

A COMPARATIVE ANALYSIS OF THE VIOLIN TEACHING METHODS OF

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WITH REFERENCE TO THE THEORIES OF JEROME BRUNER

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PREFACE

In South Africa we face two major problems regarding violinists:

1. the difficulty of finding sufficient competent violinists for the country's professional orchestras, and
2. the need for remedial tuition at some stage as a result of inadequate teaching.

While it is desirable that performers should gain experience in orchestras abroad, the high proportion of foreign violinists in the South African professional orchestras (fifteen of eighteen in the Natal Philharmonic Orchestra, September 1986) is an extravagance from a financial point of view and is unreliable, as it is not always possible to get good players from overseas.

From personal experience, I realized I needed remedial teaching at the age of nineteen. At the time this was not possible as I was half-way through a degree course at the University of Natal, and there was no teacher in Durban who could meet my needs. After completing my degree, I was so dissatisfied with my playing, blaming this on my own lack of ability, that I stopped playing altogether in spite of a deep love for the instrument and a strong desire to play. Instead, I completed a Higher Diploma in Education and taught at a Girls' High School for two years. In 1980 a visiting violin lecturer from the United Kingdom came to the University of Natal, and I went to him for violin lessons in spite of the fact that I had to start from the beginning again. My bow hold, violin hold and left hand position were changed completely, so that I now play with rounded fingers in both hands, instead of with

straight fingers. The subject of tone production, that is, bow speed, bow pressure and point of contact, were introduced to me for the first time and my intonation was thoroughly overhauled by my being forced to listen more keenly than had ever been demanded previously. These changes took time and effort and to be totally dedicated I gave up my teaching job to study full-time for two years. My playing improved dramatically and I realized that the problem had not been my lack of ability, but poor teaching. As there was no professional orchestra in Durban, I moved to Johannesburg and played with the National Symphony Orchestra for three and a half years. During this time I felt an ever-increasing need for further good violin teaching and so in August 1984 went to study in London for a year. The pursuit of a violin career after such a poor beginning has required much dedication, determination, self-discipline and unnecessary expense. I feel very strongly about the need for good violin teaching from the start, knowing that so much more of my potential could have been realized.

Poor teaching is not only a local problem. Fourteen out of eighteen violinists in the Natal Philharmonic Orchestra (September 1986) have received remedial teaching at some stage between the ages of twelve and twenty-four, and these people are from England and the United States. It is interesting to note that the four violinists who consider themselves to be well taught from the start, are sitting in the first four seats of the first violin section. Their nationalities are South African, Czechoslovakian, Russian and Rumanian.

This thesis is directed towards the South African violin teacher. The purpose is:

1. to draw violin teachers' attention to two recognized methods of violin teaching by taking a detailed look at the methods
2. to look at the theories of a well-known psychologist, Jerome S. Bruner, as regards education in order to discover where these methods adhere to Bruner's theories
3. to compare the methods and show whether the similarities and differences are educationally sound

As it is most unlikely that teachers will use a method in its pure form and almost certain that they will adapt it to suit their own personalities, pupils and circumstances, their awareness of educational principles will better equip them to make valid and educationally sound adaptations.

I have chosen the violin teaching methods of Shinichi Suzuki and Paul Rolland because:

1. their status in violin education is very high: Suzuki was the founder of Talent Education in Japan, and Rolland the Director of the University of Illinois String Research Project
2. both were involved in remedial teaching: Suzuki at the Tokyo Imperial Conservatory from 1930-1941, and Rolland at the Illinois Summer Youth Music Program which started in the early 1950's
3. their methods were first used in very different parts of the world: Suzuki's is the first Eastern contribution to violin pedagogy, and Rolland's is a unique, specifically American contribution
4. they have sought the solutions to the teaching of the violin via very different paths: Suzuki's approach is to start his students very young and involve the mother, and Rolland's approach is to

create an awareness of the body and its movement.

I have chosen to relate their methods to the theories of the psychologist Jerome Bruner (born 1915), a recognized contemporary authority in the field of education. Moreover, I have chosen to use extracts from one major book, Beyond the Information Given which constitutes a selection of writings from throughout Bruner's career.

