Music from the Inside Out

by

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BMus, University of Victoria, 1985
BEd, University of Victoria, 2002

A Project
Submitted in Partial Fulfillment of the Requirements for the Degree of

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University of Victoria

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Dr. Mary A. Kennedy, Supervisor
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Abstract

The purpose of this project was to inform and enhance my work as a cello and string teacher in public and private schools, and as a performing cellist.

The project encompasses three parts. For four terms I studied the cello with Dr. Pamela Highbaugh-Aloni. Following this I presented a cello recital and subsequently constructed a reflective, research based narrative inquiry of my cello study and recital.

The resulting exploration of physical action and artistic emotion in music was achieved through the additional methodologies of:

- literature review of the history of the cello and the pieces performed;
- study and analysis of string pedagogy by viewing DVD's by Paul Rolland and Mimi Zweig, and books by Elizabeth Green and Phyllis Young;
- participation in the 2012 Montreal Institute Suzuki Book One training;
- analysis of Royal Conservatory of Toronto & Victoria Conservatory Syllabi;
- analysis of classroom method books.

I concluded by asking questions that could lead to further studies in string education: why do students choose a particular instrument and

how can children be provided with music lessons when their parents cannot afford to pay for them?

A DVD of the August 11, 2011 recital is included with this document.

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of Music, and in the Greater Victoria, Sooke
and Saanich School Districts.

Dedication

This project is dedicated to my two sets of grandparents, my father

and a precious aunt, all of whom have left this world.

Without the courage of Jiri and Julia, Harry and Greta,

Peter and Hana, in the face of the political events

of the twentieth century,

I would not enjoy the freedoms that I have today.

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CHAPTER 1: Introduction To The Project

Rationale

On being a musician and teacher

The challenge and goal of this Master's Project was to acquire more knowledge about teaching a string instrument. With the help of a suggestion from my Graduate Advisor, Dr. Mary Kennedy, and the consent of cello instructor, Dr. Pamela Highbaugh-Aloni, the decision was made to pursue study of the cello and to present a recital as a document of my learning. The goal was to use this knowledge in my teaching as a public and private music teacher.

I took on this project with great joy as I have always believed, from my early years, that music is an important part of my life, if not the most important.

I began by examining my earliest musical memories. My aunt, Hana Jasmine, sang "Jimmy Crack Corn and I don't Care" as we walked to pick blueberries at a farm in Richmond. We walked past the smelly ditches and along the unpaved sidewalks. At three years old, I felt nervous about being away from my mother but Hana's soft singing voice helped ease my fears. She had a beautiful voice that seemed so friendly and happy. The sound will stay with me forever.

As a child, taking music lessons seemed like the natural thing to do. I began learning the piano at the age of seven at the Guidone Music

Studios in Abbotsford. Note reading was one of my first assignments. After a series of intimidating lessons in which I was chastised for not reading both treble and bass clefs accurately, my mother sat down with me for an afternoon and I learned both clefs. I have been able to read them since that day. Though shyness was always a handicap, I nonetheless continued my piano studies with Mr. Woolacott, a teacher who came to our house. I performed in a studio recital in Chilliwack and undertook my Grade 5 RCM Piano Examination. As shyness combined with another shortfall, bad nerves, prevented me from feeling at ease, I passed the latter though not with a high mark.

I was the eldest of five children. Our father didn't believe in having us watch television and we didn't have one in our home until I was ten. Instead, I learned the organ from our church organist and substituted for her for several months.

What likely had the most profound effect on my musicial development were the many concerts I attended at the Queen Elizabeth Theatre in Vancouver with my father. In 1967, one of these concerts was Jacqueline du Pré's performance of the *Elgar Cello Concerto in E minor* with the Vancouver Symphony Orchestra. I began to play the cello shortly after attending du Pré's performance. It was difficult for my parents to pay for my cello lessons. With bursaries from the Vancouver Community Music School I was able to continue my studies with Judith Fraser and Ian

Hampton, and after graduating from secondary school I went to Berkeley, California to study with Hampton's father, Colin Hampton. I then enrolled in the Bachelor of Music program at the University of Victoria, studying with James Hunter, Marcel St. Cyr during two terms of an exchange program in Montréal, and Linda Hougland-Daniels. In 1985 I earned a BMus in Performance.

After beginning a family I decided to undertake the Post Degree Certification Program, completing that as well as a Bachelor of Education Degree and the Strings Diploma at the Victoria Conservatory of Music.

Since hearing Du Pré's performance I have spent much of my life being captivated by the cello and other cellists. Involvement with the instrument has allowed me many opportunities. Though I have experienced successes, failures, joys and sorrows related to the cello, I have had countless experiences that I wouldn't have had otherwise. Beginning with my journeys from Abbotsford to Vancouver for my cello lessons and to London to buy a cello, I have seen some of the world.

The decision to teach came from a motivation to pass on my knowledge and experience with the cello and with music. The Master's Degree Project came from my agreement with Dr. Kennedy and Dr. Highbaugh-Aloni that my teaching would be more informed and inspired after the completion of this project.

Purpose

Cello study, the recital and its implications for my teaching

I studied with Dr. Highbaugh-Aloni in the 2009-10 academic year. I was able to participate in the weekly cello masterclass and the cello class ensemble. My studies included preparation of scales and arpeggios, several etudes by Arnold Trowell and Sebastian Lee, and the *Sonata in C Major* attributed to G. F. Handel (but likely written by J. M. Leffloth). I undertook a jury examination at the end of each term and played two movements from the Handel Sonata in the cello class recital. I performed with the cello ensemble at Doncaster Elementary, at Mt. Douglas Secondary, and in the cello class recital.

Though this was not part of my term studies, I participated in the University of Victoria School of Music Strings Mentorship Program. This program provides collaboration between School of Music String Major Mentorship students and School District #61 (Greater Victoria) String teachers. The UVic students go to the public schools to offer support to the teachers and mentorship to the younger students. In exchange, the school teachers attend a minimum of three classes at the School of Music. Dr. Highbaugh-Aloni and Dr. Ann Elliott-Goldschmidt, violinist in the Layeyette String Quartet, of which they are both members, present these classes. They provide interesting classes that include technical advice, discussion of current repertoire and conducting techniques, and visits from

guest teachers including violist and conductor, Yariv Aloni and Indiana University Instructor, Mimi Zweig.

Dr. Elliott-Goldschmidt also visited my class at Mt. Douglas Secondary providing the students with an excellent lecture on bowing techniques.

During the 2011 Winter term I recommenced lessons with Dr. Highbaugh-Aloni with the goal of the preparing a recital program. We continued to work on the Handel Sonata and several other Lee etudes, and began work on the *First Cello Suite* by J.S. Bach and the *A minor Concerto* by C. Saint-Saëns. I continued the lessons in the Spring and Summer terms eventually arriving at the recital presentation date of August 11, 2011.

Delimitations

Scope of project and time-frame considerations

The scope of this project focused primarily on my cello lessons with Dr. Pamela Highbaugh-Aloni and the resulting recital that I performed in August 2011. The project occurred over a period totalling four university terms.

Numerous references are made to my previous cello studies and the work of other cellists, both past and present.

Assumptions

This project was designed on the assumption that I would be able to learn and perform an enjoyable recital. My audience was comprised of my two professors, fellow students from my Master's cohort, relatives and friends. An assumption was made that I would benefit from reviewing and growing in my knowledge of the cello and that I would then write about the process. This would, in turn, benefit my school and private cello teaching.

