

Inspiring the Adult Music Learner: Focus on Adult Cello Beginners

by

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B. MUS., University of Victoria, 2006

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Requirements of the Degree of

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Supervisory Committee

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Supervisory Committee

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Abstract

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The purpose of this project was to develop a method book for the adult beginner cello student. This method book was informed by the considerable literature on the adult learner and also by a review of existing cello method books. Providing a framework for the method book was Elliott's (1995) praxial philosophy, particularly his focus on performance and self-enjoyment in musical interactions. The central aim of the method book is to assist adult cello beginners to play with confidence in a short period of time. Divided into seven chapters, the book incorporates both technical and melodic material, self-helps and reminders for players, and background information on cellists, the development of the cello, and varied genres of cello playing in the 21st century. There is a preface for students and teachers and recommended listening examples.

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CHAPTER ONE

Introduction

Rationale

During the past four years, I have taught nine adult cello students. Some of the students took lessons for as short as three months, while others continued for over two years. I encountered a problem with some of my adult students who became discouraged in the first two months because of the difficulty of learning the cello. Students were eager to move on to new materials and play an actual piece before they had mastered the basic bow hold, posture, and finger strength. I kept pondering why I was encountering this problem and what I could do differently to make the lessons more interesting. A number of questions arose in my mind related to teaching the cello to adult students. Why do adults quit in a short period of time? What kind of learning material will stimulate adult students' interest in playing at the early stage? Do adult students understand how much determination and effort are needed to learn the cello? Do teachers need to inform students about the difficulties of learning the cello? Do the appearance and content of method books have an impact on adult learners' desire to learn the cello? In pondering the answer to this last question, I realized that most beginner method books contain short études and folk tunes, and this material, in my experience, neither appeals to adult beginners nor gives them the impression that they are progressing at the speed that they had hoped. Therefore, I concluded that I could

not use the same method book to teach both young and adult learners. The problem, however, is that there are, currently on the market, limited books for adult string players. In pondering why this was so, I arrived at a possible explanation. Since string instruments are harder to learn at the beginning stage than piano or guitar, and since it takes a lot longer to make a good sound on a string instrument than on a piano where intonation is fixed or on a guitar where position is guided, there might not be as many adult beginners who choose to learn a string instrument and thus there is not the market for adult string method books. A smaller market might well discourage people from creating a method book for adult string learners.

During the process of looking for a more suitable method book, I became curious about how adults learn and process new information. There is a lot of research published with respect to adult learners, such as Knowles (1980, 2005), Orlofsky and Smith (1997), and Myers (1992) who clearly describe the differences between young and adult learners. As I reviewed the research and thought about my adult students, I began to understand how adults learn differently than children and I thought I could change my method of teaching according to how adults learn. At some point in my research, I realized that one of the major principles of learning new subjects is motivation. Among the authors that explained the motivation behind learning is Lieb (1991) who cataloged the different types of motivation that prompt adults to take

lessons. I found this work very helpful in informing me of the reasons why adult students decide to take lessons.

Reading and processing the information from the literature review helped me clarify some of my questions. Yet returning to the method book problem, I still pondered what was the fundamental issue with the method books currently on the market. Through my examination of available method books, I discovered only two designed specifically for the adult cellist. This lack of available material from which to choose convinced me of the need for a method book designed not only for the adult cellist, but also for the beginning adult cellist. I looked deeper into the pros and cons of method books that might be suitable for adult learners. I wished to have a method book for adult cello students, which suited their needs and, in particular, which included age-appropriate, pleasing repertoire. I reasoned that completing both the literature review and a categorized chart of existing method books would be useful preliminary tasks to guide me in developing my method book. I planned to develop a method book rich in musical content and containing a bibliography of famous cellists and historical information on the instrument.

Statement of Purpose

Therefore, the purpose of this project was to develop a method book for the adult beginner cello student. This method book was informed by the considerable literature

on the adult learner, and a review of existing method books for cello.

Before I began to develop the method book, I knew only *what* my final goal was.

I did not know *how* I would achieve this goal or *what form* the final product would take. I hoped, however, that my end product would be a method book that was different not only in song choices but also in meaning for the students.

Delimitations and Limitations

- This book is intended for the adult beginner cellist. Although developing a series of books for adult beginner string players would have been useful, this was beyond the scope of the present project.
- Although this book is intended for the adult beginner cellist, any high school student who has prior instrumental experience and basic music theory would benefit from using this book.

Assumptions

- I assumed that I would not have a financial problem while developing the method book.
- I assumed that my project would be a useful method book for adult learners.
- I assumed that I would not have a problem looking for composition software to write the music on the staves.
- I assumed that I would not have trouble using music software to transcribe

the music.

Definitions

- *Andragogy*: Knowles (1968) defined the term as the art and science of helping adults learn. The term andragogy implies that the methods used to teach adults are different from methods used to teach children.
- *Motivation*: the driving force by which humans achieve their goals (Schater, D. (2011) *Psychology*. New York: Worth Publishers, p. 325.)
- *Adult beginner*: students who play for leisure and self-development and who are eighteen years old or older. The term does not imply to students who need to worry about school credits, parents' pressure, and peer pressure.
- *Method book*: a comprehensive instruction book for beginner cellists.

Summary

In Chapter 1, I explained why I wished to compile a cello method book for adult beginners. My past teaching experience had brought me to the stage where I sought new ideas for a method book. I also explained why I was interested in adult rather than young students. Due to the limited number of cello method books for adult beginners on the market, I decided to create my own method book. The purpose of the book was not to publish it or make money, but rather to be a special gift for my future cello adult students. I reasoned that during the first few months of taking cello

lessons, the adult beginner would not need to purchase more than this book in order to have a broad view of cello playing.

Chapter 2 presents a review of related literature covering the characteristics of adult learners, motivation of the adult learner, andragogy, differences between adult and child learners, the role of the teacher, and appropriate method books.

Chapter 3 is divided into five main sections: influence of Elliott's praxial philosophy; review of ten extant method books; relevant material and gaps in the extant method books; rationale for the construction of the method book; and steps taken to construct the adult beginner cello method book.

Chapter 4 contains the actual method book, which is entitled: *Cello playing in Seven*. The reason why it is called *Cello playing in Seven* is because the method book is arranged into seven lessons. It does not mean adult students need to finish it in seven lessons. Some of the lessons are longer and might require more than one lesson to accomplish.

Chapter 5 describes what I learned in the process of completing my project and ideas for further research.

CHAPTER TWO

Review of Literature

Introduction

The purpose of this review is to examine the characteristics, motivation and learning methods of adult learners, in particular, music learners. This review will describe the research literature on adult music learning, adult motivation for learning, and appropriate methodologies for adult learners. While there are a plethora of resources on teaching young people, the research on adult music learning is limited. Nonetheless, a small number of researchers like Bowles (1991), Darrough (1992), Myers (1992), and Orlofsky and Smith (1997), have started to build the literature on concepts, theories, and strategies of adult music learning. The review that follows is divided into the following sections: characteristics of adult learners, motivation of the adult learner, andragogy, differences between adult and child learners, the role of the teacher, and appropriate method books.

Characteristics of Adult Learners

Adults and children learn differently and adults have special needs and requirements as learners. Knowles (1990), Lieb (1991), Myers (1992), and Orlofsky and Smith (1997) have identified a few characteristics of adult learners.

- Adults are autonomous and self-directed. They need to be free to direct themselves (Knowles, 1990, p. 55).

- Adults are willing and eager to work. They invest time, money, and effort to learn; most of them demonstrate a desire to practice and the initiative to carry out assignments (Orlofsky & Smith , p. 22).
- Adults have accumulated a foundation of life experiences and knowledge. They need to connect learning to this exciting knowledge/experience base. (Myers, p. 25).
- Adults are goal-oriented. Therefore, an organized methodology and feedback are very valuable for adult learners (Orlofsky & Smith, p. 23).
- Adults are relevancy-oriented. They need to know why they need to learn something before undertaking to learn it (Knowles, 1990, p. 58).
- Adults are practical and analytical. They have developed powers of analytical thinking and concentration, as well as the ability to assimilate many pieces of information and retain the information (Orlofsky & Smith, p. 22).
- Adults come into an educational activity with both a greater volume and a different quality of experience from youth (Knowles, 1990, p. 59).
- Adults can stay “on task.” They have long attention spans and can reap the benefits of a methodical approach to learning (Orlofsky & Smith, p. 22).
- Adults have mature intellects. Their intellects are often far ahead of their motor capabilities (which may cause frustration) (Orlofsky & Smith, p. 22).

- Adults are psychologically mature. They have a strong sense of self (Orlofsky & Smith, p. 23).

Adult learners are experienced learners who are able to learn effectively and efficiently. They are ready and eager to learn. Their enthusiasm is strong when they have requested information about the lessons. However, enthusiasm will diminish when the motivation behind the action is not clear. Therefore, the next section will shed some light on adults' motivation to take lessons.

Motivation of Adult Learners

Adults have more reasons for taking lessons than they did as children, and adults typically have different motivation for learning than children. Lieb (1991) enumerates the different types of motivation for adults to take lessons:

- Social relationships: to make new friends, or to meet a need for associations and friendships;
- External expectations: to comply with instructions from someone else; to fulfill the expectations or recommendations of someone with formal authority;
- Social welfare: to improve the ability to serve mankind, prepare for service to the community, and improve the ability to participate in community work;
- Personal advancement: to achieve higher status in a job, secure professional advancement, and stay abreast of competitors;

- Escape/Stimulation: to relieve boredom, provide a break in the routine of home or work, and provide a contrast to other exacting details of life;
- Cognitive interest: to learn for the sake of learning, seek knowledge for its own sake, and to satisfy an inquiring mind (Lieb, 1991, “Motivating the adult learner,” para. 1).¹

Teachers should be aware of the possible motivation behind adult students' enrollment.

In so doing, they can better shape instructional materials. Having described how the adult learner is motivated, the next section will introduce a new term, *andragogy*, to explain adult learning theories.

Andragogy

Based on the increasing number of adult learners in many different fields, a new term, andragogy, was created to fit these emergent adult learning theories. Knowles (1980) proposed the term andragogy, defining it as “the art and science of helping adults learn” (p. 43). Using the principles of andragogy, instructions for adults need to focus more on the process and less on the content being taught. Instructors should adopt a role of facilitator or resource person rather than a lecturer or evaluator. In Knowles’ book (1980), *The Modern Practice of Adult Education*, a chart is provided to give teachers a better idea of how to teach adults.

¹ Para: In the 6th edition of the American Psychological Association publication manual, the way to cite electronic documents that do not have page number is to give the paragraph number to indicate what part of the document one is referring to.

Table 1. Knowles' Andragogical Assumptions

Concept of the learner	It is a normal aspect of the process of maturation for a person to move from dependency toward increasing self-directedness, but at different rates for different people and in different dimensions of life. Teachers have a responsibility to encourage and nurture this movement. Adults have a deep psychological need to be generally self-directing, but they may be dependent in certain temporary situations.
Role of the learner's experience	As people grow and develop they accumulate an increasing reservoir of experience that becomes an increasingly rich resource for learning – for themselves and for others. Furthermore, people attach more meaning to learning they gain from experience than those they acquire passively. Accordingly, the primary techniques in education are experiential ones – laboratory experiments, discussion, problem-solving cases, simulation exercises, field experiences, and the like.
Readiness to learn	People become ready to learn something when they experience a need to learn it in order to cope more satisfyingly with real-life tasks or problems. The educator has a responsibility to create conditions and provide tools and procedures for helping learners discover their "needs to know." And learning programs should be organized around life-application categories and sequenced according to the learners' readiness to learn.
Orientation to learning	Learners see education as a process of developing increased competence to achieve their full potential in life. They want to be able to apply whatever knowledge and skill they gain today to living more effectively tomorrow. Accordingly, learning experiences should be organized around competency-development categories. People are performance-centered in their orientation to learning.

Note. From M. S. Knowles (1980), Knowles' andragogy assumptions. *The modern practice of adult education: From pedagogy to andragogy*, p. 43.

“Andragogy is therefore student-centered, experience-based, problem-oriented and collaborative—very much in the spirit of the humanist approach to learning and education ... the whole educational activity turns on the student” (Burns, p. 233).

Andragogy is a new term that Knowles started using in 1980. However, pedagogy was a term that has been used since the ancient Greek time. The next section will describe in detail the differences between andragogy and pedagogy.

Differences between Adult and Child Learners

Adult learners and child learners are obviously two different species. How do they learn differently? Knowles' (2005) andragogical model is based upon five basic assumptions that differ from his pedagogical model. The adult learner is someone who

- has an independent self-concept and who can direct his or her own learning;
- has accumulated a reservoir of life experiences that is a rich resource for learning;
- has learning needs closely related to changing social roles;
- is problem-centered and is interested in the immediate application of knowledge;
- and, is motivated to learn by internal rather than external factors (p. 65-69).

The following table juxtaposes the traditional assumptions of pedagogy and the developing assumptions of andragogy.

Table 2. Comparisons between the assumptions of pedagogy and andragogy

	Pedagogy	Andragogy
The need to know	The student learns what the teacher determines important to learn.	Adults need to know why they need to learn something before undertaking an effort to learn.
The learners' self-concept	Student self-concept is one of dependency on the teacher.	Adults have a need to be seen and treated by others as being capable of self-direction.
Role of the learner's experience	Student experience is limited and of little worth as a resource for learning.	Previous musical experience is considered important and should be valued in the learning process.
Readiness to learn	Students' readiness to learn is identified other adults.	The readiness to learn is based upon real-life situations.
Orientation to learning	Learning is organized according to the logic of the subject-matter content.	Adult learning and education are oriented around the skills and knowledge needed to confront life's challenges and situations.
Motivation	Students primarily motivated by external motivators (grades, teacher approval, parents).	Effective adult learners are motivated by internal motivators (increased job-satisfaction, self-esteem, quality of life).

Note. From "Senior adult music learning and participation: A review of the pertinent research literature," S. Tsugawa, October 25, 2008. Retrieved from

<http://knol.google.com/k/samuel-tsugawa/senior-adult-music-learning-and/x52e2b4x2hyq/6>

When discussing the topic of pedagogy, theorists often focus on the developmental stages that children go through as they mature. "Adults likewise go through developmental stages which can be grouped chronologically or sociologically.

Developmental stages are more concerned with personality or ego development"

(Cross, 1981, p. 152). Adults' personality and ego development are based on their past experience, present experience, self-understanding, and self acceptance. "The program intended for children could discourage and embarrass the older adult participants, and... if older adult music programs are to be successful, consideration should include lifelong development attributes, humanistic aspects of aging with a positive self-concept, and psycho-social expectation" (Darrough & Boswell, p. 26). As mentioned above, adults and children have different learning strategies. Adult educators need to offer a different teaching strategy to cope with the different learning method of adults when it comes to motivating and teaching them.

Inspiring Adult Learners: The Role of the Teacher

Most adult music students come to lessons with previous music experiences. They do not wish to keep playing "Twinkle, Twinkle, Little Star" like the young children do. They have preferences concerning what sounds good and what sounds bad. Most adults expect to learn the facts in a straightforward manner rather than being given the option of guessing what the essential facts are. An adult beginner cello student, Ethan Winer, stated that "the facts I wanted to know are: 1) What skills are needed to become an accomplished cellist, and 2) How do I get there in the shortest amount of time?" (Winer, para. 3). These two questions are the same questions for cello teachers to ponder when designing lesson plans for adult cello beginners. How

can teachers design a unique program to encourage adult students to learn this particularly difficult instrument, which cannot be played as easily as a piano? The following points are distilled from the works of Brookfield (1991), Lieb (1991), Speck (1996), and Winer (1997) in guiding teachers to teach adult learners.

- Set a feeling or tone for the lesson;

This is the key whether teachers are teaching children or adults. The atmosphere of the classroom is extremely important. Teachers should establish a friendly, open atmosphere that shows students that they will help them learn (Lieb, 1991, "Learning tips for effective instructors," para. 3).

- Positive/negative reinforcement;

Adults are attending lessons to improve their playing, and because of this, they are open to criticism. Therefore, teachers can feel comfortable pointing out errors or acknowledging accomplishments. Rather than trying to explore and trying out different ways to get to the goal, adults would prefer more direct reinforcement. Both positive and negative reinforcement should be used by instructors who are teaching participants new skills. Both are useful in trying to change modes of behavior. The result of negative reinforcement is extinction-- that is, the instructor uses negative reinforcement until the "bad" behavior disappears, or it becomes extinct (Lieb, 1991, para. 5). One must not forget that reinforcement is

a part of the learning process to help students retain what they have introduced to and practiced.

- Clear instruction;

When a teacher says, “Draw the sound out, don’t push it inward, s/he conveys no information and provides no guidance for how to achieve that mechanically.”

Adult learners prefer definitions or explanations, which are straightforward so that they can understand how to do better in a short period of time (Winer, 1997, para. 7).

