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THESIS

APPLIED VIOLIN INSTRUCTION: FACTORS AND STRATEGIES
CONTRIBUTING TO EFFECTIVE TEACHING OF
THREE MASTER TEACHERS IN SYDNEY



SHEAU-FANG LOW

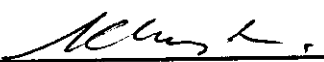
A thesis submitted in partial fulfilment of the requirements for the degree of
Master of Music (Music Education)

Sydney Conservatorium of Music
University of Sydney
2000

Statement from Supervisor

I hereby declare that the Master of Music (Music Education) thesis prepared under my supervision by Sheau-Fang Low entitled Applied violin instruction: Factors and strategies contributing to effective teaching approaches of three master teachers in Sydney is in a suitable form for examination.

Approved by,

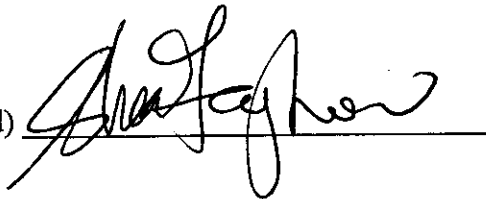


Preface Statement

This research study has been conducted in accordance with the protocol outlined by the Human Ethics Committee, the University of Sydney (Ref. no. 98/12/13).

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degrees of a university or other institutes of higher learning, except where due acknowledgement is made in the text.

(Signed)

A handwritten signature in black ink, appearing to read "Andrew Stephen", is written over a horizontal line. The signature is cursive and somewhat stylized.

ABSTRACT

The standard of classical violin performance around the world has increased dramatically in the last century, as a result of the dedicated work of many eminent violin pedagogues. With the aim of investigating the characteristics of effective applied violin instruction for students above the elementary level, this study examines the teaching approaches and circumstances of three violin master teachers in Sydney: Professor Shi-Xiang Zhang, Goetz Richter and Janet Davies.

The study was conducted using qualitative methodology. Analysis of lesson observations of the master teachers instructing nominated students in the violin studio, illuminated the areas of emphasis, strategies used during instruction and other factors that may have contributed to the high level of performance of the master teachers' students. Informal interviews and e-mail correspondences with the master teachers provided further clarification. Data collected from the various sources were analysed and synthesised in accordance with the procedures of grounded theory.

The diverse backgrounds, teaching experiences and philosophy of these master teachers provided contrasting teaching approaches that have all proven to be successful. Results show that factors contributing to the success of applied violin instruction of master teachers included the mentor-protégé relationship, as well as the milieu and intensity of instruction. Some teaching strategies promoting effective violin instruction were also identified from the observed lessons. These encompass well-adapted repertoire selection, which provides a balance between developing technical skills and musicality of students; an emphasis on the perfection of three fundamentals of violin playing: accuracy of intonation, rhythmic precision and beauty of tone; and appropriate use of reinforcement and enhancement instructional tactics, using the relevant instructional modes (verbal, demonstration and modelling). Of particular interest were the different approaches utilising individual teaching strengths which master teachers employed during instruction to achieve similar instructional outcomes. These included the use of

computer technology, performance expertise and knowledge of the Alexander Technique.

The findings suggest that the backgrounds of teachers and students have an impact on the nature of instruction and affect the dynamics of the instruction. They also indicate that dedication and enthusiasm in teaching and learning, a thorough understanding of the mechanics of violin playing, and the ability to impart skills and knowledge to students at suitable times, are attributes which applied violin teachers can emulate.

ACKNOWLEDGEMENTS

Without the understanding and encouragement of all the wonderful people that have come along the path in the learning and discovering journey of my postgraduate study, this thesis would not have been possible. I am especially grateful to a number of generous individuals, who has shared their time and wisdom with me.

I am indebted to my supervisor, Dr. Kathryn Marsh, for her support, patience and encouragement in the process of this research study, as well as for her invaluable comments, questions, illumination and constructive criticism on the innumerable draft chapters. All these had made the course of my postgraduate study a more introspective experience than it would have been otherwise.

I would like to thank the three of the master teachers in this study: Professor Shi-Xiang Zhang, Goetz Richter and Janet Davies. They had generously allowed me to observe their teaching sessions, given their time in clarifying questions that emerged from the observations and shared their wisdom in violin teaching with me. I am grateful to Professor Hu, who had provided information on the musical activities organised by Professor Zhang. Many thanks should also be extended to the students of the master teachers, and in some cases, their parents, for participating in this research study.

My sincere thanks go to Jackie Luke, the resource librarian at the Sydney Conservatorium library, for acquiring many of the reading materials through inter-library loans. Without her thorough search, many of them would be unavailable to me. I am also grateful to Felicia Chadwick for drawing my attention to the literature on deliberate practice.

I wish to thank Melanie Lee for her continual friendship and helpful suggestions after reading the final draft of this thesis. Thank you also to Marianne DeLaney for being my postgraduate buddy. Special thanks to Dr. Peter Dunbar-Hall and Dr. Peter McCallum

for turning me into the field of Music Education and indirectly setting me on this thesis. I am also thankful to Dr. Nic Witton and Ms. Martina Möllering, for providing confidence and encouragement in the early stages of my postgraduate studies.

A final debt of thanks is owed to my family members: to my parents, who have sacrificed a great deal in supporting our dreams, and to whom this thesis is dedicated with gratitude; to my brother and sisters, who have inspired, cheered and shared with me the ups and downs in their various fields of tertiary studies and in the course of completing their (my brother and younger sister) honour's theses.

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CHAPTER 1: INTRODUCTION

Violin pedagogy does not exist in isolation; it is an integral part of violin performance, educational practices, social evolution and changes in the larger musical canvas. Of the four, the advancement of violin performance is most closely associated with the development of violin pedagogy. The introduction to this study of violin pedagogy in Sydney is prefaced by a discussion of progress in violin performance and some changes in instructional emphasis that resulted in the transformation of international violin instruction in the twentieth century. Several issues concerning violin instruction in Australia will also be discussed. The aim and significance of this study will be outlined and an overview of the thesis provided.

Historical evidence has shown that violin performance has a long tradition of continued development. In 1880 both the Paganini Caprices and the Tchaikovsky violin concerto were considered almost unplayable by leading violinists of the time. Today these works are standard repertoire for every professional violinist, and at some of the top Conservatories, are standard entrance audition requirements (Fischer, 1996; Roth, 1997). Similarly, continuous vibrato (an oscillation of the fingertip) in violin performance was unheard of in the nineteenth century. Now vibrato is considered an essential elementary technical skill and is used at various speeds by professional players to reflect different tonal colours (Roth, 1997). Therefore, continual advancement in violin instruction is necessary so that younger violinists are equipped to cope with the constantly rising demands of violin performance, and are given a strong grounding in violin playing to sustain high levels of performance through various stages of their careers.

A comprehensive overview of the development of violin teaching methods and performance styles from 1500 until the twentieth century, provided by Nelson (1972), demonstrates that the advice given by former great pedagogues and players,

though full of wisdom, is not followed faithfully in modern day practice due to changing knowledge and social circumstances. Moreover, a study by Louhivori (1998) has demonstrated that changes in musical aesthetic thinking and general musical taste have necessitated modification in violin instruction. Prior to the twentieth century, violin performance was part of a master-apprenticeship tradition where the performer-teachers instructed a student by playing for the student with almost no verbal analysis of technical skill acquisition or musical structure. Auer (1927), for example, recalled the teaching approach of his teacher, Joachim. Instead of systematically guiding his students, Joachim “would utter at times, after having demonstrated a point: ‘So müssen Sie es spielen!’ (that’s how you must play it), accompanied by an encouraging smile...” (p. 23). Hence, a high level of violin performance ability was limited to students who emulated the performer-teachers well and had encountered few difficulties in acquiring the mechanics of violin performance.

At the beginning of the twentieth century, however, a few performer-teachers who preferred a scientific approach in instructing their students contributed to the violin instruction literature by providing detailed and systematic analysis of the acquisition of basic technique (Morgen, 1982). The most notable among them was Otakar Ševčík¹, who revolutionised violin instruction with his volumes of works directed at developing various aspects of violin technique. Ševčík was quoted as saying “Whoever carries within himself an idea that he wishes to express, must have as his prerequisite absolute mastery of his means of expression. Art must not tolerate any mediocrity ... [hence] technical perfection plays a prime role in matters of musical aesthetics” (Campbell, 1980, p. 103). The root of emphasis on technical perfection in twentieth century violin instruction was thus sown, supported by the success of the students of Ševčík. Later,

¹ Otakar Ševčík was believed to be the first teacher to advocate the semitone/ tone relationship on the fingerboard which had led to increased efficiency in intonation and velocity in the left-hand. Throughout his teaching career, Ševčík published a series of ‘violin methods’ which aimed at developing the technical acquisition and independence of both the left- and right-hand. Mingotti (n.d) provides a detailed examination of the application of the various works (exercises) by Ševčík.

other similar teaching approaches were devised and advocated by Flesch², Dounis³ and Schradieck⁴.

Violin performance and instruction have thrived in twentieth century Australia through the efforts of some excellent violin performers and teachers, including immigrants and expatriates trained overseas. However, the teaching of many prominent Australian violin teachers was (and still is) usually not appreciated by the community and many still regard overseas violin teachers to be superior. Despite the continual success gained by the laborious work of violin teachers in Australia⁵, the success of many young Australian violinists is still considered a myth, largely attributed to the 'talent' of the students and the 'luck' of the teacher, rather than the effective instructional strategies of violin pedagogues which in reality foster the innate ability of the students. Hendrickson succinctly summarised the situation:

Rarely is full credit given to teachers whose dedication and unsparing efforts were initially responsible for the development of a performer's talent. ... There are so many fine teachers in Australia whose work in the grounding of talented performers is never acknowledged. (Tannhauser, 1997, p. 48)

It is the intention of this study to unveil some of the myths and provide insights into some of the high quality teaching that is currently occurring in Sydney.

² Carl Flesch is remembered today by string teachers and players for his scale system and his books on violin playing (to some extent violin teaching). Among his most cited writings are the two volumes of *The Art of Violin Playing* (Flesch, 1930; Flesch, 1930/2000).

³ Demetrius Dounis was a physiologist who contributed to the improvement of violin performance through his investigation of the physical aspects of violin playing.

⁴ Henry Schradieck is known today for his work, *Die Schule der Violintechnik* (1875), which is mainly used by modern day pedagogues for the development of left-hand finger technique.

⁵ Many Australian violinists have gained international success while receiving their tuition here. A few prominent ones included Jane Peters (protégé of Lyndall Hendrickson), who was a prize winner at the Tchaikovsky Violin Competition in Moscow, and Susie Park (protégé of Christopher Kimber and Professor Shi-Xiang Zhang), the winner of the 1998 Yehudi Menuhin International Violin Competition and currently a scholarship student at the Curtis Institute of Music, Philadelphia.

Purpose of the Study

Many manuals and books have been written about violin playing and teaching (Stowell, 1992) and there is a significant increase in string education research (Vincent, 1995). However, past research has focussed particularly on the Suzuki instruction method, materials used in group instruction and conceptual aspects of music learning (Nelson, 1983); while earlier doctoral dissertations have addressed techniques and skills, performance practices and information resources⁶ (Vincent, 1995). Hence, the literature has shown that guidance regarding the process of teaching in a studio context, particularly at intermediate and advanced levels⁷, is not explicitly available to many applied violin teachers. Applied music teachers are defined as teachers of musical instruments or voice, who provide instruction on a one-to-one basis to a diverse population of learners, in institutional and non-institutional settings.

Unlike violin performance, violin teaching does not have an established form of formal training and is generally regarded as inferior to performing as a profession (Eales, 1992, p. 92). Mackworth-Young (1990) postulates that there has been little research into applied music instruction, because “it is considered a private matter between the teacher and the pupil, [and] ...the teacher ...tends largely to emulate the teaching she received” (p. 73). A study by Moss (1993) of violin teachers in Sydney shows that many applied violin teachers felt that they were inadequately prepared for their teaching. The absence of teaching models has forced many teachers to learn to teach by trial and error, and many resolved to teach the way they were taught due to their inadequate understanding of good teaching practices (Livingston, 1992; Swanwick, 1996). As a result, “the

⁶ Techniques and skills denote the teaching or learning of a performance technique, such as vibrato and shifting. Performance practices imply a specific performance context, such as Baroque performance practice. These two categories have often been discussed as an entity. Information resources include guides, handbooks and annotated bibliographies, which are beneficial to teachers and students of stringed instruments.

⁷ Refer to Table 2.1 in Chapter 2 for definition on the levels of violin learning.

practice of applied music instruction has tended to be idiosyncratic and based more on intuition than on a systematic examination of assumptions” (Schmidt, 1992, p. 44).

My study aimed to investigate some of these assumptions and to provide models of some effective teaching strategies that can be used in the middle and upper levels of applied violin instruction. It was considered that such models might be provided by master teachers. Master teachers can be generally defined as teachers who have gained recognition in the community for their outstanding teaching results, in nurturing students to achieve excellence in a chosen area (refer to *Role of Master Teacher* in Chapter 2 for further discussion).

In educational settings, there is always more than one approach to achieving educational outcomes. Similarly, in applied violin teaching, there are various teaching approaches and also beliefs about violin performance practice. Nelson (1995) attempted to provide a synthesised view of violin technique (posture and violin hold, left hand and arm technique, and right hand and arm technique), through examination of the writings by six prominent twentieth century violin pedagogues -- Leopold Auer, Carl Flesch, Ivan Galamian, Paul Rolland, Kato Havas, and Shinichi Suzuki. However, her study revealed that no monolithic approach to violin technique could be created. I propose that while the teaching approaches of master teachers may vary, the underlying teaching principles of these master teachers may be similar. Therefore, this study examines effective applied violin instruction of three violin master teachers from diverse backgrounds, which may provide a framework for applied violin teachers to adapt their teaching according to the needs of their individual students.

The purpose of this study was to investigate the applied violin instruction of three master teachers for students beyond the elementary level. Research methodology has been framed in order to answer the following research questions:

- What are the areas of emphasis of the master teacher when teaching the violin?
- What are the teaching goals of the master teacher, and how does the master teacher achieve these goals?
- What strategies does the master teacher use to motivate and guide students towards a new level of playing?
- What factors contribute to the high performance level of the master teacher's students?

Significance of the Study

This study of the teaching strategies of three master teachers in Sydney, with their distinct teaching approaches, is perhaps the first study that documents the violin instructional process beyond the elementary level in Australia. Some Australian contextual information from this study may enable violin teachers in Australia to better identify with the nature of instruction and thus to improve their teaching. Curro (1982) wrote about the merits and problems of violin performance of Australian students:

If it is in fact true that Australian [violin] students exhibit as much talent and probably more spontaneity of their [performance] approach than their overseas counterparts, this logically would be due to conditions purely Australian. The life style is slower ... The problems related to this usually show up as a lack of early development, insufficient instrumental skill on entering a tertiary institution and little early commitment to the real study of the instrument. (p. 5)

While the validity of this statement is open to question, it indicates that Australian applied violin teachers may need to address certain issues in their teaching that are unique in the Australian context, which their overseas colleagues may have taken for granted, and thus not have mentioned in instructional manuals or books. The apparent inadequacy in the foundation musical training of young Australian performers was confirmed by an earlier piece of writing by Hind, "the Australian universities sometimes find themselves in a position where preliminary knowledge and skills ... need to be included in first-year undergraduate courses" (1974, p. 53). Although this statement was

made almost three decades ago, many applied violin teachers across Australian music institutions today would confirm its validity.

The responsibilities of applied violin teachers in Australia, therefore, may include a thorough instrumental training which in other locations may be embedded in the curriculum of a specialised music school, such as aural training, exposure to and participation in various music performances, and the building of a strong technical foundation. In addition, encouragement for early commitment to music in a nation which possibly values other achievements (for example sports) over those in music (Spurr, 2000) also needs to be initiated by applied violin teachers.

In the Australian context applied, violin teachers teach a highly diverse range of students. The nominated students in this study encompassed a diverse background, ranging from students who study at an 'ordinary' high school to those who study at specialised music high schools and those who are aiming at a music career through further tertiary music studies. Hence, the findings of this study may be applicable to many applied violin teachers who would be working with students attaining high performance level but who attend 'ordinary' high schools or students who have experienced various instructional approaches and/ or learning traditions.

The multicultural society of modern day Australia necessitates a fresh view of the teaching and learning context and processes in the applied studio. In addition to the various cultural experiences of the nominated students, in my study, the master teachers also have diverse ethnic backgrounds⁸. Moreover, the three master teachers employ distinct and contrasting teaching approaches which have proven to be effective in an Australian context. The study thus provides a view of a number of possible teaching models in an Australian context.

⁸ Refer to *Participants* in Chapter 3 for more information.

Outline of the Thesis

This thesis is organised to present a framework for understanding the nature of applied violin instruction and the attributes of effective instructional approaches. Chapter 2 provides background material to this study which includes a review of applied violin instruction from books and treatises about violin playing and teaching written by established violin pedagogues, the role of master teachers, fundamental issues in applied violin instruction and learning theories from related literature. Chapter 3 is a discussion of the methodological development of this study. It contains a justification for selecting the methods for this study and techniques used in analysing data collected. Chapters 4, 5 and 6 discuss results from this study in relation to the three master teachers, with supporting examples from lesson transcripts and other sources. These chapters also include a discussion of the emergent characteristics of effective applied violin instruction of each of the master teachers. Finally, Chapter 7 summarises the study, giving conclusions and suggesting implications for future research.

CHAPTER 2: REVIEW OF RELATED LITERATURE

Evolution of Violin Instruction

According to Kella (1983), the history of violin instruction literature may be divided into three broad periods. The first period (1520-1750), categorised as “a period of romance” (p. 2), coincides with the evolution and development of the violin. Instructional literature written during this period was primarily aimed at amateurs and many instructional manuals included detailed descriptions of the instrument. “Period of precision” (p. 2) is the second period, dating from 1750 to 1900, the title emanating from the fact that instruction during this period started to focus on accomplishing performance virtuosity and precision on the instrument. Treatises devoted to the instruction of advanced players appeared about 1750 (Boyden, 1965, p. 357). Leopold Mozart's (1756/1978) violin treatise is among the first teaching manuals written for advanced players, although a large proportion of the work consists of explanation of musical theory and performance style rather than itemised instructional methodology. Another treatise written during the early nineteenth century which still has an influence on today's violin instruction is Baillot's (1834/1996) *L'Art du Violin*. This work provides a comprehensive reference concerning nineteenth century violin instruction and performance, particularly in France. Baillot, together with Rode and Kreutzer, formed “the founding trinity of the French violin school” (Kella, 1983, p. 70) at the Paris Conservatoire.

The nurturing of the French violin school was attributed to Viotti, an Italian who came to Paris in the early nineteenth century (Boyden, 1965, p. 315). Paris became the musical mecca in the nineteenth century, similar to the position of Italy in the eighteenth century. Viotti's teaching resulted in the establishment of three prominent national schools of violin playing, either directly or indirectly through his pupils (Campbell, 1980; Mann,

1980; Mann, 1984; Schwarz, 1983). Among Viotti's students at the Paris Conservatorium were Baillot, Kreutzer, Rode and de Bériot, who together established the *Franco-Belgian school* of violin playing. The *German school* of violin playing is attributed to Spohr, who later taught Joachim and David. It is believed that Rode's playing had influenced Spohr (Mann, 1984). The *Russian school* of violin playing, which was to have prominent influence in the twentieth century, owed its origin to Wieniawski, who was appointed the first violin professor at the newly founded musical conservatory at St. Petersburg¹. As Wieniawski received his violin instruction from Massart, a pupil of Kreutzer, the Russian violin school of playing also reflected the influence of Viotti (Mann, 1984).

Violin instruction in the twentieth century, "a period of generalization" (Kella, 1983, p. 3), was characterised by the integration of the nineteenth century national schools of violin playing (that is, German, Franco-Belgian and Russian schools) into an international approach, exemplified by Auer (1927), Flesch (1930, 1930/2000) and Galamian (1985). Another important development in violin instruction during the twentieth century is the incorporation of educational theories (referred to as language-acquisition theories) by Suzuki (1969/1986), as well as the scientific approach to violin playing (referred to as the physiological approach) as illustrated by the works of Steinhausen, Hodgson (1934) and others (Kella, 1983, p. 106).

The process of learning a mother tongue (language-acquisition) is taken as the model for Suzuki's method of teaching the violin, known as Talent Education (Kendall, 1966, p. 7) or 'mother-tongue' method (Star, 1976, p. 1). Suzuki firmly believed that if the learning environment is stimulating and encouraging, a child has high potential to develop musical proficiency regardless of heredity the same way as every child learns to speak (Kendall, 1966; Star, 1976; Suzuki, 1969/1986, 1981). Thousands of young children have since been taught successfully to play the violin in different countries using this

¹ The establishment of the Russian school of violin playing, however, is generally attributed to Leopold Auer, who succeeded Wieniawski (Campbell, 1980; Schwarz, 1983).

method, particularly at the beginner and elementary levels (refer to Table 2.1 for description of *Levels of violin learning*).

The natural physiological principles of Hodgson are based on motion photography of bowing actions. Hodgson proposed that his cyclograph “provides the teacher with a reliable chart of the fundamental [bow] movements, and it is his [the teacher's] task to implant these tracks in a pupil's subconsciousness by leading him [the pupil] round in the easiest possible fashion” (Hodgson, 1934, p. 103). Rolland (1974) had documented success in incorporating physiological teaching approaches, particularly in his remedial teaching. The scientific approach to the physiological theories of violin playing has greatly influenced violin instructional approaches of master teachers in the twentieth century.

It is generally acknowledged that the current standard of violin playing is largely attributed to the influence of the methodological and analytical writings and teaching of two great violin master teachers of the twentieth century, Flesch (1930, 1930/2000) and Galamian (1985). Their works carry much authority because they are based on their successful teaching and performing experiences. Galamian was among the first violin pedagogues who believed that “the building of violin technique ... is now an 'exact science'” (Galamian, 1985, p. 124). More pertinent to the present research undertaken is an analysis of the violin pedagogy of Galamian provided by Koob (1986). In this study Koob analyses five video-recorded lessons of Galamian, given during the last few years of his teaching. Koob supplemented his analysis with interviews with many of Galamian's former students to validate his observations. Green (1993) elaborates on Galamian's life, instruction strategies and related activities, including the summer school, Meadowmount, founded by the great teacher to provide intensive music instruction for his students.

Similar studies of master teaching have been conducted by Gholson (1993) and Neil-Van Cura (1997) through case studies of the renowned violin teacher, Dorothy DeLay (formerly an assistant teacher of Galamian, but since regarded as a prominent violin

master teacher in her own right). Gholson proposed a number of educational issues, such as the role of mentor and the utilisation of Vygotsky's Zone of Proximal Development (discussed under *Instructional Processes*), as the framework for analysis in her study. Furthermore, Epstein (1987) and Sand (2000) depict other responsibilities outside contact lesson time, in addition to describing lessons of DeLay, based on interviews with former students and also that of other eminent colleagues in the performing circle, of this highly regarded teacher. However, currently no research studies in applied violin instruction strategies of master teachers have been conducted in Australia.

It is believed that the instruction of master teachers contains distinct characteristics that contribute to their success. The nature of the instructional role in the applied music instruction setting, where the applied teacher is normally seen as a mentor to his or her students, will be delineated through a discussion of relevant literature in this chapter. In addition, strategies that contribute to effective teaching, such as curricular decisions, instructional decisions and psychological-related decisions, will be outlined and reviewed.

Role of the Master Teacher

“A teacher can make or break a violin student. For every talented pupil whose career is furthered by a good teacher, there are scores who are ruined by a bad one” (Wechsberg, 1973, p. 295). Applied music teachers can be broadly categorised into three types: elementary teachers, demonstrating teachers, and master teachers (Flesch, 1930).

Elementary teachers are teachers who work with beginning students, providing students with a love of the instrument and a thorough technical foundation on the instrument for future performance development. Good and informed elementary teachers have been described as contributing to the solid foundation of the pyramid in the process of a student's performance advancement (Dorner, 1994; Noltensmeier, 1998).

Teachers who are usually performing artists and who enthuse students with their performance during instruction are designated as *demonstrating teachers*. A large proportion of their instruction is based on demonstration that is often inspirational, with rather limited explanation and assistance given to the fundamentals of playing of the students. Although the demonstrating teachers can inspire students and widen a student's horizon more than a teacher who does not perform, only students who have possessed a natural technique or solid technical foundation are able to make significant progress under these teachers. This statement is elaborated by Ruggiero Ricci about his teacher, Louis Persinger, who he described as a demonstrating teacher: "Für technisch weniger begabte Schüler war er kein guter Lehrer. ...doch konnte er zum Beispiel Fehler des Bogenarms nicht richtig korrigieren (He was not a good teacher for students who are not technically gifted ... for he could not correct for example, a student's faulty bow arm)" (Noltensmeier, 1997, p. 48).

Another category of applied music teachers is that of *master teachers* or art-pedagogues, who combine the attributes of the two former types of teachers, in that they are excellent teachers as well as musicians. These teachers are able to guide students in achieving their full potential in violin playing, and usually in a shorter time frame than other teachers achieve. Often, master teachers spend many laborious hours in ensuring that they can provide quality and meaningful learning conditions for their students (Epstein, 1987; Green, 1993; Sand, 2000). Their effective teaching "occurs deliberately with conscious attention to alternative modes of thinking and alternative courses of action" (Dinham, 1987, p. 3). The success of master teachers in their teaching could also be attributed to their creation of a milieu conducive to and supportive of learning and teaching. As a result, master violin teachers have been described as teachers who "made great artists of great talent, and superior violinists of average talent" (Avsharian, 1981).

The characteristics of effective teachers, such as enthusiasm in teaching, being sensitive to the needs of students, possessing the desire for improvement, and having an in-depth understanding of the subject to allow flexibility in guiding students to perform their best (Lautzenheiser, 1990) are also seen to be the common characteristics of master teachers.

Jamie Lorendo, a noted violinist, reminisced on the teaching of the great teacher, Galamian: "He brought something out in me so that I always play my very best at the lessons. ... More than any other teacher, he handled each student differently. *How much he taught and how little he actually said!* [emphasis retained]" (Green, 1993, p. 90).

In applied music instruction, teaching occurs on a one-to-one basis. Observations of this individualised setting reveal that the relationship between the master teacher and his/her student is generally more than that of a teacher-student relationship, where the role of the teacher ends upon the achievement of instructional purposes; it also encompasses that of mentor-protégé or a master-apprentice association (Elwood, 1981; Gehrke, 1988; Hardcastle, 1988; Torrance, 1984). This is reflected in the direct involvement of master teachers in the development of the curricular context in which their teaching occurs. According to Hardcastle (1988), "the mentors not only had unique visions of their protégés, seeing in them abilities and traits that others had missed ... [they were] perceptive and responsive to their protégés' needs or special abilities and acted on their observations" (pp. 206-207). A student of Galamian stated the main reason that students are prepared to work hard under the tutelage of a master teacher: "He is not only a teacher but a person really interested in you and you value this more than anything. That is why we give him our best" (Koob, 1986, p. 30). This is further supported by the claims of Galamian's wife and students, that his utmost dedication to teaching resulted in an eight to ten hour teaching schedule seven days a week almost 365 days a year (Green, 1993; Koob, 1986).

In addition, the professional accomplishment of the master teacher and the interactive nature of applied music instruction provide a framework for master teachers to exercise an influential role in the progress of their students (Gholson, 1993). In order to provide the appropriate milieu for their students, it is not uncommon for master teachers to audition their prospective students, to ensure there is a mutual understanding, respect and genuine commitment. Elwood (1981) elaborates on the purpose of this selection process:

The mentor ... through his own training, and from his own mentor, recognizes those special qualities in a student which are manifested in his class work, in his performance on stage, and more importantly, in his attitude toward his work. He then observes the student to see if the personality configurations between him and the students will mesh. ... It is not only that a student has to demonstrate his willingness to learn; the mentor must feel deeply that he is willing to expend the energy which the process of teaching requires. (pp. 2-3)

In a retrospective sense, this is a self-selecting process, because the student makes the final decision in selecting his/her preferred teacher, one that suits him/her

psychologically and musically. Gehrke (1988) associates mentoring with the act of gift giving, as both share some common features:

The greatest gift the mentor offers is a new and whole way of seeing things. This gift of wisdom is not a gift the mentor could create overnight. ... Of course, the protégé must be a willing recipient of the gift for this awakening to occur. ... [the protégé has] the overwhelming desire to live up to the level of the mentor's expectation -- to be worthy of the gift of the mentor's philosophy and belief. (p. 192)

While this mentor-protégé relationship may endure a lifetime, "it must change with time and the mentor must continue to grow. There must be an awareness that the mentee [protégé] may outgrow [the mentor] ..." (Torrance, 1984, p. 54).

Strategies of Effective Teaching

Strategies of effective applied music instruction are largely determined by the outcome expected from traditional Western-Art instrumental instruction, or the "classical conservatoire culture" (Sloboda, 1996, p. 110). Hence, success in applied music instruction is embedded in the capability of a teacher to inculcate in students an accurate performance of existing compositions, the ability to perform a core repertoire that demands high technical (as well as musical) command, and accomplishment in competitive events (Sloboda, 1996). In spite of this, a review of the available literature in applied music instruction reveals that it is difficult to identify and codify the complex strategies and processes of effective teaching that applied music teachers use in their

teaching (Abeles, Goffi, & Levasseur, 1992; Neill-Van Cura, 1997; Schmidt, 1992; Zhukov, 1999). Havas (1961) claims that, “the secret of teaching the violin is not so much the question of imparting knowledge. It is the ability to ... find a happy medium between inspiring the pupil and being able to draw out any latent ability” (pp. 56-57).

The most complex issue in applied music instruction is probably that of teacher decision making. A study of private piano teachers conducted by Jørgenson (1986) identified four areas of decision making: *administrative decisions* (organisation of instruction time and other business related aspects of the studio), *curricular decisions* (syllabus design and repertoire selection), *instructional decisions* (instructional method, lesson format and conflict solution), and *student-related decisions* (student selection and student motivation). Although administrative decisions featured prominently in the findings, it was of the least concern to applied music teachers as compared to the other three areas of decision-making, and will not be discussed here. It is difficult to provide guidelines to these areas of decision-making, because they vary from student to student and there is not a fixed solution to every problem (Corno & Snow, 1986; Galamian, 1985; Sand, 2000). Moreover, the requirements of a student are constantly changing as the student develops higher musical expertise and it is crucial that the strategies of the applied music teacher match the requirement of the students at various stages of their learning (Davidson, Moore, Sloboda, & Howe, 1998; Ericsson, 1996; Hallam, 1998). From the related literature, curricular decisions and instructional decisions, as well as some other psychological-related decisions appeared to be central to the strategies of effective teaching of master teachers. These will be discussed separately in the following sections.

Curricular Decisions

Curricular decisions encompass decisions made prior to the actual instruction. They will be discussed under two headings: syllabus design and curriculum objectives. Syllabus design mainly addresses the issue of repertoire selection. In applied music instruction, “repertoire selection has a major impact on what students will and will not learn, and it

should help their musical understanding and appreciation” (Reynolds, 2000, p. 31). The aims of applied violin instruction in terms of the acquisition of technical and musical skills are stated under the heading *Curriculum Objectives* following the discussion of *Syllabus Design*.

Syllabus design

The syllabus design of master teachers appears to contribute to the high level performances of the master teachers' students. “One of the most important aspects of effective teaching is a well-organized approach to technical and musical development” (Pernecky, 1998, p. 134). Therefore, the syllabus design can be postulated as being the skeleton of the curriculum in applied music instruction. Many eminent violin pedagogues compiled a selected list of core repertoire (usually concerti) and études which they would assign to various types of students (Auer, 1927; Ding, 1999; Fischer, 1996; Green, 1993). While their sequencing of repertoire contains many similarities such as progression of repertoire in the order of technical difficulty as perceived by the individual pedagogues, the amount and genre of the repertoire differs.

In relation to the intricate issue of curriculum organisation in meeting the various performing requirements and learning purposes of the student; many pedagogues suggest that teachers should assign repertoire below the mastered technical level for performance or audition and save more challenging work for studio training (Ding, 1999; Flesch, 1930; Galamian, 1985; Martens, 1919). According to Ding (1999), there are five levels of violin learning, each level with its required technical and musical proficiency and its corresponding repertoire as shown in Table 2.1.

Table 2.1: Levels of violin learning (Ding, 1999)

| Level | Technical Expectation | Suggested Assigned Works ² |
|---------------------|--|---|
| Beginner | Students acquire skill in playing in the first to the third position and basic bow strokes (such as détaché and slurs) | Etudes by Wohlfahrt and Hoffmann |
| Elementary | Students are able to execute vibrato, various combinations of shifts, the placement in first to seventh positions for the left hand, in addition to off the string bow strokes (such as spiccato) and the use of various sections of the bow | Etudes by Kayser, Mazas and Dont Op. 37; concerti by Bach, Vivaldi and Viotti; sonatas by Handel; and violin duets by Mazas and Viotti |
| Intermediate | Students are expected to perform various combinations of double-stops, various bow speeds, and demonstrate increased command in the co-ordination of both hands (in terms of speed) | Etudes by Kreutzer, Rode, and Fiorillo; concerti by Mozart, Lalo and Mendelssohn; sonatas by Mozart and Beethoven; violin duets by Spohr and piano trios |
| Advanced | Students are expected to have thorough control of the fingerboard and to perform every possible combination of bowings, all played at an increased speed | Caprices by Paganini, Gavines, Wieniawski and Vieuxtemps; virtuosic pieces and/or concerti by Sarasate, Wieniawski, Vieuxtemps and Paganini; and string quartets by Haydn, Mozart and Beethoven (early works) |
| Artistic | A stage where students consolidate advanced techniques, further develop their tonal control and contrast, and heighten their stylistic awareness in playing | J.S. Bach solo sonatas and partitas, concerti by Sibelius, Tchaikovsky and Brahms and Beethoven; and revision of earlier repertoire to higher performance level |

² These suggested works only serve as a guideline and not as a proposition that works denoted in a lower level of violin learning are necessary easier than those recommended for a higher level of violin learning. It should be noted that Ding does not classify the works of a composer (such as sonatas by Mozart or Beethoven) into various levels, due to the different musical and technical demands made by each composition.

The Australian Music Examination Board (AMEB) also provides a set of syllabi for the purpose of assessment of a student's violin performance in eleven levels, ranging from preliminary, then first to eighth grades, Associate of Music (A.Mus) and Licentiate of Music (L.Mus.) (AMEB, 1997). However, in the AMEB syllabus, there is no inclusion of chamber music repertoire and the proposed works are more precisely stipulated and consist of a wider range of styles. Undoubtedly, there are differences in the objectives between Ding's proposed levels of violin learning and the violin performance level of the AMEB. Ding formulates the levels of violin learning from the view of a violin professor, whose aims are to provide a thorough training in violin performance for children committed to learning the violin from a young age and who desire to have a career in music. In contrast, the AMEB is a music examinations system (similar to its British counterparts). Therefore, the syllabi "are merely a list of requirements ... they [examination syllabuses] are not ... systematic training syllabuses" (Dorner, 1994, p. 3).

Curriculum Objectives

Great violinists and pedagogues seem to agree that artistic performance begins where the scientific analysis of instrumental execution ends (Martens, 1919; Ottó, 1992; Wechsberg, 1973; VanClay, 1999). Auer (1927) made this statement from his observation of his students, among them great violinists such as Heifetz, Milstein and Elman: "All really beautiful phrasing depends ... in the last analysis, on technical perfection. ... Without technical competence, even the most gifted interpretative instinct must fail of practical application" (p. 165). In other words, technique is the performer's tool that should be taken for granted to enable the performer to express freely through his/ her instrument (Galamian, 1985; Hong, 2000; Noltensmeier, 1997; Ottó, 1992; Yang, 1997). Hence, when teaching young students, "the teacher should see his prime duty as the building of an instrumental equipment [the command of the instrument] ... [because] there is no age limit for the development of musicianship, but early youth is the time when technique grows fastest" (Galamian, 1985, p. 107).

Although violin technique can be divided into the left-hand techniques (such as vibrato, shifting, double-stops, pizzicato) and right-hand bow techniques (such as détaché, spiccato, collé, flying staccato), Galamian (1985) defined violin playing technique as "... the ability to direct mentally and to execute physically all of the necessary playing movements of left and right hands, arms and fingers" (p. 5). The playing movements of both hands are generally based on the three fundamentals: accuracy of intonation³, beauty of tone⁴ and rhythmic precision (which also encompasses speed) (Baillot, 1834/1996; Fischer, 1996; Flesch, 1930/2000; Galamian, 1985; Koob, 1986; Noltensmeier, 1997; Noltensmeier, 1998; Yang, 1997; Zhang, 1992). However, the playing facility of both hands is not achievable without the necessary mental work, which includes the ability to concentrate during playing and to anticipate muscular activities. The importance of engaging the mind in violin playing is reflected in the emphasis placed on it by Auer (1927), Galamian (1985) and Yang (1997).

"Any skill takes time to learn and can only be learned gradually" (Hallam, 1998, p. 119). Hence, an important part of instructional process would be to assist students to achieve the curricular objectives outlined. Four stages in facilitating the acquisition of technique have been defined by Ding (1999, p. 146). The first of these is *concept formation*, where the emphasis is on correct quality playing, not on the amount of times the execution of the new technique is being repeated. The second stage is *concept implementation*, where repeated playing, through the learning of etudes, is essential to enable the newly acquired technique to function subconsciously. In the third stage, *concept reinforcement*,

³ String players produce a note by placing their fingers in a precise manner on a fretless fingerboard with the guidance of the ears. Hence, accuracy of intonation presents a major obstacle for every string player. Flesch (1930/2000) defined playing with good intonation as "nothing but an extremely rapidly and cleverly executed correction of the initially imprecise pitch ... [while] out of tune playing means that the note remains as false during its duration as it was initially. ... [Thus] a student must be made aware that the correction of every incorrect pitch must be considered to be the most important principle of our art" (p. 8).

⁴ In violin playing, the bow arm plays a prominent role in creating sound, although the vibrato in the left hand also has a role in good sound production. Therefore, beauty of sound is largely dependent upon a good bow control in producing various tonal colours and intensities.

the incorporation of the new technique into the repertoire should be the teaching priority. At this stage, it is not necessary for the student to learn each piece to performance standard. The final stage, *concept application*, is reached when students have the ability to employ technical control under performance conditions and the ability to achieve balance between the conscious mind and emotional feeling during performances.

By contrast, technical acquisition without musicianship is seen to result in mechanical playing. Therefore, striking a balance between “building” (technical equipment) and “interpreting” (music making) in violin teaching is an important factor in a student’s development (Galamian, 1985, p. 107). Performances by the students of master teachers frequently reflect the perfect balance of the imparting of technical control and musicianship by the master teachers, a balance many teachers would hope to attain. In addition to learning the solo repertoire, incorporation of chamber music has been suggested as a means to develop the musicianship of students (Flesch, 1930, p. 146). It is possible that the extra tutoring which students of master teachers receive in ensemble playing may contribute to their musicianship development, allowing the master teacher to concentrate more on the “building” during instructional time. Anecdotes from various musicians intimate the importance of chamber music in cultivating their listening sensitivity in phrasing, awareness of various musical styles and the satisfaction of music making with other players (Epstein, 1987; Green, 1993; Hong, 2000; Noltensmeier, 1997; Noltensmeier, 1998; Sand, 2000; VanClay, 1999).

Instructional Decisions

In contrast to curricular decisions, which can be planned prior to the actual teaching session, instructional decisions have an element of spontaneity ingrained in them. Although a teacher may have a preferred instructional method or lesson format, these have to be constantly reviewed in the course of the teaching session according to the needs of the students at a given moment.

Learning appears to occur at a faster rate, and a student retains new concepts more easily, if the environment is encouraging and supportive (Kreitman, 1998). Therefore, it is important that applied music teachers make instructional decisions which will maximise the learning outcomes. Due to the one-to-one nature of applied music instruction, an applied music teacher can address student characteristics such as personality or cognitive style, and instruct each student accordingly (Hallam, 1998; Schmidt, 1992). Despite this, applied music teachers should guard against the inappropriate use of the advantages of this learning environment. The study by Gustafson (1986) of videotaped lessons from applied violin studios shows that the personality and personal experience of teachers can influence their teaching methods, and that teachers should try to be more objective in teaching so that students do not suffer from their personal biases. This is supported by Mackworth-Young (1990). In her study of piano lessons through an action research programme, she concluded,

The teacher needs to have a broad base of knowledge and pianistic skills and an ability to impart the knowledge and teach the skills. ... The teacher also needs immense flexibility and sensitivity in maintaining the right balance between being alert to the pupil's feelings, and ensuring that he is learning the pianistic skills necessary to achieve his objectives. (p. 84)

Instructional decisions will be discussed under two overarching themes: instructional choices and instructional processes.