Summary

The purpose of this project was to examine my practice as a music, strings and cello teacher by exploring my experiences with the cello. I accomplished this through examination of my knowledge of:

1. professional cellists
2. the Western European Art Music approach
3. previous learning and experiences in learning and working as a cellist
4. my advancements in learning and working as a cellist and music teacher through the design of my Master's Project: cello study in the University of Victoria School of Music, a recital and a written paper.

CHAPTER 2: My Journey I

Introduction

Every field has models for those who undertake a similar path. In the "cello world" there are many who stand out. In a section of this chapter entitled *Historically Influential Cellists*, I have narrowed my focus to four: Pablo Casals, Mstislav Rostropovich, Jacqueline du Pré and Yo Yo Ma. I also make a brief mention of Steven Isserlis. In the section entitled *Beyond Western Art Music,* I discuss my concern that, for most of my life, I have focussed on mainly European or Western Art Music.

Historically Influential Cellists

Studying an instrument such as the cello provides a student with a glimpse of greatness and excellence that is only available to those who are intently focused on the instrument. The cello world has its own hierarchy. Pablo Casals provided a performance standard to which many cellists aspire. With his opposition to Franco's Fascist forces, he also became a symbol for the Spanish Republicans, displaying courage in the face of oppression. In 1938, during a concert broadcast in Barcelona, Casals appealed to the democratic countries "(which had just let Hitler walk all over them in Czechoslovakia)" not to abandon Spain (Siblin, 2009, p. 111). After living in exile during World War II, Casals settled in Puerto Rico rather than returning to Spain. Many younger cellists travelled to play in his master classes, becoming the next generation of excellent

players and teachers. These have included Bonnie Hampton, of the Juilliard School of Music, and Lynn Harrell, formerly an instructor at the Royal London School of Music and Houston's Rice University, and recent guest at the Domaine Forget International Music Festival in Quebec.

There have already been at least two more generations of cellists since Pablo Casals performed and recorded music for the cello. The Russian cellist Mstislav Rostropovich helped to increase the popularity of the instrument and expand its literature. I was able to attend a master class given by Rostropovich in Berkeley, California, and came away marveling at his knowledge of technique and music. Of a master class at Julliard, Stanfield (1976) said the following:

> To the surprise of many, an extra piano had been wheeled on to the platform shortly before President Mennin's appearance. The reason was soon apparent: Mr. Rostropovich did not bring his cello and, with two exceptions, used the keyboard throughout to give point to his vivid and colourful illustrations. He explained early in the proceedings that he did not wish the pupils to copy him but preferred to show them "the whole music" through the development of its themes, harmonies and rhythms. (p. 10)

After Rostropovich's death in 2007, I attended and played with other members of the Vancouver Cello Club in a tribute for him.

Rostropovich's gift to the world was not only his cello playing but the greatness of his students. One of these was Jacqueline du Pré, the English cellist whom I heard in Vancouver in 1967. Thousands of people were enchanted by her for the few years she was able to present her exquisite playing.

In *The Strad*, David Denton (2005) tells of hearing a concert with Jacqueline du Pré:

> As a young man of limited financial resources I managed to hear Jacqueline du Pré playing live only twice, but I listened, enthralled, to her concerts at the other end of a radio. Even though it often came with as much crackle as notes, the chamber music I heard was magical. (p. 19)

Du Pré's career came to an end when she was only 28, an age when most of us are barely on the threshold of our professional lives (p. 19). After a terrible struggle with multiple sclerosis, du Pré died at the age of 42. Included in her will were funds set aside for research for a cure for this debilitating disease.

The list of excellent cellists is long and includes those who have remained in their home locations and those who ventured outside of their "comfort zones" to perform and, in some cases, make a contribution to social causes and global understanding. Yo-Yo Ma is one such cellist who,

according to Renaud (2002/2003), has never hesitated to navigate the troubled waters of a multiplicity of musical genres, recording with equal ease Bach's legendary *Suites for Solo Cello,* Argentinean tangos, folk music of the American West, and film sound tracks (p. 13). Ma served as the core of the Silk Road Project, a group formed by musicians and composers from Asia, Europe and North America.

In a different vein, cellist Stephen Isserlis has published a children's book, *Why Beethoven Threw the Stew,* a book which relates the life stories of six composers – Bach, Mozart, Beethoven, Schumann, Brahms, and Stravinsky (Renaud, 2003, p. 20).

Beyond Western Art Music

Sometimes I ask myself if I am being too exclusive by playing and promoting the music of "dead white guys." There are certainly writers and educators who believe that this is a mistake. Greckel (1981) argues:

> The attitude that a so-called "art song" such as "Caro Mio Ben," an Italian song which is used *ad nauseam* in college voice teaching, is a work of superior musical merit than, say, the best songs of Cole Porter or George Gershwin, is absolute nonsense. (p. 28)

I think that I have constricted myself by playing almost exclusively music of the Western European music tradition. Greckel provides an accurate description of the possibility that players who find very limited opportunities available in the symphonic world are poorly prepared for a

performing career in the musical world-at-large, where the key to success is versatility (p. 29).

Conversely, Franklin (1969) prescribed French music such as Saint-Saëns' *Carnival of the Animals* for teaching music history (p. 106). Decades later, Froelich (2007) reports that the so-called Western European musical style has become so malleable and pliable that it has provided the basis for pop, rock, fusion, rap, salsa and other musics of the world. The harmonic characteristics of Western music therefore have transcended any other style of music (p. 63). Duff (2009) wrote that in his time, "We played Wagner, Berlioz, Schubert, and Bruckner. And we played music from our own generation and background – Donald Coakley, Ricky Hyslop, and Gary Kulesha" (p. 22).

I must admit that periodically I have experienced regret at not being able to pursue a career as a professional musician. However, in my profession of educator, when things are going well, I feel as though I am playing a beautiful piece of music. I have realized that there is as much in practicing the art of teaching as there is in practicing the cello. When teaching music, then music is added into the equation. White (1996) wrote: "Seth: Ah … music making. Constant day to day music making. There is always music being made in the school day every minute it's taught… Most of the time is spent on actually making music, learning concepts, reinforcing them" (p. 88).

Summary

In Chapter 2, I have provided a background to the heritage and history of the "cello world." I have discussed the importance of four cellists: Pablo Casals, Mstislav Rostropovich, Jacqueline du Pré and Yo Yo Ma, and alluded to Steven Isserlis. I have also discussed the merits and pitfalls of my focus on European or Western Art Music.

CHAPTER 3: My Journey II

Introduction

Chapter 3 is a description of the project I undertook in order to gain a greater understanding of how to play and teach the cello, and indirectly other string instruments. I will examine the planning and performance of my recital performed on August 11, 2011.

Planning

Recital Repertoire Selection

Dr. Highbaugh-Aloni recommended that I perform the pieces and studies I had worked on during my part-time study at the School of Music and in the months preceding the recital. We decided on repertloire from four composers that included the Handel *Sonata in C Major*, two studies by Sebastian Lee, several movements from the *First Suite* by J.S. Bach and the first section of the Saint-Saëns *A minor Concerto.* Below is a brief history of these selections.