- Set an appropriate level of difficulty of material;

Learning has to be applicable to an adult student’s work or other responsibilities to be of value. Therefore, instructors must identify objectives for adult participants before the course begins. This means, that theories and concepts must be related to a setting familiar to participants. This need can be fulfilled by letting participants choose projects that reflect their own interests. From Winer’s experience of cello lessons, he said that,

“you will progress faster by working on real pieces rather than études and student compositions. Further, if you practice études for three years, all you have to show for your effort is, well, études. However, if you start now on a real concerto or sonata, you’ll have learned much and be able to play a

beautiful and meaningful piece of music for the same amount of effort”

(Winer, 1997, “Practice smarter, not harder,” para. 1)

- Self-directed;

Teachers must actively involve adult participants in the learning process and serve as facilitators for them. Students’ input into the development of lessons or in the prioritization of topics covered can help them to take ownership of the learning process. Self-directed learners are not necessarily students who work alone and need no guidance from an instructor. However, teachers or trainers may have adult learners who wish to be more self-directed than they are capable of being. Brookfield (1986, p. 64) points out that one of the functions of facilitators is to challenge learners to examine their ways of thinking and doing, regardless of their level of self-direction.

- Respect;

“Respect in a learning environment is valued in a way that welcomes the worth and expression of one’s true self without fear of threat or blame” (Wlodkowski & Ginberg, p. 62). Students who are learning under this kind of atmosphere know they are respected because they feel safe, capable and accepted. This learning atmosphere is the motivation for students to be authentic and spontaneous and to accept full responsibility for their actions (Wlodkowski & Ginberg, p. 75).

- Engagement of the learners in what they are learning;

Focusing on the aspects of a lesson is most useful to adults in their work. They may not be interested in knowledge for its own sake. Instructors must tell participants explicitly how the lesson will be useful to them on the job. Adult learners need direct, concrete experiences, which they can then apply to learning in the real world (Speck, p. 36).

- Setting clear goals;

Even though most adults may know what their goals are upon starting lessons, teachers should establish clear goals for their adult students. As Winer (1997) claims, “Like walking and talking, most skills necessary for playing an instrument are purely mechanical and can be developed by anyone given enough time” (para. 5).

Due to the common self-directed teaching methodology that adult learners prefer, it is easier for teachers to fall into a service-oriented field. “It is not enough for educators to say to learners ‘do what you want, learn what you want, in however a manner you wish’” (Brookfield, 1985, p. 49). By giving more time for adult learners to reflect, creating an atmosphere of flexibility, giving regular reinforcement, and delivering clear learning objectives, adult learners’ anxiety will be reduced (Brookfield, 1986, p. 63). The most significant role for educators is to create a win-win situation where

teachers and learners grow together in a satisfying, engaging, and joyous learning atmosphere. When the learning atmosphere is secure and safe and students are comfortable in the learning process, teachers should start working on the content of the lessons. In order to continue the motivation, it is important to choose an appropriate method book to use during lessons. The next section will provide reasons why it is important to use method books that suit the need of adult learners.

Appropriate Method Books

The importance of using the appropriate method book is not only for children but also for adults. As pointed out above, if it is true that children learn differently from adults, how then can teachers use the same method book for these two extremely different age groups? Since adults usually progress faster than children, the aims for self-growth and self-knowledge are extra valuable in the learning process. Elliott (1995) details four important considerations for creating curriculum:

- Knowledge: “students learn about musicianship, including listenership and context sensitivity” (p. 259). To explain, adult students come with perceptions of music and the instrument itself. They have a basic idea of how music and how this instrument are supposed to sound like. This knowledge will lead to higher expectations. Therefore, the information contained in the method book needs to be such that it gives adult learners a wider view of music learning and enjoyment.

- Learner: “the best music curriculum for the best student is the best curriculum for all music students: a music curriculum based on artistic musicing and listening through performing and improvising in particular, and composing, arranging, and conducting whenever these are possible and relevant” (p. 260). Musicing and listening are of primary importance in learning to play an instrument. Composing and arranging are also key, but not as necessary in the early learning stages.

Thanks to the extent of today’s technology, adult students can gather much information on *how* to play the instrument on their own using their individual curiosity and developed research skills. For example, adult students have the mental capacity to research genres, pieces, and styles that they would like to learn. However, musicing and listening are not skills students can learn from someone telling them what to do. Active listening and performing are crucial for students to learn faster and progress musically on their instrument. Utilizing the adult learner’s capacity to be self-directed and learn aspects of playing independently together with one-on-one lessons with an instructor is one way of achieving a unique and personal curriculum for adult learners.
- Evaluation: “students must also learn how to assess their own musical thinking-in-action by learning what counts as competent, proficient, expert, and creative music making” (p. 264). Adults are already equipped with the ability to

assess themselves. They have the ability to tell what is good and bad. In addition to their assessing ability, active listening and problem solving are techniques that adult learners can acquire during the lessons. This is, in a sense, teaching adult cello beginners to evaluate their playing at home. Most of the time, students will be their own teachers at home. Therefore, students need to be equipped with the ability to evaluate their postures, body tension, sound making, and finger/bow techniques.

- Learning context: “teachers and students work together to meet the musical challenges involved in realistic musical projects through reflective musical performing with frequent opportunities for related forms of music making” (p. 266). This aspect brings us back to the researching capabilities of adults noted earlier. After students have learned the basics, it is important for teacher and student to start a discussion on *what else do you want to learn?* Since students have the basic techniques in hand, they should have the ability to learn and play on their own. With the technology today and the information available on the Internet, the teacher can set a realistic goal for students to achieve in a period of time by encouraging students to find the performance or video clips that inspire them to play the cello. This realistic goal would also lead to a realistic performance. Based on what students have chosen and learned, students will

possess more confidence when performing the pieces that they have been studying.

Teachers have the responsibility to evaluate method books so as to match an appropriate book with an individual student. “Some method book series may include multiple volumes with progressively harder skill levels, but youthful packaging that includes colorful pictures and cheerful titles may not be appropriated by an older beginner student. The student’s age and the method book’s intended marketing target are important to keep in mind.” (Beheshti, p. 33-34).

Conclusion

Adult cello students learn differently than young children who have just been introduced to the instrument. Therefore, expectations are going to be different and the results are going to be different. A correct attitude towards learning is needed before starting. If an adult decides to take lessons, scheduling and practice time should not be an excuse. Adult learners cannot expect to be able to play the instrument with distinction in a short period of time or approach the skill level and artistry of Yo-Yo Ma after taking the bare minimum of lessons. Teachers have the responsibility to inform students that learning an instrument, especially a string instrument, is extremely difficult and takes time and effort to practice. Students should do some research and understand the commitment before taking lessons. Adult students should

also understand the motivation behind learning an instrument. Furthermore, teachers should interview adult students and understand their circumstances before starting lessons. After all, the process should enrich both the teacher's teaching experience and student's learning experience.

Summary

The primary purpose of this literature review was to examine the characteristics, motivation and learning methods of adult music learners. The word, andragogy, was defined and discussed in comparison to pedagogy. The literature on adult learners revealed that being a teacher of an adult is quite different from being a teacher of a child. Knowles and other authors who have written about adult education give teachers a better understanding of how to assist adult students in the process of learning. During the learning process, the teacher's role in motivating adult students and finding the balance of teacher-centered and student-centered learning environment is crucial. When teachers teach adult students, a number of reminders are needed. Teachers should set a positive feeling/tone for the lessons. Not only do adult students need to have positive reinforcement, but also negative reinforcement.

As well as understanding the characteristics of adult students, teachers need to realize the importance of having an appropriate method book. When teaching, clear instructions, setting a clear goal, engaging adults when learning, and showing respect

are needed. Therefore, one of the main purposes of the literature review was centered on discussing the importance of having age appropriate method books.

Stemming from the literature review, the following chapter on Methodology describes the procedures for conducting the study. The adult method book is based on Elliott's praxial philosophy. First I present detailed reviews of the ten cello method books on the market. Second, I present the steps I followed to create the adult cello method book that was the focus of this project.

CHAPTER THREE

Methodology

Introduction

In this chapter, I will discuss the process by which I developed the adult beginner cello method book. I organized the foundation of the method book being informed by Elliott's context-oriented philosophy. The chapter is divided into the following six sections: 1) the rationale for using Elliott's curriculum design, 2) a description of ten extant string method books, 3) a consideration of elements within these books that are applicable for the adult beginner and a discussion of what is missing, 4) a description of what needs to be included in an adult beginner method book and why, 5) the detailed steps I followed to develop the method book, and 6) copyright permission.

Elliott's Praxial Philosophy

According to Elliott (1995), "A significant level of attention to the structural designs of syntactic and non syntactic musical patterns (such as melody, rhythm, and timbre) is always a fundamental part of music learning, but that is only a part" (p. 129). Musicing is based on experience and the action of doing. Two of a teacher's responsibilities are sharing the music making experience and motivating the action of doing with her students. Elliott stated that "self-growth, self-knowledge, flow, and self-esteem are the central values of Music and, therefore, the central aims of music education" (p. 259). Below are explanations of what Elliott meant by self-growth,

self-knowledge, flow, and self-esteem.

- Self-growth – “It is forms of action that we tend to do for the sake of ourselves. Our attention tends to be focused in and absorbed by the goal-directed actions of what we are doing. Self-growth is characteristically exhilarating, gratifying, uplifting – in a word, enjoyable” (p.118).
- Self-knowledge – “Musicianship is not only an exquisite form of knowledge, it is a unique source of one of the most important kinds of knowledge humans can achieve” (p. 297).
- Flow in music (musical enjoyment) – “Knowledge is the key to enjoyment and control because know-how enables people to meet the challenges presented by a mountain to be climbed, a chess game to be played, or a musical work to be performed. When we are thinking-in-action effectively, events follow one another so smoothly, with such a feeling of flow, that our action seems effortless, or spontaneous” (p.117).
- Self-esteem – “Self esteem can manifest itself verbally (“I’m doing well” or “I’m pleased with my effort”) after deliberate reflection on one’s effectiveness in meeting significant challenges. Self-esteem manifests itself as an intrapersonal kind of impressionistic knowledge: as a feeling that one is successful, good, “together,” capable, or productive” (p.118). It is a way of “establishing and

preserving a sense of community and self-identity within social groups” (p.297).

Elliott’s praxial philosophy emphasizes the importance of doing. Music learning is not only about listening, understanding music theory/history, and practicing. The nature of music learning is to perform. Practicing is not a type of performing. Practicing is a way or a process, which leads to a good performance. As teachers, “An essential part of our task is to teach students how to continue developing their musicianship in the future” (Elliott, 1995, p. 261). Even in a private teaching setting, the teacher should reinforce the goal of music learning and incorporate this concept of developing students’ musicianship in the curriculum. Practicing the scales, finger exercises, and études is the fundamental stage but not the ultimate goal of music learning. The ultimate goal of music learning is to have the ability to perform for others and for self-enjoyment. For this reason, the goal of the cello method book that I developed was to provide adult students with a path to achieve self-enjoyment and the ability to play the instrument in a short period of time. In the following section, I will review ten extant cello method books in an effort to determine if any have embodied the concept of performance and self-enjoyment.

Review of Method Books

I have chosen ten cello method books that could be suitable for older beginners. I have purposely avoided the ones that are specifically written for younger children. For

young private studio cello students who are between the ages of nine to thirteen, eight out of the ten books contain materials that a young student could manage to finish within a year. Two out of these ten books are published as adult method books. Both have materials that could last well over a year. I have arranged a form for reviewing the content of these ten method books. This form provided below includes three sections: a background summary, the review of content material, the pros/cons of the book, and the associations with Elliott's praxial philosophy.

Cello Book Review Chart

Background summary

Title:

Author:

Publisher/ Year:

Price:

Content Material

Theory background: length and depth

Visual Illustrations: visibility, number of illustrations, and usefulness

Accompaniment: supplement and variety of playing

Reminders: care of instrument, notes for student, notes for teacher, and relaxation

Musical material: composed material, standard repertoire, number of exercises

Evaluation: testing material and review material

Pros and Cons

Strengths: why the book might be useful and applicable to older students

Weaknesses: what is missing from the book

Elliott's Praxial Philosophy

Performance satisfaction:

Future musicianship development:

The *content section* discusses what each method book has included. The six sub-categories are commonly incorporated in method books on the market. However, some method books did not include all the categories. The *pros and cons* section focuses on the key features, which set each method book apart from the others, and also points out what features each book is lacking. The final section discusses the connection between the method book and Elliott's praxial philosophy. The two sub-categories included are performance satisfaction and future musicianship development, which are the two key foci in Elliott's praxial philosophy.

The following section reviews the individual method books by using the above guidelines. The method books are organized in alphabetical order by title.

Book # 1 Review

Background summary

Title: *A Tune A Day for Cello - Book One*

Author: C. P. Herfurth

Publisher/ Year: Boston Music Company N/A

Price: \$9.55

Content Material

Theory background: Two pages of rudimentary theory material, covering note reading and basic note/rest rhythms are included at the beginning of the book.

Visual Illustrations: There are visual illustrations of the parts of the cello, bow parts and a demonstration of proper cello posture and bow hold. The relationship between the fingerboard and the notes on the staffs is also presented with visual aids when new notes are introduced.

Accompaniment: A number of duets are provided throughout the book for two students or student/teacher.

Reminders: At the beginning of the book, there is a page on care of the instrument, and notes for the student and teacher are presented. The purpose of each lesson is explained at the beginning of the lesson.

Musical material: Herfurth starts with the composed material when new notes are introduced. When students master the new notes, examples from standard repertoire such as folk tunes and classical melodies are introduced. In between the lessons, Herfurth has included extra materials for ensemble playing. The final four lessons give students a clear sense of how playing in an ensemble would feel like when everyone has a different part. Herfurth indicates that these lessons are “preparation for your place in the school orchestra” (p. 28). Students should listen carefully to all the parts so they can play in time and in tune with each other.

Evaluation: There are three pages of test questions on music theory, which serve as a review page. There is no evaluation guideline to assess playing ability, correctness in

posture, or sound/tone qualities.

Pros and Cons

Strengths: This book is organized in a progressive way where the student is constantly learning new material. Eighty percent of the exercises are folk tunes, which might be familiar to students. The theory review section gives adult learners a chance to refresh what they know and what they do not understand thoroughly. It is especially useful to adults who do not have much musical background.

Weaknesses: The short exercises do not provide a sense of accomplishment for the adult learner. Only first position is introduced in the book. Therefore, the repertoire is limited. Adult students might need to purchase a new book within a month. Adults have strong fingers and therefore do not need to train their muscles through repeated finger exercises.

Elliott's Praxial Philosophy

Performance satisfaction: The first complete folk tune appears in lesson 8 on page 10 of the book. The next one does not appear until lesson 11 on page 16. Thus, at the halfway point in the book, students have only been introduced to five folk tunes that they might be able to perform. Even though every lesson includes two to three folk tunes, most are only 16 measures long which mean a 30 second performance. In lesson 13, there are two pieces composed by the author entitled "My first solo pieces,"

which are over 30 measures long. The sound of the pieces is lovely but the melodies are unknown to the students. In my experience, students prefer to share music that is familiar with an audience.

Future musicianship development: The author has included sufficient materials for the adult student to progress on to more advanced books. The first position notes are introduced so students will at least have 16 notes to work with. Various rhythmic patterns are also introduced and students will have gained a basic idea of bow distributions. The best feature is that students are introduced to chamber music playing. This component introduces students to the pleasures of making music with others.

Book # 2 Review

Background summary

Title: *Beginner's Guide to the Cello - Book One*

Author: F. Grant

Publisher/ Year: Ludwig Music Publishing N/A

Price: \$10.95

Content Material

Theory background: There is a very brief theory introduction before the lessons start.

Visual Illustrations: At the front of the book, there are eight pictures, which demonstrate cello posture, bow hold and left hand position.

Accompaniment: Duet playing starts in the second half of the book.

Reminders: There are no reminders.

Musical material: There are 150 exercises in the book. The majority of the exercises include études and tunes composed by the author. Only about 10 folk and classical tunes are used.

Evaluation: Neither testing material nor reviewing material are offered.

Pros and Cons

Strengths: The book contains a large number of exercises/études (115/150). Students will build up a solid and strong foundation for basic bowings and note reading skills.

Weaknesses: The pictures are outdated and unclear. For example the first four pictures do not have much correlation to the description below. Since the book does not contain any reminders, it does not promote self-learning. Students might need to depend on their teachers to maintain the correct posture/position.

Elliott's Praxial Philosophy

Performance satisfaction: The first tune is not introduced until the 85th exercise.

Thus, a sense of accomplishment might be questionable for adult students. Also, adult learners might lose interest in playing such a large number of unknown compositions

or they might need to purchase more books to expand their learning of repertoire.

Future musicianship development: Through completing this method book, students will obtain some basic techniques. However, other than the basic techniques, the author does not give students enough direction for future musicianship development. Students could move on to Book 2 of the series in which students will learn other finger positions and bow techniques. Book 2 has almost the same format as the first book. Therefore, I have concluded that the future musicianship development for this book is very limited.

Book # 3 Review

Background summary

Title: *Cello Playing for Music Lovers*

Author: V. M. Jiji

Publisher/ Year: Trofford Publishing (2007)

Price: \$33.60

Content Material

Theory background: Jiji covers the basic rhythms, note reading, and correlation between staff to piano keyboard/cello fingerboard over the span of two chapters.

Details are explained through words and graphics of the cello fingerboard and the notes on the staff. When a new rhythm, such as a dotted rhythm or sixteenth notes is

introduced in the chapter, it is explained in words before students play the exercises.