I was first introduced to the Rolland method by Sheila Nelson, a well-known violin teacher in London. I attended a teaching course held by Miss Nelson while living in London for a year, and during this time purchased Rolland's Prelude to String Playing and Action Studies. When starting my thesis, I wrote to Miss Nelson for suggestions and advice and she told me about the Rolland teachers' manual entitled The Teaching of Action in String Playing. My attempt to order this on inter-library loan proved unsuccessful and I then tried to get a copy from the United States. This was also unsuccessful, as it was out of print at the time. I eventually found that Professor Walter Mony, of the University of the Witwatersrand, owned a copy which he very kindly lent me. In the teachers' manual I found the names of the repertoire books used by Rolland and ordered these with the accompanying tapes from the United States. RILM Abstract revealed the names of three theses relevant to my own, which were also ordered from the United States, as well as many articles in journals, many of which are unavailable in South Africa. The Rolland book Principles of String Playing, many journal articles, personal opinions and observations, were sent to me by Mrs. Clara Rolland, Mr. Edward Krolick, the co-author of the Rolland double bass book, and Professor Don Miller, who worked with Rolland and is now Head

of the String Department at North Texas State University. I corresponded with these people as a result of an introduction to Mr. Krolick by a colleague, Peter Guy, a double bass player in the Natal Philharmonic Orchestra.

Suzuki has not written any teachers' manuals. Information is thus not first hand which presents the problem that the reader is never certain how much, if any, author interpretation has been superimposed on the original Suzuki ideas.

I conducted interviews with two Suzuki teachers. The first was with Mrs. Elizabeth Waterhouse, to whom I was introduced while in London in December 1986, and who has attended several teachers' seminars held by Suzuki. The second was with Mrs. Mary-Ruth Gehr, a Canadian Suzuki teacher who is visiting South Africa for a year, and who has attended Suzuki courses held in the United States. She has been teaching the Suzuki method for thirteen years and has been teaching her four year old daughter, Carolyn, for one and a half years. I spent two days with Mrs. Gehr, during which time Carolyn performed for me several times.

The books Nurtured by Love by Suzuki and The Suzuki Concept edited by Mills & Murphy are available in South Africa. All the other books I used to research the Suzuki method were ordered from the United States or from the Suzuki Institute in London. The ten volumes of the Suzuki repertoire are available in South Africa.

As the Rolland repertoire cannot be obtained in South Africa, tunes discussed in the text have been included in the Appendix. The Suzuki repertoire does not appear in the Appendix as it is available in South Africa. Short excerpts are included in the text, however, for easy

reference.

Information on the Suzuki and Rolland methods was, and remains, difficult to obtain in South Africa which made me realize further the importance of drawing the attention of South African violin teachers to them.

The design and the text of this paper are original unless specifically indicated.

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CHAPTER 1

THE SUZUKI METHOD WITH REFERENCE TO BRUNER

INTRODUCTION

The aim of this and the following chapter is to take a detailed look at the Suzuki and Rolland methods of teaching and to use extracts from Bruner's theories of educational psychology to illuminate and highlight points which are made. These extracts will be inserted into the text, where relevant, using a bold type, in order to dramatize the complementary approaches of the psychologist and violin teachers. Thus the writings of Bruner will offer a "commentary" on the teaching approaches of Suzuki and Rolland, one which, hopefully, will, as it unfolds, reveal the profundity and breadth of their thought, and afford an opportunity to reappraise their value as educationists in the broadest sense.

Suzuki's approach to teaching the violin is based on the way a child learns to speak his^{*} first language or mother tongue (Suzuki 1983:1). As every child, almost without exception, learns to speak his mother tongue to a high level of fluency, the method by which he learns: listening, imitating and repeating, must be a most effective method of

* The English language is not well suited to referring to a single child without assigning sex. In this thesis references to a child as 'he' are presumed to include 'she'.

proved, that any child can be taught to play the violin (Cook 1982:17).

TALENT/ABILITY

Talent is defined by Chamber's Twentieth Century dictionary as "eminent ability short of genius." Suzuki says that genius is a name given to honour someone who is brought up and trained to high ability (Suzuki 1983:20). Suzuki believes that it is only the child's physiological functioning that can be measured as either superior or inferior at birth (Suzuki 1983:13). Ability or talent is developed through experience and repetition and thus the ultimate ability of a person cannot be determined at birth (Suzuki 1983:17). Suzuki maintains that every child is born with limitless potential and that every child can be educated (Suzuki 1983:37). He thus unconditionally accepts every child who wants to learn to play the violin, as a student of his method. Suzuki says that it is the environment and education that may, or may not, provide the experiences necessary for developing a child's potential (Suzuki 1983:15). A child of six playing the violin shows his educated ability, not his inborn ability (Suzuki 1981:2). If the child's education and environment are favourable, he will play well and will be said to be talented. If his education and environment are unfavourable, he will not play well and will thus not be considered talented. "What is significant about the growth of mind in the child is to what degree it depends not upon capacity but upon the unlocking of capacity by techniques that come from exposure to the specialized environment of a culture" (Bruner 1974:350).