Sonata in C Major by G.F. Handel

It is important to begin by explaining the meaning of a sonata. As I did often as an undergraduate student, I decided to refer to a musical dictionary for a definition of this word. I chanced upon a *Harvard Dictionary of Music and Musicians* (1999) and found an excellent definition:

> A work for one or more solo instruments, usually in several movements, and prevalent from the 17th century on. This definition must be refined for each historical period and must allow for exceptions, since the term sonata has at times been used for instrumental works that include a part for voice or, in the 17th and 18th centuries, for works that could also be performed by orchestra. (p. 620)

The form, or the order and characteristics of the movements of a sonata are especially important. The earliest sonatas were written for one of two settings and were called by different names. Sonatas written for performance in churches were called *sonata da chiesa.* Sonatas written for performance in chamber settings were called *sonata da camera.*

Composers writing in the 18th century, such as Telemann, Bach and Handel modelled their sonatas on the form of the *sonata da chiesa.* This form involved four movements with markings indicating slow, fast, slow and fast tempi. Such is the case with the *C Major Sonata* with the tempo markings being Adagio, Allegro, Adagio and Allegro.

Of particular interest is information provided by Christopher Hogwood that the Handel Sonata might have been written by another composer. Hogwood (2007) states:

> Until recently a sonata for viola da gamba and obbligato harpsichord, containing an ingenious *arpeggiando* accompaniment to one movement fully written out, was thought to be Handel's; this ascription is now accepted as spurious, and the work was probably written by Johann Matthias Leffloth. (p. 25)

Two studies by Sebastian Lee

The two studies were from Opus 31, Book II, by Sebastian Lee (1805 – 1887), entitled *40 Melodic Studies.* The studies, numbers 26 and 28, were both in G Major and marked Allegretto. The main challenge in #26 was to create long, unbroken phrases with alternating long and short bows. The challenge of #28 was to play accurately in what is called thumb position, and to clearly articulate the bowings.

Excerpts from Suite No. 1 for Solo Violoncello by J.S. Bach

This is an opportunity to either inform or remind my readers that from 1717 – 1723 Bach worked as an orchestral conductor and composer in Cothen. Grew (1943) tells us that his employer was Prince Leopold of Anhalt-Cothen who at twenty-three years old was nine years Bach's junior. Leopold was a free-spirited individual who was interested in "all alert and pleasant things" (p. 74). Leopold's preference was primarily for instrumental music which Bach produced prodigiously while in Cothen. Besides six cello suites, Bach also wrote the six Brandenburg Concertos,

three violin concertos, about twenty sonatas and suites for solo instruments and clavier (violin, flute etc.), six sonatas or suites for unaccompanied violin and a quantity of clavier music including the Toccatas in C minor and F sharp minor and the French Suites.

The six suites for cello were virtually unknown until Pablo Casals began playing them in recitals. In his book, *Joys and Sorrows* (1970), Casals talks about his search for new solo music to play in a café. He describes his find as follows:

> I began browsing through a bundle of musical scores. Suddenly I came upon a sheaf of pages, crumbled and discolored with age. They were unaccompanied suites by Johann Sebastian Bach – for the cello only! I looked at them with wonder: *Six suites for Violoncello Solo.* What magic and mystery, I thought, were hidden in those words? (p. 46)

Casals (1970) states that "no violinist or cellist had ever played one of the Bach suites in its entirety. They would play just a single section – a Saraband, a Gavotte or a Minuet" (p. 47).

Dr. Highbaugh-Aloni and I decided that I would play four movements from Suite #1: the Prelude, Allemande, Menuets and the Gigue.

First movement from the Concerto in A minor by C. Saint-Saëns

French composer Camille Saint-Saëns wrote two cello concerti, Opus 33 in A minor and Opus 119 in D minor. Opus 33 was written in 1872 and dedicated to Auguste Tolbecque. Opus 119 was written in 1902 and was dedicated to Josef Hollman. Coincidentally, or perhaps by design, Saint-Saëns composed cello sonatas at around the same time as he composed the concerti. The sonatas were Opus 32 and 123.

The A minor concerto, from which I played the first section, consists of "three sections constructed to give the impression of a single movement, with a little minuet sandwiched in between" (Harding, 1965, p. 125). According to Harding, Saint-Saëns approached the technical difficulties of "matching the qualities peculiar to those of the orchestra" (p. 125) with success. Harding states that, "This concerto gives the instrument an excellent opportunity to display its resources without straining after needless virtuosity" (p. 125). It was important to practise the excerpt from this concerto with dedication. However, Harding was correct in that the passages are negotiable due to less strenuous position work in a minor key rather than a major.

The first section, with the tempo marking Allegro non troppo contains three major themes and a descending cadenza. Saint-Saëns finished this section on the dominant chord to the minuet-like section Harding referred to in his book.

Personnel

During my recent cello studies I was able to work with piano student Tim Chow. Due to the fact that my recital was to take place during the summer, I decided to work with another Master's student, Paul Kemp. Paul graciously learned the piano accompaniments for the Handel Sonata and the first movement of the Saint-Saëns Cello Concerto. He attended several lessons and participated in rehearsals in the Phillip T. Young Recital Hall.

We had a pre-recital opportunity the week previous to the recital at St. Aidan's Church. Paul performed the accompaniments for several hymns as well as accompanying in the pieces by Handel and Saint-Saëns.

The Uvic recital was booked through Bookings Coordinator, Kristy Farkas. Justin Worthington worked as the Stage Manager and a CD for the School of Music was recorded by Jason Stasiuk. The DVD was recorded and prepared by Tessa Jackson, formerly a student at Mt. Douglas Secondary School.

Self-Critique of the Recital

As Paul and I entered the stage, I realized there wasn't time to wait anymore. We just had to get on with it! The darkness and the hall stage lights were blinding. I felt very joyful and excited.

Sonata in C Major by G.F. Handel

We had worked very hard on the Handel Sonata. As Paul began the two bars of introduction, I wondered if nervousness or some other factor would affect my sound. Once I started to play I was pleasantly surprised that the sound was close to what I hoped for – clear and warm. The tempo was a bit too slow but I decided to stick with it because I thought that it would be better to sing slowly than to hurry. I enjoyed playing this movement.

The tempo of the second movement was satisfactory. Concerns about my left hand cramping up were dispelled when I began to play. However, in reviewing the DVD I can see that my back was stiff in passages requiring a great deal of facility, resulting in a lack of both physical flexibility in the right hand and also musical fluidity. The tone was much better in notes of longer value due to better use of the large muscles.

After reviewing the DVD, I noticed that the third movement was too loud but more tranquil after the first repeat. My bow was well situated between the fingerboard and bridge but distribution was often inaccurate and bow changes lacked weight. Towards the end of this movement I noted that shifts with my left hand were clumsy. Fortunately, the ensemble with Paul was effective, as was our shaping of the phrases.

My main goal in performing the fourth movement was not to "mess up." While achieving this goal, maintaining a good bow grip and achieving much better string crossings than in the second movement, viewing of the DVD shows that my back was very tense. More physical flexibility might have helped me to produce a clearer sound and possibly move even faster.

The tempo of the fourth movement was a slow and my pitch sometimes inaccurate. Thankfully, Paul displayed musical collegiality in his accompanying.

I recall feeling relieved that we had performed this piece enthusiastically, while managing, throughout, to maintain good ensemble and energy.

Two studies by Sebastian Lee

When viewing the DVD, the words "careful but warm" come to mind. My sound was consistent throughout the two studies, with many ringing tones, though both the chromatic scale in #26 and descending passage in thumb position in #28 could have been clearer, with more accurate intonation. I think that the release action for my up bows was effective in #26 whereas I seem to be leaning backwards for these bows in #28. I enjoyed listening to the diminuendos in #28.