Instructional Choices

The teaching process in applied music instruction usually takes the form of rectifying conceptual (and to an extent physiological) deficiencies, in which students try to match their performance to that expected by the teacher. Six strategies have been identified by Wood, Bruner and Ross, (cited in Kennell, 1992), to deal with the intervention of the teacher in the applied music studio. These are: *recruitment*, *direction maintenance*, *frustration control*, *reduction of degrees of freedom*, *demonstration* and *Mark Critical Features*. Among the six strategies, the first three strategies are not included in the hierarchy of teachers' involvement during instructional process by Wood, Wood and

Middleton (cited in Kennell, 1992), probably because the latter three strategies are more likely to demonstrate significant instructional outcomes. Each of these strategies will be discussed below.

Recruitment is the term used to denote the directing of students' attention to an area of interest that could be used as a descriptive reference-point to playing an instrument. It usually takes the form of questions. *Direction maintenance* is a goal setting strategy, involving, for example, prearranged performances, competitions or examinations. A teacher uses *frustration control* to empathise with the students, in order to reduce their anxiety. *Reduction of degrees of freedom* is a strategy to build the technical skill of a student by reducing the complexity of a task to manageable components. *Demonstration* is a form of modelling (either live or recorded), which students can emulate. *Mark Critical Features* heightens particular elements of performance and can take one of the following four forms: declarative statements, commands, questions, and non-verbal gestures (Kennell, 1992). Examples of these four forms in inducing a student to observe a *giocoso* sign in the music are shown in Table 2.2 as follows:

Table 2.2: Four examples of Mark Critical Features

| Examples | Forms |
|--|-------------------------|
| "This section is <i>giocoso</i> !" | a declarative statement |
| "Play this section <i>giocoso</i> please..." | a command |
| A light gesture and a smiling face | a non-verbal gesture |
| "What does <i>giocoso</i> mean?" | a question |

However, in exercising instructional choices a teacher "must beware of discouraging the student, and he must know that there are times when it is advisable to correct certain things and times when it is not advisable to do so" (Galamin, 1985, p. 106).

As the goal of applied music instruction is performance on a musical instrument, the importance of demonstration in applied music instruction is stressed by Auer (1927),

who remarked that “purely verbal teaching, teaching which only explains by means of the spoken word, is ‘dumb’ teaching” (p. 24). Kennel (1992) and Schmidt (1992) have concluded from their analysis of several studies, conducted to determine whether Mark Critical Features strategies or demonstration are more effective in applied music instruction, that both strategies are equally effective depending on the context of instruction. Nevertheless, all instrumentalists can recall incidents where a teacher substituted verbal instruction and demonstration with vocalisation in his/her teaching, and achieved similar (in some cases better) results. This can be attributed to the fact that “the provision of a single model might force the pupils into stereotypical performances and deter them from developing their own interpretations” (Hallam, 1998, p. 127). Hence, teachers should be aware of the advantages and disadvantages of each instructional choice and select them according to the purpose of the instruction.

Instructional Processes

Developing students’ learning independence as musicians has been a goal for every music educator. Jørgensen (2000) identifies two key instructional processes in developing a student’s learning independence during instruction: Vygotskian theory, where there is co-operative interaction between teacher and students; and practice behaviour, where discourse of the teacher is dominant during instruction to enable students to further their own learning in between the instructional time.

Vygotskian theory

Students need to be guided by their teacher in order to make significant progress. Usually “in supporting...and in leading the student to successful performance... the applied teacher has available a palette of scaffolding strategies that may be selected and used at the teacher's discretion” (Kennell, 1992, p. 15). The extent of assistance a teacher provides during instruction changes with the performance of each student. Frequently more assistance is provided when fostering a new conceptual understanding in students, and assistance is reduced in order to increase the individual learning autonomy of a student (Gholson, 1993; Jørgensen, 2000; Kennell, 1992). In applied music instruction,

students practise independently during the week to prepare their assigned works for a lesson with the applied teacher. During the lesson, the applied teacher assists students to achieve a higher level of performance in the assigned works and “anticipates a level of performance based on the student's history of achievement” (Kennell, 1992, p. 14). Research has shown that with appropriate guidance, there is an area of manageable gap in the learning of each student that would prompt learning to take place at the maximum level (Gholson, 1993; Kennell, 1992), a notion based on Vygotsky's theories of learning.

Vygotsky (1978) proposed that with appropriate assistance given by an expert, a novice could perform tasks that are within their potential ability, rather than limited by their current actual ability. Vygotsky called this the Zone of Proximal Development (ZPD), where scaffolding assistance given is “the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (Vygotsky, 1978, p. 86). In other words, the ability of students can be extended if given the appropriate guidance. The “Zone of Proximal Development is a map of the child's [student's] sphere of readiness, bounded at the lower end by [his or] her existing level of competence, but at the upper end by the level of competence [he or] she can achieve under the most favourable [learning] circumstances” (Wertsch, 1985, p. 299). In the context of violin pedagogy, if an applied teacher assigns material that is beyond this ZPD without giving sufficient assistance, it would result in frustration in the learning process. Nevertheless, if the ZPD is exploited appropriately, the students will be led to a new level of learning. Therefore, the pace in assigning repertoire and the intensity of instructional pace are crucial to effective instruction (Gholson, 1993, 1998).

Practice behaviour

The essence of good violin teaching lies in making the student self-reliant, through motivating the students during instruction and inculcating in them the aspiration to perfect their skills (DeLay, 1989; Flesch, 1930; Galamian, 1985; Martens, 1919; Noltensmeier, 1997; Noltensmeier, 1998). If the motivation is developed in the

individual, if the individual is provided with sensitive learning opportunities according to his/her needs, and if the appropriate learning provisions are available over the relatively lengthy sequence of learning steps; almost everyone is capable of developing some of the commonly recognised performance abilities. When students realise they have the potential to achieve excellence in a learning situation, it will increase their confidence about their learning capabilities and motivate them in the attainment of a learning goal. These positive affective outcomes enable students to face further learning tasks more positively (Bloom, 1976, 1982; Ericsson, 1996).

“Expertise did not emerge from nowhere, unsupported by a regime of regular activity. Talent did not seem to depend on heroic amounts of practice, but neither did it flourish in the absence of hard work” (Howe & Sloboda, 1991b, p. 51). In applied music instruction, students’ individual practice plays a crucial role in their performance and skill acquisition (Ericsson, 1996; Ericsson & Charness, 1994; Ericsson, Krampe, & Tesch-Römer, 1993; Jørgensen, 2000; Sloboda, 1996). Flesch (1930) states that “the pupil’s practice activities are responsible for learning any given material. How this process of learning is to be most usefully developed is something the teacher will also have to show the pupil” (p. 143). Therefore, teachers need to teach students how to practise and if necessary, practise difficult passages with the students in lessons so that the student can consolidate it in their individual practice (Hallam, 1998; Jørgensen, 2000; Pitts, Davidson, & McPherson, 2000). Many established violinists confirmed that, despite their talent, they would not have achieved high level performance had they not practised a large amount during their developmental years. Many attributed their enthusiasm for practice to a teacher who has inspired them to perfect their skills (Green, 1993; Hong, 2000; Howe & Sloboda, 1991a; Koob, 1986; Martens, 1919; Sand, 2000; VanClay, 1999). This is supported by results of recent research studies on expert performance in the fields of chess, sports, medicine and music: that the amount of deliberate practice (methodical repetition of a skill with the intention of enhancing performance in a domain) correlates positively with the attained level of expert performance (Ericsson, 1996; Ericsson et al., 1993; Sloboda, 1996).

In an interview, Galamian was asked about his teaching success, and he summarised it as: "My first task is to teach the students *how* to practice. Once they understand this, they begin to make progress" (Green, 1993, p. 99). In like manner, Kennel (1992) asserts that "an important goal of applied teachers, ... must be to foster independent problem-solving skills which the student can use in the practice room" (p. 15). Auer (1927), Flesch (1930/2000), DeLay (Sand, 2000) and Galamian (Green, 1993) suggested the practice hours required of their students and a few even provided recommended distribution time for the various components in a day's practice. Nevertheless, in allocating the time for the practice of students, teachers should remember that a student's degree of learning depends on the time allowed in a learning situation that would match with the time needed by the student to learn. If the time allocated for a learning task and the time students spent on the learning task is increased, students are more likely to learn material well.

Nevertheless, the aptitude (or the amount of time required to learn a task to a given criterion level) of students, quality of instruction, and ability of students to understand instruction would also influence the degree of learning of students. Hence, some students may require more repetition or reinforcement, before they are able to apply a newly learned skill. In applied violin instruction teachers should be aware that there is a time line in learning attainment, or the time taken for each student to master a learning task, and it should be taken into consideration during instructional processes. In addition, teachers should be aware that there will be instances where an individual will not be able to accomplish the learning attainment (Anderson, 1994; Bloom, 1976, 1982; Low, 1999). However, the study by Barry & McArthur (1994) reveals that although most teachers strive to teach their students how to practise effectively, students (particularly those of non college-level teachers) generally feel that insufficient guidance in this aspect has been provided.

Psychological-related Decisions

Psychological-related decisions have been identified as effective teaching methods of master teachers, contributing to the high level performance of students (Flesch, 1930; Galamian, 1985; Hallam, 1998; Sand, 2000). The two most frequent psychological-related decisions made by applied music teachers are selecting appropriate instructional paths for each student and performance related matters. Each of these will be discussed below in brief, as it is beyond the scope of this thesis to review the psychological-related decisions in detail.

The correct identification of the temperament of students and subsequently the instructional aims for each type of students at the appropriate time is seen as an important strength of the master teacher. Flesch (1930) proposed that there are generally four types of students, which the applied teacher will encounter: those who possess the rare characteristics of a solo artist; those in whom the gift for analysis predominates and who are inclined towards the teaching profession; those of high playing skills suitable for orchestral or chamber music playing; and lastly, the less well-equipped amateur students. Although there are different types of students, an applied music teacher needs to be thoughtful and critical when selecting the most suitable teaching approaches and repertoire for each student type. Galamian (1985) offered the following advice: "The teacher should know that every student possesses ... recurring stages of varying response. He should try to guess the periods of special productivity and try to take the best possible advantage of them" (p. 106).

Another important aspect relates to the tactics used by master teachers in inculcating in the students the ability to perform at a high level under varying circumstances. Most violin pedagogues suggest providing students with numerous performance experiences in non-threatening environments, such as in private homes (Chadwick, 1996; DeLay, 1989; Green, 1993; Noltensmeier, 1997). A masterclass instruction situation has been suggested by Flesch (1930), in order to provide students with the best training for performing under pressure. He claimed that if students can perform before their well-

informed colleagues during a lesson, then later public performances would seem much easier. With advanced students, instruction often encompasses career-choice decisions and personal issues (Epstein, 1987; Green, 1993; Sand, 2000). Often inexperienced young performers need guidance and psychological support from their applied music teacher in making decisions about entering an international competition, accepting performance invitations and/or recording proposals. While defeats in competitions can result in loss of self-confidence in students, a premature performance can even damage the future career of an aspiring young performer. Galamian has described this as "calculated risks" (Green, 1993, p. 130), where applied teachers need to evaluate the short-term gain versus the long-term damage to a student's development. Cho-Liang Lin, a noted violinist, expressed gratitude to his teacher, DeLay, for having the courage to turn down an invitation on his behalf to perform with the Berlin Philharmonic Orchestra under a well-known conductor, Ricardo Mutti, thus saving him from making a European debut for which he was insufficiently prepared (Epstein, 1987).

Conclusion

The mentor role of master teachers has remained relatively unchanged in the history of violin teaching and learning, as evidenced by the accounts of many prominent violinists and pedagogues (Auer, 1927; Ding, 1999; Epstein, 1987; Flesch, 1930; Gholson, 1993; Green, 1993; Koob, 1986; Martens, 1919; Mozart, 1756/1978; Noltensmeier, 1997; Noltensmeier, 1998; Sand, 2000; VanClay, 1999). However, many issues contribute to the success of applied music instruction and strategies for effective teaching are constantly evolving. It appears that great teachers are not usually dogmatic and many master teachers are progressive and open-minded about teaching (Auer, 1927; Gholson, 1998; Koob, 1986; Noltensmeier, 1997; Sand, 2000; Wechsberg, 1973). Auer (1927), who enjoyed a long successful career as a violin pedagogue, summarised his view about the need for continuous learning:

Tradition in music, as in all else, is the antithesis of progress, it is the latter which kills the living spirit. The truth of one age is bound to be modified by the events of another, for truth is progressive. ... for each age set its own standards, forms its own judgement. (p. 175)

This literature review of the role of the master teacher illuminates important characteristics of master teachers in their relationships with their students. Applied teachers' goals, decision-making processes, ways they maximise their instruction and ways in which master teachers assist students in individual learning have been discussed in relation to curricular decisions, instructional decisions, and psychological-related decisions, which contribute to strategies of effective teaching of the master teachers. This study will examine effective teaching strategies of master teachers in an Australian context. The design of this research will be outlined in the next chapter.

CHAPTER 3: DESIGN OF THE STUDY AND ANALYSIS METHODS

“Any quest for improvement is based on the quest for deeper understanding of a given reality. Any quest for understanding within a value-oriented field carries expectations that ultimately we will be able to improve our practices” (Bresler, 1996, p. 7). My study aims to investigate effective teaching strategies of master teachers that can be emulated by applied violin teachers for students at intermediate, advanced and artistic levels. In order to illuminate issues concerning effective applied violin instruction, it was important to maintain the natural setting of applied teaching while systematic data collection was being conducted, as discussed below. Therefore, qualitative methodology, which features the context of enquiry, has been utilised in this study. This chapter discusses the research methods used, parameters of this study, the participants involved, procedure used in data collection, the role of the researcher in this study and the validity of research methods. It concludes with techniques used in analysis of data and the emerging patterns of the results.

Selection of Research Method

The choice of qualitative methodology has been made in order to reveal multiple factors in applied music instruction and to enable the exploration of a range of possible features affecting applied music instruction during the study. Qualitative methodology “allows the exploration of issues that are at the core of teaching and learning of music education” (Bresler, 1996, p. 15), due to the rich and detailed data it generates through a naturalistic and interpretative method of inquiry (Burns, 1997; Rossman & Rallis, 1997). Moreover, it enables the researcher to verify data through a variety of corroborative techniques. In order to understand the phenomenon of effective teaching strategies utilised by applied violin teachers, close examination of teaching strategies of violin master teachers is

necessary (Schmidt, 1992). In this study, the uniqueness of each master teacher's teaching approach and the various existing perceptions about the teaching situations are of main concerns.

Among the available qualitative methods, a case study approach has been chosen, because it allows an holistic investigation, an exploration of multifarious events that characterise a setting. In addition, the descriptive nature of data generated from a case study enables subjective and empathic interpretation of a setting through intensive and reflective exploration of possible explanations of each phenomenon (Bresler, 1992; Cohen & Manion, 1994). According to Burns (1997), a case study "is a presentation, interpretation and investigation of detailed information on a single unit developing idiographic interpretations" (p. 383). A case study approach not only allows a comprehensive investigation of master teachers' teaching procedures in a natural setting, it also enables the collection of data from multiple sources (Cohen & Manion, 1994; Denscombe, 1998). Fieldwork, which includes observations and interviews (discussed in the following paragraphs), constitutes the major component of data collection, while document analysis is only a secondary data source, due to the limited printed material documenting and/or written by the participating master teachers.

Observation techniques provided a framework to collect the direct evidence of the complexity of applied music instruction and to thoroughly explore and analyse the diverse events that constitute the unique teaching approach of a master teacher (Rossman & Rallis, 1997). Observation of instruction given by master teachers illuminated ways in which they maximise their instructional outcomes and through which master teachers assist students in individual learning. Denscombe (1998) identifies systematic observation and participant observation as two categories of observation commonly employed to produce qualitative data. In systematic observation, researchers do not interact with the people in a setting, as opposed to participant observation, where researchers become part of the group they are studying.

I have used participant observation in this study because, during the early phases of my data collection, I came to realise that it was almost impossible to be a non-participant observer, due the nature of the applied instruction settings. In an applied instruction setting, there is usually an applied teacher, a student, and sometimes an accompanist and/or a parent of the student. Hence, the presence of an additional person is fairly significant, particularly as a de facto audience or critic. However,

the fact that as researchers we are likely to have an effect on the people we study does not mean that the validity of our findings is restricted to the data elicitation situations on which we relied. We can minimize reactivity and/or monitor it. But we can also exploit it: how people respond to the presence of the researcher may be as informative as how they react to other situations. (Hammersley & Atkinson, 1995, p. 18)

On several occasions during observations, either my opinion had been invited by the master teacher to support their suggested comments in improving the student's playing, "She sounds better when she plays like this, doesn't she?" (Lesson Transcript 17/5/00); or as an indirect way of expressing their desired outcome to the student, such as "Do you know any books written in English that deal with intonation?" (Lesson Transcript 29/6/00). In the former, I always agreed with the master teachers, so as not to disrupt the flow of the lesson. However, in the latter situation, I usually provided a succinct reply, which assisted further discussion between the student and the master teacher. Nevertheless, almost all the students of master teachers responded positively to their observed lessons and claimed that master teachers did not teach differently in the unobserved lessons, although a few students stated that the only minor difference was that there was less irrelevant gossip during the observed lessons. This apparent acceptance can be attributed to their awareness of my presence, as someone who knows about violin playing and teaching.

Interview, not dissimilar to conversation (although different in rigour), is a research tool used to eluce participants' views of a situation (Rossman & Rallis, 1997). Interview types can be divided into structured interviews, semi-structured interviews and unstructured interviews. In a structured interview, the questions are prescribed by the

researcher and the answers are limited by the nature of the question. The researcher has a list of questions in a semi-structured interview, but the answers are open-ended, allowing participants to elaborate on issues raised by the researcher. The unstructured interview resembles the semi-structured interview, in spite of their differences in the degree of freedom in allowing participants to develop their ideas without interruption from the researcher. In an unstructured interview, the researcher initiates the conversation, but then assumes a subordinate role in the conversation (Burns, 1997; Cohen & Manion, 1994; Denscombe, 1998). Modern Internet technology has created a new form of data collection. E-mail communications, which enable the interviewees to reply at their convenience, appeared to be the preferred mode of dialogue, due to the time constraints of the master teachers. In this study, semi-structured and unstructured interviews, as well as e-mail correspondence, were utilised to illuminate the inner workings of the master teachers' decision-making processes. Unstructured interviews with the students of master teachers revealed some important characteristics of master teachers. However, these interviews were limited to a few students (and parents) who would arrive before the assigned lesson time or had a few minutes after the lessons and were generally fleeting in nature.

Parameters of the Study

This study utilised the violin instructional expertise currently available in Sydney. I approached violin teachers in Sydney who are considered to be master teachers among the violin playing community, due to their outstanding teaching results. Among the seven violin master teachers approached for participation in this study, three violin master teachers agreed to participate, which thus limited the scope of this study. In endeavouring to adequately reflect the teaching strategies of the master teachers, the master teachers were asked to nominate participating students. Each master teacher nominated a minimum of two students, one at intermediate and one at advanced level, for observation of their teaching routines with these students. It was observed that master teachers nominated students who were above average in their performance,

probably to maximise the perceptible instructional outcome. While this has successfully revealed the effectiveness of instructional strategies of the master teachers in the short duration of this study, these strategies are not applicable to all students of master teachers. Moreover, as master teachers constantly modify their instructional method, this study does not reflect the instructional methods of master teachers beyond the observed period.

Research Procedures

In designing this study, I wished to include master teachers with contrasting teaching approaches, in order to understand the merits of each teaching style, more than to learn how teaching styles differ from one another. The three master teachers who consented to participate in this research study are Professor Shi-Xiang (Peter) Zhang, Goetz Richter and Janet Davies.

Participants

Professor Shi-Xiang (Peter) Zhang

Professor Zhang is at present a violin lecturer at the Sydney Conservatorium of Music and the Australian Institute of Music. He was a violin professor at the Shanghai Conservatorium for over forty years, where he taught many young Chinese violinists who have won international awards. He has served as a jury member for several international violin competitions and is particularly known for his training of young violinists. The late Lord Menuhin described him as “one of the greatest teachers in the world” (Chadwick, 1996, p. 378). Since he arrived in Australia five years ago, his students in Australia have been successful in both national and international competitions and awards, including the ABC Young Performer Award and the Yehudi Menuhin Violin Competition.

Goetz Richter

Since his arrival in Australia from Germany in 1985, Goetz Richter has successfully combined both his performing career, as the Associate Concertmaster of the Sydney Symphony Orchestra, with his teaching career. He has been the Chair of the String Unit at the Sydney Conservatorium of Music since 1996 and continues to undertake many performance appearances for Musica Viva, within the Sydney Symphony chamber music series, and with his wife and duo partner, Dr Jeanell Carrigan. He has nearly twenty years of teaching experience and his students have been successful in obtaining honours in master classes, competitions and scholarships, including the Deutsche-Bank scholarship award. Currently he is also the Artistic Director of the Camden Haven Chamber Music Festival and the Kendall National Violin Competition.

Janet Davies

Prior to her teaching appointment at the Sydney Conservatorium of Music in 1982, Janet Davies was a professional violinist with the Australian Chamber Orchestra. She is a fully trained teacher of the Alexander Technique¹ and has had many successes in incorporating the Alexander Technique principles in her violin teaching and in her work with musicians. She has been invited to conduct numerous Alexander Technique workshops and presentations with various organisations and groups, which included the Sydney Symphony Orchestra, Sydney Youth Orchestra, Australian Strings Association, Suzuki Association, Dalcroze Society and The Orchestras of Australia Network. Many of her former students are currently playing and/ or teaching professionally in Australia and abroad.

¹ The Alexander Technique is based on the teaching of Matthias Alexander in restoring the natural good use of the body through awareness of body usage. It is a process of re-education, where habitual patterns of movements that are stressful are changed through the discovery of the most efficient use and functioning of the body. McCullough (1996) and de Alcantara (1997) have formulated principles for the incorporation of the Alexander Technique into instrumental teaching and playing. Further elaboration can be found in Chapter 6.

As discussed below (under Procedure), participants in this study also included a designated number of students from each master teacher.

Procedure

There were two distinct stages of data collection prior to data analysis.

First Phase

Each of the master teachers was invited to participate in this research through direct personal contact by telephone call or personal visit. A short meeting was arranged with these master teachers for further clarification of the research project. Once consent had been granted, I negotiated a suitable time for observations to be conducted.

Concurrently, the master teachers determined the selection of students whose lessons and musical activities would be observed. This enabled me to obtain participation consent from the relevant students and to gather some contextual information from the students prior to/ or on the first observed lesson through a demographic questionnaire. Originally, only two students from each of these master teachers, one student each at the initial definition of intermediate and advanced levels (refer to Table 2.1), were required².

² For the purpose of my study, the defined intermediate level of master teachers' students encompasses the elementary and intermediate levels suggested by Ding, while the defined advanced and artistic levels correspond approximately to the advanced and artistic levels described by Ding. This is because I have, in the early stages of my research, defined intermediate and advanced levels based on the graded examinations of the Australian Music Examination Board (AMEB), where intermediate level indicates students with playing ability of AMEB sixth grade or above, while advanced level denotes students with the performing level equivalent to AMEB Licentiate of Music (L.Mus.) or above (AMEB, 1997). However, the master teachers do not concur with the levels prescribed by the AMEB and have nominated students who they have considered to be at the intermediate and advanced level. I have therefore amalgamated definitions from the two sources in describing the level of the nominated students in this study.

However, both Richter and Davies expressed concern about my holistic understanding of their teaching approach from the restricted observation of their teaching, and subsequently suggested that I observe more than two of their students. Table 3.1 shows a summary of the nominated students in this research study and the results from the demographic questionnaire; which include the students' age, gender, years of learning the violin, years of studying with their respective master teachers and the number of violin teachers they had prior to studying with the current master teacher (refer to Appendix 1 for additional contextual information).

Table 3.1: Summary of nominated students

| Master Teacher | Intermediate level student | | | | | | Advanced level student(s) | | | | | | Artistic level student | | | | | |
|----------------|----------------------------|----|---|---|---|---|---------------------------|----|---|----|---|---|------------------------|----|---|----|---|---|
| | N | A | S | P | L | T | N | A | S | P | L | T | N | A | S | P | L | T |
| Zhang | 1 | 12 | F | 9 | 3 | 2 | - | - | - | - | - | - | 1 | 17 | F | 13 | 1 | 5 |
| Richter | 1 | 12 | M | 8 | 1 | 3 | 2 | 18 | F | 11 | 2 | 1 | 1 | 19 | F | 15 | 2 | 2 |
| | | | | | | | | 21 | M | 16 | 3 | 5 | | | | | | |
| Davies | - | - | - | - | - | - | 3 | 16 | F | 10 | 4 | 2 | - | - | - | - | - | - |
| | | | | | | | | 17 | F | 11 | 6 | 1 | | | | | | |
| | | | | | | | | 19 | F | 10 | 2 | 2 | | | | | | |

Abbreviations:

N = Number,

A = Age,

S = Sex (Male/ Female),

P = Years of playing the violin,

L = Years of learning from the master teacher,

T = Number of previous violin teachers who have taught the student for a year or more

(Information was compiled at the first observed lesson)

Some preliminary understanding of the instruction methods used by the master teachers, where applicable, was obtained through compilation of teaching materials by master teachers and/or published documents about these master teachers. Articles by Chadwick (1995, 1996), Niu (n.d) and Wallace (1993) provided background information about Zhang. In addition, some published compilations of teaching materials by Zhang (1989, 1992) reflected the areas of emphasis in his teaching. Richter offered similar information regarding his teaching approach (1999) and his training background (1992).

Second Phase

The preliminary stage of understanding, obtained through compilation of teaching materials by master teachers and/ or published documents about these master teachers, was supplemented by direct observation of the master teachers during violin instruction in their individual violin studios. Each individual lesson normally occurred once or twice weekly for the length of approximately an hour. In order to obtain a more comprehensive view of the master teachers' teaching activities, other musical activities organised by the master teachers for the advancement of their students were also observed. These activities included privately organised concerts, informal performances, and privately organised master classes. They provided some information regarding the devotion to teaching of these master teachers that might contribute to their success in producing students of high calibre and a more holistic view of the teaching context of the master teachers.

During observations, audio and video recording was used in conjunction with field notes to facilitate later reviewing for analysis and triangulation of the data. Gholson (1993) had employed audio and video recording in the later stage of her observation of the teaching of Dorothy Delay. Her study confirmed that audio and videotape recording did not inhibit participants due to the level of performance and teaching exhibited by participants. This was because master teachers have often been asked to give master classes, where their teaching could be viewed by observers and may be recorded, and their students have been frequently subjected to performing under such conditions as well. Although there were concerns about the time-consuming task of transcribing recorded data, the minute details and familiarisation with data obtained through the process of repeated viewing outweighed the disadvantages. In order to observe the lesson dynamics, I aimed to record both the master teacher and the student on the one screen. However, due to the movements made by the master teacher and/or the student during lessons, this was not always viable. Whenever possible, audio recording was used in interviewing, which not only diminished the distraction of having to write down the response of participants but also facilitated later recall.

I observed a total of four individual lessons of each student with the respective master teachers over a period of three to fourteen months. During this time I observed three consecutive lessons of each student and a further lesson varying from two to thirteen months after the third observed lesson. This was because Zhang consented to participate at a much earlier date, hence, observations of Zhang's teaching were conducted earlier, which also resulted in a longer time frame for the follow up lesson to be conducted as originally planned, to show the greatest amount of possible progress. The declined participation of other suggested master teachers, necessitated the alteration of one of my initial criteria for master teacher, which was teachers with more than twenty years of teaching experience. I then approached Richter and Davies, who consented to participate in 2000. The follow up lessons of students of Richter and Davies therefore had to be conducted in a shorter time frame, in order to fulfil the time limitation for this study. The dates of the observations are shown in Table 3.2 (refer to the next page). All of the observed lessons were approximately one hour in duration with the exception of the marked dates, where lessons were one and a half or two hours in length.

In addition, I also observed concerts and master classes organised by the master teacher in which the nominated students took part. This demonstrated the ways in which master teachers monitor both the short and longer-term progress of a student, because master teachers frequently refer to the performance of a student in a concert or master class situation during lessons to illustrate whether weaknesses in certain aspects of performance have been encountered. As observation of Richter and Davies occurred during semester time at the Sydney Conservatorium of Music, the nominated students of both teachers were involved in the extra musical activities incorporated in their study curriculum. Therefore, it was not feasible for both of these teachers to organise additional musical activities.

Table 3.2: Summary of observed lessons

| Master Teacher | Intermediate level student | | Advanced level student(s) | | Artistic level student | |
|----------------|--|-----------------------|--------------------------------------|-----------------------|---|-----------------------|
| | Initial Observations | Follow-up observation | Initial Observations | Follow-up observation | Initial Observations | Follow-up observation |
| Zhang | 3/4/99 [#] , 9/4/99, 24/4/99 [#] | 18/12/99 [#] | - | - | 5/4/99 [#] , 7/4/99 [#] , 9/4/99 [#] | 19/5/00 |
| Richter | 16/3/00, 23/3/00, 28/3/00 | 4/7/00 | 15/3/00, 24/3/00, 7/4/00 | 29/6/00 | 15/3/00, 21/3/00, 7/4/00 | 4/7/00 |
| | | | 17/3/00, 24/3/00, 6 & 9/4/00 * | 22/6/00 | | |
| Davies | - | - | 8/5/00, 12/5/00, 15/5/00 | 10/7/00 | - | - |
| | | | 8/5/00, 12/5/00, 15/5/00 | 14/7/00 | | |
| | | | 8/5/00, 12/5/00, 15/5/00 | 10/7/00 | | |

— denotes a lesson of one and a half or two hours duration.

Besides observing the progress, structure and organisation of violin instruction, I also took field notes. There were two types of field notes made: the transcript file or running record, and the personal file or observer comments (Burns, 1997; Rossman & Rallis, 1997). The transcript file contained information on what was being observed and encompassed participants' non-verbal communication and environment. These included facial expression and body language used by the participants during instruction, the

* Lessons on 6/4/00 and 9/4/00 are to be counted as one. Due to unforeseen circumstances, the lesson on the 6/4/00 had to be curtailed and replaced with a lesson on 9/4/00.

general or specific atmosphere of the applied music studio and the equipment used in teaching (such as piano, metronome, mirror and computer equipment). In the personal file, I reflected on my observation and tried to identify emerging themes from the observations. In addition, in the observer comment, I also considered the possible implications during the rare occasions where the master teachers wanted the video camera to be switched off or expressed the wish for me to vacate the studio for a few minutes.

Observations were supplemented by informal, semi-structured interviews and e-mail correspondence with the master teachers to obtain further information. Where interviews were not possible, due to time constraints of the master teachers, I conducted e-mail exchanges with the master teachers. In some cases, I was also able to conduct informal interviews with the students (and their parents), eliciting a different viewpoint of the master teachers. Such interviews enabled personal interaction with the participants and assisted the establishment of a level of rapport between the researcher and participants, prompting participants to provide more complete details to questions. As this interview procedure allows considerable flexibility in time, these interviews occurred before the lesson, immediately after an observed lesson and/ or as a follow-up when the entire observation cycle was completed.

At all stages, the confidentiality of participants was maintained. Although master teachers participating in this study were given a choice of using a pseudonym, all of the participating master teachers decided to reveal their identity. Names of students (and parents) being observed and interviewed, however, were disguised in the course of this study to ensure their anonymity.

Role of the Researcher

“Connoisseurship requires extensive prior experience in educational issues as well as familiarity with the educational situation” (Bresler, 1996, p. 7). As a violin player and teacher, I have knowledge and experience of the principles of violin playing and teaching, which assisted me in negotiating access for data collection. Being accepted by people in a particular setting can produce very different data than that produced by a formal observation (Hammersley & Atkinson, 1995). I had established personal contact with two of the master teachers prior to commencing this research study, which provided me with insights into the changes in their teaching approaches over the years.

I was a student in a string pedagogy course in an undergraduate program taken by Davies and have attended several of her workshops for violin teachers and/or students based on the Alexander Technique principles. These provided me with prior knowledge of her teaching styles before formal data collection began. However, Davies’ family commitments sometimes resulted in delay in obtaining further clarification after the observation period. In the case of Zhang, I have been his violin student since his arrival in Australia and have been his and his wife’s translator in several occasions. This enabled me to have regular experience of his diverse teaching cycles and styles for different students. Therefore, it was natural that the data I obtained from Zhang were drawn from material collected beyond the lessons of his two nominated students. Through the frequency of informal meetings with him and his wife, I was able to verify the data and request clarification of certain subject matter on an ongoing basis. My recent acquaintance with Richter meant that data collection was always on a formal basis. His multiple work commitments meant that clarification was mostly obtained through e-mail correspondence in addition to standard interview procedures.

Although I have prior knowledge of the teaching environment of the subjects, I have tried to maintain my role as a researcher throughout this research study by distancing

myself from the familiar context of applied violin instruction, as advocated by Clifford (1986) and Hammersley (1995). To quote Hammersley (1995),

The crucial difference between the *lay* novice and the ethnographer in the field is that the latter attempts to maintain a self-conscious awareness of what is learned, how it has been learned, and the social transactions that inform the production of such knowledge. (p. 101)

Moreover, my own violin learning and teaching experiences have exposed me to various teaching and learning styles and acquainted me with numerous violin teachers and players, each with their unique view on the subject matter. Therefore, I am constantly aware of the need to maintain objectivity in interpreting the data, and the many intricacies that contribute to a successful student/teacher working relationship and an excellent teaching outcome. Nevertheless, potential bias may arise as a result of my own cultural and educational backgrounds, which may have inhibited my perception of the apparent variations between the Oriental and Western values and formalities in instructional settings. Among the three master teachers, it is probable that I have a greater affinity with the teaching approach of Zhang, having grown up in a conventional Malaysian-Chinese family, and being Chinese educated in my childhood and adolescent years. My reasonable command of the native languages of the master teachers: Mandarin, English, and to a lesser extent German, has, on the one hand, enabled me to identify myself within the culture and to understand the subtleties embedded in the language(s) used by the master teachers; on the other hand, I was also less critical of the differences in communication styles between master teachers and their students. Hence, my consciousness of the implications resulting from master teachers' inferior or superior command of the English language and/or communication styles, developed only slowly during the process of analysis.

Establishment of Validity through Triangulation Procedures

Internal validity of the data collected was obtained through the use of triangulation. Triangulation or multi-method approach is defined as “the use of two or more methods of data collection in the study of some aspect of human behaviour” (Burns, 1997, p. 325). According to Cohen & Manion (1994), there are six types of triangulation: time triangulation, space triangulation, combined levels of triangulation, theoretical triangulation, investigator triangulation and methodological triangulation. I have used time triangulation, investigator triangulation and methodological triangulation in this study, and these will be discussed below.

The observation of lessons and other musical activities conducted by the master teachers over a period of three to fourteen months enabled data from this longitudinal observation to be verified through time triangulation. In this process, data collected were related to the differences in the time sequence, so that the longitudinal aspect of the data could be discussed. The observation of three successive lessons provided information on strategies used by master teachers over a smaller learning phase. Insight into a larger teaching cycle and progress made by students during a longer period of time was gained through the use of a follow-up observation, from two to thirteen months after the third observed lesson (refer to Table 3.2).

Investigator triangulation occurs when there is more than one person examining the same situation. In this study, however, a slightly modified version of investigator triangulation was used whereby the participating master teachers were given the opportunity to read their relevant draft chapters. The master teachers then commented on their respective chapters, and where my interpretation of an observed phenomenon differed from those perceived by the master teachers, amendments were made after considering their appropriateness.

Verification of the data was also obtained through methodological triangulation, which included *between method triangulation* and *within method triangulation* (Cohen &

Manion, 1994; Delamont, 1992). Between method triangulation involved collecting data with more than one method. The combination of observations (field notes and audio-video recording), interviews, e-mail correspondence and limited document analysis allowed data to be analysed using between method triangulation. Within method triangulation is concerned with systematically collecting and/ or examining the data for confirmation of a statement. It also includes the use of data collected from multiple participants using the same method. The selection of three master teachers in this study was to represent a broader perspective of instructional methods. During analysis of data, the similarities and differences in the teaching approaches of master teachers were delineated using within method triangulation. However, as participation was entirely voluntary, there is potential bias in this study, where only the teaching methods of these participating master teachers were delineated. Hence, other teaching styles and instructional approaches which differ from those of the three participating master teachers, but have produced equally outstanding results, may have been omitted.

Analysis of Data

Analysis of data is the process of organising the collected data so that associations, distinctions and insights can be demonstrated (Burns, 1997; Delamont, 1992; Denscombe, 1998; Strauss & Corbin, 1990). My research questions provided an initial framework where data collected from various sources were analysed and synthesised in accordance with the procedures of grounded theory. Grounded theory, according to Strauss (1990) is "inductively derived from the study of the phenomenon it represents. ... it is discovered, developed, and provisionally verified through systematic data collection and analysis of data pertaining to that phenomenon" (p. 23). In other words, the creation of theory is derived from the data through the process of establishing a firm association between data collected and the unrecognised assumptions with previously developed theory in an organised manner.

Data analysis was an ongoing process throughout data collection, although detailed analysis only commenced after the completion of fieldwork. The process of data analysis evolves from the immersion phase, to the incubation phase, the insight phase, and finally the interpretation phase, which is the phase of data saturation (Burns, 1997; Delamont, 1992; Denscombe, 1998; Rossman & Rallis, 1997; Strauss & Corbin, 1990). Despite some overlapping of the phases that occurred during the course of data analysis, each of these phases will be discussed separately.

Immersion Phase

Research questions were formulated from wide and in-depth readings of the available literature. At the end of each observation session, I took field notes and drew out summary tables, which denoted various events that occurred during observations. I also transcribed all the observed lessons and interviews. These activities enabled me to become familiar with the collected data and accentuated the possible directions of this study. I then indexed all the summary tables of observations and transcriptions to assist in future referencing. During this stage, some ambiguities in the data were identified.

Incubation Phase

My main analytical task at the incubation phase was to establish patterns in the data and to triangulate the data for reliability and validity. This was accomplished through clarifying any conflicting issues arising from the observations with the master teachers, either through a follow-up interview or through e-mail correspondence. Similar emerging patterns were grouped and coded, which provided me with a skeleton around which data could be organised. Strauss (1990) defines this first process of coding as open coding, which involves “the process of breaking down, examining, comparing, conceptualizing and categorizing data” (p. 61). This process of coding, where a named category was developed by attaching its properties (characteristics with reference to a category) and its dimensional range (position of properties along a scale) (Strauss &

Corbin, 1990), generated further data enabling the emerging general themes to be refined, expanded and modified. For example, in analysing and comparing the data collected from the teaching of three participating teachers, it was apparent that the background of master teachers was one of the categories that influenced the way master teachers teach. Some of the properties (and then its dimensional range) attached to this category were teaching experiences (length of time and place of teaching), performing and educational background (place, dates and duration), current teaching situation (place and responsibilities), types of students (age and family background) and relationships with student (formality and openness).

In addition, I wrote analytical memoranda during analysis where I reviewed “*what ... [I am] doing, why ... [I am] doing it, where ... [I am] going next.*” (Delamont, 1992, p. 151). This was later used as a record of my own reflection.

Insight Phase

During the insight phase, I searched for pertinent themes that emerged from the categorised data by stating the relationships between the categories. Axial coding was the term used by Strauss (1990), where “... data are put back together in new ways after open coding, by making connections between categories. This is done by utilizing a coding paradigm involving conditions, context, action or interactional strategies [strategies for responding to an incident in the context of the study] and consequences [results of responding to an incident in the context of the study]” (p. 96). During this process, I linked the categories by using the events that led to the occurrence of an incident, about which the set of events is related, in order to form sets of relationships within the data. The proposed relationships were corroborated many times in the data.