Suzuki says that one cannot develop ability by thinking about it only. Thought or theorizing must be accompanied by action or practice (Suzuki

1969:18). [T]he acquisition of knowledge is an active process" (Bruner 1974:397). Suzuki also says that action cannot be separated from thought and theory (Suzuki 1983:89). It thus appears that Suzuki sees action and theory as interdependent in the developing of ability. "Translation of experience into symbolic form, with its attendant means of achieving remote reference, transformation, and combination, opens up realms of magnitude beyond the most powerful image-forming system".(Bruner 1974:349).

Suzuki believes that to achieve superior ability one must concentrate on something and devote oneself to it. To stop training as soon as one has achieved a skill, does not mean that the skill has been truly absorbed. One must repeat the skill until it feels natural, simple and easy. Achievement is the result of energy and patience and it is thus these qualities that decide one's fate. The more one achieves, the greater is one's capacity for achievement as ability breeds ability. Playing through many pieces is not good training as it does not develop the finer artistic aspects, such as musical sense and interpretation. It is through repeated practice that one gains strength and develops the ability of kan, which is intuition or sixth sense. Intuition, as with other abilities, cannot grow without training. Suzuki says that there is a definite difference between the state of kan in someone trained from infancy and someone trained later, as kan produces kan. Suzuki himself has developed the ability of kan. Every year he listens to many hundreds of tapes of students playing and by listening only, he is able to describe the students' character, posture, handling of the bow, height of the elbow and so on. He can "see" by listening. Suzuki describes intuition as "the reliability slumbering at the base of

rational experiences", which "works in an instant when needed" (Suzuki 1984:55). Suzuki also maintains that people "with fine judgement are people of ability" (ibid:89).

ENVIRONMENT

Suzuki feels that everything, both good and bad, is learnt from the environment (Suzuki 1983:7) and suggests that the ability to absorb one's environment may be illustrated by a triangle. The base of the triangle represents the first year of life, when everything in the environment is absorbed as a natural function of growth. The child's ability to absorb the environment is gradually reduced as he grows and the learning process becomes increasingly dependent on willpower (Suzuki 1981:56,86). Suzuki thus stresses the importance of environment and education in the preschool years and on many occasions uses the analogy of a growing plant to emphasize this. He says that one cannot expect a withered seedling to sprout by giving it large amounts of fertilizer, sun and water. It should have been nurtured from the time it was planted (Cook 1982:37 and Suzuki 1969:5,6,45; 1981:12,54,95). The very young starting age of Suzuki students, together with a favourable environment, are two important ingredients of the Suzuki method. Bruner places greater emphasis on culture, which he says is a specialized environment (Bruner 1974:350) but for the purpose of this thesis, culture and environment will be regarded as synonymous terms. Bruner's theory of the influence of culture (environment) on learning upholds the importance Suzuki places on the role of the environment. Bruner says that mental growth is "a mastering of techniques that are embodied in the culture and that are passed on in a contingent dialogue by agents of the culture" (Bruner 1974:312).

PARENTAL ROLE - ENVIRONMENT

Suzuki is emphatic that to be a good musician one must be a good person, that is, have a good 'heart' (Suzuki 1981:60). He sees a child's environment and the example set by parents as playing a large role in a child developing a good 'heart'. Parents create much of a child's environment and, as previously mentioned, (see page 4) Suzuki maintains that a child's life force is absorbed from his environment. Parents' attitude and behaviour are therefore very important in a child's development. For example, if a child is brought up in an environment of laughter, he will be full of laughter and charm, whereas a child brought up in an environment where nobody laughs, will be sulky and sullen. If a parent wants a child to be thankful, he should himself have genuine thanks in his heart and the child will understand naturally. If the parents' attitude is one of love and gratitude rather than criticism, the child will develop the ability to feel happiness. A child will be brighter and more obedient if the parents respect him and speak pleasantly to him, than if they are continually angry and scold him. Anger builds up stress and Suzuki suggests that families should practise not getting angry (Suzuki 1981:37-76). Suzuki sometimes tells his pupils, as part of their daily homework, to practise understanding others and to be sensitive to their feelings. He maintains that this sensitivity to others will enable them to understand Bach and Mozart: "The ability to feel music means understanding the human heart." (ibid:42). Suzuki believes that parents should reflect on their behaviour, admit to their mistakes and try to improve themselves in a continual striving for truth (ibid:85). He says that if a child is near

a truly great person, he will internalize that person's nobleness (ibid:26). The responsibility Suzuki places on parents extends far beyond that of music. He often repeats "The fate of a child is in the hands of his parents." (Suzuki 1983:12 and 1981:Preface, 54,56,95) The responsibility that Suzuki places on parents is substantiated by Bruner: "[I]ntelligence is to a great extent the internalization of tools provided by a given culture". Thus, "culture-free means intelligence-free" (Bruner 1974:369). "We know and respond to recurrent regularities in our environment by skilled and patterned acts, by conventionalized spatioqualitative imagery and through linguistic encoding" which "places a selective lattice between us and the physical environment" (ibid:327).