Excerpts from Suite no. 1 for Solo Violoncello by J.S. Bach

In viewing the DVD I found the chosen movements from the Bach Suite #1 were better than I thought they would be. I was pleased with my bowing in the Prelude, that appeared well coordinated and helped me to produce an even tone. My intonation and phrasing were good. However, I would have made this movement sound more alive had I used a warmer, fuller vibrato.

I noted that I was well focussed in the "Allemande." There is a good sense of a well-paced forward motion in this movement. To improve this motion even more I could have timed the phrases more gracefully and stuck with legato bowing throughout the movement.

Though there was some rushing in "Menuet 1," I liked my choice of the basic tempo. In "Menuet 2" my intonation was sometimes inaccurate, but there was an effective change in mood and colour. In the repeat of "Menuet 1," I seemed to be enjoying myself. I finished with an effective ritarando.

The rhythm in the "Gigue" was accurate. The sound was particularly clear in the second section.

First movement from the Concerto in A minor by C. Saint-Saëns

In viewing the DVD I experienced some disappointment especially because I played this passage for my audition to the University of Victoria

School of Music in 1975. I remember being able to play with much greater ease at that time. Some of my shifts were shy and inaccurate, needing more vibrato as I moved from note to note. My left thumb often came off the cello, a situation that destabilized my hand. Also, I slowed down to accommodate fast, challenging notes that would have been more exciting if I had stayed on the string with strong motions.

I feel that my legato playing was effective, and I approached this music with courage. I was very much in the moment and was fortunate to have Paul accompanying me.

Instructor Critique

Pamela Highbaugh-Aloni, Artist in Residence, University of Victoria, provided the following critique of my recital.

"Karen and I worked for the equivalent of four semesters as part of her work towards her Master's Degree in Music Education. Her connection to the cello and the love of the repertoire is deeply rooted and since cello is her main instrument, it was my pleasure to help facilitate her personal growth as a cellist and performer as part of her work towards this degree in Music Education.

Our work focused greatly on the physical aspect of playing as a means to open up both her musical expression and her general sound on the instrument. The body must flow with ease physically in order to allow motion and character in the music. Karen's approach to the cello seems to

have been largely intellectual with the main goal to play the correct note with perfect intonation. Although these are of course important aspects, if left to be the greatest focus without a larger awareness of what is musically and physically required to achieve these aspects , they can lead to restricted and static playing. Our work each lesson centered on improving body motion and linking the left and right hand techniques to work more efficiently while creating the minimum of tension. Motion actually releases the tension. Karen was very open to all approaches and agreed wholeheartedly to the importance of this work for her playing.

In reviewing her final recital I can say that even under the more stressful conditions of a recital, I believe Karen made some important progress in this area. The sound quality and vibrato were especially beautiful in the first and third movements of the Handel Sonata. Her tone throughout the recital was lovely and it is clear that her ear hears pitch very well and she has good discipline in this area. Her physical freedom as a player was visibly freer than she had been at the beginning of our work.

Her program included the Prelude, Allemande, Minuets and Gigue from the *First Bach Suite*, 2 etudes from the Lee Melodic Studies, the Handel *Sonata in C major* and the first movement of the Saint Saens *Cello Concerto*. As a performer (and even in her lessons) Karen is a very careful player. For this reason, in the fast movements of the Handel, the etudes, three of the movements of the Bach and portions of the Saint Saens,

there could have been a much stronger communication of spirit and emotional energy conveyed to the audience. The result of this carefulness is a placid interpretation and static phrasing. Interestingly there seems to also be a real difficulty with keeping time and allowing any variety in the pulse of the phrases. For example, in the Concerto there are sections marked agitato which could have built much more in tempo, energy or sound and so the exciting character of the climax at letter C did not come through well. The energy needed requires taking risks both in the practice room and on stage. There were also moments in the Lee studies and in the Prelude and Allemande of the Bach where the tempo would not need to change, but there could have been a change in the pulsation (i.e. to a larger pulse to the bar) to allow for more direction and shape in the phrases. This variance in pulse would also convey more mood and involvement in the music.

Karen, I believe, is aware that she still has this challenge before her – to learn to tap her musical imagination at all times while playing. Her intellectual awareness of the technique of cello playing is sufficient for much of the repertoire, but it is a musical intention and drive which will further her capacity as a cellist and musician and bring this repertoire to life.

Highlights for me from the recital were the Minuet of the Bach which conveyed great purpose and rhythmic character; and the sound,

control and vibrato that was exhibited in the first and third movements of the Handel. Although we did not have much opportunity to work with the pianist, Paul Kemp, Karen and he played with some lovely ensemble in the Handel especially in the termination of the trills and at cadences.

Karen was a very dedicated student and I enjoyed our work together. I encourage her to continue to explore any and all ways that will further her expression of the music. I also hope she will continue to expand the physical action and freedom she needs to perform and convey music at its deepest and most emotional level."

Synthesis

I am grateful to have had the opportunity to explore the possibilities of playing the cello with greater depth and freedom.

In comparing my notes with those of Dr. Highbaugh-Aloni, I can see that I was mainly concerned with reporting technical considerations rather than the larger physical and musical pictures my instructor and I worked on in my lessons. In fact, Dr. Highbaugh-Aloni focussed on those in her critique rather than on the small details, as I did.

Aafter preparing my own comments and receiving those of Dr. Highbaugh-Aloni, I have replayed the DVD several times. I think that I did the best I could at that time, and in completing this thesis one year later, realize there will be more opportunities to continue my work and to present, if possible, more recitals. I have now made this one of my goals

and will work to incorporate the principles of freedom and balance that I learned about in my lessons.

Summary`

In Chapter 3, I described the planning for and repertoire presented in my recital on August 11, 2011. I continued by reflecting on my performance and included the critique prepared by my cello instructor, Dr. Pamela Highbaugh-Aloni. A synthesis of both my own reflection and Dr. Highbaugh-Aloni's critique concluded the chapter.

CHAPTER 4: Pedagogy

Introduction

In the following chapter I will discuss my own training on the cello, and the materials that I used. I will also provide information about other teaching philosophies and materials that are available such as the program envisioned by Shinichi Suzuki. I will provide summaries of DVD and literary pedagogical resources that are available at the UVic library. I will discuss the Royal Conservatory of Toronto and Victoria Conservatory of Music programs. I will review three Classroom String Teaching method books and suggest what is likely the most important way to teach music – through instinct and awareness of student needs.

My cello study

Being the only cellist in my elementary, junior and senior secondary schools in Abbotsford I often found myself taken aback by the demands of being a young cellist. Aside from my trips to hear the Vancouver Symphony Orchestra, I lacked some of the essentials of context and mentorship that are important in a musician's development. My reliance upon printed materials prevented essential aural and theoretical development that take place in the Suzuki or an organized Conservatory program.

I was actually no stranger to Lee studies as those were a regular part of my lessons in Vancouver. I had also studied methods by Such and

Piatti. My first sonata was by Marcello and I recall having trouble with the rhythm. However, learning "Aprés Un Rêve" by Gabriel Fauré opened some emotions for me and I was able to respond in kind with relaxed bowing and left hand technique. After playing that piece in an audition for the Principal Cellist position in the Vancouver Youth Orchestra, I was appointed to the position.

