

**THE EFFICACY AND ANALYSIS OF FOUR
CONTEMPORARY METHODOLOGIES VIS-À-VIS
TRADITIONAL METHODS OF TEACHING MUSIC**

By

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ABSTRACT

Learning music is not just learning a series of physical skills as is emphasized in the traditional methods. It is also about learning to express the music with emotion and being able to understand the ways in which the mind and body relate to the student's musical abilities, as advocated by the contemporary methods. Four educators and their contemporary methods are researched and critiqued using numerous resources from relevant books, journal articles, websites and personal experience. Shinichi Suzuki developed new and innovative ways of teaching classical music for string instruments of the orchestra. Carl Orff used rhythm instruments, and body movement with verbal rhymes to teach music to children. Howard Roberts emphasized the importance of the mind to visualize the music before attempting to play it from the written page. Lastly, Julie Lyonn Lieberman focused on various components of memory and visualization techniques to learn music more quickly and efficiently.

DEDICATION

For my parents, brother and sister,
Who have supported my musical endeavours throughout the years.

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Chapter 1: Introduction

Music education and its importance in improving the musical talents of children and adults have long since been studied throughout the world. Traditional methods of teaching music were practiced in the Western world since antiquity. As far back as 700 A.D., the Catholic Church emerged as the dominant power in Europe and music performed in the church was intended solely for divine purposes (Eigenfel, 2005). The melodies sung by priests and monks in the earliest times of Christianity was passed down orally but not written down. The earliest system of notation was then developed over many decades to preserve the existing music (Eigenfel, 2005). Traditional methods of teaching evolved over many centuries without specific formal methodologies. Despite the rise and fall of the importance of music in cultures around the world, various documented schemes and methods of teaching music arose during the nineteenth century to assist in the development of singing and to help students sight-read notation.

In Western society today, music has become a large part of our social life. We are influenced by music and sounds from many parts of the world and the technology of music has greatly expanded our notion of traditional music. Since the end of World War Two, there has been a dramatic expansion of mass media and television (Gerle, 1983). Computers, movies, radio, and television have all contributed to the proliferation of entertainment and its ready access by many people. In addition, there has been an increasing demand for learning new and different types of music. Finally, it appears that contemporary students wish to learn music more quickly and with less practice than their predecessors learning with traditional methods (Gerle, 1983).

Other modern schools of thought in areas such as psychology, physiology, and anatomy have also influenced music education. From a psychological perspective, researchers have looked at the factors affecting music performance. Yaroslav Senyshyn (2001) and Susan O’Neil (2001), for example, discussed performance anxiety from a subjective experience of anxiety and musical performance. They mentioned, “human beings relate to their sense of self...and the world through their anxiety” (p. 45). Others have looked at the relationship between self-mastery and learning music using inner strength and life purpose. Richard Leider (1994) noted that “most of us never learned about change except through trial and error experience. But experience is not enough today. We need to take charge of change” (p. 3). John Randolph Price (1997) also commented that “to plan something means to conceive, to think out, to make arrangements for the sum total of the conceiving, the thinking, and the arranging constitutes the plan” (p. xii).

In physiology and anatomy, the various parts of the brain and our relationship of emotions to our memory have been researched. Lieberman (1991), for example, took into consideration how to practice efficiently using the right and left-brain hemispheres and how to maintain and develop good posture when playing music. She said, “The athletic fears of the musician can often lead to injury. On occasion, these problems can be severe enough to cause significant artistic and financial difficulties” (p. V).

The theoretical perspectives and ways to teach music, therefore, have changed over the past few decades. Although there are music teachers who currently employ both traditional and contemporary methods of teaching, some argue that the contemporary methods of teaching have many advantages over the traditional method of rote learning.

However, others argue that the traditional ways, which have been used for centuries, continue to be effective and have been proven to work (Gerle, 1983). This thesis argues that the contemporary ways of teaching music have numerous benefits over the traditional ways.

I will briefly review the traditional method and discuss the new ways that are being developed for teaching music. These contemporary ways of teaching music are for all levels, that is, from kindergarten to high school, private music instruction, as well as for the post-secondary level. I feel that the contemporary teaching methods being implemented are very exciting. For example, one does not have to study music and become a professional musician to be effective in music. Music can be a life enhancer because musical awareness of any sort can greatly enrich someone's life. Students can learn to enjoy a wide range of music when they leave school, they may develop an intellectual understanding of the structure in the music and respond to it positively and with enjoyment. They may become actively involved in amateur music-making. My personal opinion is that the traditional methods of teaching music are not promoting music continuity, that is, children are not continuing to be involved in music or continuing to play an instrument, when they become adults.

The use of “contemporary” has been defined as music education methods that have been developed since the 1950’s. The new music paradigm began in the fifties when educators such as Shinichi Suzuki and Carl Orff began studying music education as more than rote practice. This led to further work by popular musicians and educators such as Howard Roberts in the 1970’s, and Julie Lyonn Lieberman in the 1980’s who furthered contemporary education by incorporating many of the recent schools of thought

from other disciplines such as psychology and physiology. Each of these educators, therefore, represents the most distinguished educators since the 1950's and are presented in this thesis. More specifically, the methods constructed by Suzuki, Orff, Roberts and Leiberman will be reviewed in each chapter of the thesis, as well as a critique of their theoretical perspectives as they compare with the traditional methods and with each other. All the literature from this research and review have been obtained from books, current music education journals, and reputable websites online.

I have also endeavoured to contribute my personal experiences in music education to this thesis. In the past thirty years of being a professional musician, I have taught instruments such as guitar and violin, and have taught numerous individual and group classes on music theory, improvisation, composition, arranging, transcribing and ear training. Along my musical journey, I have experienced many positive and negative adventures, both in my musical education and in my music career. I have played, studied, and recorded with many renowned local and international musicians from all musical genres. My compositions have been used in such television shows as *Sponge Bob*, *Sesame Street* (the "Coconut Song"), and many other shows on CBC television. From my extensive musical experience, I would like to share my thoughts and anecdotes on the ways in which various methods of teaching have either improved or hindered a student's musical potential.

Traditional Music Methods

The literature on the traditional methods of learning is not extensive, and most of the understanding of these methods must be inferred from instructional books, quotes

from musicians and my own experiences. Renowned traditional music educators of their time, such as Carl Flesch (1873-1944) and Rodolphe Kreutzer (1766-1831), used a number of methods to teach classical violin. These methods generally encouraged rote learning and focused on technical mastery, tempered little by self-expression. In Flesch's book *Scale Systems* (1987, p. i,-ii), Flesch noted that it is necessary, "to conduct a daily practice of rigid, general technical formulas along regulated systematic paths...". He also noted that practicing his system of scales would provide, "a method of practice, beneficial not only for technical development in general but also for the saving of considerable time" (p. ii-iii). Flesch argued that practicing the keys everyday was important and one moved on only when initial difficulties were mastered. He remarked that this was "a means of preserving technique rather than acquiring it" (p.ii). In addition, many famous classical players and educators alike have often said that the only way to become a great musician is to practice and ignore all possible diversions, including physical pain (Lieberman, 1991).

In Flesch's book "The Art of Violin Playing" (1924), he advocated the importance of "raising the art of violin playing from mere crude experience to a higher plane of *logically* formed experience" (p. 4). Teachers and pupils, he also noted, gave very little thought to how their goals of music education were to be reached. Individuals who were trained in the traditional methods generally worked to meet the requirements of a theatre or concert-orchestra. Unfortunately, those who wanted to gain a higher level of learning, by reason of their special talent, often had to seek further education alone. The common methods of the early 1900's were acknowledged for their limitations. Gustav Mahler once stated, "Tradition is slovenliness!" (Flesch, p.4). Violinists, he noted, were

often prone to form bad habits such as sloppy fingering, bad bow technique and incorrect shifting through their technical means of practicing.

Traditional pedagogy, therefore, is known for its strict method of teaching. Teachers have often held the belief that a harsh, forceful tone of voice should generally be used with encouragement reserved only when the student needs improvement and not when they are doing well (Pleeth, 1982). There was more attention, therefore, to the educator's experience of music than to the input of the student. The teacher knew best. In addition, there was more emphasis on rote learning of scales and pieces of repertoire (i.e. "the practice of scales makes perfect") and less emphasis on music theory. The literature on theory of traditional music education focused less on the mental, physical, emotional and social aspects of learning and more on specific components of practice (Pleeth, 1982).

The contemporary music educator Robert Cutietta (2001) mentioned that people who have played an instrument as a child but who have had many bad memories such as the teacher screaming at the child, the parent reinforcing hours of practice, and both the parents and the teacher making practice harsh and severe. Traditional music methods do not teach effective and correct ways to practice music. Cutietta stated, "Practicing is difficult for most students because they are not taught how to practice" (p. 104). Other music educators such as Harold Jorgenson (1997) found that, "Even among university music majors, 60 percent say that they were never taught how to practice. Instead of the quality of the practice time, many teachers concentrate on the amount of time a student has practiced" (p. 33).

Although traditional methods of music education have been the basis of teaching since the beginning of music pedagogy, a number of limitations of the traditional methods have been discussed among music educators and critiques. Traditional methods have generally lacked emphasis on the quality of practice. The style of teaching has been pedantic and aims at teaching firmly with little input from the student (Pleeth, 1982,). Acknowledging areas of improvement rather than instilling positive encouragement is the norm. The teacher usually points out all the mistakes the student makes as opposed to stating the positive results. The emphasis on the “old way” of teaching is normally placed on fulfilling requirements such as learning continual scales, arpeggios, studies and repertoire.

One of the obvious characteristics that educators have found with traditional music methods is the lack of contemporary music pieces. Most of today's music literature is the choice of musical pieces that teachers often use in their repertoire. For instance, books on music pedagogy contained songs that were inappropriate to today's generation of music lovers and music students. The kinds of songs being shown in the music books were generally outdated, outmoded, and irrelevant to today's generation of children and young adults. Examples of the songs that are being used in these Traditional music books are "When the Saints Come Marching In", "Auld Lang Syne," and "On Top of Old Smokey" (Chapman, 1997). I am not advocating that music educators ignore past musical repertoire but instead learn to connect to the student via their musical culture and from there slowly introduce other kinds of music to enrich their students' developing musical palettes.

In addition, newer publications of many guitar, piano and violin books have not updated their musical content since their first publication. For example, Mel Bay Guitar books continue to include songs or pieces of music in the era when the book was initially published in the 1950's and 1960's (Mel Bay, 1987). In my experience, students interested in learning non-classical music are generally attracted to learning today's contemporary music. "Old fashioned" music, in my experience, has been a deterrent for new music students. Students coming to me for lessons have often brought new music books from which to learn. Interestingly, many books with old content often have an enticing title designed to draw the potential student. I have seen titles such as "Learn Guitar in a Day", "Play Violin in a Day" or "Learn to Play Hot Piano in Easy Lessons." Although the books come with convincing titles, they often contain older material, which is often uninteresting to the contemporary student. I feel these books would be more effective if they kept up to date with today's generation and their publishers realized that we are living in a global musical community. Music from around the world is more accessible than it was ten years ago. Composers in all musical genres are borrowing musical styles from classical, pop, and world music. For example, the rock group, Queen, is a fine example of a rock band integrating and combining classical, folk, world and rock elements in their compositions.

Traditional books have generally not considered age appropriate material in the content. A young student may be happy learning "Twinkle, Twinkle Little Star" as they may have heard that song in their school environment. A teenager or a more mature student may resent learning such a 'childish' tune and may prefer to learn something more appropriate to their musical environment such as what they are exposed to on the

radio, or CDs they buy. I have noticed that when I teach a student a piece of music they connect to, it generates excitement and motivation. Even a simplified version of a song or a piece of music that they appreciate will inspire them to practice and return for more music lessons.

A further characteristic of the traditional method is the heavy emphasis on learning scales in various octaves such as one, two, three and four octave scales. The student can be left feeling overwhelmed by trying to remember their scalar knowledge and therefore may be unable to retain this information in their long-term memory. In addition, the student may not be able to recite the key of the scale for future use. In the traditional method, students generally are taught scale patterns, but the notes of the key are not largely emphasized. The student attempts to remember finger patterns as opposed to the notes of the scale they are learning. This inability to know the scales intimately leads to slow sight-reading and struggles in learning the piece of music.

In my experience, traditional music education has rarely included age appropriate material. Young children need to be exposed to their children's songs. Some music books teach music pieces by unknown composers or by the author of the book. Young children are unfamiliar with these compositions. They are familiar with their children's repertoire, which they get exposed to at school, through their children's videos or DVDs, their favourite children's TV show or perhaps a children's CD, which they hear at home on a regular basis. These songs use body movements to enhance their learning motives. However, many young children are now being exposed to modern day music too. Hence the teacher should be able to assess their students to see if they are interested in

combining their learning with traditional children's songs and what they hear on TV and radio.

Traditional methods of music education have also rarely taken into consideration a student's cultural background. For example, a student of Chinese descent may not be exposed to the same music as a Canadian-born child of English descent. Parents of younger children tend to maintain their cultural heritage within the home unit (Kwami, 1999). Therefore, young children from various cultures may not know and connect with the same music as Canadian-born English children.

Fortunately, new teaching methods developed in the last thirty years have helped to address the drawbacks of the traditional ways of teaching music. Various musical educators such as Shinichi Suzuki from Japan have developed new and innovative ways of teaching classical music for string instruments of the orchestra. Suzuki emphasized the importance of teaching children music the way they are taught to speak a language, that is, through imitation. Carl Orff from Hungary also devised new ways of teaching music using rhythm instruments (specifically, xylophone and marimbas) and body movement with verbal rhymes to teach music to children. Howard Roberts, a well-known jazz guitarist from the USA, developed his accelerator approach to learning music, which is applicable for all styles of music. Roberts emphasized the importance of learning to use the mind to visualize the music before attempting to play the music from the written page. Lastly, Julie Lyonn Lieberman, also from the USA, expanded on Roberts' philosophy and focused more on various components of memory and visualization techniques to learn music more quickly and efficiently.

The contemporary ways of teaching can be divided into two basic methods. The first method, which is based on the Suzuki and Orff philosophy, employs the use of imitation. This is where the students simply imitate the teacher without any analysis or understanding of why a particular thing must be done a certain way beyond the fact that the teacher said so. The other method, which is based on the Roberts and Lieberman's approach, is for the teacher to teach the principle behind each aspect of the theme being discussed or worked on. This enables the students to develop the ability to think for themselves and to apply these principles on their own thus developing their technique on a consistent basis rather than being given information on a weekly basis and not fully ingesting the information. I have chosen four contemporary educators who have made a profound positive experience on my musical learning and with whose work I am familiar.

Chapter 2: The Suzuki Approach to Learning Music

Historical Background

Considered to be one of the most influential pedagogues of the 20th century, Shinichi Suzuki (1969) often spoke about the ability of all children to learn things well, given the right environment. He said that, “There is no telling to what heights children can attain if we educate them properly right after birth” (p. 25). Any child who is properly trained can develop musical ability, just as all children develop the ability to speak their mother tongue. The potential of every child is unlimited. He observed that children everywhere in the world can learn their mother tongue, and he adapted his method to music. By using this technique, he soon found that children showed great progress and enjoyed the process. Suzuki also stated that, “where love is deep, much can be accomplished.” (p. 26).

Suzuki (1898-1998) was born in Nagoya, Japan (p. 67). In his autobiography, *Nurtured by Love* (1969), Suzuki remarked that as a child he was surrounded by the sounds of violins from his father’s violin making factory (p. 80). He spent his childhood not learning how to play the violin, but working at his father’s factory installing violin soundposts. It was not until he was 17 years old that he finally taught himself how to play the violin after gaining inspiration from one of his favourite violin players, Mischa Elman. At the age of 22, Suzuki studied in Germany with a well-known violin teacher, Karl Klingler.

When he returned to Japan, he formed a string quartet with his brothers and began teaching at the Imperial School of Music and at the Kunitachi Music School in Tokyo. During World War II, he began to give violin lessons to orphan children in the outer areas of the city where he lived. He adopted an orphan boy, Matsuisensei, and it was through teaching him that Suzuki started to develop his teaching strategies and philosophies. Suzuki combined his new practical teaching applications with old Asian philosophies particular to the Japanese culture.

Contributions to Pedagogy

It was very important to Suzuki during his lifetime that his teaching not be viewed as a "method" in the way that it is often viewed today. However, for the purposes of this thesis, the word "method" will be used to signify his teaching philosophy. Suzuki teacher, Evelyn Hermann (1971) noted,

First, to set the record straight, this is not a 'teaching method'. You cannot buy ten volumes of Suzuki books and become a 'Suzuki Teacher'. Dr. Suzuki has developed a philosophy which, when understood to the fullest, can be a philosophy for living. He is not trying to create a world of violinists. His major aim is to open a world of beauty to young children everywhere that they might have greater enjoyment in their lives through the God-given sounds of music (p. 21).

Suzuki believed that talent was not inborn, it was created (1969, p. 46). He felt that children are innately talented and with proper guidance and structure, they can learn to play music. He called this belief "Talent Education". At the 1958 Japan National Festival, Suzuki said,

Though still in an experimental stage, Talent Education has realized that all children in the world show their splendid capacities by speaking and understanding their mother language, thus displaying the original power of

the human mind. Is it not probable that this mother language method holds the key to human development? Talent Education has applied this method to the teaching of music: children, taken without previous aptitude or intelligence test of any kind, have almost without exception made great progress. This is not to say that everyone can reach the same level of achievement. However, each individual can certainly achieve the equivalent of his language proficiently in other fields (Kendall, 1966, p. 20).

John Kendall (1966) an educator of that time period, described Suzuki's ideas of Talent Education as the following:

1. The human being is a product of his environment.
2. The earlier, the better – not only for music, but also for all learning.
3. Repetition of experiences is important for learning.
4. Teachers and parents (adult human environment) must be at a high level and continue to grow to provide a better learning situation for the child.
5. The system or method must involve illustrations for the child based on the teacher's understanding of when, what, and how (p. 9).

Suzuki's underlying philosophy was based on the "mother tongue" philosophy, that is, children learned through their own observations of their environment.

Suzuki violin method is uniquely suited for training the youngest children (Hermann, 1980). It emphasizes passive modes of learning (i.e. watching and listening) before engaging in formal study. Students would begin by being exposed to recordings of first and subsequent pieces that they would be playing. These recordings would also be played as background music for hours each day, and at low volume levels. The thinking was that exposure to recordings was similar to naturally immersing a child in learning a language. Suzuki violin students, therefore, would develop a memory for how

the music should sound before they began playing it. Reading music using the Suzuki Violin method also used the philosophy of language acquisition. Suzuki violin teachers were taught to defer reading until their students developed technical mastery of basic skills for playing the violin, and musical memory was sufficiently developed. The idea was that students could more readily develop technical mastery if their attention was not divided between learning to simultaneously read and play their instrument. The two main factors to teaching young children violin, therefore, was the belief that young children have the natural ability to conform to atmosphere very easily, and that children learn by repetition (Hermann, 1981).

Suzuki (1969) believed that the student should commence music lessons as young as three years old. Psychologist Rosamund Shuter (1968) noted in *The Psychology of Musical Ability* that the ability to respond to rhythmic patterns, and to keep a steady beat, did not change much after the age of nine. Interestingly, Suzuki also commented that children would have an additional advantage to developing excellent pitch and tone if their mothers sang to them as a newborn and particularly if their mothers sang in tune (Wickes, 1982).

Suzuki incorporated two essential points for his teaching method to work. These two points were the training of the ear at a very young age, and the step-by-step mastery of each element of violin playing. Suzuki believed that it is very important to master each step before the next one is taken. For example, a three year old may take up to a year in learning to play Twinkle Twinkle Little Star, but an older student may learn the same piece in a few weeks. Hence, Suzuki as a teacher did not believe in adhering to any

timetable other than that of the child. He also believed that it was the music teacher who had to decide when the student had mastered the chosen repertoire.

Suzuki observed that young children are natural mimics, and have an ability to absorb information quickly without critique or analysis. Suzuki was aware of this phenomenon, and he advocated that before having violin lessons, the child should listen to recordings of the music they would eventually learn. Wickes, (1982) noted that by using the Suzuki method, very young children are exposed to the music that they will learn to play “for months or years, prior to actually holding an instrument” (p. 21).