PARENTAL ROLE - MUSICAL

The Suzuki method gives parents a great deal of musical responsibility as it is their conscientiousness in creating a favourable environment which determines the success or failure of the method (Cook 1982:61). The mother is taught to play one piece before her child starts learning so that she can help her child at home by carrying out the teacher's instructions on the six days per week that the child does not have a lesson (Suzuki 1983:95). The mother must work closely with the teacher and make sure that she understands each concept and can identify correct and incorrect presentations of these concepts, in order to guide their correct development. This is essential as incorrect practise can take years to correct (Slone 1982:44). The parents' attitude is extremely important as this creates the tone of their child's environment. Violin practice will come to be dreaded if it is a time of criticism and pressure (ibid:191). Suzuki says that the learning process should be one of enjoyment of the moment for the child, parent and teacher, and

should not merely be endured in anticipation of far-off goals. Enthusiastic, positive reinforcement and encouragement at the mastery of each new step is one of the key factors in motivating children (ibid:12). Nurturing love will develop a child's self-esteem which stimulates mental growth (ibid:186,191). "The human infant is, above all else, helpless and reliant upon caretaking by a mother or somebody standing in that role. There is an enormous reliance upon adequate social relationships if the child is to get on with the kind of skill development we have been considering. This is the sort of diffuse, affective, yet critical support the child needs in order to thrive" (Bruner 1974:304).

ROLE OF LISTENING

Suzuki's first step in teaching a child to play the violin is to develop an ear for music. Just as a young child is extremely receptive to sound and learns to imitate the subtle nuances of language, so can he develop a highly sensitive ear if he is constantly listening to good music. From the time of a child's birth, the home must provide a musical environment. Suzuki recommends that daily, from shortly after birth, a baby should hear the best recording available of one piece of music, for example, one movement of a Brandenburg Concerto or Beethoven Quartet. Repetition of one piece is more effective than playing many pieces, and after five months the baby will recognize the piece and will respond to it. The baby's musical environment has thus started to develop his senses and ability. At this stage, a second piece should be added (Suzuki 1983:7). A child starts putting words together at about the age of two, the age recommended by Suzuki to start preparing him for violin

lessons by listening to a record of the first pieces of Suzuki Violin School Volume 1 every day. Once the child starts learning to play the violin at about the age of three (Garson 1973:37), Suzuki has found that progress is directly dependent on the amount of listening (Starr 1976:7). Listening may be divided into several categories:

1. Environmental listening -- while playing in the house or garden, taking a bath, eating, driving in a car. This does not require the student's direct attention, but shows him that music is an enjoyable, natural part of life. This type of listening should include music played with a variety of instruments as well as orchestral and chamber music. Listening teaches musical sensitivity as, by listening to recordings and good concerts, the student gains a background against which he can begin to interpret the music of Bach, Mozart and Beethoven (Slone 1982:133).
2. Active listening -- responding to music by clapping or dancing. Older children might listen for a specific purpose or when learning to read music might follow the score
3. Review listening -- listening to pieces already completed
4. Current listening -- listening to the present piece being learned
5. Preview listening -- listening to the next piece to be learnt

The last three types of listening should be repetitive and implemented daily (Slone 1982:188). Unlike adults, children enjoy familiar sounds and will not become bored with repetition. If, however, they hear their parents complain, it is quite likely that they will adopt the same attitude.

THE PRIVATE LESSON

The Suzuki method is NOT a group method of instruction. The young

beginner needs time and attention to himself and to every detail, and thus has one private or individual lesson per week. Every lesson however, is a public affair with parents and students observing. Observation is critical for creating a successful learning environment (Slone 1982:42). Slone, a Suzuki teacher and author of They're Never too Young and Rarely too Old "To Twinkle" suggests that parents and children attend at least four lessons prior to the beginning of instruction. There are many reasons for this, for example, the pre-beginner's interest will be aroused by observing children of his own age, he will become aware of the teacher figure which he has not previously encountered, he will become familiar with the lesson structure, aware of the concentration and work involved, as well as of the sense of goodwill in the environment. All children are encouraged to observe many lessons at all levels (ibid). It is just this need to reveal the mechanism behind the whole process, as well as the process itself (so as to grasp the way connections of thought are made by others) that Bruner is referring to when he says: "There is nothing more central to a discipline than its way of thinking. There is nothing more important in its teaching than to provide the child the earliest opportunity to learn the way of thinking -- the forms of connection, the attitudes, hopes, jokes and frustrations..." (Bruner 1974:446).