Throughout my cello studies in Vancouver, Berkeley, Montréal and Victoria, I have worked on many different studies and pieces. The studies are those by Cossmann, Dotzauer, Feuillard, Grutzmacher, Klengel, Lee and Popper. From the incredibly rich repertoire of music for cello, I have worked on pieces by Bach, Beethoven, Boccherini, Debussy, Finzi, Haydn, Hindemith, Lalo, Marcello, Prokofieff, Saint-Saëns, Schumann, Shostakovich and Vivaldi.

There are many different learning styles and coming to know one's own personal style is key to achieving success in an area of study. This project has been an opportunity to understand how I learn best, and specifically, how I learn pieces of music. I think I achieved a high degree of focus and flow in my recital but I have been able to recall situations in the past, when I was even more focussed and flowing. One such experience was during my time in Berkeley, California when I studied with Colin Hampton.

During that period, I focussed solely on the cello, sometimes practising for periods of up to eight hours. Though I often became tired, I recall that I stopped thinking about the notes, becoming focussed on what seemed like a wall of beautiful sound. I became so involved in the music that I am sure I became aware of the composers' intentions. Ironically, two of the pieces I worked on with Colin Hampton were those played in my 2011 recital: *Suite No. 1* by Bach and the opening section of the *A minor Concerto* by Saint-Saëns!

When I returned to British Columbia I had improved a great deal. However gradually, though I continued to consider cello work as my life's focal point, the wall of sound began to subside. Through my lifetime I have heard it many times, such as in Montreal during my studies on the Prokofieff Sonata with Marcel St. Cyr, and in the recital for this project. But it has never been loud enough nor have I have achieved enough technical ability to sustain myself in a professional musician's career.

I realize now, that for me, learning is best accomplished by being in a particular environment, one that is stable, safe and supported. I am aware that stressors will compromise my ability to achieve a state of consciousness and flow. I need to create a box around myself in order to continue the work that I feel is so important. A practice room is one such box and Dr. Highbaugh-Aloni has helped me to identify the importance of establishing this workplace. In a practice room I can only work from

moment to moment, listening and sometimes watching in a mirror, the production of sound.

In the process of thinking about instrumental sound production, I have remembered that other teachers have tried to convince me of this phenomenon. In vain, James Hunter had referred me to *The Inner Game of Tennis* by W. Timothy Gallwey (1974). Though I had studied with Colin Hampton only months prior, I simply did not understand the wisdom of Gallwey's proposal, summarized succinctly at the beginning of the book:

> It is the thesis of this that neither mastery nor satisfaction can be found in the playing of any game without giving some attention to the relatively neglected skills of the inner game. This is the game that takes place in the mind of the player, and it is played against such obstacles as lapses in concentration, nervousness, self-doubt and self-condemnation. In short, it is played to overcome all habits of mind which inhibit excellence in performance. (p. 13)

I recall how excited James Hunter was about this book which had been published the year before I began to study with him.

Dr. Highbaugh-Aloni also suggested two excellent books. In *A Soprano on Her Head* (1982), Eloise Ristad addressed the issue of nervousness and stage fright. Eckhart Tolle's task in *The Power of Now*

(1999), was "the transformation of human consciousness" (p. xiii). Further work in this area, through quiet walking and yoga, will undoubtedly be beneficial for growth in playing and teaching.

The English cellist Paul Marleyn has said to me, "the cello is a demanding bride". I know now that there is no short-cut to both learning and presenting our incredible repertoire. It is up to me to structure the space in which to do my work. Maybe I will learn the *E Minor Concerto* by Elgar myself, one day. Thankfully, I still have the health and willingness to do this.

Important Pedagogues

Dr. Shinichi Suzuki

In her unpublished article, "Suzuki's Mother Tongue Method and its Parallels to Language Acquisition in the Early Years", Kennedy (1998) parallels Suzuki's work to studies of Mother Tongue language acquisition. In *Nurtured by Love, The Classical Approach to Talent Education* (1966) Suzuki wrote that it struck him that:

> Since they all speak Japanese so easily and fluently, there must be a secret; and this must be training. Indeed, all children everywhere in the world are brought up by a perfect educational method: their mother tongue. Why not apply this method to other faculties? (p. 10)

It is worthwhile to make a quick comment about *Nurtured by Love,* which was first published in 1966. When reading it, I sometimes found myself amused at some of Suzuki's historical examples such as the story of "wolf-girls" Amala and Kamala (that has been shown to be fake), but also deeply saddened at reading of the suffering of the Japanese during World War II. I determined that the best approach in reading this book was to be on the lookout for Suzuki's philosophical and pedagogical statements, of which there is no shortage. These statements occur on almost every page throughout the book and range from a simple discussion of right/left hand development (pg. 52), to the declarations of both patience as an important faculty for achievement (pg.54), and the importance of education rather than instruction with its drills of tests and grades (pg. 97). By focussing on the philosophical and pedigogical statements, it became obvious to me that Suzuki wrote this book with a generous heart.

Suzuki divided his approach into four areas namely:

1. the importance of listening as a precursor to learning;
2. the parallel activities of imitation, repetition & memorization;
3. the role that interaction with adults, (mainly mother) plays in the development of a child's knowledge of his environment;
4. the element of play, named by many as an essential

ingredient in fostering a child's healthy development.

For several years I have used materials from Suzuki's program. Feeling it was important to follow up on my sense that the program is a wonderful path for young musicians, I enrolled in the *Every Child Can* and *Suzuki Cello Book 1* Certification Program at the Montreal Suzuki Institute. This took place at Concordia University from July 20 – 29, 2012. Instructed by David Evenchick, an experienced Suzuki Trainer from Guelph, Ontario, I was pleasantly surprised to come away with a better understanding of both relaxation and action in string playing. During the required twenty-eight hours of classroom work and fifteen hours of observation of the young students, I heard and observed repeatedly Evenchick's request for students to move from their backs, to keep their tummies "tall" and "shoulders soft." I also learned a great deal about the loving and collegial approach in the Suzuki program. Inclusion of the parents and sharing of ideas between myself and my eight colleagues (from a variety of North American locations) was a wonderful process. Even the final examination was enjoyable. The nine Teacher Trainees took turns playing three of the seventeen pieces in Suzuki Book One after which one of us taught a short lesson focussing on one teaching point. We were able to include points and/or little catch-phrases such as the one about the "tall tummy and soft shoulder" or "make sure Bob and Bill (the feet) are in the correct places beside your cello."

I now own *Every Child Can,* (2003), the introductory handbook to Suzuki Education produced by the Suzuki Associatio of the Americas. I intend to pass on some of the wonderful quotes from Dr. Suzuki to my students' parents. One such quote is:

> However, the bud of talent emerges and blossoms most easily and beautifully when it is nurtured, not in isolation, but in an environment that continually validates the efforts of parents and teachers by making music part of the very air we breathe. (p. A9)

Also, now knowing the seventeen pieces of *Suzuki Book One* I feel much more prepared to use both the materials and philosophy of parent involvement in using the Suzuki materials. I intend to attend the training program for Books Two and Three in the summer of 2013.

DVD & Literary study

The following section is a review of two excellent DVD's by Paul Rolland and Mimi Zweig and books by Elizabeth Green and Phyllis Young.

Paul Rolland

I have had the privilege of viewing a DVD containing fourteen lessons produced by violinist Paul Rolland in 1973. The lessons are incorporated into a project entitled "The Teaching of Action in String

Playing" and are a summation of work done at the University of Illinois at Urbana-Champaign.