Suzuki advocated that listening to recordings provided a model for the sound of a violin, which the student could then imitate. Suzuki advocated that the teacher demonstrated what he considered the proper way of playing the violin and that the child should copy the way the teacher played. Psychologist Piaget (1969) writes, “...languageis necessarily acquired in a context of imitation” (p. 25). In a behaviour pattern of sensory-motor imitation, the child begins by imitating the teacher (e.g. a movement of the hand), then he or she can often continue the action in the absence of that teacher. Suzuki incorporated components of Piaget’s model of learning.

Reading Music the Suzuki Approach

Suzuki (1969) believed that children should learn to read music, but also that their learning is dependent on several factors, including the age of the child, how long the child has been playing, and the facility that the child has with their instrument. Kendall (1966) says that the ability to read music is necessary for continued musical development, and that rote playing and memorization should not be a substitute. Since children have an

innate ability to learn anything quickly, I do not understand why Suzuki has the students wait a few years before they are taught to read music. Since every child will learn information at different rates of speed, I believe that it would be beneficial to introduce reading music early, and then assess how the child is relating to the information. Since in North America, some schools offer string ensembles or orchestral ensembles where reading music is a necessity, I feel that being able to read music would be advantageous to the child as soon as possible.

Galamian (1962) said “ a teacher should try to encourage a personal initiative while at the same time constantly striving to better the student’s understanding and to improve his taste and sense of style” (p. 12). Havas (1961) further pointed out that the result is “judged by the degree of excellence in tone production” (p. 10). When teaching music reading, the emphasis should be on good tone production, and not on playing to the perfection as seen on the written page. As time goes by, the student will be able to internalize the rhythms, and not have to worry about how to read every single note placed in front of them. If they are trained to listen to the quality of their sound and how to fix problems themselves, then the way in which they play and the learning method they utilized will be of great value to the student as well as to the listener when they are finally ready to perform their piece.

Suzuki (1969) said that the “Suzuki method works and is popular for a number of reasons: involvement of parents, group classes (kids like being with other kids), emphasis on music from the beginning, and having fun and sometimes good ears are trained” (p. 97).

Critique

Comparing Traditional Method with the Suzuki Method

In the *Journal of Research in Music Education*, Colprit (2000) examined the efficacy of the Suzuki method over other teaching methods, and found that several factors were thought to influence effective teaching. These included factors “such as the ability to make inferences from classroom observations, teacher personality traits, music competencies, diagnostic skills, error-correction skills, modelling skills, classroom management skills, the ability to choose appropriate lesson objectives.... and the ability to evaluate student performance” (p. 207). These attributes were dependent upon whether the teacher was able to develop such skills during their teaching career. Simply following a philosophy such as the Suzuki method does not ensure that all Suzuki teachers will possess these qualities. The preceding are intrinsic factors that need to be taken into consideration before advocating that the Suzuki method is the best teaching method.

Colprit (2000) undertook a study of twelve Suzuki teachers to see how closely they followed the Suzuki philosophy and methods. He found that although the Suzuki approach advocates repetition in its philosophy, “consecutive repetitions of successful student performance occurred infrequently” (p. 209).

According to the Suzuki philosophy, teachers trained in the method “are committed to creating positive interactions between teacher and student during instruction...” (p. 209). Colprit (2000) noted that the teachers delivered approval at more than twice the rate of disapprovals. Colprit found this surprising as less than 50% of the

student performances were successful (p.216). How does the student become aware of their weak areas if the teacher is not authentic with their feedback? Perhaps by reflecting accurately back to the student, the student would be better able to develop the necessary skills to begin assessing themselves and working on their weaknesses. In this way, it would be easier for them to alter such things as intonation problems, bowing and tempo issues, and not listening to others whilst playing in an ensemble.

I feel that the Suzuki method is an improvement over the traditional approach of learning music. Suzuki focuses on the student imitating the teacher hence negating the need for the student to be overwhelmed with learning how to read rhythms and notes and then attempting to play the right notes on their instrument. With the imitation approach, the student is forced to use their ear as opposed to using their eyes to read music notation. This is a good introduction to the subject of ear training, which is also an important element that the traditional method does not place much emphasis. Suzuki also likes to have the children listen often to the music pieces that they are to learn, thus allowing the students to learn and study the nuances of the music in a natural fashion. Positive encouragement is another positive addition over the traditional method where the norm is for the teacher to usually scorn the student.

In my personal experience, a major limitation I find with the Suzuki method is that too much time is spent on the imitation approach. Reading music is introduced too late. I feel that the student can be exposed to learning to read music simultaneously whilst learning to also play by ear. I do not agree with Suzuki's philosophy that children should learn to play music at a very young age such as three years old. Their concentration skills are barely developed and they are still in the process of growing so their fingers are still

quite small to develop finger dexterity and to be comfortable in being able to play an instrument, even though small instruments are constructed for small children. The Suzuki method tends to produce students who all sound alike when they play their instruments. Personal expression does not appear to be taught as the teachers are all told to teach each student in the same manner disregarding how the child may interpret a piece of music differently to another child. We all have to learn the same musical notes but we do not all sound the same when playing the same scale hence musical style and expression is suppressed during the imitative phase of the Suzuki method.

My current violin teacher, Martina Smazal, identified the inability to read music well, as one of the problems of the Suzuki method. Former Suzuki students have started lessons with her, and must learn to read music even though they are able to play the pieces of music by ear. Playing by ear is a great skill to be developed, but I do not think that reading should be deferred too late in the students' musical education. Learning to play by ear and learning to read music are both skills that need to be developed, and they both take time to cultivate. Some students may excel in one area compared to other students, but eventually all music students hone all of these skills. I remember that when I started music lessons, I had a stronger ear than did other students. My music teacher was impressed with my hearing ability, and she assumed that I was able to read music just as well. This was not the case: I was not as proficient as other students at reading music notes and rhythms, and it took me longer to become comfortable with these skills. Eventually I became adept both at reading music and playing by ear. I had to practice developing my reading skills, but the work paid off and in the end I became a good reader of music notes and rhythms.

Unlike the Suzuki method, traditional violin study favours a type of training that virtually ignores passive learning approaches. While students may be encouraged to listen to recordings of the more advanced repertory played by concert artists or symphony orchestras, beginning students are generally not given the opportunity to listen to recordings of the beginning pieces that they will be studying. Hermann (1981) says traditional violin teachers often justify their avoidance of making use of recordings of the pieces the beginner plays by suggesting that students will become dependent on learning by rote, at the expense of developing the ability to read music. They further suggest that learning by rote leads to mechanical imitation. Instead, traditional teachers have students read pieces note by note when learning and playing their pieces.

Suzuki does not mention how the children practiced. How many hours did they spend practicing? Did the children have guidance from music teachers or musical parents who were able to foster their musical development? Children are known not to have great skills in concentration. Attention span increases with age. I know from personal teaching experience that most young children cannot concentrate for more than five minutes on a specific point or issue. In addition, young children do not have the physical stamina to practice for long periods of time. I find that boredom sets in very quickly, with both the younger and older students if they stay on the same piece for too long. What I find works well is for the music teacher to assess how the music student is feeling about the piece, regardless of how well it can be executed. As the music student progresses, they will be able to return to the piece at a later date, and they will find that, without having practiced the piece for a while, they will be able to play it better than before.

Another drawback I find with both the traditional and the Suzuki methods is that no mention is made of developing expression. Traditional methods talk about expression briefly, but the emphasis is more on playing the notes in tune and developing the technical ability required within the piece of music. I remember very few occasions during my music lessons in which expression was explicitly mentioned. This is perhaps because teachers like to be in control. Teachers like their students' activities to be quantifiable, for example, "Larry, play the etude at a quarter note =120, please". In this way, parents can see that the teacher is achieving concrete results with the student. By its very nature, expression is not like that. If expression is not taught, it follows that the next generation of teachers are not going to teach it either, as most teachers teach as they were taught. In this way, teaching techniques get passed on from one generation to the next. I feel that a good way to include expression during a student's music lesson is to ask the student what kinds of sounds can they make with their instrument, and then to allow and encourage them to experiment. Music can be seen as a language devised to express emotion, and that may be why music is universally understood, felt and appreciated despite cultural differences and periods of time in history. It may be important to teach to students that technical training alone is not sufficient, and that expression can be more important than technical proficiency. Technical proficiency can be developed with time and patience.

Another limitation of both the traditional and the Suzuki method is that they do not teach students about the music itself, other than what they need to know to perform it well. I believe that students need to study theory, from simple to advanced. They should also learn music history. Knowing what was happening in the composers' lives when

they were writing the music has the effect of re-enforcing the concept of expression, whether the student is learning classical, jazz or another musical genre.

Listening Before Playing

I agree with Suzuki about the importance of listening to music before attempting to play it. This is true whether the music is from any type of repertoire, be it classical, pop, jazz, or country. When music is first listened to, nuances of the piece itself and the style of music from which it comes are embedded in the subconscious. In this way, by the time one picks up the instrument to play the chosen piece of music, they will be able to learn the piece faster than if they had not previously heard a rendition of it. For instance, when I am teaching someone to play reggae music on guitar, I advise my student to gain a familiarity with either the artist or the songs that they want to learn to play. In this way, they are learning the nuances of the music that written music notation cannot impart. Learning music involves a symbiotic relationship between the left and right brain hemispheres. The left-brain is used in learning technical things, such as reading music and rhythms and learning fingering. The right brain is used to capture the flavour or nuances of music that engages people in an emotional way. For example, all styles of music have their own language of expression. The music of Mozart is played differently than is the music of Beethoven. Even though both composers used the same language of musical notation such as eighth notes and sixteenth notes, the ways in which these notes are played is quite different. The same thing applies to reggae or jazz. On paper, the eighth note will appear the same but when it comes to being played, the interpretation of that eighth note is different. For instance, when playing reggae, the guitar normally plays behind the beat, but in jazz the lead instrument plays ahead of the

beat. One cannot notate these nuances on paper, hence the importance of absorbing the musical flavours that each musical genre has to offer. Learning to absorb these differences by listening to music is where the right brain comes in. This is what makes learning music exciting. We can all learn to play the same piece of music but if we are allowed to express a piece creatively and individualistically, using some variety where stylistically appropriate, and putting some individual expression into a piece, then music can be stimulating for both the performer and the listener. Unfortunately some schools of thought believe that a certain piece of music should be played exactly the same each time. An example could be a piece by Bach or Mozart. What would happen if the performer decided to alter the original tempo of the piece of music? I am sure that if Bach or Mozart were alive today, they too might tamper with the original tempo of the music. The Beatles did this all of the time, as have other groups from various genres of music. Rock bands such as the Beatles and Queen would perform their recorded songs at different tempos from the original, and they would end some of their recorded songs differently from the way that they had originally recorded them. I remember the singer Freddie Mercury, saying to the crowd that if they wanted to hear the songs as done on the albums, then they should stay home and listen to the album instead of coming to see the band play live. I feel that when a performer is playing live, it is always interesting to see how they will add changes to the piece of music that they have recorded. Humans are not robots, and that is the beauty of seeing live music as opposed to recorded music. With live music we are dealing with a multitude of factors, such as the acoustic properties of the venue and the mental and physical state of the performer. These variables can ultimately affect the way in which the performer performs their repertoire.

For the first year before being allowed to play a real violin, the Suzuki violin student plays a cardboard box, as if it were a real violin. My feeling about this issue is that all children and adults should experience the real instrument from day one of learning music. Without this opportunity, the music student cannot incorporate all of their senses into learning the instrument. The student cannot walk away from their lesson thinking about the instrument when they are forced to play a cardboard box. From the first day, the music student should have a chance to make sounds, and have the experience of holding and feeling the sensations of a real instrument. Observing what others are doing should be integrated while learning the instrument, but should not be the sole way of learning for a year, as suggested by Suzuki. In my opinion it is beneficial for the teacher to integrate different teaching modalities versus staying with one teaching philosophy. In this way the student will be exposed to various concepts and not be restricted to one method or perspective when being taught. The philosopher James Adam (1909) quotes Plato as saying, "In order to become the right kind of a person, you must listen to the right kind of music" (p. 10). I feel that Plato is suggesting that in order for the musician to be able to play good music well, he or she must listen to the masters of that musical genre. For example, a classical violinist should listen to violinists such as Perlman, Heifitz, and Kennedy, to name but a few. If one wants to learn to play jazz, then the individual should listen to the great jazz artists such as Charlie Parker, Dave Brubeck, Joe Pass, or Stephane Grapelli. Listening to the right kind of music will assist the learning musician in understanding and performing it with authority.

Group Versus Individual Interaction

Unlike the traditional violin lessons, which are modelled on an environment of isolation, Suzuki claimed that social interaction and the opportunity to play in a group were important features that made lessons productive and satisfying. In this way, Suzuki believed that cooperation was fostered and that great care was taken to avoid competition and its negative effects (1969). Group lessons are an integral part of the Suzuki method. The Suzuki method is fun and full of humour in the way it is taught, children develop musical and social skills through learning the Suzuki method that playing alone cannot develop. They develop such skills as learning about good bowing technique, about following a conductor (the teacher), and learning to play with other students, thus developing their listening skills. For example, they must all play together; one cannot be ahead or behind the other students when playing music in an ensemble. These are designed to be motivating experiences for the child, built on a review of the repertoire.

When I attended musical college, I felt ostracized by my music teacher for not being able to keep up with the other string players. It was a string master class yet, because the music teacher had his favourites in the class, he tended to ignore or yell at those of us with less experience. As a result, we felt left out, and thought that there was something wrong with us because the music teacher would not acknowledge us. Fortunately, I did not allow this to deter me from learning to play the violin. Other students did not return to the string master class, and by the end of term, there were not many string players left in the class. This kind of teaching is completely unproductive and futile. Most music students will not continue in their studies and flourish if they do not experience some level of positive reinforcement. All string players will be starting

from different levels of playing, and will learn at a different rate of speed. In addition, we all learn the same information in various ways and at different times. I feel that a good teacher should be able to impart the knowledge so that the student realizes that it will be just a matter of time before they can become adept at effectively learning the related material.

There are advantages in playing together, but some students may be too shy at first, and may lose interest in learning music due to the fear of playing in a group situation. I feel that each student should be assessed to see how he or she conducts himself or herself in a group situation. Each student will begin with different strengths and weaknesses, and these differences need to be taken into account. The shy students should be introduced to a group situation at a later date, which the teacher would then deem suitable for the student. For some students, shyness may not be alleviated by the achievement of a greater technical command of an instrument, but rather by having a successful and positive experience in a group situation. Certainly a student must be prepared, but perhaps the real secret to conquer shyness is to create positive and successful group experiences in a comfortable setting, and from an early age (an experience which I unfortunately never had).

Even if Suzuki felt that it was a positive experience for children to play together, I feel there are limitations. Perhaps a better solution would be to pair up students and have the stronger student aid the weaker student. Then, when they all play together, everyone is learning what they need to learn in a safe positive learning environment. It is easy for the student to get lost in a group environment, and for the teacher not to notice them getting lost if the student is shy, or has low self-esteem. A group lesson is a supplement

to, and not a replacement for the private lesson. There are benefits in providing private lessons that group lessons will never have. In a private lesson, the teacher is focused on one student so that they can give all of their attention to the student's needs. A student may participate differently in a group situation, compared to when they are alone with their teacher. In a private lesson the teacher will be able to see what technical problems need to be addressed, whereas these may be overlooked in a group situation. Hence, it is important for the student to be able to experience both private lessons and group lessons since benefits exist in both worlds.

Pressure

Many parents enrol their children in a Suzuki program believing that their child will be the next prodigy in music. Very few students will indeed become professionals, let alone concert artists. Suzuki (1969) tells the story of how a mother asked him if her son would amount to something. Suzuki replied that he would not become something, even though the child, according to Suzuki, had "good musical sense, practiced very well, and was a superior child"(p.108). Suzuki was perplexed about why, in our modern times, parents still pressure their children to practice long hours in hope that their child will become the next musical prodigy. Suzuki felt that playing the violin would turn the student into a noble person, and that the parent should stop wanting their child to become a professional musician.

I feel that the student should be encouraged to go all the way in their musical education. If the student wants to become a professional musician, they should have the choice to become one. Even if they become a professional musician, they may end up

teaching as well, or give seminars on new and contemporary methods of learning and teaching music. Following Suzuki's reasoning, the student may become despondent, and even give up playing the instrument, losing hope for their dreams. There are many so-called child prodigies whom people thought would become professional musicians, but who, when they reached adulthood decided to embark on a different career. Midori, a child prodigy who performed all around the world, is such a person. She decided that being a solo violinist was too much pressure. As a result, she went back to university to study psychology and completed a Masters degree in the field. She now plans on becoming a counsellor to help other child prodigies in dealing with the pressures and stresses of being a 'prodigy'. Menuhin (1976) also points out that he has met many people, who used to play the violin, and who became successful in a different area of life, but no longer played the violin. He blames this on the inadequacy of their teachers. How is it that music, which is supposed to be fun, then becomes drudgery for these people? One would think that even if such an artist changed careers, they would retain music as part of their lives.

Modern Music

The Suzuki method does not appear to keep up with modern times. With the advent of computers, and computer games, TV featuring music videos, children are not inclined to want to learn to play classical music as much as in previous eras. Perhaps a better way would be to entice the student through their own generation of music and to slowly steer them into the classical world. In this way, the student could start by learning what they are connected to, and then their musical palette would be slowly expanded into appreciating and playing other kinds of music. This is an accepted fact of life. How can

we, as music teachers and educators, refrain from negating their musical connections, but attract new generations of students to the works of the classical and jazz greats? Suzuki had a dream to have everyone playing music, but perhaps his way was too conformist and restrictive for today's generation of music students. Maybe the Suzuki method could start incorporating other kinds of music that are widely heard on the radio, television, or the Internet. These days, there is such a musical hybrid in existence. For instance, the Suzuki program could start teaching all kinds of music including bluegrass, jazz, classical, Celtic and other musical genres. The violin is used in so many different styles. In this way, students would be encouraged to see how having a good solid classical base and foundation would open the doors in their musical lives. Through exposure to various musical forms, the music student would better recognize different styles of interpretation, arrangements and harmony. When they heard their favourite artist, they would be able to identify the musical information required to play their favourite piece of music, whether strings were being used in a movie soundtrack such as Star Wars, or in a rap song or contemporary pop song. This applies to other instruments as well. Horns, percussion, and keyboards are all used in a variety of musical styles. Allowing students to express their ideas is another contemporary way of teaching that falls outside of the accepted norms of traditional university music education. (See Appendix 2).

When I was teaching music theory to undergraduate students at Simon Fraser University from September 2004 to April 2006, I used a musical excerpt from "Jump", a song by the rock band Van Halen. The students readily connected to the music, and you could see their eyes light up with amazement that someone was using a modern piece of music to illustrate a musical example from their theory text. During their main lecture,

the professor used out-dated material such as "When the Saints Come Marching In". I could see that the students were not connecting to her chosen musical example. From my observations, these kinds of songs are not exciting to the average the student. I have seen how it is important to be flexible in allowing students to express themselves when learning music.

Practicing Time Frame

Suzuki's method endorses the philosophy that the student ought to remain with the same piece of music until it is well executed. What I have found to be a better method is to expose the student to different or gradually more difficult repertoire. As the students learn the new pieces, their motor skills and musical awareness are challenged and developed, and when they return to the earlier pieces, they will be better able to execute them. In this way, the music student will be getting exposed to new repertoire and new musical etudes along the way. I do think it is important to review previous pieces and to have the music student build their music repertoire. There is also the danger of moving through too many pieces too quickly. This can result in a sloppy musical technique, and the student may never learn what it feels like to make the instrument sound good. Changing pieces frequently must not be taken to the extreme. Furthermore, it is important for the student to learn patience. Sometimes, studying a music piece thoroughly can be the only way to learn things effectively. The renowned violinist Zuckerman said that it took him six weeks of practicing two hours a day to properly learn the Bartok Violin Concerto. The issue of age and experience is important though, as a beginner will not be able to practice for long periods of time, whereas a more experienced

student may have developed his/her abilities and muscles to practice efficiently for longer periods.