Suzuki is adamant that the child should have only one teacher at a time, and that therefore the mother's role in the lesson is to observe only. Before learning to hold the violin or bow, the child must develop an intrinsic quietness by developing the ability to focus, that is, to be able to look into the teacher's eyes, eventually for the duration of one variation of "Twinkle", so that he has the length of concentration to

play the variation himself. Focusing is important as learning can only begin when the mind is quiet and concentrated. The first action the child learns, is to bow. The child bows to the teacher, and the teacher returns the bow. The bow symbolizes respect for teaching and learning and marks the beginning and end of each private lesson and home practise period. Within the two bows, the child is expected to give his full concentration (Starr 1976:12). Even at this early age, Suzuki is looking to the spiritual centre to achieve a balance and calm between the physical and mental (Slone 1982:192). There is no fixed duration for a lesson, as young children tend to have a short and variable concentration span. The length of a lesson, therefore, depends on the child's capacity to concentrate (Cook 1982:81). Suzuki's demand for full attention, even if only for a minute, is the first step in developing concentration and self-discipline, two essential ingredients for violin playing, and qualities which make one a "better person." Suzuki's demand for full attention is paralleled by Bruner's belief that: "[O]ne of the least discussed ways of carrying a student through a hard unit of material is to challenge him with a chance to exercise his full powers so that he may discover the pleasure of full and effective functioning. Students should know what it feels like to be completely absorbed in a problem" (Bruner 1974:422).

THE REPERTOIRE

The Suzuki repertoire consists of ten volumes containing sixty-eight pieces from Western string literature. The pieces have been selected and organized into a building block concept, the child developing an "add on" series of skills, constantly reviewing and building on each

skill to achieve a new technical and musical level (Slone 1982:179). It is thus important that each skill is thoroughly mastered before going on to the next to prevent the student confronting unnecessary difficulties later on. The advantage of a systematically organized repertoire is that all Suzuki students worldwide can play together, giving a great sense of the true universality of music (ibid). To use the repertoire to its full advantage, it is important that the teacher understands the logic behind the sequence of pieces, by understanding how the pieces develop the playing skills. This is not explained in the repertoire books and is for teachers to find out for themselves. Teachers should pick out the 'spots' which introduce new technique prior to the learning of each piece and present them in an imaginative and individual manner which caters for the specific needs of each student. Slone lists thirty-four skills the students should have developed by the time they have completed the "Twinkle" variations, and another forty-five which should be at some stage of development by the end of Volume 1. Suzuki warns that the beginning of a child's learning is slow and that the learning of the first piece can take from six months to a year. Once the first piece has been well learnt, the next pieces will be learnt with increasing rapidity (Suzuki 1983:6,43). The ten volumes of the Suzuki school take an average of ten years to learn (Gehr 1987:interview). "[T]he more one has a sense of the structure of a subject, the more densely packed and longer a learning episode one can get through without fatigue"(Bruner 1974:423).

Suzuki does not include separate etudes in his method. He says that children will be more motivated if they can see the relevance of their practising, that is, if their practising is goal-orientated. Suzuki

thus believes that practising excerpts from the pieces is more effective.

Volume 1 contains seventeen pieces of approximately half a page each. The pieces can be divided into three levels: level one, pieces from no. 1 "Twinkle" to no. 5 "O Come Little Children", level two, pieces from no. 6 "Maysong" to no. 11 "Andantino" and level three, three Bach minuets. The final piece, no. 17 "Gavotte" by Gossec, is a bridge to Volume 2. A thorough preparation period is needed between each level (Mills & Murphy 1973:44). This volume contains one exercise for introducing the fourth finger, three tonalisation exercises interspersed with the music, and two one-octave scales: D major, and G major, in lower and higher octave. Preparatory exercises and suggestions for practise only accompany the first and last pieces of the book.

Volume 2 contains twelve pieces, each about one page long. The main points for the study of this volume stress the importance of listening to the records, of tonalisation, and of constant attention to accurate intonation, correct posture and bow hold. Other than the pieces, this volume contains one tonalisation exercise in G major and minor, one ear-training exercise for pitching octaves and one exercise for practising "Gavotte", by Lully.

Volume 3 contains seven pieces, each one and a half to two pages long. Three of the pieces are accompanied by exercises for practising difficult 'spots'. This volume also contains three tonalisation exercises, six exercises for string crossing, and one exercise for playing chords. As well as the main points of study in Volume 2, Volume 3 states that particular emphasis should be placed on the study of

phrasing and that the student should learn to end each phrase pianissimo.

Volume 4 contains six pieces, each two to three pages long. This volume suggests the teaching of music reading and vibrato and has two pages of exercises for shifting to second and third positions on all strings, one exercise in third position and one in second position. The fourth piece, the first movement of the Vivaldi A minor Concerto, introduces third position for the first time. The volume also contains two tonalisation exercises and a trill study.