The fourteen lessons show the progression from beginning open string work with "flying pizzicato" in the first lesson to exercises for vibrato and whole tone patterns and lifting bows later in the progression. At the beginning of the DVD, Rolland states that the goal of the project was to promote "freedom and ease of playing through the use of good motion patterns, and freedom from excessive tension" (1973). This approach is not dissimilar from Suzuki's. I have listed the lessons below and believe they are presented in an order that both shows and describes the pedagogy required to progress a student from beginner to intermediate player. An excellent chapter on remedial teaching completes the DVD.

In each lesson Rolland stresses the importance of freedom and action and describes the parts of the body that must be relaxed and devoid of tension, i.e., for string crossings, the shoulders, wrist and right fingers must remain loose. Rolland provides many other examples including a description of how a violinist should hold his or her instrument. The violin should not be gripped but held by the weight of the head. Rolland says that balance and free movement help to promote a good sound. Repetitious movements rely on a well-balanced arm; two notes result from one (relaxed) impetus. Having working on this process with Dr. Highbaugh-Aloni in my private cello lessons, I know this is true for

playing of all string instruments. I also observed young cello students at the Montreal Suzuki Institute working on what was described to them by Susan Gagnon, a Suzuki Teacher from Oakville, Ontario, as "jab and squish," or down and up bows.

The lessons are as follows:

1. Young Violinists in Action
2. Principles of Motion in String Playing
3. Rhythm Training
4. Establishing the Violin Hold
5. Learning to Hold The Bow & Playing at the Middle of the Bow
6. Principles of Left Hand Finger Action
7. Establishing Left Hand and Finger Placement
8. Extending the Bow Stroke
9. Developing Finger Movements & Basic Shifting Movements
10. Bouncing The Bow
11. Martelé and Staccato & Developing Flexibility
12. First Steps in Vibrato Training
13. Sustained and Détaché Bowing
14. Remedial Teaching

Rolland reports that one of the goals of the project at Urbana-Champaign was to promote newly composed pieces by American composers. Stanley Fletcher, Richard Wernick, Alan Shulman and Halsey Stevens were several of these composers. I found this music particularly charming. I was so struck with the pieces by Stanley Fletcher that I ordered his book entitled *New Tunes for Strings.* I am looking forward to teaching pieces such as "Jig," "Hoe Down," "Birds at Sunrise" and "Sweet Melody."

We are fortunate to have the DVD available for viewing at the University of Victoria Music Library and it can be ordered from www.paulrolland.net

Mimi Zweig

I had the pleasure of attending a workshop at the University of Victoria with Mimi Zweig, Professor of Violin at the University of Indiana Jacobs School of Music. Zweig has developed a program that combines her own experience as a violinist and pedagogue with the work of Suzuki, Rolland, Joseph Gingold, Janos Starker and others. Like Rolland, she has produced a DVD providing step-by-step instructions for introducing and developing ability on the violin. Including tutorials, musical examples and exemplary videos, this is an excellent resource. All on one DVD, with volume 1 being divided into two parts, Zweig presents her material as follows:

Volume 1: Starting the Beginning Violinist

Volume 1 B: Teacher's Guide to Suzuki Books 1 & 2

Volume 2: Establishing a Healthy Foundation

Topic I: Getting Ready to Move

Topic II: Moving Right Along

In the introduction to the DVD, Zweig provides a clear explanation of her philosophical and pedagogical approach. An excerpt from the text is as follows:

> Violin performance engages the physical, the psychological, and the musical abilities of the player. Mimi Zweig's fundamental principle of violin teaching, based on natural physical motions nurtured in a non-judgmental environment, embodies all three of these elements of performance. The development of a facile and secure technique begins with physical freedom. This then gives the performer the freedom to play with musical sensitivity and confidence (pg. 1).

Though the DVD and Zweig's instruction are aimed at assisting violin teachers, as they do in the work of Suzuki and Rolland, the principles apply equally well to teaching the cello. From Zweig's DVD I learned it is essential to teach from the perspective of relaxation, absence of tension, natural balance in the most basic aspects of playing such as standing or in the case of the cello, sitting, and holding the instrument.

One of my Suzuki colleagues said, the cello must become part of one's body. Zweig says something similar in that "playing the violin is like growing a beautiful and strong tree. Without a secure root system, the tree will be blown away in the first storm" (pg. 1).

I will certainly use Zweig's suggestions in my public school string classes. When teaching all of the string instruments I will introduce the "high dot," the octave harmonic note on all of the strings. I will also stress the importance of natural posture as Zweig says, with "the neck coming out of the back bone." I hope to secure an adequate supply of small carpets or mats that will allow me to draw the footprints for good placement of feet for all of my students. Then, as Zweig says, as a suggestion to aid in balance and tension free playing, the students can visualize that their bodies are tall and able to move from side to side, like beautiful trees.

Teachers interested in learning more about Zweig's program can reference http://www.stringpedagogy.com The website is still live at time of writing.

Teaching Stringed Instruments in Classes by Elizabeth A.H. Green

Green (1966) lays out a step-by-step approach to teaching classroom string programs. Her systematic approach in this book of merely 99 pages is so valuable that I have included a summary.

In the first two of eight chapters, Green provides suggestions for the first 10 lessons, "General Goals for the Year's Work" and "Flexibility Factors" (p. ix). Chapters follow on the topics of note reading, left hand development, and the early stages of orchestral playing.

Chapter 6, on the topic of subsequent bowing development contains two sections, both of which are extremely valuable for string teachers. Green outlines what she believes to be eight fundamental bowings and then defines the terms "Détaché, Martelé, and Spiccato" (pp. 69-70). For those players and/or teachers who, like me, struggled to understand these three terms I provide their definition from Green's book:

> Détaché: this stroke is a broad, unslurred rendition of each note, smoothly connected. The word *détaché* means detached only in the sense of "not slurred." It does not mean detached in the sense of staccato, or spacing between notes. The smoothness and continuousness of the sound as the bow changes direction is part of the skill of the détaché.
>
> Martelé: The martelé is the staccato stroke. While the bow is standing still it depresses the string by pressing on it; then, when

> the bow starts to move, most of the pressure is released instantaneously.
>
> Spiccato: The spiccato is a stroke in which the bow is dropped onto the string and rebounds off the string, straight up, after every note. One approach to this bowing, which has proved effective in helping to gain skill, is to isolate the resiliency factor first. (pp. 69 – 70)

The last two chapters are entitled "Increasing the Proficiency" and "String Vibration, Sympathetic Vibration, and Harmonics." There are nine excellent appendices in which Green has provided fingering charts, a suggested seating plan for an elementary school orchestra, a chart of physical and psychological aspects of musical training and an outline of harmonics.

I recommend Green's book as a reference guide for string teachers. For my part, I will utilize her recommendations regarding the sizing of student instruments when I begin new elementary string classes in September of every school year. She provides excellent photographs to support her explanations. Along with information David Evenchick made available in the Suzuki Book One course, Green's explanation of cello sizing will be helpful for both my classroom and private cello students: The requisite for the young cellist is that his first and fourth fingers, when

placed on the D string, should be able to span the interval of the major third (E to G-sharp). (p. 2)

I also appreciate Green's suggestions for beginning pitch instruction:

> The teacher now plucks the A string on his own instrument (or plays it on the piano) and asks the children to "find the string that sounds the same" on their instruments. This approach tells the child nothing, but instead requires him to *use his own ears to solve successfully his first problem.* The immediate activating of the ear is imperative in all stringed-instrument playing. Things are only in tune if they sound in tune. The ear alone can identify pitch on the strings. (pp. 3-4)

Green continues her suggestions in this way throughout the book, breaking down beginner concepts for each aspect of string-instrument playing including setting the left hand, preliminary exercises, correlating all four instruments and holding the bow.