Technical Foundations

The Suzuki Method is reputed to develop strong aural skills, as music students are encouraged to listen and play back what they heard on their instrument. However, unlike classical string training methods, it does not encourage strong technique through scales or studies, and I consider this to be a drawback of the method. Some other drawbacks to the Suzuki method I find are the lack of a thorough technical foundation because of the attention to music rather than technical material, and poor reading because of the emphasis on developing the ear rather than on developing reading skills. However, in the long run, learning an instrument is not always just easy and fun - sometimes it is serious business. No method is perfect as in everything one does, there are good and bad points.

Unlike the Suzuki method, the traditional violin study does not focus on passive learning, such as playing by ear from the beginning lessons. While students may be encouraged to listen to recordings of the more advanced repertory played by concert artists or symphony orchestras, beginning students are generally not given the opportunity to listen to recordings of the beginning pieces that they are, or will be, studying. I feel that this is in part due to the fact that a lot of the beginning pieces that the student is learning are composed by authors who have no recordings of their repertoire. Furthermore, a lot of the pieces are designed to teach the names and fingering for the notes, and hence the pieces are not very musical. Perhaps this is the reason why no recordings exist for students to listen to hear the interpretations. The norm is for the

teacher to play the music, after which the student is left to struggle through the piece, simultaneously trying to read the music, figure out which fingers they are supposed to use, and attempt to make it sound musical.

The Parent's Role

Suzuki liked to have the parents engage with their student's lessons. Ideally, parents attended all lessons and attentively noted the teacher's instructions. Suzuki hoped that this would encourage the parents to work closely and skilfully with their children at home. With the parent's involvement, Suzuki hoped to increase their awareness so that they too may learn to appreciate the benefits of learning music, which they can continue to pass on to their children who may not realize the full potential of learning an instrument in their early formative stages. Suzuki also hoped that by having the parents involved in their children's lessons, a strong bond would be developed between the child and the parent.

Traditional music study normally has the parent play a marginal role in their children's training. Their role traditionally consists of mostly reminding or admonishing their children to practice. Parents usually attend and deliver their children to recitals, something which normally occurs twice a year. Traditional music lessons may be conducted without the parent being present in class. Parents are not trained to work closely with students at home. They are, however, encouraged to motivate their children to practice if progress is to be made.

Conclusion

The Suzuki method and the traditional methods were compared with regard to factors such as the development of expression in children, learning theory, imitation, and reading music. From a practical standpoint, there are many points from which to examine the differences between these two methods. The Suzuki method creates a less stressful learning environment, allowing appropriate time frames for practicing music and in creating a positive environment for parents to motivate their children at home. As well, it offers the opportunity of group and individual lessons. However, neither method includes modern music in their syllabus, rather they both use music from the classical repertoire. In contrasting these two methods, we can observe that music education can be taught by either listening to the music first and then playing (Suzuki) or picking up the instrument from the first lesson (traditional).

Children love to copy what they see and hear, so the Suzuki method offers them a fun and natural way to learn versus the traditional method that emphasizes note reading from the beginning lessons. Even though Suzuki focused on teaching children, his teaching philosophy can be used to teach any age group. Older students will be introduced to playing an instrument using their eyes and ears by imitating the teacher and so develop their observation skills and train their ears in recognizing sounds. Perhaps the student will develop confidence in themselves to be able to find the notes without a teacher's guidance. Thus when the student attends a concert, they may be learning a lot faster than a student trained in the traditional method. The Suzuki student will be used to watching and listening so that they can apply this skill when seeing concerts. They may

feel inspired to attempt to play what they saw or heard in concert thus facilitating a faster learning rate.

Suzuki likes to promote encouragement and motivation in the student where mistakes are not frowned upon by the teacher but are corrected in a gentle manner so that the student does not feel discouraged in continuing to play their instrument. By including the parents in the children's group lessons, the parents can also learn how to motivate their children without harsh discipline. The parents can learn from the Suzuki teachers to facilitate learning the music by using a positive tone of voice and by giving lots of positive encouragement so the student feels motivated and successful.

Suzuki only used pieces from the classical repertoire so the students can be introduced to the classics as they progress from one Suzuki book to the next. These classical pieces have been recorded many times by various performers so the teacher and the student will have no difficulty in finding a recording of the music. Suzuki himself has recorded all of the pieces in his music books so that the student can listen to the music whilst they are not practicing. Suzuki also encourages the students to listen to the music they are learning as often as they can. This approach can be applied to any age group. This can facilitate the teacher as the student will be learning the piece of music faster than if they had to spend long hours in front of the music playing it over and over as is taught in the traditional method. The student will become excited for when they practice their piece of music, by having listened to the music frequently, the nuances of the piece will begin to show in the students playing.

While the Suzuki music method is generally considered a more effective approach on a number of important factors discussed in this chapter, the traditional method continues to have a few valid points. I feel that the Suzuki approach has attempted to redefine music pedagogy by trying new alternative ways of teaching. I feel that the teacher will have to use their discretion and decide which aspects of the Suzuki approach would work for their particular student they are teaching.

Chapter 3: The Magic of Orff

Historical Background

Carl Orff (1895-1982) was a German composer and educator who dedicated himself to making musical performance accessible to children. Orff studied piano and cello while still a young boy. He later studied at the Munich Academy of Music, graduating in 1914. He founded the Güntherschule for music and dance in 1924. He was able to conduct an entire orchestra of special "Orff instruments" which were specifically designed to enable children to play music without formal training. These instruments were pitched (e.g. marimba, xylophones and recorder) and unpitched (e.g. hand drums) percussion instruments. They were designed to develop literacy, creativity and beat competency for the child who was reluctant to experience music through singing and movement.

Wheeler, and Lawrence, (1997) said that one of the highlights of Orff's career in music was building his first xylophones from Indonesian materials. These instruments became indispensable for teaching and the development of Orff's work. Since the 1950's, the Orff philosophy of music education has steadily increased in popularity and is currently being practiced in 40 countries around the world. As well, Orff's philosophy has gained increasing popularity in the field of music therapy.

Rev. Robert Kintner (1970) said the Orff method involved an interaction of speech, chant, song, movement, drama, improvisation and instrumental ensemble in a performance style. There are three levels and students do not advance to a new level

until each element is successfully learned. Students accomplish this by the use of songs using the pentatonic scale, speech, movement and ostinati, as well as using instrumental parts through speech and body percussion. Improvisation is an essential aspect of the Orff method. The students are encouraged to be creative and free in their musical activities. An Orff teacher gives students basic guidelines to help them to experiment and develop their specific talent. Through these activities, educators of the Orff method have found that children develop a sense of confidence in their own creative abilities.

Wheeler, and Lawrence (1977) noted that music in early childhood comprises simple melodies that involve a lot of moving activities. Because Orff believed that rhythm was the most important part of music and that rhythm is found in movement and speech, the Orff methodology begins with the student moving from speech to body rhythms such as clapping or tapping before being allowed to play an instrument. This allows children to express themselves using their imagination, which is seldom used in adulthood.

Orff's Philosophy

Orff viewed rhythm as the basic element inherent in music, dance, and speech and created 'one language' based on this common element. Improvisation and creation were at the centre of his teaching. He emphasized body sounds and gestures for rhythm, and he used the voice as the first and most natural of instruments. He gave great importance to the drum in all its variations of size, shape, and sound. He also made the ostinato (a repeated rhythmic, spoken or sung pattern) serve as the form-giving element in all

improvisations. Orff believed children should not be taught music in isolation from kinetic movement, theatre, and speech.

Orff Schulwerk is an approach to music education that includes all facets of music expression. Children learn in an active way, where imitation and exploration lead to improvisation and music literacy. Speech, song, movement and instruments are the vehicles used to teach rhythm, melody, form, harmony and timbre. It is built on the idea that a child must be able to feel and make rhythms and melodies before being called on to read and write music. In the same way a child learns to speak before learning to read and write, he or she must have a musical language in which to feel at home before technical knowledge is introduced. Doug Goodkin (2001) says the Orff Process is child-developmental. Orff believed that a child internalized and developed ownership of a concept by experiencing the concept first. "Experience first, intellectualize second" (p. 19).

Through tuned and non-tuned percussion instruments, movement, games, singing, rhythmic exploration and drama, the child learns of his own innate musical talents in a way that is immediately successful and rewarding. Orff for the very young child is an excellent preparation for private lessons. It is beneficial for all ages for developing musicianship. Orff is a tremendous supplement to private lessons for all students of elementary age.

Orff instruments not only reinforce the child's aural perception and skill but can also reinforce the visual relationship of intervals as Mary Shamrock (1997) notes,

In using percussion instruments for the beginner, bordun patterns are used to reinforce beat. Readiness for melodic playing usually corresponds with the introduction of the solfege syllable, 'RE', which is generally introduced around the second grade. Songs are memorized using solfege and hand signs. The teacher sings a melodic pattern and the student plays what they hear. This continues until the student knows how to play every note throughout the song (p. 42).

Critique

Orff differs from the traditional method with emphasis placed upon learning rhythms first as opposed to learning notes of music on an instrument. He favours teaching the pentatonic scale and not the major scales and arpeggios as taught in the traditional method. This prevents the student from being overwhelmed when attempting to learn their instrument.

Doug Goodkin (2001) noted that Orff shared some basic characteristics with other contemporary music educators such as Suzuki. Both Orff and Suzuki adopted the imitation technique but with slight differences. Suzuki believed that children learned by imitating their environment. Each student would copy the teacher after watching and hearing the teacher play the violin. Orff believed that children learned by being aware of rhythm first. Orff would play a rhythm on a marimba and the children would tap the rhythm using a part of their body. Goodkin (2001) remarked that Orff emphasized active music making by beginning with the ear rather than the eye and incorporating some movement. Neither technique required the reading and notation skills commonly practiced in traditional methods of learning music.

Both Suzuki and Orff adopted a philosophy that children should learn music in the same way they learn a language. A child learns to speak simply by listening and then

imitating. Later in life, the child learns to interpret symbols as a written form of language. So, then, a child should learn music in the same way. At an early age, a child is exposed to music and learns to sing and play percussion instruments. Later in the child's musical development, he learns to interpret the symbols on a musical score.

A difference between Orff and Suzuki is the experience of improvisation that Orff likes to impart to the children. Goodkin (2001) noted that Orff emphasized that “the imagination that should be awakened and trained”(p. 19). Orff (1978) started off with the assumption that “we are all imaginative creatures and that we only need to be reminded to awaken that part of ourselves” (p. 131). Suzuki did not use improvisation but instead after one year of doing the imitation technique he introduced notes and rhythms.

A limitation of the Orff approach is that children continue to use only the pentatonic scale for approximately one year. Jane Frazee (1987) noted that it is not until Orff Book Two that the students are introduced to the major scale. In Book Three they are introduced to some of the modes such as the Mixolydian, Lydian and Aeolian mode. As a result, of the delay in learning the Major scale, students are restricted from learning popular songs that utilize the Major scale. The pentatonic scale has only five notes: the 1,2,3,5, & 6th degree from a major scale. The only two notes missing from the pentatonic scale are the 4 & 7th degree of the major scale. Thus, the child would only have to add the two missing notes to complete the major scale and have access to more varied musical repertoire.

From my experience, one of the practical drawbacks with the Orff approach is that he does not transfer the learned music skills to other instruments apart from drums

and marimbas. If the student wants to learn to play the piano, the saxophone or a violin, there appears to be no transfer of their learnt knowledge to other instruments. With Orff students become exposed to sounds, rhythms, and are introduced to improvisation, but when the student continues their music lessons with other music teachers, how many of these teachers continue teaching music using the Orff approach?

The Orff method can also be applied to older students. Rhythm is an essential music skill that every music student needs to learn. Older students are exposed to rhythms, how to clap them back, and develop their recognition of rhythmic patterns, which will aid them in the future as they learn to read music. The children's rhymes can still be used by older students as these rhymes use rhythmic patterns that the student has to learn and the use of the pentatonic scale will accustom the older student to singing a simple scale that they may recognize from many pieces of music. If the older student dislikes learning the poems that Orff uses, the teacher can always modify the poems by using material that the student is familiar with.

I am unaware of any classical educator who teaches improvisation or playing by ear as taught in the Orff approach. The norm is for the teacher to use classical exercise books and start introducing the student to scales, arpeggios, etudes and classical repertoire (except in a jazz theory class where they teach improvisation). I feel that a connection is missing for the student who is being exposed to various musical skills by an Orff teacher and then transitions to another teacher who may be using the traditional method to teach music. The student is not shown how these musical skills learned in Orff can be used in other musical genres or applied to other instruments apart from those used in Orff classes.

There is no mention of learning music theory in the Orff approach. Perhaps in the later books where students are learning the modes, music theory could also be introduced. In addition, key signatures (key centres) are not mentioned anywhere in the Orff literature. In my opinion if students are expected to start learning modes they may as well be introduced to basic theory so they can begin to understand how scales are built. They are after all, being taught improvisation. To improve in that area, one needs to know how scales function with chords. Also for composition, it helps if one knows chord spelling and how to derive scales in different keys by being familiar with key centres.

Orff designed his methodology specifically for children only. His concepts can also be used and modified to teach adults but the Orff method does not take older children and adults into consideration. Orff designed only three levels of music lessons. He did not continue his methodology for more advanced students. Once students have completed his three levels of instruction, they cannot continue studying using the Orff method. They have to continue studying music with by a different method.

The Orff approach also lacks ear-training activities. He does use imitation, which involves using the ear for active listening, but he omits any form of ear training using pitches to recognize intervals such as a minor third or a perfect fifth. Students learn to listen and copy his rhythms and then his pentatonic melodies when they progress to playing an Orff instrument such as a marimba or xylophone. Jane Frazee (1987) states how Orff addresses the following areas such as movement, speech, singing and body rhythms. The ear is a muscle that takes time to develop and one would think that Orff would have devised a better ear training method than his imitation process, which involves the teacher playing a melody first, and then the students imitate the teacher.

From an instrument perspective, Orff relies solely on percussive and fixed pitched instruments such as the marimba, xylophone, hand drum, and triangle. Seeing that Orff is attempting to teach music fundamentals to the neophyte, one would think that along the student's musical journey, Orff would introduce other melodic instruments such as the string family, the brass family, or the wind family etc. In this way I feel that the students could start transferring their music knowledge to other instruments to see the relationship of music fundamentals being used to enhance their learning of other instruments. There is no bridging between introducing Orff and more intermediate and advanced musical learning. For example, Orff could introduce instruments of the orchestra and teach the students how his method can be applied to them and how they can continue learning music by integrating his method. He could also take classical or jazz repertoire pieces and demonstrate how the Orff approach could be used in learning different music. By further expanding the Orff method, the students would be able to keep building on the knowledge that they already learnt.

Learning in Groups

The Orff approach always occurs in a group situation. If there is a child who cannot keep a beat, (as that is the basic premise of Orff) the child may fall behind the other children who learn to keep a beat or they may feel insecure when they realize that they cannot keep up with the rest of the class. Individual attention may be the remedy to assist the slow learners but this appears to not be the approach taken in Orff. Frazee (1987) notes how the children have to learn to talk, and play rhythms simultaneously. Some children may find this a difficult task to undertake. Lastly, past president of the American Orff Association and professor of music at California State University, Mary

Shamrock (1997) remarks on how this approach does not use what many contemporary educators would describe as “real music” such as Beethoven, Bach, Stravinsky, the Beatles, or the Who?”. Mary Shamrock (1997) noted, “there is no prescribed plan to integrate real music” (p. 44). I feel that the students would benefit from first learning what Orff would like to them learn, that is, the basic music fundamentals but then the teacher should start integrating “real music” to demonstrate the fundamentals the students are learning are applied in other areas of music such as classical, pop or jazz music. The Orff approach does not deviate from the children’s literature that he created to teach his methodology.

Materials Used in Orff

As Mary Shamrock (1997) said, “The Schulwerk itself establishes no set sequence of materials; this must be determined by each teacher according to the needs of the particular program” (p. 43). I feel this is another problem with the Orff approach in that less experienced teachers may not be as effective in teaching compared to the more experienced teachers who may have learnt through experience how to use the Orff approach to teach their music classes.

Mary Shamrock (1997) said, “...the essence of the pedagogy merges with Orff’s extensive production as a composer of stage works” (p. 43). I feel that Orff was a great composer and that the average music teacher teaching the Orff approach does not compare to Orff’s immense talent as a composer and educator. Hence I do not feel that other Orff teachers can teach at the level that Orff himself was teaching.

Orff is an improvement over the traditional method in that the children are engaged and interacting with the teacher from the very first lesson. The students become exposed to clapping rhythms and then integrating their speech, and body clapping and then learning to transfer those skills to a hand drum or a xylophone, which has fixed pitch so the student does not have to be concerned about proper intonation whilst playing the instrument. The students learn to make music without having to learn any concepts related to what they are learning. The students are introduced to the pentatonic scale, from which many children's songs are drawn. Later on, the students are asked to create simple improvisations with the rhythms they are learning thus beginning the development of musical independence and creative expression.

Activities using word games and rhymes are integrated to enhance learning rhythms. Emphasis is not placed on learning to read rhythms and musical notation as is taught in the traditional methods. The students learn to feel the rhythms first, after which they begin to apply their learnt rhythms on simple instruments such as the marimba, xylophone or a hand drum. In this fashion the student may avoid feeling overwhelmed by learning to read notes, rhythms and which fingering to use to play the notes on their instrument.

The Orff and Suzuki methods are similar in that both methods start teaching music by employing the imitation technique. The difference lies in the fact that Suzuki wanted his students to learn on a real instrument and Orff was more concerned about the students learning to play simple instruments and to learn how to create and improvise their own rhythms and melodies. Suzuki did not teach improvisation or allow the students to create their own melodies.

Conclusion

The Orff method has definite advantages over traditional methods for younger students starting on their musical journey. It develops their musicality, while avoiding overwhelming them with the details of complex nomenclature and instruments, and helps them learn social skills through group performances. However, the method terminates without providing a bridge to ongoing learning, and although it is a valuable starting point, other methods should be incorporated for more advanced students to keep them moving forward as they become more skilled.

With the Orff method, children may feel inclined to continue studying music. Orff introduces the child to rhythms and activities in a fun, encouraging manner so that the child may develop self-esteem, creating the desire to want to keep on learning music and to progress at more advanced levels. Because Orff is not concerned with all the rules of learning to read music, and rhythms, the children learn to make music from the very beginning. Also Orff uses the imitation technique, as did Suzuki so the children learn to develop their ears in recognizing rhythms and the sound of the pentatonic scale.

Orff dispenses with teaching children how to learn to read musical notation and rhythms. He first has them imitating him clapping back rhythms. Once the children feel comfortable clapping the rhythms, he then has them using their body and stamping their feet to play the rhythms. First they do this on their own and then they try to play the rhythms in small groups thus developing their awareness in listening skills and learning to play with each other such as is needed when playing music together in an ensemble.

Orff uses children's rhymes and then when they are familiar with the rhymes, he allows them to create their own words and rhythms thus introducing them to creativity and basic improvisational skills. Creativity and improvisation are not usually taught in the traditional methods. These fun skills can motivate and inspire and develop self-confidence in the student. Orff then introduces the students to the pentatonic scale versus teaching them the major scales as is done in the traditional method. The children learn the pentatonic scale quickly as most children's songs utilize the pentatonic scale so Orff's philosophy is that the child is already used to hearing the pentatonic scale. There is much emphasis placed on creativity and improvisation within the class so that the children become accustomed to developing these skills, which can then be used in later life, but to a more advanced level. This can make the teacher's job easier teaching the children. The children are engaged in learning music in a fun, and positive environment.

Once the students feel comfortable in playing rhythms through Orff's method, he then introduces instruments that he himself considers essential for learning to apply the rhythms to a musical instrument. The instruments he uses are fixed pitched instruments (marimba, xylophone, triangle) and unpitched instruments (hand drum). With these instruments the students do not have to worry playing music with good intonation as the pitch is fixed thus producing the same pitch every time it is played with a mallet. Orff uses various marimbas such as the bass, and the tenor in an attempt to create an orchestra setting. This enables the children in learning to develop the discipline required to play their parts and to listen to each other to create music in an ensemble situation as is done in an orchestra when playing orchestral instruments.