Volume 5 contains seven pieces. The Vivaldi G minor Concerto is presented in its entirety. There are also two pages of exercises for shifting to fourth position on all strings, two pages of exercises for shifting to fifth position on all strings, and an étude for string crossings over three and four strings.

Volume 6 contains five pieces all by Baroque composers, two complete Handel Sonatas and the complete Corelli Sonata La Folia. Once again there is an exercise for tonalisation, two pages of études for shifting to the sixth and seventh positions and half a page of exercises for finding exact intonation.

Volume 7 contains eight pieces, one minuet by Mozart and the rest Baroque, including four pieces by Bach. Problem 'spots' in three of the pieces have been written out for concentrated practise, but all instructions from this volume to Volume 10 are in Japanese only.

Volume 8 contains six pieces, four Baroque and two Classical and only the Veracini Konzert-Sonate in e minor has some suggestions for

practise. Volumes 9 and 10 contain the Mozart A and D Major Concertos respectively, with many suggestions for practise in Japanese only.

MEMORIZATION

As with language learning, pieces are learnt by rote in the early stages (Cook 1982:18). Suzuki makes use of the child's early audio development, and develops this further, prior to the time that the hand-eye co-ordination is sufficiently ready to learn to read music. Young children find it difficult to follow a succession of printed notes as their eyes often jump around (Mills & Murphy 1973:167). Once a piece has been learnt, it is constantly reviewed for further refinement. No piece is dropped from the repertoire as Suzuki stresses the importance of review practising. Every piece can thus be performed from memory at a moment's notice. Even after the students have learnt to read music (at Volume 4 stage), they memorize all pieces. Suzuki says that this is important not merely because it develops the capacity for long-term memorization for its own sake, but also because it enables pieces to be completely internalized (Suzuki 1981:87) and thus meaningfully recalled: "For the most important thing about memory is not storage of past experience, but rather the retrieval of what is relevant in some usable form" (Bruner 1974:327). Suzuki also stresses the need to inculcate the ability to memorize as being essential for complete mastery of a new skill and provides the basis for reasoning. If one has memory, one has experience, and it is through experience that one is able to reason (Suzuki 1983:92). Suzuki has devised many games and tricks for testing security and knowledge, for developing concentration and relaxation and for speeding up students' reactions. These games result in quick improvement (Cook 1982:35-36). Example 1: Suzuki will ask a question

while a child is playing. If the child can answer while playing correctly, this means that the skill has been properly inculcated and has become second nature. If it is not yet second nature, the child will be so concentrated on his playing, that he will not reply, or if he does reply, he will stop playing (Suzuki 1983:99). Example 2: a group may be divided into two. One half will start playing a tune and when the teacher claps, the other half must pick up the tune without missing a note (Cook 1982:36). Example 3: in a student recital, two students played the Fiocco "Allegro", one fingering and one bowing. They then played a second piece in a similar manner and fluttered fans in their free hands (ibid:87). Suzuki's emphasis on speeding up students' reactions is substantiated by Bruner: "If it is our intention as teachers to inure the child to longer and longer episodes of learning, it may well be that intrinsic rewards in the form of quickened awareness and understanding will have to be emphasized far more in the detailed design of curricula" (Bruner 1974:422). Just as it is second nature to perform a variety of tasks while talking, every child of the Suzuki method develops the ability to play games while simultaneously playing the violin. Suzuki believes that if ability and intuition are developed to the point where they become unrestricted and second nature, these qualities will help the student acquire greater skill in any sphere of activity (Suzuki 1983:99).

SUCCESS-ORIENTATED STEPS

Suzuki emphasizes that the learning of pieces is to be approached in small steps. As previously mentioned (see page 11) the teacher must look ahead, anticipate problem areas and present these to the students in

small steps first so that they can be understood and mastered (Slone 1982:8). Teaching young children in small steps is in accordance with Bruner's key concept of intellectual growth, representation, which is the system of rules by which an individual conserves in a manageable way the recurrent features of his environment" (Bruner 1974:311). The task of the instructor is to translate or to convert knowledge into a form that fits growing minds"... "The material to be transmitted in a course of study should be tailored, sequenced and embodied in a form appropriate to the young learner's existing mode of representation so that he will be better able to assimilate it" (ibid:398). When these small steps have been mastered, the learning of the whole piece will come quickly and easily. A child must only work at a level where he is able to achieve success and should never be pushed beyond the level he is capable of accomplishing with ease (Slone 1982:185). There is no such thing as 'falling behind' in the Suzuki method, as success is insured by the mastering of each step before going on. At the same time, if a child is having difficulty with a piece, he should be allowed to learn a new, manageable piece to reinforce his confidence, while continuing to practise the difficult one. Success is essential for the child's development of self-esteem, and thus for self-fulfilment (ibid:186). It will also give the child a positive, happy experience. As a result, he enjoys what he is doing and is thus motivated. With the Suzuki method there is a very small drop-out rate (Starr 1976:Preface). Bruner also places emphasis on competence which, he says, is the driving force behind behaviour and "has the effect of strengthening the degree to which [a student] gain[s] control over behaviour" (Bruner 1974:407).