Visual Illustrations: The visual illustrations are pictures of a real person demonstrating cello postures and finger positions. The pictures are clear and many photos have a second image to show the close up placement. There is also a photo index at the back of the book for students to have a quick grasp of where to find the pictures.

Accompaniment: There are no notated accompaniments in the book. However, an accompanying CD is included which demonstrates most of the exercises in the book.

Reminders: There is a chapter dedicated to the importance of relaxation. There are constant reminders about relaxed posture and breathing when a new movement/gesture (bow hold, stretches) is introduced. More reminders such as those pertaining to practicing techniques are provided at the end of some chapters.

Musical material: There are three categories of repertoire: Broadway melodies, folk tunes, and classical selections. Most of the materials are rearranged, transposed, or shortened due to copyright law in the United States. Before the songs are introduced, students will play through scales or arpeggios to build the foundation of music vocabulary. Another theory review section is included at the beginning of the third part of the book for students who have had previous cello study.

Evaluation: There is no evaluation section in the book. Students will determine by

themselves if they have the ability/capability to move to the next section. The book is divided by difficulty level. At the beginning of each part, the difficulties and techniques that are needed are stated.

Pros and Cons

Strengths: This is a self-teaching method book for adult learners. Jiji has organized the book based on her teacher's teaching and her learning experience. Adult learners can easily relate themselves to her. Since it is a self-teaching book, students can work at their own pace and learn as much as they can each time. They also have the opportunities to review previously learned materials as many times as they want. The book is very motivating because Jiji has included a lot of encouraging words to push adult learners to move forward and keep from getting discouraged. The materials are well known tunes. Even if students have not heard of the songs before, they have the CD to listen to before they start. The CD also gives students the opportunity to listen to selections as many times as they wish. Jiji also includes a lot of tips that a cello student might want to know such as how to choose a cello, how to find a teacher, and options other than playing alone. Overall, it is a beautifully laid out book, which covers the basics up to very advanced cello playing.

Weaknesses: Because of the coverage of material, the price of the book is more than other method books on the market. It is not sold in the music store so one needs to

order it online. Since it is not sold in the store, potential buyers do not have a chance to look through it before buying. Even though there are over 70 pieces included in the book, a lot of them are not original. Students might need to purchase other music books in addition to this method book.

Elliott's Praxial Philosophy

Performance satisfaction: Students will feel confident when performing many pieces in the book since many of the pieces will be known to the students and their potential audiences. With some of the shortened pieces, students can try to make the pieces longer by using the techniques that they have learned from the book.

Future musicianship development: Jiji introduces a section that has not been touched on much in string playing: improvisation. Throughout the book, Jiji mentions many times the importance of building listening skill. This skill does not only benefit students by helping them playing in tune, but also assists them in playing pieces by ear. Improvisation requires not only techniques, but also strong listening skills. By introducing improvisation, students are no longer limited to playing classical music with its emphasis on note reading. In the last chapter, Jiji encourages students to do further exploration in Jazz cello. She also states that finishing this method book is “just a beginning for so many adventures await in the future” (Jiji, p. 203).

Book # 4 Review

Background summary

Title: *Elementary Method - Cello*

Author: S. D. Ward

Publisher/ Year: Rubank (1936)

Price: \$7.75

Content Material

Theory background: The music theory portion is integrated into playing. When new rhythms or notes are presented, Ward puts the descriptions below each new term. The way to count each rhythm will be underneath the note. New notes are introduced in relation to the usage of new fingers. Each new musical term incorporates several exercises.

Visual Illustrations: There is a brief illustration page on how to hold the cello and bow at the beginning of the book. The pictures are clear pencil drawings. There are no other images showing the relationship between the fingerboard and fingerings throughout the book.

Accompaniment: This is a book for solo playing. There are only four duets, one trio, and one round written out at the end of the book.

Reminders: There are constant reminders written out before or after the pieces. When

new positions are introduced, more descriptions are provided to help students understand the new concept. There are also reminders about fingerings, positions, bowing, and counting.

Musical material: Folk tunes, scales, traditional songs, and rearranged classical tunes are included but the majority of melodies are composed by the author.

Evaluation: There is no evaluation guideline for students to self- assess.

Pros and Cons

Strengths: The strongest element of the book is the amount of reminders that are included between the exercises and sections. Students will learn the music theory along the way while doing the exercises. It is an easy-to-follow book if the student prefers self-learning.

Weaknesses: If a student is going to work on this book alone, he/she will learn a lot of materials and techniques. However, the quality of the technique is questionable.

The exercises are short and a lot of times one finds that exercises are identical but on a different string.

Elliott's Praxial Philosophy

Performance satisfaction: Students will be happy to perform the pieces due to their length and level of difficulty. A lot of the pieces such as "Jingle Bells" and "My Old Kentucky Home" are presented in full and not in arranged or truncated versions.

Future musicianship development: The majority of the basic string instrument techniques such as double stops and pizzicatos and symbols such as shortened eighth note writing are taught in the book. Students will be equipped with techniques, which allow them to play through anything on their own after finishing the book.

Book # 5 Review

Background summary

Title: *Modern Method for the Violoncello - Volume I*

Author: S. De'ak

Publisher/ Year: Theodore Presser (1929)

Price: \$17.95

Content Material

Theory background: There is a page of explanation on the foundation of scales and another page of musical alphabets, sharps and flats, and a note and rest rhythmic division diagram.

Visual Illustrations: There are ten illustrations on correct bow positions and bow hold at the beginning of the book. Unfortunately, 4 of the 10 illustrations demonstrate the wrong way of bow hold.

Accompaniment: There are no accompaniments provided throughout the book. All the exercises are composed for solo practice and performance.

Reminders: There are no reminders given on bow position or posture in between lessons. Some fingering reminders are on some of the exercises, especially on the harder passages. De'ak puts footnotes at the bottom of the page and symbols such as “X” and “XX” on the pieces to indicate the sound quality or bow technique that requires more attention.

Musical material: This book emphasizes scales and short technique exercises. The majority of the lessons commence with learning a new scale and the exercises followed are based on the scale. Lessons typically end with a folk tune or a piece that the student might know.

Evaluation: There is no evaluation section for either the student or teacher to assess the quality of the mastered materials.

Pros and Cons

Strengths: This is a well-designed study book. Students are encouraged to expand their basic technique and musicality through scale practicing. Through the reinforced exercises, students will establish strong note reading skill and develop the correlation of notes and the positions on the fingerboard. Students can spend a considerable amount of time working through each exercise by breaking up the exercise into sections and slowly adding the other musical elements such as rhythms and articulations. Even though there is no evaluation guideline in the book, teachers and

students can evaluate playing ability by the student being able to perform the lengthy exercises from beginning to the end.

Weaknesses: This book contains a lot of material from a basic to advanced level. A young student might take up to four years to perfect all the materials in the book.

Even for an adult learner, one to two years of practicing might be needed to finish the book. Moreover, students' sense of accomplishment will be low due to the limited number of compositions learned through the book. The pictures included in the book are in black and white and very outdated. Teachers will need to explain to the student the differences between the pictures. Even though there are correct and incorrect ways of bow hold, teachers will still need to clarify and demonstrate this essential skill more clearly in person.

Elliott's Praxial Philosophy

Performance satisfaction: There are only 17 solo pieces throughout the book, which include folk tunes and classical tunes. One element that is different from other method books is that the folk tunes are presented in a complete form. Most of the method books I have studied have shortened or truncated folk tunes, but De'ak includes the tunes in their complete form. For that reason, adult students might feel more satisfied performing those pieces.

Future musicianship development: This method book is one of the few that

introduce tenor clef note reading in a beginner book. In the Royal Conservatory of Music (RCM) exam, note reading on the tenor clef is not required until the seventh grade. I think it is very good that De'ak introduces this at an early stage of cello learning because it gives the student an idea of how extensive the cello repertoire is, how big the range is compared to other instruments, and how fascinating playing this instrument might be when students arrive at an advanced level.

Book # 6 Review

Background summary

Title: *Practical Method for Violoncello, Op. 12*

Author: J. Werner

Publisher/ Year: Carl Fischer (1901)

Price: \$28.48

Content Material

Theory background: There are five pages of theory background information, including rhythm, note reading, accidentals, key signatures, beat pattern, clefs, and different positions on the fingerboard. The notes on the staves are indicated with both letters and solfège.

Visual Illustrations: At the front of the book, there are seven pictures illustrating correct playing posture, left hand finger positions, and bow holds.

Accompaniment: From the beginning of the book, Werner has composed a duet part for even the simplest exercises.

Reminders: There are indicators to remind students what is expected at the beginning of each new section. There is no reminder for the bow hold, posture, or left hand posture throughout the book. However, the purposes of the exercises are defined so the student understands why he/she is doing this particular exercise.

Musical material: The exercises are divided into finger exercises and wrist exercises. The finger exercises include scales and arpeggios designed to build up the strength of the left hand fingers. The wrist exercises include slurred bowing for single string notes and string crossing. Detached bowings help strengthen the muscles on the right hand wrist, arm, and back. Double stops and a variety of rhythms and bow usages are introduced from the beginning of the book. Longer tunes are interspersed between exercises but not titled. Some of the tunes are folk songs, but most of them are composed pieces with duets. A page of scales and arpeggios is included at the end of the book.

Evaluation: No evaluation section is provided.

Pros and Cons

Strengths: A very clear descriptive guideline is at the front of the book to explain posture, bow hold, tuning, and names of cello parts in three languages: English,

German, and French. This book is laden with exercises, leveled from basic to advanced. A student can spend two to three years working on this technique book and still be able to find exercises, which prompt improvement.

Weaknesses: Students probably need to acquire another repertoire book to maintain interest because there are not many well-known tunes included in the book. The layout of the exercises is crowded and a number of small exercises are ‘jammed’ into one line making it difficult to read them. It is also slightly overwhelming when students begin to use this book. The teacher’s guidance might be required to work through the book. It is not an easy book to work on as there is a long succession of exercises one after another, which can lead to student boredom.

Elliott’s Praxial Philosophy

Performance satisfaction: Even with the duet pieces included in this book, students’ interest in playing these exercises in a performance setting will be low. This is a method book with a lot of long exercises. Therefore, the composed pieces sound like exercises too. To make an exercise sound like a performance piece is a goal to work towards, but, in my experience, students prefer to learn an actual piece.

Future musicianship development: As a teacher, I would use this book as a supplementary text. If I were given this book as a student, I would probably cease playing by the middle. In sum, this is a very hard book for adult students to develop

any interest in future musicianship training. Students will learn a lot of techniques through the exercises but, unfortunately, they are not enjoyable to play.

Book # 7 Review

Background summary

Title: *String Builder – Cello Book One*

Author: S. Applebaum

Publisher/ Year: Belwin (1960)

Price: \$7.95

Content Material

Theory background: Where the new musical elements are introduced, the explanations are on the top of that page. Theory materials are integrated into the exercises.

Visual Illustrations: There is a picture of a cello and a picture of a cello bow at the beginning of the book, demonstrating the parts of the instrument.

Accompaniment: Duets for teachers and students to play together appear early in the book. Almost every page in the first half of the book has an exercise with a duet.

Beginning on page 22, duets with similar difficulties in the parts are written for two students to play together. There are two accompaniment CD's that can be purchased separately for class use or for students to play along with at home.

Reminders: Most of the reminders are theoretical reminders. There are also physical reminders such as ‘move the bow faster for quarter notes’ on page six and ‘keep holding a finger down while playing notes on another string’ on page nine.

Musical material: Folk songs and traditional tunes from various countries make up the main repertoire of the book. Nursery rhymes, traditional songs, composed exercises and a few classical tunes are also included.

Evaluation: There is no evaluation guideline for teachers as how to assess student progress.

Pros and Cons

Strengths: This book is designed as a class method book. There are great instructions and preparation tips for teachers on how to lead the class through the exercises. The instructions/notes at the bottom of the pages are helpful for new teachers, informing them when students can start adding more repertoire or exercises from other books to make playing more interesting. The recommended book titles and author names are indicated at the bottom of the pages so it is easy for teachers to find the pieces or books in the music store. The exercises are simple and short. A lot of the exercises are well-known folk tunes so it is easier for young students to digest the amount of new materials.

Weaknesses: The variety of repertoire is very limited. The material is so elementary

that an adult student could possibly master it in four lessons. One needs to cover the whole book to develop a strong foundation for developing students' left hand finger muscles and the flexibility of the bow arm to play a complete two octave C major scale. Eighth notes are introduced three pages before the end of the book, which means that the book has minimal rhythmic interest for the student.

Elliott's Praxial Philosophy

Performance satisfaction: Based on the types of pieces that are included in the book, adult students might be able to perform alone. However, they might not feel comfortable enough to play in public because most of the pieces are folk tunes or composed pieces.

Future musicianship development: Since this method is designed specifically for a class setting, the level of difficulty is low. In my opinion, most adult students will be eager to move on to a new book or learn more about playing the cello. Since they will be progressing through the book in a shorter period of time than expected, their sense of accomplishment will be well established. As a result, students will be willing to be exposed to new materials.

Book # 8 Review

Background summary

Title: *Suzuki Cello School Volume 1 (REV)*

Author: S. Suzuki

Publisher/ Year: Alfred Publishing (1999)

Price: \$7.95

Content Material

Theory background: Suzuki focuses on students' listening skill so the theory background and reading skill is not needed until Volume IV of the series.

Visual Illustrations: There are nine pictures of young students demonstrating postures and bow holds at the beginning of the book. Two more pictures are at the end of the book to show the finger extension in preparation for the next volume.

Accompaniment: A piano part can be purchased separately.

Reminders: Some of the reminders for bow and finger techniques are included within the pieces. There are also questions for teachers and parents to discuss in regard to student progress in the middle part of the book. Suzuki does not focus on physical reminders such as 'keep the fingers down' and 'use short strokes.' He includes a tonalization section after every three to four pieces to remind students to listen for sound quality and intonation.

Musical material: There are 17 pieces in total: six folk tunes, six composed pieces by Suzuki, and five classical pieces.

Evaluation: The tonalization section in the book is a checkpoint for teachers and

students to assess the correctness of posture, intonation, and tone improvements.

Pros and Cons

Strengths: Suzuki emphasizes listening as the most essential technique of music learning. The first principle of learning is asking students to listen to recordings everyday to develop music sensitivity. He states that, “Rapid progress depends on this listening” (Suzuki, p. 4). He also addresses the importance of accurate intonation, correct posture and proper bow hold. Suzuki’s teaching method and preferences are written at the beginning of the book as a guideline for teachers to teach in “Suzuki style.” The pieces are not meant to be finished within a lesson or two. For students who learn by ear, teachers can guide students to listen for details. Reinforcement in instruction and continuous inspiring curiosity are the process of learning each piece. Most of the pieces are not easy to learn. Upon completing the pieces, students will achieve a sense of accomplishment. Suzuki sets up the book in a way that students have a chance to work on all the techniques in beginner cello playing. The *étude* in between the pieces functions as an aid to build up fundamental finger and bow agility. The everyday tonalization exercises act as constant reminders to sound quality.

Weaknesses: The method book lacks any transition from establishing posture to learning the pieces. Before starting the pieces, there is no exercise to train the strength of the fingers. When starting on a more difficult piece such as number seven, with

more complicated rhythms, there is no short exercise to build up the technique for the new rhythm. There are reminders for some études but no reminders on how to use the bow when new bow techniques such as slurred bowings and hooked bowings are introduced in the pieces. Listening is an excellent way to learn music but it is more time consuming when it comes to finishing up the piece or working on details.

Elliott's Praxial Philosophy

Performance satisfaction: Suzuki suggests that students should not only focus on the fingering and bowing when learning a new piece but also proceed with improving their tone, movements, and musical sensitivity at the same time. The main focus of Suzuki's book is performance. Students learn the musicality while working on the piece. The ultimate goal is to perform as soon as possible without any theory background or note reading skill. Other than the two études, students will be pleased to perform any of the pieces in the book.

Future musicianship development: Listening is the focus of music learning, according to Suzuki. If students build up good listening skills at the early stage of learning, later learning time will be shortened and therefore students will have more time to enjoy playing. Also by having strong listening skills, students will be more open to other types of music such as fusion cello music, jazz cello, and cello rock music. On the last piece of the book, Suzuki introduces a new finger technique, which

gives students a sense of what to look forward to in the next book. He also gives a reminder to students: even though they have managed to play a handful of pieces, there is still more to learn about cello playing.

Book # 9

Background summary

Title: *The Art of Cello Playing*

Author: L. Potter

Publisher/ Year: Summy-Birchard Inc. (1980)

Price: \$29.95

Content Material

Theory background: Potter devotes six pages of the book to rudiments. He does not only present the notes in the bass clef, but also those in the treble and tenor clefs. He mentions intervals in the theory section, which is a unique feature of this method book.

Visual Illustrations: There are 23 illustrations throughout the book. The list of illustrations with page numbers is located at the front of the book. The first illustration is on the principal parts of the cello and bow. Eight of the pictures are on posture and four on bow holds. Most of the pictures are clear.

Accompaniment: There are a lot of duets for two cellos and duets for cello and piano

in the book.

