approach that acts as a set of *lenses* through which to view the data, determining what is to be looked for.

The development of an analytic scheme for this music education study is appropriate because this study combines personal observations with subsequent access to verbatim video transcriptions that permits detailed, repeated analysis—written and voice-over. Theoretical work in this study is concerned with violin teaching as it relates to the transmission of technique and musical expression to the students. In the context of this study, the research technique involves producing a theoretically grounded conceptualization of the ways that Kodály methodology can help in the transmission of expressive violin playing without isolating the domains of technique and expression.

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[29] Douglas A. Roberts and Thomas L. Russell. "An Alternative Approach to Science Education Research: Drawing from Philosophical Analysis to Examine Practice," *Curriculum Theory Network,* 5, 2, (1975), 107-125.

This conceptualization is the analytic scheme. The investigator must then identify, empirically, instances of violin teaching that are consistent with the conceptualization.

The remainder of this chapter presents the theoretical conceptualization, resulting in a statement of the analytic scheme, while Chapter Four shows the application of the analytic scheme to the data.

Conceptual Framework

In order to build a sound conceptual framework, the investigator must answer the following questions:

1. Can the definition of *musicianship* include both technique and expression?
2. Are there parameters of musical expression, and if parameters exist, how can they best be taught? Where and when do we introduce the parameters of musical expression?
3. What are the parameters of violin technique and how can they best be taught?
4. Why choose Kodály methodology over other methods of musicianship? What makes it a valid pedagogical source of musicianship skills for violin students?

Defining Musicianship so that it Includes both Expression and Technique

Musicianship is most often and most simply defined as artistry in performing music. If artistry is defined as a superior skill that you can learn by study, practice and observation, then the nature of that practice is important. If, as the Mayday Group suggests, the ultimate goal of acquiring technique is to produce expressive music making, then teaching practice must focus on both technique and expression. The transmission of any aspect of technique should therefore have an expressive context. For musical integrity to exist, it follows that both technique and expression must be included in the

definition of musicianship. In the context of this study, expressive violin playing leading to artistry is the goal of acquiring technique.

There can be no doubt that playing the violin is a form of what David J. Elliott would call *Musicing*. Elliott goes on to say that:

> " To make and listen for music intelligently requires musicianship. Developing musicianship is essentially a matter of induction; students must enter and become part of the musical practices (or musical cultures) they intend to learn. This is so because musicianship is context-dependent. The musicianship underlying any practice of music making and listening has its roots in specific communities of practitioners who share and advance a specific tradition of musical thinking. Musical practices swirl around the efforts of practitioners who originate, maintain, and refine established ways and means of musicing, as well as cherished musical histories, legends, and lore." [30]

This certainly applies to violin pedagogy that has developed over the last 400 years and retains technique and lore from every one of these centuries, as well as from scores of diverse cultures.[31] Therefore, for this study, it is logical to use the definition of musicianship put forward by Elliott:

> " In sum, musicianship is what music makers know how to do with practice-specific musical sound patterns in relation to practice-specific musical knowings."[32]

Elliott arrived at this definition by arguing that good music making exhibits a multidimensional form of knowledge (procedural, formal, informal, impressionistic, and

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[30] David J. Elliott, *Music Matters: A New Philosophy of Music Education*, (New York: Oxford University Press, 1995), 67.
[31] Robin Stowell, ed. *The Cambridge Companion to the Violin*, (Cambridge: Cambridge University Press, 1992), A good summary of the extent of this technique and lore.
[32] David J. Elliott, *Music Matters*, 55.

supervisory) that is demonstrated in actions, not words. It is significant that four of the five knowledge components are non-verbal, thus providing a purview that is wide enough to include both technique and expression.

The Parameters of Musical Expression

John A. Sloboda has noted that there is evidence for three general conclusions about the skill of music performance:

1. Skill almost always depends on the ability of the performer to detect pattern and structure in the material, and then to conceive the activity in terms of these patterns.
2. The level of skill is almost entirely dependent on the amount of practice undertaken.
3. As skills become practiced and fluent, they tend also to become *automatic*; that is, the details of how they are executed disappear from the conscious awareness of the performer.[33]

> "Human performances gain their lasting interest and appeal from the fact that they go beyond the information contained in the printed score...Timing, loudness, tone quality, and intonation can be substantially varied, even within the same measure. Such variations together constitute what we call *expression*."[34]

Subtle variations in timing, loudness, tone quality, and intonation are in fact the parameters of expression, and because they are clearly part of the non-verbal musicianship components, referred to earlier as procedural, informal, supervisory, and impressionistic, they are best taught through listening and modeling. John Feierabend

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[33] John A. Sloboda, "Music Performance: Expression and the Development of Excellence," *Musical Perceptions*, Rita Aiello, ed. (New York: Oxford University Press,1994),152.

notes that: "Development of expressive sensitivity can be traced to good musical models, as well as to quality literature that embodies expressiveness."[35]

Reinhard Kopiez, in his discussion of the coding/decoding process of musical expression, states that musical expression can be investigated from two perspectives: *emotional expression*, and *structural expression*. Emotional expression is concerned with the communication of different moods. Structural expression is strongly related to the structural features of music. "These structural features, such as cadences that indicate segment boundaries to the listener, help the listener to separate the stream of music into sections such as motifs or phrases."[36] This article further undermines the myth that expression cannot be taught, and supports the contention of the investigator that, at the very least, *structural* expression can and should be taught in the early years.

Where and when do we introduce the parameters of musical expression? The recent literature suggests that it is impractical and too late to introduce them at the time when the child is preoccupied with mastering left and right hand technique. At this point, the student should be applying prior knowledge acquired through earlier modeling, listening, and singing. The expressive sensitivity needed for the current piece should already be a practiced set that he/she can apply to the piece. The child's playing will be expressive when the expressive patterns and structures are detected in the material and the material is conceived in terms of these patterns. It follows that the time to learn these

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[34] Sloboda, 154.
[35] John Feierabend, "Developing Music Literacy: An Aural Approach for an Aural Art," *Early Childhood Connections, Fall, 1997.*

expressive patterns and structures is prior to the beginning of instrumental lessons—as early as possible so that adequate repetition and practice is possible to the point where it is *automatic*. This is best accomplished before the technique of the instrument is introduced, then it should become a concurrent activity, balanced with technique, inside and outside the violin lesson. In Chapter Four, the investigator intends to study the effectiveness of this sequencing by looking for examples of transfer of prior Kodály training to violin playing.