Due to the Orff method using various approaches to teach music via rhythm first and then applying it to instruments that are guaranteed to promote success for the students, motivation and inspiration can be felt by the students and satisfaction for the teacher in knowing that they have connected with students who look forward to their regular music classes.

Chapter 4: Roberts: Is There a Faster Way to Learn?

Historical Background

In the 1970's, jazz guitarist and educator, Howard Roberts attempted to implement new ways of learning music that were fun and also achieved results faster than the previous traditional music methods. Roberts assumed that people were either self taught or had learned a musical instrument in the public schools. His premise was that traditional methods program students to learn in an inefficient and largely unrewarding way. Students were also programmed to practice by working hard. As a result, they cannot remember what they learnt and waste many hours of practice. Roberts argued that if the student could not remember what he or she learned, they could not use their practice time efficiently. The feeling may be one of having invested a great deal of time and money only to feel as if learning music is all work and no reward. Roberts wanted to teach a new and better way that he thought would achieve results and remain in the student's long-term memory. He said "they learn by rote without understanding the connection of theory with the mechanics of playing" (1982,p.9).

His feeling about the problem of the "old way" of learning music was its dependence on rote learning and ineffective methods of memorization. Roberts's method was compatible with the way the nervous system processes information and enables the student to make natural and satisfying progress.

Roberts insisted that it was essential to remember that the valuable years of learning, which passed when the student was very young and the nervous system was still

being formed, have already been given up to the old way. In other words, at a young age the nervous system develops habits, which in later years become the norm for an individual to practice. Roberts (1982) noted, "Habits have been formed which are, for the most part, bad habits. These are destructive to the learning process, and will not contribute to one's growth of pleasure in the study of music"(p. 9). Many musicians and teaching material support Roberts in his premise. For example, a well-known website The Guitar College noted that

"...simply recognizing these habits for what they are is not enough to get rid of them. You may consciously understand the new way, but the unconscious is in the grip of the old way and will prevail unless you constantly remind your self. Presence of mind throughout the entire learning experience is necessary if you want to break the spell of the old habits. The new way may seem a little artificial to you because it is so unlike your previous training, but have faith - you will see results soon!" (Roberts, n.d.).

It is a common theme amongst new music educators and the more current literature on music pedagogy that many of the problems of the traditional ways of teaching music, are caused by rote learning and ineffective methods of memorization. In contrast, the contemporary ways of teaching supported by educators such as Roberts are compatible with the ways the nervous system inherently processes information and enables the student to progress in the most natural and "satisfying way" (p. 9).

However, Roberts noted that simply recognizing these habits is not enough to get the student free of them. A student may consciously understand the new way, but the unconscious mind would likely be holding onto the grip of the old ways of learning. This would prevail unless the student constantly reminds him/herself of how the mind is holding onto the former ways of learning. Therefore, presence of mind throughout the

entire learning experience is necessary if a student wanted to break the spell of the old habits.

In contrast to the Suzuki and Orff methods, Roberts does not place emphasis on imitating anyone. In Roberts's method, the idea is to develop independent music thinking skills and to be creative with the music instead of attempting to imitate other musicians. Roberts appears to be more interested in the student developing their own musical sound as opposed to sounding similar or exactly like other musicians. In the Suzuki program, when the string players give their recitals, they all sound exactly the same. The students all play the same pieces of music in the same way, whether it be children's songs like "Twinkle, Twinkle Little Star" or if a more advanced student is playing A Minor Concerto by Vivaldi, they are all taught to approach the music in the same manner. Individualism does not appear to be taught in the Suzuki or in the Orff methods. Orff also places the importance on the students imitating the teacher's rhythmic patterns without being given the freedom to create their own rhythmic patterns or perhaps to combine their learnt rhythms with the expression of their own rhythms.

Factors Affecting the Ability to Learn Music

Roberts discussed the factors that affect one's ability to learn music. They are: Quality, Quantity, Motivation, Diagnosis, Two Kinds of Memory, Recall, Time Frames, Accuracy and Speed, and Overload. Each factor is described in detail.

Quality

With the traditional way of learning, the student is given a piece of information of dubious relevance or importance and expected to master it for some future good, which

the student may not comprehend immediately. Because the information is not perceived to be of use to the student, the information is not imprinted for easy recall. Then, say, six months later, when one may need it for a particular application, the student has to go back and learn it all over again. This takes twice the time for half the musical benefit.

Roberts (1982) noted, "Once your eyes, ears and hands have touched a thing, there is a kind of *déjà vu* effect, which makes it much easier to remember later when the need arises. For this reason you should go through the regimen and discipline of learning that piece of information, knowing full well that you may not fully retain it this time around" (p. 9). According to Roberts, there is a more efficient way to learn. He said that it is based on the often heard but little appreciated rule that states: "a person learns what he wants to learn when he wants to learn it" (p. 9). This, he claimed, is important in the selection of the music material to be practiced. The student needs to be aware of what they are practicing and why they are practicing the material. Roberts suggested that it is imperative to understand how the material fits into the student's present body of musical knowledge and how and where they will use it once the material has been mastered. Roberts advocated that, whenever possible, one should work only with information which has a useful purpose in the present (Roberts, n.d.).

Quantity

When learning a new piece of music or reading music for the first time, there are many notes and a great deal of musical information to be deciphered quickly. Issues such as which fingerings to use, at which tempo to play, dynamics, and for string players, the involvement of shifting, all need to be dealt with immediately and may be an

overwhelming task for the student to deal with. When approaching a new piece of music with hundreds of notes to learn, is the student going to learn all of those notes simultaneously? It is highly unlikely. However, as Roberts (1982) noted, “It is possible to make the simultaneous learning of many notes appear to happen, as it does with good studio sight-reading, but this is an illusion. The student is still learning one note at a time; only the process is so accelerated, as to seem like magic”(p. 10).

There is an old Chinese proverb that states, “A journey of a thousand miles begins with a single step”. This proverb can change the nature of the problem of learning altogether. Roberts (1982) claimed that one has only to play the first note successfully and properly to inform their nervous system that the student is capable of playing that first note well and that they have now played their instrument correctly (p. 10). The student will have now proven to him/her self that they are a successful learner. Hence the student need only to build on that premise, step by step. Then the performance of the rest of the piece is merely a question of quantity rather than quality. According to Roberts the process of learning music is similar to skiing. That is, if a student skier can ski the first three feet correctly, the student can certainly ski the next three feet correctly and the next and the next. With this recognition comes strengthened motivation; the next note is easier to learn and the process accelerates. What is the next step? The obvious answer is, says Roberts, is the next note. In this way, though dealing with hundreds of notes at once the student does not become overwhelmed with too much information. “The next step is to simply place the first two notes together and perform them in sequence. In this manner the student has now doubled the amount of material they have mastered without

increasing the difficulty. Next? The third note and the fourth note and now all four together.” (Roberts,n.d.).

Motivation

Many of us may be accustomed to think that motivation results from the input we receive from others, whether this is a gold star, or a word of encouragement. The motivation received in this way is short-lived and is part of the traditional way of learning according to Roberts. The only lasting and reliable source of motivation is successful performance. However, only the student can ensure this. The self is the real source of motivation.

When the student turns to a lesson and sits down to devote fifty minutes of their time and concentration, they must be assured that at the end of the period they will put their instrument down and walk away with what they sat down to achieve. One must give up the habit of failing and replace it with the habit of success. Roberts (1982) suggested that one should feel successful after every practice session or know exactly what went wrong. With the contemporary method, failure to learn and grow is eliminated by design. The student will not walk away with a blank because they are confused about what they are doing or because of poor study techniques. But how does one know what to do if something does go wrong? Roberts suggested using the learning tool of diagnosis.

Diagnosis

When practicing Roberts noted that it is very important to be aware of the effects of environmental factors such as weather, light and background noise. If it is a hot,

stifling day and the oxygen count is low, one's learning is going to be affected. Improper lighting can cause fatigue and eye strain. It is advisable to make sure that the practice area is well lit; if one is particularly sensitive to this problem it can be solved with full-spectrum lighting. Roberts (1982) also noted to be aware of distracting noises in the environment. We live in a world of 60-cycle hum. The electricity in all of our walls is humming away, producing a pitch somewhere between B flat and B natural. A nearby air conditioner or refrigerator can influence everything one plays. One can be severely out of tune with the refrigerator and easily misdiagnose the problem as a fault of a tin ear or lack of talent (Roberts, n.d.).

All of this points to a larger concern - the problem of properly diagnosing and identifying the obstacle to successful and rewarding learning. One may think, for instance, "No matter how hard I try, I cannot play fast enough - there must be something wrong with my hands." The problem may actually be only the poor synchronization of two excellent hands.

Roberts (1982) claimed that relaxation is also an important factor. He stated that being relaxed affects your blood-flow and your muscle tone. Proper posture is also important. He recommended to "Get up from your chair, get the instrument out of your hands, and stretch frequently. If the task starts to seem overwhelming - lie down flat on the floor and breathe deeply for a few moments. Imagine yourself playing the passage perfectly; be kind and considerate to yourself- after all you are learning to play music for the joy of it" (p. 11). Roberts (1982) suggested if the student was relaxed and comfortable at all times, learning would be much more effective.

Unlike Roberts, Murry Schafer (1976), a well-known composer and educator, incorporated environmental sounds to create music by using the sounds to compose and to create their own soundscape, that is, a composition using environmental sounds. Schafer cited how different sounds generate high and low frequencies; objects like the telephone rings at a certain pitch or lights hum at a certain frequency range. He also mentioned how Pythagoras taught the music of the spheres: the belief that every planet and star emits its own frequency range. Schafer continued to give examples of how music is more than just the traditional perspective based on conventional instruments and traditional music notation. He advocated devising personal notation systems and the use of ambient sounds to compose music and /soundscapes. Schafer stated, “The big problem with education is one of tense. You only teach things that have already happened. It is the tense question that has kept artists and institutions apart...acts of creation are concerned with the present, and future rather than the past” (p. 228). This kind of thinking would be beneficial in developing the student’s hearing sensitivity to their natural environments. It is said that the main theme of Beethoven’s Fifth Symphony was inspired by the rhythm of someone knocking at his door.

Two Kinds Of Memory

Roberts (1982) believed that there are two kinds of memory involved in the learning process, motor memory and data memory. Motor memory is the training of the physical or motor skills and data memory is the memorizing of conceptual data. If the student is training motor skills, one can practice for many long hours without doing any harm. Roberts suggested “The more of this kind of repetition the better. Much of this kind of learning can be accomplished unconsciously. A person can achieve wondrous

results while mindlessly staring at the television, playing or doodling for hours, even with the sound on” (p.11).

With data memory (memorizing scales, fingering patterns, licks, songs, and harmony), students must work within very short time frames, making sure that students do not exceed their attention span. It is important to realize that one’s attention span will vary from day to day, and may be as short as five, ten or fifteen minutes at any one sitting. For example, the signal that a student has come to the end of his or her natural attention span may be anything from behaviours such as staring at the wall, to thinking about their vacation, daydreaming, to checking their email continuously. If this is the case then the unconscious mind is telling the student that they are done practicing, and that one has had enough for now. This is perfectly natural. Taking a short break is recommended as this will help the student in recovering quickly and then one can continue to practice effectively. On some days the student may not even be able to concentrate at all thus wasting time trying to practice. It is suggested that on those days it is best to leave the instrument alone and to do something different and to not study music of any kind. I find that for myself doing some kind of physical exercise such as yoga or gym work, inspires me again to want to practice.

Recall

Recall is the ability to remember and recall musical information that was practiced and to use that musical information, for example, in an improvised session or to be able to perform a piece of music that the student has been practicing. Roberts (1982) asserted that studies have shown that the mind is like a camera. Once it gets a clear

impression of the material, the picture is snapped into focus. The student has the information embedded. The information can then be recalled and replicated in order to train the motor system. Memory should not depend on repetition. Rather, the rote learning we are taught in school is actually destructive to the learning process because this is where the memory starts to forget the information learned. “The picture blurs, and you do not learn how to remember”(p. 12). Unlike the “old” rote-memory system, Roberts encouraged the practice of looking at the material once to get a very clear focused picture of the piece of music. Then, the pupil should mentally rehearse it without actually using the instrument.

Roberts (1982) suggested reinforcing this new way of learning by staying away from the printed page as much as possible. Over time, the pupil would develop improved practice habits. A good habit recommended by Roberts is to recall sounds and visualize the fingerings that match those sounds. I find that one can do this when stuck in traffic, waiting for the bus, standing in line at the bank, having lunch or having a nice soak in the tub. This will eventually become second nature, and the student will become a perpetual learner, able to learn as much away from the instrument as she/he can with it in their hands.

Time Frames

A common question often raised by students is how long should one work on new material at any one time? Roberts (1982) advocated that one should work on new material in very short time frames. “A few minutes of concentrated, thoughtful study can make a solid impression and can prove far more beneficial than hours of unfocused

drudgery” (p. 12). The student will need to assign themselves breaks using a clock or timer until they become sensitive to their own physical and mental signals. Then as the student becomes better at managing their time, the student will become more sensitive to their own limits, and will be able to sense when they have gone on too long and need to rest. Roberts did not encourage practicing until the student became fatigued like in the traditional approach. Rather, the new method he developed required the student to re-train him or herself for a whole new kind of learning experience.

These recommended practice regimens would help to develop speed, accuracy and help to avoid overload. That is, instead of attempting to learn a huge amount of information, the student would develop the ability to break down the information in small doses. This would ensure that the student learned the music properly, efficiently and was able to maintain the music in their long-term memory for possible future recall.

Music educators and musicians, including myself, agree that to become a well-rounded musician takes time and patience. Rarely does anyone accomplish such a goal in less than four years, and Roberts suggested that the norm is five to ten years-or longer. It takes time to be a good musician. There are no shortcuts or quick fixes. Very few people use their time to maximum efficiency. Minutes and hours of time pass unnoticed by most of us every day. Roberts (1982) advised the student to use those minutes and hours, rather than wait for a longer, “more reasonable” time later. He suggested that if there was not enough time to do everything, it follows that the student should do something (p.13). It is better to concentrate on a smaller number of items, than to attempt everything in one session.

Roberts (1982) gave this analogy: If the student laid five bricks a day, at the end of the year the student would have a 10x10 practice room. If the student copied one part from a score each day, by the end of a year, they would have copied 24 arrangements for a 15-piece band. If someone drove to school or work, had a stereo in his or her car, and the trip was 20 minutes each way, and they stayed home on evenings and weekends, they could still listen to about 165 hours of music in a year. A typical jazz standard can be learned in about half an hour. If one learned a new jazz standard each day, in a year's time they would have learned 365 songs (Roberts, n.d.).

By following Roberts's simple suggestions, at the end of the year the student would have built a brick practice room, copied 24 arrangements, listened to 165 hours of music and learned 365 jazz standards. This list probably does not coincide with the average student's goals or the timetable they have set for accomplishing them. However, it should be obvious to the student that without forsaking many, if any of their present activities, they could accomplish their goals and become what they wished to be.

Accuracy and Speed

It is natural for any student of instrumental music to want to play quickly right away. It is important to remember, however, that speed is a by-product of accuracy. Without accuracy, the student's speed will simply not develop. Attempts to play too fast too quickly will simply reinforce the bad habit of sloppy playing. Roberts (1982) suggested that one's first mistake should serve as a signal, informing the student not to repeat the mistake. Roberts said, "That a little mistake might not seem like much to the casual listener, but to the student learning their music, engaged in the training of their motor system, that one mistake is far too costly to let slip by uncorrected" (p. 13). If the

student allows it go by, their nervous system will begin to view that level of performance as acceptable, and over time, the mistake will become difficult to overcome.

Roberts (1982) taught that making mistakes should not happen more than once during a student's practice routine. He considered multiple mistakes of the same type dangerous for the student who would then unknowingly program those mistakes in their physiology. He recommended that when a student made a mistake, to stop playing, go back and practice slowly to a tempo that could be played without making the mistake. The tempo is to be gradually increased, after which time the student may notice improvements between the coordination of their hands resulting in speed and accuracy.

Overload

When faced with a new piece of music to learn or given a variety of scales to learn in different keys and with different fingerings, the student can feel overwhelmed and overloaded with too much information to learn before their next music lesson. Roberts (1982) believed that it is far better to leave one's practice session with three bars of successfully accomplished study than to walk away with fifty bars of material that the student does not quite remember and cannot quite execute. Once they have broken the material down into very small sections, and will work on them slowly, a student may wonder how many of these small sections they can practice. This is where the students have to answer their own question. Roberts (1982) asserted that the process of assembling small bits of material is like a juggling act. If the student is trying to handle four small sections and at that moment they are only capable of handling three, adding the fourth can make the student spoil the other three. He suggested that if the student

feels a sense of overload, he or she should pull back and concentrate on parts one, two and three. If a student subjects him/herself to overload, discouraging symptoms will occur. The most obvious is failing to practice regularly. The student will not be in the mood for practicing even though they cannot explain why. This is a common symptom from musicians of all levels whether beginner or professional. Personally, I get into these lethargic moods as well. Then for some unknown reason, I experience the desire to practice and I practice long hours feeling good about the progress I am making. The ability to manage one's time ought always to be considered. The realization that practicing regularly may never become completely natural to the student is because of the student's previous training, which is likely to be deeply ingrained for the rest of their lives. The student will have to remind himself or herself constantly that they are responsible for adopting new methods for further efficient learning.

New Ways of Learning

There are numerous educators and musicians who have been inspired by Roberts's philosophy. Steve Crowell and Mulva Freymuth are two contemporary educators I will now discuss.

More Effective Practicing Strategies

Educator and jazz musician, Steve Crowell, (1992) suggested that students could record and listen to their own practice session tape. Adopting this method, they may be able to hear themselves objectively over time. He advised the student to evaluate the recorded tape of his or her performance as if it were someone else and compare it to the student's aural mental image of the most perfect performance imaginable. Crowell also

mentioned that the student should be aware of and make time for two kinds of practicing:
- one when the student is able to evaluate how their musical development is improving, and the other in which the aural image of what one is about to play must keep going without any judgmental distraction. This is easier said than done but once again, the student must develop these mental skills which I feel are overlooked in the traditional teaching methods. If one can practice parts and perform the whole from memory, it is an excellent concentration builder.

Memorization Techniques

The various ways in which we process the printed page and convert it to sound make for a fascinating lifetime study of talent, intelligence and acquired skill, and I believe memorization is a skill which must be practiced throughout one's life. The ease, with which we can spontaneously play "Happy Birthday" or any song from childhood such as "Twinkle Twinkle Little Star" from memory in any key, is an example of the brain being able to create the continuous aural and tactile images of a mental performance of the piece from memory. The fingers will find the notes, assuming that the player possesses and maintains the technique required for a given piece, and that at the moment of performance he or she has practiced on a regular basis to play the piece from memory. Getting aural and tactile images of music more complex than "Happy Birthday" into the brain may require years of study and practice, but not necessarily always with the instrument in hand.

Many musicians have independently employed sports psychology techniques in much the same way that athletes have done for years. Educator, Malva Freymuth (1999),

is a violinist who has researched kinesiology and sport psychology to maximize her own violin practice after a physical injury. There is nothing like an unexpected deadline to show us what we are capable of accomplishing when every moment counts, and it is also true that anxiety can make memory slips happen in performance even to players who have the best practice history and mental work away from the instrument. However, both situations are examples of the power of concentration, or lack of it. The goal of mental exercises such as those Freymuth has developed, is to develop the depth and intensity of a player's awareness of every possible image and sensation involved in preparing to play the next few notes to the extent that unbroken intense concentration, or sheer force of will, can triumph over any possible distraction from stress- in performance, just as it does during the exhilarating intense preparation to meet an unexpected deadline. This is not guaranteed to work every time, but mental work does greatly improve the odds of playing better and triumphing over stress. What is amazing is that this mental work (as advocated by Howard Roberts and Julie Lyonn Lieberman) can be just as exhausting as actual practice, and even in privacy and silence, the act of imagining every performance detail of a work from memory in one's mind can invoke a little of the stress of uncertainty, if there are weak spots or any latent anxiety about the upcoming deadline.