Furthermore, I wrote memos to reflect on the successful or unsuccessful attempts to link the categories together and to verify relationships between a category and its subcategories. I also attempted to draw diagrams in conjunction with the written memos.

The diagrams were visual representation of the analytical process, which assisted me in the identification of relationships between categories, and later the conceptual linkages of the analysis (Strauss & Corbin, 1990).

Interpretation Phase

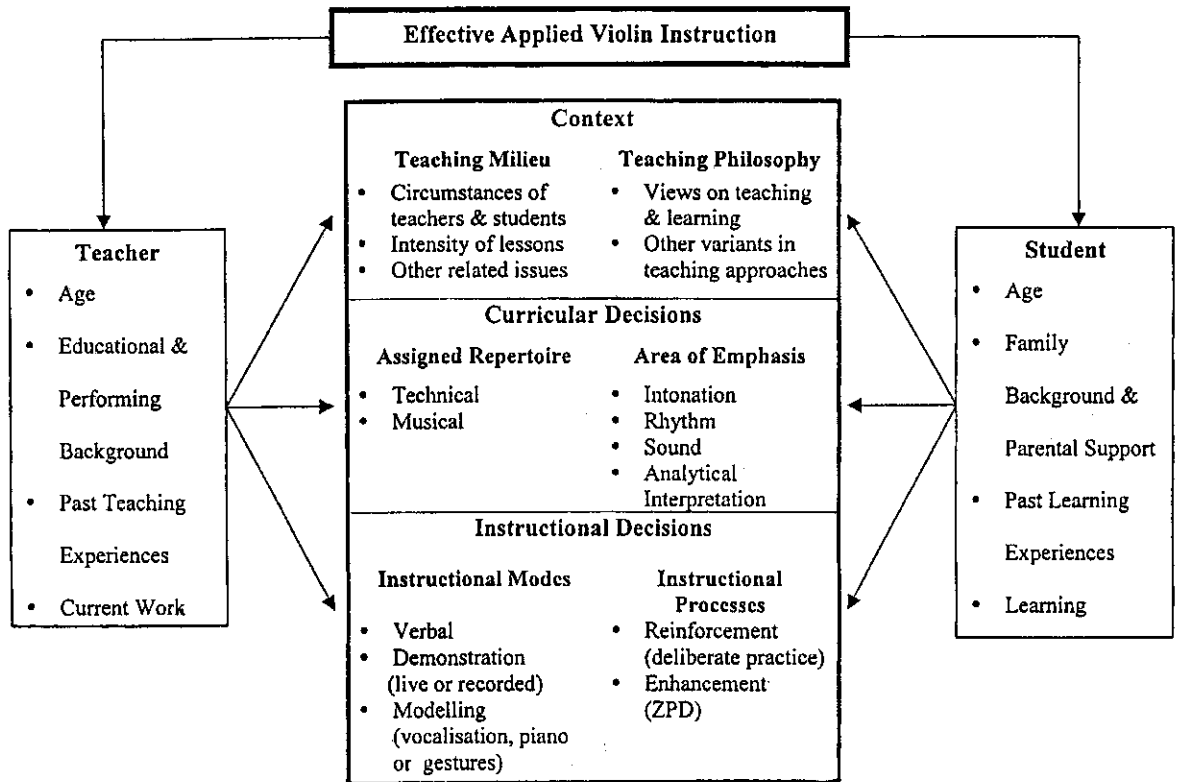
This is the phase prior to the making of research findings. According to Strauss (1990), this stage consists of selective coding. It is “the process of selecting the core category [the central theme of the study which all the other categories are integrated], systematically relating it to other categories, validating these relationships, and filling in categories that need further refinement and development” (p. 116). In this study, fundamental issues in teaching emerged through validating the occurrences of prominent areas of weakness and/or strength of a student which were featured during the observational period, and which assisted a student in refining his/her performance. Categories related to the core category were augmented, by associating possible external factors influencing master teachers’ areas of emphasis in their teaching.

For example curricular decisions were identified as a core category of effective teaching strategies of master teachers. Other categories related to it were suitable repertoire selection, which included balancing technical and musical development of students; and areas of emphasis in teaching, which encompass issues such as accuracy of intonation, rhythmic precision, beauty of sound and analytical interpretation. These areas of emphasis were selected based on the teaching philosophy as proposed by the master teachers and triangulated with their proportion of occurrence during the observed lessons.

Organisation of Data

In the process of data analysis, various categories related to the teaching of master teachers have been identified (refer to Diagram 3.1).

Diagram 3.1: Factors and teaching strategies contributing to effective applied violin instruction



Although all categories contributed to the effectiveness of the master teachers' instruction, it is beyond the scope of this thesis to discuss all emerging categories. Three categories, namely context, curricular decisions and instructional decisions, have been identified as most pertinent to the overarching data collected from this study, due to the frequent emergence of these three categories and their significance in the applied music instruction. The latter two categories will be the main focus of my discussions in the analysis of research findings because they dominate the lesson structures and directly

influence the instructional outcomes of master teachers. Each of these categories will be briefly discussed below.

Context

The section on *Participants* provided the background information on the teaching and performing experiences of the master teachers involved in this research study. This section provides a prologue to the teaching of each of the master teachers. There are two subcategories under Context: *Background* and *Teaching Philosophy*.

Background

Some contextual information about the circumstances of master teachers and their students, which influence the teacher-student relationship, will be discussed in this section. Furthermore, I will describe the intensity of lessons and general teaching milieu of each master teacher.

Teaching Philosophy

This subcategory contains elements which foreground the diverse teaching approaches used by each of the master teachers. The unique attributes of the individual master teacher, which may have affected their teaching approaches, will be further elaborated under this subcategory. The validity of the diverse teaching styles and rationale for various teaching modes can be related to the teaching philosophy of the master teachers.

Curricular Decisions

From the lesson observations, effective organisation of knowledge and skills of the master teachers is the main attribute to maximise improvement of the current performance level of students. Under the category of curricular decisions, the syllabus design or *Repertoire Selection*, along with *Areas of Emphasis* in teaching of each master teacher will be delineated.

Repertoire Selection

In applied violin instruction, the content and mode of instruction are largely determined by the repertoire assigned to students. Despite the varied preferences in the repertoire assigned by the master teachers, which will be discussed separately in the subsequent chapters, the three master teachers displayed similar principles in regard to acquisition of technical skills. The various repertoires each master teacher assigned to their nominated students will be delineated in the following chapters.

Areas of Emphasis in Teaching

Accuracy of intonation, beauty of tone and rhythmic precision have been identified in the data collected, supported by existing literature, to be the prominent areas of emphasis in the teaching of master teachers. In addition, analytical interpretation was also the area of emphasis for two of the master teachers. The following chapters will describe and analyse the diverse teaching strategies each master teacher used to address these areas.

Instructional Decisions

In making instructional decisions, master teachers relied upon their most comfortable *Instructional Modes*: verbal, demonstration (live or recorded) or modelling (vocalisation, piano or gestures). Other instructional decisions identified were *Instructional Processes* that occurred in the lessons of master teachers.

Instructional Modes

From my analysis, instructional choices produced the largest discrepancies among the master teachers due to their individual areas of expertise, as will be discussed separately in the following chapters. Based on instructional strategies cited by Kennell (refer to *Instructional Choices* in Chapter 2), I have compiled a list of instructional choices identified from the teaching strategies used during data analysis, with the addition of responses from the students, as well as instruction that occurred concurrently with

students' performance, as shown in Table 3.3. These terms will be used in the discussion of lesson transcripts throughout the analysis chapters. An analysis of instructional choices and responses of the first lesson of three nominated students, one from each of the master teachers, based on this table, is included in Appendix 3.

Table 3.3: Instructional choices and responses

| Forms | Definition |
|---------------------------------|---|
| Presentation | Student plays for the teacher a piece/technical work s/he has prepared for the lesson. |
| Response | Student's verbal response(s). |
| Experimentation | Student tries out suggestions made by teachers. |
| Imitation | Student emulates after demonstration (live or recorded) has been given by the teacher. |
| Interruption | Teacher's termination of current activity a student is pursuing, usually during presentation. |
| Declaration | Teacher's verbal command. |
| Discussion | A mutual dialogue between the student and teacher. |
| Recruitment | Teacher's direction to maintain a student's attention and to determine student's perception, usually in the form of question. |
| Reduction of degrees of freedom | Teacher reducing the complexity of a task to manageable components. |
| Demonstration | Teacher performing a technique/phrase on the violin. |
| Recorded demonstration | Teacher using recording as substitute to live demonstration. |
| Elaboration | Teacher's additional verbal explanation to student to enhance student's perception of a demonstration. |
| Deduction | Teacher's suggestions to improve student's presentation/performance of a piece. |
| Modelling | Teacher's body movements and/or use of voice or piano that enhance student's perception of teacher's deduction. |
| Question | Teacher's or student's inquiry. |
| Parallel ** ³ | Teacher's concurrent ** while the student is playing. |
| Immediate xx ⁴ | Student's immediate xx, often without waiting for the teacher to complete his/her sentence, demonstration and/or modelling. |

³ This ** sign refers to a teacher's demonstration, recorded demonstration, declaration, modelling or recruitment, which may occur simultaneously while the student is playing.

⁴ This xx sign denotes a student's presentation, response or experimentation.

Instructional Processes

Strategies used in the teaching of master teachers can be divided into *extension strategies* and *reinforcement strategies*, which were directly influenced by the repertoire assigned to the student. *Extension strategies* were scaffolding assistance provided to link the gap between the ability of a student in an independent learning situation and potential development of a student under adult guidance (refer to discussion of Vygotskian theory in Chapter 2). In contrast to extension strategies, *Reinforcement Strategies* included teaching strategies which addressed issues regarding the practice behaviour of students. However, my analysis reveals that these strategies were not separable because they complemented each other in ensuring the success of a lesson. Hence the separation is often an arbitrary one. Examples of these strategies devised by the master teachers to assist the preparation process of students, which as a result enhance the general performance level of a student, will be illustrated in the following chapters.

Conclusion

This chapter has outlined the rationale for the chosen qualitative methodology for this research study, the evolving process of this study, my position in this study, the reliability of this study, the methods used in data analysis and the emerging organisation of the analysis. Many factors contributed to the superior teaching results of the master teachers. Although the three master teachers have many similarities in their basic principles of teaching, each of them has approached teaching in their unique way. Therefore, I have chosen to divide the analysis of research findings into three separate chapters, one chapter for each of the master teachers. Discussions in the following chapters will be divided into four sectional headings: context, curricular decisions, instructional decisions and summary.

CHAPTER 4: ANALYSIS OF THE TEACHING APPROACH OF

ZHANG

Context

Background

Zhang has retired officially from full-time teaching after more than forty years serving at the Shanghai Conservatorium of Music. He immigrated to Australia five years ago. Even though Zhang is currently a part-time staff member at the Sydney Conservatorium of Music and the Australian Institute of Music, he now only teaches at home, due to several factors. Having been invited to serve as the juror of many international competitions for young violinists, Zhang has an international reputation and interest in training young violinists. Consequently, the majority of his students are school-aged learners, which necessitates that the teacher be more directive during instruction, because the school-aged learners generally do not possess sufficient knowledge or objectivity to engage in detailed discussions over issues such as repertoire selection and interpretation. As a result, the teacher-student relationship appears to be relatively formal, with Zhang being rather prescriptive in his instructions.

Mandarin remains the preferred language for Zhang. He is able to use Mandarin as the medium for teaching in Australia because a few of his students from China are currently studying with him in Sydney. Moreover, there are at present a large number of fluent Mandarin-speakers in Sydney. While this has enabled him to teach in a language he is most comfortable using, it has also limited his exposure to the English language. This is reflected in the transcripts of his lessons with one of the nominated non-Mandarin speaking background students, where the vocabulary used in the lessons appeared to be

rather monotonous, compared to that of the other two master teachers. However, regardless of their first language, there was no significant difference observed in the structure and content of lessons of Zhang's students (refer to Appendix 2), despite the fact that Zhang occasionally expressed his preference to instruct in the Mandarin language. It was not uncommon to hear him apologising to the non-Mandarin speaking student, after he found himself uttering in Mandarin: "...(*smiling apologetically*) I automatically speak Chinese [sic] ..." (Lesson Transcript 18/12/99).

My lesson observations of the intermediate level student revealed that there was an unusually high level of parental involvement. It was common for the mothers of school aged students to accompany their children to lessons. In between the lesson changes of the nominated students, I have met many of these devoted parents, who were usually mothers. They would sit in a corner of the room to take notes during lessons. Some even brought with them an audio recorder to facilitate later recall. According to the mothers, this was necessary because their children may not remember every assigned task during the lesson, and their presence at the lesson would enable them "to help out with the practice at home" (Informal Interview 24/4/99). Moreover, students under the age of sixteen seemed unable to make decisions on their availability for lessons or related activities, or to remember the dates for future undertakings. Based on his teaching experience of more than forty years and having taught many outstanding young violinists, Zhang believed that the success of young students in learning the classical violin often requires many sacrifices made on the part of parents in providing both moral (and financial) support and encouragement through their direct involvement (Informal Interview 28/4/99)¹. Therefore, there was a tacit expectation that parents would provide all the support, encouragement and supervision necessary to assist their children to succeed in violin performance.

¹ A study by Lowry and Wolf (1988) provides accounts of extensive involvement of parents in China in the 1980s in the training of young musicians.

Zhang has a passion and stamina for long working hours and teaches almost 365 days a year. Similarly, he expects his students to be dedicated in their violin learning. This is exemplified in one of the observed lessons on the first weekend of the Easter holiday.

Example 4.1: Zhang Student I (Intermediate)², Lesson Transcript (3/4/99)

Zhang: "... Do you think we can play new one?"
Student: "Um. Okay."
Zhang: "Now is holiday right? Holiday you have time to practise. You will play six hours a day (*laughing*) ... My students practise six hours a day; I work twelve hours a day in holiday (*chuckling*) ... On my birthday I work ten hours ..."

I have observed lessons which started at 8:00 am, and occasionally, Zhang had taught another student prior to the eight o'clock student. His artistic student told me that she would practise a total of eight hours a day before a major competition or recital, and would receive three lessons (some of more than an hour) a week, excluding rehearsal sessions with the piano. This intensity of tuition and practice, the high standard imposed by Zhang, and the self-discipline and ambitiousness of the students, has undoubtedly contributed to the success of the students of Zhang.

Teaching Philosophy

In an informal interview, Zhang expressed his views on violin teaching, "... My aim in violin teaching is to teach students *how* to play the violin ... musical expression is too subjective ... therefore I only teach things that have absolute value: intonation, rhythm and tone production ... [emphasis retained]" (Informal Interview 3/5/99, translated from Mandarin). Each of these points of focus: accuracy of intonation, rhythmic precision and beauty of tone, will be discussed in detail under the heading *Areas of Emphasis*.

² In order to contextualise the teaching situation, the student involved in the lesson has been referred to as either Zhang Student I or II (see Appendix 1 for contextual information of the student), and the violin performance level of the student is indicated in brackets.

However, among these three areas, the tone produced by a student is of utmost importance to Zhang. In the forward of *The Beginner's 100 Days* (1992), Zhang wrote: "I always tell my students, 'If I have instructed you to play in a manner that would not improve the quality of your sound, please do not follow my instruction!' [translated from Mandarin]" (p. 3). Zhang is of the opinion that if the sound produced by a player is convincing, there is little need of detailed interpretative analysis in instruction.

During lessons, Zhang always placed a well-marked score in front of his music stand, because it enabled him to note down new insights on the piece as he teaches. Students were required to copy the fingerings and bowings from his music and learn them prior to the lessons. Hence, precious lesson time was not wasted on providing students with fingerings and bowing. Subsequently, students were able to examine the prescribed fingerings and bowings to evaluate their suitability. Galamian (1985) concurred with this approach: "A teacher must ... prescribe fingerings as long as the student is not yet enough advanced to choose his own" (p. 36). However, Zhang was not dogmatic with his fingerings and bowings and often changed them during lessons, especially if he discovered another fingering and/or bowing that would better express the musical intentions and which was more suitable for the physique of a particular student. Moreover, I have witnessed his artistic level students perform the same piece with opposing interpretation utilising different fingerings and bowings.

"In music it may be that the best way to consolidate the learning of a piece is to perform it. ... However, the performance needs to be successful. ... [Otherwise] the feeling of distress evoked will negate any positive effects" (Hallam, 1998, p. 168). Zhang is of the opinion that students should be provided with many non-threatening performance opportunities. Often, students were encouraged to perform the same piece many times at the informal performances Zhang organised at his home during evenings, and students usually performed a piece better at subsequent performances because weaknesses in a performance would be identified and perfected during lessons before the next performance. Zhang considers improving the overall violin performance of a student (such as tonal varieties, conviction in performance) a long-term goal and this is

evaluated through preparation and performance of a program for competitions or recital. Due to time constraints, I have only observed a small number of other activities organised by Zhang to further extend his students³. But it was clear that the learning cycle of Zhāng's students extends beyond individual playing during lessons.

Because of the effect of teaching for many years within the Chinese government closed door policy⁴, Zhang's curricular design appeared to be slightly "conservative", strictly following those dictated by the "classical conservatoire culture" of traditional Western-Art instrumental instruction (refer to *Strategies of Effective Teaching* in Chapter 2). Zhang places strong emphasis on virtuosic works, regardless of the performance level of the students, because a wide range of virtuosic repertoire exists for the violin. There is a strong solo or competition orientation in his repertoire selection with sparse inclusion of works composed in the late twentieth century. This appears to be a reflection of influence of the social milieu in which he had taught for more than four decades, where excellence in competition is crucial to glorify the success of communist countries and to ensure government support for future undertakings. Subsequently, Zhang's extensive experience in successfully preparing students for international violin competitions has attracted students from around the world. According to his nominated artistic level student, her former teachers had equipped her with a strong technical foundation, but she has come to Zhang because of his ability to mentor students aiming for a solo career via success in competitions (Informal Interview 12/4/99).

³ I was only present at two of the many master classes organised by Zhang. One was given by Robert Master (30/1/00) and the other by Professor Eric Grünberg (27/8/00). I attended five performances organised by Zhang, in which the nominated students took part.

⁴ The Cultural Revolution in China began in the 1960s under the dictatorship of President Mao as an attempt to consolidate his political power. During that period, educational and cultural activities were disrupted and many lives of the educated were severely shattered. Correspondence with other countries was almost impossible for Chinese intellectuals until the late 1970s, which adversely affected the works (and life) of many Chinese academics, artist and researchers (Fu, 1982). In particular, academic and pedagogic trends occurring in other parts of the world were not disseminated in China.

Curricular Design

Repertoire Selection

Repertoire selection made by the master teachers often reflected their teaching background and orientation. The nominated intermediate level student of Zhang had Galamian scales, arpeggios and double-stops; Ševčík exercises; and selected etudes assigned as the staple of her practice regime, which Zhang monitored regularly to ensure suitability for the changing needs of the student's playing, together with pieces. This was crucial because large quantities of dry technical work are harmful due to its repetitious and often physically strenuous composition, but appropriate use of these exercises not only provides a strong technical foundation, it is also time efficient (in learning and practice). To quote Flesch (1930/2000), "The effect of a remedy does not solely depend on its intrinsic value, but above all, also on how it is used" (p. 93). Ševčík Op. 1 was used as an exercise to build finger dexterity, while Ševčík Op. 8 was employed to consolidate left hand finger positions in various combinations of shifts.

Selected etudes for the intermediate level student during my data collection period consisted of Mazas *60 Etudes Brilliant* and assigned pieces included the Dvořák *Sonatina*, Smetana's *Z domoviny*⁵, and in the follow-up observations, the Viotti *Violin Concerto No. 22*. However, I observed in Zhang's lessons with this intermediate student that only a third of the lesson time was spent entirely on music making, while almost two thirds of the lesson was spent on the building of technical foundation (refer to Appendix 2 for more details). The observed student and her parent commended this lesson structure, explaining that the student can learn about musical expression from various sources, but what the student needed most was guidance on how to execute her musical expression on the violin. The student was reported to enjoy her music making more than before because of her increasing command of the technical tools for the

⁵ This piece was performed by the student in one of the observed informal concerts (14/8/99), which Zhang organised for his students.

expression of her musical ideas (Field Notes 24/4/99). Among all the nominated students, the longitudinal aspect of progress was most evident from the lesson observation of this student. Within an eight-month period, the student had progressed from performing the Dvořák *Sonatina*, prescribed as AMEB Sixth grade level piece, to the Viotti *Violin Concerto No. 22*, prescribed as AMEB Associate of Music (A.Mus.) level piece.

In contrast, the artistic level student was expected to refine her technical skills through bravura pieces or solo works, which can be used as concert pieces for performance. Along with a major concerto (a standard requirement in professional auditions and international competitions), the *Solo Sonatas and Partitas* by J. S. Bach and *24 Caprices* by Paganini were observed to be the standard assigned repertoire for the artistic level student. The *Solo Sonatas and Partitas* by J. S. Bach are recognised as the summit of the violin literature due to their expressive contrapuntal writing which poses musical problems on what is primarily perceived as a monophonic instrument, the modern violin. Known for their considerable technical demands on the left-hand (such as double-stops, harmonics and rapid passage works), the *24 Caprices* by Paganini also make complex demands on the right-hand (such as flying staccato and cantabile sound in left-hand high positions). A player is only considered to have completely mastered the caprices when s/he plays them with musical eloquence. During observation, the repertoire assigned to the artistic level student included the Sibelius *Violin Concerto*, the *Adagio and Fugue* from the *G minor solo sonata* and *Chaconne* by J.S. Bach, Paganini's *Caprices no. 24* and *no. 7*, the Mendelssohn *Rondo Capriccio* and the Ysaÿe *Ballade*⁶. The repertoire chosen was suitable for the particular learning phase of the artistic level student. Moreover, these pieces were requirements for international competitions for which the student was preparing. According to Zhang, preparation for competitions, if utilised

⁶ The Mendelssohn *Rondo Capriccio* and the Ysaÿe *Ballade* are virtuosic pieces for the violin. The Mendelssohn is an arrangement from the original piano score, while the Ysaÿe *Ballade* is from a set of *Six Solo Sonatas*, each dedicated to a contemporary violinist (among them Szigeti, Thibaud, Enesco and Kreisler)(Schwarz, 1983).

offered an ideal path for the development and improvement of advanced students aiming for a performing career (Field Notes 10/5/00).

Areas of Emphasis in Teaching

The areas of emphasis in the teaching of Zhang, as outlined earlier, consisted of accuracy of intonation, beauty of tone and rhythmic precision. Each of these will be discussed with examples.

Accuracy of intonation

Students of Zhang were made aware of their imperfection in intonation through matching their pitches against those of a piano. This approach differs from those advocated by many musicians, because “the natural tendency of string players is to differentiate between a ‘d#’ and an ‘eb’ ... depending on the musical context” (Gerle, 1985, p. 36). However, Zhang maintained that the tuning of the piano, which is based on an equal temperament tuning system, provides an awareness of measurable intonation for young players and avoids the confusion raised by the just tuning system⁷. Moreover, it assisted the violinist to play in tune with the piano accompaniment. Hence, the sessions on intonation were usually implemented by having the students playing over a section of the piece slowly, while Zhang played the notes on the piano with almost no verbal exchange between them, as illustrated in example 4.2 (technical work) and example 4.3 (pieces).

⁷ The just tuning system is generally used by string players, wind players and vocalists to convey the pure interval in the music. In the equal temperament tuning system, all the semitones of the twelve-note scale are the same size. The latter has been used for the tuning of keyboard instruments since the Baroque period.

Example 4.2: Zhang Student I (Intermediate), Lesson Transcript (18/12/00)

The student had played one of the Ševčík Op.8 shifting exercises. Zhang stood up from his normal seat, in front of the computer, and seated himself in front of the piano.

Zhang: “The intonation have two trouble [sic]. First trouble is if you play out of tune you are not very clear [sic]. With the piano you can be very clear, too high or low. Your trouble is the finger cannot hit the right place. You understand what I mean? I help you to practise. Some of them trouble [sic], they play a little too high a little too low. After compare [sic] with the piano, oh, they understand. You don't. You have got good ear. It is one for ear one for finger. Your trouble in finger [sic].”

The student played the exercise with Zhang playing the notes on the piano. In the second bar, there was a note where the student placed her finger quite far off the actual pitch, Zhang repeated the note on the piano. When the student found the correct finger placement for the note,

Zhang: “Right?”

Student nodded.

Zhang: “You can hear, all the out of tune [sic], but your finger is not exact. That's technique. Strict. Because you are not very strict [with yourself].”

They continued the entire exercise in this manner. Zhang would repeat the same note on the piano a few times until the student could play it in tune with the piano.

The purpose of the Ševčík Op. 8 exercise was to enhance left-hand security in shifting.

Therefore, it was crucial that the student cultivate the sense of exact left-hand finger placement and Zhang was uncompromising in this respect. He delineated the intonation problem of the student, stating that the student possessed good listening skills but not the mechanism in executing it, “...You have got good ear. ... Your trouble in finger [sic]”.

This comment indicated that Zhang was positive about the student's ability to play with good intonation and was probably an encouraging remark to the student as well, because it generated in the student a belief that she had the potential to play in tune. Many studies have confirmed this view that “kids become what you [the teacher or parents] tell them they are” (Sand, 2000, p. 67). However, to gain a student's conviction, a teacher has to demonstrate that the assertion is achievable. Therefore, Zhang assisted the student by comparing the tuning of each note with the piano through the entire exercise, a practice approach which the student was expected to work on at home. The student was reminded that playing in tune is a technical skill that is achievable if the student were rigorous with intonation in her own practice. Zhang supported his assertion through repetition of an out of tune note until the student played it in tune with the piano.

In the next example, the student had the technical ability to play in tune, but had been careless in accuracy of intonation in her practice, due to her concern for other aspects of her playing.

Example 4.3: Zhang Student II (Artistic), Lesson Transcript (7/4/99), translated from Mandarin

The student had played the entire Sibelius *Violin Concerto* from memory with piano accompaniment, played by Mrs Zhang (Professor Hu). Zhang then worked through several sections of the concerto.

Zhang: "There is still one more thing that I would like to point out, which is in the first movement. It is better this time..."

Student: (*interrupting*) "Is it the cadenza section?"

Zhang: "No, not the cadenza. You can play the cadenza whichever way you like. ... I still think you have some intonation problems here (*pointing at the score*). Let's play from here."

Zhang sat at the piano with the score, the student played from the discussed section.

Zhang: "Don't play double stops, just single notes."

Zhang then went over the octave section on the piano twice with the student, adjusting the minute tuning of all the notes only with his left-index finger either pointing up (indicating the pitch needed to be higher) or pointing down (indicating the pitch needed to be lower), with no verbal exchange.

Zhang: "Intonation is not very accurate. You must practise intonation. ..."

The student was preparing a rather extensive program for an international competition (refer to Appendix 2). In this excerpt, it was evident that the student had temporarily neglected intonation. Therefore, Zhang decided to reinforce the importance of playing in tune by isolating the pitch problems. This confirms Green & Gallwey's (1986) views on one of the ways that lead to positive results during instruction, "sometimes all that is required is to bring awareness to bear on the problem, which is then instantly recognized and 'cured'" (p. 57). First, Zhang used *reduction of degree of freedom*, where the student was asked to play only single notes, and *modelling* on the piano, where the student compared the notes with the piano to facilitate careful listening and the pitching of the notes. Then Zhang repeated the same procedure by asking the student to play it in octaves. The student was compelled to listen more closely and adjusted her pitch instantly because the focus of attention was on intonation.

Unlike the intermediate level student, who was working at improving her left-hand accuracy through Ševčík shifting exercises, Zhang had expected good intonation from the artistic level student. Thus, when the intonation of the artistic level student was inaccurate, Zhang only drew the student's attention by consolidating intonation accuracy with her without any further elaboration. Moreover, through his experience as a jury member of international competitions, Zhang knew that significant intonation inaccuracy would be a barrier for the student to compete successfully. Hence, the student was advised to pay attention to intonation in her individual practice sessions.

Beauty of Tone

In order to improve the tone produced by the student, Zhang offered suggestions in concrete violinistic terms (for example referring to faster bow speed, using arm weight and broader vibrato), but these were almost always supplemented through recorded and/or live demonstration. His explanation for this was, "...music is sound, which is best learned by listening; verbal description is literature, not music" (Informal Interview 21/12/99, translated from Mandarin). Therefore, Zhang constantly provided an aural example for students when elaborating on a musical point, often with the aid of computer technology, which will be discussed in more detail under *Instructional Choices*. The following two examples illustrate Zhang's emphasis on developing beauty of tone during instruction.

Example 4.4: Zhang Student II (Artistic), Lesson Transcript (7/4/99), translated from Mandarin

The student had played the entire Sibelius *Violin Concerto* from memory, with Mrs Zhang (Mrs Z) playing the piano accompaniment part.

Zhang: "Your second movement is not very good. The beginning of your second movement, your sound is not quite right yet. Only when you reached the louder section did your sound turn out better. It is especially good when you reached the climax."

Mrs Z: "Gentle but with a full sound." (*smiling*)

Zhang: "The opening few notes of your second movement do not sound convincing. Do you know that? Let us now try to examine the opening few notes of the second movement."

Zhang searched for the recording from his computer and turned on the opening of the second movement. They listened attentively to the first section of the second movement.

Zhang: (*stopping the recording*) "Can we try?"

The student and Mrs. Z played.

Zhang: (*interrupting*) "This note la (*singing*), you need more there (*student playing*). Use your arm weight not your wrist. Your wrist is holding up your arm weight here. ..." (*gesturing with his right-hand*)

Student played again.

Zhang: "Can we do the same at the very beginning? You need a broader vibrato. (*student playing*) Broader vibrato ... yes ... broader vibrato... Yes."

I noticed a significant improvement in the conviction with which the student played after this session. In this lesson excerpt, Zhang only concentrated on the opening few notes of the second movement. He first provided a recorded demonstration of the tone he desired the student to achieve. The student then emulated the recorded demonstration but failed. Zhang identified the inhibition factors and informed the student, "Use your arm weight not your wrist. Your wrist is holding up your arm weight here ..." and later "You need a broader vibrato". Having formed the sound concept in the mind (from the recorded demonstration) and knowing the ways to execute the sound, the student was soon able to produce the desired sound. The positive effect of modelling (including demonstration, vocalisation and gestures) in learning has been discussed by Rosenthal (1984). Modelling is particularly effective because students have a model with which to compare their performance and thus are able to make the necessary adjustment in their playing for improvement. This also demonstrated Zhang's view that musical expression could be taught, if a teacher took the effort to assist students in mastering the necessary requirements (although the innate ability of a student would determine the length of time required) (Field Notes 10/1/99).

In this excerpt, Mrs Zhang was seen to provide positive reinforcement and encouragement to the student, while Zhang was critical of the student's performance. This indicated that the student had an additional support mechanism and approved alternative of consultation, particularly when Zhang was preoccupied with other concerns. In general, the role of Mrs Zhang in accompanying all of Zhang's students during lessons when required and co-ordinating lesson times should not be

underestimated. She has provided students with support and ample opportunities to familiarise themselves with the accompaniment parts. Moreover, she has enabled Zhang to concentrate in his teaching without being distracted by administrative matters.

In the following example, the intention to improve on tone production was again supplemented through demonstration, this time both live and recorded. Similarly, the intense focus on a single phrase for detail resulted in the magnification of the phrase, and narrowing of the focal point of instruction. In this instance, the instruction was confined to the opening of the fourth movement of Dvořák's *Sonatina*.

Example 4.5: Zhang Student I (Intermediate), Lesson Transcript (3/4/99)

The student was working on the fourth movement of Dvořák's *Sonatina*. Zhang interrupted the student after he heard four bars.

Zhang: "[It] Is not legato [sound]. (*demonstrating*) Two up bows but not legato. (*tuning up his violin*) I don't think you play the right sound at the beginning." (*searching for the recording and playing the opening of the fourth movement*)

Zhang: "Te da (*singing*) See (*repeating the first phrase twice on the recording*). Perhaps the bowing is not good for you. Try this (*demonstrating*)."

The student tried.

Zhang: "Can we play a little slur?" (*demonstrating*)

The student imitated. Zhang tapped out the beat and interrupted after three bars.

Zhang: "No pulse [sic]. (*demonstrating*) Accent on the first note, accent on the first note. The second note (*demonstrating*), no separate, no separate [sic]."

The student played. After this minute and intensive work on the sound, the student played the fourth movement beautifully in the next lesson.

The student was initially told to try another bowing after experiencing difficulty in articulating the desired sound with the written bowing. Later, Zhang briefly mentioned rhythmic inaccuracy ("no pulse"), while concentrating on the bow articulation of the notes ("accent on the first note" and "second note... no separate."). This was because steady pulse and rhythm are integral to the success of this genre of music. Therefore it would be crucial for the student to have established a strong pulse before concentrating on bow articulation, thus the brief reminder from Zhang. The articulation and phrasing

marked by the composer in the last movement of the Dvořák *Sonatina* present a challenge to young players in order to perform it with sound conviction. The emphasis of this teaching excerpt appeared to be on learning by watching and listening to Zhang's demonstration while paying attention to a small area of focus on what was happening as the student played. This type of instruction is particularly effective for younger learners, because detailed instructions usually would disengage the younger students in learning (Green & Gallwey, 1986), whereas demonstration (live or recorded) is most likely to stimulate musical learning (Hallam, 1998). Zhang's choice of concentrating on the articulation through bow execution had proved to be effective in improving the sound of the student in playing this piece.

Rhythmic Precision

Zhang was the only master teacher who employed the use of the metronome during lessons to guide uncertainty in tempo and/or improve rhythmic imprecision of students' playing. He did this by giving a precise tempo marking and asking students to play with the metronome, as can be seen in example 4.6.

Example 4.6: Zhang Student II (Artistic), Lesson Transcript (19/5/00), translated from

Mandarin

The student had played the *Chaconne* by J.S. Bach from memory.

Zhang: "When playing this piece, the rhythm in the opening needs to be very tight When Perlman plays, the first beat is always a little early. ... Now I would like you to play it once with strict rhythm. We will play [♩ =] 48. Don't play ahead of the beat. ..."

The student played the first phrase once with the metronome.

Zhang: "This is the first thing you have to master. Now I will set the metronome for three beats and then stop the metronome. ... This is the standard tempo. Now I will give you the beat at the beginning, then you will have to maintain the same tempo."

The student played.

Zhang: (*interrupting*) "When I stop beating, it means that you are already late with your beat (*smiling*). ... Now I will not give you the metronome beat, you just look at my conducting beat. The majority of players will play this with inaccurate rhythm. ... In an international competition, if you play the Bach *Chaconne*, some juries will immediately start beating in the first bar. Being a jury member, I have often observed this. ..."

The student tried this a few times until Zhang was satisfied.

Zhang: "Once you have a strong sense of the rhythm, you are free to choose whether to play at a fast or slow tempo."

This lesson was observed in the early stages of the student becoming acquainted with the piece. The student informed me after the lesson that it was her third lesson on the piece. Zhang firmly believed that students should play a piece in strict tempo when studying it, thus establishing a good sense of the rhythmic structure of the piece, before indulging themselves in *accelerando* and *rubato* for musical phrasing. This would encourage students to maintain tempo adjustment, such as *rubato* or *accelerando*, within a discreet boundary, and would prevent students from losing the beat or pulse during tempo fluctuations in a phrase. A parallel remark had been made by Enesco to his students: "You must learn to dance in chains ... one should learn to move freely and yet remain within the framework set by the composer" (Campbell, 1980, p. 134).

It was a practice in Zhang's instruction to provide example(s) demonstrating his awareness of the final outcome of the performance of the piece ("When Perlman plays ..."), which may differ from the foundation he wanted the student to establish when learning a piece. The final outcome of the piece provided the student with a goal in the process of learning the piece and also facilitated motivation for the student to master the foundation needed to perform the piece well. In addition, Zhang also drew on his experience as a member of competition juries to stress the importance of maintaining accurate rhythm. This probably had a stronger persuasive effect on the student as the student was preparing for an international competition⁸.

In comparison with the earlier examples, the next example is a livelier and more imaginative elaboration provided by Zhang, because it was directed to a younger student (twelve years old) and Zhang was more concerned about developing the musicianship of the student rather than technical acquisition. This could be attributed to Zhang's

⁸ A few months later, I was informed that the student won second prize in the senior section of an international violin competition.

intention of balancing “building” and “interpreting”, as described in the *Review of Related Literature* chapter.

Example 4.7: Zhang Student I (Intermediate), Lesson Transcript (24/4/99)

The student had played the third movement of Dvořák’s *Sonatina*.

Zhang: “Beautiful, just come here, you must understand the music ... This part (*singing the opening tune*) ... this is bird (*imitating the voice of a bird*), is the bird (*singing the opening tune*) is very lovely. And then (*singing the quavers section*) very happy and this one (*pointing at the score*) is a, [sic] go back and there (*pointing at the score and then singing the crotchet section in the trio*) is not (*singing the opening*) is not this way [either] (*singing the quavers section*). ... The beginning (*singing*) is bird jumping and this (*singing the quavers section*) is waltz, very noisy and the (*singing the crotchet section in the trio*) quiet (*singing the same section*). Here (*pointing at the score and singing the loud crotchet section*) some animal coming, very strong, rough (*singing the loud and then the soft crotchets*). ... So the tempo [is] also different. Is [\downarrow =] 80 (*pointing at the score and singing the opening tune*) is er [\downarrow =] 88. Then (*singing the quavers section*) so the tempo is also a little faster, is [\downarrow =] 92. And then (*singing the crotchet sections in the trio*) slower, [\downarrow =] 72 or (*singing the loud crotchet section in the trio*) [\downarrow =] 92 or something, and then go back (*singing the crotchet section*). So you see, different colour. ... You must (*gesturing with his hand, to play with feeling*), more. But all this thing only in the third movement, is not like first movement [sic]. ...”

Following this, the student played.

This example illustrates Zhang’s method of conveying a musical idea to a student using modelling (vocalisation and gestures) but with a limited use of the English language. Despite the restricted use of the English language, Zhang was able to expand the student’s musical awareness of the piece through creative illustrations, drawing on images that were familiar to the student and general atmospheric descriptions, which would encourage the musical imagination of the student. It was also typical for Zhang to describe tempo changes in precise metronome markings, perhaps in an attempt to provide a measurable structure for the student when practising at home, because tempo may fluctuate significantly in each practice session and as the student becomes familiar with a piece. However, this was meant only as a guideline to the student, as I have never observed Zhang insisting that the tempo changes should be as precise as the prescribed metronome markings.

Instructional Decisions

Instructional Modes

As mentioned earlier, Zhang stressed the importance of music being heard during instruction. Historically, many music educators have stressed the importance of aural input in music instruction (Auer, 1927; Hallam, 1998; Kella, 1983). Despite the constant use of vocalisation, live demonstration for Zhang is limited to illustrating a technical skill at the basic level and in the learning stages of pieces, where these skills are played to demonstrate for students, at a considerably slower tempo. From informal conversations, I learned that Zhang felt that his students needed constant exposure to high quality performance in order to stimulate students to a higher level of performance. Moreover, his declining performing ability and what he considered as the inadequate concert attendance and master class participation of his students, which would provide role models or social motivation to students, were perceived as limiting. Hence, he has made use of advancements in technology in endeavouring to overcome what he views as an inadequacy in his teaching. This has been achieved with his cumulative expertise in editing sound using the computer, which has enabled him to have his ideal performance of a piece and quickly locate a selection of excerpts from a piece during lessons to convey his statements to students.

As a pioneer in incorporating the use of computer technology to enhance his teaching, Zhang uses computer technology to compile performances of great artists, which provide ideal demonstrations to advanced students during instruction (refer to example 4.3) and a reliable source of reference for intermediate level students (refer to example 4.4). In addition, Zhang had constructed a computer system to assist him in recording students' repertoire and progress. During lesson observations, I noticed that Zhang had categorised all the repertoire he teaches, and needed only to type in a key word (such as 'sonata', 'détaché' or 'Mazas') to scan all suitable repertoire for a particular student. From informal conversations with Zhang, I learnt that younger students would often bring along a floppy disk to lessons, where Zhang would copy his record of the student

progress from his computer to the floppy disk. This replaces the traditional use of notebook and saves time, as the teacher only needs to write the record once and can change it at will.