REPETITION

Suzuki says that a child will master a skill and thus develop ability, by correct practice as often as possible (Suzuki 1983:97). This involves a sufficient number of repetitions of the skill for that child to have thoroughly absorbed it, that is, for the skill to feel natural, simple and easy (ibid:42). Suzuki stresses that only one technical problem must be confronted at a time (Starr 1976:19) and thus many repetitions will be needed to achieve better tone, better intonation, better tempo, better co-ordination of left and right hand, better musical expression, and to develop kan (intuition) and 'heart'. To gain kan Suzuki suggests that one works methodically, step by step, neither hurrying nor resting in one's efforts (Suzuki 1983:46). Suzuki may tell a child to play a difficult 'spot' ten times while he counts: 'one-one-one, two-two-two, three-three-three' and so forth or to practise a difficult 'spot' ten thousand times (Cook 1982:72-73). Suzuki insists that children be allowed to learn at their own pace, as they do when learning to speak, as children are individuals and will need a different number of repetitions, depending on the individual. A slow child who may fail after five hundred times, may be able to succeed after five thousand times (Suzuki 1983:55). Suzuki emphasizes that both teacher and mother should never give up with a slow child and should enjoy every moment of achievement rather than have an attitude of patience which, Suzuki says, is negative as it implies controlled frustration (Slone 1982:9). Suzuki's emphasis on repetition and the mastering of a skill is further explained by Bruner: "The mastery of certain complex skills when viewed developmentally is a gradual process that begins with the mastery of suitable subskills. The constituents to be included in a given

subskill undergo a process of modularization in which they are integrated into a sequence which becomes progressively less variable, more fluid, more uniform, more automatic" (Bruner 1974:242).

A Suzuki pupil is often asked to verbalize his error several times before playing, for example, "My first finger is too high" (Cook 1982:77). The use of language as a tool of cognitive development is also emphasised by Bruner: "Once the child has succeeded in internalizing language as a cognitive instrument, it becomes possible for him represent and systemically transform the regularities of experience with far greater flexibility and power than before" (Bruner 1974:330).

RHYTHM

Suzuki emphasizes rhythm, dance and the staccato principle in his first approach to the violin (Cook 1982:74). Rhythms are introduced at tempo, the parent and teacher patterning the child's movement so that he can imitate both the sound and the bow motion correctly (Slone 1982:80). The child sits on the parent's lap, leaning against the chest. A rhythm may be said to words, such as, ta-ka ta-ka stop stop for the first rhythmic variation of "Twinkle", or sung, with the parent guiding the child's hand to develop the sense of down and up bow, children may also shake hands in rhythm and in the correct bowing direction and do deep knee bends on strong beats while playing or listening (Mills & Murphy 1973:175). There are many games which can be played in group lessons to develop rhythm.

MUSIC READING

Suzuki's approach to music reading runs parallel to that of language reading. We speak with considerable proficiency and have a spoken vocabulary of between five and six thousand words before learning to read. We also speak directly to one another to communicate (Slone 1982:179). Similarly with the learning of music, children need to acquire technical skill, artistic expression and to play to one another before learning to read music. Music reading should be taught when good posture can be maintained, the child shows sensitivity to tone, pitch and rhythm, has free and correct movements, musical memory is sound, neurological development is mature enough for reading not to impair the musical and technical abilities already developed, and an interest and need for reading exists (Mills & Murphy 1973:155). Suzuki maintains that early music reading can be an obstacle to the development of the above skills and suggests that music reading should be taught at about the time the student reaches the Vivaldi a minor Concerto in Volume 4 (Starr 1976:141). If children start learning the violin at the age of three, they will be approximately six or seven when starting Volume 4 and learning to read music. This corresponds with the age at which children start school and learn to read. Suzuki's aim is to develop the three big reading skills which he lists in his reading creed for music students:

1. to hear in the mind the music studied silently before playing
2. to make the music read send correct messages to the arms and fingers
3. to be able to make musical sound and sense out of printed music never played or heard (Mills & Murphy 1973:200).

Suzuki's suggestion to give the child a little to learn and to repeat

many times to develop facility is applied to the learning of music reading. Suzuki has published a manual on reading, only available in the Japanese language, which contains work-book type exercises to be played within progressively shorter time limits, ranging from ninety to fifteen seconds per line for similar material. Suzuki also suggests that when starting to read music, the student review Volumes 1,2 and 3 while following the music (Mills & Murphy 1973:144).