To follow Green's suggestions, providing students with enlarged copies of the photographs and diagrams will be an invaluable way to begin instruction of a new string-instrument class.

Playing the String Game by Phyllis Young

Young's book is so delightful and the games such fun that I could not omit mentioning it. Complete with humorous diagrams, Young provides step-by-step games for teaching string instruments to beginning players. Recognizing that a positive class atmosphere is essential, she includes "Mini-games for better communication between players." Her summary chapters entitled "Winning Offensive Plays" and "Signals for Defensive Plays" are particularly useful as are the two indexes that cross-reference the games with the goals!

An example of one of Young's mini-games is no. 34, the "Magic Wet Glue" game on page 26. The student pretends that the bow is stuck to his/her fingers with glue. This helps the student to have better contact with the bow with the right hand fingers.

Another mini-game, no. 127, is "A little dog on a leash":

Outer Game

Teacher: When you practice this fast ascending scale passage up the fingerboard, think of a little dog on a long leash. Your hand is the little running dog and your arm is the long leash.

When to Use

When the student is playing a fast scale passage, either ascending or descending, which involves many shifts in position.

Inner Game

The teacher recognizes the importance of the arm moving gracefully and continually in fast running passages, and not in jerks, as the hand moves from one position to another. This mini-game instantly conveys the mental image of the light, freely moving leash, the role assumed by the arm.

Team Tactics

This mini-game is applicable to all stringed instruments. (p. 66)

Implications for teaching

Music teaching is not for the faint of heart or persons lacking in energy and imagination. However, the rewards are vast. In addition to building musical skills, knowledge and attitudes in our students, we know that these musical benefits extend to other subject areas. We know that our students may even excel in other subject areas. Rarus (2000) reported that students of the arts continue to outperform their non arts peers on the Scholastic Assessment Test (SAT), according to reports by the College Entrance Examination Board (p. 56).

Ever aware of the effect we have on our students, we aim to set them up for success (Bolden, 2008, p. 2), avoiding the credo that success involves being better than other people (O'Connor, 1987, p. 147).

Children can successfully experience music in many different ways. These can be singing, dancing, listening and learning an instrument. In

Musical Lives of Young Children, Flohr (2005) comments on Emile Jaques-Dalcroze's belief that musical rhythm may be found in the natural rhythms of the human body (p. 98). Conversely, Froelich (2007) felt that for nearly all children, learning to play an instrument is one of the most fundamental components in all of music (p. 102). Through various instrumental teaching methods such as Suzuki, Orff and school based instructional programs, students can be introduced to rich and diverse repertoires of music spanning from the Baroque era to the Contemporary period (Dabczynski et al, 2002, p. 14). I will be integrating what I have learned from my training in the Suzuki method, and from my studies of Rolland, Zweig, Green and Young into my teaching.

We are also charged with incorporating global perspectives into our curriculum. Our view of the scope and nature of music education needs to be very broad, and certainly more than is currently the case in many official curricula (Hargreaves & North, 2001, p. 234). Included in my Uvic Master's Program has been a course on World Music in which we utilized two excellent texts, *Teaching Music Globally* by Patricia Campbell (2004) and *Thinking Musically* by Bonnie Wade (2004). Campbell introduces music teachers to concepts of sound awareness and three types of listening: attentive, engaged and enactive. Through a "thinking" lens, Wade provides a structure for 59 examples of global from Trinidadian steel drums to Paul Desmond's "Take Five" jazz piece.

Already having developed a music teaching philosophy that involves as much inclusiveness as I am able to achieve, I have invited a French-Canadian singer to my classroom, a First Nations drummer, a violist from the Victoria Symphony who also plays the theramin, and a luthier to talk about string instrument care. I have also appreciated having string students from the Uvic mentorship program come to my classrooms. From the global perspective of age, having the UVic students play alongside and assist my students is as important as the exposure to music from contrasting ethnicities.

Private teaching

Royal Conservatory of Music/Victoria Conservatory of Music

While increasingly emphasizing the important concepts of the Suzuki Talent Program and strategies from other pedagogues such as Paul Rolland and Mimi Zweig, I will encourage my private students to undertake examinations from the Royal Toronto Conservatory (RCM) or the Victoria Conservatory (VCM). In the 2007 Edition of the RCM Cello Syllabus, a message from President Dr. Peter C. Simon reveals that the RCM was:

> founded in 1886 with the idea that a single institution could bind the people of a nation together with the common thread of shared musical experience. More than a century later, this dream has been achieved. (p. 4)

I feel that achievements through this national standard of musicianship and performance are valuable. As Canadians, we can be proud of the rich tradition established by the Royal Conservatory of Music. The curriculum has been well researched and encompasses many important parts of a musician's and/or music teacher's training. For example, the cello syllabus begins with simple scales, studies and pieces by Suzuki, Carey Cheney and others. The first examination is Introductory, with the results being reported anectodally. From Grade 1 through to the Performer's and Teacher's Associate of the Royal Conservatory of Toronto (ARCT), more components are added gradually such as difficult scale work and studies, more repertoire, sight-reading, ear tests and orchestral excerpts. Numeric marks are reported following the Grade 1 through to ARCT examinations. The musician or music teacher earns a certificate recognized as an achievement in the field. The Canadian public and corresponding institutions recognize this certification as worthy of appropriate employment and remuneration.

As I continue to take on more students at the Victoria Conservatory of Music (VCM), I will also consider having students participate in VCM exams. The curriculum, of equal excellence to that of the RCM, was prepared by two former VCM teachers, violinist Sydney Humphries and cellist James Hunter.

Classroom teaching

Classroom Method Books

Since beginning to teach in the public schools, I have utilized a variety of Classroom String method books. Each method contains three volumes. Three of these are listed below:

String Explorer (2002), compiled by Andrew Dabczynski, Richard Meyer and Bob Phillips. This method is in three volumes and includes a CD for beginning students. The authors have included both cheerful pictures and catchy names for the tunes, such as "Lift Off" and "Motorcycles on the Elevator."

Strictly Strings (1992), compiled by Jacquelyn Dillon, James Kjelland and John O'Reilly. This is a straight forward method and, though lacking in the pictures featured in String Explorer, the tunes seem more authentic. A setting of Pachelbel's "Canon" is often used in large group concerts.

All for Strings (1985) is compiled by Robert Frost and Gerald Anderson. The beauty of this series is the accompanying theory workbook that supports note reading acquisition. I have found that, despite the fact that many school children have excellent ears, use of music books in conjunction with note reading instruction is an efficient strategy for teaching large groups.

In the coming school year I will use one of these string methods, in combination with pieces by Suzuki and others recommended by both Paul Rolland and Mimi Zweig.