Reminders: The reminders that accompany the exercises include information on bow pressure, bow length, counting, musicality, and intonation. At the beginning of each unit, there are reminders for students to check on their playing position and proper body movements in preparation for the new technique, and then the new technique is introduced.

Musical material: There are 61 musical examples in the book. The rest of the book contains exercises, which strengthen students' fundamental techniques of playing and note reading. Potter emphasizes "natural physical motion" in his book. This is also why proper body movement is mentioned at the front of the each chapter. Many of the exercises are presented in various formats: different rhythms, different bowings, and notes on different strings.

Evaluation: There is no evaluation guidance provided.

Pros and Cons

Strengths: This book includes materials ranging from the beginner level to eighth grade in the Royal Conservatory of Music system. It includes a wide range of bowing techniques and other techniques such as chord playing and trill exercises that are usually not included in a beginner method book. When a new position or a new technique is introduced, Potter explains the new material thoroughly in descriptive

words and detailed information regarding physical movements, bow pressure, and music style. Students will be able to gain a wide range of knowledge about cello playing by working through the entire book.

Weaknesses: Considering the thickness of the book, one wonders how many students will be willing to purchase this book and have the patience to complete it. There are only 61 actual pieces and some of them are shortened. Comparing it to other method books and taking into account its thickness, buyers will expect to find more musical material than it actually contains. Regarding the range of difficulties included in the book, similar exercises are written out in too many different ways. Students might get distracted with the repetitive exercises and just skip to the musical examples at the end of the unit. As a result, students will miss the purpose of using this book.

Elliott's Praxial Philosophy

Performance satisfaction: The 61 pieces are all in ready-to-perform format. Some have duet parts and others are in solo and piano format. Adult students will be comfortable performing the pieces in the book. Most of the pieces are in their complete form with repeat sections, even the folk songs. Performing them with the repeated section will lengthen the pieces and they will sound more like performance pieces. Since the book covers a wide range of difficulties, some of the pieces toward the back of the book require shifting all over the finger board. This extra visual effect

will be an additional attraction for an audience when students are performing the pieces.

Future musicianship development: The book includes a lot of information pertaining to the development of a solid foundation of cello playing. Therefore students' future musicianship development is unlimited. Students will be equipped with sufficient techniques to prepare them for most of the cello repertoire. Towards the end of the book in Chapter 35, Potter includes five orchestral passages for students to try. He also points out the difficulties and solutions for choosing fingering and bowing when playing orchestra music.

Book # 10 Review

Background summary

Title: *The First-Year Violoncello Method*

Author: A.W. Benoy & L. Burrowes

Publisher/ Year: Novello Publishing Limited (1954)

Price: \$14.95

Content Material

Theory background: When new notes are introduced, the authors have the notes in the bass clef staff on the top of the pages with fingerings and letters on top of the notes. Rhythms are not explained in the book.

Visual Illustrations: There is only one picture at the beginning of the book to demonstrate cello posture with the bow.

Accompaniment: Exercises with two parts for student and teacher start from the beginning of the book. There are also trio exercises starting from the middle of the book.

Reminders: There are no reminders included with the exercises.

Musical material: The repertoire consists of mostly unknown pieces with titles. Ten of the exercises are folk tunes or arranged classical pieces.

Evaluation: There is no evaluation guideline for students and teachers.

Pros and Cons

Strengths: Starting from the beginning of the book, the authors focus on chamber music playing. Out of the 76 exercises, there are only 18 solo exercises. There are 15 lessons in this book. The authors have indicated the purpose at the top of each lesson.

The way that the authors introduce the rhythms is very subtle. When new notes are introduced, students play some exercises with different rhythms to learn the notes.

The authors try to incorporate as much rhythmic variety from the very start of the book. Another good element in this method book is the experience of playing chamber music at the beginning of cello study. A lot of time when duet parts are presented, students will only have sufficient knowledge to play the top part, which is the melody.

In this book, however, there are instances where the two parts are written at a similar difficulty level so that a student could switch parts and have a chance to hear and play both melody and harmony parts.

Weaknesses: This method book targets a younger age group. The materials only include first position notes and bowings with two notes per bow. Students might need extra guidance on note reading and rhythm counting if they do not have prior music background.

Elliott's Praxial Philosophy

Performance satisfaction: This method book has a lot of exercises written in two or three parts. These exercises are suitable for small ensemble performance opportunities, especially for cello beginners. Sometimes, it is very intimidating for adult students to perform folk tunes. But if the teacher or another adult student is also playing the accompaniment part, I think adult students would feel more comfortable in performing in a recital or in public.

Future musicianship development: Adult students who finish this book will be more open to play with others. Teachers can also introduce small ensembles to students such as duet, trio, or quartet playing. Playing in a chamber group is very different from playing solo. One advantage to playing ensemble music is that one is encouraged to acquire stronger listening skill because intonation is extremely

important when playing in a group.

After reviewing the ten extent method books and in preparation for compiling my own adult beginner method book, I had to determine what the essential applicable elements would be. The following section focuses on what each method book highlights and illuminates the differences between them.

Applicable Elements for Adult Beginners

In Chapter 2, I discussed the motivation behind adults taking lessons, such as building up social relationships, fulfilling external expectations, and achieving personal advancements. One of a teacher's responsibilities is to tease out the reasons why an adult student begins lessons and what expectations he/she might have from taking them. If teachers do not discuss with students their motivations behind learning, how then can they know what to offer to students and what kind of method books to use? In the following section, I will illuminate the differences between each method book.

If teachers wish to focus on future musical development, Elliott (1995) has mentioned that, "Musicianship develops through progressive musical problem solving in teaching-learning environments designed as close likenesses of real music cultures" (p. 260). In several method books such as those of Jiji, Potter, and Ward, the authors include a wealth of information to foster the development of cello playing skills but

also introduce other possibilities for future cello enjoyment.

If teachers wish to concentrate on the development of playing technique, several method books such as those of Applebaum, Grant, and Potter will be suitable as they have included a large amount of exercises to achieve strong finger and bow techniques. However, when the exercises are repetitive, will students still have the motivation to learn and enjoy music? Earlier in this chapter, I mentioned that Elliott's praxial theory focuses on performance. If students do not like what they are learning, what is going to be their motivation for performing? Sometimes, the numbers of exercises are overwhelming and hard to complete such as those contained in the De'ak and Werner books. Will students find these method books motivating and satisfying?

For teachers who want to focus on building listening skill, Jiji and Suzuki provide a good foundation. These authors believe that strong listening skill will benefit cello players greatly not only for future musical development, but also for the development of sensitivity for different types of music. After listening skill is developed, students will be able to use it to build up techniques and intonation, which will make playing more enjoyable. One of the hardest parts of learning to play the cello is to endure the sound one makes in the first three months. Better listening skill will help students to aim for a higher standard of sound making.

With respect to theory, most of the method books include at least a page of rudiments, except the Benoy & Burrowes and Suzuki books. For that reason, I assume that most of the authors place some emphasis on the importance of having a basic understanding of music theory. However, when adult students show some interest in learning the cello, many of them already have past musical experience. How useful is it, then, to place a review of rudiments at the beginning of a method book? How many adult students will flip to the front of the book and try to understand what is on that page? Rather than a review of rudiments, I believe that extra attention and explanation to articulation and musical terms is necessary.

With the minimal music theory preparation, teachers who focus more on performance and playing can use books like those of Applebaum and Benoy and Burrowes, which include various types of repertoire, such as folk tunes, classical themes, and nursery rhymes. However, most of them include too many folk tunes and nursery rhymes, which are not suitable for adults to play in public. The method books that provide more suitable repertoire are the books written by Jiji, Suzuki, and Potter. The difficulties of the pieces are manageable. The most noticeable matter would be the limited folk tunes in the book. Classical and composed tunes in Suzuki's book are well known. Tunes from Broadway shows and the classical tunes in Jiji's book would surprise an audience with the variety of music that can be played on the cello. Potter's

composed pieces are long in length so that an audience can really enjoy the tune. In order to produce an enjoyable performance for one's audience, a student needs, at a minimum, to have developed sufficient listening skills in order to play in tune.

In the end, teachers have the control over what to focus on during the lessons.

However, teachers need to understand that “one of the different characteristics between adult learners and younger learners is the readiness to learn” (Knowles, 1980, p. 43). To this end, knowing one's students and having open communication with them is the number one factor in teaching adult students. Also key is being mindful of the difficulties of the material and structuring the progression and speed of the lessons on an individual basis. Teachers should identify what students need and wish to work on within a short period of time. The applicable elements: musical development, technique development, performance interests, listening skill, and theory for adult beginners are all important and necessary. As cello teachers might have noticed already, it is difficult to find one single method book that obtains all the elements above. Therefore, what is missing from the method books currently on the market?

What is missing from method books currently on the market?

After reviewing ten method books currently on the market, the first question that popped into my head was this: What is missing from most of the method books reviewed? The first problem is that, for the most part, the publishers of these methods

target a younger age group. The second problem is that the two self-learning books that do target the adult student do not give learners a sense of accomplishment. In Jiji's and Potter's books discussed in the previous section, there is a very detailed explanation of playing techniques. Such descriptions are useful when students do not remember what they have learned in lessons or if they have stopped for a while and are picking up the instrument again. However, the amount of text and the detailed explanations are overwhelming. When reading these portions of the books, one feels like one is reading a fitness book full of text that will not get anyone 'up and moving.'

Without the action of doing, students have missed the fun of playing the cello and therefore will not experience that motivator of all motivators, a sense of accomplishment. The enjoyable aspects of learning how to play cello are to connect with the cello, to feel the vibration, and to move together with the cello. The movement is magical. This sense of magic takes us back to Cziksenthmihalyi's concept of flow in music, used by Elliott in his praxial philosophy. Cello playing requires plenty of "thinking-in-action."² How to connect all the movements together is the art of playing the cello. Once the movements are connected, the pleasure of playing will flourish. This leads back to the primary purpose of compiling an adult cello method

² Thinking-in-action: Students need to continue to think about which part of arm or back muscles to use for each passage. In the mean time, students also need to worry about the bow distribution, bow angle, and bow weight which affect the sound quality.

book in the first place: to fashion one that includes the missing elements from the method books currently on the market.

What to include in a cello method book for adult learners

Having reviewed extant cello method books with Elliott's praxial philosophy in mind, and having illuminated their deficiencies with respect to the adult learner, it was time to decide what to include in a method book designed specifically for the adult learner that would avoid the deficits noted above. Above all, I aimed to spark adults' interest in playing cello. After determining what other method books had omitted, I started to think about what I needed to include. The goal that I wanted to achieve with this method book was the same as one of the statements in Elliott's praxial philosophy, "to teach adult students how to continue developing musicianship in the future" (Elliott, p.261). Throughout the process of crafting this book, I kept asking myself if I were an adult beginning cello student, what would I want to accomplish in a short period of time and what would I want to know from this book? Since I designed this book with students in mind, I wanted the students to know why this book was different than other method books on the market. Also, I wanted to remind teachers of how to use this book properly.

The purpose of this book was to expose adult students to basic cello techniques in a short period of time. As a teacher, it is always best to see practical results right

away. However, as an adult, life is busier than what we would like it to be. Adults have the ability to accept more information than children. However, adults do not have as much free time as children. Therefore, I needed to remind teachers not to chide their adult cello students unduly when they did not perfect a lesson. I wanted to emphasize that it is all right to proceed to the next lesson without perfecting the previous lesson. As Suzuki (1999) has mentioned in his method book, “continuously reviewing pieces that [we] know as new pieces are added will develop [our] ability to a higher degree” (p. 5). Thus, my intent was that when students moved on to the next lesson, they would still work on the same technique, but with a different piece. As a result, the teacher would be able to provide a sense of accomplishment and a new way of familiarizing the old techniques. Coincidentally, my theory of how to teach adult learners happened to correspond with Elliott’s theory that performance or “musicing” is the reason for music learning.

The reasons why I included materials in the method book

The following paragraphs will discuss the reasons *why* I included certain materials in my method book. Prior to the lessons that required physical attention such as posture, left hand placements, building up the finger muscles, and bow holds, I included a preparation page for students to warm-up the body and have a better understanding of what would be transpiring in that lesson. I wanted to emphasize the

importance of doing stretches before practicing and the importance of having proper body movements before learning bow distributions. Playing the cello is similar to playing a sport. If athletes need to stretch and warm up the muscles, so do cellists. Doing warm ups is crucial for beginners because beginner students usually have severe muscle tension. Within each lesson, I included instructions, reminders, techniques, and pieces. Each lesson started with scales for students to become familiar with the new finger position. Note reading is mandatory for adult students so that they can be independent and learn a piece by themselves in the future. Thus, I included fingerings on top of the notes so students could easily find the relationship between notes on the staff and the notes on the fingerboard. Stronger note reading skills can develop stronger sight reading skills. One of the easiest and fastest ways to learn new pieces is to develop strong sight reading skills. The level of difficulty of the pieces I included was not easy compared to that of other method books. I only included a number of folk tunes and no nursery rhymes. After finishing the scale exercises, the pace of learning accelerates. I introduced to students a classical tune with repeated sections or phrases, rather than working on simple exercises to build up finger muscles. After the classical tunes, I incorporated more pieces for students to play. These included pop music, hymns, and familiar tunes students might have heard of, such as “Amazing Grace” and “Silent Night.” The reason why I included various

vocal selections was because songs are often more familiar to the general public than classical pieces. Through playing the vocal pieces, I wanted students to develop their listening skills and try to imitate the sound that they make with their voices on their instruments. When playing the songs, I wanted the students to focus on the breathing points. From my own experience as a cello teacher, I know that it is very common for a beginner student to play the instrument without a natural breath. I wanted students to sing along when they play a song. At the same time, I wanted to point out the importance of breathing when playing a string, as well as any other type of instrument. With respect to learning music in different styles, I hoped that students would develop more playing skills but also obtain the ability to develop their musicianship in the future, which is the center of music education according to Elliott. I purposely avoided pieces that were too short or too easy. I wanted students to learn something new with every exercise. It was my hope that, at the end of learning the pieces, students would have sufficient confidence to play for someone and share what they had accomplished.

After establishing the basic structure of the method book, I moved on to thinking about whether or not I needed to include a theory page and other pages such as teacher and student notes. Initially, I did not plan to have an introductory page with theory rudiments. According to my past experience, I did not think the theory page

was useful and students rarely go to that page to look for references or answers. I asked myself, “How helpful are theory pages? Can students play without this page?” I pondered that question for some time. Finally, however, I came to the conclusion that music theory is an important part of music and I decided to include this section in the book, just in case a student needed it for future reference. I reasoned that by including a theory component, students would not need to search online for the answer or ask their teachers in the next lesson. Even though most adult students come to the lessons with some previous musical experience, teachers need to remember that not every student is going to have a thorough music theory background or perception of how to play the instrument. Therefore, creating a respectful learning atmosphere is important and necessary. Students should not need to hide what they do not understand.

“Students who are learning under this kind of atmosphere know they are respected because they feel safe, capable and accepted” (Wlodkowski & Ginberg, p. 62).

Second, I considered whether or not I should have separate note pages for the teacher and the student. In the end, I decided to have a preface page with a paragraph dedicated to the student and another for teachers. Knowles (1990) mentions that adults are relevancy-oriented. They need to know why they need to learn something before undertaking to learn it (p. 58). I believed that not only do adult learners need to know what they are learning, but also teachers need to know how to teach adult students

while teaching from this book. The note to students would provide them with sufficient information about the method book. I hoped that the note to teachers would encourage teachers to ‘jump out of their comfort zones’ and start to provide the adult beginner with information that they would not normally provide to young beginners. In addition, I wanted cello teachers to know how to use this book efficiently, creatively, and meaningfully.

When I was reviewing the method books, I realized that an index page was not always included. I assumed that some of the books were without an index page because the authors had included too many exercises and it would have been too cumbersome to put all the exercises with page numbers at the back of the book. However, I thought it was crucial for a consumer to know what each lesson was about and where the exercises were in a book when he/she first picked up a book. If an index page were included, it would be much easier to find the tunes and the exercises. Keeping these thoughts in mind, I divided my index page into three sections: title of the pieces, extra readings, and images. I did not number all the images in the book nor include them in the index page. Some of the images such as different types of cellos and bows were informative; therefore, I only numbered the ones that were undertaken as reminders.