The Parameters of Violin Technique

Ivan Galamian defines technique as, "... the ability to direct mentally and to execute physically all of the necessary playing movements of left and right hands, arms and fingers." He goes on to caution us: "*There is no age limit for the development of musicianship, but early youth is the time when technique grows fastest.*"[37] The ability of a student to control and vary timing, loudness, tone quality, and intonation on the violin is situated initially in technique. The child must generate sound from the violin that is loud enough to enter the range of human hearing. To do this, the student must chain together a series of psychomotor tasks: hold the bow, place it on a violin string, pull or push it against the string; hold the violin in a position that facilitates bow placement, change the length of the vibrating string by stopping it against the fingerboard with the fingertips. However, the moment audible sound emanates from the instrument, the student and other listeners judge its quality, loudness, timing and tuning based on prior knowledge of

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[36] Reinhard Kopiez, "Making Music and Making Sense Through Music: Expressive Performance and Communication." *The New Handbook of Research on Music Teaching and Learning*, Richard Colwell and Carol Richardson, eds. (Oxford: Oxford University Press, 2002), 29, 525-26.

expressive performance practice standards. The thesis problem is manifested when there is little or no prior knowledge with which to judge the quality of the sound. Without prior development of aural expressive parameters, all of these psychomotor movements will be without *context.* The student can no longer *see the target.*

A review of the pedagogical literature still in use from past practice shows a marked emphasis on exercises that facilitate large amounts of systematic repetition[38]. Almost all of it is devoted to the psychomotor development of the art of violin playing. It consists largely of exercises in systematic, incremental, and recursive physical problem solving designed to cover all of the parameters of technique. When asked about these *drill* studies, Ivan Galamian replied, "I cannot see how music and technique can be divorced from each other...It is far better to choose etudes that have some musical content and then superimpose the technique on the etudes."[39] Keeping in mind Sloboda's three conclusions about the *skill* of musical performance (p.20), it is easy to see how these exercises can reach a point of fluency and perfection yet contain little or no expressive qualities if the child is unable to compare his or her playing to a pre-existing expressive standard.

At this point, a myth about practice should be dispelled. If we are mindful of Sloboda's first two general conclusions about the skill of music performance, one might be tempted to conclude that one practices *until one gets it right.* Suzuki teacher Edward Kreitman cautions against this misconception. He recommends that we change our

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[37] Ivan Galamian, *Principles of Violin Playing and Teaching*, 5, 107.
[38] Scales, etudes, studies, graded pieces. The investigator has included reference lists in the Bibliography.
[39] Ivan Galamian, *Principles of Violin Playing and Teaching*, 118.

thinking to, "Practice WHEN you get it right."[40] Sloboda notes that skill depends on the ability of the performer to detect pattern and structure in the material, and then conceive the activity in terms of these patterns. Kreitman calls this *Comprehension*, the first of three steps in skill development: "...what is important is to make sure that they understand *exactly* what they are trying to do."[41] Step two is to get their bodies to cooperate with what their minds understand in the first step. This is the point at which the teacher will often break the skill into smaller parts until understanding occurs and physical cooperation is happening. It is at the point where students are getting it right that the link should be made with musical expression, i.e. musical expression is linked to *practice*, what Kreitman calls Step 3: *Constructive Repetition.* Ivan Galamian called this the "Interpreting Time"; when, "...the emphasis should be placed on musical expressiveness..." [42]

All of these sources were used by the investigator to develop a taxonomy of eleven skills of violin technique. These are described in detail in Chapter Four. The eleven skills are incorporated into a taxonomic domain analysis that links them to the parameters of expression. This assisted the investigator, during data analysis, in judging the quality of student response.

Use of the Kodály Method in Solving the Problem

Zoltán Kodály summarized the four characteristics of a good musician as having a well-trained ear, a well-trained intelligence, a well-trained heart and a well-trained hand.

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[40] Edward Kreitman, *Teaching From the Balance Point:A Guide for Suzuki Parents, Teachers, and Students* (Western Springs, Illinois: Western Springs School of Talent Education ,1998). 75-79.
[41] Edward Kreitman, *Teaching From the Balance Point,* 76.

Research and informed practice in the last twenty years clearly verifies his opinion that, "All four must develop together, in constant equilibrium."[43] In Kodály there are eleven domains of music learning. Kodály praxis constantly balances the technical with the expressive through the inclusion of vocal pedagogy as a learning domain. The domain of vocal pedagogy, based on the work of Kenneth H. Phillips, lists five elements of expression training: phrasing, dynamics, tempo, range, and agility, which move through six levels of instruction.[44] These closely match the expressive parameters of timing, loudness, tone quality, and intonation.

As a teacher who is schooled in this method, I am constantly preoccupied with this notion of balance when I write my lesson plans. The Kodály teacher's view of learners' minds can clearly be seen in the sequence of events that typically unfolds in a Kodály lesson. A lesson plan is made up of six to eight activities, each centered on a domain of music learning. In such a lesson, students listen and watch the teacher demonstrate, then they perform (imitative); they constantly repeat tonic sol-fa and rhythmic syllables until memorized (didactic exposure); they collaborate by choosing partners and playing games, and are often asked for their opinion or *version* (child as thinker); they engage in discourse about what they think through group composition and improvisation (child as thinker); they often test what they know against what is known by the culture when listening to a traditional narrative song from a world culture (child as knowledgeable). Kodály teachers are strongly cautioned to avoid teaching concepts in

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[42] Ivan Galamian, *Principles of Violin Playing and Teaching*. 100.
[43] Zoltán Kodály, "Who is a Good Musician?", *Selected Writings of Zoltan Kodály*, (London: Boosey and Hawkes, 1974), 197.

isolation, to use a child developmental approach, and to develop a spiral curriculum. Jerome Bruner's four models of learners' minds thus become "...parts of a broader continent."[45]

Lois Choksy makes the following point:

> " ...teachers must stop trying to cover the vast subject of music and begin to uncover it a little bit at a time. This uncovering process involves four steps: *prepare —> make conscious —> reinforce —> assess.*"[46]

This process can facilitate the integration of expression with technique because the first step, *prepare*, enables the student to uncover the expressive parameters of a piece of music prior to actually performing it on the violin. The notion of preparation appears as one of the major tenets in the treatises of Ivan Galamian, Paul Rolland, Shinichi Suzuki, and Géza Szilvay. Recent attempts to integrate Kodály musicianship with violin technique have always begun in kindergarten with singing, solfege, rhythm syllables, and movement for at least two years before beginning actual violin study. The *Colourstrings* Method of violin teaching devised by Géza Szilvay[47] in Finland is one such method. Szilvay grew up studying music in the Kodály method and then consciously incorporated it into his string method.

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[44] Kenneth H. Phillips,*Teaching Kids to Sing*. (New York: Schirmer Books, 1996), 339-40.
[45] Jerome Bruner, *The Culture of Education* , (Cambridge, Mass.: Harvard University Press, 1996), 65.
[46] Lois Choksy, *The Kodály Method I: Comprehensive Music Education, 3rd ed.* (Upper Saddle River, N.J.: Prentice Hall, 1999), 171.
[47] Brenda Mitchell, "String Teaching Plus Kodály Equals *Colourstrings," American String Teacher,* (1998) 48:1, 73–77.

Rita Aiello addressed the relationship between research in the perception of music and the Kodály method.[48] "Kodály pedagogy teaches not only the musical elements, but how they are integrated within the overall structure of music." What is significant for this study is that Rita Aiello researches listening to music: "I am interested in the fact that pitch *relationships* are emphasized rather than mere rote learning." She notes that, "Playing *or* singing without active listening becomes autonomous—like flying on automatic pilot or strolling while daydreaming." As Kodály would say, the *heart* isn't in it. She believes that the pedagogical principles of Kodály should become valuable sources of research in the perception of music because the method is so intrinsically musical.

Statement of the Analytic Scheme

Based on the above conceptual framework, the investigator has identified the following pedagogical features that show the nature of practice when a teacher is consciously balancing technique and expression. Choksy's four-step uncovering process is apparent in the following analytic scheme (in parentheses), and supports the investigator's initial theory that Kodály methodology helps in the transmission of expressive violin technique.