Instructional Processes

Reinforcement and extension strategies have been identified as crucial in the instructional process of master teachers, as discussed in the *Review of Related Literature*. Reinforcement strategies are instructional tactics used to demonstrate to students the various ways that they can practise in order to improve their performance. Extension strategies are used to either extend a student's technical or musical command. These are scaffolding strategies that assist a student to perform at his/her potential level which they could not perform without the aid of a more experienced person. These two types of strategies were used concurrently during Zhang's instruction and can be found concealed in almost all of the previous examples. However, the following examples will focus specifically on the extension strategies.

Example 4.8: Zhang Student I (Intermediate), Lesson Transcript (24/4/99)

The student had played the Mazas *Etudes Brilliant* No. 28 perfectly.

Zhang: "Okay. See now with the tempo [sic] (*checking it with the metronome*). You play [♩=] 60. This piece we play [♩=] 72 or [♩=] 76 or [♩=] 80. You play [♩=] 60, so [we] try [♩=] 66." (*setting the metronome*)

The student repeated the study. Zhang motioned to the student to stop at the end of the first page and stopped the metronome at the same time.

Zhang: "[♩=] 66, now [♩=] 72." (*adjusting the metronome*)

The student repeated the study. Zhang interrupted at the end of first page.

Zhang: "Enough. If you can play [♩=] 76, better [♩=] 80. Next time I think we should do [♩=] 76, from beginning till the end. You can do it now? You want to practise for next time or not?"

Student: "Whatever."

Zhang: "Okay, I will let you try, from beginning till the end, [♩=] 76." (*starting the metronome but turning it off as soon as the student played the second bar*)

Zhang interrupted when the student reached the end of the first section.

Zhang: "Enough. You can play [♩=] 76 (*looking at his score*), I would like to listen to page 76, from the two flats."

The student played faultlessly from there to the end.

Zhang: "I think we can pass this one, very good. ..." (*typing it into his computer*)

This example illustrates that with appropriate assistance given by an expert (master teacher), a student can perform tasks that are within their potential ability, rather than limited by their current actual ability. In her first attempt, the student was playing at a slower tempo than what she could potentially play. Zhang used the metronome as an aid to guide the student in gradually increasing the speed. Once the student was about to reach what Zhang considered to be the upper end of her competence, Zhang offered the student the choice of practising at home first, but the student gave an indefinite reply. Zhang then provided the student a chance to play, in order to save the student from wasting precious practice time in unnecessary repetition of materials she had mastered. However, Zhang was cautious, to ensure that the student had mastered the material and asked the student to play the more complex section of the etude, "I would like to listen to page 76 from the two flats". When the student could play it faultlessly, Zhang knew that the student had reached the highest level of performance from that etude under his guidance, and it would be necessary to provide the student with a new etude.

Example 4.9: Zhang Student II (Artistic), Lesson Transcript (7/4/99), translated from Mandarin

The student played the Paganini *Caprice No. 24* once through from memory.

Student: "I can only play this [up-bow staccato] at this fast tempo." (*playing*)

Zhang: "This fast tempo is alright. If you were to play it at a slower tempo, it would sound like a study. Having said that, however, you have to be able to control it."

The student immediately played it again.

Zhang: (*interrupting*) "You have to practise it based on the fast tempo, otherwise you will tense up everything."

The student played again, this time smiling at Zhang almost in a playful manner. Zhang nodded his head as the student successfully executed the up-bow staccato.

In this short exchange, the student had progressed from playing an uncontrollable up-bow staccato to a beautifully executed bow stroke under the guidance of a more able person (the master teacher). The student exclaimed that she could only perform this stroke at a fast tempo. Zhang reaffirmed that the fast tempo was the appropriate way to play it as a slower tempo might distort the musical flow. However, Zhang knew that the

student had the potential ability to execute that bow stroke with some guidance. Without demonstrating the bow stroke, which he had done in previous situations, Zhang told the student "... you have to be able to control it [in order to achieve clarity in sound]." The student experimented with it, but Zhang observed some uneasiness in the student. He thus interrupted the student's playing and informed the student, "You have to practise it based on the fast tempo, otherwise you will tense up everything", again without providing any demonstration or detailed explanation. The student tried the bow stroke and was delighted to have achieved the desired result, which she was not able to accomplish by herself.

During my earlier contact with Zhang, I had seen him demonstrating the up-bow staccato in lessons. Hence Zhang certainly has the ability to demonstrate this bow stroke to the student but had chosen to only provide some broad verbal guidance. It is probable that Zhang considered this artistic level student as possessing some uniqueness and personality in her playing as well as execution of the up-bow staccato, where a stringent prescriptive instruction may have hindered the student in drawing on her natural ability to play. Carl Flesch was quoted to have expressed a similar view, "... [with] an outstanding talent a teacher's main task should be to develop what already existed in abundance and to give students of this type a last polish, being careful at the same time to avoid undoing anything" (Flesch, 1990, p. 70). The student, who appeared to be satisfied with the results she obtained, confirmed Zhang's choice of instruction.

Summary

Zhang regards his major role in violin teaching as providing students with the necessary technical means for musical expression through their chosen instrument. It was evident from the observations that Zhang possesses strong analytical skills in evaluating the performance of students, and is engrossed in the search for a better way of expressing music via the violin. Through his forty years of teaching experience, Zhang has accumulated an understanding of the various intricacies involved in building a strong

technical foundation in young students. One important facet of Zhang's lessons is his constant emphasis on good intonation, rhythmic precision, and beauty of sound. Despite his inadequacy with the English language, he is able to convey meaning to students in concrete, perceptible ways, using the piano, metronome, and demonstration (either live or recorded), so that students understand how to improve on their weaknesses in their own practice sessions. In addition, he has sequenced a range of learning materials on his computer, which provides him quick access for selecting from an array of parallel repertoire that would suit the changing needs of a student.

The most prominent feature of Zhang's violin instruction was his constant search for improvement in his skills and teaching. This included incorporating the use of technology in enhancing his teaching and embracing new developments in technology. It also involved approaching the teaching of pieces in new ways over time. This was evidenced by my observation over the years of Zhang's altered ideas when teaching a piece. Goal setting beyond playing in individual lessons is prominent in Zhang's instruction, where students are provided opportunities to perform in informal performances and participate in various master classes and competitions. This has encouraged students to perfect their performing skills and provide Zhang with feedback on their short- and long-term goals of instruction.

Zhang's effective strategies in violin instruction can be largely attributed to his ability to inspire students to work hard. His own work ethic and that of his senior students provides a role model for his other students. Moreover, students have constant contact with him and are exposed to various styles of playing, in the process of the attainment of their highest level of performance. In conclusion, the success of Zhang's students is the result of thoughtful sequencing of instruction and deliberate creation of a milieu conducive to practising and learning.

CHAPTER 5: ANALYSIS OF THE TEACHING APPROACHES OF RICHTER

Context

Background

Richter emigrated from Germany more than a decade ago, and is currently maintaining his performance activities while establishing his teaching career. He has been predominantly known as a violin performer, as the Associate Concertmaster of the Sydney Symphony Orchestra, although he has nearly twenty years of violin teaching experience. Currently, Richter is also the Chair of the String Unit at the Sydney Conservatorium of Music. Hence, Richter is in the position to make alternative arrangements for students should they experience dissatisfaction in orchestra or chamber music, or have difficulty in fulfilling their course requirements (performance related) due to illness. However, this has also resulted in frequent disruptions during his violin instruction because other students may require Richter's signature for leave or approval forms and/or advice regarding their courses. Similarly staff members may interrupt during lessons (either personally or via the telephone) to discuss administrative arrangements.

The majority of Richter's students are tertiary level students, either enrolled at the Sydney Conservatorium of Music or graduate students. Due to his various work commitments, the lesson time of Richter's students varies from week to week. Although most of Richter's teaching takes place at the Sydney Conservatorium of Music, I have observed him teaching at the Sydney Opera House (where he has an individual warm-up room in the Greenroom) and also at home during weekends. This was either in order to replace or supplement disrupted lessons during the week. As most of his students are

around the age of twenty, thus having autonomy in organising their time and activities, the students do not regard the irregular lesson time or the change of lesson venues as an inconvenience. On the contrary, one student expressed a feeling of privilege to have her violin lesson at the Sydney Opera House (Informal Interview 29/6/00).

From the demographic data collected, there were many similarities among students of the master teachers, despite some apparent differences illustrated in Appendix 1. A close examination of the data (refer to Table 3.1) revealed that the nine nominated students of master teachers on average had previously learned from at least two other violin teachers. Many of these students regarded the change to their current master teacher as necessary in the further development of their performance skills. A few of the students acknowledged that their previous teachers had inculcated in them a desire to play the violin, while only one student attributed her current technical skill to the thorough foundation of her previous teachers. In addition, among the nine students who were nominated by the master teachers for observation, the mean age for starting violin instruction is five years old, with only one student commencing violin tuition at the age of nine. This corresponds with research findings made by Ericsson (1996), Ericsson & Charness (1994) and Sloboda (1996), that students who achieved a high level of musical performance begin instruction at an early age, and possibly commence regular practice at a tender age with the encouragement and active support from their parents. As a result, these students often exhibit superior aptitude in musical performance in comparison to their peers.

In view of the data, it is undeniable that Richter's students often have attained a high level of performance before commencing lessons with him and are dedicated to violin performance, as evidenced from their acceptance to a music institution such as the Sydney Conservatorium of Music. This predetermined body of students would have a positive impact on the teaching milieu of Richter because not only are the students able to learn from each other, they can motivate each other to achieve a higher level of performance. Furthermore, it enables Richter to focus entirely on teaching the violin without much concern about the priority students place on violin learning.

Although students of Richter did not have regular lesson times, Richter ensured that they have a lesson every week, even during semester break. In addition, as a staff member of the Conservatorium, Richter met the students regularly at the Conservatorium and often attended students' performances at the Conservatorium, which included master classes, concert practice and orchestral literature classes. This enabled him to have a broader view of a student's playing in various situations, which he would discuss with the students or make comments about during lessons. It also facilitated the evaluation of students' progress and later enquiry about the students' opinion of, or experience gained from their performance. This usually occurred at the beginning of the lesson but sometimes also outside of the formal lesson time, in the corridor or foyer of the Conservatorium for example.

Teaching Philosophy

Richter articulated his stance on violin teaching as "a way of exploring and developing understanding of yourself. On a more basic level: a training in instrumental ability and interpretative understanding. An imaginative journey through the mind in search for clarification of what music is all about. ... my main teaching goal [thus] is to become redundant to the student" (that is, to allow the student to achieve performance autonomy) (E-mail Correspondence 6/5/00). In order to assist students in becoming independent learners, Richter stressed an analytical approach in his instruction, which is similar to that of his teacher, Max Rostal (Richter, 1992), who was strongly influenced by Carl Flesch. Flesch emphasised systematic principles of training in which all components of violin performance can be reduced to some basic elements (Flesch, 1930/2000) and had advised that "The lesson hour itself ... should ... be dedicated to the instrumental needs of a perfected musical reproduction. ... Technical part of violin playing reduces itself to three demands: purity of intonation, purity of tone and correct tempo" (1930, p. 128).

Hence, it is natural that the instructional approach Richter adopted resembles those of his mentors, although he also emphasises interpretative understanding of the piece and

encourages the use of imagination. These are reflected in many of the lesson transcripts in this chapter where references to the use of imagination were interspersed between Richter's concerns regarding the technical aspects of violin performance.

Establishing good working attitudes and habits in students are priorities in Richter's instruction. In the cover page of Richter's compilation of 'Principles' (1999), which contains practice guides and selections of technical works to improve the fundamentals of violin performance, Richter wrote "A principle ... is understood through practical realisation. ... It needs consistent practise [sic], reading and re-reading, maintenance and improvement". This provides succinct clarification of the approach in Richter's instruction, where sometimes students were asked to revise a piece despite having learnt it previously. Perhaps the best advice for students is contained in the section entitled *12 Principles of Practice*, where Richter reminds students about the art of practising. Three of the principles which reflect his teaching philosophy are quoted below:

6. Look for balance between technique and music – analyse difficulties, take technical study seriously but also practice [sic] playing, enjoyment and performance. 7. Whatever you achieve is achieved in steps. ... Accept what you cannot yet do but don't forget it. ... 11. Learn to suspend judgements that make you disheartened or conceited by reminding yourself that all is in flux. Remember that violin playing is a craft based on skills and imagination – it is learnable if you proceed with intelligence, persistence, calm and diligence. If you overestimate the importance of imagination you may remain a dilettante. If you overestimate the technical skills you may remain a virtuoso without soul. (1999, p. 2)

Hence, in his instruction Richter strives to achieve a balance between work (rigorous practice) and enjoyment (playing for fun). It is not unusual to find him doing tricks on the violin during a lesson, imitating the sound of a ringing mobile phone for example, to ease the frustration a student may feel in his/her learning process. His positive attitude during lessons also conveys to students that he enjoys what he does and that students can attain similar success if they possess the proper work ethic and persevere in improving their skills. The following sections will illustrate Richter's teaching approach, with some examples which can be viewed in relation to his teaching philosophy.

Curricular Decisions

The curricular design of Richter reflected Flesch's and Rostal's teaching tradition (Richter, 1992), where students are required to play ensemble music in addition to the standard solo classical repertoire. Richter included chamber music in his violin instruction in one of the observed lessons, and I witnessed Richter performing chamber music with his artistic level student in a staff concert at the Sydney Conservatorium of Music.

Repertoire Selection

Richter places high priority on technical acquisition, particularly with less advanced students. All of his students are given a copy of 'Principles' (1999), which is to be used as the staple of their practice regime. In this compilation, Richter divides technical works into four main sections: scales and arpeggios, double-stops, bowing exercises and shifting exercises. Practice variants for the left-hand and right-hand are included in the scales and arpeggios section. The double-stops section includes selections of Ševčík Op. 1 for developing left-hand finger independence, Ševčík Op. 9 for the development of double-stops, Ševčík Op. 7 for the training of more advanced finger independence. Selections of Ševčík Op. 2 and Capet's exercises are found under the bowing exercise section, while the shifting exercises include Ševčík Op. 8. I have observed that Richter endeavoured to devote a portion, usually a third, of the lessons to technical work, although there were lessons where only performance repertoire was being addressed (refer to Appendix 2).

In addition to technical works, students were also assigned selected etudes, which ranged from the Dancla *Etudes Op. 73*, Kreutzer *42 Etudes*, the Wieniawski *Etude-Caprices Op. 18*, the Dont *Etude-Caprices Op. 35* and the Paganini *24 Caprices*¹. Pieces assigned to the nominated intermediate level student during observation included the

¹ The order of these studies listed is in a progressive sequence of technical difficulty.

Vivaldi *Spring Concerto* (from the *Four Seasons*), the Mozart *Haffner Serenade* (arranged by Kreisler) and the first movement of Beriot's *Concerto No. 9*. The first movement of Bruch's *Concerto No. 1*, the last movement of the Mendelssohn *Concerto*, the slow movement of Mozart's *Concerto No. 3* and the Chausson *Poeme* were among the pieces assigned to the advanced level students during observations. Repertoire was assigned in view of the students' performance commitments, such as concert practices, examination recitals and competitions, where students were able to demonstrate their strength in performance as well as extend their playing skills and musical understanding. Due to the performance engagements as well as study commitments of the artistic level student during my observation, the student brought a different set of repertoire to each of the lessons, which according to the student, was not her 'normal lesson routine' (Field Notes 4/7/00). Pieces played during her observed lessons included the first movement of the Brahms *Concerto*, the Fugue from J.S. Bach's *first Solo Sonata*, Schubert's *Rondo* and the first movement of Schubert's *Octet*.

The solo violin repertoire is extensive. Therefore master teachers generally delegate chamber music instruction to their colleagues, particularly those who are active performers (Green, 1993; Sand, 2000; VanClay, 1999). However, master teachers such as Joseph Gingold and Issac Stern were also known to have coached their students in chamber music. Among the three master teachers, I have observed greater inclusion of chamber music in Richter's lessons as shown in the example below.

Example 5.1: Richter Student IV (Artistic)², Lesson Transcript (4/7/00)

The student brought along the Schubert *Octet*, which she had recently been requested to play in a short notice, to the lesson for some guidance.

Richter: "Ah, you want to play the octet ... (*playing a section*) I have a recording

² In order to contextualise the teaching situation, the student involved in the lesson has been referred to as Richter I, II, III or IV (see Appendix 1 for contextual information of the student), and the violin performance level of the student is indicated in brackets.

of my teacher, Gerhart Hetzel³, who played this section spiccato and at this speed. ... And when do you have to play this?"

Student: "In two days time."

Richter: "Have you looked at it?"

Student: "Yeah, a bit today."

Richter: "We do this together [sic]."

Richter sang the main melody before the violin entry. The student played while Richter sang the other parts.

Richter: "... (*turning the pages*) This is all straightforward in position. ... Second position (*demonstrating*) ..."

Student: "What's the fingering here?"

Richter: "Here (*playing*)... Just in position ... (*writing the fingering on the score*). ... This is all staccato. ..."

Within ten minutes, Richter had informed the student of all the awkward sections in the Schubert Octet and provided some practice tips as well.

In this example, Richter was able to offer good advice about hazardous sections in the piece instantaneously due to his extensive performing experience. His familiarity with and thorough knowledge of the chamber music repertoire enabled him to identify complex sections of the piece as well as to demonstrate the solution to those complicated sections to the student, in a relatively brief period of time. In addition Richter made reference to the performance of his teacher, Gerhard Hetzel, after he played an excerpt of the Octet to the student. It was clear that Richter was proud of the Central-European tradition of violin instruction, where most of the teachers were performer-teachers (Richter, 1992), who were able to provide spontaneous demonstration to convey a musical phrase and provided advice from their performance experiences.

Areas of Emphasis in Teaching

Richter was observed to place emphasis in the areas of accuracy of intonation, rhythmic precision, and beauty of tone and analytical interpretation in his teaching. However, frequent references were made to general musical understanding and the use of

³ Richter studied with Hetzel (former concertmaster of the Vienna Philharmonic Orchestra and a pupil of Schneiderhan, who was a disciple of Ševčík) between 1981 and 1985. Between 1983-85, Richter also simultaneously studied with Rostal (Richter, E-mail Correspondence 12/12/00).

imagination, while focusing on these areas of emphasis. As articulated in his advice to students on practising, Richter believed that although emphasis on technical command of students is essential in training future professional violinists, the imagination of the students should be engaged in order for students to be convincing in performance.

Accuracy of intonation

In Richter's opinion, good intonation is when students can play with pure intonation, that is, when a note is in tune with the open strings and reflects the tonal relationships, as illustrated in Heman (1981), a book which he recommended to his German-speaking students for understanding the concept of good intonation. Richter would play the appropriate open strings on the violin simultaneously with the students and ask the students to match the pitch, as demonstrated in example 5.2 (technical work) and example 5.3 (pieces).

Example 5.2: Richter Student II (Advanced), Lesson Transcript 29/6/00

This lesson was held in Richter's room at the Opera House. The lesson started with the student playing scales slowly with separate bow.

Richter: (*instructing as the student was playing*) "... Compare with the A string. ... Compare. ... Very good, much better. Do it once more (*playing and showing the right hand wrist collapsing*), keep your wrist relaxed."

The student placed the music on the music stand.

Richter: "You know the music, don't you?"

Student: "Yeah."

Richter: "Don't use it just so that you can hear better. Occasionally you can use it. You need to work with your *Vorstellung*, you work with the image. Use the imagination of your mind as much as possible, and not too much reading."

The student played while Richter instructed,

Richter: "That's right, contact with the string now... (*plucking open string*) ... Compare. ... The contact of the string from the upper arm but not so much pushing down. ... Yes, that's right. ... Be always comfortable [sic]."

They then worked on other works. At the end of the lesson:

Richter: "... So once a day, have you got a little recorder machine?"

Student: "No."

- Richter: "You should, just a little one like this (*pointing at my audio recorder*). Once a day you should record your own playing, just to check intonation. Recordings can be very deceptive, but they are very good for intonation."
- Student: "Yeah."
- Richter: "So they [the recordings] tell you exactly what your intonation is and they are very objective in that sense. So once a day, you do a little bit of recording, not all the time. So once a day you record your scale."
- Student: "Slowly?"
- Richter: "You start to listen slowly, just to check, fifteen minutes, ten minutes, and then what would happen is that you get a different feeling of playing the scale for yourself and inspecting it. But it is something you need to learn. There is nothing you can do about it. ... The instinct must be, you have to train yourself, the hearing bit must be -- *to listen when I'm not sure* [emphasis maintained]. Not to then (*showing a panicky expression*), ja?"

The student laughed

This is an example of an "intonation therapy" (Richter's term) session on scales, where the student was instructed to play the scale slowly, with the sole purpose of improving intonation. Richter compelled the student to pay attention to intonation by urging the student to compare the notes with the appropriate open strings. In addition to heightening the student's awareness of intonation through hearing, Richter also referred to the other senses, such as the kinaesthetic feeling ("... keep the wrist relaxed"), sight ("Occasionally you can use it [the music]") and imagination ("You need to work with your *Vorstellung*"). By drawing the student's awareness to the various faculties involved in playing, the student had a palette of strategies available which she could use to assist her in improving intonation. However, Richter had a preference for using the imagination because it enabled the student "to become interested and absorbed" (Green & Gallwey, 1986, p. 41) in the way she played and also concurred with his stance on violin teaching, mentioned under *Teaching Philosophy*.

Later, in an attempt to encourage the independence of the student in encountering her weakness in intonation, Richter also suggested the use of recording to facilitate critical listening to herself during practice, which may improve the quality of the student's individual practice. This suggested that in order for learning to be effective, the student needed to know effective practice strategies and make a deliberate attempt in the

acquisition of the skill, which in this example refers to intonation. Richter's concluding remarks to the student: "The instinct must be, you have to train yourself, the hearing bit must be, *to listen when I'm not sure*", summarised the weakness of the student in the aspect of intonation. The student was probably aware of her weakness in intonation but had not mastered it. Hence Richter made the remark in a humorous way, so that the remark would leave a stronger impression on the student.

Example 5.3: Richter Student III (Advanced), Lesson Transcript (22/6/00)

Richter was giving the student a lesson on Chausson's *Poeme*. The student had played the piece once through and they were working on a section of the piece which consists of thirds.

Richter: "Once more (*standing up and pointing at the score and then sitting down*) This is not in tune. The first of the thirds is not in tune. Play [it] once. You play the top line and I play the second line."

The student and Richter played the passage this way once through.

Richter: "And the other way around."

They played the same passage again, this time the student had some difficulties in getting some of the bottom notes precisely in tune.

Richter: "Do you notice anything? I think it is the way you hear it (*playing the first chord*). The [note] *Ab* I find, it needs to be higher."

The student played by himself, while Richter commented simultaneously,

Richter: "The [note] *A* can be higher. ... (*interrupting*) See, we hear two lines." (*demonstrating*)

The student played.

Richter: "Yes. The lower one is here (*playing and singing an arpeggio down to the lower note*) You understand?"

The student tried; Richter again instructed simultaneously,

Richter: "It is too high, that *Gb*. ... That's it. ... Ja, ja, exactly. ... Now do it once more. ... (*interrupting*) It is quasi *F#* in *B* major (*plucking the open string*). This is really nasty. Occasionally we need to do some analysis. You have to play with open string. We cannot escape the fact that (*demonstrating*), there is the open string. So here, straight away, it is a *B#*." (*playing*)

The student started to play along. Richter refrained from playing and plucked on the open string, accompanying the student's playing instead.

Richter: "That's very good. Bravo. That's it. I think the crucial factor is the *Gb* (*playing*). If it's too low, then the triad would be unhappy."

"Part of learning a skill requires developing an internal representation of what is required. This can be achieved through the processes of demonstration and imitation"

(Hallam, 1998, p. 120). During the observation of this lesson, in addition to comparing with open strings, Richter had proposed to the student to separate the two lines in the double-stops section. This was executed with Richter playing a line while the student played the other line, which resulted in more critical listening on the part of the student, due to the diminished demand on technique when playing a single line as opposed to double stops. This *reduction of degrees of freedom* also enabled the student to learn from simultaneous demonstration/listening to the way Richter played the other part, and through imitation, emulating those of good intonation exemplified by Richter. Later, Richter told the student “we cannot escape the fact that there is the open string” and proceeded to explain the melodic and harmonic tuning of the note based on the tuning of the open string. This brief analysis of tuning provided a better comprehension of tuning to the student and also assisted the student in his awareness of good intonation.

I had heard this student having a lesson on this piece since the first observed lesson, where about a third of the lesson time was spent on improving sections of the piece. During the initial observations, the piece appeared to be beyond the student (refer to example 5.6), but in this follow-up lesson, the student had managed to play the entire piece fairly fluently. This indicated that constant reinforcement from the teacher would facilitate a student’s progress in the long-term. This was in parallel with one of Richter’s *12 Principles of Practice* mentioned earlier: “Whatever you achieve is achieved in steps” (Richter, 1999, p. 2). However, this often requires the teacher to be firm, because occasionally, the student (or parents) may be impatient to perform a work that is still in the maturing process, without realising that an elapsed length of time in acquainting oneself with a piece may have a more positive bearing on the student. For example, in an earlier observed lesson, the student indicated his intention to perform this piece. Richter advised against it, explaining to the student that “it is a piece that really needs to settle well. You want to be right on top of it. ... We don’t want to be hurried” (Lesson Transcript 9/4/00) and suggested another piece.

Beauty of Tone and Analytical Interpretation

The sound produced by a student was of great importance in the teaching of Richter. Included as one of the *12 Principles of Practice* (1999), Richter wrote: "Listen to the sound you make at all times. ... Improve it – if it is not yet what you imagine it to be" (p. 2). The following example shows that beauty of tone and analytical interpretation are addressed simultaneously as Richter assisted the student in enhancing the expressiveness and tonal quality of the music.

Example 5.4: Richter Student IV (Artistic), Lesson Transcript (15/3/00)

The student had played the *Fugue* movement of the J. S. Bach *G minor solo sonata* from memory. Richter worked on the piece with the student.

Richter: "Very good. ... Do it once more from the beginning. Sense of direction."

The student played. ...

Richter: "Yeah. I can't hear a sense of shape there (*singing the phrase and gesturing the amount of bow to be used*). Up bow not too strong."

The student played.

Richter: "Sound." (*demonstrating*)

The student imitated.

Richter: "Relax here (*demonstrating*), when there is this pattern, you start to tense up." (*student playing*) (*instructing while student was playing*) Good. And now the sound. (*interrupting*) Can you do this passage once more (*demonstrating the passage*)? One gets a sense of distortion."

The student played. Similar interruptions followed, where Richter interrupted the student and demonstrated with very little verbal elaboration.

Richter: "See if you can get a better [bow] contact here, at the beginning." (*demonstrating*)

The student then played a large section without being interrupted.

Richter: "Yeah good. I was going to stop you. But ... there too, I think you need a bit more shape ... and also here (*demonstrating then pointing at the score with his bow, singing and beating with his bow to emphasise the strong beat of the phrase*) Maybe a little bit more elbow. I don't know. ..."

The student tried.

Richter: "... I always think this should be more relaxed, a bit improvisatory. So, experiment with the sound, see what you want. We have a real change of sound here. And don't press too much here." (*demonstrating*)

The student played.

While the student was playing, Richter gave the following comments: "Détaché.", "Good.", and "That's it." (*lifting his bow like a conductor to reaffirm his statement*)

Richter: (*interrupting*) "Sing the bass rather than hit it, ja?"

Student: "Um." (*playing*)

The student was reminded about sound production in *détaché* bow strokes.

Richter: "The sound is much better. Are you happy with that?"

The student then asked Richter's advice on ways to play the fugal theme and sustaining melodic line in chordal passages, as well as whether to play the interludes as polyphonic or homophonic lines. Richter's departing words to the student were:

Richter: "It's good. Just see if you can work on getting a good shape. ..."

The student had already learned the piece well (having played it fluently and memorised it), although it was only her second lesson on the piece. This example illustrates that the high learning aptitude of the student had enabled Richter to address many issues simultaneously in the lesson, while maintaining beauty of tone and musical shape as the focus of the instruction. Before directing the student to play with a "sense of direction", Richter initially reminded the student about issues in tone production (refer to Appendix 2, which shows all the issues addressed in the lesson). When the student could not execute the tonal sound and musical shape in the piece satisfactorily, she was provided with *elaboration* such as "...when there is this pattern, you start to tense up" and "... I always think this should be more relaxed, a bit improvisatory. ...". Once the student could play with a suitable tone, she then prompted Richter to discuss interpretative matters by asking questions on issues in playing chordal passages, such as whether to break a chord or playing the chords from the top note downward in order to sustain the melodic line. Richter analysed the musical structure and demonstrated his own solutions to those problems for the student. However, interspersed in between his analytical interpretation were constant reminders on sound and shape.

In encouraging the student to learn independently in this lesson, Richter had provided the student with many opportunities for *experimentation* and had equally used *deduction* ("I can't hear a sense of shape there ... Up bow not too strong."). Nevertheless, Richter might appear to enforce his ideas of interpretation on the student through his demonstration, but as it was the early stages of learning the piece, this type of guidance might be necessary to assist the student in her learning. In addition, it was interesting to note that *recruitment* (such as "Sing the bass rather than hit it, ja?") was employed more frequently than *declaration* (such as "And don't press too much here"). It could infer that young adults (the student in this example was twenty-one years old) might respond

better to instructional forms that would consider their perceptions (such as *recruitment*), rather than *declaration*, which might be translated by them as an order.

Although being demanding might ensure that student would learn what was required, optimal learning often occurred in a supportive and encouraging environment (Hallam, 1998; Sand, 2000). Hence, besides providing an interpretative model to the student and detailed feedback, Richter also presented his suggestions in a positive manner and was selective in the amount of information he imparted to the student at any given moment, so as to avoid overwhelming the student (“Yeah good. I was going to stop you. But ...”). Moreover, the student was given the opportunities to demonstrate her understanding of Richter’s instruction throughout the lesson, as well as developing her own musical understanding (although in this example, the student appeared to be taking a rather passive role in her learning). The work on beauty of sound and interpretation of the piece had greatly enhanced the performance of the student in subsequent lessons. Moreover, the positive learning environment also had a constructive influence on the confidence of the student.

Rhythmic Precision

Instead of using the metronome, Richter would conduct the beat with his hand or stamp his foot to indicate to students that they were playing out of time. More often though, Richter played the accompaniment part on the violin to illustrate to the student the ways in which the rhythmic precision would assist in playing together with the accompaniment part, as shown in the next example.

Example 5.5: Richter Student I (Intermediate), Lesson Transcript (4/7/00)

The student had played the first movement of Beriot’s *Concerto No. 9* from memory. Richter was working on the piece with the student.

Richter: *(interrupting)* “Ja (*demonstrating*) Clear, earlier the turn. So you are in time for the first beat (*playing the accompaniment part on the violin and tuning up his violin*) Okay.”

The student played the solo part while Richter accompanied on the violin.

Richter: *(interrupting)* “Ja, you have to be [on time]. Play it once more.”

The student repeated.

Richter: (interrupting) "Still late." (*demonstrating the phrase*)

The student imitated and they played until the end of the section.

Richter: "Good. Play it once more on your own (*demonstrating*). Can't be early enough [the turn]."

The student played again, Richter spent a few minutes on evenness of sound and bow distribution.

Richter: "Okay, let's play together once and see if it fits [your rhythm is correct]."

The student played while Richter accompanied on the violin.

Richter: (interrupting) "I'm sorry, it is already late in the second bar (*playing the accompaniment*). Okay, once more."

The student played again. This time Richter interrupted because he had some problems with the notes in the accompaniment. They tried again.

Richter: "Okay, once more by yourself."

Richter tapped the beat when the student played the melodic line of the double stops.

Richter: (interrupting) "You must play in time, you can't wait too long (*singing the rhythm*). Play once more from figure 8. This was our [tempo] (*playing the opening*). So here (*playing*), not too slow."

The student repeated.

In playing the ornaments (a turn), this intermediate level student made a common mistake by compromising rhythmic accuracy. It took a while for the student to understand the strict rhythm in playing the turn despite the clear demonstration and illustration provided by Richter. Therefore, once the student played it correctly, Richter diverted his focus of instruction to other concerns, such as evenness of sound and bow distribution, only to return to rhythmic precision ("Okay, let's play together once and see if it fits"). This example illustrates that Richter was firm and patient in his instruction, qualities exhibited by many master teachers (Green, 1993; Sand, 2000; Schwarz, 1983). This had resulted in his constant interruptions to correct the student's rhythmic mistakes but at the same time providing the student repeated trials to ensure that the student had acquired the concept of rhythmic precision. The outcome of Richter's approach was evident because towards the end of the lesson, the student demonstrated greater awareness of the rhythm in the piece and understood that despite being a solo piece, there are places in the piece where strict rhythm is required for the purpose of ensemble. This was exemplified when Richter played the accompaniment part on the violin with the student at the end of the lesson.

Instructional Decisions

Instructional Modes

Even though all three master teachers observed have attained a high level of personal performance, Richter was the only master teacher who maintains an active performing career. Therefore, live demonstration, where he conveyed musical intentions and technical execution to students during lessons, was a prominent feature in his teaching, as shown in all of the examples in this chapter. Flesch, who was one of many performer-master teachers, remarked on live demonstration: “The art of unprepared demonstration ... is a unique gift ... [When demonstrating, the teacher’s] authority with regard to the pupil’s strengthened [sic] because he is able to offer him a model worth imitating” (1930, p.130). The merits of demonstration were also asserted by Baillot (1834/1996): “Demonstrating is the quickest way to have the student arrive at his [/her] goal in matters of performance...” (p. 467). Hence, the ability to provide live demonstration has been a forte of many master teachers in the past, and Richter follows in this tradition. Nevertheless, Richter also employed verbal explanations and modelling (vocalisation and gestures) in conjunction with demonstration to illustrate his points to the students.

Instructional Process

In answering my question regarding guidelines used by master teachers in their teaching, Richter gave a succinct reply:

1. Work with what I have got,
2. Listen to the student as much as possible,
3. Ensure that student has clear, achievable tasks in front of them,
4. Always ensure that weak areas are revised every week- focus on one or two major technical topics of development (not too much at once), and
5. Show student how to practice [sic]. (E-mail correspondence, 6/5/00)

In working with the students and listening to the students, Richter employed extension strategies, those of Vygotsky’s learning theories as described in the previous chapters. Reinforcement strategies were used to ensure that students knew how to practise and that

their weaknesses were addressed to improve their overall violin performance. However, there was often an overlap between the extension and reinforcement strategies, as illustrated in almost all of the examples.

In all the lessons, I observed that Richter kept a notebook to record the progress and repertoire of students covered during the lesson, as well as functioning as a reminder for the following lesson. The next example confirmed that the utilisation of a notebook was necessary, particularly if the pieces assigned were beyond the student's current performance level and required to be taught in sections during lessons (a scaffolding strategy).

Example 5.6: Richter Student III (Advanced), Lesson transcript (24/3/00)

At the end of an observed lesson.

Richter: "Yeah. ... Next time I think we should go not necessary till the end [sic]. I mean I'm sure you have gone till the end, but that's not my concern at the moment. Next time I like to hear until [rehearsal number] thirteen or something and see if you can address some of the sound production in the mean time. You don't want to be too fussy with the piece, but it is something we will learn from it in terms of sound. So if you can concentrate just on that section. ... and work on the second movement of the Mozart (*writing it down in his notebook*). ... You will probably need a week for this. It is no point having a lesson early next week. What do you think (*taking out his diary*)? ..."

In this observed lesson, the student was working on the Chausson *Poeme*, which appeared to be a little advanced for the student. Richter worked through the first two pages of the piece with the student during this observed lesson and his concluding remarks illustrated that he did not intend the student to finish learning the piece soon. It was not until the follow-up observed lesson (refer to example 5.3) that the student played the whole piece through, and would have spent about three months on that piece (Field Notes 22/6/00). Thus, this example demonstrated that extension strategies could lead to a long-term instructional goal, as long as the students were given the musical scaffolding of dividing a piece into subsections which are perceived as manageable by the teacher, judging from the previous learning pace of the student. As the student

gradually mastered each section of the piece, subsequent sections became easier to learn, which in turn enhanced the confidence and increased motivation of the student to persevere in his endeavour.

An immediate result of the extension strategies will be described in the subsequent example, where Richter assisted the student to master various bow strokes through the playing of scales.

Example 5.7: Richter Student I (Intermediate), Lesson transcript (24/3/00)

The student had played a three-octave scale with whole-bow. Richter provided guidance to improve the student's sound.

Richter: "... Can you do *détaché*?"

They spent a few minutes on this bow stroke.

Richter: "Now play accented *détaché* on the up-bow stroke."

Student played

Richter: "Down-bow is still heavy and strong, but the up-bow is *heavier* and *stronger* (emphasis kept)."

Student tried again.

Richter: "Can you do *spiccato* please?"

Student played.

Richter: "Can you do it louder?"

The student played this stroke and was provided with live demonstration and suggestions to improve on it.

Richter: "*Sautillé*. Fast."

The student was not familiar with this bow stroke.

Richter: "... Floppy wrist (*moving towards the student and adjusting his right-hand position a little*) ... And very little bow on the string (*motioning his hand*). We are trying to exercise floppy wrist."

The student successfully performed this bow stroke. Richter asked the student to revise all the bow strokes at home.

At the beginning of the lesson, the student only knew to practise his scales with whole bows⁴. Using the same scale, Richter had extended the student's bowing skills with

⁴ Notes on the violin can be played slurred or separated. In passages with consecutive notes, it is easier to play with slurred bows than separate bows because separate bows require finer co-ordination between the hands.

détaché, accented détaché, spiccato and sautillé bow strokes by the end of the session⁵. Once these on the string bow strokes (détaché and accented détaché) had been explored, Richter extended the student by requesting off the string bow strokes, which included spiccato (a slower off the string bow stroke) and later sautillé (a faster off the string bow stroke). While some of the familiar bow strokes required little instruction, Richter spent a few minutes on the new sautillé bow stroke, in ensuring that the student would practise in the correct way at home. As with the learning of any new skills, conscious control from the student is needed. Richter assisted the student by providing kinaesthetic instruction in executing the bow stroke, first verbally and adjusting the student's hand position, then with illustration from his hand. The student was soon able to perform this bow stroke. With the guidance of an adult, in this case the master teacher, the student was able to execute all the on and off the strings bow strokes, although some of the bow strokes required further refinement.

In this observed lesson, Richter for some specific reasons did not have his violin with him. It was interesting to note that live demonstration provided during the lesson (using the student's three-quarter size violin) was significantly reduced. Instead Richter engaged more with illustration using various parts of his body as well as verbally. This suggested that although master teachers all have a preferred mode of instruction, under special circumstances, they are able to teach effectively using other modes of instruction due to their detailed and broad understanding of the subject area.

Unlike the two previous examples, example 5.8 demonstrates that reinforcement strategies can be used in combination with extension strategies to advance the student in learning.

⁵ There are two basic executions of separate bows, on the string and off the string bow strokes. The détaché bow stroke, is the fundamental on the string bow stroke, where notes are played evenly on each bow stroke. Accented détaché on the up-bow requires the player to place emphasis on the up-bow, generally accepted as the weaker of the two bow directions

Example 5.8: Richter Student IV (Artistic), Lesson transcript (4/7/00)

The student played the first section of the Paganini *Caprice No. 18*, from memory.

Richter: "Good. It is better. Here (*playing*) You need to look at it. How do you practise it?"

The student played a little to illustrate the way she had practised.

Richter: "Do it once, the whole passage legato." (*demonstrating*)

The student was asked to repeat the passage three times.

Richter: "Some of the thirds have to be wider (*standing up to get the score from the cupboard behind then demonstrating*) ... So help yourself, all shift is not done here (*pointing at his wrist*) but here." (*pointing at his arm*)

The student played.

Richter: "That's good. But preparation (*demonstrating*) First this and then the fingers prepare."

The student tried and was instructed to repeat it, each time with Richter reminding her of her hand position. After the third playing,

Richter: "Good. Now let's do this." (*playing one quaver followed by three semiquavers*)

The student played.

Richter: "... Do it just once more and every time you repeat something, you try to be this little bit (*motioning his hand*) more comfortable."

The student tried.

Richter: "... Yes, now stop on second note." (*playing one semiquaver, one quaver and two semiquavers*)

The student played.

Richter: (*interrupting*) "We want to have continuity, if it is out of tune, we can fix it. But don't always stop at the same place."