The noteworthy and unique part of the book was the six pages of extra readings

that I included. Two of these readings are about two Canadian cellists that I thought were worth mentioning. There are definitely more than two well-known Canadian cellists of whom we should be aware. I selected two, however, in order to demonstrate that we have some prominent cellists in Canada. The two I selected have also made contributions to Canadian music history. To add a listening component, I also referenced a piece that each has performed, giving names of CDs and web addresses. These pieces are not the only ones that these cellists were known for but I reasoned that they would provide a ‘hook’ for students to begin listening to how a famous cellist sounds. It would be preferable for the student to listen to a live performance but, if that were not possible, listening to a recording would be a good start. Next I included a page, which contains a brief history of the cello. This page shows the timeline of the evolution of the cello. Also on the history page is information on the differences between the cello that we have right now and the cello as it was when it was first invented. I thought that adult students would find this interesting to know. My thoughts for the next page, “More than just Classical,” were based on breaking the stereotype of cello playing. Some people believe that cello is not a solo instrument and that the cello is only a classical instrument. Therefore, I wanted to introduce adult students to the many different musical fields in which cellists have been involved. The fifth extra reading page was “Extra! Extra!” The purpose of this page was to inform

students of facts about the cello that they that they might want to know. I included questions such as “What is the range of the cello?” “What clefs does a cellist read?” “What is the bow hair made from?” etc. These are some examples of the questions that students might not think of when learning the cello. They are a group of ‘fun facts’ about the cello that students can learn and share with others demonstrating how much they know about their instruments. Last but not least, I included an evaluation page. Students can use this page any time during their usage of the method book. This page also acts as a reminder page, which assists students with what to pay attention to physically and musically during their process of learning. My purpose was not to tell the student *everything* about the cello or cello playing in one single book but rather to engage students’ curiosities. I hoped that by including these pages, students would be encouraged to research more information about the instrument, cellists, and cello groups, etc. I hoped that these pages would serve as an introduction to learning the cello and music and became a trigger for self-growth and self-knowledge learning in keeping with the essential tenets of Elliott’s praxial philosophy. After explaining the reasons why I have included certain elements in the method book, I will now outline the detailed steps I followed to create the method book.

Detailed steps to compile the method book

The following section explains the steps I took to compile my beginner cello

method book. After reviewing method books currently on the market, I thought through what I wanted to include in my method book. The first step that I took was looking for pieces, études, and technical exercises that I wanted to include in the method book. After gathering, transcribing, and rearranging the pieces into the appropriate range and rhythmic difficulties, I organized the pieces into levels of difficulty according to their variety of pitches and rhythms. I completed this process manually on the manuscript papers. After I had a brief idea of how I wanted to arrange the book, I started to look for the software to use for transcribing and rearranging my manuscripts and text into computer format. I examined a few different music notating programs such as Finale Note Pad 2008, Overture 4.0, and Sibelius 7. I spent about three months deciding which program was more user-friendly. In the end, I chose Sibelius 7. I also talked to some colleagues about how to use this program. However, the learning process took longer than I had expected. One day, I saw a harmony study book online and it was in the format that I wanted my method book to look like. I contacted the author and asked her questions about formatting the book. Luckily, she also used Sibelius to compile her book. With her help, I saved a lot of time figuring out the special hidden short cuts in the program. Learning how to use the program to compose and rearrange the piece was one of the hardest tasks during the compiling process. While learning how to use the software, I continued to work on the

manuscript papers. I planned to transcribe approximately 60 compositions using the software, including technical exercises, études, folk tunes, classical tunes, and popular songs. I also planned to put reminders and extra reminders into the pieces such as fingerings and bowing reminders. After putting all these into the software successfully, I checked the format of the pieces such as the spacing between lines and the clarity of articulations carefully.

In the mean time, I was thinking about what extra reading material I wanted to include in the book. I only had one idea in mind when I first started. I wanted to include Canadian and other well known cellists' biographies in the book. I used a book, *Great String Players of the 20th Century*, as my introductory guideline for this section. I had twelve cellists in mind when I began this process; to name a few, Jacqueline du Pre, Pablo Casals, Pierre Fournier, Mischa Miasky, Julian Webber, Jian Wang, Yo-yo Ma, and Ofra Harnoy, etc. During the research process, I began to think of more materials that I would like to expose to the future users of this book. I started to research the history of the cello, the differences between baroque cello and modern cello, different types of cello music, and extra tips for cello players. By this time, I had amassed ten pages of extra readings to put at the end of each chapter. At the same time, however, I needed to keep reminding myself of the purpose of the extra readings. If I kept researching and including in the book as much as I could, the method book

might turn into a cello information book.

After gathering the materials and information, I started to organize them into paragraphs. As for the cello history page, I made a timeline diagram. Towards the end of editing the word sections, I started to plan for the number of lessons that were going to be in the book and began to think of what would be included in each lesson. After all the paragraphs and compositions were ready, I put them together into the same file. The next step was to copy and paste the compositions from Sibelius to Microsoft Word. This step took me around a month to figure out and get used to. After multiple rearrangements and planning, the method book started to take its basic shape. Since students learn in various ways, I believed that visual aids were necessary in the method book. I started to look for extra pictures to put at the beginning of each lesson, such as fingerboard and notes on staff. I took some pictures of my own to include in the book for demonstrating posture, hand gesture, and bow hold.

By this time, the basic structure of the method book was accomplished. I started to double check the flow and level of difficulty of the lessons. At the same time, I also double checked markings such as fonts, underlines, etc., and made sure that they were unified. Writing an index page, a preface, and a cover page was the last step of completing the book. I took photos of my own cello for the cover page. While designing the layout of the cover page, I was thinking of what to call my method book.

At the end, since I reduced the learning segments into seven lessons, *Cello playing in Seven* was the final title of my cello method book for adult beginners. A final, but important issue was that of copyright permission. I had selected 60 pieces that I wanted to transcribe and include but needed to check to see if they were in public domain and if not secure the necessary copyright permission.

Copyright Permission

On the Canadian government copyright website is the following information:

“As per the Copyright Act, copyright in a work exists for the life of the author/creator, the remainder of the calendar year in which he is deceased, plus fifty years after the end of that calendar year.” As a result, the Classical pieces I wanted to include were in public domain. For the five popular and hymn songs, I needed to contact the song writer or company for permission to use the pieces. In the end, however, I was only able to secure permission to use one of the songs, “Someone is praying for you.” I contacted the song writer, and he passed the information to the copyright administrator. The copyright company gave me permission via email to include a copy of that song in the book. The representative informed me that I could use the email as the permission (See Appendix 1). The other pieces that might have had copyright problems were the Taiwanese hymn, “The Invisible Hands,” “The Entertainer,” and the pieces composed by Suzuki. As for “The invisible hands,” the composer was

unknown. It was an old hymn that was passed down in a native Taiwanese church.

There was no actual print of music. Therefore, no one held the copyright of this piece.

I heard of this piece from a TV show. When I decided to use this song, I transcribed it

by ear. Scott Joplin composed “The Entertainer” in 1902 and he passed away in 1917.

Due to the time elapsed since his death, this piece is now in the public domain. I

assumed the pieces which were composed by Suzuki were in the public domain.

However, when I was doing the checking process of each piece, I found out that the

copyright of the Suzuki pieces was held by the Suzuki Association of the Americas,

Inc. As a result, I removed all the Suzuki pieces from the book. The *Cello in Seven*

method book also included exercises. However, these did not have copyright issues

since I composed all the exercises.

Summary

The chapter began with a discussion of Elliott’s praxial philosophy, which formed the basis of the method book that I developed. I was searching for a method book that embodied Elliott’s concept of performance and self enjoyment. To this end, I reviewed ten extant cello method books. The review form I created included sections on background summary, content material, the pros/cons of the book, and the associations with Elliott’s praxial philosophy.

Being informed of an adult student’s needs in a method book and what was

already on the market, I itemized what was missing in these method books and outlined what specific elements were necessary in a method book designed for adult beginners.

The final section described the process and steps that I took to create this cello method book. I also mentioned some music software that I tried during the process of putting the music into staff format. The next chapter, Chapter 4, presents the final product of project: the cello method book. Chapter 5 presents conclusions and implications for future research.

CHAPTER FOUR
Adult Cello Method Book

~Cello Playing in Seven~



*Études,
Classical themes,
Popular songs*

Much more...

*All in
one book!*

By VICKY YANG

Image credits: Vicky Yang



Preface

The purpose of the book is for adult cello beginners to learn the basic cello techniques in a short period of time and to have a broader view of cello playing. This method book is not a self-learning method book. It is, however, a good first cello method book to work through with a teacher. It can also be used as a complementary text during lessons. Students can purchase additional books with more pieces after they have mastered the basics. Teachers can also suggest alternate exercise books if they have specific preferences.

Students who take lessons regularly are likely to finish the entire book within six months. Upon completion of this book, students will have progressed to a level where they can tackle any simple cello music to play and have fun. However, students should not lose heart if they become stuck in the middle of the book or are too busy with life/school/family, etc. Students should take a break and return to the book when ready. The reminders and student/teacher written-in notes will help students get back into shape. This is why the book contains reminders and some step-by-step instructions. Students should feel free to add more instructions if necessary. For example, teachers might have other “tricks” or warm-ups for the bow hold section at the beginning of Lesson 4. Students are free to include extra warm-ups to make practice more enjoyable. The book also contains background information on the instrument itself, short biographies of Canadian cellists, suggested listening experiences, and extra tips about the cello. The exercises are written mostly in simple, straight forward rhythmic patterns. Particularly in Lesson 2, students should try to play by ear, rather than trying to focus on the rhythms.

After Lesson 5, the exercises are longer and more difficult. Teachers should work slowly with students on notes, rhythms, and bow distributions. Students should get into the habit of writing in as much as information on the music during the lesson. It is difficult to remember all the details, especially when students do not have time or energy to practice right after lessons.

A quick note for teachers: Do not become frustrated if your student cannot perfect each lesson. The main purpose of this book is to expose adult beginners to sufficient techniques so that they are able to play with confidence in a short period of time. Most adult students will not have regular practice routines. As long as teachers have exposed their adult students to sufficient information, students will continue to work on the material in their free time.

In conclusion, teachers should keep in mind that the most important element of learning music is to have fun. Cello learning is a life-long progress; it does not have to be accomplished in a short period of time.

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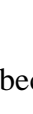


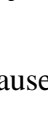





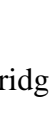


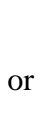

Introductory

- 1) When renting/buying a cello
 - ask for rosin, a set (4) of spare strings, mute

- 2) Things needed before starting
 - cotton cloth, chromatic turner, tapes, mirror, end-pin stopper, music stand

- 3) Care of instrument
 - Handle the cello with care. Make sure you do NOT bump into the wall or corner while carrying the cello around.
 - Do NOT bang or dislocate the bridge.
 - Place the cello down gently and sideways on the floor when not using.
 - Store the cello away from direct sunlight, heaters, air-conditioners, and any other sudden changes of temperature.
 - Do NOT store your cello in the trunk of your car.
 - Peek through the F hole. You will see a wooden stick, which is called the sound-post. Find a luthier to replace it if it is missing or adjust it if it is displaced.
 - Do NOT loosen ALL four strings completely at once, because the bridge or sound-post may fall or move.

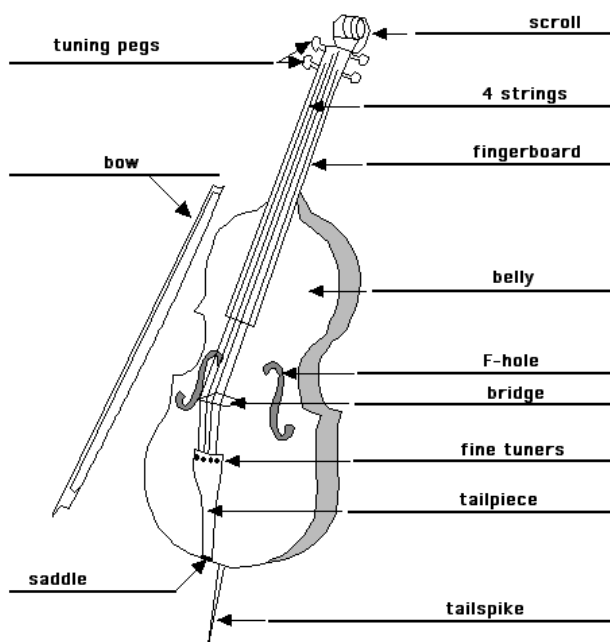
- 4) Note & Rest Chart

Name	Note	Rest	Beats	1 $\frac{4}{4}$ measure
Whole			4	
Half			2	
Quarter			1	
Eighth			$\frac{1}{2}$	
Sixteenth			$\frac{1}{4}$	

Picture #1 – Note and Rest Chart

Image source: <http://bethsmusicnotes.blogspot.tw/2012/10/note-rest-chart.html>

5) Picture #2 - Cello parts



Tailspike is also called an endpin.

Image source: http://www.soap.com/music/images/guides/cello_01.gif

6) Tuning

- It is preferable to tune from a fine tuner at first.
- If you really have to tune from the pegs, first turn the fine tuner upward several times. Slowly turn the pegs clockwise to the proper pitch. Try to press the peg inward while turning. Once you get close to the pitch, you can tune from the fine tuners.

Reminder: keep plucking the string with the thumb while turning on the pegs.

7) Basic music theory

- Notes that you will be learning in this book



Preparation for Lesson 1

Posture



1) Sit at the front of the chair.

2) Place your left foot slightly more forward than the right.

Reminder: The cello is NOT going to be completely flat.

3) Keep your lower back straight.

4) Adjust the length of the end-pin.

Reminder: The bottom curve of the cello will be around your knee. The back of the cello will be under your chest. The pegs for C and G strings will be right behind your left ear. The tip of the end-pin will be centered with your nose.

5) Do a bear hug. Lean over the cello. Make sure the cello is stabilized on your body. You may shake side-to-side with the cello.

Reminder: DO NOT squeeze your knees!

6) Keep both feet on the floor.

Reminder: Be ready to stand up any time.

Picture #3 – Posture

Source: http://www.8notes.com/school/cello/beginner_1/cello_sitting3.gif

Pizzicato



Picture #4 – This picture shows pizzicato without the bow.

Source: <http://s1.dmcndn.net/ItZi/x240-Iq5.jpg>



Picture #5 – This shows the pizzicato posture while holding the bow

Source: <http://www.shutterstock.com/pic-39736804/stock-photo-cello-pizzicato.html>

- 1) Place your thumb an inch away from the end of the fingerboard, on the side of the fingerboard. Look at picture #2.
- 2) Use index finger to pluck the strings.
- 3) Let the strings vibrate and hear the resonance in the sound. (ENJOY the vibration!)
- 4) When performing pizzicato with the bow, you can hold the bow firmly with the other three fingers. The rest of the steps will be the same as playing pizzicato without the bow. Look at picture #3.

Lesson 1 – quick and easy



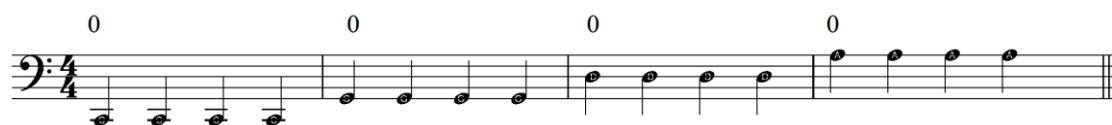
Before you start, let's do a check through.

Did you establish a good posture? Do you know how to hold the cello properly? Do you know the correct way of doing pizzicato?

Picture #6 - open strings

Source: <http://thecellocompanion.files.wordpress.com/2011/01/fingerboard-chart.jpg>

#1 Open strings = 0 = no left hand fingers



#2



#3



#4



#5 Waltz Pattern



Now, you are ready to use your left hand!

Canadian Cellists



Ofra Harnoy is not only one of the most famous female cellists in Canada but also one of the best known cellists worldwide. Harnoy was born on Jan 31, 1965 in Hadera, Israel. She began cello lessons with her violinist father at six. In 1971, she moved to Toronto with her family and began her study with Vladimir Orloff. In 1977, she became a Canadian citizen. By 1979, she had already appeared as a soloist with numerous orchestras, including the Montreal Symphony Orchestra, the Boyd Neel Orchestra, and the Toronto Symphony Orchestra.

In 1979, Harnoy won the first prize in the Canadian Music Competition. The Canadian Music Competition is organized by a national organization working in the field of classical music with the goal of supporting and encouraging young Canadian performers. It has been in existence since 1958. This not only gave her the opportunity to participate in the Aldeburgh Festival in England but also the chance to meet her idol, Jacqueline du Pré. By that time, du Pré was ill with multiple sclerosis and so conducted the masterclass from a wheelchair. Before du Pré passed away, she introduced Harnoy to her teacher, William Pleeth, in the spirit of continuing her art and spirit. Harnoy did not disappoint du Pré as she won the New York Concert Artists Guild Award in 1982 and was the youngest prizewinner at that time. In 1983, Music America magazine named her as the “young musician of the year.”

By 1991, she had appeared as a soloist with leading orchestras in Canada, the USA, Venezuela, England, Europe, Israel, and Australia. During her seven trips to Japan between 1985 - 91, she had the opportunities to play for the Emperor of Japan and the Crown Prince of Japan. She also made a trip to Vancouver in 1991 to play with the Vancouver Symphony Orchestra. Her recording of Vivaldi concertos (RCA 60155) was one of the best-selling classical albums in the world in 1990, and her other recordings have won numerous prizes, including three Juno Awards (1987, 1989, 1991), the Canadian Music Council's Grand Prix du Disque (1989), and record of the year or critic's choice awards from *Gramophone*, *High Fidelity*, *Ovation*, and *CD Review* magazines.

Harnoy recorded over 40 recordings before she was 30. Harnoy spent a decade out of the spotlight to raise her two children and to take care of her ill mother. After her mother's death and "her responsibilities at home [had] lessened, Harnoy returned to the spotlight" in 2011. Now she is ready to perform again but not in a rush to resume a full schedule. "I'm still young at 46. After all, Pablo Casals played until he was almost 100." (Craford T., http://www.thestar.com/entertainment/2011/09/14/ofra_harnoy_back_after_a_whole_other_stage.html, September 14, 2011)

Suggested listening:

Harnoy's Vivaldi cello concertos (RCA 60155) was one of the best selling classical albums in the world in 1990. This was a collection of three volumes of Vivaldi cello concerts accompanied by Toronto chamber orchestra and was conducted by Paul Robinson.