Never before has there been such a wealth of recorded music available, and it would be a shame for anyone who loves his or her instrument to miss hearing as much of it as possible. At the very least, one should be familiar enough with the recording to immediately recognize playing a wrong note or rhythm. Listening to recordings and/or one's own practice tapes, both studiously with score in hand and passively as entertainment while driving or cooking dinner, may significantly shorten the learning

curve, reduce dependence on the score sooner, and inspire the student's own musical ideas for the next practice session - simply because it makes this material resonate in the mind of the learner (Crowell, 1992).

Developing Speed

Roberts (1982) suggested that for clean, fast passagework, the student's practice time should include playing a good portion of their work at a very slow tempo with a metronome, gradually speeding up the metronome after success during each practice session, and frequently taping themselves without a metronome to hear how well they are progressing. I also find that it is very helpful to practice the passage in various rhythms such as in four groupings of sixteenth's, triplets, eighth notes and quarter notes.

Using the Mind to Practice

Freytmuth (1999) noted that memorization helps to put the mind in control of the fingers. The student should attempt to play from memory in slow practice and rhythms as well as up to tempo, even if for just a fragment of a longer passage. The ultimate mental test is for the student to hear the passage in their mind -- from memory and up to tempo without the instrument in their hands. This kind of mental work can be done anytime, even while walking or doing something else.

Freytmuth (1999) also suggested that to train one's hands without a mind - body connection takes longer and does not guarantee a strong foundation in performance conditions, leading to mistakes being played. When one is performing, the heart rate increases and adrenaline levels increase. A normal occurrence when performing is that one will play the music as it was practiced. If the preparation was fragmented and

incomplete, the mental resources needed to save the performer will not be available. A mind cannot remember what it did not learn during the practice session. Hence the whole concert could be spent trying to get away from this intense level of aliveness just to be able to re-access muscle memory, which in my mind is not an efficient and reliable source of learning music.

Freymuth (1999) stated that mental practice could be effectively used during all stages of learning. Freymuth advocated learning music in units. This exercise requires the student to think ahead and to quickly grasp musical information. Freymuth also posited that this exercise trains the body to remain relaxed and responsive to mental directives. A method of practice Freymuth that recommends is to play a few notes in a group of two or three and then to pause between each musical sequence or phrase. During the pause Freymuth suggests to think ahead and to imagine playing the next grouping of notes. She instructs students to mentally hear and feel each unit before physically playing it. (This is similar to what Roberts advocated when practicing). If needed, several mental repetitions can be done before playing the music. In addition, during the pause, Freymuth suggests releasing any tension that might be present. Freymuth claimed that this exercise provides the student with invaluable practice in anticipatory thinking, while also training the body to remain in a relaxed state.

Freymuth (1999) continued to say that studies of performers who used brief mental rehearsals of the immediate task prepared the nerves and muscles for action. This promoted concentration and “helped many performers to maintain a sense of confidence” (p. 58). Hence just prior to playing, Fremuth suggested to “...project your ideal mental model of the opening measures of music. By engaging in such mental activity your mind

remains focused on the task at hand, thereby reducing distracting thoughts. The knowledge that you are mentally in command may generate some extra self-assurance”(p. 58).

Roberts (1982) advocated this mental method of practicing in the 1970’s and now educators such as Julie Lyonn Lieberman and Mulva Freymuth are advocating the same techniques for effective practicing. I myself have been practicing in this way ever since I attended a Howard Roberts seminar in the 1980’s. Roberts asked the 200 audience members to hand him a piece of music. An audience member had handed him a piece of classical piano music. I was extremely sceptical at the time that anyone could look at a piece of music for a minute and then be able to play it without looking at the music. What was even more impressive was that Roberts was a guitar player and not a piano player and he still managed to perform the piece on guitar. Roberts received a standing ovation and I was astounded at how this could be done. Watching him, I realized that my mind needed to be developed in this way. My first attempts were futile, as I was not used to imaging music and then playing the music from memory. I had been trained to read music and to spend hours trying to memorize music for my performances. This new way of approaching music appeared to yield results far more quickly than my traditional way of learning music. To become accustomed to this method of learning, I started off by learning and using children’s songs, because the melodies are short and simple. In this way I trained my mental faculties to achieve the results as advocated by Roberts, Lieberman and Freymuth. Roberts acknowledged that he did not invent this method of learning. He had read the book *The Inner Game of Tennis* by Timothy Gallwey. At the seminar Roberts recommended we read the book so I went out and bought myself a copy

right away. The book is about how tennis players use this mental way of practicing to achieve fantastic results. So when Roberts was reading the book, he wondered if this practice could be adapted to guitar playing and for musicians in general. Roberts found that with regular practice he was able to develop his mental ability to look at music and then be able to play the music from memory quite effortlessly. Roberts advocated practicing everything including scales, arpeggios and pieces of music in this manner.

The authors Green and Gallwey of the book *The Inner Game of Tennis* also did not invent this way of learning. They were inspired by the way Russian trainers were training their athletes using the imaging process. Thus Green and Gallwey had the idea of transferring this new way of practicing sports to tennis. Roberts had the idea to transfer this method to learning music and so one can see the lineage of how this pedagogical method evolved over time.

As mentioned previously, I have yet to meet any school music teacher or private music teachers who instructs their students to practice in this way. Students could spend their time on the buses practicing in this manner. I feel that this method of practicing also enhances active listening skills because the ear tunes into the music much more and deciphers what is occurring in the music. This can aid in composing, arranging and improvising. I feel that we are all “human jukeboxes”. The music we have been exposed to is the music that is residing inside of us. This is why when it comes to teaching teenagers and older students; they already have amassed a huge musical library inside of them from such sources as television, the movies, their home environment, and stores. I feel that when teaching these students it would be beneficial to assess their musical tastes and background to decide the appropriate music to use for their beginning lessons and to

assist in creating a connection with the individual. I have noticed that music teachers always use the same music book or pieces of music to instruct without assessing the students musical taste and background. Hence the students complain that their music lesson is boring because they cannot relate to the music. When I teach, I always inquire about the student's musical tastes and then commence by teaching them a piece of music that resembles what they connect to musically. Their faces light up when they begin to play music they can associate with and they become enthused to learn more about their instrument. In my past years of music lessons I have had music teachers who ignored my musical requests about what I wanted to learn. I did not enjoy my music lessons with them and at first I could not understand why. Hearing music and hearing others play excited me but when it came to my private lesson, that enthusiasm had vanished.

Critique

A drawback I find with Roberts recommendation of "TV" practicing is that it does not account for muscle and brain fatigue. The student has to monitor himself or herself to make sure that they do not contract any form of muscular problems such as carpal tunnel syndrome or tendonitis. I realize that sometimes we need repetition to ingrain and develop strength and speed but I do not feel that practicing for long periods of time in front of the TV will yield these results. I feel it is far more beneficial to practice with a metronome commencing at a slow tempo and working up to the desired tempo for effective and speedy results.

I feel that with the suggestion of practicing endlessly Roberts is overlooking the problem of muscle fatigue. From my personal experience, I did not pay attention to the

tightening of my muscles in my arms when I was playing the violin. Instead of stopping for a break, I continued playing my violin. The next day I woke up with great pains in both of my arms and I could not even lift a pencil. I went to see my doctor who informed me that I had tennis elbow, the layman's term for tendonitis. I had never heard of this prior to my injury. The cure for this was to not play music for a year. I was devastated and spent the year reading music books wishing that I could still play my guitar and violin.

Personally I have been practicing yoga and tai chi for ten years and I have noticed how the exercises help me to reduce physical stress placed upon my body from practicing and performing. Seeing a massage therapist once a month is also beneficial in maintaining the body. The massage therapist can alleviate any muscle problems that may have occurred or prevent any muscle injury from potentially developing. This I feel helps us to be more in tune with our bodies. When practicing I find that I am much more productive when my mind and body are in a relaxed state. If my nervous system or my mind is active with lots of fleeting thoughts, I cannot focus and learn my music efficiently.

In my opinion it is better to image the notes first, allowing your lip or finger movement to originate in your mind. Muscle memory will still record the finger/mouth patterns that one is practicing, but now it will be connected to the control centre, that is the mind, instead of functioning independently. I feel that visualizing oneself playing as if in performance is an effective learning tool. The student is placing into the mind the correct way they would like to perform their piece. This allows the mind to delegate the information to the muscles and avert improper muscle learning, which could then be

transferred to the live performance. This kind of learning and preparation for performance creates a mind-body relationship so when the student is fully present during their preparation, they are using nature's own saving device, that is, muscle memory, consciously, which in turn enables the student to economize effort in the long run.

Howard Roberts's teaching methods enable students to learn music faster, they are better able to retain and understand the concepts they are learning and the music is learned in a fun fashion without worrying about trying to learn under strict conditions enforced by the teacher. Traditional methods do not raise the topic of ensuring that one has a quiet and clean practice environment to practice in, and they do not teach how to learn music in an efficacious manner. However, Roberts believed that a noisy environment or a badly lit room could affect the quality of the student's practice time and impede the student's progress. According to Roberts, the student is expected to read/play the music without having had a chance to scan the music. Traditional methods do not synthesize the theory of music with the practical aspects of learning an instrument. Roberts advocated, that the two need to work hand in hand so that the student can fully understand the music they are learning and playing.

Conclusion

To conclude this chapter, let us summarize Roberts teaching philosophy. Roberts was a firm believer in learning music in small amounts and then connecting the information to play the piece of music. He also believed when students learn, they should be able to retain the information for life and be able to use it at will when needed. The fact that Roberts realized the traditional ways of learning music were inefficient and

developed alternative methods, is beneficial to today's music student. Traditional methods do not teach the student how to practice effectively, how to use one's mind for practicing to achieve results faster and without experiencing muscle fatigue by practicing for long periods of time. Another limitation of the traditional method is that it does not connect music theory to the music that the student is being taught. Roberts taught the importance of learning music theory and in applying it to the music that the student was learning. In this way, the student may be able to understand the music in more detail and could potentially memorize the music faster than previously taught in the traditional method.

Another valuable point that Roberts raised was the importance of the practice space. Roberts contended that if the practice space was poorly lit or if there was extraneous background noise, this could impede the effectiveness of the student's practice time. The student should feel comfortable in their practice space and know that they are there to practice and to achieve results. With Roberts emphasizing the importance of learning theory and applying it to the instrument, the teacher may have students more willing to learn theory and enjoy learning theory for this will develop musical independence for the music student. For the music teacher, they can spend more time teaching other aspects of the music. If the students are capable of understanding aspects of the music than the teacher does not have to explain as much and can spend more time teaching other musical issues. In this way, the music student learns to be a teacher and a student at the same time taking responsibility for their own learning.

The student is also not taught how to practice efficiently or how to divide their practice time to achieve results in the least amount of time possible. Roberts taught the

importance of using visualization to learn music faster. This technique can aid the teacher and the student. For the teacher, they can teach more music knowing that the students can practice and learn without their instruments and for the student, they have a technique to learn music without their instrument and which can be practiced anywhere. The students may notice improvements in their playing and realize that they can learn anything by implementing this learning tool for effective results. Roberts also taught the difference between data and motor memory. With data memory, the student is learning the theory behind the music and with motor memory, the student is developing the technique required to play the music. With this realization, the students and the teacher can both see how the two compliment each other thus promoting faster learning for the student and faster teaching for the teacher. Another important element that Roberts emphasized was to practice information in small doses and to avoid practicing for long hours as is taught in the traditional methods. Learning in small doses makes it easier to connect the information together and in this way; the information will stay in the long-term memory, thus reducing the hours necessary for the student to relearn information already practiced. With proper instruction the student can begin using their undeveloped talents and start attracting the musical success they long to aspire in reaching.

Chapter 5: Lieberman's Power of the Mind

Historical Background

Julie Lyonn Lieberman is an improvising violinist, singer, composer, educator, recording artist, author, and producer. Formerly on the faculty of the Juilliard School, New York University, and New School University's Jazz and Contemporary Music Program, she now teaches privately in her New York City studio and presents clinics throughout the country. The recipient of over a dozen ASCAP awards and eight Meet the Composer awards, Ms. Lieberman brings over 25 years of experience as an educator and performer to her private and group teaching. Her ability to stimulate participants to think and grow in new ways has earned her international respect.

Lieberman has written over 50 magazine articles and is the author of 6 books and 5 instructional videos, including *The Creative Band and Orchestra*, *The Contemporary Violinist*, *Improvising Violin*, *Rockin' Out with Blues Fiddle*, *You Are Your Instrument*, and *Planet Musician*. She has also created programs for National Public Radio on jazz violin ("The Talking Violin," hosted by Billy Taylor, and "Jazz Profiles: Jazz Violin," hosted by Nancy Wilson) and has produced four American Jazz String Summits featuring many of the top improvising string players in America. She also co-produced the alternative string track for the American String Teachers Association's 2003 and 2004 conferences.

The Creative Practice Session

Without guidance, a child or a beginning adult music student has no idea what amount of effort will yield what kind of results. Support will increase his or her progress significantly. Kohut (1985) argued that, with any subject matter, when a parent becomes involved too closely the wrong way, the opposite results could be created. Children already have homework and would rather play than do homework or practice an instrument. Parents have an opportunity at home to make sure that time on an instrument does not become just one more task before the child can finally have some fun. If discipline around music-making becomes about doing something distasteful on a regular basis because it is supposed to be good for us at some point in the future, the child will eventually lose interest and have a negative outlook on their instrument and possibly never be inclined to want to play music again, even as an adult.

Practice time can be a time of sharing and bonding rather than the parent yelling at their child asking if they have practiced yet. A parent's participation in their child's practice sessions can create quality family time. The parent can act as a role model giving positive emotional support to their child. Even once a week is better than not practicing at all. Perhaps if some parents were more encouraging towards their children, the children would learn to enjoy their practice sessions and look forward in practicing without being forced to practice and not enjoying their practice time.

Lieberman advocated a teaching strategy that states by learning to use both our left and right brain hemispheres; one can learn music faster, more efficiently and enjoy the learning process along the way. Her strategies are important and worthy of

consideration because the traditional methods do not teach strategies such as combining both brain hemispheres, techniques such as imaging and visualization to assist in learning music faster and more effectively.

Some suggestions that Lieberman said would help make a difference: The student can start or end each practice session with an improvisation. The teacher or parent can ask the student to describe an image in sound. What does a zipper sound like? How about a train travelling from far away right into the backyard? Dreams can also be used: "Describe a dream you had this week, and then try to describe it without words by making sounds on your instrument." The child can write a story (or use a story that they have already written for school) and illustrate it with music. The advantage of these techniques is that they call for the student to use their right brain hemisphere. In this way, the student is not worried about any rules to which they must conform when making music. The student is free to express themselves from the technical level at which they are comfortable. It gives an opportunity for the child/adult beginner to become comfortable with their instrument, to learn how to navigate around their instrument without a teacher interfering and yelling at them telling them that this is wrong. Thus without being aware of it, the student is developing positive self-esteem and learning how to enjoy their instrument in a positive, safe supportive musical environment. Many teachers from the traditional method would not allow this occurrence. These teachers would say that this is a waste of valuable time. My nephew, for example, had a traditional piano teacher who would not allow him to "noodle" on the piano. My nephew enjoyed composing his own melodies but was discouraged from this. He was forced to practice scales and repertoire that was foreign to him. He did not enjoy his piano lessons

and refused to practice and acquired a negative response to music, which he had previously enjoyed. Fortunately, he changed piano teachers to one who recognized that he was talented in composing. He was encouraged to compose his own music and bring it to the lesson at which point the teacher would integrate his compositions with what he needed to learn in order to become a good pianist. Lieberman also suggests that teachers turn students' exercises into games rather than viewing them as work. In this way the student will not think of it as, "I have to practice" but will enjoy learning their music while playing a game related to what they have to learn on their instrument.

Anxiety

Lieberman is an avid music educator who is interested in searching for new ways that are more efficient for learning music than the previous traditional methods. Her area of expertise and her main focus is in how we use our brains. She is a firm believer in students learning to visualize their practice sessions and even using the visualization process to help conquer anxiety, which is a common fear among amateurs and professionals alike. I would now like to discuss anxiety and the ways in which it might be dealt with. I feel that this is an important issue to examine as anxiety is rarely covered in the traditional methods of learning music.

Educator and concert pianist Yaroslav Senyshyn (2001) noted, "...it has become prevalent to deal with anxiety as a fashionable commodity to be swept under a proverbial carpet or dispensed with through one drug or another" (p. 43). He continued, "...beta blockers...and other drugs...designed to deny and evade anxiety play a prominent role with individuals anxious about success and failure..." (p.43). Unfortunately, drugs are

used freely by rock, jazz and classical musicians who have not been taught that anxiety can be dealt with in a positive manner. I remember one of my former violin teachers who was playing professionally in an orchestra, and he used to tell me how he would take beta-blockers to help him deal with his performance anxiety whether he was playing with the orchestra or auditioning for a workshop. He used to rave about these amazing little pills that would make him feel so invincible. Luckily I had no desire to follow in his footsteps. I resorted to other means, including visualization and some of Lieberman's other strategies in dealing with my anxiety.

Performance Anxiety

At an audition or at an anxiety-producing performance, one hopes to be so intensely concentrating on creating your mind's aural image of the next few notes or musical gesture that any nervous anxiety about how past notes were played, or the outcome of the audition finds no place in your consciousness. Easier said than done by all of us, but perhaps there are ways to work towards this end.

It would be helpful to know which aspects of one's playing is most affected by nervousness - intonation, rhythmic stability, bow control, vibrato, and musicianship – (depending on what instrument the student is playing) in order to give extra attention to supplemental work on these issues. If, despite careful preparation, one has difficulty presenting their best work in the heat of the audition/performance, then perhaps one needs to look for ways to simulate the concentration required when the situation occurs. Roberts (1982) suggested that a good practice day should include warm-up, slow work on the passages incorporating all musical details, gradually working passages up to tempo

while evaluating how it sounds, much consistent successful repetition up to tempo, and finally a real performance for a tape recorder of all passages up to tempo, without stopping, with all musical details, and without evaluating at the moment how it is sounding- just aiming to make the next few notes or gesture as you wish them to sound. Knowing that the student will have to listen to and evaluate this later may inspire the student to concentrate more intensely than in normal practice.

Many musicians, including myself, have suffered from performance anxiety. Memory loss appears to be the major culprit as well as rendering the body with various symptoms from sweaty palms to feeling highly nervous when performing live. The anxiety produces a fear of forgetting the music and then one has to struggle with performance anxiety too. I decided to analyze my fears, my anxiety and why I was suffering from performance anxiety. I am now happy to state that I have conquered my fear of performing live. I conquered my performance anxiety by reading autobiographies of famous actors such as Peter Sellers who also suffered great anxiety before filming. I also read as much as I could on relaxation, meditation, and other mind development modalities.

Lieberman (1991) noticed that one product of the therapeutic age is the tendency when someone says they are afraid of something, to think that they have a neurosis. The emphasis is then placed on eliminating the fear but what if the fear is founded? Could the fear be a product of reality? The performer is afraid of something because they do not have the skills to deal with it in an effective and productive manner.

Concert performance is normally left to random preparation. In the traditional learning process, the student is guided to play the piece of music numerous times and to memorize it. Throughout their music lesson, they are told which technical problems need to be worked on, which are the repetition passages and they are given technical tips on how to work on fixing their musical weaknesses (Lieberman, 1991). Rarely are they given valuable input on how best to learn the piece. The emphasis is normally placed on product rather than preparation. Repetition is the tool of choice by our traditional music teachers. The student then steps out onto the stage challenged by the psychological dynamics of the performance and is then expected to have perfect recall. This methodology is based on the traditional method of learning the piece of music without the student having learnt everything about the piece such as its harmonic content, and any other relevant music theory that may be of help to the student. Emphasis is placed on learning the music as technically correct as possible while omitting anything else about the music. In order to remedy this memory problem, Lieberman advocated a five-fold approach to learning music that provides a solid foundation for performance. The five ways are: muscle memory, auditory memory, definitional memory, visualization and imagistic memory.