The student repeated. Richter then instructed the student to repeat the same passage by changing the quavers to the third note and then the fourth note. Each rhythmic pattern was repeated twice by the student. The student was then instructed to play the same passage in-groups of four, five, six and seven notes subsequently. About twenty minutes later,

Richter: "Let go of your hand (*the student shaking her left-hand*). No, let your hand down. Don't do anything, don't move. Just let your blood flow."

Twenty seconds later, the same process was repeated, but this time the student was asked to play by dotting on the second, third, fourth, fifth and sixth notes subsequently.

About fifteen minutes later,

Richter: "Now play over drive."

The student played.

Richter: "Now play the tempo, with right dynamics."

The student was instructed to play it four times, each time with additional instruction to phrase the music.

Richter: "Good. Do you like it?"

Student: "It is a lot more comfortable."

Richter: "*Quadrodemonstranum.*"

Student: "Uh?"

Richter: "*Quadrodemonstranum.* We have proved what needs to be proven. We have done this for the past maybe 40 minutes. If you do this 40 minutes in your practice everyday, you will get it. ... You just need to practise the right way, don't let frustration get into the way. You need to know how to work, otherwise every time you play a wrong note, you doubt your ability. ... Play it once more together." (*demonstrating*)

The student played.

This rather extended example illustrated about forty-five minutes of the total instruction time (refer to Appendix 2 for the duration and division of lesson time). I have included this lengthy lesson transcript because it demonstrates that despite the high level of playing achieved by the student, it was necessary for the master teacher to provide practice guidance at the appropriate time of instruction. Although students of master teachers were generally motivated to practise, there would be the rare occasions when it was necessary to practise with the student if the student were to make further progress (Jørgensen, 2000), as exemplified here. According to Richter, practice sessions often needed to be included during lessons particularly for students with high musical aptitude, because they frequently “crammed their practice” (Richter, Informal Interview 4/7/00), which resulted in negative outcomes for these students.

Students are potentially more capable than they realise (Sand, 2000). At the beginning of the lesson, the student did not feel comfortable playing this piece. However, Richter knew that the student was capable of playing the piece, but had perhaps not been working efficiently, thus the question: “How do you practise it?” The student demonstrated a little bit of her practice routine, which Richter thought was inadequate. Therefore, Richter utilised the lesson time by showing the student how to practice (using various rhythmic patterns to play the same passage repeatedly), indirectly employing reinforcement strategies. Nevertheless, Richter was aware that the student may “over-practice”, which may result in undesirable hand injury, because the message the student received during the lesson was to practise a large amount. Thus, after about twenty minutes, Richter directed the student to rest: “Let go of your hand. ... let your hand down. Don't do anything, don't move. Just let your blood flow.” After the brief interval, Richter demonstrated another way of practising using other rhythmic patterns. When Richter thought that the student had familiarised herself with the piece, he instructed the student to play at performance speed: “Now play over drive”, because after a period of playing in slow tempo any slightly faster tempo may initially felt to be too fast for the student. This was later followed by, “Now play the tempo, with right dynamics.” Despite the hard work, the student was rather pleased and surprised with the achievement in her playing as reflected in her remarks: “It is a lot more comfortable.”

One of the features of successful instruction is when students discovered they have achieved something which they thought was unachievable (DeLay, 1989). The student would probably not have been able to play the Caprice comfortably or at a higher level without the assistance from a more capable person. By practising with the student, Richter had employed several scaffolding strategies, mainly with rhythmic variants, to assist the student in achieving a higher level of performance. In addition, he had demonstrated to the student how to practise efficiently, which would be beneficial for the future development and the self-esteem of the student.

Summary

In summary, the effective teaching strategies of Richter could be attributed to the frequent access to high quality teaching, which constantly addressed performance weakness of students, particularly in areas such as accuracy of intonation and beauty of sound. Furthermore, the atmosphere of the instruction was always encouraging and supportive of the students' learning. From observations and interactions with students of Richter, it appeared that Richter's performance ability was a source of inspiration to his students, which he utilised in his instruction. Among the total of sixteen lessons observed, there was not one observed lesson where Richter did not play for his students. (He would play on the student's violin, if he did not have his violin with him, as occurred on the 28/3/00).

In addition to Richter's extensive knowledge of chamber works which he could impart to students during lessons, Richter's existing performing activities provided avenues for the artistic level students to perform along with their teacher, thus gaining valuable performing experience. Moreover, Richter's established contact within performing circles also created some local performance opportunities for the students. The performance and administrative activities of Richter have enhanced the status of his teaching, which is not usually available to many applied violin teachers. Being the Chair of the String Unit, Richter has the first choice in selecting students, who placed no

preference for the teacher they would study with, upon entering into the Conservatorium. This assisted Richter in establishing a strong body of performing students. Similarly, students of Richter are always informed about master classes, and performance and scholarship opportunities, as they become available. This provides additional learning experiences for his students and a framework for Richter to assist the progress of his students as a mentor.

CHAPTER 6: ANALYSIS OF THE TEACHING APPROACHES OF DAVIES

Context

Background

Davies received her training in Australia and has taught the violin at the Sydney Conservatorium of Music for nearly twenty years. Prior to commencing her full-time teaching career, Davies was a professional violinist. However, injury terminated her performance activities and resulted in her desire to search for alternative ways to approach violin performance and teaching. She gained qualifications as an Alexander Technique teacher and her expertise in the Alexander Technique is highly regarded in the community (refer to *Participants* section in Chapter 3). Hence, it was natural to observe the inclusion of Alexander Technique¹ in all aspects of Davies' violin instruction, as will be discussed in the next section.

During the early phases of Davies' teaching career, she was actively involved in the Preparatory Program at the Sydney Conservatorium of Music and her students included all age groups (from five-year-olds to adults). Currently, Davies' students are either high-school age or tertiary level students. Her teaching generally occurs at the Sydney Conservatorium of Music, although Davies also teaches at home. Most of Davies' Conservatorium students receive two one hour long lessons every week and also have

¹ The Alexander Technique has often been associated solely with posture. However, "posture is not synonymous with use, but it is certainly one of its elements. ... the Technique concerns itself with *postural behaviour*, a concept which encompasses posture and goes beyond it" [italics retained] (de Alcantara, 1997, p. 13).

lessons through the semester break, if students and teacher do not have other commitments. In addition, I have noted that the majority of Davies' students have spent most of their lives in Australia and speak English fluently (refer to Appendix 1), which has enabled her to make extensive use of elaborated verbal explanation.

Teaching Philosophy

The Alexander Technique has a prominent role in the career of Davies and it was reflected in Davies' approach to violin teaching. "It [the Alexander Technique] informs everything I do. I strongly believe it leads to better technique and better performance. The kinaesthetic sense needs to be developed in students as much as rhythm, intonation, etc" (E-mail Correspondence, 27/8/00). Good body use (playing posture) was among the top priorities in Davies' instruction, after development of musicianship and violin techniques. I have observed that Davies' students were aware of their 'use of self' and sensitive to the tension or fatigue they experienced. Moreover, they were encouraged to discuss these at the beginning of the lesson. According to McCullough, "a student ... [can only progress] as far as the student's overall co-ordination and 'use of themselves' permit" (1996, p. 3), because habitual misuse usually hinders performance, particularly under performance pressure. It was common for the students to commence their lessons with a ten to fifteen minute Alexander lesson – a turn on the floor or some chair work². During my observation sessions, I observed one lesson where almost half the lesson time

² Alexander work involved learning ways to 'direct' or give instruction to the body so that tension and effort are minimised. As well as verbal instruction, the teacher uses manual guidance to impart the desired kinaesthetic sensation and to increase awareness of harmful habitual patterns. A turn on the floor is a substitute for a table turn in a normal Alexander Technique lesson, due to the unavailability of a suitable table in her teaching studio at the Sydney Conservatorium of Music. During this session, the student lies down in the semi-supine position passively (non-doing) and the teacher would provide guidance and draw attention to the different body parts of a student by using his/her hand. This would 'direct' and release the unnecessary tension in the different body parts which have been subjected to habitual misuse. Chair work is similar to a turn on the floor, except here the various body parts used in sitting and standing position of a student are being guided.

was spent on the Alexander Technique or postural related work, because the student was experiencing some discomfort in her playing (see example 6.1). It should be noted that sensorial experiences are an integral part of the Alexander Technique lessons, and Alexander teachers mainly engage in a hands-on approach in the lessons. Therefore, verbal transcripts of any parts of an Alexander technique lesson need to be read with a prior understanding of the technique to avoid misinterpretation. Moreover, a lot of Davies' approach is based on a combination of the Alexander Technique and extrapolation of violin techniques, where there is no existing pedagogical language to describe the subtlety of the instructional processes. Nevertheless, an impression of the process involved can be gained from the following transcript (see example 6.1).

Example 6.1: Davies Student I (Advanced)³, Lesson transcript (15/5/00)

The student came to the lesson and informed Davies that she was experiencing physical discomfort in her playing. Davies gave her a turn on the floor. Then Davies asked the student to play some notes in standing position, while she put her hand on the student's back (on the rib where the student complained of pain).

Davies: "You are doing something here actually. I'll show you what you have done with your rib. I'm not sure if I can show you."

Davies took the student's position.

Davies: "So you put your hand on my trunk here, where you said you have a pain. ... So I think you ought to be able to just bring it up (*illustrating*) and leave [your rib] there. Usually people do, the typical violin thing is that one (*illustrating*) drops down to the right. Yours is almost going side ways. And that can certainly pull our muscle (*giving the violin back to the student*) Can you feel the difference?"

Student: "Oh!"

Davies: (*informing me while the student adjusted her shoulder rest*) "Yes, our lessons don't go in a straight line. ... (*chuckling and putting her hand on the student's back as the student put the violin up in playing position*)... I'm actually going to get you to do it again. ... Let your whole spine go to the roof of your mouth and let your honchos drop down to be with your heels."

Student: "Huh?"

³ In order to contextualise the teaching situation, the student involved in the lesson has been referred to as Davies Student I, II or III (see Appendix 1 for contextual information of the student), and the violin performance level of the student is indicated in brackets.

Davies explained to the student what she meant and what the student did with her muscles that might have caused the discomfort.

Student: "So I want to be going like that." (*motioning an elongated spine with her hand*)

Davies: "...What we are going to do with the neck⁴, ... is that to make sure there is absolutely no actual stretching, (*holding her own neck with the right hand*) let it become a softening. So even if you don't get the full length, you know, we are going to make sure that there is absolutely none of this (*shortening and tensing her neck*) falling. ... You just do a gentle release, release the roof of your mouth out of the whole spine. ... Bring up the violin. ... That changes your whole balance too!"

Student: "Yeah, I feel I'm going to fall over."

Davies: "No, it is good. Where is your weight on your feet? ... You know about the foot massage and the tripod⁵?"

The student did some of these under the guidance of Davies.

Davies: "With the breathing⁶ too, you shouldn't be (*illustrating a heavy breath*) ... you still have the tendency to (*putting her hand around the student's diaphragm*) ... Diaphragm softens down and out. If you hear that noise (*breathing in loudly*), you can pretty well be sure you are lifting."

The student breathing while Davies commented, "That's it."

Davies: "So you need to do five or ten minutes work without the violin. And the main thing would be this (*motioning her neck*) ... the other thing would be the breathing, not to lift but to release down and out. ... What did you want to play today?"

This is a succinct example of the direct use of the Alexander Technique in violin instruction, where almost half of the lesson was spent in addressing postural problems experienced by the student (misuse of the self in Alexander terms), rather than struggling through the repertoire. At the beginning of the lesson, the student had informed Davies of the physical discomfort she was experiencing, hence, immediate attention was needed to address this problem. During the turn on the floor, Davies tried

⁴ Alexander demonstrated that the relationship between the head, neck and back influences the total functioning of a person, which he termed *Primary Control*. "Use is governed by the dynamic, ever-changing relationship of head to neck, and of head and neck to back. To integrate yourself you must first prevent the misuse of the Primary Control" (de Alcantara, 1997, p. 13)

⁵ Foot massage is a procedure devised by Davies to ensure that the weight of the body is distributed evenly by the feet acting as tripod.

⁶ Alexander demonstrated that if the use of the body is improved, then breathing is also free, and free breathing promotes improved body use (de Alcantara, 1997).

to discern the cause by feeling the different body muscles and enquiring about the student's current commitments. This was because Alexander teachers strongly believe that the usage of the self in everyday living affects the physical functions when playing a musical instrument (de Alcantara, 1997; McCullough, 1996). Davies then asked the student to show her a simple violin hold, which enabled her to identify the possible causes of the problem.

However, it was important that the student also understood some of her unconscious distortion of normal body position. Davies did this by imitating the student's posture and asked the student to feel the difference. She then provided some guidance for the student to correct her erroneous posture through illustration (using the hand to manually guide the student) and verbal explanations. "According to Alexander, the old habit or reaction to a stimulus must be inhibited or stopped before new motions may be made successfully. ... [the most effective way to correct an old habit is to] impart kinaesthetic information directly to the student by manually guiding their own movement" (McCullough, 1996, pp. 25-6). Hence, Davies was applying the teaching approach advocated by Alexander when replacing faulty body usage with a new motion pattern, by initially detecting the flawed positioning of body parts. In addition, Davies also identified some possible related cause of the student's physical discomfort, which included the position of the student's feet and the way the student was breathing. The student was then advised to "do five or ten minutes work without the violin". It was only then that they proceeded to the repertoire.

In Davies' lessons, I observed that students decided on the previously assigned works they would play for the master teacher and often one lesson would be entirely on pieces, without any technical work (refer to Appendix 2). In explaining this, Davies stated:

Letting them decide what is a priority to play in lessons is part of the maturation process. ...with less mature students I am very prescriptive and always hear both technique and repertoire. For the three girls, in "normal" situations ... we have two lessons a week- one focuses on technique, one focuses on repertoire. (E-mail Correspondence 20/8/00)

It was probable that Davies regarded her role in violin instruction as that of a facilitator where she drew out from what was within a student and heightened a student's imagination in creating various nuances on the instrument. Hence, there was constant emphasis on the mood of the piece and the use of self. From observations, Davies seemed to believe that if the musical sound was clear in a student's mind and good use of the self was taken into consideration, then a student had the best possible chance of responding properly in his/her playing using the violin as a medium of expression. Often a passage became difficult because students did not have a clear mental image of the piece during initial learning stages. As a result, they tried to substitute muscular overwork for the intelligent preparation of the music in their mind. Therefore, in Davies' lessons, there were frequent reminders of posture, references to the structure of a piece and the constant urge for students to use their imagination as well as to analyse a piece.

Curricular Design

Similar to the other two master teachers, Davies placed high priority on technical acquisition. To quote Davies, "... There's no point where a teacher or player stops working on technique as a means to the artistic end" (E-mail Correspondence 6/8/00). In an Alexander view, "technique is a manifestation of the use of the self – an effect of co-ordination, not its cause" (de Alcantara, 1997, p. 174). Often Davies would address the changing relationship of head-neck-back while explaining the specific use of the arms or hands for a technical function. These constant reminders were eventually being internalised by the students, where harmonious working of the self developed into one of the practice goals.

Repertoire Selection

During observation, technical works assigned to students included scales, arpeggios and double-stops by Flesch, Ševčík exercises (Op. 3 for bowings) and etudes (Fiorillo's 36 *Etudes* and Rode's 24 *Caprices*). Among the three master teachers, Davies was the only master teacher to have included Australian pieces in the repertoire of her students. In addition, Davies has incorporated twentieth century works and stressed sonata repertoire for her tertiary students. According to Davies, the selection of sonata repertoire provided students, in particular tertiary students, with the opportunity to develop ensemble skills (Informal Interview 12/5/00). Pieces assigned to students during observation encompassed Vaughan Williams' *The Lark Ascending*, the first movement of the Grieg *C minor sonata*, the first movement of the Mozart *D major concerto*, the first movement of the Wieniawski *second concerto*, the Prelude from J.S. Bach's *E major Partita*, the *Fugue* from J.S. Bach's *G minor solo sonata*, Matthew Hindson's *Little Chrissietina's Magic Fantasy* for two violins (a twentieth century Australian composition), Berkeley's *Toccata* and *Elegy*, Bloch's *Nigun*, and Gershwin's *Porgy & Bess* (the last three compositions are twentieth century works).

From the observed lessons, Davies demonstrated that learning and teaching do not always progress in a linear way. Hence, although Davies had clear reasons for assigning specific repertoire or exercises to a particular student, she was pragmatic when a student requested repertoire that was not planned and adapted her lesson plans according to the teaching situation presented by the students. During the observed period, two of the observed students were preparing for their Higher School Certificate (HSC), and the repertoire assigned reflected the rather limited curriculum of the HSC⁷ (Davies, Informal Interview 31/12/00).

⁷ The HSC curriculum is known for its flexibility among educators in Australia. However, in the HSC music performance component, the time limit imposed and the categories of the pieces prescribed have been interpreted as limiting by many applied music teachers.

Areas of Emphasis in Teaching

Analytical interpretation was an important area of emphasis in the teaching of Davies, although accuracy of intonation, beauty of tone and rhythmic precision, three major attributes to a good violin performance, were also being addressed during lessons. All of these will be discussed in the following sections.

Analytical Interpretation

One of the major features in Davies teaching was her analytical interpretation of the music which is embedded in all aspects of her teaching. Her teaching illustrated that, “Technique is only a means to an end – which is to ‘make music’. ... It is the interpretation which breathes soul into a performance and gives it meaning” (Lampl, 1996, p. 123). The next example depicts ways in which Davies conveyed phrase and shape of the music she wished to instruct the student.

Example 6.4: Davies Student I (Advanced), Lesson Transcript (15/5/00)

This example is taken from a lesson where Davies was working on the *Fugue* from the *Solo Sonata in G minor* by J. S. Bach.

Davies: “... Just play (*playing the repeated Gs on the piano*), in a questioning mood.”

The student played.

Davies: (*interrupting*) “You are not doing any diminuendo.” (*playing the notes immediately after the repeated Gs on the piano*)

The student played while Davies added chords on the piano underneath.

Davies: “Ok. So when you are phrasing, play (*playing the phrase on the piano, with a soft last note*) don’t play (*playing the same phrase but with the last note as loud as the notes before*). See you are ruining the line?”

The student played, while Davies added accompaniment on the piano.

Davies: (*interrupting*) “You are still playing (*playing the same phrase with the last note as loud as the notes before*). It should be...” (*playing the phrase on the piano, with a soft last note*)

Student played.

Davies: “Soft on the last note. The last note soft can also help bring out your voices (*playing on the piano to illustrate*). Slightly longer and slightly less energy on the last note and quite soft.”

A similar process occurred in the next few minutes. Davies also asked the student if she knew the form of Fugue.

Davies: *(interrupting)* “Again, there is a bit of the voicing in here ... *(playing on the piano to emphasise)* See how he starts to stretch the voices out? See how it has been moving about and then suddenly a complete break into his voicing which then brings more tension into it? *(playing on the piano, adding notes to stress the voicing)* And then homophonic *(playing)*? That’s quite chromatic as well there but *(playing)* and then the top voice. That’s about the tune and then the bottom *(playing)*. So it still has the three voices even though you haven’t got the fugue subject.”

In this example, Davies effectively employed verbal explanation, with references to the structure and mood of the piece, and modelling (vocalisation and piano) to illustrate her points in conveying the acceptable sound for the piece. Davies believed that

What is conveyed in a performance is what the performer[s] hear[s] in their imagination and what they are thinking about. ... If they are absorbed in an atmosphere, the audience will get the atmosphere. ... Bach conceived his music polyphonically ... which were taken for granted by musicians of the day. (E-mail Correspondence 2/1/01)

Davies initially employed *modelling* (on the piano) with *declarations*, but she later integrated *deductions* to further assist the student. In order to provide an analytical framework for the student, Davies incorporated music theory and/or musicological knowledge in her violin instruction. In this excerpt, Davies discussed the Fugue form with the student, before engaging the student in aspects of voicing. Davies then added chordal harmony to the written notes at the piano to stress the polyphonic lines in the music, so as to exemplify her point to the student. This provided the student with an idea of the sound she was trying to get the student to play.

In addition, Davies’ avoidance of an actual performance model might also promote the student’s own interpretation of the piece, rather than imitating the performance provided by the teacher. A parallel remark was made by students of Davies that they regard Davies’ ability to instruct students on interpretive matters in depth but without being prescriptive as the strength in her teaching (Field Notes 8/5/00). Although the student was not given a chance to experiment with the sound during the lesson, this lesson had provided the student with new insights into her approach in playing the piece.

The emphasis on analytical interpretation is also apparent in all aspects of her teaching, as shown in most of the examples in this chapter.

Accuracy of intonation

In teaching accuracy of intonation, Davies employed the use of piano for hearing the harmonic context, as shown in example 6.2. Besides this, Davies would sometimes ask students to do 'Hot Potato'⁸ to assist in finger placement for a more reliable intonation, as illustrated in example 6.3.

Example 6.2: Davies Student I (Advanced), Lesson Transcript (8/5/00)

Student: "Okay. Can we play the other study [Rode *Caprice No. 13*]? I'm not sure if my intonation is right."

Davies: "What a conscientious student!" (*teasingly*)

The student played the Etude through once, self-correcting some faults in intonation.

Davies complimented her on the improvement in fluency when the student had finished playing.

Davies: "Can you hear the chords?"

Student: "No?"

The student began to play.

Davies: (*interrupting*) "So you play, da da – da da – ." (*singing the first note slurring it to the second note, then repeating the second note and slurring to the third note*)

The student tried.

Davies: (*standing up and sitting in front of the piano to play the chords*) "You got all these. That's all it is. It is just very basic harmony."

Student: "Okay." (*playing*)

Davies: "No, repeat the note, two notes per bow."

The student played. Davies would remark "Yuck", when there was an out of tune note.

Davies: "... so you know how to practise this don't you? ... You take it into sections and you can hear the harmony."

According to Davies, the student in this example was a highly motivated and diligent student, whose current violin performance was in stark contrast to when she first had

⁸ 'Hot potato' is a strategy devised by Davies for developing left-hand accuracy, facility and fluency. Through this procedure, students became aware of the precision of the lifting and dropping of the left-hand fingers on the fingerboard.

lessons with Davies (Informal Interview 12/5/00). The student took the initiative in choosing to play her study for Davies. It was apparent that the student was aware of intonation problems, as she uttered before playing "... I'm not sure if my intonation is right" and later self-corrected some faults in intonation. The key signature of this study, the Rode *Caprice No. 13*, is G flat major, making it difficult for the student to check tunings with the open strings. As the student knew her weakness, Davies did not tell the student which notes were not in tune. Instead she offered specific guidance in addressing the problems by suggesting an alternative way of approaching intonation, because providing the student with an effective practice method was a more efficient use of lesson time and it would also encourage the learning independence of the student.

The aural perception of a player is crucial in developing good intonation (Gerle, 1985). Through *recruitment*, Davies discovered that the student was listening to the pitch of the individual notes rather than their harmonic entity. This alternative approach in listening to the notes stimulated the student's eagerness to test its results. However, this new way of listening, in relation to awareness of the accuracy of intonation, needed to be developed sequentially. Hence a *reduction of degrees of freedom* (playing the notes slurred and then repeating the second note of the slurred pair each time, in order to slow the playing of the student) was used to assist the student in her listening perception. When the student failed to comprehend the hidden harmony, Davies employed *deduction* and *modelling* (on the piano) as a listening reinforcement provision. Later, *experimentation* was provided, in order to ascertain that the student was able to maximise the results from her individual practice sessions.

In contrast with the previous example, the student in the next example was so absorbed in her playing that she had neglected accuracy in intonation.

Example 6.3: Davies Student III (Advanced), Lesson Transcript (10/7/00)

This section is taken from a lesson on the Grieg *C minor Sonata*.

Davies: *(singing the phrase)* "That's quite out of tune actually."
The student repeated the phrase.

Davies: "It is still on the flat side. Play me the notes B C D Eb."

The student played

Davies: "Goodness, we must not have done hot potato in the lesson in the past few weeks." [because the student seemed unsure of the practice procedure]

The student played, doing the 'Hot Potato'.

Davies: "Play the open E."

The student played.

Davies: "And now you are going to play ta — ta ta ta ta." (*singing the phrase in a rhythmic manner*)

The student played while Davies instructed simultaneously,

Davies: "The [note] E \flat just got higher and higher. ... That's it. Should we run into it?"

The student played the phrase and the process was repeated until Davies was satisfied with the results.

In this example, Davies tried to engage the student in careful listening and to direct the student's focus on intonation by isolating the physical playing mechanism because "good intonation also depends on ... a vivid preconception of the actual physical sensation of playing that note – its location, distance, direction and 'feel' – in relation to those you are already playing" (Gerle, 1985, p. 37). It appeared that the student was unsure of the practice procedure required to memorise the correct sensation of the finger-actions and to visualise the exact position of the finger, so that she could play effortlessly with good intonation. Davies had therefore asked the student to play in 'Hot Potato' manner (refer to footnote 8), where the student was asked to play at a slow tempo to establish "the frame of the hand" (Galamian, 1985, p. 20) (the fundamental shape of the hand) and tune the notes in the hand position. Davies then spent some time in practising with the student in different variants until she was quite certain that the finger mechanism became more accurate, the student was listening more carefully and could execute the phrase effortlessly with satisfactory intonation. This was necessary, as according to Alexander:

Every unsuccessful 'try' not only reinforces the pupil's old wrong psycho-physical habits associated with his conception of a particular act, but involves at the same time new emotional experiences of discouragement, worry, fear, and anxiety, so that the wrong experiences and the unduly excited reflex process involved in these experiences become one in the pupil's recognition. (quoted in de Alcantara, 1997, p. 245)

Moreover, this student was to perform this piece in concert practice soon, where lecturers in the string department and her peers would review her performance. Hence, it was important that the student had established a reliable execution of playing in tune, because the stress involved in performance might exaggerate any weaknesses in her playing and expose inadequacies in the preparation phases.

Beauty of Tone

Beauty of tone is achieved through work on vibrato, smooth string crossing, parallel bow and all the elements that affect the sounding point (Flesch, 1930/2000; Galamian, 1985; Yang, 1997). In addition to the technical means, Davies imparted to students ways of achieving the beauty of the music through an understanding of the mood in a piece and the use of musical imagination. Often, the expressive quality, rather than mechanics of making a pure, clean violinistic sound was the main area of focus, as can be seen in the example below.

Example 6.5: Davies Student III (Advanced), Lesson Transcript (12/5/00)

The student had finished playing *The Lark Ascending* by Vaughan Williams.

Davies: "You can play it from the beginning until the end. ... I'm not convinced musically yet. ... what are you trying to communicate or convey?"

Student: "Just an atmosphere. It's got themes in it."

Davies drew parallel comparison to pieces composed in the Romantic period, program music. The student tried to elaborate on Davies' suggestions.

Davies: "...you are trying to paint a picture or tell a story. ... So we'll have to be able to sort of see the picture and get the gist of what you are playing. There is [sic] two things: first is the actual way it [the lark] moves, the other is the actual sound quality, which gives the movement of a bird. ... [the student agreed with Davies that it is an ecstatic, joyful piece]... So you are going to go, ta te ta te (*singing and motioning separate bow to each note*). ... Repeat each note until you feel that you actually absorbed the [joyful] quality you want (*motioning with her hand*)..."

Student played, while Davies instructed simultaneously.

Davies: "Play that a few times. ... [at the end of the phrase] And now as written. ... Just play the [note] A until it sounds buoyant and expectant. ... You have to lift your face xx [student's name] (*smiling*)! You have to get like a bit of expectancy. ... (*interrupting*) It sounds ... (*singing the last two notes of the phrase in a rather heavier manner*). It should sound ..." (*singing in an eager voice and face brightening up, with hands raised*)

The student played. This process of playing a single note in each phrase with parallel instruction interspersing with interruption for further elaboration was repeated a few times.

Davies: “No, it sounds like (*making a tired sad face*), ... You’ve got to be able to recognise for yourself when it is sounding.” (*making a tired sad face*)

Student: “What do I have to do to make it sound [right]?”

Davies: “I think the easiest way to do it is in yourself. ... If you can get yourself in a smile (*brightening up her face*), you picture there is a sunrise and you are about to go on this amazing flight (*motioning a bird flying with both hands*). You have to imagine it. ... It’s like saying, how you are going to get angry. You think about something you are angry about ... (*smiling*). You think about something that brings about responses. ... this [mood] is also the hardest for most people ... You have to transcend your attitude to the violin.” [most people struggle when playing the violin, which is inappropriate feeling for this piece.]

A similar process was repeated. After about twenty minutes of interaction between the master teacher and student in similar manner, where various other issues such as bow change at the lower half of the bow, bow speed, posture and facial expressions were simultaneously being addressed:

Davies: “You still need to focus on the sound. ... (*interrupting*) I’m actually judging it by how it makes me feel. ... It’s sort of like a gauge because the sound will, hopefully the sound should affect us right? I mean I could go through this piece and I could say we’ll do this vibrato and use this bow speed.”

Student: (*interrupting*) “We’ll spend hours on it.”

Davies: “... Because the subtlety of you doing with this [creating a sound which contains a mood] is much more than you can explain. And then you are learning to do it yourself. ... So when I pick out those notes and you get it to sound just right, then it’s like a reference point. Your body remembers, your ears remember that sound and it starts to reproduce it for you. ... So we are ... sort of taking snap shots of certain sound, some longer notes, and then you work your way into more and more of the notes until you really get a clear sensation of the sound. ...”

The same process was repeated for another ten minutes in another section of the piece.

This is a summarised transcript of almost forty-five minutes of instruction, where the major focus of this observed lesson was on getting the precise tone quality for the piece through the use of imagination. Davies elaborated on her emphasis on the mood of the piece:

The ability to create sounds which contain a precise emotion (in the vibrato, shifting, bow) is a skill that has to be developed. At first, it is necessary to work on having the emotion in every note. The happier moods seemed to be the hardest for most people. (E-mail Correspondence 2/1/01)

Galamian (1985) accentuated the necessity of imagination because “creative imagination ... [enables a student to] become a fine performer in his own right, even when his technical abilities may be limited” (p. 8). Although Davies interspersed some technical issues, such as bow speed and bow changes in the lower half of the bow, to assist the student with the necessary playing tools in achieving the desirable sound, her main approach of conveying the idea of tonal colour was through arousing the imagination of the student and fostering the *norms*⁹ in playing this piece. These will be explained below.

The Lark Ascending by Vaughan Williams is also known as Romance for violin and orchestra and is based on a poem written by George Meredith¹⁰. The words in the poem evoke images and moods of the piece which suggest appropriate musical interpretation for the piece. While it is true that deliberate attention to interpretive subtleties before a student can play with sufficient accuracy is futile, “in order to avoid major corrections and save much time and effort, it is ... essential to bring technical and interpretive elements together at an early stage” (Lampl, 1996, p. 124). The student was already able to play the piece fluently but had initially played it with a heavy and sad sound, which contradicted the mood of the piece as intended by the composer. Davies asked the student to play the notes in a simpler manner (separate bow per note) and provided various verbal descriptions to the student, so that the student could comprehend the

⁹ *Norms and deviations* was a term used by Alexander to explain his conception of his teaching, where *norms* denotes the ideal execution of an endeavour while *deviations* refers to habitual misuses. In music instruction, *norms* can infer a suitable execution of a piece.

¹⁰ Part of the poem is included here to illustrate the mood of the piece (the sign ‘/’ indicates a new line):

He rises and begins to round, / He drops the silver chain of sound, / Of many links without a break, / In chirrup, whistle, slur and shake. ... For singing till his heaven fills, / ‘Tis love of earth that he instils, / And ever winging up and up, / Our valley is his golden cup, / And he the wine which overflows / To lift us with him when he goes. ... Till lost on his aerial rings / In light, and then the fancy sings (Vaughan Williams, 1926, p. 1).

mood of the piece and develop the underlying musical concepts in its component parts. With these verbal stimuli, the student then extracted the various ideas of tone quality she had in her tonal vocabulary and tried it out on the violin. Davies listened to those sounds and conveyed to the student which ones were appropriate for the piece, using illustration (such as making a tired sad face, singing in an eager voice and face brightening up, and motioning a bird flying with both hands), to dispute, encourage and/or reaffirm the sound the student produced. This required the student to learn through experimenting with the sound she produced and experiencing the various sensations as she played.

In this process, integrating the imagination of the mind with identifying the desirable tonal quality produced on the violin, the student gradually internalised the musical style of the piece and how to execute it on the instrument. However, the student was feeling rather insecure at the initial stages, because it appeared that she could only produce the desirable sound by chance, hence the question, "What do I have to do to make it sound?". Davies provided an extended explanation to clarify the approach she wanted the student to use, where the student was instructed to pay attention to the way she felt about something, as well as having a clear performance goal. Davies also encouraged the student to persist in the task through acknowledgement of the degree of difficulty involved, "... this is also the hardest for most people, especially in this piece. ... you have to transcend quite a lot to get yourself into that mood".

After analysing the character of the piece and identifying the desirable tonal quality produced on the violin using the imagination, the student gradually internalised the mood of the piece and how to execute it. Davies justified this approach to the student, stating that equipping the student with a "reference point" of sound, a sound palate which the student was then able to use in her own practice sessions, was a more efficient way of instructing the student than prescribing the detailed mechanism in playing. It was worthy of note that throughout the lesson, Davies did not play a single note (either recorded or from a musical instrument) for the student, but only used her voice to model the musical intention for the student. This example also indicates that some students may

respond better to this teaching style than to the more conventional teaching modes, which rely predominantly on instrumental demonstration.

Rhythmic Precision

Rhythmic precision is also an area of emphasis in Davies' instruction: "Three things are not negotiable in interpretation – accuracy of rhythm, accuracy of intonation and beautiful sound" (E-mail Correspondence 2/1/01). In working on issues related to rhythm, Davies frequently utilised rhythmic analysis (that is explaining the structure of the rhythm to the student) and also body percussion to reinforce the sense of rhythm (see example 6.6 and 6.7).

Example 6.6: Davies Student I (Advanced), Lesson Transcript (14/7/00)

The student had prepared a contemporary Australian piece, "Little Chrissietina's Magic Fantasy for two violins" by Matthew Hindson for the lesson. As it was the first time the student had played this piece for her, there were constant interruptions as the student played. At one complex rhythmic section, the student played while Davies instructed,

Davies: (*snapping her fingers*) "With the beat."

Student: (*playing a few notes and then laughing*) "I can't do that!"

Davies: "Now, much less bow. With a bit of collé up in the heel and [with] wrist [movement]."

The student tried and then continued to play the piece.

Davies: (*snapping her fingers and interrupting*) "Hang on!" (*working out the beat division by drawing a line on each beat in the music and then singing out the rhythm with the student omitting all the accents*)

The student played. Davies instructed simultaneously

Davies: "... Posture! You are not going tight on me are you? Feet apart! ... Okay, now play the pattern as written."

The student played.

Davies: "I think the accents came out better this time. What's that business (*pointing at the score*) Is that a D# or a C#?" (*playing the notes on the piano*)

The student played, while Davies reminded, "Count!"

Student: "I never got this right."

Davies: "Have we got a metronome between us? ... Who knows what [\downarrow =] 96 is? ... No metronome (*snapping her fingers*). Should we go from there for the fourth time?"

Student played.

Davies: "Yeah, I think you just need to (*pointing at the score*) practise like that with the metronome. ..."

This example exemplifies Davies' approach in teaching a rhythmically complex contemporary piece by an Australian composer. I have observed that, unlike in the other lessons, where Davies would sit on her chair and listen to the student (sometimes with a piano score), in teaching this piece, Davies was standing next to the student most of the time, because the piece was new to Davies. In addition, Davies would demonstrate complex notation or technical solutions using the student's violin, although this was not evident in this extract. At the beginning of this lesson transcript, Davies used *parallel modelling* (snapped her fingers) to provide the beat and to show the student that she was playing out of time. The student tried but soon exclaimed she could not do it. Davies identified that there was a technical problem rather than negligence in rhythm, hence after instructing the student, "much less bow. With a bit of *collé* up in the heel and [with] wrist [movement]", the student played the section successfully.

In the following section, Davies realised that the student was not clear about the rhythmic subdivision in the music due to the written accents, which complicated the perception of an otherwise straightforward rhythmic phrase. Therefore, she drew a line on the score to show the division of each beat in the music and then sang out the rhythm with the student omitting all the accents to clarify the precise rhythm. The student tried it, omitting all the accents (a form of *reduction of degrees of freedom*), and a few minutes later played the accents without problems as confirmed by Davies remarks, "I think the accents came out better this time". This exemplifies that teaching is more effective when the various difficulties contained in the music were isolated and the teacher only addressed one element embedded in the music at a time. It also demonstrates that rhythmic precision of a student can be improved through clarifying a student's understanding of the characteristics of pulse, metre and rhythm and the hierarchical relationship among them. Interspersed in this lesson, was Davies' usual reminder about posture, particularly when the student was engrossed in the complexity of the piece and therefore was unnecessary tense in playing.

Despite Davies' frequent reference to the use of metronome, she did not enforce the use of metronome during this observed lesson. This could be attributed to the fact that

although the metronome is useful in building rhythmic precision, it does not cultivate perfect rhythm. "Perfect rhythm includes precision, but also energy, dynamism, impetus ... forward motion ... [which] makes music compelling and it adds a liveliness to rhythmic discipline that is lacking in mere metronomic precision" (de Alcantara, 1997, p. 181). Nevertheless, the use of metronome was perceived as necessary. The utilisation of the metronome, although not observable during the lesson, enabled the student to monitor her rhythmic precision in her own practice. Moreover, the frequent reference to the use of metronome indicated that Davies wanted the student to practise the piece rhythmically. The metronome would also provide a measurable tool for the student to assess the progress she had made in learning the piece, as she was gradually able to perform it at an increased speed, which would be a source of motivation and encouragement for her to increase her practice effort.

In the next example, the student had performed the piece a few times and was preparing it for her second performance with an amateur orchestra. Hence, the focus was on rhythmic structure of the piece.

Example 6.7: Davies Student II (Advanced), Lesson Transcript (15/5/00)

The lesson was on the first movement of Mozart's *Concerto No. 4 in D major*. After the student played through the entire movement from memory, Davies asked the student to play from the beginning in order to work on the details. The student played, but stopped after the second bar.

Davies: "It is a very good sound ... How about the pulse? That will always help you to get it a bit more subtle."

The student started again.

Davies: "... See, the pulse is a very liberating thing. Because if you got it flowing right, then everything sits so nicely on the top. You don't have to worry about the details of phrasing, it happens for you. That frees up a lot of energy that is usually spent worrying about this note and that note and trying to do complicated phrasing. ... If you can just feel the pulse, the pulse and the mood make everything very simple. And the voicing. Do all that and feel everything that's going inside you. Instead of having to give yourself instruction: phrase off here and ... that's all complicating. But if you create the right feeling inside yourself, it comes out easily."

The student played it confidently. They continued to work on other details, including strong and weak beats, only to return to the issue of pulse at another section.

Davies: (snapping her fingers before interrupting the student) "Don't forget you have .. [a school orchestra] playing behind you (smiling). ... You can't afford to take any liberty except those that are absolutely musically valid and convincing, not technical."

At the end of the lesson, the student was playing the piece with more conviction.

The opening of the first movement of Mozart's *Concerto No. 4* is very exposed for the soloist, consisting of notes of a high D major chord in sixth position. The student was not feeling confident about her first entry, and was obviously apprehensive about all the issues involved in its execution. Davies understood that music composed in the classical period generally requires a steady pulse and had provided the student with a framework based on pulse, which alleviated many of the student's concerns and aided the fluency and confidence in the students' playing.

In a later segment of the lesson, the student made a mistake common to many soloists, which was to play with flexible pulse and often used it as a device to disguise inadequate technical control. Davies reminded the student that it was not advisable, considering the incompetence of the school orchestra, with which the student was obliged to perform. The succinct elaboration on pulse in this example was suitable for this student at that given time, because of the various difficulties the student was experiencing, including stress from preparing for school assessments, had inhibited the student's playing at her optimum level. However, Davies was uncompromising in having the student playing at a high level in matters regarding intonation, sound, rhythm and musical sensitivity. This was demonstrated in the entire lesson, though not apparent in this transcript.

Instructional Decisions

Instructional Modes

In the lessons of Davies, there was minimal demonstration on the violin. When it occurred, it was limited to illustrating a technical skill at the basic level and in the learning stages of pieces, where these skills were played to demonstrate points for

students at a considerably slower tempo or only within the length of a few bars. However, Davies utilised vocalisation extensively to provide an aural model for her students, as well as employing her piano skills to heighten musical awareness of her students. Verbal instructions featured prominently as an instructional mode of Davies. Verbal instructions were used in conjunction with her knowledge gained from Alexander Technique training and general musicology to elicit students' kinaesthetic and analytical awareness of the various performance aspects, as illustrated in most of the examples in this chapter.