1. Singing, and movement are used to show the pattern and structure in music prior to playing the violin. (*Prepare, Make Conscious)*
2. Pitch relationships are emphasized when the student listens to music: notes/tones do not exist in total isolation. (*Prepare*)

3. The teacher uses good musical models, and quality literature that embodies expressiveness. (*Prepare*)
4. The student is presented with both the technical and expressive components of the *target* he or she is aiming for. (*Prepare, Make Conscious)*
5. Each aspect of violin technique is taught within an expressive context. (*Make Conscious, Reinforce*)
6. The teacher models variations in timing, loudness, tone quality, and intonation while the student listens. (*Make Conscious, Reinforce*)
7. The teacher constantly reinforces the expressive component of the student's playing. (*Reinforce*)
8. The teacher gets the child to compare his or her playing to a pre-existing expressive standard. (*Assess)*

These pedagogical features constitute the analytic scheme for this study, and they are used in the following chapter to facilitate the analysis of the data.

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[48] Rita Aiello, "Research in the Perception of Music and the Kodály Method: Establishing a Closer

Chapter 4

ANALYSIS OF THE DATA

The Use of iMovie and iDVD as Analytical Tools

The effective use of audio and video technology was an integral part of this study. It allowed the investigator to employ both descriptive field observation (written field notes), and focused field observation (development of clues derived from the analytic scheme).

It was important that the camera presence be as unobtrusive as possible. The investigator chose to set up the Canon XL-1 camera on a tripod, in a stationary position. This worked well in most instances. Set-up and start/stop soon became a matter of routine in the lesson with little or no comment after the first week.

The Apple Software program *iMovie* was employed in the analysis of all video footage. The investigator recorded seven hours of video each week for over three months. *iMovie* simplified storage and editing, and easily facilitated the juxtaposition of video clips, as well as flagging, labeling, transitioning, and voice-over. Since it was the most current version, iMovie allowed the easy transfer of edited video directly to *iDVD*, which facilitated the burning of a DVD.

This DVD is an edited transcript of the studio discourse, and therefore represents the main source of supporting evidence for the results of the study. The investigator provides the following script to aid the viewer. This script also accompanies the DVD.

Dialogue," *Kodály Envoy*, XXII, 4 (1996), 6–8.

Analysis I: The Teaching

The investigator used the analytic scheme developed in chapter three to gain an insight into how an expressive context can be created in each lesson. He scanned his field notes to find video examples of the pedagogical features categorized in the analytic scheme. The video examples were imported into *iMovie* where a DVD project was created. The script below describes these examples in loose chronological order, after which, the investigator presents the clue structure that emerged from the analysis of these examples. At this point, the reader is directed to view the enclosed DVD.

Pedagogical Feature 1:

Singing, and Movement are Used to Show the Pattern, and Structure In Music Prior to Playing the Violin.

- In this group lesson, safely carrying the violin is the first technical element emphasized. Pattern and structure of *Twinkle Variation B*, a piece they know they will be learning, is emphasized through walking to the macro beats. The teacher plays the variation on his violin.
- Having learned patsching, the teacher asks them, "What are we doing really?" Then he tells them to, "Put tika tika ti ti in your mouth but first put the beat in your feet." The teacher leads them around the room while playing *Variation A*. The rhythmic structure is emphasized.
- Ben is introduced to the new rhythm of *Twinkle Variation B*, sitting on the floor, patsching with the teacher. Then the teacher plays while Ben patsches and listens.

- Lise is asked to sing *Closet Key,* a well-known song from the Kodály repertoire which uses *do, re,* and *mi.* She has been given no mechanical assistance to learn this song on the violin. She must draw upon prior knowledge. The teacher asks her to play it perfectly. She misses a few notes so he reminds her that the song is based on *do, re, mi,* in the key of A major. Then the teacher sings and plays it pizzicato on the violin. In this way, *do, re,* and *mi* are related to specific fingers on the fingerboard.

Pedagogical Feature 2:

Pitch Relationships are Emphasized When the Student Listens to Music: Notes/Tones do not Exist in Total Isolation.

- While the teacher plays all of *Variation A,* Madeline plays A and E strings with the correct rhythm. In this way she gets a holistic sense of the piece and gets to harmonize with her teacher.
- This is a typical approach to learning a Kodály song. The teacher sings *Old Mrs. Witch,* however it is given the harmonic context of D and A (pizzicato). Then Emily tries it with violin accompaniment. Teacher and student sing and play together. Emily adds a G-string "boo" without prompting from the teacher.
- The technical point is to shape the left hand prior to putting fingers down and to strengthen fourth finger through practice of correct left-hand pizzicato. Constant repetition of tonic and dominant pizzicatos while singing the song along with the teacher, emphasizes D minor pitch relationship.
- The investigator found a song in the *Colorstrings* method of Géza Szilvay, similar to *Old Mrs. Witch* which sets up a major triad pitch relationship: *Hey Beetle.* He uses a

Kodály approach to teaching Seth to sing the words and melody. Then Emily uses correct right-hand pizzicato while the teacher sings.

Pedagogical Feature 3:

The Teacher Uses Good Musical Models, and

Quality Literature That Embodies Expressiveness.

- *Old Mrs. Witch.* The teacher sings in D minor while Natalia accompanies with left-hand pizzicato on D and A. Question: " Did your hand get tired?" "Yes." "What part, little finger or thumb?" "Thumb." This leads into a discussion about the need for a flexible thumb. Then the teacher plays examples of more advanced pieces that need thumb flexibility.
- The teacher plays *Allegro* from Suzuki Book One while Ben rosins his bow. This is one of Ben's favourites from the Suzuki recording. Watch his head movement as he rosins his bow. Quality literature that is accessible is an important tool for expressive teaching.

Pedagogical Feature 4:

The Student is Presented With Both the Technical and Expressive Components

Of the Target He or She is Aiming For.

- "Frogs are fun, right?" The teacher searches for one but doesn't find one until he notices the frog on his bow. Madeline says, "Oh yeah, that's our frog." They play a game of leaping frogs. There is no song she can play yet so they practise the movement first, and then the teacher shows how this technique would be used in violin playing by modeling several expressive examples.

- The *ti tika ti tika* rhythm is very difficult for most violin students. They usually need mechanical assistance. Then we do A and E string crossing. Then the teacher explains why down-bow is a stronger accent than up. Madeline knows about accents. She suggests that the teacher play *The Witch is on Her Broomstick* that everyone learned at the Halloween group lesson.
- Another version of down-bow connected to accents using a future Book One piece as the example. This leads to *detaché* and teacher examples. Mother's point is very insightful. Then everyone plays *Twinkle Variation A* while the teacher tries to pull them off their part by adding unusual, sometimes atonal, harmonies.
- "Why am I asking you to sing along with your pizzicato? Where are you placing the beat?" Sometimes you must place the beat externally while singing and moving.
- This introduces an articulation exercise on A major scale. First the teacher models it, then plays his part while Lise plays the scale. The teacher corrects articulation, "Your bowing is different from my bowing." Then she gets it right. "We'll call that our A major scale stop-bow exercise."

<u>Pedagogical Feature 5:</u>

Each Aspect of Violin Technique is Taught Within an Expressive Context.

- *Old Mrs. Witch* used to work technique in a D minor context. Singing is in tune; all rhythmic aspects are accurate.
- The teacher works with Evalina to set the left hand, uses mother as a model to explain the posture required. "Remember what your mum did?" The teacher set her up then

asks, "Could you do that to *Old Mrs. Witch* while I sang it?" An expressive context for a repetitive technical exercise.