Adjusting to students' prior knowledge & experience

My experiences with both private and public school students has taught me that one must be very much in the moment, reacting to the prior and present knowledge and movements of the students at hand. Ever a life long learner myself, I aspire to the depth of dedication and loyalty noted by Elizabeth Green (1966):

> Let us once more confirm our thesis that precise knowledge of what to do and how to do it is the basis of all fine teaching; that precise knowledge of what to do and how to do it is the basis of all intelligent learning; that dedication and loyalty to a musical purpose require hours of devotion in the form of practice to acquire the necessary skills; that knowledge alone will never play the notes nor make the music sound. (p. 85)

Summary

The goal of Chapter 4 was to inform the reader of the materials I have used in my own training. I summarized the method developed by Shinichi Suzuki and DVD's by two string pedagogues, Paul Rolland and

Mim Zweig. I also provided reviews of two excellent books by Elizabeth Green and Phyllis Young.

Following a philosophical discussion on the implications for teaching, I provided information about the Royal Conservatory of Music in Toronto. I also referred to the Victoria Conservatory of Music. For string teachers, I provided information about three classroom method books, *String Explorer, Strictly Strings,* and *All for Strings.* I provided a synopsis of how, after working on this project, I will approach teaching in both private and public institutions. In short, it will be important to adjust to the needs of the student or students, in the moment.

CHAPTER 5: The Journey from here

Introduction

In this final chapter, based on my learning throughout this project, I will make recommendations for my own continued growth and discuss possible topics for future research. Included in the latter will be discussions of the attraction people feel towards certain instruments and another topic about which I feel extremely passionate: how can children who wish to receive music lessons obtain them, if their parents cannot afford them?

Recommendations for my own musical growth

It will be important to continue practising daily with a variety of scales, studies, repertoire and orchestral work. Practise can involve contrasts in tempi, dynamics, bowing styles, keys etc. It will be important to analyze my thoughts and movements and record them in a journal, and to reflect on how to explain these difficulties to less experienced cellists.

I would like to continue reading about cellists, musical pedagogy, music history and anything that helps to keep me engaged in playing and teaching. I should both attend and play in concerts. I will plan to attend seminars and conferences, and continue the Suzuki Teacher Certification that I began in summer 2012. I may prepare a proposal for a post-graduate project.

Being informed by the critique of my work with Dr. Highbaugh-Aloni, I know there could be changes in my emotional and physical approach to music performance. These changes will be harder to achieve since my emotional and physical make-up have been conditioned through time. However, they are worthy of my effort and I will endeavour to implement them after more study and reflection.

Implications for future research

Coming to the end of this project, I am left with more questions than answers. The more I read and reflect, the more issues arise for me to contemplate. Although not part of my original purpose, I would like to address two important questions that have arisen in the course of my study. They are, to my mind, worthy of further research.

Why do people feel attracted to certain instruments?

There are many examples in the literature about why, like me, cellists have 'chosen' the cello. Somehow an attraction is formed and rarely have I heard of musicians changing from the cello to another instrument. Here I provide four quotes from cellists Beatrice Harrison, Pablo Casals and Gregor Piatigorsky, and from Jacqueline du Pre's mother, Iris Greep.

In *The Cello and the Nightingales* (1985), the autobiography of English cellist Beatrice Harrison, readers are treated to Harrison's tale of her first exposure to a cello:

> At the concert I sat between my dear ones, but I was so little that the seat tipped backwards and nothing was visible but the tip of a sun bonnet and a pair of white kid shoes. My mother righted me and it was at that moment I caught sight of the cello. I do not suppose that Sergeant Conker (how could I ever forget him?) was a great cellist but he and his cello certainly conquered my heart.
>
> I was always called Baba, my old Indian name, by those I loved and for weeks after that concert, 'Baba play tello!' was all that mother heard. There was something about the beloved cello that drew me even then but I was not allowed to learn it at the age of two. (p. 38)

Pablo Casals provides an account of his first glimpse of a cello in *Joys and Sorrows* (1970):

> One man played on a broom handle that was strung something like a cello—though I had never seen or even heard of a cello at that time. For some reason—possibly I had some sort of prescience!—that broom-handle instrument fascinated me most of all. I couldn't take my eyes off it. It sounded wonderful to me. When I went home, I told my father breathlessly about it. (pp. 33-34).

Russian cellist Gregor Piatagorsky writes about this first experience with a cello in *Cellist* (1965):

> That evening he took me to the symphony concert, where I saw and heard the cello for the first time. I had never heard or seen anything nearly so beautiful before. (p. 5)

And Iris Greep tells a story about her daughter, Jacqueline du Pré (Wordsworth, Ed., 1983) :

> Jackie's choice of the cello as an instrument was firmly established one afternoon when we were listening to various instruments being demonstrated in a Children's Hour programme. As soon as she heard the cello she said: "Mummy, that's the sound I want to make." (p. 22)

For my own part, I recall the scene of Jacqueline du Pré arriving on stage at the Vancouver Queen Elizabeth Theatre as if it were yesterday. She was so tall and regal and she seemed to float onto the stage. Her performance of the Elgar Concerto inspired a kind of awe that is indescribable. As did all of the other cellists, I said to my father "I like the sound of the cello." And so he rented one for me.

More research would undoubtedly reveal evidence to support these annecdotal reports and others like them which seem to point to a

tendency of individuals to be drawn to certain instruments. Such an investigation is beyond the scope of the present study. The implications of these reports for teachers, however, is clear. Teachers should take heed and respond to student instrument selection.

Often teachers will try to impose an instrument on a student in order to fill in a particular section in the school orchestra or band. Unless a student shows an interest in the instrument being offered, it is far better to have a student make the decision about the choice of instrument. Not only will the student be more likely to continue with her studies than if an instrument is imposed upon her but also a symbiotic relationship between student and instrument can be acknowledged and nurtured.

How can children who wish to receive music lessons obtain them, if their parents cannot afford them?

With inadequate funding in our country and provinces for the arts and education, this will continue to be a dilemna for trustees, teachers and parents. Being in the right place at the right time was the enabling factor in my own training, as my private teacher often forgave her fees as did the music school where she worked. However, it was through my parents' initiative and knowledge of the musical world "out there" that I was able to begin learning the cello in the first place.

As music teachers, we can only do the best we can for students. Liaising with fellow teachers and musicians, looking for grants, bursaries

and funding from community groups, inviting artists to visit, and participating in mentorship programs are just a few of the ways our students can be connected with opportunities for private lessons. A program worthy of study is the El Sistema Program of Venezuela, now being implemented in Scotland and England and more recently in the province of New Brunswick.

Eventually, it may be the student's own initiative that takes over when s/he makes a conscious decision that being a musician is the career of choice.

Summary

In Chapter 5, I have made recommendations regarding topics for future research, specifically, the attraction people feel towards certain instruments and another topic about which I feel extremely passionate: how children who wish to receive music lessons can obtain them, if their parents cannot afford them. A missed opportunity for talented children is rarely recovered, in particular the opportunity to express themselves musically, from the inside out. As Lehman said (1988), we should advocate for music for all students to have access to music instruction in school (p. 3), attempting to draw in those students who could later designate themselves as unable to succeed in (even) the simplest of musical tasks (Whidden, p. 2009, p. 24). I plan to do just that.

On a personal note, I have grown much through the planning and completion of this project. My accomplishments are numerous and include: revisiting my cello studies, learning the value of self-reflection and critique, being introduced to research, and gaining insights which will stand me in good stead as I continue on my journey of life-long learning.

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Appendix A (Photograph of Karen as a young cellist)

Appendix B (Recital Program)

Media: DVD