Nevertheless, it may be noted that the age and English comprehension of Davies' students have enabled her to teach in that manner, as it may not be suitable for students with inferior command of the English language, nor for younger students, who may be best inspired to play by listening to the actual sound produced on the instrument rather than modelling, intellectual discussion of the piece and/or playing motion. Frequently however, creative use of verbal instruction would provide students with added images about the instructional intention, which could be easily understood by younger students. The next example, although the student involved was a young adult, highlighted Davies' imaginative and graphic use of language.

Example 6.8: Davies Student III (Advanced), Lesson transcript (8/5/00)

There was about ten minutes left in a "technical lesson" where the student was given a choice to play either a section of her etude or Ševčík exercises. The student had decided on the latter. Before embarking on Ševčík Op. 3, var. 20, the student set her own metronome. When the student had finished playing,

Davies: "If this will be a piece, what would be not so good about this? ... [Davies addressed the issue of no direction and lack of vibrato in the student's playing] ... Richocet ... maintain left-hand fingers on strings and vibrato."

The student played and was experiencing difficulties in executing the ricochet bow strokes. Davies stood up and took the student's bow.

Davies: "You can hold the bow this way (*illustrating the bow hold*). It is sort of the dirty socks bow hold. ... You remember rowing?..."

The student tried and executed the bow stroke a few times.

Davies: "You can graduate from this one, tick."

Initially, the student was having difficulty in executing the ricochet bow stroke (a bouncing bow stroke). Davies had isolated the cause of this difficulty -- an inefficient bow hold. Instead of describing the minute position of the fingers in the bow hold, Davies presented an image, “dirty socks bow hold”, and later associating the motion of the ricochet bow stroke execution with “rowing”. Consequently, this is also an example of the first two of four stages of technical acquisition proposed by Ding, as discussed in Chapter 2. In this excerpt, the student proceeded from *concept formation*, where emphasis was on correct execution of the ricochet bow stroke, to *concept implementation*, where the correct execution of the ricochet bow stroke was being repeated in exercises before being reinforced in repertoire.

Ševčík exercises have been labelled by many violinists as monotonous, possibly with disastrous consequences for the musical development of the student (Flesch, 1930/2000). In this example Davies had illustrated that in teaching Ševčík exercises, a teacher should not neglect the general musical sense even when teaching a technical work, because the ultimate purpose of technical acquisition was to enable better execution of musical ideas. She then assisted the student in making this monotonous exercise into a musically meaningful phrase by reminding the student to think about the direction of the phrase and the use of vibrato.

Instructional Process

As discussed in earlier chapters, extension strategies (scaffolding strategies in which the learning of a student is enhanced by the assistance given by a more capable peer or adult) and reinforcement strategies (practice strategies that address the weakness of an performance area of a student) have been observed to be entailed in the instructional process of master teachers. These strategies were embedded in previous examples, but were not explicitly selected for examination due to the framework of analysis. In the following example (example 6.9), however, the extension strategies will be the focus of the discussion.

Example 6.9: Davies Student II (Advanced), Lesson transcript (8/5/00)

The student was having a lesson on the first movement of Wieniawski's *Concerto No. 2*.

Davies: "Feet." (*reminding the student before she started playing*)

Student: (*adjusting her posture and smiling*) "It feels weird."

The student played for about twenty bars and stopped.

Student: "I couldn't work out the bowing."

Davies: "I think you do what is written. While we stop, I think you lost your rhythm a bit. Do you have the piano part?"

The student took out the piano part and handed it to Davies.

Davies sat at the piano and they began playing the movement from the beginning.

Davies: (*interrupting*) "Can I push you a bit with the tempo?"

Student: "Yep."

Davies: "Then you can do a bit softer and you can do a bit more rubato."

They tried again, interspersed with some discussion.

Davies: (*interrupting*) "Do we have strong and weak bars in this? (*playing the piano part and as if asking herself*) Not really (*playing again*) ... and the shift (*motioning her left-hand to show the shift*). ... It is the famous struggle. ... Let's have it a whisper. Not have it too loud. Let's make it a struggle."

Student played.

Davies: "Remember we also talked about the beat?"

Student nodded.

Davies: "Do we agree that that is the point where we lost tension?"

Student nodded and played.

Davies: "I think if you want the sound, you will need the paint brush stroke. ..."

At the beginning, Davies reminded the student about her posture by drawing her attention on the position of the feet – another example of Davies' high priority in playing posture in her teaching. The student asked for bowings, but instead of prescribing a bowing, which Davies knew the student was capable of doing herself, Davies alerted the student to the issues of rhythm. Without elaborating on what she meant, Davies asked for the piano part and played it with the student. They experimented with the tempo changes, with suggestions from Davies: "Can I push you a bit with the tempo?" and "... you can do a bit more rubato". Davies then talked about strong and weak beats in the music and the mood of the music, where the student was prompted to experiment with the tempo and try out her bowings. Interspersing was discussion of shifting, the mood of the piece and the structure of the piece. When the student had gained confidence in exploring the piece, Davies told the student "...if you want the sound, you will need the

paint brush stroke”, implying the bowing to be used and the mood of the piece but leaving the choice to the student. Through the collaboration with the master teacher, the student had explored her potential in searching for bowings and phrasing of the music rather than being limited by her actual capability, dictated by independent problem solving. This was a frequent phenomenon observed in Davies’ instruction which in a later encounter, Davies explained: “There is no point in prescribing bowings and fingerings if the students have no idea about the piece or the conceptual understanding of the piece” (Informal Interview 31/12/00).

Summary

“The most desirable relation between teacher and pupil is one which gives the latter the right to ask for the explanation of measures whose usefulness seems open to question” (Flesch, 1930, p. 131). During observations, it was apparent that students of Davies had a casual, but good working relationship with the master teacher, as illustrated by almost all the examples in this chapter. Although Davies was firm in her teaching, the students were given autonomy in their learning and felt at ease to discuss problems encountered in their learning, ranging from repertoire selection for examinations and stress experienced by the students to the usual violinistic performance obstacles.

Davies’ effective teaching strategies were the result of her vast and detailed knowledge of various aspects of violin performance, which she was able to convey to the students in an effective manner. Her expertise in the Alexander Technique had sharpened her observations of the kinaesthetic attributes involved in executing complex motor movements while playing the violin. It also facilitated her teaching as she could impart useful advice and guidance to the students, particularly on kinaesthetic related issues, and could incorporate it in the violin lessons if necessary. Consequently, her expertise in Alexander Technique had resulted in unusual approaches to various areas of the violin performance, such as accuracy of intonation and beauty of tone.

In conclusion, the teaching approaches of Davies, although differing from the conventional teaching strategies, have been proven effective, particularly with students who were active learners and prefer learning situations where they were given more freedom in making musical decisions. Nonetheless, similar to the other master teachers, the frequent access (two lessons per week) to high quality teaching was a prominent factor in the success of her instruction.

CHAPTER 7: RESULTS AND RECOMMENDATIONS

In the introductory chapter, I have delineated the rapid development in violin performance and applied violin instruction in the twentieth century, and the need for improving the general level of applied violin instruction in Australia. The incompetence many violin teachers in Sydney felt in relation to their teaching (Moss, 1993), despite many published teaching manuals and books about applied violin teaching; and the insufficient recognition given to some excellent teaching that has occurred in Australia (Tannhauser, 1997), were the impetus for this investigation of successful applied violin instruction of master teachers in Sydney. The aim of this study was to identify the underlying factors and teaching strategies that contribute to the effectiveness of applied violin instruction for students at intermediate, advanced and artistic level by examining the instructional milieu and approaches of three master teachers in an Australian context.

As outlined in Chapter 3, three violin master teachers who have a wide range of violin teaching experience were the primary subjects of this study. Analysis of lesson observations of nominated students, informal interviews, e-mail exchanges with master teachers, and, where applicable, teaching materials compiled or published by the master teachers, contributed to the understanding of the teaching process and extended the comprehension of some of the intricate issues involved in applied music instruction. Hence, distinguishing aspects of instructional practices of master teachers through which applied violin teachers can improve their tuition of more advanced individual students was the objective of this investigation. I have also attempted to identify and codify the complex strategies and processes that applied music teachers use in their teaching (Abeles, Goffi, & Levasseur, 1992; Neill-Van Cura, 1997; Schmidt, 1992; Zhukov, 1999).

In this chapter, I will discuss the characteristics of applied violin instruction that emerged in relation to contextual issues in the background of the participants and the teaching philosophy of master teachers. I will also review the curricular decisions and instructional decisions provided in the existing literature and relate them to those observed in the teaching studios of the three master teachers (under the heading *Strategies of Effective Applied Violin Instruction*). These research findings will be delineated in view of their implications for the applied violin teacher, followed by a discussion of the general implications for applied music teachers. Recommendation for further research derived from unresolved issues encountered in the process of this study will precede the final conclusion.

Characteristics of Applied Violin Instruction

As discussed in Chapter 2, the applied music teacher has strong influences over the instrumental skill acquisition and the musical development of students due to the one-to-one nature of the instruction. Moreover, at more advanced levels of instrumental instruction, the relationship between the teacher and student often evolves into that of mentor-protégé or master-apprentice association. Therefore, it is crucial that the teaching style and milieu of the teacher correspond to the psychological and musical disposition of the students.

“The art of teaching is a creative and individualistic profession” (Pernecky, 1998, p. 169). This study has shown that the personal history of the master teacher, such as educational and performing background, past teaching experiences, and current work situation, have influenced the teaching approaches of the master teachers. These were reflected in the apparent differences in curricular and instructional decisions, despite the analogous principles employed when forming those decisions. It suggests that the instructional style of a teacher needs to be viewed in conjunction with his/her background and a holistic understanding of the teaching objectives, before a justified evaluation can be made towards a particular teaching approach.

Similarly, the attributes of students, which include age, family (including socio-economic) background and parental support, past learning experiences, and learning aptitude and attitude, have an effect on the dynamic of the applied instruction. While the attributes of students were not the focus of this thesis, some inferences could be made from the data collected. The importance of students' attributes was most clearly illuminated in the analysis chapter on Zhang, where there was a significant diversity in the age (child versus young adult), level of competency on the instrument (intermediate versus artistic level) and the preferred language (English versus Mandarin) between the two nominated students, which resulted in some changes to instructional style from the same master teacher. This demonstrates that applied music teachers need to be aware of those issues and adapt the delivery of their instruction accordingly, particularly when teaching in a multicultural society, so that more students may benefit from the instructional processes.

Some characteristics shared by the students of the master teachers, however, were apparent in this study. The demographic information of the nominated students (refer to Table 3.1), supports the research findings made, in regard to the evolution of skill acquisition to a high level (Ericsson, 1996; Ericsson & Charness, 1994; Howe & Sloboda, 1991a, 1991b; Sloboda, 1996). All of the nominated students commenced violin lessons at a young age and have studied with at least one other teacher before studying with the respective master teachers. Their dedication in studying the violin had resulted in them placing a high priority in perfecting their skills on the instrument as well as extending their musicianship. In addition, the younger students received active support from parents who would accompany the students and take notes during lessons in order to provide the necessary assistance in home practice sessions. It is clear then that the attributes of students contribute significantly to the perceived aptitude of the students, which would also influence the learning attainment. Hence, there are substantial reasons for teachers and researchers to disseminate information to the parents on ways that they could assist their children in instrumental learning, enabling them to provide optimal parental support.

A supportive, inspiring and rigorous teaching milieu appears to motivate students in achieving excellence (Green, 1993; Sand, 2000). Students of master teachers in this study received lessons almost every week of the year, with many of them having more than the normal one-hour lesson per week. Consequently, the students were expected to spend a considerable amount of their time to improve their instrumental skills and refine their musicianship, through their daily practice, collaboration with accompanists and participation in other musical activities, for example in chamber music, master classes and concert performances. As reported by Gholson (1993) and Koob (1986), master teachers exercised an important role in the progress of their students through the provision of the appropriate milieu. The success of the students in this study could be attributed, in part, to the direct involvement of the master teachers. Evidently, the frequency of lessons received by students of master teachers has important implications for the current practice adopted by many applied violin teachers. The current standard practice of a forty-week lesson schedule per year (thirty-two or less, in many institutional settings), where students receiving relative little guidance in between the appointed lesson hour, is noticeably insufficient for most students to perform at a high level and to make rapid progress.

From the lesson observations, effective application of knowledge and skills of the master teachers was the main attribute in maximising improvement of the current performance level of students. Moreover, it was evident that master teachers had a good working relationship with their students and that each student was treated as an individual with strengths and weaknesses. This was demonstrated in the lesson transcripts, where master teachers addressed the problems encountered by individual students and assisted in resolving various difficulties according to the unique situation presented by each student. Correspondingly, master teachers were also mentors to their advanced students, and students were assisted either through the master teachers' extensive experience and knowledge in the performing, competition or pedagogy domains, or through their strategic work position in an institution.

The teaching philosophy of the master teachers illuminated their views on and priorities in teaching and learning, consequently influencing all aspects of their instruction. The most fascinating finding in this study was the differences in the teaching philosophy of the master teachers, as apparent in the analysis chapters. One of the teaching philosophies was to relate all facets of violin performance to the scientific study of the technical side of playing. This was made in order to establish objectivity in teaching and to provide practical guidance on the execution of musical expression on the instrument. Establishing good working attitudes was the core of one teaching philosophy because it was regarded as essential for students to achieve performance autonomy. The teaching basis of another teaching philosophy was to inculcate logical analysis in all aspects of playing, which included intelligent preparation of the music in students' mind and good body use. In a broader view, however, teaching philosophies of master teachers have many similarities, which are expressed through their common goal in assisting students to cultivate the necessary violinistic skills and musicianship.

Strategies of Effective Applied Violin Instruction

In every teaching situation, the delivery of the subject matter of a teacher is always permeated by his/her temperament, personality and background (Gustafson, 1986). Nevertheless, there are a few characteristics and teaching elements common in all effective applied violin instruction. It was clear that the master teachers possess strong observational and analytical skills which enable them to effectively evaluate students' work and to assign tasks for correction or new material that best expands the ability of a student. These skills will be further discussed in the following paragraphs.

Striking a balance between equipping students with the necessary technical command of the instrument and developing the musicianship of students according to the individual needs, is a forte of master teachers in structuring their curriculum for students. As discussed in the *Review of Related Literature*, technical competence on the instrument enables a violinist to convey artistic expression without restraint. The findings from my

study confirmed that master teachers were aware that musicianship and technique are equally important throughout the development of a student, although the proportion of emphasis in the two areas may vary from student to student, as is apparent in Appendix 2. All three master teachers placed high priority on technical acquisition, particularly with less advanced students, where the assigned repertoire has slightly more, if not an equal emphasis, on acquiring the command of the instrument through thorough grounding in technical skills. This corresponds with the assertion that in order to play the violin at a professional level, development and consolidation of violin techniques should be emphasised at all stages of learning (Ding, 1999; Fischer, 1996; Flesch, 1930/2000; Galamian, 1985; Hong, 2000; Ottó, 1992; Yang, 1997; Zhang, 1992).

The thorough grounding in violin techniques, which prevailed in the lessons of the master teachers, is reflected in the assigned technical works. The assigned technical work during the observation periods included scales, arpeggios and double-stops by Galamian or Flesch, and Ševčík exercises and/or Capet bowing exercises, which had little musical interest or merit, but provided extensive repetitive opportunities for the mastery of technical skills. Analysis of the findings reveals that in many cases, master teachers frequently monitored the amount and suitability of the technical work. This was of significant importance because the repetitious and often physically strenuous elements found in technical works could be harmful to students, if insufficient guidance was available, while the appropriate use of technical works would equip students with strong technical foundation, leading to economical learning and practice. It was also interesting to observe master teachers addressing musical issues, when teaching technical works. This demonstrates that the fundamental aim of technical acquisition was to facilitate music making, which should always be the goal of instrumental teaching.

Etudes were used as a transitional mechanism between the technical works and pieces, because while they contained musical value and simple musical structure, they also included sufficient repetition of specific technical skills. Among the etudes assigned by the master teachers, listed in a progressive sequence of technical difficulty, were the

Mazas *Etudes Brillantes Op. 36*, the Fiorillo *36 Studies*, the Dancla *Etudes Op. 73*, the Kreutzer *42 Etudes*, the Rode *24 Caprices*, the Wieniawski *Etude-Caprices Op. 18*, the Dont *Etude-Caprices Op. 35* and the Paganini *24 Caprices*. Although the master teachers listed the etudes in the order of difficulty, the common practice of progressing from the first to the last study from a book of etude was absent during observed lessons, and often several studies in various combinations would be assigned, as shown in Appendix 2. A probable explanation for this is that the etudes were composed as an entity by each composer with various pedagogical aims and they are not necessarily systematically arranged. It is therefore necessary for the applied teachers to comprehend the purpose and suitability of the individual studies before assigning them to meet particular students' needs. In addition, students need to be aware of the purpose of learning a particular study, so that they would have a goal in their practice and obtain maximum learning outcomes through mastering it.

Concurrently, the master teacher also assigned pieces to cultivate the musicality of the students in relation to sensitivity to musical phrases and balance, musical imagination, and stylistic awareness. The concerto repertoire featured prominently in the assigned pieces, as advocated by eminent violin pedagogues (Auer, 1927; Fischer, 1996; Green, 1993), and similar to the core repertoire compiled by Ding (1999) (refer to Table 2.1). Besides developing the musicianship of students, short concert pieces were also chosen in order to fulfil the performance and study commitments of students, which included competitions, concert practices and examinations. Sonatas were assigned primarily for the development of ensemble skills. One important observation from this study was the high level performance of the students in every assigned piece. It can be seen that master teachers assess students according to how well the students can play a piece rather than the difficulty of the pieces which a student has been assigned. Clearly, the students were expected to play each piece well before moving on to the next piece, and this is very likely the step towards true excellence in performance.

Proficiency in violin playing involves the perfection of three fundamentals: accuracy of intonation, rhythmic precision and beauty of tone (Baillot, 1834/1996; Fischer, 1996;

Flesch, 1930/2000; Galamian, 1985; Koob, 1986; Yang, 1997; Zhang, 1992), as outlined in the *Review of Related Literature*. Analysis of the data collected illustrates that master teachers indeed placed prominent priorities on the perfection of these three fundamentals although the teaching strategies employed to achieve their instructional goals differ. These will be summarised below.

The present investigation has shown that methods used to improve accuracy of intonation differ for each master teacher according to their opinion about good intonation. Matching the notes played on the violin with that of a piano was used by one of the master teachers, who believed that the tuning of the piano provides an awareness of measurable intonation. Checking the tuning with the open strings was also one of the methods, because the notes on the violin are tuned, melodically and harmonically, to the open strings. The use of recording equipment to facilitate critical listening on intonation during practice sessions was recommended by one of the master teachers. Another method was to supplement the chordal harmony on the piano when addressing intonation problems in order to encourage students to listen to the melodic line in relation to its harmony. "Hot Potato" (a strategy devised for developing left-hand accuracy, facility and fluency), in which student acquired the correct sensation of finger-actions whilst visualising the exact finger position, is perhaps an innovative method in addressing accuracy of intonation. It should be noted that a common aspect of all approaches in this study involved heightening the listening of the student through playing at a slower tempo. This has particular implications for applied violin teachers, because it was clear that playing with good intonation could be instilled into students if appropriate teaching strategies were used. Similarly, master teachers would also spend time practising intonation with the students to demonstrate to the students the high expectations related to playing with good intonation, which would then encourage the students to have similar expectation while practising.

In a more restricted sense, rhythmic precision implies playing the notated rhythm strictly, which master teachers achieved through the use of metronome and/or gesturing steady beats, and ensuring that students understood the notated rhythmic subdivision.

This was observed to be the essential groundwork for each student. Sometimes, master teachers would also ensure that students were able to play with the printed rhythm accurately before allowing any rubato or acceleration. Such a strategy, however, should only be attempted within a discreet boundary, as musical phrasing requires a lively pulse rather than maintaining metronomic beats. Considering that the musical rendition of rhythm may also involve tempo changes within certain groups of notes that a metronomic playing will not convey, it was interesting to observe ways in which master teachers attempted to address this issue. In this study, tempo adjustments were conveyed to students through the provision of accompaniment for part of the piece (played on the piano or violin) which highlighted the musical phrase. Other methods used included indication of the tempo changes with metronome markings to express those tempo variations or verbal elaboration of the character(s) of the piece to students.

Another finding that has important implications for the applied violin teachers was methods which master teachers employed in assisting students in enhancing their tone production. While imparting the necessary technical skills (such as bow control and vibrato) to students in producing beauty of tone was evident in the instruction of all master teachers, it was always accompanied by guidance in forming the sound concept mentally. Often students were not able to produce a certain tonal quality because they did not have a clear internal mental image of the sound. This additional input to enable students to mentally perceive the desired sound, involved providing an aural representation through demonstration (live or recorded) or modelling (vocalisation or the use of piano). Frequently, master teachers also portrayed the mood conveyed by the composer through verbal description of the piece. With two of the master teachers, analytical interpretation of the musical structure and context of the piece was also often included to enhance students' understanding of the piece which would enable them to make interpretative decisions.

As delineated in Chapter 2, there are four stages in facilitating technical acquisition: the *concept formation* stage, the *concept implementation* stage, the *concept reinforcement* stage and the *concept application* stage (Ding, 1999). It was evident that during the

concept formation stage, correct execution of a technique was the focus of instruction. The findings of this study suggest that the *concept implementation* stage, where students consolidate specific technical skills through repetition in the learning of etudes, and the *concept reinforcement* stage, where technique is incorporated into pieces, occurred most frequently during the lessons of master teachers. This implies that in order for students to possess confidence and perfection in the execution of a technique, repetition of the same technique in various combinations is necessary. Although the *concept application* stage, where students have internalised a technique which enables them to execute a learned technique under performance condition, was not emphasised in the analysis chapters, from the numerous performance activities undertaken by the students, it was obvious that the final stage of technical acquisition was always apparent in the instruction of master teachers. Therefore, it can be inferred that the high technical command exhibited by students of master teachers was learned progressively.

In Chapter 2, I have summarised from the available literature, the various instructional choices available to the applied music teacher, such as the different forms of verbal instruction, demonstration, vocalisation and gestures. While these instructional choices were apparent in the teaching of master teachers, this study reveals additional instructional choices. Among the other instructional choices utilised by the master teachers was the use of computer technology, as illustrated in Chapter 4. Computer technology was used in recording students' repertoire and progress, as well as providing recorded demonstration, as it enables quick selection of excerpts from a piece during lesson and provides ideal performance of a piece after sound editing. Other additional instructional choices employed by the master teachers in this study were modelling using piano to exemplify musical structures and creative use of verbal instruction incorporating knowledge from the Alexander Technique, as discussed in Chapter 6. This indicates that in making instructional choices, master teachers relied upon their most comfortable instructional modes which encompassed verbal, demonstration (live or recorded), and modelling (vocalisation, gestures or piano). Although the proportion of the three instructional modes varies from one master teacher to the other, each master

teacher was aware of the strength of their teaching styles, and tended to use a particular instructional mode in the lessons as reflected in the three analysis chapters and Appendix 3.

The effectiveness of the instruction of master teachers can also be attributed to the ability of master teachers to identify strategies required during instructional processes for refining various aspects of a student's performance. This includes the capability of master teachers to employ appropriate procedures to assist a student in overcoming various problems and to enhance the performance of a student. To quote Gordon, "Good method allows one to be a fine teacher. A fine teacher creates good technique"(1989, p. 64). This study reveals that master teachers constantly improve the given level of performance of a skill/piece of the students, and assign at least one work in which students can exhibit the best performance attainable at their current level of capability.

Two instructional processes, extension strategies (Vygotskian theory) and reinforcement strategies (practice behaviour), as described in the *Review of Related Literature* and the subsequent analysis chapters, were evident in the teaching of master teachers. As reported by Gholson (1993) and elaborated in the analysis chapters, extension (scaffolding) strategies were consistently used by master teachers to assist students in achieving a higher level of playing. These scaffolding strategies often involved impelling a student beyond his/her present capabilities ascertained from the student's previous attainment in performances. However, it appeared that reinforcement strategies, such as practising with the students or showing students practising strategies during lessons, were equally prominent in the instruction of master teachers, as proposed by Jørgensen (2000).

The analysis of the instruction of master teachers in this study supports the view of Jørgensen (2000). It was evident that master teachers ensured that students were given time, which varied from one student to another, and sufficient reinforcement, as well as scaffolding, to attain specific skills. Most importantly, through reinforcement and scaffolding strategies, master teachers maximised the rate of progress which students

achieved in their individual daily practice. Hence, applied violin teachers need to reconsider their roles during instruction, either a directive role (during reinforcement) or as facilitator (during enhancement), and be able to utilise both reinforcement and enhancement strategies according to the needs of the students.

General Implications for Applied Music Teachers

The teaching milieu of the master teachers in this study may differ from those of many applied music teachers and the musical aptitude of master teachers' students may appear to be superior. However, there are many features of the instructional strategies used by master teachers which could be embraced by applied music teachers. It is important for applied music teachers in considering adopting strategies of effective violin instruction of master teachers to recognise that changes take time and only occur in increments.

Applied music teachers should see it as their professional responsibility to create a conducive learning environment both for themselves and their students. By adopting some of the characteristics of effective teaching highlighted in this research in their teaching practices, applied music teachers may greatly enhance their teaching outcomes. As applied music instruction is on a one-to-one basis, teaching processes and procedures vary greatly from one student to another even with the same master teacher. My discussion here will focus on implications for general applied music teachers, particularly those teaching in suburban studios, as comprehensive examination of issues relating specifically to applied violin instruction has been provided in the previous sections. There are three prominent features in the teaching of master teachers that resulted in the superior performance of their students which have important inferences.

Firstly, master teachers inherently enjoy their teaching and are able to sustain focused attention for a long period of time, providing students with extended contact hours and quality teaching. It is also natural for master teachers to actively help students to attain the highest level of performance, and in some cases, to act as mentors to their students.

While some applied music teachers may have the commitment to coach their students more frequently, many are obliged to teach according to school terms, particularly if the teaching occurs within a school setting. The large geographical distance in metropolitan Sydney further compounds this. However, it is likely that a number of students, and parents, would make that extra effort, as demonstrated by the students of master teachers, if the lessons were stimulating, expressing the enthusiasm and the dedication of the teacher, and if the progress of the students were evident.

Secondly, strong observational and analytical skills enabled master teachers to evaluate and design teaching material adapted to the needs and skills of a particular student. This resulted in the constant improvement of the level of performance of a student. My findings suggest that the instructional aim of master teachers was that of improving the performance level of students through the provision of appropriate teaching strategies and learning materials. Often these required applied music teachers to familiarise themselves with and compile comprehensive teaching materials accordingly, as well as to prioritise their teaching. Perhaps applied music teachers, and the society at large, need to re-evaluate the current common practice of getting students through graded examinations or heralding playing difficult repertoire with inadequate expectation of standards of performance¹. As teachers, we may be providing more benefit to the students, if we were to assign pieces appropriate for the learning stages of the students and expect these pieces to be performed to a high standard.

Lastly, it was clear that master teachers are avid learners, who constantly strive to keep abreast with developments in violin performance and instruction. They are innovative in their teaching and are able to capitalise on their strengths in their teaching. Most importantly, their ideas on teaching never stop developing and they are not afraid to explore new learning areas, which may necessitate them learning with their students and

¹ This was confirmed through informal conversations with the master teachers.

adopting constructive criticism from their other colleagues². Understandably, it may be difficult for applied music teachers, who generally teach in isolation, to exchange ideas with fellow applied music teachers or to attend the limited professional development courses available. However, as exemplified by one of the master teachers, learning opportunities exist in every corner of the world providing that the individuals take the initiative for continual self-improvement.

It should be noted that violin performance involves sound and movements that evoke musical ideas, which cannot be expressed precisely by words³. Hence, despite my best efforts to describe the dynamics of the observed lessons, there is a limit to the way in which the written language is able to convey the instructional dynamic and the entire learning/teaching atmosphere of the master teachers' lessons. Nevertheless, I believe that this thesis will in some way inform and perhaps enlighten many applied violin teachers, and to some extent all applied music teachers.

Recommendations for Future Research

This study has generated several topics which might form the focus for future research. A thorough understanding of superior expert teaching would need to include examination of the personality and temperament of master teachers and their students, and the social structure that encourages the pursuit of excellence in violin performance. It was evident that master teachers possess a unique working relationship with their students. Examination of the personality and temperament of the master teachers and their students may provide some clues to the other attributes that contribute to their success, such as motivation and perseverance.

² Constructive criticisms from other colleagues were usually obtained during or after a students' performances in a master classes.

³ Due to ethical concerns, video clips of the observed lessons could not be included in this thesis

There were significant differences in the level of playing attained by nominated students who received their early training in countries in the Far East and Europe, and those who received their early training in Australia, which may be attributed to the differences in learning milieu and emphasis. It is plausible to assume that research studies comparing applied violin instruction at various levels and in different continents could illuminate the strengths and weakness of the teaching and learning situation in different environment.

Research studies comparing the training of applied violin teachers in other countries may also enhance understanding of the training of applied violin teachers. Investigation into the influences of cultural background on learning and teaching may also enable educators to devise better instructional strategies to exploit the various strengths a multicultural Australian society has to offer.

Two of the nominated artistic level students could be categorised as 'gifted' in violin performance because of their superior violin performance level, as compared to their peers of the same ages. While these students may have demonstrated exceptional violin performance ability, which may result in a different approach utilised by the master teachers in teaching these students, it is probable that they also received outstanding elementary level teaching. From informal conversations with the master teachers, it appeared that many students received compromised training during their primary school years, which resulted in remedial instruction before advanced work could begin when students entered high school, or in some cases tertiary courses. A review of effective teaching at beginner and elementary level might help to address this problem.

In addition, further research is needed to understand appropriate strategies for teaching violin to students of various aptitudes and abilities. We need to know more about the process of nurturing the few students who possess gifts enabling them to become professional violin performers (such as soloists, chamber musicians and concert masters), although these students only constitute a minute percentage of the population. Conversely, further investigation is necessary to enable applied violin teachers to

formulate suitable teaching strategies for every student who expresses a strong desire to master the instrument.

The combination of other skills, such as the Alexander Technique and computer technology, with conventional teaching approaches, contributed to the positive teaching results of two of the master teachers. However, a more in-depth study is needed to understand and explore the potential applications of the Alexander Technique for violin instruction. Although modern technology may never replace the teaching of an applied music teacher, as advancement in computer and recording technologies continue, they will offer limitless potential for enhancing existing teaching approaches in applied violin studios. Further investigation of the usage of computer and recording technologies, which can be utilised effectively by the applied music violin teacher, is indispensable.

While the acquisition of instrumental skills was investigated in this study, the developmental processes of musical interpretation and the 'flair' in performance were not clearly revealed. Further research is needed in order to clarify, develop and elaborate on criteria that could result in conviction in performance. This may encompass the study of acoustics of sound, performance psychology and theories of other performance disciplines.

Conclusion

Many issues contribute to the success of applied violin instruction. The findings of this research study have been summarised in this chapter, using two themes as framework: *Characteristics of Applied Violin Instruction* and *Strategies of Effective Applied Violin Instruction*. While this study has identified some factors and strategies contributing to effective applied violin instruction, it has probably posed more questions than it had set out to unravel, due to the rapid pace in which teaching and learning have advanced in the past few decades. The evolving nature of violin performance and the changing instructional settings meant that violin pedagogues need to recognise that although the

traditions established and knowledge accumulated by the great teachers and performers of the past are valuable, conceptions about performance and learning change with time. Hence, it is important that violin pedagogues are aware of the revolution in performance and teaching approaches, as well as recognising that modification in teaching approaches may be inevitable.

In conclusion, although it may seem that only teachers bestowed with 'good' students would have success in their instruction, applied music teachers and researchers have much to do to improve applied music instruction. Perhaps some encouraging words can be extracted from an interview with Professor Zakhar Bron, known as the teacher of violin soloists, Vadim Repin and Maxim Vengerov. Professor Bron had his first teaching success in a Siberian town called Novosibirsk, which led him to express the following words:

Talented violinists can be found in every corner of the world. If one (the teacher) organises one's lessons accordingly, presents one's ideas well and also has some luck in the selection of repertoire; then one can be successful as a teacher everywhere. (Noltensmeier, 1997, p. 13, my translation)

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APPENDIX 1: STUDENTS' CONTEXTUAL INFORMATION

Appendix 1: Contextual information of the nominated students¹

| Assigned Students' Reference ² | Age | Sex | Level of Violin Performance | Current Place of Study | Competency in English language ³ | First language |
|---|-----|-----|-----------------------------|------------------------------------|---|----------------|
| Zhang Student I | 12 | F | Intermediate | Selective ⁴ High School | Fluent | English |
| Zhang Student II | 17 | F | Artistic | Tertiary Music Institution | 2 nd phase | Mandarin |
| Richter Student I | 12 | M | Intermediate | Music High School | 2 nd phase | Turkish |
| Richter Student II | 18 | F | Advanced | Tertiary Music Institution | 3 rd phase | German |
| Richter Student III | 19 | F | Artistic | Tertiary Music Institution | 3 rd phase | Japanese |
| Richter Student IV | 21 | M | Advanced | Tertiary Music Institution | 3 rd phase | Japanese |
| Davies Student I | 16 | F | Advanced | Private High School | Fluent | English |
| Davies Student II | 17 | F | Advanced | Music High School | 3 rd phase | Korean |
| Davies Student III | 19 | F | Advanced | Tertiary Music Institution | Fluent | English |

¹ The information here is in addition to the demographic data of the nominated students (refer to Table 3.1), collected through my contact with the students. I have provided this contextual information because it offers a more holistic view of the interaction between the master teachers and their nominated students.

² The nominated students are referred to by the name of the master teachers followed by a Roman numeral. This is made for easy referencing and in an endeavour to maintain the students' anonymity.

³ Three categories have been used by the New South Wales Department of School Education (1994) to describe English competence in students for whom English is a second language. *First phase learners* are students whose command of English is restricted in many aspects. *Second phase learners* possess adequate command of the language but are still confined to an established framework of reference. *Third phase learners* are generally fluent in English, but sometimes need assistance in particular social and education settings (Marsh, 1997, p. 70).

⁴ In New South Wales, the term selective high school denotes an academically selective government high school. Students need to be successful in the selective school entrance examinations in order to gain a place at these schools.

APPENDIX 2: ANNOTATED OBSERVED LESSONS¹

Zhang Student I

| Date Time | Repertoire Issues addressed → Teaching Modes | Duration |
|----------------------------------|---|----------|
| 3/ 4/ 1999 9:00 - 10:30 | Galamian Scales, G major & minors ('Acceleration'/ Slur) Shift → verbal & demonstration | 5' |
| | Galamian Scales, G minors ('Acceleration'/ Slur) Speed → verbal/ metronome | |
| | Mazas Etudes Brillantes Op. 36, No. 47 Articulation & sound → verbal, modelling (vocalisation) & demonstration Speed → verbal/ metronome Intonation → verbal, modelling (vocalisation) & demonstration Bow speed → demonstration, verbal | 12' |
| | Mazas Etudes Brillantes Op. 36, No. 38 Intonation → verbal & modelling (piano) | 10' |
| | Mazas Etudes Brillantes Op. 36, No. 28 Rhythmic accuracy & tempo → verbal/ metronome | 11' |
| | Mazas Etudes Brillantes Op. 36, No 42 Newly assigned → select through computer & demonstration | 1' |
| | Dvořák Sonatina, Fourth Movement Bowling & Sound → verbal & demonstration Rhythm → verbal/ metronome Articulation → vocalisation & demonstration (live & recorded) [Played through with piano accompaniment] | 30' |
| | Mazas Etudes Brillantes Op. 36, No. 11 Free right hand/ wrist movement → verbal & demonstration | 3' |
| | Mazas Etudes Brillantes Op. 36, No. 42 Bow arm exercise ('hinged movement') → verbal, demonstration & modelling (gestures) | 3' |
| | Dvořák Sonatina, Third movement Articulation/ bowing → verbal & demonstration Rhythmic accuracy → verbal/ metronome | 3' |
| | Dvořák Sonatina, Second movement Sound (use of arm weight) & fingering → verbal & demonstration | 3' |

¹ These annotated observed lessons do not include other exchanges that occurred between the master teachers and the students (or parents) or other events observed, unless they were directly related to the content of the lessons. Hence, the total duration of the lesson is slightly shorter than the time indicated.