Lieberman's methods of teaching music education contribute important information about how the student's memory plays a key role in their music performance.

1. Visualization- this is the ability to watch yourself doing something
2. Imagistic Memory- Lieberman said this is the most important form of learning music. It is the ability to remember where the notes are on your instrument experientially and spatially. The information that guides what muscles to move

on the instrument comes from your mind so Lieberman posited that it is important to teach your mind first before teaching and using your motor skills in learning music. She advocated imagining the musical phrase of the tune first before playing it. Make a note of the intervallic relationship of the music you are learning.

3. Auditory Memory- this is having the ability to hear the music in one's inner ear.
4. Defitional Memory this uses the left-brain hemisphere and represents the knowledge of the music.
5. Muscle Memory- this is where the muscles remember the movement used in playing the music.

These five ways that Lieberman recommended learning are new methods of teaching music that the traditional method overlooks. I feel that this is more of a symbiotic approach to learning music. The student is not encouraged to play scales, etudes and repertoire pieces as are taught in the traditional fashion. Instead, the student is seen as a whole being and encouraged to combine the left and the right brain hemisphere when learning music. In addition, the student is taught to combine the physical aspects of playing an instrument with the visual aspects so that he or she learns to practice physically using visualization techniques.

Lieberman's Visualization Approach

Visualization refers to using the mind's ability to create pictures. Visualization gives the musician a more objective picture of his or her performance in much the same way an athlete might watch a mental movie of himself or herself running and jumping over a six-foot bar. This is where the *Inner Game of Tennis* is a valuable read as the

visualization technique that Howard Roberts and Julie Lyonn Lieberman advocated is exactly the same approach. The student practices seeing a mental movie of themselves performing fluidly, effortlessly, expressively, fully aligned and confident. This is an excellent tool for preparing for performance because one can picture themselves performing in this way in front of a live audience.

Lieberman suggested thinking of a tune or a scale of 2 or 3 notes. She then suggested sitting back, relaxing, and taking a deep breath. The student is to visualize a movie screen and to see a movie of themselves playing their music and hearing the sound of that music. Lieberman advised the student to notice how specific or how general the image is of their movie. Can the student (if they are a string player) see their bowing arm moving on specific strings, their left hand playing specific notes and hear the exact music that is being played? The student can do a quick check and see what is happening in their body such as are they holding their breath and, in so doing, not breathing properly. Did the student tense up anywhere? Everything should be checked - feet, knees, jaw, neck, and hands. Any tension that is identified informs the student what they programmed into their nervous system when they learned that piece of music. One should picture themselves playing while breathing deeply. He or she should imagine that there is tremendous fluidity in the body and that the body is very relaxed. Anywhere that tension is detected, the student should add release, (to their inner movie) fluidity and relaxation.

Mental and Physical Health

Mulva Freymuth (1999) also suggested thinking in terms of units when playing a piece as written to help the student's mind to stay ahead of the body. This is where I feel

a musician is similar to an athlete. Athletes know how to take care of their physical bodies. As musicians, we are using physical movements so we need to take care of our bodies to be maintain our ability to play our instrument. Hence I feel that yoga, tai chi or any other form of exercise that the individual feels comfortable in pursuing is a valuable tool to maintain the body in its optimum state for playing music without becoming tense or developing physical ailments of the body. I have found that for myself I learn a lot more and retain the information I am practicing if I approach my music from a relaxed state of being. My mind also needs to be able to focus on the task at hand whether it be working on a bowing technique or grasping a difficult passage of music.

Freytmuth (1999) stated, "...mental representation must be clear and precise in order for it to be effective" (p. 59). She acknowledged that researchers have found that when movements are imagined vividly, slight physical reactions are triggered in the body. "The tiny responses occur in the same muscles and nerves that would be used during physical performance of the imagined movement. The responses are so minimal that EMG electrodes must be used in measuring the nerve and muscle activity" (p. 61). (See Appendix 3).

Imaging Process.

The imaging process is similar to the visualization technique but the student uses his/her senses (i.e. seeing, touching, and hearing) to envision specific finger placement and other applicable techniques to the instrument. Lieberman suggested that the student imagines that they have an astral body. That is, an invisible replica of the student's body. In essence, one is not just seeing the instrument; they are attempting to capture the

“flavours” of their instrument. For example, if the student were to press the bow too hard on a string, they would hear and feel that sensation in their mind. When the violin student plays the note E, can he or she imagine exactly where their finger should be placed on their instrument where the bow goes and the sensations occurring in their body? The student is to then check their breathing, and monitor their experience. Lieberman advocated practicing in this way for 15 minutes a day. The same approach would apply to performance anxiety. (See Appendix 5).

Imagistic Memory

Lieberman suggested that imaging is the ability, with the eyes open or closed, to practice a musical phrase or an entire piece of music in detail mentally. She claimed that this is an often-overlooked way of learning music. By practicing in this way, Lieberman stated that students are using their right hemisphere to create a map in motion, which will prepare the mind-to-body hook-up so that the command centre emanates from the mind, not the hands.

Lieberman said that when one images, they are experiencing the act of playing as if the student were actually playing their instrument, but without moving their body. She advocated that this frees the student to focus on breathing and relaxing the body, while playing the music mentally. The benefits of mental practice are that it protects muscles from overuse, can be done anywhere, and is the students most dependable memory centre. When one images kinesthetic movement and sound without moving their body the student is developing an experiential, sensory, sequential, spatial and auditory relationship to the music.

This concept is not new nor a pedagogical discovery by Lieberman. I once attended a workshop in 1982 by the late Joe Pass who is a renowned jazz guitarist. Pass mentioned that being a full time musician, he was busy travelling around the world and so was not able to maintain a good practice regimen. Joe also advocated the art of mentally practicing and told the audience this was the only way he was now practicing with amazing results. In the case of his motor skills, he said that by performing often, his muscles were routinely exercised so that took care of him practicing physically.

In my twenty years of teaching guitar, violin piano, bass, saxophone and harp, I have not come across one student who was familiar with this way of learning. Somehow this pedagogical method has not become mainstream in the musical education system. Perhaps this is due to the fact that many music teachers refuse to learn and adapt to new ways of learning music. Maybe the adage that one teaches primarily based on how one was taught is true. Some schools in the United States and in Britain are currently adopting these imaging learning techniques. These schools include the Musician's Institute in Los Angeles, Berklee School of Music in Boston, and the Guildhall School of Music in London.

Imaging is not the perfect way to learn music but it can save a student a considerable amount of time in learning their instrument. But what if a student claims to have a hard time imaging? I could not image in the beginning stages as my brain was not used to or trained to practice music in this manner. Howard Roberts did warn us that it might be a struggle in the beginning but to persevere with the imaging technique. Luckily, I followed his advice and I still use and teach this technique for learning music.

One of the benefits of using this learning tool is that you can apply it to other subjects too; it develops your mind to remember images much faster hence memory is enhanced.

Auditory Memory

Auditory memory, Lieberman (1991) stated, is the ability to hear the entire piece in your inner ear without referring to your instrument or sheet music. Lieberman claimed that many musicians cannot hum or whistle the piece of music they are working on and have difficulty hearing the piece in their inner ear. To further explain auditory memory, “one has only to think of Beethoven...heard the music in his ‘inner ear’ and translated it into written symbols” (p. 28). Lieberman argued that the verbal approach to playing deadens the inner ear, and claiming that rather than hearing the music, the music student is either thinking about the mechanics required to play the music or translating symbols from the music page. She advocated that the student should be able to hear a melody in their mind and have the skills to either play it immediately on their instrument or to notate the music on music staff paper. I have never had a teacher teach this concept to me. I have always been taught to read the music while attempting to play the written notation on my instrument. To be able to hear melodies in my mind and to have the skill to write them down on manuscript paper is a skill I wished had been shown to me as I was learning music. I consider this an important and essential music skill that needs to be taught for this skill takes time to develop also.

Analytical Memory

Lieberman (1991) is a firm believer in mind development strategies for learning music more efficiently. Lieberman advocated that cultivation of these new mental skills

would “facilitate a shift to greater awareness, fluidity, pleasure, and creative individuality in practice and performance” (p. 14). Lieberman argued that the ability in learning to use both the left and right brain hemispheres would yield positive and beneficial results in learning to play an instrument more quickly than the traditional method. I would now like to discuss Lieberman’s philosophy in using left and right brain hemispheres in the aid of learning music more efficiently.

Lieberman (1991) said that analytical memory utilizes left-brain thinking to examine the internal structures and relationships within a piece of music. With this approach the student or teacher can point out simple details, such as the key and time signature, how the melody flows in relation to the tonal centre, intervallic relationships within problematic phrases, or any other structural relationships that might simplify the learning process. As an example, Lieberman stated that it is easier to learn a phrase of music by realizing that it is an upside down arpeggio or a scale-like run starting on the third of the key and flowing down to the fifth than by trying to memorize each note for its own sake. Analytic memory calls for a conscious use of theory, intervals, keys, and various scale types.

In my opinion, this is overall good musicianship. A good music teacher should be able to impart theory as the student learns music. I like to relate this to being a musical detective: how can one look at a piece of music and detect information about the piece of music by scanning the music and highlighting relationships between the notes before playing the music? A good foundation in music theory can greatly facilitate learning the piece of music faster and enable the student to remember the music in their long-term memory.

When a student is given a piece of music, the music teacher should ask the student general musical questions such as identifying the key of the music, and if the music contains any scalar passages or arpeggios in it. In this way the student learns independently how to analyze music. The student needs to think of himself or herself as a musical detective by becoming familiar with the music before playing it, thus learning to own the music as if it were their own composition. Can the student quickly recognize the chord progression, the key of the piece of music, what type of scale the music is using, such as pentatonic, major scale, melodic minor scale, or the whole tone scale? Perhaps the music is atonal and does not use any recognizable form of scale type. Can the student recognize a modulation within the piece of music? All these factors will assist the student in learning the music considerably faster than if they were to start playing the music without first actively looking at what they are playing or trying to learn (See Appendix 4).

I like to call this getting into the inner music. By inner music I am referring to the fact that the student is learning to get into the psyche of the piece of music. All human beings have a personality and in my opinion, all music has a personality. What type of personality does the music have that the student is playing or learning? What impression is the music having upon the student? We are constantly being left with impressions from the people we interact with. I feel this is the same with the music we play. Each piece of music leaves us feeling a certain way, especially a piece of music one is learning to play.

After a while the student will notice slight increments of improvement in playing their music. This becomes exciting for the music student or for the musician at any level

of competence. The objective is to be able to own the music that the individual is learning. Whether the student is learning a scale, an etude, an arpeggio study or any other kind of musical piece, he or she should be able to play the musical piece with confidence, and to play it as if they own the piece of music. To me, “owning” the piece of music, means that anyone listening to the piece should be taken on a journey via their senses. The student should be able to play the piece of music with complete conviction regardless the level of difficulty ranging from easy to technically challenging. The challenge, of course, is the learning procedure that is necessary in order to reach that level of confidence.

Muscle Memory

Muscle memory, according to Lieberman (2002), is the utilization of the body’s natural ability to learn sequences of motion. Muscle memory is developed through consistent and mindless repetition. This leads to the muscles being able to perform a series of moves with little or no conscious direction from the mind. This method of learning music is commonly used by musicians, but is not usually backed up enough with other skills, muscle memory does not hold up well under performance conditions when the chemistry of nervousness fills the body.

I used to think that this way of practicing would turn me into a fantastic musician. As a teenager, I would spend countless hours practicing my scales and arpeggios in my bedroom. In the past I have had music teachers who advocated this as the only way to excel on an instrument. Being a student, I assumed that whatever my music teacher suggested must be true. Along the way, I became very good at playing my scales and

arpeggios when practicing but when it came to play for other people, I had mental blocks due to anxiety which made me nervous. I had no idea how to play with other musicians, for my listening skills had not been developed yet. I did not know any pieces of music as I had been so focused on practicing my scales and arpeggios.

Lieberman (1991) stated that our muscles and nervous system operate like a computer suggesting that we enter information in the form of subtle specific micro-movements. When the entry is completely registered, our hands can play a piece of music or improvise by mindlessly running off finger patterns in various keys while thinking of other things.

Muscle memory allows the student to place their focus elsewhere while increasing their technical capacity by layering information. Lieberman commented on how in an interview in 1978 a famous musician boasted of his technical mastery by playing troublesome passages again and again while watching television movies with the sound turned off. His audience described him as a technical wizard while lacking heart and soul.

Practicing with feeling is one area that I feel music teachers overlook. Much emphasis is placed on developing proper technique and learning repertoire. Musical expression is discussed as it pertains to the composer. For example, many teachers suggest that pieces by Mozart or Beethoven should be played as the composers intended them to be played. Some music teachers do not encourage playing the piece of music as the student feels or interprets it. I speak from personal experience during my years of having music lessons. I have yet to have a violin, guitar or piano teacher make me aware

of practicing with feeling and adding emotive quality to the music. Not one teacher has taught me to be aware that I should be playing or practicing with feeling whether it be playing my scales, arpeggios, a technical study or a piece of music. I find that if one becomes accustomed to playing everything on their instrument with feeling, than this becomes an automatic response from which to perform. Hence if a student is playing a scale, it should be played as musically as is possible from the level that the student is playing from. Devices such as dynamics, tempo, and shifts in volume should all become natural forms of expression, similar to how we communicate in our everyday life; we express ourselves verbally depending on the situation we are in.

Lieberman (1991) stated repetition in learning a piece of music is common but it also leads to problems such as ignoring the body and its communication regarding muscle tension. The student is also training their nervous system to execute movement patterns without any input regarding the quality of experience, sensory awareness, breathing, or imaging all of which I feel are essential in learning music efficiently.

To train one's hands without a mind-to-body connection takes longer and does not guarantee a strong foundation so that during performance, mistakes can more likely occur. When one is performing, the heart rate increases and the adrenaline turns on. Normally, one plays the music in performance as it was practiced. However, if the preparation was fragmented and incomplete, the mental resources needed for the performer to play well will not be available. The mind cannot remember what it did not learn during the practice session. Hence the whole concert could be spent trying to remember fingerings and other technical information as opposed to being able to play the music freely and in a relaxed manner.

I agree with Lieberman that it is more effective to image the notes before playing them, allowing one's lip or finger movement to originate in your mind. Muscle memory will still record the finger/mouth patterns that one is practicing, but now it will be hooked up to the control centre (that is, the mind) instead of functioning independently.

According to Lieberman, spending time visualizing oneself playing as if in performance with the way one would like to perform the piece of music is an effective learning tool. The student is placing into the mind the correct way they would like to perform their piece. This will allow the mind to delegate the information to the muscles thus averting improper muscle learning which would then be transferred to the live performance. This kind of learning and preparation for performance creates a mind-body relationship so when the student is fully present during their preparation; they are using nature's own saving device, that is, muscle memory, which then enables the student to economize effort in the long run. (See Appendix 1).

At first I would practice randomly without a metronome. Hence my timing and tempo were terrible. One of my teachers made me buy a metronome and showed me briefly how to practice with it to develop clarity and speed. In the beginning I had a hard time trying to play with a metronome. I was always speeding and could not listen to the beat of the metronome without keeping steady time. Hence even a simple task of listening to a metronome and playing along was a basic skill that I had not developed yet. Hence if I had been shown how to practice properly and efficiently with a metronome, I may have achieved better results in a least amount of time. Traditional methods do not go into detail on how to use a metronome properly to practice where as contemporary

methods spend more time teaching how to use a metronome to achieve results faster than the traditional method.

Defitional Memory

This uses the left-brain hemisphere and represents the knowledge of the music. Lieberman follows Howard Roberts' philosophy on this topic. Defitional Memory means using the student's music theory knowledge to analyze the music before playing the piece. For example, the student should scan the music to see what key it is in, if there are any scalar passages in the music, if there are any arpeggios in the piece, if the music changes key anywhere. These factors will assist the student in learning the music much faster than using the traditional approach, which is to play the music first and later conduct the musical analysis.

From Competence to Performance

Lieberman (2002) found that after a number of in-depth studies, the scientific community has concluded that it takes three hours of repetitive activity for the motor cortex (the part of the brain that communicates with muscles) to build a new sensory engram. According to the study, if the individual attempts to learn several new skills at the same time, the learning process becomes weak and diluted, and takes longer to learn.

Engrams

An engram is a discrete sensory record of a particular gesture/gestures. One could relate an engram to a tape recorder that records exactly the sounds it hears via its microphone. Engrams encode the manner and style in which one performs habitual tasks. Thus, the things one performs the most often, and the manner in which a person performs

them, begin to influence the style in which they perform everything else. This explains the development of incorrect learning patterns. It also explains lack of progress in learning a piece of music or in developing better facility on an instrument.

Lieberman (2002) compared these engrams to bar codes in that they lock in every detail of information that we absorb when we learn a new activity. Lieberman cited the example of what occurs when preparing a passage of music for technical mastery while holding one's breath. The eventual outcome will be the ability to perform that passage as technically intended, but the student will also be automatically holding their breath each time they play it. The nervous system and the muscles respond to whatever we ask of it, and the motor cortex records it all. The motor cortex cannot discern between useful and irrelevant or useless information. It just takes in whatever we have inputted in our physiology.

Lieberman (2002)) suggested that the old teaching model where the teacher tells the student what to practice and the student returns and plays for the teacher their results, is not as effective as correct learning procedures. She said that practicing for long hours should not be about mastery but about the process for how to learn. This is an area in which I feel the traditional teaching methods are ineffective. In my personal experience, I have not had any music teachers who taught me how to practice efficiently. I was told *what* I had to learn but not *how* to learn the music.

My best learning experiences have been gained attending workshops by renowned musicians and educators such as Howard Roberts, Ray Brown, Yehudi Menuhin, Joe Pass, Emily Reimler, Herb Ellis and Monty Alexander. All of these musicians advocated

new ways of learning music. My own private music teachers had never exposed me to these methods. If I had been shown by my teachers how to practice efficiently and in how engrams function, I may have learned the music more efficiently and felt less frustrated by practicing some of the contemporary methods as opposed to the traditional methods of practicing.

So is it enough just to repeat a phrase over and over mindlessly? In my opinion it is not. Lieberman said that one of the most effective ways to learn is to make sure that the information has been recorded in each of our primary learning centres, and that the quality of approach to learning has been included in the work process, which is the student's practice time. This encompasses pursuing quality of sound along with quality of experience, that is, breathing, lengthening the muscles rather than contracting or constricting them, and proper posture.

The Brain

An aspect that I find that is not taught during music lessons is the importance of the brain and how to use it to learn music efficiently. Perhaps an understanding of basic mental functions can facilitate changes in practice and performance. Our brain contains the left and right hemisphere and each hemisphere controls physical movement on the opposite side of the body and governs certain thought processes. There are varying amounts of crossover function depending on factors such as hand dominance, education, and cultural background.

Left-Hemisphere Education

We live in a verbal world in which our educational system stresses the development of verbal skills to better prepare us for success. Our culture privileges a linear, rational standpoint such as what is the proper sequence of steps or how do I go from here to there. Lieberman (1991) stated that there has been an increasing de-emphasis of the creative arts in the classroom. She said the emphasis is placed on non-expressive subjects as the memorization of words and facts, and that there is a basic lack of involvement of sensory awareness or emotional response which all contribute to a left brain approach to learning. Right brain thinking involves the intuitive side to playing music, the emotional quality we add to music, improvisation and composing without being concerned about the rules of composition. Sometimes musicians and composers say how they were in the 'zone' when either playing or composing music. The 'zone' is in reference to the right side of the brain being in use.