- Another example of expressive context. Since this was the longest Craig had ever sustained his playing, this shows how endurance can be made palatable through the use of expressive context.
- The teacher introduces texture, tone color change, and loud/soft by muting his instrument while Madeline plays. Her interest was piqued so much that she plays through all of *Twinkle Variation A* for the first time.

Pedagogical Feature 6:

The Teacher Models Variations in Timing, Loudness, Tone Quality, and Intonation While the Student Listens.

- The teacher uses *Twinkle Variation A* to reinforce the timbral difference between open and fingered strings. Demonstrating *tone quality* to Natalia through modeling. "Tone color is an important element of music."
- The teacher introduced Evalina to *See-Saw* and first finger placement. Teacher models correct string crossing, then models the new *quality* of first finger on A. Then Evalina tries it.

Pedagogical Feature 7:

The Teacher Constantly Reinforces the Expressive Component of the Student's Playing.

- "I noticed you try something. It was so good. You're such a good violin thinker!" Evalina manages to correct hand position and not lose her place in the music.

- The teacher lavishes praise on Evalina for keeping the beat. The teacher plays pizzicato *Old Mrs. Witch* while she keeps her part going. "You did something musical. You ended right on D." This is a girl who understands that there is a beginning and an end to music. The teacher praises her for being so musical, reinforcing an important manifestation of *structural expression*: cadence.

Pedagogical Feature 8:

The Teacher Gets the Child to Compare his or her Playing to a Pre-existing Expressive Standard.

- Lise plays *Cowboy Ride* with her teacher, demonstrating perfect string crossing. Then the teacher introduces *Fall Song*, a piece with two different articulations: stop bow and legato. "We should get a different sound, shouldn't we?" Lise does it very well.
- Because Madeline managed to play all of *Twinkle Variation A*, earlier in the lesson, the teacher begins to add expressive elements to her playing such as tuning to her teacher's harmony. First the teacher plays his part. Then she says, "I might not sound like that." "Well if it doesn't, what should we do about it?" Her Kodály training helps her to connect harmony to canon singing. This results in very good intonation.
- Katherine is further along than the others in the first Suzuki Book and she knows the meaning of the expressive term: *dolce*. She also knows *French Folk Song*, but only using stop-bows. The teacher wants to encourage a new way of playing. "Will you play it like this?" As soon as she hears her teacher play it, she says *dolce* without any prompting. Then they play together, in A major, unison, then D major, separate parts.

Results of Analysis I

In Chapter One, the question was asked: if a teacher consciously tries to balance the transmission of musical expression and technique, will this be evident in the teaching? The methodology used in this study involved a systematic conceptualization of teaching that has the potential to elicit expressive violin playing. When the videos were analyzed using the analytic scheme, the investigator was able to identify specific examples of teaching that were consistent with the theoretical features. This set of examples (clues) constitutes the *clue structure* for the study. In this way, the research moved from the realm of the theoretical to that of the practical and resulted in a systematic examination of the actual studio events.

The Clue Structure

Feature 1.

- The teacher asks the students to keep the beat through walking, and/or patsching.
- Teacher singing/teacher singing and playing/student singing precedes violin playing.

Feature 2.

- Teacher provides harmonic context to student playing through singing and/or playing.
- Students are asked to sing while playing.

Feature 3.

- Teacher plays expressive pieces for students.

Feature 4.

- Teacher demonstrates how a specific technique can be used to produce expressive violin playing.
- Technical exercises are accompanied by singing, and/or teacher playing harmony.

Feature 5.

- Songs provide an expressive context in which to learn violin technique.
- Teacher introduces texture, loud/soft through muting, and other comparatives to create an expressive context.

Feature 6.

- Teacher demonstrates variations in timing, loudness, tone quality, and intonation through modeling, and providing high quality listening examples.
- Specific songs are used for modeling a certain technique on the violin.

Feature 7.

- Teacher draws the student's attention to any expressive aspect of their playing.

Feature 8.

- Teacher encourages the student to try to play pieces in different ways.

Analysis II: Student Response

This second analysis of the data concentrates on the quality of student violin playing. It was stated earlier that expression is situated initially in technique. What will this expressive violin-playing look like? The investigator looks for congruencies

between the skills of violin technique and the parameters of musical expression. Incorporating Swanwick's sound materials, and the Kodály domains of learning, the investigator produces a taxonomic domain analysis of musical expression.[49] This is then used as a checklist to judge which technical skills have been mastered, and what aspects of expression should be present in each stage of student violin playing.

The Skills of Violin Technique

The investigator will obviously be seen teaching basic violin technique. In fact, he will be seen actively transmitting, or preparing for, the following skills:

1. Posture or Set-up – stance, head position, violin hold, bow hold, position and flexible movement of both left and right upper arm, lower arm, wrist, fingers, and thumb.
2. Rhythmic accuracy.
3. Intonation – pitch accuracy, matching left-hand finger patterns to intervals.
4. Left–hand finger independence.
5. Technical exercises that deal with the bow and left hand.
6. Coordination between left and right hand.
7. Shifting – portamento, glissando.
8. Tone – left hand finger pressure and vibrato.
9. Tone - the expressive potential of the bow.
10. Bowing and bow stroke – bow distribution, contact point, pressure, speed, flexibility; various strokes, articulation.

11. Correlation – the correct relationship of mind to muscle: immediate, and accurate response of the muscles to the directives of the mind.[50]

The focus, however, will be on student response and feedback. These responses will either be readily observable, or aurally evident within the lesson context. The eleven technical skills facilitate conscious control and variation of timing, loudness, tone quality, and intonation.

Swanwick's Sound Materials

Keith Swanwick notes the following:

> "Musical expression is worked out through such sound materials as pitch, register, melodic intervals (leaps or steps), phrase shapes, speed, rate of acceleration or retardation, degree of smoothness or detachedness, accentuation, metre and dense or spare textures."[51]

Swanwick's reasoning supports linking musical expression to the practice phase of skill development because working out musical expression must necessarily happen after the student understands how to physically produce it.

Taxonomic Domain Analysis

Blending the above information with the Kodály domains of learning produces the following taxonomic domain analysis. This analysis shows that the expressive parameters must interact since correlation and listening is linked to all four parameters.

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[49]James P. Spradley, *Participant Observation*, (Toronto: Nelson Thomson Learning, 1980),112-121.
[50]Ivan Galamian, *Principles of Violin Playing and Teaching*, 23.
[51]Keith Swanwick, *Musical Knowledge: Intuition, Analysis, and Music Education*, (London; Routledge, 1994),131.

This is what Kopiez refers to as *structural expression*. It should be noted that four of the Kodály domains: vocal pedagogy, instruments, improvisation, and composition, use aspects of all four expressive parameters so they are not included in the following table. This analysis is used to search for evidence that the students are responding positively over time, and to look for any positive effects of prior Kodály knowledge on technique and expression.