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| <p>9/ 4/ 1999 17:00 - 18:00</p> | <p>Mazas Etudes Brillantes Op. 36, No. 47 Articulation → verbal & demonstration Intonation → verbal & demonstration Keeping pulse → verbal & modelling (gestures)</p> <p>Mazas Etudes Brillantes Op. 36, No. 38 Intonation/shift → verbal & modelling (piano)</p> <p>Mazas Etudes Brillantes Op. 36, No. 28 Posture (raised right shoulder) → verbal & modelling (gestures) Tempo/ speed → verbal/ metronome Violin position → verbal & modelling (gestures)</p> <p>Mazas Etudes Brillantes Op. 36, No. 42 Violin position (parallel bow) → verbal & modelling Dynamics → verbal & modelling (vocalisation)</p> <p>Dvořák Sonatina, Fourth Movement Articulation & bowings → verbal & demonstration Replied student's question about fingerings in third movement</p> <p>Dvořák Sonatina, Second movement Fingerings → verbal & demonstration Sound/ use of right hand arm weight → verbal, modelling (vocalisation) & demonstration</p> <p>Dvořák Sonatina, Third movement Rhythmic accuracy → verbal/ metronome</p> | <p>11' 9' 7' 8' 10' 7' 4'</p> |
| <p>24/ 4/ 1999 9:00 - 10:30</p> | <p>Galamian Scales, A major & minors ('Acceleration') Tempo/ speed → verbal/ metronome Separate bow 'acceleration'/ speed → verbal/ metronome</p> <p>Double Stops: Sixths, Thirds & Octaves [Played through once]</p> <p>Mazas Etudes Brillantes Op. 36, No. 28 Checked the required speed → verbal/ metronome – passed it</p> <p>Mazas Etudes Brillantes Op. 36, No. 38 Played through -- passed it</p> <p>Mazas Etudes Brillantes Op. 36, No. 42 Checked the required speed → verbal/ metronome -- passed it</p> <p>Mazas Etudes Brillantes Op. 36, No. 47 Rhythm → verbal Tempo → verbal/ metronome Wanted the student to play with piano accompaniment → use computer to look for accompaniment part</p> <p>Zhang talked about the development of violin teaching and learning in relation to his choice of repertoire for students. Recorded Beriot's Scène de Ballet, an intended future piece for the student. Listened to the slow section together.</p> | <p>9' 4' 10' 3' 10' 6' 9'</p> |

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| | Dvořák <i>Sonatina</i>, Fourth Movement Told the student to work with piano accompaniment | 8' |
| | Dvořák <i>Sonatina</i>, Third movement Character (different moods)/ sound → verbal & modelling (vocalisation) Character (tempo changes) → verbal (metronome marking) | 7' |
| | Dvořák <i>Sonatina</i>, Second movement Sound/ use of right hand arm weight → verbal & demonstration | 11' |
| | Dvořák <i>Sonatina</i>, First movement Student tried out/ practice methods → verbal & demonstration | 6' |
| | Mazas <i>Etudes Brillantes Op.36, No 44</i> Newly assigned → selected through computer Practice methods → verbal & demonstration | 3' |
| 18/12/ 1999 9:00 - 10:30 | Ševčík Op. 1, no. 1 Finger action → verbal & modelling (gestures) | 2' |
| | Galamian Scales, G major ('Acceleration'/ Separate bow) Martelé bow stroke → verbal & demonstration | 7' |
| | Galamian Scales, G melodic minor ('Acceleration'/ Slur) Speed → verbal/ metronome | 5' |
| | Ševčík Op. 8, No. 15 Intonation/ shifts → modelling (piano) [Student played independently once more] | 11' |
| | Ševčík Op. 8, No. 4 Intonation/ shifts → modelling (piano) & verbal Listen to the recording of Paganini's Adagio chosen to improve the vibrato of student. | 10' |
| | Paganini 24 Caprice, No. 16 Fingerings → verbal Intonation → modelling (piano) | 2' |
| | Mazas <i>Etudes Brillantes Op. 36, No. 53</i> Bow distribution/ sound → verbal & demonstration Rhythmic accuracy → verbal & demonstration Tempo/ speed → verbal/ metronome | 18' |

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| | <p>Viotti Concerto No. 22, First movement [Played with piano accompaniment once through] Dynamics/ articulation → verbal & modelling (vocalisation) Intonation → verbal Bowings/ phrasing → verbal & modelling (vocalisation & gestures) [Played with piano accompaniment (from memory) once through] Phrasing/ dynamics → verbal & modelling (vocalisation) Length of notes → verbal & modelling (vocalisation) Bowings/ phrasing → verbal, modelling (vocalisation & gestures) & demonstration (recorded)</p> <p>Viotti Concerto No. 22, Second movement Bowings, rhythm → verbal & demonstration</p> <p>Viotti Concerto No. 22, Third movement [Newly assigned] Rhythmic accuracy → verbal/ metronome Notes & Sound → demonstration & student repeated the same section with frequent verbal reinforcement [Provided recording as reference.]</p> | <p>21'</p> <p>3'</p> <p>8'</p> |
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Zhang Student II

| Date Time | Repertoire Issues addressed → Teaching Modes | Duration |
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| 5/ 4/ 1999 8:00 - 10:00 | <p>JS Bach G minor Solo Sonata, Adagio & Fugue [Played (from memory) once through] Articulation (Fugue subject) → verbal, modelling (vocalisation) & demonstration (recorded) Phrasing of Fugue & opening of Adagio → verbal & demonstration (recorded)</p> <p>Paganini 24 Caprices, No. 24 [Played (from memory) once through] Phrasing/ tempo → verbal & modelling (vocalisation)</p> <p>Mendelssohn Rondo Capricio (with piano accompaniment) [Played with piano accompaniment (from memory) once through] Phrasing (in relation to the piano part) → verbal & modelling (vocalisation) Clarity & intonation → demonstration (recorded)</p> <p>Ysaÿe Solo Sonata, Ballade [Played (from memory) once through -- some memory lapses → Zhang attempted to get the student to continue playing] Phrasing/ bowings → verbal & modelling (gestures & vocalisation)</p> | <p>16'</p> <p>9'</p> <p>27'</p> <p>17'</p> |

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| | <p>Sibelius <i>Violin Concerto, complete</i> [Played with piano accompaniment (from memory) once through] Bowings (Third movement) → verbal, modelling (gestures & vocalisation) Rhythmic accuracy (Second movement) → verbal & modelling (vocalisation) Intonation (Second movement) → modelling (piano) Mood of the piece/ sound (Second movement) → verbal & demonstration (recorded) * The student arranged accompaniment rehearsal with Mrs Zhang before the next lesson.</p> | 45' |
| 7/ 4/ 1999 8:00 - 10:00 | <p>JS Bach <i>G minor Solo Sonata, Adagio & Fugue</i> [Played (from memory) once through] Phrasing (bow speed) → verbal, modelling (vocalisation) & demonstration (recorded)</p> <p>Mendelssohn <i>Rondo Capricio</i> [Played with piano accompaniment (from memory) once through] Phrasing/ character/ dynamics → verbal & modelling (vocalisation)</p> <p>[Played with piano accompaniment (from memory) once through]</p> <p>Sibelius <i>Violin Concerto, First, Second and Third movements</i> [Played with piano accompaniment (from memory) once through] Mrs Z informed the student of her tendency to rush in the last movement. Mood of the piece (Second movement) → verbal & demonstration (recorded) Bowings (Third movement) → verbal & modelling (gestures & vocalisation) Rhythmic accuracy/ bowings (Second movement) → verbal Intonation (First movement) → modelling (piano) Bowings/ sound (First movement) → verbal & modelling (gestures & vocalisation)</p> <p>Paganini <i>24 Caprices, No. 24</i> Up-bow staccato → verbal & modelling (gestures) Intonation (10th s double-stops) → modelling (piano)</p> <p>Ysaÿe <i>Solo Sonata, Ballade</i> Phrasing → verbal & demonstration (recorded) Zhang enquired how the student felt about her preparation for the coming concert.</p> | 19' 23' 40' 16' 18' |
| 9/ 4/ 99 9:00- 10:00 | <p>JS Bach <i>G minor Solo Sonata, Adagio & Fugue</i> [Played (from memory) once through]</p> <p>Mendelssohn <i>Rondo Capricio</i> [Played with piano accompaniment (from memory) once through]</p> | 12' 7' |

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| | Paganini 24 Caprices, No. 24 [Played (from memory) once through] Ysaÿe Solo Sonata, Ballade [Played (from memory) once through] Sibelius Violin Concerto, First, Second and Third movements [Played with piano accompaniment (from memory) once through] General remarks → verbal | 5' 7' 28' |
| 10/ 4/ 1999 20:00 – 21:40 | * A public concert performance of all the pieces covered during lessons. JS Bach G minor Solo Sonata, Adagio & Fugue Mendelssohn Rondo Capricio Paganini 24 Caprices, No. 24 Ysaÿe Solo Sonata, Ballade Sibelius Violin Concerto, complete | |
| 19/ 5/ 2000 8:00 - 9:00 | J.S. Bach, Chaconne [Played (from memory) once through] Rhythm/ pulse → verbal/ metronome Bowings/ phrasing → verbal & demonstration (recorded) Paganini 24 Caprices, No. 7 [Played (from memory) once through] Sound / Contact point → verbal Rhythm → verbal & modelling (vocalisation) Down-bow staccato → verbal & modelling (gestures) | 50' 8' |

Richter Student I

| Date Time | Repertoire Issues addressed → Teaching Modes | Duration |
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| 16/ 3/ 2000 14:15 - 15:10 | Galamian Scale, B major [Newly assigned] Explained the Galamian system → experimentation Bowing variants & 'Accelaration' → verbal & demonstration Intonation → verbal Bow division → verbal, modelling (gestures) & demonstration Relax thumb & speed → verbal, modelling (gestures & vocalisation) & demonstration Assigned B♭ major & minors for next lesson. | 8' |
| | Galamian Double-stops: Thirds Smooth position changes → verbal & demonstration New key → verbal | 4' |
| | Ševčík Op. 9, Octave Played through once -- passed it | 4' |
| | Ševčík Op. 7, no. 20 (from "Principle") [Newly assigned] Practice strategies → verbal & demonstration | 2' |
| | Galamian Arpeggio, B♭ major [Newly assigned] Trial by the student → verbal & demonstration | 3' |
| | Vivaldi Four Seasons Concerto (Spring), First movement [Played (from memory) once through] | 7' |
| | Vivaldi Four Seasons Concerto (Spring), Second movement [Played (from memory)] Phrasing → verbal & demonstration | 3' |
| | Vivaldi Four Seasons Concerto (Spring), Third movement [Played (from memory) → memory lapses, Richter placed the score on the music stand] Rhythm → verbal & modelling (vocalisation) Intonation → verbal & demonstration Phrasing/ dynamics → verbal & demonstration | 8' |
| | Mozart Haffner Serenade (arr. Kreisler) [Played until the second cadenza] Fingerings → verbal & demonstration Spiccato bow stroke → demonstration, verbal & modelling (gestures) Rhythm → demonstration, verbal & modelling (vocalisation) Spiccato → verbal & demonstration Articulation (long vs. short notes) → demonstration Fingerings/ notes for first cadenza → demonstration & verbal | 17' |

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| <p>23/ 3/ 2000 15:05 - 16:10</p> | <p>Mozart <i>Haffner Serenade</i> (arr. Kreisler) Spiccato bow stroke → verbal & demonstration</p> <p>Ševčík Op. 2 Spiccato bow stroke → demonstration & verbal</p> <p>Mozart <i>Haffner Serenade</i> (arr. Kreisler) Spiccato bow stroke → demonstration & verbal correction Wrong/ misprinted note → verbal (discussion) Shifts in left-hand/ rhythmic accuracy → verbal & demonstration Phrasing/ sound → verbal & demonstration New section of the piece/ fingerings & bowings → demonstration</p> <p>Ševčík Op. 7 Tension in left-hand → verbal</p> <p>Kreutzer 42 <i>Etudes</i>, No. 25 Vibrato → verbal</p> <p>Bowing variants → verbal & demonstration</p> <p>Kreutzer 42 <i>Etudes</i>, No. 14 Newly assigned → verbal & demonstration</p> | <p>9' 4' 31' 6' 8' 3'</p> |
| <p>28/ 3/ 2000 10:00 - 11:10</p> | <p>Galamian Scale, E\flat major Whole-bow/ sound → verbal & modelling (gestures) Détaché/ evenness → verbal & gestures Accented détaché → verbal, modelling (gestures & vocalisation) & demonstration</p> <p>Spiccato → verbal & modelling (gestures & vocalisation) Sautillé → verbal, modelling (gestures) & demonstration</p> <p>Galamian Arpeggio, E\flat Keeping left-hand fingers → verbal & demonstration Intonation / Notes → modelling (vocalisation & piano)</p> <p>Galamian Double-stops: Thirds & Octaves Practice strategies → verbal & demonstration</p> <p>Mozart <i>Haffner Serenade</i> (arr. Kreisler) Rhythmic accuracy → verbal & modelling (vocalisation & gestures) → student clapped</p> <p>Spiccato → verbal & demonstration Shifting → verbal & demonstration Practice methods (repetition, similar to playing minimalist compositions) → verbal and demonstration</p> <p>Beriot <i>Concerto No. 9</i>, First movement (first section) Rhythmic precision/ subdivision of the beat → verbal, modelling (gestures) & demonstration</p> <p>Up-bow staccato → verbal & demonstration Double-stops/ practice strategies → verbal & demonstration</p> | <p>13' 12' 3' 27' 11'</p> |

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| 4/ 7/ 2000 13:35 - 14:35 | <p>Beriot <i>Concerto No. 9, First movement</i> [Played (from memory) once through] Rhythmic accuracy / tempo uncertainty → verbal, vocalisation & demonstration (played the accompaniment part on the violin together with the student) Off the string bow stroke → demonstration & verbal Sound/ evenness → demonstration & verbal Rhythmic accuracy (double stops) → verbal, demonstration & modelling (gestures/ tapping) Sound (slow bow) → verbal & demonstration Rhythmic accuracy → verbal, vocalisation, modelling (gestures/ tapping & played the accompaniment part on the violin together with the student) Sound/ Phrasing (bowing schema) → demonstration & verbal</p> | 43' |
| | <p>Mozart <i>Haffner Serenade</i> (arr. Kreisler) [Played once through -- rhythmic inaccuracy → Richter's foot stamping without interrupting the student's playing] Rhythmic accuracy → suggested practice with the metronome Sound/ spiccato, string crossing → demonstration & verbal Rhythmic accuracy (second cadenza) → verbal & demonstration</p> | 12' |

Richter Student II

| Date Time | Repertoire Issues addressed → Teaching Modes | Duration |
|------------------------------------|---|----------|
| 15/ 3/ 2000 15:45 - 16:45 | <p>Galamian Scales, G major Contact point ('<i>fp</i>' & '<i>pf</i>' on separate whole-bow) → verbal & demonstration Shift ('Acceleration') → demonstration & verbal</p> | 11' |
| | <p>Galamian Arpeggios, G Intonation (loose left-hand) → demonstration & verbal</p> | 7' |
| | <p>Galamian Double-Stops, Thirds Fluency → verbal & demonstration</p> | 5' |
| | <p>Galamian Double-Stops, Sixths Intonation → verbal & demonstration</p> | 4' |
| | <p>Mendelssohn <i>Concerto, Third movement</i> Up-bow flying staccato stroke (arm pain) → verbal, demonstration & modelling (gestures) Pausing in between → verbal & demonstration → stopping the student during playing every few bars Musical structure → demonstration (orchestral part) Intonation/ intervallic practice → demonstration & verbal Richter stated the material to be played for next lesson.</p> | 26' |

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| <p>24/ 3/ 2000 14:10 - 15:05</p> | <p>Bruch Concerto, First movement [Played (from memory) once through] The purpose of and good attitude in performance → verbal Sound/ contact point → demonstration & verbal Sound/ vibrato → demonstration & verbal Rhythmic accuracy → modelling (gestures/ tapping) & verbal</p> <p>Mendelssohn Concerto, Third movement Speed → demonstration Spiccato/ violin position → verbal & demonstration Rhythmic accuracy → verbal & modelling (gestures/ clapping)</p> | <p>37' 12'</p> |
| <p>7/ 4/ 2000 14:25 - 15:05</p> | <p>Kreutzer 42 Etudes, No.25 Intonation/ relax shoulder → verbal/ mirror & demonstration Vibrato → demonstration, verbal/ mirror Bowing variants (Foulté, Viotti bowings & at various bow parts) → verbal & demonstration</p> <p>Mendelssohn Concerto, Third movement Sound (bow contact) → verbal and demonstration Flying staccato (upper right-arm pain)→ verbal & demonstration Flying staccato (on scale) → demonstration & verbal</p> | <p>22' 15'</p> |
| <p>29/ 6/ 2000 9:45- 10:55</p> | <p>* This lesson was at the Greenroom of the Sydney Opera House.</p> <p>Galamian Scale, B\flat major Intonation → verbal (compare with open string/ use of the imagination). Tension in the left hand → verbal & demonstration</p> <p>Galamian Arpeggio, B\flat Intonation → verbal (chord analysis), modelling (vocalisation) & demonstration</p> <p>Galamian Double-Stops, Thirds Intonation (key/ semitones) → verbal & demonstration</p> <p>Dancla Etudes Op. 73, no. 13 [Played once through] Intonation (semitones) → verbal & demonstration Left-hand position (after big shifts) → verbal & demonstration</p> <p>Wieniawski Etudes-Caprices Op. 18, no. 3 [The first section was played at a faster tempo than the second section] Intonation (leading-note)→ verbal & demonstration (slow & rhythmic practice) [Play the first section together] Phrasing → verbal & demonstration Using record equipment during practice to assist with intonation problem & reading some German texts that expound on intonation.</p> | <p>6' 12' 9' 11' 23' 3'</p> |

Richter Student III

| Date Time | Repertoire Issues addressed → Teaching Modes | Duration |
|------------------------------------|---|------------------------------------|
| 17/ 3/ 2000 13:15 - 13:55 | <p>Galamian Scale, F major (Separate bow, slowly) Sound (bow weight) → verbal & demonstration Contact point ('<i>fp</i>' & '<i>pf</i>' one dynamic per bow stroke) → verbal & demonstration</p> <p>Dont <i>Etudes-Caprices Op. 35, No. 8</i> Portato bowing (bow division) → demonstration, verbal & modelling (gestures) Viotti bowing (contact point) → verbal & demonstration</p> <p>Chausson <i>Poeme</i> [Worked on various sections] Double-stops (finger actions) → verbal & demonstration Sound/ string contact → verbal & demonstration Dynamic contrast/ character of the piece → verbal & demonstration</p> | 8' 10' 19' |
| 24/ 3/ 2000 10:05 - 10:55 | <p>Ševčík Op. 2 no. 1 Bow division → verbal & demonstration Wrist movement → modelling (gestures), verbal (discussion) & demonstration ('<i>fp</i>' & '<i>pf</i>' bow stroke)</p> <p>Dont <i>Etudes-Caprices Op. 35, No. 8</i> Sound/ position of right-hand index finger → demonstration & verbal Viotti bowing → verbal & demonstration Faster tempo → demonstration & verbal</p> <p>Ševčík Op. 7 (from "Principle") Loose left-thumb/ base joint movement → verbal & demonstration [Assigned a slow movement from a Mozart violin concerto]</p> <p>Chausson <i>Poeme</i> [Played the first few sections without being interrupted] Bow contact point → verbal/ mirror & demonstration Left-fingers agility/ rhythmic practice → demonstration & verbal Sound/ bow angle → modelling (gestures), verbal & demonstration Summarised points to concentrate during the student's practice.</p> | 10' 8' 4' 25' |
| 6/ 4/ 2000 13:40 - 14:00 | <p>* The lesson was short due to unavoidable commitments, Richter offered another lesson time during the weekend.</p> <p>Chausson <i>Poeme</i> [Worked on some difficult sections] Intonation /analytic structure → verbal & demonstration Bow distribution/ amount of bow used → verbal & demonstration Finger independence/ double-stops (referred to Ševčík finger independence exercises) → verbal & demonstration</p> | 20' |

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| <p>9/ 4/ 2000 20:10 - 21:15</p> | <p>* This lesson took place at Richter's home on a Sunday evening. Mozart Concerto No. 3, Second movement Fingerings, bowings, rhythm and phrasing → demonstration & verbal Intonation → verbal & demonstration Style/ character of the piece → verbal & demonstration Kreutzer 42 Etudes, No 37 Rhythmic accuracy → verbal, demonstration & modelling (gestures/ tapping & vocalisation) Faster tempo → verbal & demonstration Bowling variants → demonstration & verbal Chausson Poeme [Played the first section through] Sound → demonstration & verbal Vibrato/ tonal colour → verbal & demonstration Character of the piece → demonstration, verbal & modelling (vocalisation) Assigned the next section to be prepared Selected a piece for Concert Practice. Richter persuaded the student to change the piece he had initially planned to play.</p> | <p>24' 9' 25' 2'</p> |
| <p>22/ 6/ 2000 11:00 - 12:30</p> | <p>Chausson Poeme [Played the whole piece once through] Vibrato/ hand movement → verbal, demonstration & modelling (gestures/ checked the student's upper arm) Opening note/ sound → verbal & demonstration Intonation → verbal (keep fingers & check with open string) & demonstration Intonation → demonstration (dividing the double-stops & playing as a duet with the student → sustaining open string) Clarity (rhythmic practice) → verbal & demonstration Sound/ bow contact → verbal & demonstration Rhythmic precision → verbal, modelling (gestures/clapping), demonstration + modelling (vocalisation -- accompaniment part) Character of the piece → verbal (story line) & demonstration</p> | <p>12' 75'</p> |

Richter Student IV

| Date Time | Répertoire Issues addressed → Teaching Modes | Duration |
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| 15/ 3/ 2000 14:55 - 15:40 | <p>Kreutzer 42 Studies, No 2 Contact point ('<i>fp</i>' & '<i>pf</i>' one dynamic per bow stroke) → verbal Bow direction/different bow speeds (<i>détaché</i> bow stroke) → verbal & demonstration</p> | 6' |
| | <p>Paganini 24 Caprices, No 16 Bow direction/ string crossing (<i>détaché</i> bow stroke) → verbal & demonstration</p> | 7' |
| | <p>J.S. Bach G minor Solo Sonata, Fugue [Played (from memory) once through] Sound & clarity (sounding point) → verbal & demonstration Direction & shape → verbal & demonstration The student asked some questions about sustaining the bass note of the four-note chords & voicing → verbal & demonstration</p> | 30' |
| 21/ 3/ 2000 17:35 - 18:45 | <p>Brahms Concerto, First movement [Played with piano accompaniment (from memory) once through] Ensemble/ tempo → verbal & modelling (gestures/ conducting) Ensemble balance/ dynamics → verbal & modelling (vocalisation) Sound/ articulation → verbal & demonstration [Richter enquired about the student's audition videotape session for the next day. He gave suggestions on recording procedures and lent his video equipment, as he was unable to be there.]</p> | 53' |
| | <p>Schubert Octet, First movement Awkward sections (fingerings & practice tips) → verbal & demonstration</p> | 11' |
| | <p>J. S. Bach, G minor Solo Sonata, Fugue The student stopped after a few lines despite Richter's reassurance.</p> | 3' |
| 7/ 4/ 2000 13:05 - 14:05 | <p>Richter and the student exchanged their viewpoints about a performance class in which the student performed.</p> | 3' |
| | <p>Richter assigned a new Paganini Caprice and demonstrated a rhythmic <i>détaché</i> bowing variants for the Kreutzer Study no. 2.</p> | 2' |
| | <p>Schubert Rondo Bowings/ string-crossing → verbal and demonstration Sound (bow changes & bow division) → verbal, modelling (gestures) & demonstration Character of the piece (fingerings & phrasing) → demonstration & verbal</p> | 50' |
| | <p>Capet bowing exercises (from 'Principle') Portamento bowing (upper half of bow) → demonstration & verbal</p> | 3' |

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| 4/ 7/ 2000 | * The student was preparing for a deferred technical exam the following week. | |
| 12:10 - | Galamian Scale, C minor ('Acceleration') | 4' |
| 13:30 | Keeping fingers → verbal & demonstration | |
| | Intonation (clearer semitone) → verbal & demonstration | |
| | Speed (group practice) → verbal & demonstration | |
| | Galamian Arpeggio, C | 5' |
| | Shift (relax left-hand) → verbal, modelling (gesture/ felt the student's left hand) & demonstration | |
| | [Played once in a rather slow tempo] | |
| | Fast tempo (finger sliding movement) → verbal & demonstration | |
| | Double-stops, Thirds (C minor) | 13' |
| | Keep fingers on the string/ legato sound → verbal & demonstration | |
| | Faster speed/ rhythmic patterns → verbal & demonstration | |
| | Tension in left-hand (thumb position) → verbal & demonstration | |
| | Paganini 24 Caprices, No. 18 | 52' |
| | [Played (from memory) once through, first section faster than the second section] | |
| | Practised with the student: | |
| | Legato bow stroke (repeated) → verbal & demonstration | |
| | Shift (from arm not wrist) → demonstration (verbal) | |
| | Fluency (repeated dotted-rhythm patterns/ note-groupings) → verbal & demonstration | |
| | Relax hand → verbal | |
| | Clearer sound (repeated rhythmic patterns) → verbal & demonstration | |
| | Speed & practice technique → verbal | |
| | Intonation (beginning of the piece) → modelling (sustaining open string) | |
| | Richter arranged another lesson time prior to the student's technical examination. | |

Davies Student I

| Date Time | Repertoire Issues addressed → Teaching Modes | Duration |
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| 8/ 5/ 2000 17:20- 18:25 | <p>Fiorillo 36 Etudes, No 23 [Played once through as chords] Sounding point/ playing posture → verbal Posture, Position of right-hand pinkie → verbal & modelling (gestures) Bow speed → verbal, modelling (vocalisation) & demonstration Posture/ Breath → verbal & modelling (gestures) Applied technique 'Bach's chords' → verbal & modelling (vocalisation & gestures)</p> <p>Rode 24 Caprices, No. 13 Intonation (beware of the harmony) → verbal & modelling (vocalisation & piano)</p> <p>Berkeley Elegy Tempo → verbal Sound (bow contact & bow speed) → verbal & modelling (piano) Mood of the piece/ vibrato → verbal & modelling (piano) Character of the piece → verbal Tempo/ character of the piece → verbal (metronome) & modelling (piano) Intonation & bowings → verbal Phrasing → verbal & modelling (piano) Sound/ vibrato → verbal</p> <p>Berkeley Toccata Playing posture → verbal & modelling (gestures) Fingering → verbal Speed ('added note' practice technique) → verbal & modelling (vocalisation) Accented spiccato bow stroke → verbal & demonstration Practice strategies → verbal</p> <p>Bloch Nigun (from Baal Sham) Bowings → verbal Rhythmic mistakes → verbal & modelling (vocalisation) Sound/ character of piece → verbal & modelling (vocalisation) Bow change & vibrato → verbal Articulation of crescendos → verbal & modelling (vocalisation) Clarity & shifts → verbal Dynamics control → verbal & modelling (vocalisation) Practice strategies → verbal & modelling (gestures)</p> | <p>11'</p> <p>6'</p> <p>19'</p> <p>10'</p> <p>14'</p> |

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| <p>12/ 5/ 2000 16:35 - 17:30</p> | <p>The student asked for 'a turn on the floor' (an Alexander Technique procedure). Discussed repertoire choices for HSC. Flesch Scale ('Acceleration') Intonation/ shift → verbal & modelling (vocalisation) Flesch Arpeggio Missing chords → verbal & modelling (piano) Double-stops, Thirds Sound → verbal & modelling (vocalisation) Intonation → verbal & modelling (vocalisation) Double-stops, Sixths & Octaves Full sound → verbal Intonation → verbal Posture/ upper arm level → verbal & modelling (gestures) Fiorillo 36 Etudes, No. 23 [Played as chords] Sounding point (bow position notes in high positions) → verbal [Played with original bowings] Intonation → verbal [Played as long chords] Right arm movement → verbal, demonstration & modelling (gestures) Rode 24 Caprices, No. 13 [Play through once] Faster speed (in dotted rhythm pattern) → verbal & modelling (vocalisation) Berkeley Toccata [Played through the piece] Mood of the piece → verbal Fingerings & clarity, shifting → verbal Spiccato bow strokes/ string crossing → verbal Accented spiccato & articulation → verbal & demonstration Berkeley Elegy [Played (from memory) once through, some memory lapses → Davies vocalised to assist the student] Clarity of notes & bowings → verbal & modelling (gestures)</p> | <p>10' 4' 3' 2' 2' 3' 8' 3' 13' 4'</p> |
| <p>15/ 5/ 2000 17:05 - 18:10</p> | <p>* The student asked for 'a turn on the floor' & complained about pains in her body -- discussion of the possible causes Alexander Technique lesson Turn on the floor -- standing posture with the violin in playing position -- explained to & showed the student possible causes of her pain -- explored other possible causes ('foot massage' & breathing).</p> | <p>28'</p> |

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|---------------|--|-----------|
| | <p>J.S. Bach <i>G minor Solo Sonata, Fugue</i> Melodic contour, voicing → verbal & modelling (piano & vocalisation)</p> <p>Posture → verbal Smooth chords → modelling (violin) & verbal Fingering → verbal & modelling (violin) Chords (legato, voicing) → verbal</p> <p>[The student noted pain in her back but continued to play]</p> <p>Musical analysis (Golden mean) → verbal String crossing → verbal & modelling (gestures) Tempo/ metronome marking → verbal Practice strategies/ posture → verbal Character of the theme (voicing) → verbal & modelling (piano) Musical analysis (Fugue form) → verbal</p> | 34' |
| 10/ 7/ 2000 | <p>The student asked to have some 'chair work' (an Alexander Technique procedure).</p> | 4' |
| 15:25 - 16:25 | <p>Discussed program for the HSC music performance & the L.Mus.A examination.</p> <p>Matthew Hindson <i>Little Chrissietina's Magic Fantasy for 2 violins</i> (20th century Australian composition)</p> <p>Posture → verbal & modelling (gestures) Fingerings → verbal & demonstration Sul tasto → verbal (relating to a folk song) Fast détaché → verbal Fingerings → verbal & demonstration Posture → verbal & gestures (gestures/ hand guidance) Rhythmic precision → modelling (gestures/ snapping fingers), verbal/ visual (drawing lines on the beat) & modelling (vocalisation)</p> <p>Posture → verbal Intonation → modelling (piano) Preparation strategies/ metronome marking → verbal & modelling (gestures/ snapping fingers)</p> <p>Gerswhin <i>Porgy & Bess</i> (arr. Heifetz)</p> <p>Character of the piece → verbal (refer to the text) Tempo → vocalisation & modelling (gestures/ snapping fingers) Fingerings → verbal [Practice strategies for both Gerswhin (posture awareness) & Henson (slow practice) → verbal]</p> <p>J.S. Bach <i>G minor Solo Sonata, Fugue</i></p> <p>[The student stopped at the top of the second page because of pain in the left-hand. They discussed possible pieces in view of the time constraint in preparing for examinations]</p> | 3' 28' |
| | | 12' |
| | | 9' |

Davies Student II

| Date Time | Repertoire Issues addressed → Teaching Modes | Duration |
|---|---|----------|
| 8/ 5/ 2000 13:15 - 14:10 | 'A turn on the floor' to loosen the student's right hand. | 9' |
| | Flesch Scale, F major & minors | 11' |
| | Tempo ('Acceleration') → verbal & modelling (gestures/ snapping fingers) Right-arm position → verbal & modelling (gestures imitating the student) Tightness in high positions → verbal & modelling (gestures) Posture & thumb position → verbal | |
| | Rode 24 Caprices, No. 6 Position of feet/ playing posture → verbal Sound → verbal Shifting → verbal & modelling (gestures) | 8' |
| 12/ 5/ 2000 13:10 - 14:15 | Wieniawsky Concerto No. 2, First movement Posture/ position of feet → verbal [Played the first twenty bars & stopped, asked for bowings] Bowings → verbal Tempo & character of the piece → modelling (piano) Shifts → verbal & modelling (gestures) Fingerings → verbal Bowings → verbal | 17' |
| | Discussed repertoire for the HSC music performance examination, the Concerto competition and B. Mus. entrance audition. | 6' |
| | The student came in looking very stressed. Davies suggested 'a turn on the floor', which allowed the student an opportunity to loosen up a little. | 19' |
| | Mozart Concerto No. 4, First movement [Played the cadenza (from memory) once through] Sound/ bow speed → modelling (vocalisation) & verbal Pulse → verbal (metronome) & modelling (vocalisation) Long bow stroke/ right forearm movement → verbal & modelling (gestures) Sound/ vibrato in chords → verbal & modelling (vocalisation) Intonation (fingers placements without bow) → verbal [Played the opening of the first movement] Benefits of slow practice (clarity) → verbal Tempo/ strong and weak bars → verbal | 43' |
| * The student was to perform the first movement of Mozart's fourth violin concerto with the school orchestra in the coming weeks. | | |

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|----------------|--|-----|
| 15/ 5/ 2000 | Davies talked about the Brisbane competition -- selecting program that will fit in with HSC exams & B. Mus. entrance audition. | 3' |
| 13:20 - | Gave suggestions on daily practice when under time pressure. | 2' |
| 14:15 | <p>Mozart Concerto No. 4, First movement</p> <p>[Played the piece (from memory) through once, Davies sang along the orchestra part]</p> <p>Length of notes → verbal & modelling (vocalisation)</p> <p>Bow direction (right hand pinkie) → verbal</p> <p>Clarity in fast passages (rhythmic practice) → verbal & modelling (gestures)</p> <p>Intonation/ shifts (arpeggio passages) → verbal & modelling (vocalisation)</p> <p>Sound (mood/ voicing) → verbal & modelling (vocalisation)</p> <p>Character of the piece (strong & weak beats) → verbal</p> <p>Sound (mood, harmony/ separate bow) → verbal</p> <p>Emphasis in accent & keeping strict pulse → verbal</p> <p>Slow practice strategies (including scales) → verbal</p> | 46' |
| 14/ 7/ 2000 | Davies suggested the student learn the Divertimento by Stravinsky. Practice strategies were provided. | 4' |
| 13:20 - | <p>Matthew Hindson Little Chrissietina's Magic Fantasy for 2 violins (20th century Australian composition)</p> | 39' |
| 14:25 | <p>[The student requested to start from the second section of the piece]</p> <p>Tempo/ metronome & chords/ keeping fingers → verbal</p> <p>Rhythmic accent (bow articulation/ collé) → verbal</p> <p>Posture reminder → verbal</p> <p>Rhythmic accuracy/ metronome marking → verbal & modelling (gestures/ snapping fingers)</p> <p>Fingerings & articulation (small, firm bows) → verbal & modelling (gestures)</p> <p>Bow arm string levels → verbal & modelling (gestures)</p> <p>Speed (rhythmic groupings) → verbal & modelling (vocalisation)</p> <p>Fingerings → verbal & modelling (violin)</p> <p>Articulation → verbal (asked a violinist who recorded it or the composer)</p> <p>Bow articulation (collé) & right arm movement → verbal</p> <p>J.S. Bach Partita in E, Prelude</p> <p>[Played (from memory) once through with a lot of memory lapses]</p> <p>Fingerings → verbal</p> <p>Intonation & voicing → verbal & modelling (piano for pedal-note)</p> <p>Body usage → verbal & modelling (gestures)</p> | 16' |

Davies Student III

| Date Time | Repertoire Issues addressed → Teaching Modes | Duration |
|---|--|--|
| <p>8/ 5/ 2000</p> <p>15:35- 16:15</p> | <p>The student had come from an ensemble rehearsal. Davies suggested a turn on the floor, followed by some 'chair work'.</p> <p>Davies suggested to the student pacing her practice in preparation for a technical examination the following month.</p> <p>Scales [Davies asked a few scales] Practice strategies (cycle of fifths & 'acceleration') → verbal</p> <p>Arpeggios & Dominant/ Diminished 7th Fingerings → verbal</p> <p>Double-stops: Third, Sixth, Octave & Tenth Intonation → verbal (check with open strings) String crossing/ evenness in sound → verbal</p> <p>Ševčík Op. 3, Var. 20 & 21 [The student set her own metronome while playing these through] Vibrato/ shape of the phrase → verbal Richocet bow stroke/ hand direction → verbal & modelling (gestures)</p> <p>Bow placement → verbal [Assigned new ones]</p> | <p>7'</p> <p>3'</p> <p>4'</p> <p>4'</p> <p>5'</p> <p>10'</p> |
| <p>12/ 5/ 2000</p> <p>12:10 - 13:10</p> | <p>Vaughan Williams <i>The Lark Ascending</i> [Played through the entire piece once]</p> <p>Character of the piece/ mood/ imagination → verbal & modelling (vocalisation & gestures)</p> <p>Sound (separate bow on each note to obtain the appropriate mood) → verbal, modelling (vocalisation & gestures/ facial expressions)</p> <p>Bow speed & bow division → verbal & modelling (gestures)</p> <p>Intonation → verbal</p> <p>Character of the piece/ mood/ imagination → verbal & modelling (vocalisation & gestures)</p> <p>Dynamics/ mood/ phrasing → verbal, modelling (vocalisation & gestures)</p> <p>Awareness of the accompaniment part/ intonation → verbal, modelling (piano & vocalisation)</p> | <p>13'</p> <p>41'</p> |
| <p>17/ 5/ 2000</p> <p>12:05 - 13:10</p> | <p>Vaughan Williams <i>The Lark Ascending</i> [Played the piece once through]</p> <p>Talked about playing this piece in concert practice and the entire program for end-of-year recital</p> | <p>13'</p> <p>5'</p> |

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|---|--|-----|
| | <p>Vaughan Williams <i>The Lark Ascending</i> Voicing/ phrasing/ mood → verbal Sounding point/ bow speed & bow distribution → verbal & modelling (vocalisation & gestures) Shape & pulse → verbal Fluency & clarity ('Hot potatoes') → verbal & modelling (violin) Intonation/ unorganised left hand → verbal & modelling (gestures) Sound/ position of the feet → verbal & modelling (gestures) Discussed postural stance and nervousness Phrasing → verbal [The student terminated the lesson]</p> | 43' |
| 10/ 7/ 2000 14:10 - 15:15 | <p>Grieg <i>Sonata in C minor, First movement</i> Standing position ('spiral movement'/ 'queuing'/ weight shifting) → verbal & modelling (gestures) Rhythm → verbal & modelling (vocalisation & gestures/ tapping) Sound/ whole bow (catching the string) → verbal Phrase direction → verbal & modelling (vocalisation) Bow distribution → verbal & modelling (gestures) Mood → verbal Sounding point/ bow division → verbal & demonstration Sound (crescendo & even sound) → verbal & demonstration Intonation ('Hot potatoes') → verbal Sound/ whole bow → verbal (ref. video camera) Tempo → verbal & modelling (gestures/ snapping fingers) Tremolo bow stroke → verbal (explain the anatomy of the hand) Intensity/ sounding point → verbal Chords/ bow arm position → verbal & modelling (gestures) Sound/ whole bow → verbal (ref. video camera) [The student terminated the lesson]</p> | 60' |

**APPENDIX 3: ANALYSIS OF INSTRUCTIONAL CHOICES AND
RESPONSES OF THE FIRST OBSERVED LESSON FROM THREE
NOMINATED STUDENTS**

Zhang Student I

| Date | Repertoire | Forms of Instructional Choices and Responses ¹ | Area/s of Focus (Aid) |
|---------------|-------------------------------|---|-----------------------|
| 3/ 4/ 1999 | Galamian scales G major | Declaration (“I think we should start from three octave scales by Galamian.”) Presentation (‘acceleration’ - slur) Interruption (at four notes per beat) Deduction/ Demonstration (“May I show you one thing?... [<i>demonstrating the shift from third to fifth position</i>] I think your hand a little like this [<i>demonstrating the way the student played</i>], you are still here see. My hand like this, see [<i>demonstrating the proper thumb and finger position</i>]... You have to do this. All four fingers on the finger board.”) Student declaration (“Um”) Experimentation Interruption Reduction of degrees of freedom, Demonstration (“... Can we try, just from E string [<i>demonstrating</i>] ... from third position to the fifth position?”) Imitation Recruitment (“... Is [it] the same or not the same?”) Response (“No.”) Experimentation | Shift |

¹ Refer to Table 3.3 for definition of the forms of instructional choices and responses.