Lieberman (1991) concerned herself with the fact that if the music educator does not help the student to build right-brain skills while learning their instrument, the material will be processed in a verbal, left-brain manner. If only the left brain is developed, then the student will not learn how to develop their intuitive approach to playing music such as trusting that inner feeling on how to interpret a phrase, or what to play when improvising or composing music which from a left brain perspective, may not be rational. In addition, she emphasizes that if the music teacher him or herself has not developed right-hemisphere skills in balance with their left, the teacher will tend to encourage a left-brain relationship to music through the way they communicate about technique and music. The "dry and boring" teachers left me with no passion or interest in pursuing

music at all. Luckily I did find a passionate music teacher outside of my school that inspired me again to play, practice, and learn all I could about music. Thus he reignited my enthusiasm for music. I can now see in hindsight how a dull boring music teacher can make a subject that should leave the student feeling inspired and enthused, lifeless and pointless. The boring teachers would focus on teaching me using only the left-brain approach, that is, teaching me the notes and rhythms required to play the music. There was no discussion on how to play the music emotionally; in how I could express myself or in what ways did the music make me feel. These qualities that were omitted from my teachers are right brain approach to teaching music. The teachers were only focusing on the rational, verbal elements of music thus using the left-brain approach.

The classic left -brain approach to music emphasizes the mindless repetition of proper body moves triggered by symbols on paper or verbal instruction. This type of learning activity can be useful in moderation however, interacting with one's instrument from sensory awareness and emotional expressiveness is often ignored, as are right-hemisphere imagistic skills.

Lieberman (1991) continued to state “music is the one language we have that is not a symbol for anything else. Speech and writing are symbols for ideas, places, people and events. Music is music. A verbal approach to music encourages the musician to describe, rather than originate from our own individuality. It trains us to think the music rather than to hear, image, and feel it” (p. 20). I feel that a balance is needed in learning anything well. A verbal approach may work better for one student than for another student. As music educators we need to remain open to all types of approaches in teaching music. In my opinion, music is about communicating through one's instrument

regardless of one's technical proficiency. Music is also a written approach because such things as reading musical notes and rhythm must be learned. Yet we do not need to read when watching a film or the television, with film or television we are watching images. In music we can also play by ear as is done when improvising. I feel that both skills of learning to read music and the ability to be able to play music without written music in front of the performer is an important skill to develop and learn. Music can be written and read but music should also be played without any reliance on written scores or any form of symbols.

Blakeslee (1980) described a Columbia University study in which the left-right hemispheric activity of an audience was monitored during a concert. The study showed that the musically educated listeners showed a right ear advantage, which is a sign of increased left-hemispheric activity. The untrained listeners showed a left ear advantage, a sign of right-hemispheric activity. Another study with people with brain damage has shown that instrumentalists with right hemisphere damage could not remember how to play but when sheet music was placed before them, they could suddenly play their instruments perfectly and only as long as the sheet music remained in front of them. The ability to read sheet music, like the ability to read the words in a book, is governed by the left-brain. Lieberman stated these studies reflect the inadequacies of our left-brain oriented music education system.

Lieberman claimed that when left-hemisphere functions are relied upon to create music, sensory awareness that is needed in playing any instrument, tends to become dormant or deadened, leading to risk of injury such as tendonitis, back problems, or sprained neck muscles. Lieberman stated this occurs for four basic reasons:

Going from reading sheet music to memorizing it and perhaps even to “seeing” the printed music in their mind’s eye, tends to dull sensory awareness because when the eyes are in use, the other senses function at about 20 % of their capacity.

The left-hemisphere activates the sympathetic nervous system, which increases the body’s oxygen and energy consumption. Muscular contraction is triggered, blood pressure and blood flow are also increased thus placing the body on red alert which prevents it from being relaxed, sensitive and attuned.

Breathing becomes shallower when verbal thought processes are used but this is the time in which we need an increase in oxygen intake.

The right hemisphere, which influences the parasympathetic nervous system in a positive manner, does not function well enough to promote relaxation and restoration.

The Right Hemisphere

Blakeslee (1980) described that when Australian Aborigines were integrated into white, left-brain oriented schools, they were labelled as having a low IQ. In an experimental right- hemisphere test situation, the Aborigines outranked the white children. The Aborigine children had near perfect detailed recall of a large number of objects placed before them, viewed only for twenty to thirty seconds. In contrast, the white children could only recall a few of the objects and without details. Had both test groups been asked to memorize a written list of the objects, the results probably would have been reversed.

Words (left brain) are fragmented symbols and pictures (right brain) are the whole story. The whole story includes the subjective quality of experience. As one begins to assimilate this information, one can see that many of the right-hemisphere skills are ignored during music education and how these are necessary for technique and musicianship. These right-hemisphere skills include:

Auditory/tactile

Imagistic

Spatial

Kinesthetic

Ability to process simultaneous sensory input

Thus, ideal training would consist of an equal development of right-hemisphere facility in balance with and parallel to left-hemisphere facility.

Freymuth (1999) continued to say that studies of performers who used brief mental rehearsals of the immediate task prepared the nerves and muscles for action, promoted concentration and “helped many performers to maintain a sense of confidence” (p. 58). Just prior to playing Freymuth suggested to “...project your ideal mental model of the opening measures of music. By engaging in such mental activity your mind remains focused on the task at hand, thereby reducing distracting thoughts and the knowledge that you are mentally in command may generate some extra self-assurance” (p. 58).

As I have stated before, I have yet to meet any school music teacher or private music teachers who instruct their students to practice in this way. Students could spend

their time on buses practicing like this. I feel that this method of practicing also increases active listening skills in that the ear tunes into the music much more and deciphers what is occurring in the music. This can aid in composing, arranging and improvising. I feel that we are all “human jukeboxes” in that whatever music we have been exposed to is the music that resides inside us. This is why when it comes to teaching teenagers and older students, they already have amassed a huge musical library inside of them from such sources as television, the movies, or their home environment. I feel that when teaching these students it is beneficial to assess their musical tastes and background in order to choose music in line with their personal preferences. I have noticed that music teachers always use the same music book or pieces of music to instruct without assessing the students musical taste and background. Hence the students complain that their music lesson is boring due to the lack of connection through choosing the appropriate pieces of music to connect with the student. When I teach, I always inquire about the student’s musical tastes and then commence by teaching them a piece of music that resembles what they connect to musically. Their faces light up when they begin to play music that they associate with and they become enthused about learning more about their instrument. In my past years of music lessons I have had music teachers who ignored my requests about the music I wanted to learn. I did not enjoy my music lessons with them and at first I could not understand why. Hearing music excited me but when it came to my private lesson, that enthusiasm had vanished.

Lieberman (2002) stated that everyone learns differently. We all have different languages through which we perceive new information. Lieberman continued, “...if an extremely verbally-oriented teacher explains something with poetically profound

language, sits back with pride, and watches their kinaesthetically-oriented student (someone who learns better through touch and spatial awareness of his or her body) stare back at them dumbstruck, that teacher may think that this student is either stupid or not listening. Not True! They did not hear the teacher because they speak another language” (p. 39).

Lieberman (2002) said that she, “teaches the same musical activity through as many languages” as she possibly can and for several reasons. First, she wants to make sure her students understand the music. Secondly, each time she repeats the same instructions in a different way, she helps them strengthen comprehension through varying languages. Lieberman equated it to, “saying hello in English, Spanish, French and German every day. Eventually they will recognize and remember the meaning each and every way” (p. 39).

Lieberman continued to give an example for how she would teach a violin student who has to use their right hand for fingering a passage. First she would:

Demonstrate: this requires visual recognition and the ability to convert a visual image into a sensory experience.

Explain it: this requires the ability to process language into body moves.

Use touch: this helps them to find the shape and requires kinesthetic (feeling awareness) recognition.

Using a kinesthetic aide: this approach bypasses the conscious mind and fixes the muscles into a position until that position is recorded by the motor cortex. Lieberman

uses an ace bandage, or a sock with a ruler in it, or a pipe cleaner to hold the students in the position that one is trying to teach.

Use an image: to describe the position, as this requires a strong right-brain orientation.

Use engineering lingo: this is good for the mathematically adept student and an example is, “place your elbow at a right angle” when teaching the violin.

Lieberman advocated these six teaching tools and I have yet to experience a music teacher implementing any of these teaching tools. Normally my music teachers have tended to induce fear in their students. I have had many violin teachers privately and in music colleges whose primary tactic was to yell at me and hence shut down my learning ability. I will always use those teachers as a reference as what not to do when teaching music. Studies have shown that people of all ages learn in a fun and relaxed environment and not in a stressed situation. The problem is that most music teachers are too focused on preparing the student to play the musical exercise or piece without realizing that it is just as important and beneficial for the student to learn how to learn. The music teacher will always be the role model upon which the music student will rely. I have spoken to so many former music students who would like to play an instrument but they tell me of horrid stories of their past experiences with music lessons. These incidences include piano teachers smacking the student’s hands or the teacher not allowing the student to do some improvisation or composing and the student not receiving any positive encouragement from their weekly visit to their music teacher.

Critique

An area that could be problematic in Lieberman's work is that she does not recommend a solution for the student who experiences problems visualizing or imaging. Her claims about using these techniques make it sound as if anyone can master them immediately. I know from my personal experience when I was first exposed to these techniques that I did not find them as easy to use as she claims. At first my mind was not used to imaging or visualizing as advocated by Lieberman. I had to practice this new way of learning and it did take me some time to become accustomed to this method. One can become frustrated with these new learning techniques and they do require discipline. I also find that one cannot predict how quickly a student will master these new learning styles. In addition, when I teach these techniques, I have noticed that different people learn at different rates. Some students take to the new methods immediately while other students struggle with these learning concepts.

To train one's hands without a mind-to-body connection takes longer and does not guarantee a strong foundation under performance conditions thus leading to mistakes being played. When one is in performance the heart rate increases and the adrenaline turns on. A normal occurrence when performing the music is that one will play the music as it was practiced. If the preparation was fragmented and incomplete, the mental resources needed to save you will not be available. A mind cannot remember what it did not learn during the practice session. Hence the whole concert could be trying to get away from this intense level of aliveness just to be able to re-access muscle memory which in mind is not an efficient and reliable source of learning music. I feel that it is much better to image the notes first, allowing your lip or finger movement to originate in

your mind. Muscle memory will still record the finger/mouth patterns that one is practicing, but now it will be hooked up to the control centre, that is the mind, instead of functioning independently.

Spending time visualizing yourself playing as if in performance with the way one would like to perform the piece of music is an effective learning tool. The student is placing into the mind the correct way they would like to perform their piece thus the mind will delegate the information to the muscles thus averting improper muscle learning which would then be transferred to the live performance. This kind of learning and preparation for performance creates a mind-body relationship so when the student is fully present during their preparation, they are using nature's own saving device, that is, muscle memory, consciously, which in turn enables the student to economize effort in the long run

Conclusion

To summarize the findings of this chapter, Lieberman's teaching philosophy focused on using the brain for learning music. She also advocated using imaging and visualization techniques. Music has a visceral and sensual aspect, which Lieberman attempted to demonstrate via her teaching methods. These teaching modalities are a great benefit over the traditional teaching methods. I feel that these new teaching methods will assist the student in learning music faster and result in better use of their practice time to yield the results that the student and music teacher hope to achieve. Lieberman has taken Howard Roberts philosophy of accelerated learning by using both brain hemispheres to a more advanced application. Lieberman took Suzuki's and Orff's method of imitation a

step further than just purely imitating the teacher. She took what Suzuki and Orff first developed and further expanded the imitation approach to being able to use it in improvisation at all levels of musicianship whether beginner, intermediate or advanced level of playing ability. Lieberman's method may be able to assist the student to learn music, musical independence and how to incorporate both left and right brain hemispheres better than in learning music using the traditional methods.

The teacher can also benefit from Lieberman's teaching philosophy. By placing more emphasis on the student to practice efficient learning, the teacher can devote their time on teaching other aspects of music that they may otherwise not have time to teach due to time constrictions. As seen with Roberts teaching methods, integrating Lieberman's teaching methods, the student now has more learning tools available to assist them in learning music faster and independently from their music teacher.

Today there are a variety of ways to practice without using a metronome, There are now play along CD's such as Jamie Aebersold play along CD's for all kinds of jazz development such as learning how to play your major scales, minor scales, diminished scales and pentatonic scales in all twelve keys. Aebersold also has play along CD's for learning different kinds of jazz music. Music minus one has several classical titles out for the classical musician to practice their repertoire with. There are now excellent drum machines such as Boss' Dr Rhythm that creates various beats such as Latin, jazz, pop, rock, country etc to practice along with at various tempos. If one wants to get good at playing bluegrass music, Homespun Tapes offer lots of various titles for all instruments to play along with. In this way, the student develops their listening skills by having to listen to a tempo and other musical accompaniments.

I feel that the art of imparting knowledge to the student is just as important as the music teacher being aware of the instrument that they are teaching. Today's generation have a shorter attention span than previous generations due to the fast paced editing now featured on music videos, film and in computer games that are now so popular with today's generation. Students are now used to sitting in front of a computer clicking on a keyboard to achieve instant results. In music patience and discipline are required to achieve the desired results on the instrument of choice. Teachers need to become fully aware of the impact technology is having on today's youth. Perhaps combining snippets of the music featured in the student's computer game can be taught to motivate the student in practicing more. Also implementing the five teaching tools that Lieberman advocated as opposed to the teacher teaching they way they were taught may create a better connection with the student and thus engage the student and leave the student the desire to want to continue learning music.

Chapter 6: Conclusion

I have analyzed the contemporary teaching methods of Shinichi Suzuki, Carl Orff, Howard Roberts, and Julie Lyonn Lieberman and compared these methods to see if they were better than the traditional teaching methods. Within each of the contemporary methods I noted the limitations and the benefits of each of the four educators, and I compared and contrasted the contemporary methods. Kendall (1966) noted, “the traditional methods place heavy emphasis on note reading” (p. 17). He also suggested that if “unless reading music is taught early, the eye- brain-finger relationship will not develop properly” (p. 11). Students are not taught how to practice effectively and efficiently. The emphasis is on learning technique and repertoire and is normally taught in a stern fashion leaving the student feeling insecure about their musical development. Motivation and positive encouragement is not usually given to the student. Traditional methods do not teach how to connect the music theory with the application of applying it to the instrument, thus leaving the student unable to fully analyze the music they are learning and in turn, unable in having a better understanding and appreciation of the music they are practicing. The limitations are that the student is not taught how to learn music quickly, how to retain the information and also have fun in the process of learning their instrument.

In the 1940's Suzuki took from the traditional method and developed his method of teaching believing that it was an improvement. In my opinion, the Suzuki method is generally better than the traditional method in that the beginning student is not overwhelmed by learning the name of the notes, the names of rhythms and in trying to

read music immediately, as is typically done in the traditional method. Suzuki first has the students imitate the teacher, so the student can see and hear what they are supposed to play without first learning the technical information. This way, the student is trained to develop their ear before having to learn how to read music. Using positive words of encouragement was another trait he developed. Until his method, teachers usually taught in a stern manner creating fear and doubt by not allowing the student to develop at their own pace, and having to keep up to the high expectations of the teacher, who usually did not take into account that every student learns at a different rate and in a different way. Suzuki also encouraged the parents to partake in the music lessons so that the child would have encouragement at home.

Imitation is better than the traditional method because children naturally imitate their environment and learn by hearing and observing, and they can transfer those skills to learning music. Suzuki students switch from playing a violin cardboard, for approximately a year, to a real violin (or whatever other instrument they choose to play) and they observe the teacher and the other students playing a real violin. In the meantime, the children must then become accustomed to using a bow (if using a string instrument) and in using their fingers to play notes. Suzuki advocates that children should learn at the youngest possible age, even as early as three years old. In my opinion this is too young, for children are still growing and developing. They do not possess good concentration skills and their fingers are still growing, making it more difficult to finger an instrument.

When the teacher feels the student is ready, the teacher begins introducing written music and the students are exposed to exercises designed to teach the location of the

notes on the instrument. The limitation, however, is that Suzuki tends to remain too long on the imitation technique, and introduces sight reading notes and rhythms later on, after the student has become so reliant on their ear or on imitation, that these two modes of functioning, (sight reading or playing by ear), compete with each other, to the detriment of sight reading. It would be better if Suzuki could begin teaching note reading and rhythms sooner than later, as children learn fast.

For music teachers, the Suzuki method offers a different approach to teaching music, emphasizing the imitation process as opposed to teaching abstract musical information from the beginning of their lessons. This process may leave the students excited, motivated and passionate about continuing in their music lessons. Because Suzuki was an educator, he wanted to introduce students to the world of classical music, and hence he chose mainly Baroque pieces such as Bach and Vivaldi, to teach classical music. He attempted to teach the technical aspects of playing and disregarded creative improvisation or composition of any sort.

Orff was another contemporary music educator from Germany, who in the 1950's modified what he thought was illogical from the traditional method. Orff decided that children needed to learn by imitation such as Suzuki had developed, and for the student to postpone learning to read and write music in their early formative years of learning music. Orff decided that rhythm was the important element to teach above all else. He saw that children were very rhythmic, and enjoyed moving a lot, so he developed his teaching methods from that perspective. Orff would play simple rhythms and the children would have to clap back the rhythms. Orff teaches children on fixed pitch instruments (i.e. marimba, xylophone, and triangle) and non-pitched instruments (i.e.

hand drum). This way they do not have to concern themselves with learning intonation and exact finger placement to get a good sound from their instrument. With the Orff instruments, the children can achieve satisfying results from the very beginning. Instead of having them play a 'real' instrument such as a violin, cello, or trumpet, he would have them play these instruments, as not much technique is required to produce a good sound, and one can learn to play these kinds of instruments quickly compared to other instruments. Orff would then teach them the pentatonic scale as opposed to the major scale used in the traditional method. His reasoning behind this was that children sing intervals derived from the pentatonic scale, and that a lot of children's songs are composed using the pentatonic scale.

Orff also teaches basic improvisation, which the Suzuki method is not concerned with. Orff attempted to use speech, songs, and body tapping with the children, and he had them interact with each other. This creates social skills, and is fun for the children, leaving them wanting to return to their music lessons. Orff used simple children's melodies in the pentatonic mode, for he noted that children naturally use the pentatonic scale when they sing and play with each other. Because Orff was also a composer, he was able to arrange and simplify classical pieces for his Orff instruments to introduce classical music to the children, and for them to be able to play it and feel successful in being able to play the music.

Orff's method of teaching is better than the traditional method because the children use their physical senses to successfully play rhythms without trying to play an instrument in the early stages of their music lessons. Then they progress to instruments that are easy to play and with which they do not have to worry about learning how to play

in tune. From an educator's perspective, this creates a fun, relaxed learning environment for the students, and motivates children, who look forward to returning to their music lessons. The children will not find the lessons intimidating as so many tend to do in the traditional methods of learning music. Both Suzuki and Orff focused their teaching on young children and did not take into account older students. I feel that their approach would work with older students also as it introduces students of all ages to the language of music and the necessary basic skills that all musicians need to learn.

Howard Roberts, from California, decided in the 1970's to develop better ways of learning music. He could see the limitations of the traditional method; such as the students not being shown how to practice efficiently, how music theory was not integrated into learning and understanding the music, and in the lack of developing problem solving skills. He discussed the factors that affect a student's ability to learn. Howard Roberts method is another improvement to the traditional method. Roberts wanted the student to learn to connect the theory of music with the application on the instrument. In traditional music, emphasis is placed on learning a lot of technique, but there is little regard for how the information is applied and connected to music. In this manner, by not becoming aware how the theory functions in the music they are learning the student does not become musically independent.

Roberts taught (based from learning how athletes used their minds to practice and achieved optimum results in the least amount of time) that using the mind to practice, would ensure the information remained in the physiology in the long term, thus preventing the student from having to relearn the information at a later date. He also advocated that by using the mind, the students could achieve results in less time than if

they were to practice in the traditional way, spending hours practicing physically on the instrument without any true understanding of what they were practicing. Roberts developed what he termed “accelerated learning,” as he wanted students to be able to learn music quickly, so that they could enjoy making music and be less frustrated learning a piece of music or learning technique.

The traditional methods do not teach how to practice efficiently. The student can spend a lot of time becoming frustrated, not achieving results as fast as he/she could be achieving. Roberts promoted using the brain to learn faster, more efficiently and teaching the student that once something is practiced, the information should be stored in long-term memory for future recall when needed. Roberts advocated visualization to learn music. Instead of spending a lot of time physically practicing, he suggested for the student to visualize where the notes were to be played on their instruments. This, he argued, would save a lot of time in learning the music, and also place the learned information in long-term memory. Roberts advocated that whatever one learns, one should be able to retain, and not suffer from short-term memory.