TAXONOMIC DOMAIN ANALYSIS OF MUSICAL EXPRESSION

PARAME-TERS OF EXPRESS-ION	SWANWICK'S SOUND MATERIALS	KODÁLY DOMAINS OF LEARNING	SKILLS OF SUZUKI VIOLIN TECHNIQUE
TIMING	Speed Rate of acceleration/retardation Accentuation Metre	Beat competency *Tempo *Duration *Articulation Listening	•Rhythmic accuracy •Shifting–portamento,glissando,left–hand dexterity. •Bowing and bow stroke – bow distribution,contact point, pressure, speed, flexibility; various strokes,articulation •left-hand finger independence. •Correlation – immediate and accurate response of the muscles to the directives of the mind. •Coordination
LOUDNESS	Register Phrase shapes	*Dynamics *Articulation Simultaneity Listening	•Tone – left hand finger pressure and vibrato. •Tone - the expressive potential of the bow. •Bowing and bow stroke – bow distribution,contact point, pressure, speed, flexibility; various strokes,articulation •Correlation – immediate and accurate response of the muscles to the directives of the mind.
TONE QUALITY	Degree of smoothnes or detachedness Dense or spare textures	*Timbre, tone quality, tone color *Texture *Articulation Simultaneity Listening	•Shifting – portamento, glissando, left–hand dexterity. •Technical exercises that deal with the bow and left hand. •Intonation – pitch accuracy, matching left-hand finger patterns to intervals. •Tone – left hand finger pressure and vibrato. •Tone - the expressive potential of the bow. •Bowing and bow stroke – bow distribution,contact point, pressure, speed, flexibility; various strokes, articulation. •Coordination. •Correlation – immediate and accurate response of the muscles to the directives of the mind.
INTONATION	Pitch Register Melodic intervals	*Pitch *Texture Pitch competency Listening	•Shifting – portamento, glissando, left–hand dexterity. •Technical exercises that deal with the bow and left hand. •Intonation – pitch accuracy, matching left-hand finger patterns to intervals. •Tone – left hand finger pressure and vibrato. •Correlation – immediate and accurate response of the muscles to the directives of the mind.

*Comparatives

Results of Analysis II

Is it possible to judge the effectiveness of an attempt to balance the transmission of musical expression and technique? To answer this question, the investigator searched his field notes for examples of changes in the learning state of students. He chose to focus on the final group lessons in January 2004, near the end of the study. Because of the chronological arrangement in the Analysis I video, it is also easy to perceive change in learning state in this section.

The video in this section of the DVD is arranged in the following order:

- The non-Kodály group class is informed that they will play solos with piano for the first time. The piano adds a new expressive tone color/context.
- Individual solos: Craig, Seth, Ben.
- Teacher's solo: *Twinkle Variation A*. This is intended as the expressive standard.
- Individual solos, round II: Ben, Emily, Craig.
- Kodály group plays *Cowboy Ride* and *See-Saw*.
- Kodály group sings, and signs *Closet Key*, and relates *do, re,* and *mi* to the fingerboard.
- Teacher solo: *Long, Long Ago*. Intended as another expressive model.
- Individual solos: Lise, Natalia, Madeline.

Summary of Analysis II Results:

Even though there was less prior knowledge to draw on in the non-Kodály group, rhythmic accuracy, timing, and intonation improved in both groups. The viewer/listener will clearly perceive an improvement over earlier lessons. Loudness is uniform

throughout the playing. Although they cannot yet vary this expressive parameter, everyone was able to project above the resonance of the piano, and because intonation was good, there was some enhancement of violin resonance. The simple nature of the repertoire limits the amount of interaction between the parameters of musical expression. The teacher's playing on *Twinkle Variation A* provides the listener with a good benchmark for comparison. There is a benefit to having contiguity of the teacher's expressive performance model, prior to their own solo playing. Both groups come close to the teacher's level of playing in *Twinkle Variation A.* However, the teacher's performance of *Long, Long Ago* is actually beyond the expressive abilities of both groups. This simply means that a new expressive target has been presented to these students, and that they have made perceptible progress along the expressive continuum. The conscious inclusion of expressive teaching strategies created more opportunities for students to play by ear. In both video analyses, there are many examples of students making corrections of bowing, tempo, and intonation in their playing. The solos of Craig, and Lise are specific examples. These children are using their musical intelligence to solve musical problems.

The places where prior knowledge of Kodály is noticeable is in the greater pitch accuracy in the individual and group singing of the Kodály group, as well as their excellent sense of rhythm. This is clearly evident in the Kodály group playing of *Twinkle* during the opening credits, and in their playing of *Cowboy Ride* and *See-Saw*. The viewer can clearly see that rhythmic accuracy has transferred to their bowing. The Kodály students clearly have a musical vocabulary which facilitated teacher explanations in the

lessons, and which often allowed them to give clear feedback that they learned from the teaching. Only the Kodály students were able to relate *do, re,* and *mi* to the violin fingerboard. This is an important pre-requisite for sound-to-sight music reading with the violin.

Chapter 5

CONCLUSIONS, LIMITATIONS, AND IMPLICATIONS

This final chapter reviews the argument and methodology of the study before presenting the conclusions reached as a result of it. The limitatons of the study are brought to the reader's attention, and then suggestions are made regarding possible implications of this work for further research and for practice.

Review of the Argument and Analysis Presented in the Study

The study began with the investigator's contention that the problem of music making which fails to balance technique with expression must be seriously addressed. The Mayday Group, Galamian, Feierabend, and others share this opinion. Evidence in the literature also suggested that there are three significant aspects of the problem: music that lacks integrity, the folk beliefs about learners' minds, and the myth that musical expression cannot be taught. Some recent studies have dispelled this myth, so the investigator further contended that it should be possible for a violin teacher to successfully balance the transmission of musical expression and technique to a student. It was believed that a set of contexted, qualitative examples of students engaged in expressive musical discourse with their teacher would inform practice. The investigator also argued that learning the language of music through Kodály training prior to learning violin technique, would imbue that technique with musical sensitivity and expression.

An investigative approach suggested by Roberts and Russell in the field of science education was selected because it held the promise of producing clear results, readily applicable to practice. Therefore theoretical perspectives needed to be developed

in order to achieve a systematic analysis of the teaching needed to elicit expressive violin performance.

The approach taken in this study establishes epistemological connections between attributes of teaching as determined theoretically in an analytic scheme, and their defining characteristics in studio practice —a clue structure. The clues provide a means to answer the question, "How do I know it when I see it?" The categories in the analytic scheme guide one towards the *its* to be looked for in the first place. In this study, the analytic scheme was applied to both the video, and the extensive field notes. The clue structure identified specific actions of a teacher consciously trying to transmit *structurally expressive* violin technique. This approach constitutes an effort to contribute to knowledge of the balance between structural expression, and technique, while at the same time informing practice.

The investigator began a systematic conceptualization of the teaching that young violinists need in order to advance along the expressive performance continuum. This theoretical work had to be concerned with:

1. A definition of musicianship that included both technique and expression.
2. Finding the parameters of expression, and the best way of teaching them.
3. Finding the parameters of technique, and the best way of teaching them.
4. Kodály musicianship as a valid pedagogical source of musicianship skills for violin students.

This systematic conceptualization produced the following eight pedagogical features of teaching that have the potential to elicit expressive violin playing. They constitute the analytic scheme for the study.

1. Singing, and movement are used to show the pattern and structure in music prior to playing the violin. (*Prepare, Make Conscious)*
2. Pitch relationships are emphasized when listening to music: notes/tones do not exist in total isolation. (*Prepare*)
3. The teacher uses good musical models, and quality literature that embodies expressiveness. (*Prepare*)
4. The student is presented with both the technical and expressive components of the *target* he or she is aiming for. (*Prepare, Make Conscious)*
5. Each aspect of violin technique is taught within an expressive context. (*Make Conscious, Reinforce*)
6. The teacher models variations in timing, loudness, tone quality, and intonation while the student listens. (*Make Conscious, Reinforce*)
7. The teacher constantly reinforces the expressive component of the student's playing. (*Reinforce*)
8. The teacher gets the child to compare his or her playing to a pre-existing expressive standard. (*Assess)*

In Chapter Four the reader was shown how each of the following clues emerged from the data when the analytic scheme was used to guide Analysis I:

The Clue Structure

Feature 1.