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| | <p>Declaration (“Yeah, I like that. ... From the fifth position you have to go home and work. ... Let’s try again from the beginning.”) Presentation Parallel declaration (“No. See, see ... Right, right ... I think that’s right”) Presentation (continued with the whole cycle, with the fastest tempo repeated five times)</p> | |
| G minors | <p>Recruitment (“Do you use metronome?”) Response (“Um. [♩=] 60”) Declaration (“[♩=] 60 [<i>turning on the metronome</i>]. Minor.”) Experimentation (‘acceleration’-slur, the entire cycle, with the fastest tempo repeated five times) Declaration (“Harmonic?”) Experimentation (‘acceleration’-slur, the entire cycle, with the fastest tempo repeated five times)</p> | Speed (Metronome) |
| Mazas Etudes Brillantes Op.36 No. 47 | <p>Declaration (“ Okay. Mazas 47?”) Presentation Interruption Demonstration, Elaboration (“No, ... is the same [<i>demonstrating</i>] You played like this....The first note you play legato. Not right. ... with the same sound.”) Imitation & Presentation Interruption Demonstration, Elaboration (“[<i>demonstrating</i>] This is about music... I like a little ritardando, and diminuendo ...”) Experimentation Parallel declaration/ modelling (“ Yeah...More ta te ta [<i>singing</i>] diminuendo ... stop.”) Interruption Declaration/ Demonstration (“I think this part is not very clear [<i>demonstrating</i>] ...the small notes, clear, forte.”) Experimentation</p> | Articulation/ Sound |

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| | <p>Declaration/ Reduction of degrees of freedom (“It is better a little faster [<i>checking with the metronome the tempo the student was playing</i>]... is [$\downarrow =$] 82. Can we do [$\downarrow =$] 88? Try.”) Experimentation (with metronome) Interruption Reduction of degrees of freedom (“... Is it possible to do a little faster, [$\downarrow =$] 92?”) Experimentation Interruption Declaration/ Reduction of degrees of freedom (“... [$\downarrow =$] 92 is okay. Now can we try [$\downarrow =$] 96?”) Experimentation</p> | Speed (Metronome) |
| | <p>Interruption Declaration/ Modelling/ Demonstration (“I always think mi fa mi do [<i>singing</i>] is a little too high. ... [<i>demonstrating</i>] ... Check the C# [with open E]”) Experimentation</p> | Intonation (Open string) |
| | <p>Interruption Declaration/ Demonstration/ Elaboration (“Now, the first note, the bow faster ... [<i>demonstrating</i>] ...”) Imitation Parallel declaration (“...faster...ya..ya...ah..ah...bad [<i>pointing at a note that is slightly out of tune</i>]...”) Declaration (“...Next time you should play [$\downarrow =$] 96.”)</p> | Bow speed |
| <p>Mazas <i>Etudes Brillantes</i> <i>Op.36</i> No.38</p> | <p>Declaration (“[<i>glancing at the computer screen</i>] Oh now is trouble. No 38.”) Recruitment (“38 is trouble. ... Why is it trouble?”) Response (“Intonation.”) Deduction (“Yeah. ... It is shift.”) Presentation Interruption Declaration, Reduction of degrees of freedom (“Not to bad, a little better. ... I don’t want you use vibrato to cover bad intonation. First , very good intonation, then use the vibrato make it good sound, as colour.”) Experimentation Parallel modelling (piano)</p> | Intonation (Piano) |


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|--|---|--------------------------------|
| | <p>Interruption Declaration (“Better don’t use harmonic. ... harmonic is easier for intonation ... [but] We have to train the bad [fourth] finger [<i>motioning fourth finger</i>]...”) Experimentation Deduction (“You know the fourth finger has a bad habit. For the fourth finger we have to use vibrato. ...Train your fourth finger vibrato.”) Experimentation</p> | <p>Fourth finger / Vibrato</p> |
| | <p>Declaration (“... from the beginning”) Experimentation Parallel modelling (piano) Interruption Declaration (“Okay, can you play this by yourself?”) Experimentation Parallel declaration & modelling (“ [<i>singing a note that was not in tune</i>] Too low...”) Declaration/ Deduction (“Go home practice...After you fix the intonation ... add vibrato. Ok? ...Now No 28?”)</p> | <p>Intonation</p> |
| <p>Mazas <i>Etudes Brillantes</i> <i>Op. 36</i> No.28</p> | <p>Presentation Declaration (“You know I teach the student this, is [♩=] 80 [sic]. ...”) Deduction (“Ok, I think your problem is rhythm. Rhythm not very good. ... The bowing is not even fa do la fa la [<i>singing, emphasising on different number of notes per bow</i>], uneven.”) Reduction of degrees of freedom (“You have to first play the tempo [sic] even [<i>setting the metronome</i>]”)</p> | <p>Rhythm</p> |

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| | | <p>Experimentation Reduction of degrees of freedom ("You just stop here, two lines. Now I give you [♩ =] 180.") Experimentation Interruption Reduction of degrees of freedom ("You know [♩ =] 180 is [♩ =] 60. Now I give you [♩ =] 66. [<i>re-setting the metronome</i>]") Experimentation Interruption Reduction of degrees of freedom ("[♩ =] 72?") Experimentation Interruption Reduction of degrees of freedom ("Now [♩ =] 80. This is the standard tempo. ... But not just one line, from the beginning until the end include the trill. [♩ =] 80. ... Very high standard. Try ") Experimentation Declaration ("Good, but not very good intonation [<i>smiling</i>] ... very good intonation, very clear. Now you understand?") Response (nodded)</p> | Tempo (Metronome) |
| | <p>Mazas <i>Etudes Brillantes</i> <i>Op.36</i> No.42</p> | <p>Recruitment (".... Do you think we can play [a] new one?") Response ("Um. Okay.") Declaration ("Now is holiday. Holiday you have time to practise. ... We select a new piece [<i>browsing at his computer</i>] Mazasvery good [for] bowing. You have to try this. ...") Declaration/ Demonstration ("You play this way." [<i>demonstrating</i>]) Experimentation Interruption Demonstration Imitation Recruitment/ Declaration ("Okay. <i>Hao pu hao</i> (in Mandarin)? [<i>smiling apologetically</i>] Is it possible or not? You know I automatic use Chinese. Go home practice ...")</p> | Assigned a new repertoire (Computer) |

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| <p>Dvořák <i>Sonatina</i> Fourth movement</p> | <p>Declaration (“ Now the Dvořák. ...”) Presentation Interruption Declaration, Demonstration (“[It] Is not legato [sound] [<i>demonstrating</i>] Two up bows but not legato. ... I don’t think you play the right sound at the beginning.”) Recorded demonstration, Elaboration (“[<i>turning on the recording</i>] Te da [<i>singing</i>], see ... [<i>repeating the first phrase on the recording</i>]”) Imitation Deduction (“Perhaps the bowing is not good for you. Try this [<i>demonstrating</i>].”) Imitation Declaration (“Can we play a little slur?”) Experimentation Parallel modelling (tapped foot) Interruption Declaration/ Demonstration (“ No pulse. [<i>demonstrating</i>] Accent on the first note ... The second note [<i>demonstrating</i>] no separate ...”) Imitation Interruption Deduction/ Recorded demonstration (“I think perhaps this bowing is a little better [<i>playing the recording</i>] ...Just down up down up [bow], don't change... simple.”) Experimentation</p> | <p>Bowing/ Sound</p> |
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| | <p>Interruption Reduction of degrees of freedom (turned on metronome to maintain speed) Presentation Interruption Declaration (turned on the metronome) Experimentation Deduction ("Perhaps use this bowing ... practice [♪ =]134 ... my purpose is to get close to the sound. I change so many times the bowing. You make decision[s] like that. ... If the sound [is] good we use that. If still no good we have to change [the bowing] again. Okay? Can we go on? ...") Presentation Parallel declaration ("With good sound. [the student's rhythm became inaccurate] [<i>turning on the metronome</i>] ... even [notes] ... great ... beautiful...")</p> | <p>Rhythm (Metronome)</p> |
| | <p>Interruption Declaration/ Demonstration ("I don't like [<i>imitating the student's playing</i>], right? [<i>demonstrating</i>], clear? ... I don't like [<i>demonstrating</i>]...") Experimentation Parallel declaration ("Have the pulse ... bad intonation") Interruption Declaration/ Demonstration ("More vibrato [<i>demonstrating</i>]") Imitation/ Presentation Parallel declaration ("More ... Don't rush 1 2 ... [<i>conducting</i>] 1 2 3 4 ... Go on ...") Deduction ("Don't hurry ... The last one you have to [<i>demonstrating the bow speed</i>]") Imitation Parallel Declaration ("Beautiful!") Deduction/ Elaboration ("... You have to play all four movements ... with some short pieces by Kreisler or something. ... We have to try to give performance.")</p> | <p>Phrasing/ rhythm/ vibrato</p> |

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| | <p>Presentation with piano Declaration ("Very good!") Deduction from Mrs. Z ("The first time [you] play with the piano. At the beginning you lost one bar.")</p> | Playing with piano |
| | <p>Deduction ("I think you have some troubles [sic], not a lot. The first thing [<i>singing the semiquavers in the last section & gesturing the tensed right arm motion</i>]... The second thing [<i>singing the triplets' section</i>] ... you cannot move your wrist. This trouble [sic].") Deduction/ Declaration ("We use the study [<i>singing the opening of a study</i>] you play this way. ... Bad habits. ... I told you many times, I'm very stubborn. If I think it is wrong, I'll change [<i>gesturing the tensed right hand movement</i>]. The trouble for you because you play good sound. If you play bad sound, I'll stop you everything [<i>gesturing hand movement</i>]") [Mrs. Zhang left the room, the student's mother thanked her.]</p> | Tensed bow arm |
| <p>Mazas <i>Etudes Brillantes</i> <i>Op.36</i> No.11</p> | <p>Reduction of degrees of freedom/ Demonstration (" Ok. Can we do this way? You see [<i>sitting down, demonstrating string crossings emphasised the free wrist movement using his left hand</i>]") Imitation/ Experimentation Declaration ("Great, you do a great job! When you play you forget. ... You have to do [<i>demonstrating the up and down bow stroke at the nut of the bow</i>] Try! From now on you have to play this everyday, one time. [Mazas Study no.] 11") Experimentation Recruitment ("Do you understand? Today I give [you number] 42 right?") Response (nodded)</p> | Bow arm exercise |

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| <p>Mazas <i>Etudes Brillantes Op.36 No.42</i></p> | <p>Demonstration (two notes per bow at the frog of the bow) Imitation Interruption Demonstration (quick détaché at the nut of the bow) Imitation Interruption Demonstration (quick detache, middle of the bow) Imitation Interruption Deduction/ Declaration/ Modelling (“... elbow. From the elbow, like a hinge. The elbow like the hinge. ...The door open and close [<i>gesturing elbow like a door hinge</i>] ...”) Experimentation</p> | <p>Bow arm & wrist exercise</p> |
| <p>Dvořák <i>Sonatina Third movement</i></p> | <p>Declaration (“Now we will go back to Dvořák Sonatina. Third movement [<i>singing the opening theme</i>].”) Presentation Interruption Declaration (“I think ...you play in the middle [of the bow].”) Presentation Parallel declaration (“123...123...”) Interruption Declaration (“The most important thing is the rhythm. The piano plays tum [<i>singing and conducting</i>] tum tum... six notes [<i>turning on the metronome</i>].”) Experimentation Interruption Declaration (“Ok. When you go home, play [] 150. Can we do the second movement? ...”)</p> | <p>Bowing</p> <p>Rhythm (Metronome)</p> |

| | | |
|---|--|-------------------|
| Dvořák <i>Sonatina</i> Second movement | <p>Presentation Interruption Declaration (“Is a up bow.”) Presentation Interruption Deduction/ Demonstration (“... Your arm [is] too high. Is not with your arm weight [sic]. We play violin with the arm weight ... see [<i>demonstrating</i>] ... Heifezt [used to say] your arm in the sky ... All good teacher[s] say, arm not too high ... because you [need to] use arm weight. [<i>demonstrating</i>]. Try.”) Experimentation Interruption Declaration/ Demonstration (“This is better. ... Always with arm weight, see [<i>demonstrating</i>]”) Experimentation</p> | Sound/ Arm weight |
| | <p>Interruption Declaration/ Demonstration (“This part trouble. I always have trouble. I cannot find good fingering. I don’t know ... Perhaps you have to use this one [<i>demonstrating</i>] ... this fingering is very dangerous, no. We use this [<i>demonstrating</i>]”) Experimentation Interruption Elaboration/ Demonstration (“ The trouble here is because of [the use of] E string. [It is] Very good [for] intonation but very bad [for] sound. Because this part is crying. ... We don’t turn the light very light [bright] when you crying we make it very soft light [dark] [<i>demonstrating</i>] ... Perhaps that is a good solution.”) Experimentation</p> | Fingering/ Sound |
| | <p>[Next student arrived] Declaration (“Next time three movements.”)</p> | |

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|---|---|---|
| <p>Mazas <i>Etudes Brillantes</i> <i>Op. 36</i> No.42</p> | <p>Demonstration (two notes per bow at the frog of the bow) Imitation Interruption Demonstration (quick détaché at the nut of the bow) Imitation Interruption Demonstration (quick detache, middle of the bow) Imitation Interruption Deduction/ Declaration/ Modelling ("... elbow. From the elbow, like a hinge. The elbow like the hinge. ... The door open and close [<i>gesturing elbow like a door hinge</i>] ...") Experimentation</p> | <p>Bow arm & wrist exercise</p> |
| <p>Dvořák <i>Sonatina</i> Third movement</p> | <p>Declaration ("Now we will go back to Dvořák Sonatina. Third movement [<i>singing the opening theme</i>].") Presentation Interruption Declaration ("I think ... you play in the middle [of the bow].") Presentation Parallel declaration ("123...123...") Interruption Declaration ("The most important thing is the rhythm. The piano plays tum [<i>singing and conducting</i>] tum tum... six notes [<i>turning on the metronome</i>].") Experimentation Interruption Declaration ("Ok. When you go home, play [$\text{♩} = \text{♩}$] 150. Can we do the second movement? ...")</p> | <p>Bowing</p> <p>Rhythm (Metronome)</p> |

| | | |
|---|---|-----------------------------|
| <p>Dvořák <i>Sonatina</i> Second movement</p> | <p>Presentation Interruption Declaration ("Is a up bow.") Presentation Interruption Deduction/ Demonstration ("... Your arm [is] too high. Is not with your arm weight [sic]. We play violin with the arm weight ... see [<i>demonstrating</i>] ... Heifezt [used to say] your arm in the sky ... All good teacher[s] say, arm not too high ...because you [need to] use arm weight. [<i>demonstrating</i>]. Try.") Experimentation Interruption Declaration/ Demonstration ("This is better. ... Always with arm weight, see [<i>demonstrating</i>]") Experimentation</p> | <p>Sound/ Arm weight</p> |
| | <p>Interruption Declaration/ Demonstration ("This part trouble. I always have trouble. I cannot find good fingering. I don't know ... Perhaps you have to use this one [<i>demonstrating</i>] ... this fingering is very dangerous, no. We use this [<i>demonstrating</i>]") Experimentation Interruption Elaboration/ Demonstration (" The trouble here is because of [the use of] E string. [It is] Very good [for] intonation but very bad [for] sound. Because this part is crying. ... We don't turn the light very light [bright] when you crying we make it very soft light [dark] [<i>demonstrating</i>] ... Perhaps that is a good solution.") Experimentation</p> | <p>Fingering/ Sound</p> |
| | <p>[Next student arrived] Declaration ("Next time three movements.")</p> | |

Richter Student I

| Date | Repertoire | Forms of Instructional Choices and Responses ² | Area/s of Focus (Aid) |
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| 16/ 3/ 2000 | Galamian scales B major | <p>Declaration/ Recruitment (“I like to start with the Galamian scale. ... Have you done this [the Galamian] yet?”) Response (shook his head) Elaboration/Deduction (“... Okay, let’s do once to get introduced. See, it is very much what you know from the Gregorian [scale]. The scales are all arranged chromatically... not in the circle of fifths. ... The notes don’t have the neck, so you can actually introduce the rhythm yourself. ... So what you have to do now ... so you play slowly [<i>playing a few notes</i>] and watch the fingerings, there are two fingerings ...”) Question (“Which ones [fingerings] do I do?”) Declaration (“You can do the one that is most familiar to you at the moment. ...”) Experimentation</p> | New scale system |
| | | <p>Declaration/ Elaboration/ Demonstration (“That’s good ... and then you can apply all the bowing exercise we do. ... the ones with up bow, the spiccato or the legato acceleration. We do now the legato acceleration [<i>demonstrating</i>]. You fit two to a bow exactly half, and then triplets ... would you like to try once?”) Experimentation</p> | Bowing variants/ Acceleration |
| | | <p>Deduction (“It is very good. But keep listening to yourself. ... We don’t want approximation in intonation, ja? [<i>playing the first few notes of the scale on his violin</i>]. The acceleration, the legato exercise is meant to train you to be absolutely regular with the bow [<i>gesturing bow division</i>] ... And now, let’s go faster and be alert.”)</p> | Intonation |

² Refer to Table 3.3 for definition of the forms of instructional choices and responses.

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| | <p>Experimentation Declaration ("Once more and listen very carefully for intonation.") Experimentation Declaration/ Demonstration ("Once more form the top [<i>demonstrating the descending scale</i>].")</p> | Intonation |
| | <p>Declaration ("That's good ... You can even go a bit faster [<i>singing</i>], try.") Interruption Declaration/ Demonstration ("But fit more notes in the bow [<i>demonstrating</i>] So you fit eight notes in a bow.") Experimentation</p> | Bow division |
| | <p>Deduction ("... Do it once more, when you come down, is you thumb relax.") Experimentation Declaration ("Now do it faster [<i>singing</i>].") Experimentation Declaration ("Ja, it's good. Just have to fit the rhythm in your mind [<i>demonstrating</i>] 1234 [<i>beating and singing the rhythm</i>] try.") Experimentation Deduction ("... I think in fast playing ... You can't concentrate on one note [<i>gesturing finger movements</i>] So think in big group. Do it once more.") Experimentation Declaration ("So practice it up to that speed ... sacrifice only a little accuracy. So practise the minors as well as the major. There are two minor scales underneath the major scale. ... for next time we do B b major and Bb minors ...")</p> | Relax thumb/ Faster tempo |

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| | <p>Galamian Double-stops, Thirds</p> | <p>Recruitment ("Can I hear your double-stopping please? Maybe thirds or something.") Presentation Interruption Declaration/Demonstration ("Don't hurry, ja? Play it once more and play it slur [<i>demonstrating</i>] But not faster.") Experimentation Recruitment/ Elaboration/ Demonstration ("What do we want to do with this? Why do we practise this? You need to have clean changes and smooth changes, so [<i>demonstrating</i>] ja? ...") Experimentation Parallel declaration ("Don't speed up, slowly.") Recruitment ("Have you practise that much?") Response ("No.")</p> | <p>Smooth shift</p> |
| | | <p>Declaration ("So could you please for next time practise in D and G major. So do it once more for me D major on A and D strings.") Experimentation Interruption Recruitment ("Which key did you intend to play?") Response ("D major.") Deduction ("Can we play once D major, [with] two sharps.") Experimentation Declaration ("So please next time play in D and G major. ...")</p> | <p>Change key</p> |

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| <p>Ševčík, Op. 9, Octave</p> | <p>Recruitment (“... You do some of the Ševčík Op. 9 [<i>demonstrating</i>], something like that?”) Response (nodded and looked for the music) Parallel response (stood up and found the music in the pile of music on the stand.) Declaration (“It’s this one.”) Presentation Declaration (“[In the key of] F major.”) Presentation & parallel taking out a copy of the ‘Principles’ Deduction (“It can be more accurate. But I like to give you something because we have done this for a few weeks now [<i>placing the ‘Principle’ on the music stand</i>]. ...”)</p> | |
| <p>Ševčík, Op. 7, No.20</p> | <p>Declaration/ Demonstration (“...I use this ... something I put together. It has some exercises ... I suggest you do a few exercises a day, not much, may be four bars. Again, it is also Ševčík and you have variation and you should accelerate them [<i>demonstrating</i>], eventually, ja? But start with the two slow speeds, repeat [<i>demonstrating</i>]”) Experimentation Deduction (“Good ... Is your thumb pretty loose in the fast bits [standing next to the student]?”) Experimentation Declaration (“Great. You try to get as quickly and as clear as you can without pressing your thumb. ... Perhaps for next time you don’t do more than this [<i>marking it</i>]. ... the ones you find a little tricky, please put a cross on it and play it twice. The ones that are easy you play it once ...”)</p> | <p>Finger exercise</p> |

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| <p>Galamian Arpeggios on B\flat</p> | <p>Declaration ("By the way, I forgot that we need to do three octave arpeggio as well, we do B\flat [<i>turning the pages on the music stand and playing a little</i>"]) Experimentation Declaration ("And go on!") Interruption Declaration ("I don't understand. I don't understand the notes.") Demonstration Imitation Parallel declaration/ modelling (called out the fingerings and corrected some of the wrong notes by singing the correct one) Interruption Declaration ("So for next time, play the whole thing. So B\flat goes from here and the last one of the B\flat is then here [<i>demonstrating</i>]. Is it clear? ... That's quite a lot. ... We might look at it [the studies] next time. ...")</p> | <p>New arpeggio system</p> |
| <p>Vivaldi <i>Spring Concerto</i></p> | <p>Recruitment ("... You want to finish the Vivaldi today, is that right?") Response (nodded) Presentation (from memory) Interruption [Second movement] Declaration/ Demonstration ("Do it once more from the beginning and sing more [<i>demonstrating</i>] More singing line.") Imitation Parallel declaration ("Beautiful!") Presentation Interruption [memory lapse] ("No, no [<i>standing up with the score in his hand</i>] it is not quite right, but it doesn't matter [<i>showing the student the score</i>]... It goes to a different key.") Presentation</p> | <p>Sound/ Phrase</p> |

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| | <p>Declaration (“That’s good. Be careful with that rhythm [singing the dotted quaver- semiquaver – quaver rhythm] that it is not sloppy like [singing three equal quavers]. ... for next time, I still want you to work a bit on this [pointing at the score] ... There is still out of tune thirds going on here [demonstrating]. Can you play from here and with good sound [demonstrating] with the bow on here [sounding point]?”)</p> <p>Imitation Interruption Declaration (“Ja, once you are there, that’s fine. So this passage here, you have to work on it everyday. ... The end ... that’s too fast [demonstrating] ja? You accelerate to the tempo but not faster then the a tempo. Play it once now.”)</p> <p>Experimentation Interruption</p> | <p>Rhythm</p> <p>Intonation</p> |
| | <p>Deduction (“... When you play something twice, you play something exactly twice the exact way, you don’t do it the same. ... When you say: ‘Do you hear me?’ twice, you would say: ‘Do you hear me?’, ‘Do you hear me?’ [with emphasis] So the same in music, it is like speech. So here [demonstrating] ... You don’t have to do exactly like me, use your imagination, but differently.”)</p> <p>Experimentation Declaration (“Okay, what happens here? [demonstrating] Suspension here, te ta [singing with hand gestures]”)</p> <p>Experimentation Interruption Declaration (“Long, longer. Ta te [singing].”)</p> <p>Experimentation Interruption Declaration (“... I heard it exactly the same twice [demonstrating], no!”)</p> <p>Experimentation Parallel modelling (snapped fingers)</p> | <p>Phrasing</p> |

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| | <p>Interruption Declaration (“... Okay, that’s fine. Look at the double-stops section. I’ll like to hear it next time. Give it some more life. Musically if you have something twice, try to invent some variations. Other movement give it a rest for a while [<i>writing it down on the piece of paper for the student</i>].”)</p> | |
| Mozart <i>Haffner Serenade</i> (arr. Kreisler) | Discussion (“Have you looked at the Haffner Rondo?”) Response (nodded) (“Do you like it?”) Response (nodded) (“It would be terrible to give you a piece that you don’t like.”) | |
| | Presentation Interruption Declaration/ Demonstration (“Good. Stop. You have to go up here [<i>demonstrating</i>] alternatively you can [<i>pointing at the score, playing the section and writing down the fingerings</i>]. So play like this [<i>demonstrating</i>]”) Imitation | Fingering |
| | Declaration/ Demonstration (“... You play it on the string at first, that’s good. Now we need to work on the spiccato [<i>demonstrating</i>]. You try a bit lower on the bow and see if it can jump.”) Experimentation (open string) Deduction (“May be not so active in the hand.”) Experimentation Parallel modelling (pointed at student’s hand) Demonstration (“Good and more [<i>demonstrating more weight on the bow</i>].”) Imitation Parallel declaration (“So feel the bow jumping, without accent. ... Good ... ”) Deduction/ Demonstration (“Try let the weight sits on the string, it is pretty good what you do [<i>demonstrating</i>].”) Experimentation | Spiccato bow stroke |

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| | <p>Parallel declaration (“Ja, use little bow.”) Declaration (“Yes ... Make sure all the notes are clear and off the string [<i>demonstrating</i>] and you see although this is very relax, it is not active. The bow is working for me. It is very little, very tiny, ta ke ta ke [<i>vocalising</i>]”)</p> | <p>Spiccato bow stroke</p> |
| | <p>Recruitment (“Shall we go on a bit? Have you looked through the piece yet?”) Response (nodded) Recruitment (“All of it?”) Response (nodded) Interruption (Mum “The piece is not finished [<i>incomplete</i>].” Richter apologised & wrote himself a reminder.) Declaration (“Can we go on from where we stopped just then?”)</p> | |
| | <p>Presentation Interruption Demonstration/ Declaration (“[<i>demonstrating a good rhythm</i>] You must play with very good shape.”) Imitation, Presentation Interruption Demonstration/Declaration (“[<i>demonstrating</i>] It’s down bow but it is up beat.”) Imitation, Presentation Interruption Demonstration/Declaration (“[<i>demonstrating a good rhythm</i>] You must play with very good shape.”) Imitation, Presentation Interruption Demonstration/Modelling (vocalisation) Imitation, Presentation Interruption Demonstration/Modelling (vocalisation) Imitation, Presentation</p> | <p>Rhythm</p> |

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| | <p>Recruitment/ Deduction (“You like that A string? [<i>writing down fingerings</i>] ...”) Experimentation, Presentation</p> | Fingerings |
| | <p>Interruption Deduction/ Demonstration (“... for the staccato, use much less bow [<i>demonstrating</i>].”) Experimentation Interruption Declaration/ Demonstration (“This, attack [<i>demonstrating</i>]”) Interruption Declaration (“Now off the string. ...”) Experimentation Parallel declaration (“See it’s too much bow.”) Experimentation, Presentation</p> | Spiccato bow stroke |
| | <p>Interruption Declaration/ Demonstration (“No... [<i>demonstrating</i>] ... B♭ C♯!”) Imitation Interruption Declaration/ Demonstration (“Here in the cadenza is usually off the string [<i>demonstrating</i>] then you can go on the string.”) Experimentation Interruption Declaration/ Demonstration/ Deduction (“... You need to practise this nice and leggiero for the transition here. You need to practise them on the string and off the string [<i>demonstrating</i>]. It shouldn’t be clear when it starts off and when it’s on. ... You can practice it on scale [<i>demonstrating</i>] ... this passage. You need good phrasing [<i>demonstrating</i>] ... good shape [<i>writing down some fingering before continuing to play</i>]. Long, long [<i>singing and playing the section</i>] ... but not so long that you can’t hear the notes. ... cadenza ... I call this the fight between C♯ and C♮.”)</p> | Summarised weak points for practice |
| | <p>Declaration (“I’m hoping to find an earlier time next week ...”)</p> | |

Davies Student I

| Date | Repertoire | Forms of Instructional Choices and Responses ³ | Area/s of Focus (Aid) |
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| 8/ 5/ 2000 | Fiorillo 36 Etudes No.23 | Question (“Do you want me to play [<i>singing the chords way</i>] or [<i>singing the printed bowings</i>]?”) Recruitment/Declaration (“How you practice it? Just the chords first.”) Presentation Parallel Declaration (“That's very good, continue! ... Breath!”) Interruption Deduction/ Recruitment (“You notice that the higher you get the closer you need to be to the bridge don't you?”) Response/ Question (“Am I not doing it?”) Deduction (“Yes,... you cant's get so close, otherwise you don't get ...”) | Sounding point/ Chord |
| | | Presentation Parallel declaration (“Your neck.”) Interruption Deduction (“Your pinkie [<i>motioning proper bow hold</i>]. I know you are double jointed ...”) | Posture/ Position of little finger (right hand) |
| | | Experimentation Interruption Declaration (“You also don't change the bow speed ta ta [<i>singing & motioning</i>], with a bite..”) Declaration (“... When I say breath S.F, I mean opening up the [<i>gesturing the proper upper body position</i>] not concave.”) | Bow speed Breath/ Posture |

³ Refer to table 3.3 for definition of the forms of instructional choices and responses.

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| | <p>Presentation (Bach double-stops fashion) Interruption Deduction (“... Now play the opening of the Fugue [from Bach G minor solo sonata].”) Experimentation Parallel modelling (vocalisation & gestures/ bow movements) Declaration (“Now just straight away play the chords. It is [played] a bit broken ...”) Deduction, Elaboration/ Modelling (“... You remember that you also play de da [<i>singing a later part of the Fugue where the chords were played differently</i>]... If you play at the tip [<i>gesturing</i>], your arm will be bigger ...”)</p> | Applied technique/ Bach's chords |
| | <p>Question (“You want me to also practice [<i>playing the printed bowing</i>]?”) Declaration (“Yeah.”)</p> | |
| Rode 24 Caprices No.13 | <p>Question (“Ok. Can we play the other study? I’m not sure if my intonation is right.”) Presentation</p> | |
| | <p>Recruitment (“Can you hear the chords?”) Response (“No?”) Reduction of degrees of freedom (“... So you play [<i>singing the first note slurring to the second, repeating the second note slurring to the third</i>].”) Experimentation Parallel modelling (piano) Interruption Deduction/ Modelling (“You got all these [<i>playing on the piano</i>]. That’s all it is. It is just very basic harmony.”) Immediate experimentation Interruption Declaration (“No, repeat the note, two notes per bow.”) Experimentation</p> | Intonation (Piano/ chords) |

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| | <p>Recruitment/ Deduction (“... so you know how to practice this don’t you? ... You take it into sections and you can hear the harmony.”)</p> | |
| | <p>Recruitment (“Now what have we?”) Response (“Berkeley, Nigun and Bach.”) Recruitment (“No scales today?”) Response (“No, not when the camera is here.”) Declaration (“... she is going to be here three times in a row...”)</p> | |
| Berkeley <i>Elegy</i> | <p>Presentation Parallel modelling (gestures/ waved arm to indicate tempo) Declaration/ Discussion (“Good. It took you a few bars to get the tempo going.”) (“Yeah, I took it too slow.”) Recruitment (“Do you want to do it again?”)</p> | Tempo |
| | <p>Presentation Interruption Declaration (“You got a bit of a flurry sound sometimes... You can have a flatter hair and ... just concentrate on the precision of the contact. ... not being too much on the fingerboard or crooked ... ”) Experimentation Parallel modelling(played piano accompaniment) Interruption Deduction (“You got to be super careful with the up bow so that it doesn’t stick out. ... You got two beats on the down and one on the up”) Immediate experimentation</p> | <p>Sound/ Bow contact</p> <p>Bow speed</p> |

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| | <p>Interruption Deduction ("... just think about the mood and see if you can get the vibrato to kind of corporate with your bow.") Experimentation Parallel modelling (snapped fingers) Interruption Declaration ("I think it'll probably help if I play the first two bars [on the piano].")</p> | <p>Mood/ Vibrato</p> |
| | <p>Experimentation Parallel modelling (piano accompaniment) Interruption Recruitment ("Do you know what an Elegy is?") Response ("No.") Discussion ("...Elegy is a piece for someone who died. ... It hasn't got a tragic feeling to it, does it? So he must have felt somehow hopeful. ... So you got to think, if he wasn't feeling grief, what was he feeling? ...") Student ("May be it's reflecting the person's life and how great it was.") ("Yeah. ... It is not that doer ... you do some rubato.") Experimentation Parallel modelling(vocalisation/ the accompaniment part) Interruption Recruitment ("What's the sweetest sound you can make on the A?") Immediate experimentation Parallel declaration ("It sound a bit too ...") Declaration ("... again the tone is a bit too constant. Let it ebb and flow a bit.")</p> | <p>Character of the piece</p> |

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| | <p>Recruitment ("Have you got your metronome?")</p> <p>Response ("I lost it.")</p> <p>Deduction/ Modelling ("... [<i>checking on the metronome beat</i>] It is almost 60. ... what is your heart beat [<i>feeling for the heart beat</i>]... They say that music that goes around 60 is very soothing and relaxing. ... it could be completely irrelevant... But it shouldn't sound like he is dead ... [it] should sound like vital really. So don't play te ti [<i>singing without direction</i>] more te te [<i>singing the other version</i>]"</p> | Tempo/ Metronome/ Character of the piece |
| | <p>Experimentation Interruption Declaration ("The [note] E is flat [<i>indicating with finger</i>].")</p> | Intonation |
| | <p>Presentation Interruption Deduction/ Declaration ("Why don't we reorganise it [the bowing]. ... We must have a down bow on these chords.") Experimentation</p> | Bowings |
| | <p>Interruption Deduction/ Modelling ("Now here, the piano is not moving around very much. In the previous phrase the piano moves a lot [<i>demonstrating on the piano</i>]. ... Want to have ago? I'll give you the first beat.") Experimentation (with piano) Deduction ("Maybe crescendo through the B\flat? ... What is your best sound?")</p> | Phrasing/ Piano |
| | <p>Experimentation Declaration ("Now with a good vibrato at the tip.") Experimentation Parallel declaration ("Vibrato!") Interruption</p> | Sound/ Vibrato |

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| | <p>Declaration (“Do something with the note, may be crescendo through the note?”) Experimentation Parallel declaration/ modelling (“Thank you. ... [<i>singing the accompaniment part</i>] ... The plagal cadence at the end.”) Declaration (“Okay, memorise it for next time.”)</p> | Phrasing |
| Berkeley Toccatà | <p>Student declaration (“Ok [<i>turning the pages on the music stand</i>] ... I’m still getting tired through [<i>playing</i>] it.”) Recruitment (“The toccata?”) Response (“Yeah.”) Recruitment (“Any different spot, any later or?”) Immediate respond & presentation (“Nope, no later [<i>playing</i>]”) Interruption Deduction/ Modelling (“... my impression last time was, you were playing it right like this [<i>gesturing a cramped right arm</i>] not as much release as it should be [<i>gesturing a proper right arm position</i>]. So, plus you got to build stamina.”)</p> | |
| | <p>Presentation Parallel declaration/ Deduction (“Posture! ... Your rib-cage. You did a good statue [of liberty posture], but then your came down right on top of your rib-cage .”) Experimentation (stretched her hands up [a statue of liberty] and played again) Parallel declaration (“Good. ... Keep breathing!...”)</p> | <p>Posture</p> <p>Stretch</p> <p>Breathe</p> |

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| | <p>Deduction/ Modelling/ Recruitment (“... even a little bit of this [<i>concaving upper torso</i>], it make the difference. ... it makes the violin goes down, do you want to experiment with it?”) Experimentation Deduction/ Modelling (“... You are going to loose a bit of power in your sautillé ..., because your violin starts sloping down. If you are here [<i>gesturing proper position</i>], you got your rib supporting the violin [<i>gesturing bow position</i>], you got the bow sitting nicely on top. [<i>student stretching her arms</i>]... Posture is very important. And if you do it by breathing out so that it stays free. ...”) Experimentation Interruption Declaration (“Pause, pause! See, already it is started to become [<i>gesturing the concave position</i>]”) Immediate experimentation Parallel declaration (“Posture!”)</p> | Posture |
| | <p>Deduction (“You might prefer to use second finger.”) Experimentation Parallel declaration (“Straight into the top chord ... three and four [third and fourth finger].”)</p> | Fingering |
| | <p>Recruitment (“Okay, how have you been practising this?”) Response (“... added note.”) Recruitment (“What sort of added note?”) Response (“With the scale sort of ...”) Reduction of degrees of freedom (“What about taking this ... which haven’t got repeated notes ... are you doing them slur?”)</p> | Practice strategy ‘Added notes’ |

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| | <p>Question (“How do you mean? Like [<i>playing</i>] Like slur to tempo?”) Elaboration/ Modelling (“Like ... accelerate them. Like te ta [<i>singing</i>] You can always make repeated notes into a slur bowing as well. ... Then you know whether your left-hand can do it ... and then ... I probably do added note pa pa pa pa [<i>singing</i>] say that five notes [<i>pointing at the score</i>] until that’s clean and then add the four notes before ... and then I will probably do it in very small amount, because you got dynamics, accents all sorts of things.”)</p> | <p>Practice strategy ‘Added notes’</p> |
| | <p>Immediate Question (“How do I do accent in spiccato?”) Elaboration/ Demonstration (“You got a few choices. ... One is [to] drop the bow from higher ... But because you are going fast, you are not going to use so much bow. [<i>demonstrating on the student's violin</i>] Or else, you just lifting it a bit more before and coming near the bridge. [<i>demonstrating</i>] ... [or] a faster bow speed. [<i>demonstrating</i>] I think the lifting is clearer ... But when you do the [<i>demonstrating a section with rapid string changes</i>], don’t lift. ... you almost have to be on the string and just use a bit more pressure. ...”) Experimentation Deduction (“You see if you use more bow speed ... You are going to use more bow as well and it will be messy.”)</p> | <p>Accented spiccato</p> |
| | <p>Experimentation Declaration/ Deduction (“Very good. Now, what I think you should do is to put this piece into drill basket. Start trying to get small sections at speed. Use slur for the left-hand. ... Once you know you left-hand ... I wouldn’t be doing any slow spiccato practice because I think you are using far too much bow. I’ll be doing on the string and very little bow [<i>gesturing</i>] ...”) Experimentation</p> | <p>Practice strategy</p> |

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| | <p>Reduction of degrees of freedom (“... I actually go ta— ta ta ta ta [<i>singing a long note followed by four fast notes, a paused and then four fast notes</i>].”) Experimentation Declaration/ Recruitment (“That’s it. ... So sometimes you have to practise that ... Sometimes you have to practise co-ordinating left-hand and right-hand. You know in spiccato you have to keep your fingers close [to the fingerboard] [<i>student nodding</i>]... So you think you can work it out or I need to do more details?”) Response (nodded, indicating it would be fine) Declaration (“... So you are going to be looking at getting a line at a time up to speed and then the whole piece up to speed. Memorise it while you do it and then you will get it memorised when you finished.”) Student’s declaration (“Okay.”)</p> | Practice strategy |
| Bloch <i>Nigun</i> | <p>Presentation Parallel declaration/ modelling (Davies shrugged her shoulders when wrong notes were being played) Interruption Declaration (“Take two bows for that because the piano will play ta ta [<i>singing</i>].”) Experimentation, Presentation Parallel modelling (vocalisation/ sang the piano part)</p> | Bowings |
| | <p>Presentation Interruption Declaration (“You are still playing a crotchet there!”)</p> | Rhythm |
| | <p>Presentation Declaration (“Good.”) Student’s declaration (“Except for the out of tune notes.”)</p> | |
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| | | <p>Deduction (“... You got all the aggression, the volume and the attack. But ... the singing of the sound and the soulfulness ... Some of it is there ta te [<i>singing the climax of the accompaniment part</i>] ... Actually, one of the main thing is the bow change. If you do this ... Also the vibrato. It is not really consistent, like a consistent personality.”) Question (“Should I do like this?” [<i>playing</i>]) Declaration (“Do the A and then the C.”) Experimentation</p> | <p>Character of the piece/ Bow change & Vibrato</p> |
| | | <p>Declaration (“Play the top line of this hideous spot. ... You got to start softer, ta te de [<i>singing</i>] and then each note crescendoing to the next note.”) Experimentation Reduction of degrees of freedom (“Just put this aside until you are very secure with the notes.”) Experimentation Declaration/ Reduction of degrees of freedom (“We are going to do one note before the top note.”) Experimentation Declaration/ Reduction of degrees of freedom (“Now two notes.”) Experimentation Declaration (“... make it louder ta te [<i>singing</i>].”) Experimentation Declaration/ Reduction of degrees of freedom (“Now three notes before the top note.”) Experimentation Declaration (“Where are they [the crescendi]?”) Experimentation Declaration (“Now the whole passage, don’t disappear them.”) Experimentation</p> | <p>Clear crescendo</p> |

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| | <p>Deduction (“Again, if you were singing, do something <i>subtle</i>.”) Experimentation Interruption Deduction/ Modelling (“May be you could even do ta te ta [<i>singing the crescendo</i>] sort of you know [<i>gesturing</i>]”) Experimentation Interruption Deduction/ Modelling (“Again if you want to sound like you are crescendoing to the top note, there is this [<i>standing up & motioning the bowing</i>] ... You can't play so loud here [<i>pointing at the score</i>] and actually more allargando. What everyone does when they do a crescendo, is that they start accenting the bow changes. You don't get a crescendo that way. You have to change bow in the speed and crescendo through the notes.”) Experimentation Parallel declaration (“Drop back a bit. ... Crescendo ... Better.”)</p> | <p>Clear crescendo</p> |
| | <p>Interruption Declaration (“Can you may be start this on an up bow? So that you at least get the...”) Immediate experimentation Interruption Deduction (“... What I'm worry is that the last few notes in a run get swallow up when you are in the high notes.”) Experimentation Interruption Deduction (“I think is the shift in the third finger.”) Experimentation Deduction (“I don't think you should be in such a hurry [in the shift]...”)</p> | <p>Clarity</p> <p>Shift</p> |

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| | <p>Experimentation Parallel declaration ("Now this is the loudest note.") Immediate response ("You are right.") Deduction ("But again you could have gone de da [<i>singing</i>]. You see you could have accent de ta [<i>singing</i>] ... You can make the [note] D sound louder by dropping down in the previous two notes and crescendo [<i>gesturing bowing</i>]. ... If you are going to play this piece <i>ff</i> throughout and trying to make crescendo... you wouldn't succeed ... and you wouldn't get any shape and you be pretty exhausted. ... Here are all the tricks you can use. You certainly need to know how to do a genuine crescendo.") Experimentation</p> | Dynamics control/ Crescendo |
| | <p>Interruption Recruitment ("How many beats on the top note?") Response ("Er... Two and a bit.") Experimentation</p> | Rhythm |
| | <p>Interruption Discussion/ Modelling ("Again I would probably do something like this te ta da da [<i>singing a crescendo followed by a decrescendo</i>].") Discussion Student ("It's sort of sound like a washing machine kind of thing.") ("Like sea sick?") Student ("It is just that I don't like it?") ("Don't [play like that] then. Absolutely not.") Experimentation Declaration ("Well you can play around a little bit. Also ...if you are going to do a diminuendo on the down- bow te ta [<i>singing</i>], don't slow your vibrato down. Actually this sort of stuff is best practice none vibrato. It will develop your own certainty how you are going to play it.")</p> | Dynamics |

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| | <p>Question ("I can never play it. I mean I'm getting more stamina but...")</p> <p>Recruitment ("Um, none vibrato would probably help, wouldn't it?")</p> <p>Response ("Yeah.")</p> <p>Deduction ("So you can still do all the stuff on the bow and get it really free ... Another good tactic for a piece like this is to actually play all the notes where you are going to sustain for a longer time, an extra beat. So if you are going to hold for two beats, hold to three.")</p> | Practice strategies |
| | <p>Deduction ("... take the Bloch back to the drawing board. ... divide into a lot of work in the left-hand chord [<i>gesturing the left-hand fingers</i>] and then a lot of work non vibrato, just to get the bow exactly how you want it. So that when you play it you feel ... Because at the moment, ... you are putting in a lot of energy, intensity and a lot of passion, which is better then not. But it is very sort of uniform force. So that it is not giving you a specific or subtle sound in your bow. You know what I mean don't you?)</p> <p>Response ("Yeap.")</p> <p>Declaration ("So get it specifically how you want, not just generally.")</p> <p>Student's response ("Um.")</p> | Practice strategies |

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