Harnoy's image source: <http://www.ofraharnoy.com/photoalbum.html>

Harnoy's bio source: <http://encyclopediecanadienne.ca/articles/emc/ofra-harnoy>

Lesson 2 – 1st position – Begin making music

Strings:

Strings: C G D A

← 1st finger →

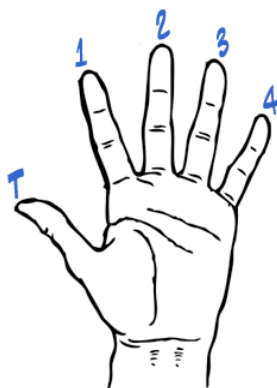
← 2nd finger →

← 3rd finger →

← 4th finger →

Picture #7 – 1st position notes

Source: <http://thecellocompanion.files.wordpress.com/2011/01/fingerboard-chart.jpg>



The fingering system is not the same as piano playing. The index finger is finger 1 and so on.

Picture #8 – Left hand fingering

Source: http://0.tqn.com/d/guitar/1/0/_/y/left-hand-fretting.gif

Before you start

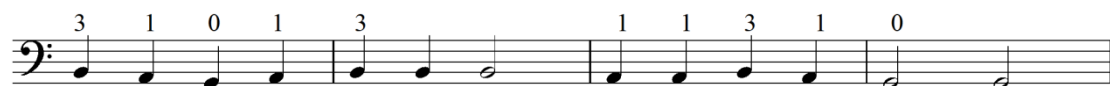
- 1) Mark the finger placement with tapes on the fingerboard if you wish. Use the tuner to help you find the exact placement of each finger. (If you are taking lessons, your teacher will be willing to do this.)
- 2) Create a left hand C-shape without the cello first. Imagine how you would hold a cup. The thumb goes between your 1st and 2nd finger.
- 3) Maintain a C-shape between the thumb and the other fingers; again just go and hold a cup and you will see.
- 4) Press down on the strings as if you are pulling rather than squeezing.

- Tunes on a single string

#11 “Mary Had a Little Lamb”

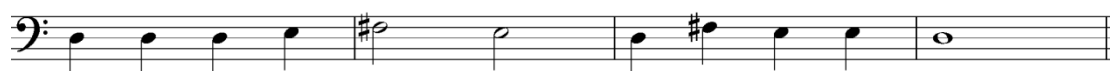
PD³ – Sarah Josepha Hale & John Roulstone

* start on G string



#12 “Au Clair de la Lune”

PD – unknown/French folk song

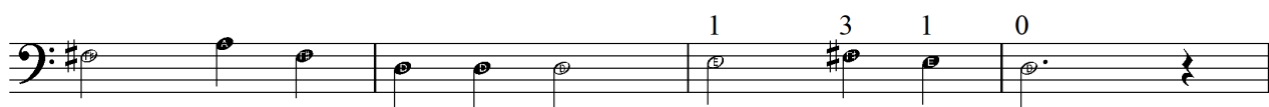
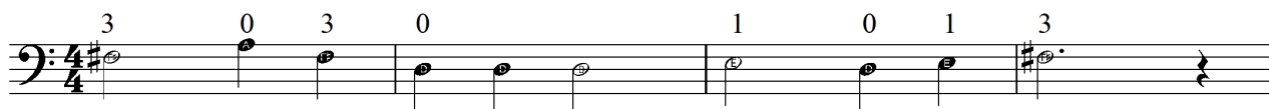


*feel free to try these songs on all four strings

- Time to mix it up. Tunes using 2-3 strings

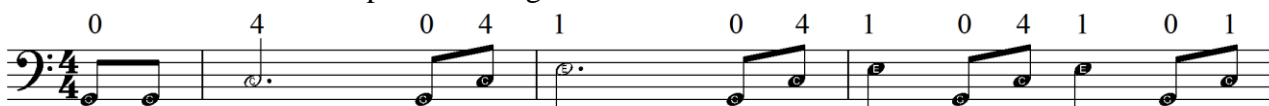
#13 “Gaily the Troubadour”

PD - Thomas Haynes Bayly



#14 “Taps”

PD – unknown/American patriotic song



³ PD stands for public domain.

#15 "Amazing Grace"

PD - John Newton

0 4 4 1 4 1 0 4 1 0 0 4 1 4 1 0 4

p 1 4 4 1 4 1 0 4 1 0 0 4 1 4 1 0 4

#16 Twelve Bar Blues Bass Pattern (new note?)

PD – unknown/Blue style

*A note that is not in first position? See if you can figure it out!

Canadian Cellist



Julian Armour was born on September 25, 1960 in Montana, United States. Armour's parents are both Canadian citizens. They moved back to Canada shortly after Armour's birth. Armour first majored in history, economics and English literature at the University of Ottawa. After finishing his undergrad, he studied with Walter Joachim at McGill University. He later studied with some of the greatest cellists of our time including János Starker, Ralph Kirshbaum, Aldo Parisot and Leonard Rose.

Armour is one of the most active and most knowledgeable musicians on Canadian music. Armour performs throughout Canada, the United States and Europe. As a chamber musician, he has appeared in several Canadian television broadcasts. He has recorded over 30 CDs for labels including CBC Records. Armour established the [Ottawa Chamber Music Festival](#) in 1993. He has programmed and performed works by over 400 different Canadian composers and premiered over 200 different works. He served as Artistic and Executive Director of the Festival and the Ottawa Chamber Music Society until 2006, and as Artistic Director until 2007. He has programmed over 30 full-concert tributes to individual composers. He has recorded over 30 CDs and over 15 works by Canadian composers. As well, he has arranged over 100 works for chamber music groups, several of which have been broadcast on CBC Radio and Radio-Canada.

Julian Armour has received the following awards and honours: the Community Foundation of Ottawa's Investing in People Award (1999); the Council for the Arts in Ottawa's Victor Tolgesy Arts Award (2000); *Ottawa Life Magazine's* Top 100 Movers and Shakers (2001, 2002); France's Chevalier de l'Ordre des Arts et des Lettres (2002); Canada's Meritorious Service Medal (2003); and the *Ottawa Sun's* Arts Newsmaker of the Year (2005).

Suggested listening:

Chopin Piano Concerto (chamber version.) with the Chamber Players of Canada.

ATMA Classique SACD22291 (2005). This was a version for piano and string quintet where Armour was the cellist. This recording has been chosen for Air Canada in-flight listening.⁴

Armour image source:

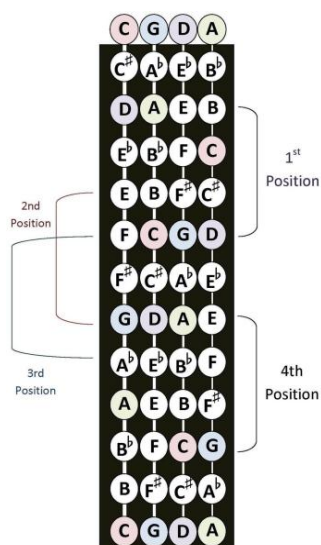
[http://www.couvrette-photography.on.ca/commblog/uploaded_images/ottawa_portfolio_photography\(pp_w860_h560\).jpg](http://www.couvrette-photography.on.ca/commblog/uploaded_images/ottawa_portfolio_photography(pp_w860_h560).jpg)

Armour bio source:

<http://www.thecanadianencyclopedia.com/articles/emc/julian-armour>

⁴ The source was retrieved from <http://chamberplayers.ca/recordings.html>.

Lesson 3 – 4th position – expand your musicality



How to use the diagram?

The beginning and ending of each bracket shows you where to put your first and fourth finger. You have done the 1st position in the previous lesson. We are going to skip 2nd and 3rd positions for now and jump straight to the 4th position.

Picture #9 – Left hand fingering

Fingerboard chart credit to http://cello-brained.blogspot.tw/2011_06_01_archive.html

Before you start

- 1) You can put on more tapes if necessary especially on the first finger where E is and fourth finger where G is on A string.
- 2) The space between the fingers will get smaller as you go higher on the fingerboard. Always use the tuner to check the intonation.
- 3) An easy way to remember fourth position is to slide your thumb all the way to the end of the neck.
- 4) Make sure you still remember to maintain the C-shape and a relaxed thumb no matter where you are on the fingerboard.
- 5) Raise the left elbow/shoulder/arm when moving to thicker (lower) strings. Imagine how your arm floats when you are in water.

Let's also start with the scales to get use to the sliding. Remember to keep your thumb relaxed.

#17 G major scales

4 0 1 2 4 1 3 4 4 3 1 4 2 1 0 4

I IV I

*The Roman numerals indicated at the bottom are positions.

#18 G major arpeggio

4 1 4 4 4 4 1 4 4 2 1 4 4 1 2 4

#19 “Twinkle, Twinkle Little Star” (in 4th position)

PD – Wolfgang Amadeus Mozart

0 1 3 1 4 3 1 0

1 4 3 1 1 4 3 1

#20 “French Folk Song”

PD – unknown/Traditional

4 3 1 1 3 4 4

2 1 0 4

4 0 1 2

0 1 2 4

4 3 1 4 2 1 0 4 0 4

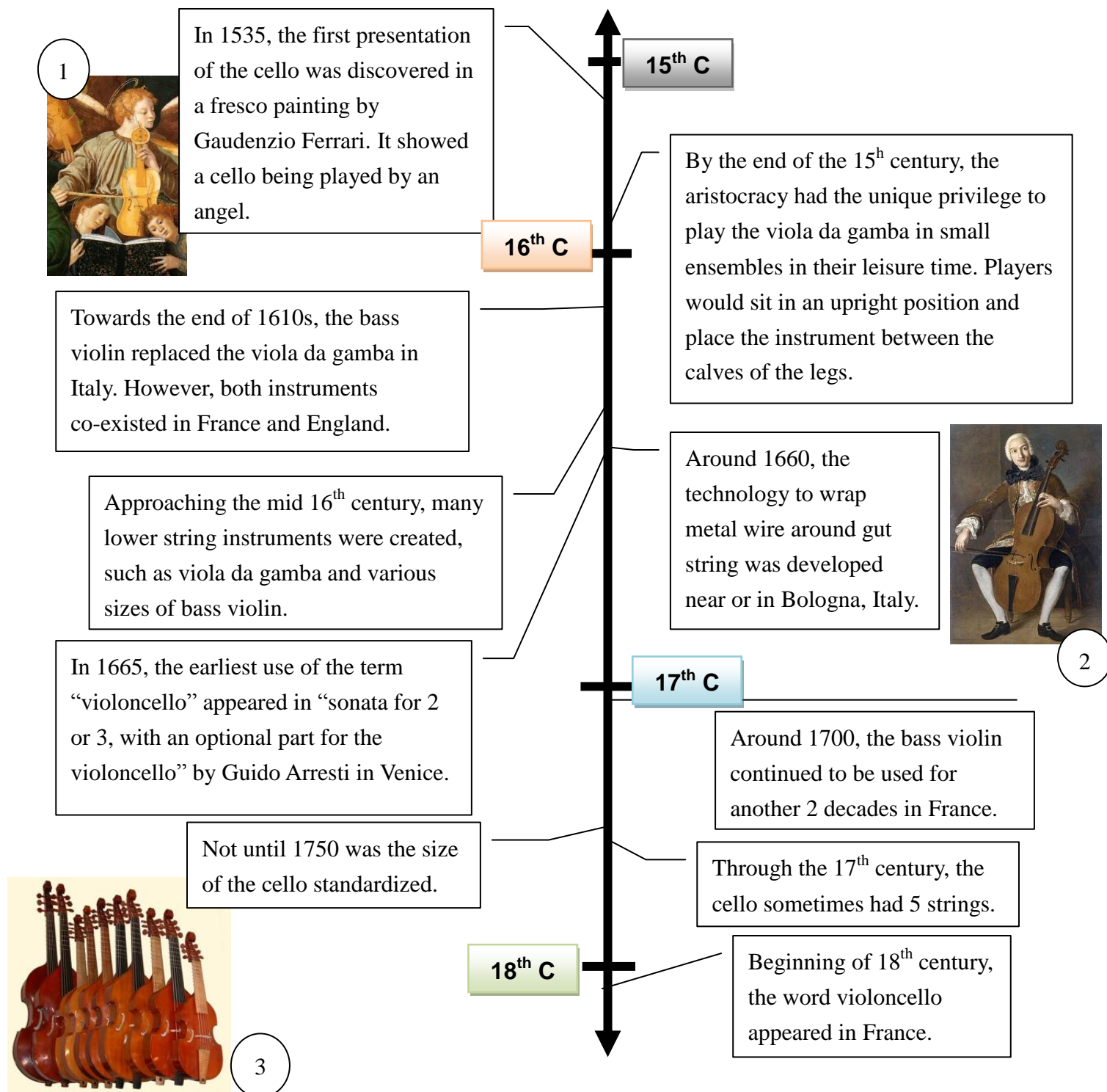
#21 “Auld Lang Syne” (a challenge piece)

PD – Lyrics by Robert Burns/Scottish Traditional

The image shows four staves of musical notation for the piece "Auld Lang Syne". The notation is in bass clef and 4/4 time. The first staff begins with a 4/4 time signature. The melody consists of quarter and eighth notes, with some notes marked with a sharp sign (#). The piece concludes with a double bar line at the end of the fourth staff.

*Try this one when you are familiar with the notes and position on 1st and 4th position.

Brief History of the Cello



Picture #1 source:

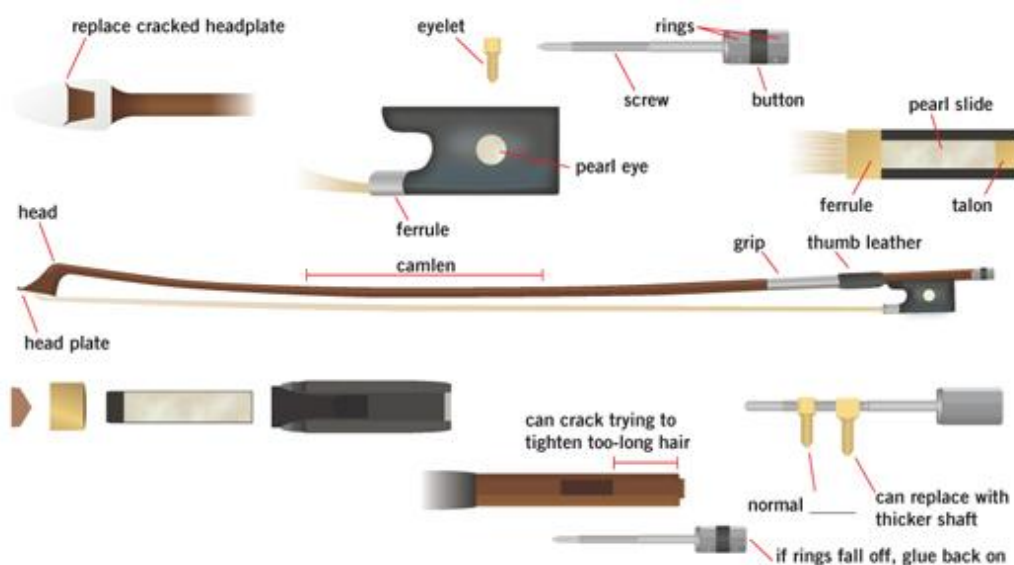
<http://welltempered.files.wordpress.com/2012/01/boccherini-with-cello-2.jpg>

Picture #2 source: http://30.media.tumblr.com/tumblr_lswvlioLga1qh7jlwo1_400.jpg

Picture #3 source: <http://www.violadagamba.com/images/faimlyportraitb2.jpg>

Preparation for Lesson 4 - the bow

Bow parts



Picture #10 – Bow parts

Source: <http://cello-brained.blogspot.tw/2011/09/trip-to-my-favorite-violin-shop-part-1.html>

Other necessities that you need before using the bow

- Rosin
- Cloth (to wipe the excess rosin off the wood)
- MIRROR!

*The best way to practice is either to practice in front of a mirror or record yourself. Be your own teacher.

Bow hold – This is the MOST important technique in playing cello.

- 1) Hold the bow with both hands while you are molding for a good bow hold.



Picture #11 - Bow hair facing you –maintain the same bow hold but twist the bow slightly.

Source: <http://singandplaymusic.com.au/wp-content/uploads/2012/02/goodcellobowhold2.jpg>

Picture # 12 - Bow hair on the strings

Source: <http://www.aewasserman.com/blog/wp-content/uploads/2012/10/Bow-Hand.jpg>

Reminder: Do NOT squeeze the bow. It will sit on the strings without squeezing.
Practice in 30 seconds increments with two hands holding the bow. Practice another 30 seconds with right hand only to train your right hand muscle.

- 2) Daily exercise without bow – NO MORE excuses for not practicing!!!!
- Grab a pencil. Making a ring with right hand thumb and middle finger Slide the pencil into the ring. Bend the thumb.