- The teacher asks the students to keep the beat through walking, and/or patsching.
- Teacher singing/teacher singing and playing/student singing precedes violin playing.

Feature 2.

- Teacher provides harmonic context to student playing through singing and/or playing.
- Students are asked to sing while playing.

Feature 3.

- Teacher plays expressive pieces for students.

Feature 4.

- Teacher demonstrates how a specific technique can be used to produce expressive violin playing.
- Technical exercises are accompanied by singing, and/or teacher playing harmony.

Feature 5.

- Songs provide an expressive context in which to learn violin technique.
- Teacher introduces texture, loud/soft through muting, and other comparatives to create an expressive context.

Feature 6.

- Teacher demonstrates variations in timing, loudness, tone quality, and intonation through modeling, and providing high quality listening examples.
- Specific songs are used for modeling a certain technique on the violin.

Feature 7.

- Teacher draws the student's attention to any expressive aspect of their playing.

Feature 8.

- Teacher encourages the student to try to play pieces in different ways.

It is argued that each clue, a specific teaching strategy, exemplifies an emphasis on one of the theoretically determined features in the analytic scheme. However it was felt that in addition to detecting certain features of teaching, the researcher should provide evidence that the students were in fact experiencing success in learning. For this reason, portions of the data were analyzed using a taxonomic table of *structural expression* parameters. This analysis was used to search for evidence that the students were responding positively over time, and to look for any positive effects of prior Kodály knowledge on technique and expression. This became Analysis II.

Conclusions

As the investigator was also the teacher involved, it was a revelation to suddenly be able to detect, systematically, specific strategies to help students improve their expressive violin playing. It had been the teacher's firm resolve to alter his teaching for this study so that it was better suited to achieving a balance between technique and expression for these ten young children. However, until the data was analyzed and the clue structure emerged, the teacher was intuitively making changes based on his expertise as a violinist, Kodály teacher, and Suzuki teacher. The investigator therefore concludes that the clues do enable one to detect an emphasis, or lack of it, on certain features of

teaching. Furthermore, the clues are consistent with the conceptualization presented in chapter three.

The conscious inclusion of expressive teaching strategies created more opportunities for students to play by ear. In both video analyses, there are many examples of students making corrections of bowing, tempo, and intonation in their playing. These children were using their musical intelligence to solve musical problems. In addition, the Kodály students were also using their prior knowledge.

The analytic scheme, and accompanying clue structure, as well as the taxonomic domain analysis, seem to be appropriate for use in studying the *quality* of studio instruction. The teacher/investigator has received priceless feedback as a result of over three months of video recording of his teaching practice. Now that it is clear that students show positive response to quality music, the teacher will likely spend time polishing his own expressive performance technique through development of performance plans prior to modeling in the studio. This is an important aspect of the lesson planning which is required of the artist teacher. Every lesson is a performance.

The results of Analysis II clearly show that it is possible to see and hear the conscious attempts of young children to manipulate intonation, and timing, if they are given the expressive targets. Strong contrasts in tone quality such as stop bow versus legato are also manageable, but control of dynamics is not yet within their grasp to the point where they can actually shape a phrase with bow stroke and left-hand vibrato. Clearly, they are some distance away from acquiring their personal voice as a musician, but they have already begun to internalize some expressive cues.

There is a definite transfer of Kodály knowledge to expressive violin playing. The greater pitch accuracy in their singing shows up as finger adjustments that improve intonation in repetitive passages. Accurate rhythmic movement when singing transfers to their more accurate bowing motions. Their knowledge of musical terms speeded up explanations in the lessons, and gave them the vocabulary to respond to teacher questioning. Knowledge of *solfege* meant that they could relate absolute pitch, and intervals to the violin fingerboard; something the non-Kodály group could not do.

The investigator concludes that, for students, prior knowledge of musicianship is very important but not essential to success on the violin, as long as the teaching balances expression and technique.

Limitations of the Study

A limitation of the study is that it is a self-report. Since the investigator is also the teacher, the intent of the teacher has not been made known, yet it was a crucial part of the teacher's approach to the lessons. The teacher was firmly resolved to use as many teaching techniques as possible. If the investigator had been transcribing and analyzing another teacher's lessons, the data would have included a discussion with the teacher of the intentional aspects of the teaching.

The duration of the study is also a limitation because all analysis stopped at an early stage. This meant that emotional expression could not be included because the performance literature was too simple. If the number of technical skills mastered is limited, there are fewer skills to apply in expressive contexts.

Implications for Further Research

This study has been an attempt to systematically analyze the actions of a teacher who is consciously trying to balance the transmission of musical expression and technique. Such work has implications for further research and several research questions arise from the study.

1. Will the analysis be effective with other teachers? Are the clues powerful enough to be used by other teachers?
2. Can this approach be used in less or more advanced student settings?
3. Does level of repertoire and age affect outcomes, and the choice of teaching strategy?

Implications for Practice

It was stated earlier that the teacher/investigator has received priceless feedback as a result of over three months of video recording of his teaching practice. The teacher will likely spend time polishing his own expressive performance technique through development of performance plans prior to modeling in the studio. It is clear to the investigator that the teacher cannot always wait for the *teaching moment* to arrive. Since it appears that structurally expressive skills are developed incrementally, then quality examples need to be prepared and used. This is why Suzuki spent thirty years developing his ten books of pieces. Over the years, the investigator has attended master classes of several artist teachers: Rolland, Kendall, Avsharian, Elson, and Fenyves. As a student, I was first struck by the quality of their expressive playing, and then I wanted to hear what they did to reach such a level.

Sometimes teachers have difficulty analyzing the cause of a problem that has arisen in a student's playing. Often the problem *creeps in* over time, and the teacher is suddenly aware of it. It is envisaged that a study like this could provide a useful technique for helping teachers reflect on the teaching strategies they use at present. Video analysis is a useful tool because it preserves the teaching context for later reflection. This study could provide student teachers with a timely method for analyzing and reflecting upon their actions.

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APPENDIX A

The Ethics of Participatory Research

The field work for this study was influenced by a number of ethical issues, and guided by the ethical principles outlined by James P. Spradley:

1. Consider Informants First.
2. Safeguard Informants' Rights, Interests, and Sensitivities.
3. Communicate Research Objectives.
4. Protect the Privacy of Informants.
5. Don't Exploit Informants.
6. Make Reports Available to Informants.[52]

Consent is complicated by the fact that, for research to be done with children, both children and adults may be required to give their consent. Confidentiality is complicated by the fact that adults may expect to be told about the private lives and thoughts of children for whom they are responsible. It is further complicated by the use of video. In this study, both parent and child were asked to give consent (Appendices B and C). In all sessions, children and their parents were videotaped together, and only information relevant to learning the violin was discussed. The consent forms outline other precautions.

The investigator approached these children as social actors with their own distinctive abilities to explain their world. This shaped his ethical approach to establishing contact with these children as research subjects. Children had the choice to

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[52] James P. Spradley, *Participant Observation*, (Toronto: Nelson Thomson Learning, 1980), 20—25.

participate because cooperation was central to the study. It is the belief of the investigator that this approach enhanced the overall design of the study and facilitated use of the analytic scheme.