For the music teacher, Roberts method is a new way to teach using the mind, and not just focusing on practicing repetitive technique all of the time. For students, they will notice positive results when they become accustomed to practicing in this new and efficient manner. The music teacher may see their students improve a lot faster than in the traditional method of practicing. Students also may become excited in seeing that their playing abilities start improving. Roberts did not specify on age groups but focused on how his approach would work for any music student learning to play an instrument.

Julie Lyonn Lieberman from New York was a classically trained violinist who underwent her music studies in the traditional way. She could see that this was not a positive or productive way of learning music. She decided in the 1980's to develop and expand on Roberts teaching philosophy, on how to use the mind to learn and achieve faster results. She elaborated on the use of the left-brain and the right brain for learning, and adapted those brain relationships to learning music more effectively. She emphasized the importance of imaging and visualization to practice. Imaging is to feel and see everything about your instrument and visualization is akin to watching a movie. The student does not just see images, but also feels and hears them. In this manner, Lieberman argued that students could learn music a lot faster, retain the information for long-term use, and experience less fatigue from over practicing. Lieberman also placed importance in relaxation while practicing and playing music, whether at home practicing or at a recital performing for an audience. She mentioned how anxiety is a real issue and how it needs to be addressed.

Lieberman took and expanded on what Roberts was teaching, primarily in how to use the right brain as opposed to just using the left-brain in learning music. She also taught, like Roberts, that it was better to learn music in small doses rather than attempting to learn the entire piece or etude all at once. Lieberman also focused on learning using our different senses such as sight, hearing, and touch. She taught the components of the memory system that help one to remember how to learn music. Lieberman also suggested different ways that the student can initiate memorization recall. She focused more on the development of using the right brain for learning and in how to practice efficiently without overloading the nervous system. Lieberman's methods of teaching are

not used in the traditional method, nor were they used in the Suzuki and Orff methods of teaching. Lieberman's approach focuses on using the memory, is more specific than the other teaching modalities and is very practical.

Suzuki and Orff both used the imitation technique but with slight variations. Orff focused on teaching rhythm and on teaching the pentatonic scale as opposed to the notes of a major scale. Orff teaches children rhythm immediately so that they can apply this to an instrument later on. The rhythms are taught using children's rhymes, so the children can remember and connect to the music immediately as opposed to learning music they are unfamiliar with. Orff would teach rhythms to the children by having them clap, stamp their feet and do body percussion. Orff expands on Suzuki's method because they learn rhythms immediately, and then they apply those rhythms to real instruments, as opposed to playing a card box for a year. Orff uses the pentatonic scale as a lot of children's songs consist of the pentatonic scale, whereas Suzuki wants the students to learn the major scale, as he wants them to learn the classic repertoire. Unlike the Suzuki method, children are not exposed to the major scale until they reach Level Two of the Orff method.

Although Suzuki and Orff, did not teach students how to use their minds in practicing, Roberts was a firm believer that this was a better way to practice. Traditional methods also do not teach how to practice efficiently, nor discuss how one can use the mind in learning music more efficiently. Roberts also notes whether other factors, such as the student's environment, is conducive for practicing or not. Neither Suzuki, Orff or the traditional methods looked into these factors. Roberts suggested that noise and improper lighting are some of the issues that can affect a student's ability to learn.

Lieberman developed from Roberts aspect of teaching by introducing better ways to practice using the right brain and taking further Roberts philosophy of using the mind to practice. She devised components of the memory system that help one remember how to learn music. Lieberman also discussed different ways that the student could initiate memorization recall.

For the music teacher this gives a different approach to teaching music, and allows the teacher to teach not only teach the physical aspects of learning to play an instrument, but also to introduce non-physical aspects of effective learning and practicing. In learning to use the brain to practice music, the teacher now has at their disposal, more teaching tools to use for effective teaching. The teacher can show Roberts and Lieberman's method of using the brain to learn and practice music. This would allow more time for the music teacher to focus on other musical points that they may need to teach. In using Suzuki and Orff's approach to teaching music, the teacher may find that the students learn certain aspects of the music lesson faster from the teacher implementing the imitation technique. By being aware of the four contemporary music educators examined in this thesis, the music teacher will have more teaching tools to choose from as not every method may work with every music class or music student. Hence the more knowledge and resources that the teacher has, the more versatile and effective a teacher can be.

The student may see positive results from learning to practice these new learning methods. The student will also be able to practice in various areas apart from their practice space such as on the bus, or in a store, by implementing the techniques of using the mind to learn. All four teachers discussed in this thesis were trained in traditional

methods and have, along their musical journey, developed new ways of teaching to achieve results faster, and to make learning more fun and enjoyable. The students will have the opportunity to practice new learning methods and may be able to learn music a lot faster than previously practiced. The students can use these four contemporary educators as role models since all four were trained in the traditional method, the students can use these educators as a source of inspiration to help them achieve their personal music goals and realize that these new contemporary methods work effectively. Also, these new methods are designed to learn music in a fun and enjoyable manner unlike the tedious traditional approach of learning music. These new teaching methods can leave the student feeling inspired and without bad memories of learning music and may lead to the students still wanting to play music in their adult lives thus creating a community of knowledgeable amateur musicians who appreciate music but who have also been exposed to better ways of learning music which they too can pass on to their children or colleagues.

In my research of these four educators of contemporary teaching methods, I have noticed that each one took an area of learning, which was overlooked or not taught in the traditional methods. Both Suzuki and Orff wanted to teach children music but from a different perspective to the traditional methods. They wanted to create a fun learning environment for the children so that learning too much technical information from the beginning stages does not discourage them. Roberts and Lieberman wanted to devise new ways of learning and practicing music faster, and to incorporate other parts of the body that is not taught in the traditional methods. My research has shown me that there are better ways to learn music, which lead to positive results for the students and the

teacher. I have noticed that regardless of how long one has been playing or teaching music, there will always be innovative methods being developed to assist the learner and the teacher for more effective learning and teaching. It is the teachers responsibility to seek out these new methods and to try them out with their students whether teaching privately or in a class situation.

For the musical community, these new contemporary teaching methods can offer students a new and exciting way of learning music, so that they may have the desire to continue playing music in their adult lives. These new teaching modalities may create continuity for music students to pursue music, even after they have finished school. For the educator this can be a lesson in deciding that no method is the perfect method for teaching, and that the teacher should be aware of their teaching environment, their students ability and what may be required from each modality that may enhance the students learning to ensure that students will want to continue learning and playing music in the future.

An educator may wonder which contemporary method would best be suited for teaching and in my conclusion the ideal method would be to combine and extrapolate from all four of the methodologies that were examined. This would increase the choices the teacher could use for effective teaching and see for himself or herself which contemporary method would be effective for their particular students. I feel there does not exist one perfect teaching method. The teacher needs to be flexible in deciding which elements from each method may be appropriate for a particular music class or for a certain student. In my opinion, the more choices the teacher can refer to, the more effective a teacher they can be for their students. I feel that by combining various aspects

from the four contemporary methods, the music teacher will have more useful resources to make learning music fun and creative for both the student and the teacher and may help to promote music continuity in the student's life into adulthood.

APPENDICES

Appendix 1: Practicing Using Your Mind

We are all able to practice playing music within our minds. By using visualization techniques we can all practice without our instrument when necessary. There are times that for one reason or another, we cannot practice. The more the student practices visualizing, the more efficient the technique is for the student learning music.

To practice from different aspects and concepts may enable the student to understand the music at a deeper level. It is necessary to become aware of what arpeggios are being played or the scalar runs or the quality of chords being used in the piece of music that the student may be learning. Depending on one's proficiency, the music student will always notice when a new "plateau" arrives in their playing and awareness. I would now like to discuss a visualization exercise to demonstrate how to use the mind for practicing.

First, we will choose a jazz tune, although this visualization technique is applicable for all genres of music. I feel that music is about learning pieces of music and not how fast or how many scales one plays up and down their instrument. We shall also be working with fragments as advocated by Howard Roberts and Julie Lyonn Lieberman. That is, learning bits of information in small doses so as not to overwhelm the nervous system with too much information. I find that learning in fragments also prevents the student from continuously thinking about scales and helps the student to zone in more into the music as a whole.

For the purpose of this exercise I shall use the jazz tune “All The Things You Are” (by Oscar Hammerstein and Jerome Kern). The first thing to do would be to memorize the chords in the piece of music and to know which chord change corresponds to what bar. Now play the chord changes many times over. In this way you achieve two things. You have memorized the changes using a memory system without the instrument and you have physically played the changes. This will lead the student in learning to be in control of their instrument.

Next, try to play the chord progression in your head. Visualize yourself playing the chord progression on your instrument. If you get stuck, go back and correct your "movie screen reception" of the trouble spot. It may take a little time, but the results are can be amazing. After all this, get a pencil and paper and write the changes out. Write them out backwards also. Now go to your instrument and play the changes backwards. I remember once I was in a master class for strings and the teacher asked us to write out our piece of music starting from the end of the piece. None of us in the class could do it so ever since I have been using this technique to help me to learn my music thoroughly.

Next, try to break everything up into triads. Not just basic triads, but altered triads as well. Create the triads in your mind without the instrument. Try it in two forms: first, visualizing notation and second, visualizing it on your instrument. So, if you take the first bar of “All The Things You Are” for example, Bar 1: see yourself playing F minor 7 to Bb minor. Follow the procedure for the entire tune. Try putting the first four bars into the remaining eleven keys. There are so many ways to practice that are not taught in the traditional music methods. The mind can be tricky, but the more you visualize, the easier it becomes.

Appendix 2: A Written Lesson Plan On CD: Yaroslav Senyshyn Live

I would like to now create a fictitious lesson plan implementing many new ideas that a music teacher could implement in a classroom situation or at a private music lesson. In this lesson plan I will be discussing ways in which Yaroslav Senyshyn's CD can be used for grade 7. This will be for a fictitious music class but could be used in a real music situation within the educational system. This lesson plan would be for a term of school hence giving time to try different activities for the students. The students would get to know the CD and the teacher would have time to modify activities as they see fit.

For an active listening exercise I would play the beginning of Beethoven's Sonata Opus 57 in F minor. I would ask them to identify any intervals which they might recognize between this piece and the beginning of Beethoven's Fifth as the interval is the same. The interval is a major third. This would demonstrate to the students how when one gets to know the work of an artist be it pop, classical etc, and how you may recognize the style of a composer.

I would play the music of Victor Borge and this CD to show how Borge used classical music and incorporated comedy with it. This would show that classical music could be used in other mediums apart from the serious concert listening approach. Biographical information would be given about Borge so that the students could see how Borge first studied to be a concert pianist and then decided to do comedy integrating his classical knowledge. In this way Borge was educating his public without them realizing

it about classical music and classical composers thus broadening the appeal of classical music to people who may never get a chance to hear classical music.

Another activity would be to do movement to the different pieces of music. How would the students move to the varying tempos on the CD, what sorts of gestures would they create? This would promote creative self-expression thus showing them that there is no wrong or right way of moving. This would also develop empowerment and increase self-confidence. Discussions could be led on why certain movements were created and why the same piece of music may have made everyone in the classroom feel different. No one reacts to the same piece of music in the same way thus this would increase their awareness into realizing that this is the case for all kinds of music too and for all individuals.

I would get the students to write poetry to the various tracks on the CD. Then I would ask them to recite their poetry to the music and see how many different ways they could express themselves to go with the mood of each piece. I would see if the slow pieces influenced their choice of words compared to the faster tempos. This could lead into discussion on how music affects people from a physiological perspective too. Hence for the grade sevens they could discuss the genre of music they listen to and see if they are aware on how their music affects their moods. For example, do they play fast music when they are tired, what sort of music do they play when they are feeling sad? From this I would see if they could compose a short 1-2 minute piece of music for any instrument in contrasting tempos and then discuss their creative process, and see what they would have experienced.

On another day I would get them to draw to the different pieces of music. This would lead to discussion on choice of colours they used, the shapes they created and the characteristics of their drawings. I would question them to see if a slow piece affected them differently compared to a faster tempo piece of music. I would discuss and engage them to see why each piece of music influenced them in the way it would have done. What emotions were being triggered for them as they were listening and drawing to the various different pieces of music on the CD? The students can compare to see how different the drawings are compared to the varying tempos in music.

I would play some Queen songs, specifically Love of my Life and Bohemian Rhapsody. These two songs feature classical piano in them so I would use these two popular rock songs to demonstrate to the students that classical music can be heard across all genres of musical styles. I would discuss how Freddie Mercury was a classically trained pianist and then decided to integrate his classical training into composing for Queen. In this way I would be showing the students how classical music can be used in different idioms and the cross over that exists in music today. This shows the importance in being open to all kinds of music. Hence, increasing musical awareness and in being able to recognize musical influences from different genres. Another good pop song I would use is David Bowie's The Lady Grinning Soul from his Aladdin Sane CD. This features classical piano music throughout the whole piece. In this way I could discuss on how the pianist was classically trained but decided to use his training in a pop context thus leading to musical cross-pollination.

I would use the CD to increase their awareness on such musical terms as tempo, dynamics, texture, arpeggios and scale passages. This would help develop their sonic

perception so they could use those skills with all kinds of music. I would divided the class into small groups and create a game to see which group could recognize these characteristics with the various tracks on the CD. In turn I would get them to do research in groups on other works by the composer of the track we would be listening to. This would promote group discussion and the class would increase their knowledge of other works by classical composers.

Another activity I would do with the students would be to place them in front of a piano and get them to try and imitate the music and move their fingers to the tempo of the music. Thus playing air piano. This would show them the skill needed to play these demanding pieces. Hence demonstrating to the class the discipline needed to achieve the required technical ability. Musical appreciation may be developed for other kinds of music that the students do not listen to. Also exposing them to the CD might be the first time some students have ever heard classical music thus enriching their musical palette. Classical music does not get the same exposure as pop so there are no music video channels to watch of musicians playing the works of famous classical composers. So I would hope that this “opens their ears” to the world of classical music.

I would do guided imagery work with them using the slow tempos from the CD. This would promote relaxation and visualization abilities. In this way they cannot rely on a computer to generate any images for them, thus promoting chemical activity in the brain and in so doing, developing new neuron pathways which promotes intelligence. I would demonstrate to them how music could be used in a healing context and how music could be used to de-stress so that they do not have to rely on drugs.

The students would be put into small groups and we would have a game to see which group could sing a note in the piece of music. This would develop active listening, pitch recognition and ear training. I would also get them to play imaginary piano thus combining left and right brain hemispheres and promoting bilateral movement.

A field trip to a classical concert would be organized. Then we would discuss and identify the elements we had been looking at in the music classes such as musical expression, characteristics of the piece of music. Then we would discuss how they felt being at a live concert as opposed to sitting in front of a TV or a computer to get their aural satisfaction.

I would show segments of the film "The Piano Player" to illustrate to them how classical piano is used in a film context. As the music is being played in the film, I would ask the class to identify any musical characteristics that we would of covered in previous lessons such as tempo, dynamics, low and high pitches, the sound of chords or a melody without chords. I would also find some Bugs Bunny cartoons to show the class, which uses a lot of classical music whether it is piano or orchestra to illustrate to the class, the use of classical music with cartoons. The cartoon music features a lot of tempo and dynamic changes thus enabling me to increase the student's awareness in these areas.

Another area I would touch upon is the emotional aspect of music. I would (depending on resources of the school and local libraries) ask the students to find different artists playing the same pieces that Slava performs on his CD or I would bring in different renditions by various performers. I would attempt to illustrate to the class how the same piece can be played with different emotional energy. Thus I would be

getting into an area I feel is often over looked in music education. On Slava's CD one can hear the contrasting emotional qualities inherent in his performance. I would ask the students if they could identify any differences in emotional content with the same piece played by a different musician.

By getting feedback from the class and observing people's reactions, I would alter my teaching concepts as I see fit to make the class an enjoyable and educational affair thus hopefully leaving a lasting, positive, inquisitive student to further explore the wonderful world of music on their own.

Appendix 3: My Speed Learning Technique to Teach Music Students

I would now like to share a teaching tool that I developed for teaching scales and music to my students. For example, instead of the student learning a C major scale (or any scale or music for that matter) ask the student to image each note first before physically playing it, that is, where is C on their instrument, which string is the note found on, (if playing a string instrument) and which finger is to be used to play that note. Then image the correct finger playing that particular note, then physically play the note on your instrument as you saw in your mind's eye. From there continue with the next note in the C major scale asking the student where note D is found. D is imaged with the first finger (if playing a cello) coming down and the distance involved from one note to the next and to continue in this manner. This will program the student's physiology to have the notes learnt in their long-term memory and the student will not have to spend hours practicing their scales. This approach of learning also develops the student's brain muscles or parts of their brain that is underused thus developing bilateral thinking that is, combining both hemispheres of the brain.

In addition, for scale practice, I suggest always having a harmonic progression playing in the background to help the student to hear how the notes sound with chords as this helps with intonation, phrasing, attack of the bow, (if playing a string instrument) and develops the ear muscle thus developing ear training without trying to learn intervals so the learning is effortless.

For example, in the key of C major, start with the first note and then progress in the following manner:

C, CD, CDE, CDEF, etc so that one learns about connecting the notes and then the student can see if there are any problems along the way instead of running up and down the scale mindlessly without paying attention to what is occurring in both hands. I would term this method mindful practicing as we are attempting to fully engage the mind and not just use motor memory which I feel a lot of musicians do, running up and down their scales resulting no benefit, and that is what I consider finger aerobics.

Appendix 4: Importance of Exercise

Another important issue that I feel is ignored in musical pedagogy is that of the importance of exercise. Exercise of any kind will help reduce and eliminate muscle fatigue, which builds up when the muscles are used over any period of time. Proper posture is important to maintain when playing and practicing an instrument. Improper posture can result in tiredness and lead to futile practice sessions. In my personal musical journey, I have yet to encounter a music teacher who emphasizes the importance of exercise and the maintenance of proper posture when playing a musical instrument. As I mentioned in chapter five about engrams, muscles tend to learn habits and remember what they have been trained to do. Music involves a certain amount of repetition with the use of specific muscles groups, the main ones being the tendons in the arms whether you play piano, violin, guitar, oboe, drums etc. The back muscles are also used a lot for practically every musical instrument. Hence, it is important to develop the awareness and discipline of learning to practice in a relaxed manner. If we become accustomed to practicing with tension, the muscles will always respond with tension whether we are practicing or performing. Thus it is important to develop and be aware of a healthy practice regime. The traditional method of learning does not promote awareness in the student about the importance of exercise or the importance of maintaining the body in good physical shape. The traditional method focuses on the importance of spending long hours practicing. This will lead to muscle injuries and overall fatigue, reducing the student's ability to learn fast and efficiently. One can look at photos or television shows of musicians who have been taught the traditional way, and one can see many of these

musicians having bad posture whilst they are playing, and even when they are not playing their instrument.

In addition to physical exercise, bodywork methods such as the Alexander Technique or the Feldenkrais method promote good posture. With the ready availability of so many of these types of modalities, we have numerous choices regarding how to focus on our physical well-being. For myself, I have experienced a frozen shoulder, tendonitis in both arms from over-playing in a tense fashion, back problems due to playing with a bad posture, thus leading to tight back muscles. To alleviate these physical problems, I have had to consult massage therapists, physiotherapists and other medical therapies to assist me in my physical discomfort. Without exception, all the therapists told me that I needed to learn how to exercise and stretch on a regular basis. Having only been taught music by my music teachers, I had no idea of the importance of maintaining physical health. The renowned violinist and educator Yehudi Menuhin (2006) studied yoga and introduced yoga into the curriculum of his school for young musicians (p. 12). Now I practice yoga and have an exercise regime that I undertake in the gym. With the regular practice of these two modalities, I have avoided any further physical discomfort. My awareness is such that I now understand the importance of taking care of the physical body first, and then applying myself to my music. An added benefit of a regular exercise routine is the increase in overall energy, which can sustain the practice session without injury.

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