Picture #13 – 17 – Bow hold without a bow

Image credits: Vicky Yang

- 3) Daily exercise with bow and cello
- Find the balance point
 - Push-up exercise (practice at 3 spots of the bow: frog, middle, and tip)
 - *train your index finger to add pressure into the bow
 - Half-moon exercise (put the bow on the string and go across each string)
 - *keep the thumb loose; move the bigger joint/muscle like the arm and elbow.

Extra, Extra!

- 1) Tightness of the bow
- Look at the hair of the bow; it should be hanging loosely.
 - When you think the bow is at the right tightness, place your index finger between the hair and the wood. If your finger fits in smoothly, it is at the right tightness.
 - Do the push-up exercise from above. If the bow can pounce back, then tightness is correct.
 - If the wood is bending outward or parallel to the hair, then it is too tight.
- 2) Placement of the bow vertically
- Place the bow on the mid section between the fingerboard and the bridge for the best sound quality.

Reminder: Always keep the bow parallel to the bridge (practice in front of a mirror).

- 3) Use your ear to guide you for good sound
 - Don't rush this process
 - Focus on making consistent, resonant sound
 - Enjoy the vibration from the back of the cello

- 4) Check list - add more reminders to the check list if necessary
 - Is your shoulder/neck arm relaxed when you do bow hold?
 - Is your thumb loose/tense?
 - Is your thumb bent?
 - Have you memorized the notes in 1st and 4th position, both on the staff and on the fingerboard?
 - _____

Practicing Tips

- 1) Don't rush into the next exercise. Bow hold is the most important technique in cello playing. This is the time you might form some bad habits. Remind yourself to do each step correctly.

- 2) Never do the same exercise over and over again since most of the time you will get bored and your hand will go out of shape. Try to be creative with the exercise and/or make up your own variation if you want to!

- 3) Pace your practicing! Ten to fifteen minutes at a time is the maximum. However, you can practice more than once per day. Posture/shape is the KEY at this moment.

- 4) Whenever you feel soreness, you should stop and figure out why you feel sore. Ask yourself questions such as was I relaxed when I played? How/what did I do to cause the soreness?

- 5) Film yourself! Becoming your own teacher is the best way to improve and to show that you are really mastering the steps. By filming yourself, you will be able to check for posture and sound quality. You may also bring the clips to the lessons to discuss with your teacher.

Lesson 4 – Explore the placement of the bow

Getting comfortable with using the bow & left hand fingers

Exploring the harmonics

Q. What is a harmonic?

A. When you touch the strings lightly without pressing down at the half point of any string, it will sound an octave higher than the open string. The natural harmonics can be found at certain fractional spots on any string (1/2, 1/3, 1/4, 1/5). There is another technique called artificial harmonics, which will require an additional finger to stop the string.

Q. How does one play the natural harmonics?

A:

- 1) Put your thumb at the end of the neck.
- 2) Use your 3rd finger on the left hand to “touch” the string.
- 3) Use a fast bow stroke to create a good harmonic sound.
- 4)

3
0

 This is the fingering that you will see when using harmonics. The “0” means that the string is technically still an open string (Schmidt, 2007, p.11).

#21 Harmonics

▣	∨	▣	∨	▣	∨	▣	∨
0	3	0	3	0	3	0	3
	○		○		○		○

* Feel the light grip of the bow and use of fingers.

* Feel the change of height of the left elbow when changing strings.

#22 Fingered harmonics

The other natural harmonics are shown in diamond shaped notes, so they can be identified easily.

- 1) Gently put one of your fingers on the note but do NOT press down the string. It is sometimes hard to find the harmonics because most of the time you are probably not in tune. Good harmonics can only be heard when the fingers are at the right pitch.
- 2) Use a fast and light stroke as you did in the previous exercise.



Reminder / Check List

- How is your bow hold? Is it tight/loose? Can you still move your fingers?
- Do you feel like you are going to drop the bow?
- How does your shoulder/neck feel? Is it sore? Have you been too tense?
- Don't feel a thing? Great! You are on the right track of doing a nice bow hold.

#24 Open string – With  quarter notes = 1 beat = quarter of bow

*Start from the balance point, then work your way out to other parts of the bow.



#25 Lower strings – Watch bow weight & speed on the C string.



*Listen for good quality sound.

#26 Higher strings – Watch bow angle on A string.

*After you feel comfortable with doing short bows on all the open strings, you can go back to Lesson 1 & 2 and play through the exercises.

#27 “Ode to Joy”

PD – Ludwig van Beethoven

*Always aim to produce a good quality of sound. Use the list below to help you identify the reason why you couldn't create a good sound?

- 1) Was your bow angle correct?
Double check your bow angle by looking at the mirror. Do the moon exercise at different points of the bow.
- 2) Did you apply enough pressure on the strings?
Try to do a couple of bow push-ups before you start and make sure you maintain the pressure while moving the bow.
- 3) Was your bow speed correct? Is it too fast or too slow?
Thicker strings need more time to vibrate so the bow speed cannot be too fast. On the other hand, a thinner string might need a fast bow speed to have a brighter sound.

#28 “Hark! The Vesper Hymn is Stealing”

PD – Sir John Stevenson

1 4 2 4 1 4 0 4 1 4 2 0 2 1 2

2 1 2 4 2 0 1 4 2 1 2 4 2 0 4

#29 Variation of long-short bow stroke

*Try this exercise at different parts (bottom, middle, tip) of the bow.

Short-short-short-short Long-Long

Short-short long; Short-short Long

Long Short-short; Long Short-short

Long-long Short-short-short-short

#30 “Long, Long Ago” *Working on Long Short-short stroke.

PD – Thomas Haynes Bayly 4 in 1 bow stroke exercise (4 different bow length)

#31 4 in 1 bow stroke exercise

Vicky Yang

start from the frog, use half bow

lift the bow on beat 4

full bow

at 1st quarter bow point

short bow, stay around balance point

long short-short stroke

half bow

back to 1st quarter

Reminder: Keep the right arm and shoulder relaxed. Write in fingerings if necessary.

*The same reminders will apply to where the same rhythms appear again.

Ex. Measures two, four, six, and eight.

Extra Musical Terms:

Rit. = Ritardendo = gradually slowing down A tempo = back to the same tempo

Check List:

Loose bow hold? Relaxed shoulder/neck? Maintain the bow pressure?

Baroque Cello (1570 – 1760) vs. Modern Cello (1760 – present)

The cello underwent numerous developments during the Baroque Era. Because of these changes, the modern cello was produced.

	Baroque cello	Modern cello
Sizes (length)	76 – 80 cm	71 – 75 cm
Fingerboard	Closer to belly	With an angle.
String	Gut string	Metal
Bow	Bent outward	Bent inward
Bow hold	Held close to balance point with thumb placed under the bow string	Held at frog
Top	Thicker	Thinner so sound can easily be projected
Bass-bar	Shorter so it produces a softer sound	Longer to make a louder sound
Bridge	Wider string spacing; flatter top curve; thicker	Narrower string spacing so it's easier to go across the strings. Two types of bridges are being used nowadays: French and Belgian
Endpin	No endpin; held by calves	It is easier to play louder and the sound transmits through the floor.
Tuning	Sounds like G#. Tune to 415Hz.	Tune to A 440 Hz.
Fine Tuner	No fine tuner; ineffective due to the flexibility of the gut string	Fine tuners; easier to turn accurately

Source: <http://www.cello.org/heaven/baroque/baroque.htm>,

<http://en.wikipedia.org/wiki/Cello>

<http://www.crosssound.com/CS99/Play99/GuestInstruments/BaroqueCello/CELLO.html>

Lesson 5 - Exploring different types of bowings

Different bow lengths are needed for different rhythms. We will be working on 3 basic bowings, which are commonly used in the music: hook/link bowing, slurred bowing, and thunder bowing.

Hooked Bow - A way to connect 2 notes in a single bow but with a pause in between.

#32 Hooked bow with D major scale



*feel free to try it on any scale

#33 "The Happy Farmer"

PD – Robert Schumann

*Ninety percent of pick-up beats should start with an up bow.



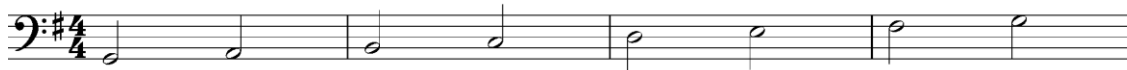
Q: What should be the bow length for a pick-up note?



Slurred Bow

Slurred bowing is where you connect two or more notes with the same bow stroke. The connected notes will be bowed in the same direction smoothly. Think of how one would do this when singing.

#34 Slurring with G major scale Reminder: Use half bow for half note (2 beats)



*Do this exercise daily with all the scales that you have learned so far.

#35 "Minuet No. 2"

PD – Johann Sebastian Bach



Smile Bow

#36 Smile bow exercise – smooth string crossing 😊

Exercise #36 consists of three staves of music in 4/4 time. The first staff begins with a bass clef and a 4/4 time signature. It contains four measures of music: the first three measures each have a half note followed by a quarter note, with a slur over the pair and a 'V' above the first note; the fourth measure has a whole note. The second staff continues with four measures of similar pairs of notes, also with slurs and 'V' marks. The third staff contains four measures of pairs of notes, with slurs and 'V' marks, ending with a whole note.

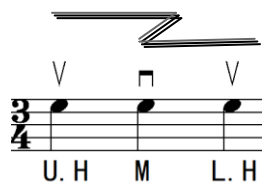
#37 “Minuet in C major”

PD – Johann Sebastian Bach

Exercise #37 is a piece in 3/4 time, starting with a bass clef. The notation is divided into six systems, each beginning with a measure number: 1, 5, 9, 13, 17, and 21. Each system contains four measures of music. The first measure of each system is a half note with a 'V' above it. The second measure has a half note with a 'V' above it. The third measure has a quarter note with a 'V' above it. The fourth measure has a quarter note with a 'V' above it. The piece concludes with a double bar line and repeat dots.

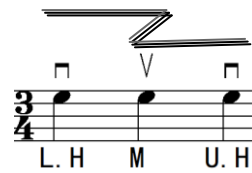
Thunder Bow!!!!

The thunder bow is mainly used for dotted rhythms (long-short-long), but also very commonly used in a 3/4 setting.



L.H = lower half

M = middle



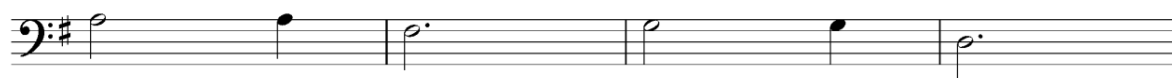
U.H = upper half

#38 "Silent Night"

PD – Franz Gruber



5



9



13



17



21



*Draw in the thunder bowing on the dotted rhythms.

#39 “Deck the Hall with Boughs of Holly”

PD – Traditional English Carol

5 0 1 2 0 1 2 4 0 1 2 4 1 3 4 3 1 4

9 4 2 1 0 4 0 1 4 1 4 2 1 0 4

*Need a quick review of the higher notes in 4th position? Go back to Lesson 3.

#40 “The Invisible Hands”

PD – unknown/Taiwanese Hymn

5

9

13

*Watch out for the key signature!

Go back to Lesson 3 fingering chart if you don't remember where Bb is.

#41 "Someone is Praying for You"

Lanny Wolfe/ English Hymn

Musical score for cello, showing measures 1 through 30. The score includes various bowing techniques and performance instructions:

- Measure 1: *To mid*
- Measure 2: *back 1/4*
- Measure 3: *back to frog*
- Measure 4: *mid 1/4 slow bow*
- Measure 5: *To mid*
- Measure 6: *to 3/4*
- Measure 7: *all the way back to frog*
- Measure 8: *to mid*
- Measure 9: *to frog*
- Measure 10: *1/4 bow*
- Measure 11: *retake*
- Measure 12: *retake*
- Measure 13: *1/2 bow*
- Measure 14: *retake*
- Measure 15: *1/2 bow*
- Measure 16: *retake*
- Measure 17: *1/2 bow*
- Measure 18: *retake*
- Measure 19: *1/2 bow*
- Measure 20: *retake*
- Measure 21: *1/2 bow*
- Measure 22: *retake*
- Measure 23: *1/2 bow*
- Measure 24: *retake*
- Measure 25: *more bow back to frog*
- Measure 26: *more bow back to frog*
- Measure 27: *more bow back to frog*
- Measure 28: *more bow back to frog*
- Measure 29: *back to frog*
- Measure 30: *back to frog*

*This is an example of what a typical piece of cello music would look like:

LOTS and LOTS of writing of what to do in the music!

Gratis permission is given by Gaither copyright management

#42 "Lullaby"

PD - Johannes Brahms

*Here is another example of music with lots of writing.

The musical score consists of four staves of music in bass clef, 3/4 time, with a key signature of two sharps (D major). The annotations and markings are as follows:

- Staff 1:**
 - Measure 1: "to mid bow" above the staff.
 - Measure 2: "push back as much as you can" below the staff.
 - Measure 3: "push" above the staff.
 - Measure 4: "start long-short stroke" below the staff.
- Staff 2 (labeled '5'):**
 - Measure 5: "stay at mid point" below the staff.
 - Measure 6: "push all the way back" below the staff.
- Staff 3 (labeled '9'):**
 - Measure 7: "stay at mid" above the staff.
 - Measure 8: "to mid" below the staff.
 - Measure 9: "back to forg" below the staff.
 - Measure 10: "use more bow to mid" below the staff.
- Staff 4 (labeled '13'):**
 - Measure 11: "use more bow to mid" below the staff.

Check List:

- Is your bow still driving on the highway?
- Are you more relaxed with the bow hold now?
- Is your upper arm relaxed when you do long bow?
- Are you adding pressure through the index finger rather than squeezing on the bow hand?
- Are you still practicing the scales??

New notes are coming!

Make sure you know the 1st & 4th position notes very well by now.**Studying and writing on the music.**

- 1) When learning a new piece, studying the notes is the first step. Write in easily confused fingerings such as which finger is for F or F#. During this process, don't worry about the bowing. Use a separate bow for all the notes.
- 2) After you have learned the notes, you can add bowing reminders if necessary, for example, places with irregular rhythms.
- 3) Try the tune a couple of times and see if you can figure out the placement of the bow. Write bow markings under the specific notes. Draw in the symbols to remind yourself.

More than just CLASSICAL!!

Repertoire for the cello has diversified much in the last sixty years. You don't have to limit your cello playing to classical music only. Here are just a few of the performers and bands to get you started in exploring the various types of cello playing.

Pop



Starting in 1960, the cello emerged into the world of popular music. Artists like the Beatles and Cher included cello in songs like “Bang Bang (My baby shot me down)” and “Strawberry Fields Forever.”

Artist: Arthur Russell “Calling Out of Context – That’s Us/Wild Combination” (2004).

Image source:

<http://2.bp.blogspot.com/ZB78II7NS8c/S7MWFD-MjmI/AAAAAAAAAIg/HjN9FW6u3kY/s1600/arthurcello.jpg>

Jazz

As early as the 1950s, Oscar Pettiford and Ray Brown were pioneering cello playing in jazz. Pettiford’s first recording with cello was “Great Times” in 1950 with Duke Ellington’s orchestra. Brown’s two significant recordings with cello were “Jazz Cello (1960)” and “Ray Brown and his Jazz All Star Big Band (1962).” Other classical trained jazz players such as Fred Katz and Ron Carter introduced the use of bow in jazz cello playing.

Artist: Lucio Amanti “Jazzcello - Tribal” (2007); Marcelo Martinez Vieira: Cello & Voice project – Eu Voo (I can fly).



Image source: http://www.cellomartinez.com/images/Fotos/Cello_10.jpg



Avant-Garde

Based on the various effects (glissando, buzz, screeches, trills, various timbre) that a cello could make, avant-garde music became a new genre for cello playing starting in the 1970s. Cellists such as Abdul Wadud and David Eyges were innovative with the bowing and pizzicato techniques.

Artists: The Loneliest Monk. “The Loneliest Monk - Bears” (2010); Zoe Keating “Into the Tree - Optimist” (2010)

Image source: <http://tooindie.com/wp-content/uploads/2010/07/Zoe-Keating-Artist.jpg>

Rock/Metal

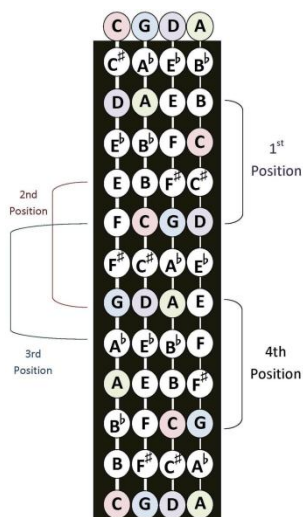
A specific genre was categorized for cello rock and cello metal. The use of cello in these genres started in the 1990s. Cellists are usually in a group of three or more with amplified cellos. The groups are in a formation based on a typical rock/metal band which needs a vocal, rhythmic, and harmonic role. There are several cello rock bands around the world. Many of the bands also include a drummer, a violinist, or a bassist for extra timbre.



Artists: Apocalyptica “Plays Metallica By Four Cellos – Enter Sandman” (1996); Primitivity “Plays Megadeth for Cello – Transcendence” (2010).