> "If 'reliability is the degree to which the finding is independent of accidental circumstances of the research, and validity is the degree to which the finding is interpreted in a correct way,...then allowing children to participate freely and to share in the interpretation of data can enhance both..."[53]

Participation in this research did not simply imply the mechanical application of a *technique* or *method*, but was instead part of a process of dialogue, action, analysis and change. This is congruent with the investigator's *social* perspective of the child, and with his *Vygotskyan* approach to teaching these children; that is, the type of *assisted performance* which defines what a child can do with help.[54]

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[53] Nigel Thomas, and Claire O'Kane,"The Ethics of Participatory Research with Children,"*Children and Society* v.12 (1998), 345.

[54]Roland G Tharp, and Ronald Gallimore, *Rousing Minds to Life: Teaching, learning, and schooling in social context.* (Cambridge: Cambridge University Press,1988),47-69.

APPENDIX B: CONSENT FORM

Research Project Title:

USING KODÁLY METHODOLOGY TO FACILITATE THE TRANSMISSION OF EXPRESSIVE VIOLIN TECHNIQUE: INTEGRATING THE EXPRESSIVE WITH THE TECHNICAL IN BEGINNING VIOLINISTS

Investigator: JOSEPH TERRENCE MCCARTHY

Parents who contract for violin lessons for their child with the Suzuki Talent Education Society (STES), and are assigned to Mr. McCarthy as their instructor, will have the additional option of taking part in the above University of Calgary Masters research project. All STES lessons follow a set curriculum designed by the individual instructor. Whether or not a parent/guardian has consented to having their child take part in this research, they can be assured that Mr. McCarthy is committed to giving the best possible instruction in violin and that the project has been designed so as not to interfere with actual lessons.

This consent form, a copy of which has been given to you, is only part of the process of informed consent. It should give you the basic idea of what the research is about and what your participation will involve. If you would like more detail about something mentioned here, or information not included here, you should feel free to ask. Please take the time to read this carefully and to understand any accompanying information.

Parents will contract with STES and pay for ten months of lessons at a rate of $132 per month. The project will run for the first three months of the contract, from September, 2003 through December, 2004. Mr. McCarthy will continue to teach your child under STES contract until Suzuki School year-end in June, 2004, well after the project ends, and, if you wish, in succeeding years. This has significance for the role of the investigator as a participant observer and ensures instructional continuity for the student participants.

PURPOSE

The purpose of this study is to examine the use of the Kodály Method to integrate musical expresssion and violin technique within basic musicianship and to establish a set of criteria with which to judge its effectiveness as a tool for improving violin teaching practice. There is a need to produce a set of contexted, qualitative examples of students engaged in expressive musical discourse. In order to capture those subtle variations which cannot be verbally expressed, audio and video technology will be employed.

METHODOLOGY

The age range of the student subjects will be between five and nine years. The investigator will digitally record and video all private violin lessons and all group lessons. The recordings will be analysed to search out examples of overt expressive qualities. There will be a search for evidence of transfer by isolating the same or similar expressive qualities in the string lessons as are found in the Kodály lessons. There will also be attention paid to any differences in expressive violin playing between the ones with prior knowledge of Kodály and those without this prior training. Digital audio and video recording will be used so that a CD-ROM can be made.

YOUR CHILD'S PARTICIPATION

A. If your child has had **No Previous Kodály Training**, your child will receive one, 30-minute private violin lesson each week, and will be required to attend one weekly 60-minute group lesson with the other children assigned to his/her group.
B. If your child has had **Two Years or more of Previous Kodály Training,** your child will receive one, 30-minute private violin lesson each week, and will be required to attend one weekly 60-minute group lesson with the other children assigned to his/her group. For this group, children will continue Kodály musicianship training as they learn the violin, using Suzuki repertoire.

LIMITED CONFIDENTIALITY

It is important to point out that there is social risk in that your child will be permanently captured in a public video, and the investigator will have no control over its future use.

Social risk refers to possible loss of status, privacy and/or reputation. Although this is highly unlikely, in an effort to keep this risk to a minimum, the following precautions will be taken:

Participants in the study agree to allow their children to be video and audio recorded within the studio setting while working with the investigator. The investigator will endeavour to use only first names during recording. The resulting recordings represent the data for this study, and will be edited and compiled into a DVD or CD-ROM which will become **part of a thesis that will exist in the public domain. The investigator asks permission to use any images in future presentations.**

Because of the nature of this project and the structure of the Suzuki Society, **you may withdraw from the project at any time for any reason,** and still continue violin lessons. You will simply be moved out of the special project group lesson, and your private lessons will cease to be video-taped. Any previous video footage of your child will be erased.

The investigator will, as appropriate, explain to your child the research, and his or her involvement, and will seek his or her ongoing cooperation throughout the project. Digital audio and video recording equipment will be a feature of the studio and will be in use for the duration of every lesson. Students and parents will receive a special orientation lesson which will explain how the equipment works and their role in the research. Each child will sign the attached **I Agree √** form at this lesson. This form specifically refers to their right of withdrawal in simple language.

To further minimize social risk, upon receipt of reasonable notice to the investigator, parents and students will have viewing/listening access to all recordings involving them and their child, and will have the right to veto the inclusion of any, specific, recording in the study that involves them. Any unused video and audio footage will be erased/destroyed.

During the course of the investigation, the contents of digital tapes will be transferred to the researcher's computer for editing and analysis. From time to time, data will be backed up to CD for storage. All audio and video footage will remain under the supervision of the investigator in a secure location.

PARENT PARTICIPATION

Parental involvement will be essential to the success of the study. Suzuki parents have a more thorough understanding of pedagogy than parents in other settings because it is the duty of the Suzuki violin teacher to teach them. Suzuki philosophy recommends that parents be actively involved in note-taking during violin lessons. They use these notes to guide home practice. At appropriate times during the course of study, parents will receive progress reports on their child. At a point where sufficient data is collected, parents will be invited to an information session where the investigator will review the tapes and explain instances of pedagogical significance within the study. This will be an opportunity for parents to give opinions and feedback in a group setting.

Your signature on this form indicates that you have understood to your satisfaction the information regarding participation in the research project and agree to participate as a subject. In no way does this waive your legal rights nor release the investigators, sponsors, or involved institutions from their legal and professional responsibilities. You are free to withdraw from the study at any time. Your continued participation should be as informed as your initial consent, so you should feel free to ask for clarification or new information throughout your participation. If you have further questions concerning matters related to this research, please contact:

The Principal Investigator: J. Terrence McCarthy 281-8928

Supervisor: Jerry Kerlin 220-6696

If you have any questions or issues concerning this project that are not related to the specifics of the research, you may also contact the Research Services Office at 220-3782 and ask for Mrs. Patricia Evans.

_____

Participant's Signature

Date

_____

Investigator and/or Delegate's Signature

Date

Witness' Signature Date

A copy of this consent form has been given to you to keep for your records and reference.

APPENDIX C

I AGREE √

- Mr. McCarthy wants to use a video camera in my violin lessons._____
- He will take my picture with the video camera while I play my violin in my violin lessons._____
- I get to see my video pictures._____
- If I don't like them, they will be removed._____
- My pictures will be part of a video about violin teaching._____
- Mr. McCarthy will ask me what I think about the music we made together._____
- It is alright if my pictures are used for Mr. McCarthy's University of Calgary work._____
- The video might be shown to other people._____
- I will give my permission before my pictures are shown to other people._____
- If I ask Mr. McCarthy to stop taking pictures, he will stop right away._____
- I wish to be included in this work._____

I understand and agree to all these things.