Image source: http://www.sweetslyrics.com/images/img_gal/659_photo01_360.jpg

Lesson 6 – Fully expand the usage of the fingerboard



Back in Lesson 3, we used a fingerboard diagram to help in learning the 4th position notes. Now, we will go back to the diagram and learn the rest of the positions including finger extensions, 2nd position, and 3rd position.

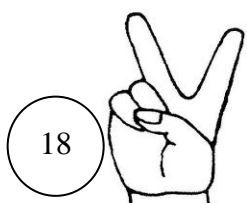
Left hand extensions – Forward and backward



Q: What is the difference between the forward and backward extension?

A: They are actually exactly the same except the notes that they are covering. For example, in the 1st position forward extension, you will go beyond your fourth finger (your pinky). You will be covering notes like F#, C#, G#, and E#. The backward extension will cover notes like Db, Ab, Eb, and Bb.

Before we start, you will need to extend your 1st and 2nd finger when doing the extensions. Let's start with stretching. Try to expand the 2nd & 3rd and 3rd & 4th finger as well. This is a very nice stretching exercise to do before playing!



- First, open and close the 1st and 2nd fingers for a couple of times.
- Expand the stretch even more if you can.

Picture #18 – Left hand extension



- Spread all 5 fingers to the maximum so that your fingers and palm are loose.
- Then re-do the warm-up stretch about 2-3 times.

Picture #19 – Left hand extension

So, are you ready? If you find the stretch difficult, don't force it. Just do these

stretches gently everyday and during your free time. You will gradually become more comfortable with the stretches and be able to do them on cello. Unfortunately, whenever we start a new position, we need to return to scales, your FAVOURITE exercises.

SCALES = SCARES? Don't be silly. You will be fine!

Let's start with the scales that you already know but expand your techniques and ways of playing them.

#43 D major scale – 2 octaves

1 x 2 4 0 1 x 2 4 0 1 3 4 0 1 3 4

4 3 1 0 4 3 1 0 4 2 x 1 0 4 2 x 1

#44 A major scale – extended forward to C# and G#

1 x 2 4 0 1 x 2 4 0 0 4 2 x 1 0 4 2 x 1

#45 Bb major scale – extended backward to Bb and Eb

2 4 0 1 x 2 4 0 1 1 0 4 2 x 1 0 4 2

#46 Eb major scale – extended backward to Bb, Eb, and Ab

2 4 0 1 x 2 4 0 1 1 0 4 2 x 1 0 4 2

#47 D arpeggio – extend your hand to the maximum

*Write in the fingering and extensions and don't forget the key signature!

Extension in 4th position

Reminder: Always keep your thumb loose whenever you can, especially when you are doing extensions.

#48 G minor scale – harmonic form

#49 G minor scale – melodic form

#50 C minor scale – Harmonic form

0 1 2 4 0 1 x 3 4 0 1 x 2 4 1 x 3 4

stay on D string

4 3 x 1 4 2 x 1 0 4 3 x 1 0 4 2 1 0

#51 C minor scale – Melodic form

0 1 2 4 0 1 3 4 0 1 x 2 4 1 3 4

stay on D string

4 2 x 1 4 2 x 1 0 4 2 x 1 0 4 2 1 0

#52 "Habanera" from *Carmen*

PD – Georges Bizet

Pizz. Arco

5 2 1 1 0 4 4 2 4 2 1 2 4 2 1

9

13

17

21

25 0 4 1

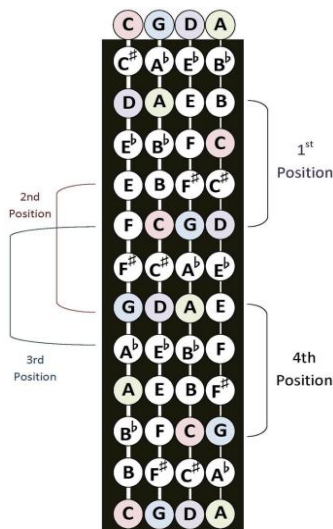
29 3 0 3 2 0 1 1 3

33 4 3 1 x4 0 3 1 3 1 4 0 4

Musical Terms:

Pizz = pizzicato = pluck the string

Arco = start using the bow after a pizzicato passage



2nd, 3rd, and 1/2 positions

As for the 2nd, 3rd, and 1/2 positions, they are not mandatory if you know your 1st and 4th positions really well. These three positions are confusing to learn, especially the 2nd and 3rd. Learning them is a real test of fingerboard geography. However, they will become very useful after you know them all. You will also be avoiding the big slides between 1st and 4th position and also some uncomfortable extensions.

#53 F major scale – 2 octaves

4 0 1 2 4 0 1 2 4 0 1 x 2 1 3 4

4 3 1 2 x 1 0 4 2 1 0 4 2 1 0 4

2nd position → 1st position

#54 E major scale – 2 octaves

1 x 2 4 1 x 2 4 1 2 4 1 2 4 1 3 4

2nd 1st 1/2 3rd 2nd

4 3 1 4 2 1 4 2 1 4 2 x 1 4 2 x 1

2nd 3rd 1/2 1st 2nd

#55 Chromatic scale starting on C

0 1 2 3 1 2 3 0 1 2 3 1 2 3 0 1 2 3 1 2

1/2 2nd 1/2 2nd 1/2 2nd

3 0 1 2 3 3 2 1 0 3 2 1 3 2 1 0

#56 "Spring" from *Four Seasons*

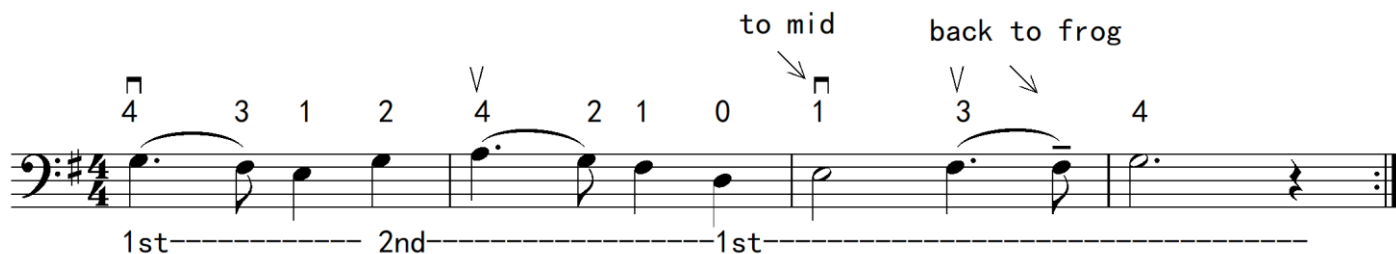
PD – Antonio Vivaldi



*Starting bow for pick-up notes?

#57 "All Through the Night"

PD - Welsh Folk Song



*Half bow for all the 2 beat notes or slurs.

#58 "The Entertainer"

PD - Scott Joplin

2 4 2 0 1 4 0 1 4 1 3 0 0 1 4 1 3 1 1 0 4 1 1

2nd- 1st

5 3 4 4 0 1 1 4 0 1 3 0 4

9 1 0 4 x 1 4 1 0 4 1 0 ,

13

17 Fine 1 2 3

21 4 0 4

25

29

33 D. S. al Fine

#59 "Musette in D major"

PD – Johann Sebastian Bach

4 2 1 0 4 1 2 4 2 1 0 4 1 4

5

9 1 2 4 2 4 4 3 1 0 1 1

2nd ----- 1st

13 4 3 1 4 3 4 3

2nd ----- 1st ----- 2nd ----- 1st

17 4 3 1 3 4 3 4 2 1 2 4 4 0 4 0 1 1

2nd ----- 1st ext ----- 1st

21

25



Q: How to do smooth string crossing? (Discuss with the teacher)

Extra, Extra!

Information about the cello that you might be interested in knowing

Q: What is the plural of cello? What is the full name of cello?

A: Celli; Violoncello

Q: What is the range for cello?

A: A cello has a range of more than five octaves.

Q: What clefs does a cellist read?

A: Cellists usually play in the bass clef. However, when the notes go higher, the tenor and treble clefs will be used. As a cellist, you eventually have to learn to read music in these three clefs.

Q: What are the different sizes of cello? How do you choose?

A: A full sized (4/4) cello is commonly referred to as an “adult” cello. The smallest cello could go down to a 1/8 (European standard), or a 1/10 (Suzuki standard). Most of the time, you pick the size of the cello based on the height and the size of your hand.

Q: What is the bow hair made from?

A: The bow hair is made of horsehair. An inexpensive bow will often use nylon or synthetic hair. Synthetic hair does not provide a sufficient grip on the string and so will not make a good sound on your cello.

Q: What is rosin made from? How do you pick rosin?

A: Rosin is made from resin, which is sometimes mixed with wax. Rosin comes in different colors and hardness. There is no strict rule as to which one is better. Differences between types of rosin are barely noticeable if you are using a student bow.

Q: From what kind of wood is a cello made?

A: Cellos can be made from many different woods: spruce, maple, poplar, willow or carbon fiber for cheaper quality. Cheaper cellos use lower quality materials like laminated wood.

Q: What is the best way to clean your cello?

A: Wipe the rosin dust off with cotton cloths. NEVER use ordinary household cleaners. You could use an alcohol pad from the drug store to clean the strings carefully without dropping any liquid on the wood.

Lesson 7 – Fun time just begins

Congratulations!

You have finished the basics of cello playing. There are other techniques that could be learned through further lessons, such as even higher positions, vibrato and double stops. However, I hope you have enjoyed playing so far and will continue to play.

Here are some challenging pieces that you could try.

#60 “Ave Maria”

PD – Franz Schubert

The musical score is written in bass clef with a 4/4 time signature. It begins with a 4-measure rest, followed by a half note with a vibrato (V) and an accent (^), a quarter rest, and a quarter note with a vibrato (V). The first staff ends with a half note with a vibrato (V) and an accent (^), and a quarter rest. The second staff starts at measure 5 with a half note with an accent (^), followed by eighth notes, a quarter note with an accent (^), and a quarter rest. The third staff starts at measure 9 with a half note with an accent (^), followed by eighth notes, a quarter note with a sharp sign (#), and a quarter rest. The fourth staff starts at measure 13 with a half note with an accent (^), followed by eighth notes, a quarter note with an accent (^), and a quarter rest. The fifth staff starts at measure 17 with a half note with an accent (^), followed by eighth notes, a quarter note with an accent (^), a quarter rest, and a quarter note with a vibrato (V). The sixth staff starts at measure 21 with a half note with a vibrato (V) and an accent (^), followed by a quarter rest, a half note with a vibrato (V) and an accent (^), a quarter rest, and a quarter note with a vibrato (V) and an accent (^). The seventh staff starts at measure 25 with a half note with an accent (^), followed by eighth notes, a quarter note with an accent (^), and a quarter rest. The eighth staff starts at measure 29 with a half note with an accent (^), followed by eighth notes, a quarter note with an accent (^), and a quarter rest. The ninth staff starts at measure 33 with a half note with an accent (^), followed by eighth notes, a quarter note with a vibrato (V), and a quarter rest. The piece concludes with a double bar line and a repeat sign.

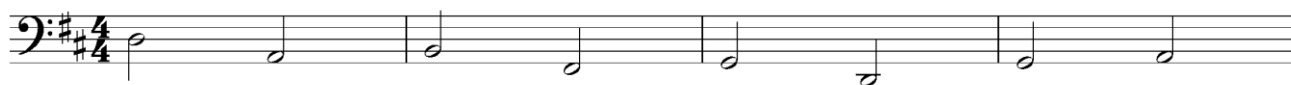
#61 "Air on G String"

PD – Johann Sebastian Bach

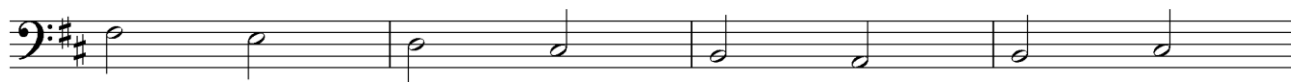


#62 "Canon in D"

PD - Johann Pachelbel / Arranged by Vicky Yang



5



9



13



17



21



25



29



33



37



41



rit.

Final Evaluation

Physical

1. Do you feel comfortable with the cello?
2. Can you sit with your cello on any chair?
3. Do you feel any soreness in your lower back, your arm, your shoulder, or your neck when playing?
4. Are you using your back when using a long bow?
5. Is your right thumb bent when you hold the bow?
6. Can you add pressure to the bow without squeezing?
7. Is your left thumb flexible when playing?
8. Can you move to the different positions smoothly?

Musical

1. Can you identify all the notes in the bass clef? Can you associate notes with fingers?
2. Do you understand the duration of the rhythms?
3. Can you keep a steady beat while playing?
4. Do you know how bow distribution works? Do you know how to alter bow usage according to different rhythms?
5. Can you maintain the same pressure when playing long bows?
6. Can you identify the quality of sound you are making while playing?
7. Can you determine what kind of bow to use without the teacher's help?

Extra

1. Do you write down as much information as you can during score study and lessons?
2. Can you pick up a piece and sight-read it without the teacher's help?
3. Can you play a piece from the book to an audience?
4. Does the book open-up your view of cello playing? Does it make you want to research/ learn more about cello playing? Does it open-up other doors for you?
5. Would you recommend cello playing and lessons to a friend?

Congratulations again on finishing the *Cello Playing in Seven* book. These final assessment questions are not listed here to judge your playing ability. They are here to get you thinking. They are here as reminders. Learning music should always be fun and meaningful. Do not stress yourself out. Keep loving music and loving the instrument.

CHAPTER FIVE

Conclusion

The purpose of this project was to develop a method book for the adult beginner cello student. This method book was informed by the considerable literature on the adult learner, and a review of existing method books for cello. In the final chapter, I will discuss what I have learned throughout the process of researching and creating the method book, suggest some topics for further investigation and reading, and offer my final thoughts about this project.

What I have Learned

During the research process, I investigated, distilled, and presented the results of research on adult learners' motivation and learning characteristics. Further, I explained the teacher's responsibilities when teaching adult learners. I noted the importance of teacher/student communication especially as it applies to the adult student having realistic expectations when learning a new instrument. What I gleaned throughout the research process was not a brand new theory or teaching method. I learned how to search for and find confirmation of my own beliefs and instincts in articles, papers, and research reports. This process provided inspiration for me as I expanded my thoughts on the topic of teaching adult learners. I learned to find connections between different fields such as philosophy and psychology. Teaching adult beginners is not a new topic in the research field. The way adults learn new

information might not change dramatically over time, but it is a teacher's responsibility to update her teaching methods through research and personal experience. Therefore, further investigation and reading in a variety of fields is necessary.

Topics for Further Investigation and Reading

Many questions remain unanswered at the conclusion of this project. There are questions about motivation. Why do adult students quit? Do adults understand the commitment and challenges that are required in learning an instrument? There are also questions about readiness. Do adult students understand the financial and time resources needed in the learning process? These questions merit further investigation not only in the fields of education and music but also in the field of psychology.

Further, during the course of the research, I came across a book on Confucius' theory (Kim, 2003). An interesting fact about Confucius is how he taught each student individually. Confucius taught all his life. Even when his students had families, they still followed him to different places. The mutual respect between Confucius and his students is hard to imagine. Following my reading of Confucius, another question emerged. What are the teaching characteristics that will result in this long-term respect of student for teacher? To teach according to an individual student's needs is one of his principles. I would like to learn more about Confucius' philosophical views

on education and life.

As mentioned above, psychology and education are closely related. During the review of literature, I consulted some books on psychology and, in particular, behaviorism. Motivation to learn is indeed informed by behaviorism. I am interested now in learning more about what is behind these behaviors and discovering the root of them. I am also interested in knowing which parts of the brain are active when we are learning music and how these active parts differ depending on what the musical task or engagement happens to be. What is going on in our brain when we learn and when we want to learn? These are the deeper questions that I am interested in.

Final Thoughts

Although there are characteristic differences between adults and young children, some of the same teaching methods and philosophical approaches apply to both groups. One approach that applies equally well to each is that of being a creative and thoughtful teacher. I believe that adult students and young people too will learn more from such an approach. Second, teachers should not limit their teaching method to one single way. They should continue to read and learn different styles and approaches of teaching and then communicate these to their students, all the while understanding the student's practice routine and life style. Finally, learning for life should not be just a slogan. Teachers should do their best to encourage and help students to achieve their

personal goals while remaining open to learning from these adult students at the same time.

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Appendix 1
Copyright Permission

----- Reply message -----

From: "Jeremy Stockwell" <jstockwell@gaithermusic.com>

To: "vic yang" <chi-square@hotmail.com>

Subject: copyright permission

Date: Fri, Jun 7, 2013 8:26 AM

Then it's fine.

Please consider this e-mail as your gratis permission to use the song in your method book in the manner you have described. Let us know if you need anything else.

With Best Regards,

Jeremy Stockwell
Licensing Administrator
Gaither Copyright Management
P.O. Box 737
Alexandria, IN 46001
(765) 724-8237
(765) 724-8290 *fax*

On Fri, Jun 7, 2013 at 11:17 AM, vic yang <chi-square@hotmail.com> wrote:

Hi Jeremy,

Thanks for replying. I will only have one copy of the method book right now. Just need it to finish my degree!!

Vicky

Sent from my HTC