_____

STUDENT'S SIGNATURE STUDENT'S NAME

_____

DATE

_____

INVESTIGATOR, DATE PARENT, DATE

WORDS TO CLARIFY

Does the child understand "Video Camera"?
Does the child understand the concept of "giving permission"?
Does the child understand what it means to "agree" to something?

UNIVERSITY OF CALGARY

MEMO

CONJOINT FACULTIES RESEARCH ETHICS BOARD

c/o Research Services
Telephone: (403) 220-3782
Fax: (403) 289-0693
Email: plevans@ucalgary.ca

To: Mr. J. McCarthy
Department of Music

Date: July 11, 2003

From: Dr. Janice P. Dickin, Chair
Conjoint Faculties Research Ethics Board (CFREB)

Re: **Certification of Institutional Ethics Review: Using Kodaly Methodology to Facilitate the Transmission of Expressive Violin Technique: Integrating the Expressive with the Technical in Beginning Violinists**

The above named research protocol has been granted ethical approval by the Conjoint Faculties Research Ethics Board for the University of Calgary.

Enclosed is the original of the signed **Certification of Institutional Ethics Review**. Please make note of the conditions stated on the Certification. A copy has been sent to your supervisor as well as to the Chair of your Department/Faculty Research Ethics Committee. In the event the research is funded, you should notify the sponsor of the research and provide them with a copy for their records. The Conjoint Faculties Research Ethics Board will retain a copy of the clearance on your file.

Annual/final reports are required. For more information and the form that has been developed for this purpose please consult the following website

http://www.ucalgary.ca/UofC/research/html/ethics/ethics.html

In closing, let me take this opportunity to wish you the best of luck in your research endeavour.

Sincerely,

Patricia Evans

Patricia Evans
Executive Secretary for:
Janice Dickin, Ph.D., LLB., Professor
Faculty of Communication and Culture and
Chair, Conjoint Faculties Research Ethics Committee

Enclosures (2)
cc: Chair, Department/Faculty Research Ethics Committee
Supervisor: Dr. J. Kerlin

UNIVERSITY OF CALGARY

CERTIFICATION OF INSTITUTIONAL ETHICS REVIEW

This is to certify that the Conjoint Faculties Research Ethics Board at the University of Calgary has examined the following research proposal and found the proposed research involving human subjects to be in accordance with University of Calgary Guidelines and the Tri-Council Policy Statement on *"Ethical Conduct in Research Using Human Subjects"*. This form and accompanying letter constitute the Certification of Institutional Ethics Review.

File no:	**CE101-3588**
Applicant(s):	**Joseph Terrence McCarthy**
Department:	**Music**
Project Title:	**Using Kodaly Methodology to Facilitate the Transmission of Expressive Violin Technique: Integrating the Expressive with the Technical in Beginning Violinists**
Sponsor (if applicable):	

Restrictions:

This Certification is subject to the following conditions:

1. Approval is granted only for the project and purposes described in the application.
2. Any modifications to the authorized protocol must be submitted to the Chair, Conjoint Faculties Research Ethics Board for approval.
3. A progress report must be submitted 12 months from the date of this Certification, and should provide the expected completion date for the project.
4. Written notification must be sent to the Board when the project is complete or terminated.

July 11, 2003

Janice Dickin, Ph.D, LLB,
Chair
Conjoint Faculties Research Ethics Board

Date:

Distribution: (1) Applicant, (2) Supervisor (if applicable), (3) Chair, Department/Faculty Research Ethics Committee, (4) Sponsor, (5) Conjoint Faculties Research Ethics Board (6) Research Services.

DISK 1

COPY #1

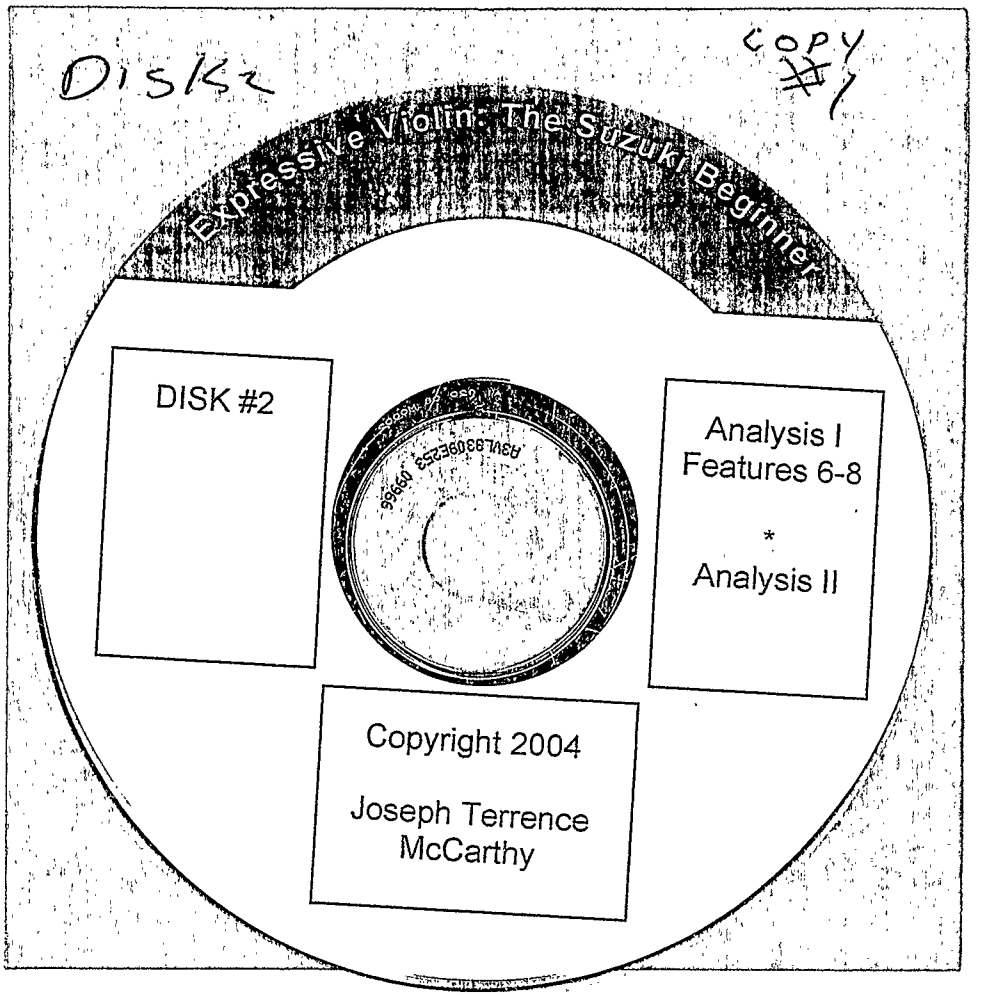
Expressive Violin: The Suzuki Beginner

DISK #1

The Students
*
Analysis I
Features 1-5

Copyright 2004

Joseph Terrence McCarthy


Disk2
copy #1
Expressive Violin: The Suzuki Beginner
DISK #2
Analysis I
Features 6-8
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Analysis II
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McCarthy