THE GROUP LESSON

Suzuki recommends a bi-monthly, or at least monthly, group lesson (Starr 1976:27). The purpose of the group lesson is to motivate each child. The Suzuki method encourages children to play together and help each other. They are never put into a situation where they are expected to compete. Motivation is not by comparison, but by looking for the very best in a child and showing him how well he is doing (Slone 1982:8). Suzuki believes that the education of children should start off with the fun of playing games. In the spirit of fun the teacher leads them in the right direction. Suzuki's emphasis on enjoyment while learning accords with Bruner's theory that extrinsic rewards are needed to control behaviour until competence has been achieved (Bruner 1974:407). Slone (1982:73) points out however, that it is very important that the teacher has a violinistic or musical purpose for the games. They are not games for the sake of fun only. As she explains, a simple game can evolve into a more specific technical exercise as the student progresses. Work and games must be used in carefully graded steps to meet the child's learning capabilities.

Furthermore, the group lesson gives children the opportunity of refining

their playing skills in the company of their peers and increasing their confidence in playing (ibid:157). For students of similar and different levels of learning, playing together and listening to each other provides an unpressured performing environment. Students do not learn new pieces in the group lesson but rehearse pieces already learnt. The group lesson is therefore most effective if students have been well prepared in the private lesson (Starr 1976:27). Group lessons also provide the opportunity for learning basic theory and notation, sightreading and doing exercises which develop skills.

GAMES

Starr has listed sixty-four games which might be used in group lessons depending on the level of the students. Each game could be played with many variations. The following are a few examples:

1. for developing rhythmic sense -- standing in place, children march in place to the rhythm of the piano, swinging arms freely
2. for developing concentration -- eye control game. Teacher moves bow through the air while children keep their eyes on the bow tip
3. for releasing tension and developing playing as part of everyday actions -- children play "Twinkle" and imitate teacher as he bends his knees, turns around or walks around the room. Good posture should be maintained
4. for developing the ear and quick reactions -- teacher starts piece without naming it. Children join in as soon as possible after recognizing selection
5. for developing rhythmic sense and creativity -- teacher plays new rhythmic variation of "Twinkle". Children imitate. Students can

- take turns in creating new variations for the rest to imitate
6. for developing the ear and memory -- teacher plays short pattern of notes children have not heard. Children play immediately afterwards. Teacher plays new patterns adding a note each time
 7. for developing the ear -- teacher plays piece with deliberate out of tune notes. Children call out every time they hear sour note
 8. for developing quick reactions -- teacher assigns certain pitch to each child. They then play a piece, each playing only his notes (Starr 1976:27-29).

For violin playing the body must be strong, disciplined and relaxed. Developmental games aim at getting the child so comfortable with the instrument that the violin and bow feel like a natural extension of the body (Slone 1982:187). Slone (1982:79) points out that there are certain concepts, not violin skills as such, that young beginners need to understand and internalize if they are to succeed in learning to play. These include familiarity with the instrument, confidence in one's ability to handle and care for the instrument, directions and relaxation techniques. Group lessons are a good opportunity to get to grips with these concepts through the medium of games, such as:

1. violin naming games -- 'What is this? This is the bridge'
2. direction games -- stand for 'up' or 'high' and sit for 'down' or 'low'. The names of the strings may be learnt at the same time as physically responding to their pitch, for example, crouching for G and stretching high for E.

Bruner (1974:383-4) maintains that childrens' understanding of the language used for teaching is very important: "[L]anguage affects cognition only if a linguistic coding occurs, that is, if the stimulus

is given a verbal representation. [This] hold[s] only if a linguistic representation is available to the person in question and has been activated".

3. relaxation games -- it is important for teachers to be aware that effort can produce physical tension and should therefore intersperse activities with relaxation games, such as:

- a) place feet in playing position, gently bounce or rock to prevent rigid stance
- b) pretend to be a rag doll and flop from the waist
- c) roll head forward, to the side, back, and side
- d) roll arms and shoulders in large, slow motions.

CONCERTS

Concerts are an important part of the Suzuki method and range from the small home concert to the large annual concert in Tokyo. Students are introduced to performing at private recitals given by their teachers. Performing at his first concert, a student may only stand on stage and bow or perhaps play the first rhythm of "Twinkle" on the E string. Everything is done to keep the child relaxed. His teacher usually goes on stage with him, helps him to tune and hold his violin and bow, and remains on stage with him during the performance. Concerts are essentially for the benefit of the child. When not performing, instead of sitting backstage, children sit with their parents where they can watch and listen to the other children. City or regional concerts follow the same format as the annual Tokyo concert where as many as two thousand children from all over Japan may participate. The most difficult music is played first, the performers of which then move to the back of the stage as more students go on stage to play the easier

pieces. At the end, all the students are on stage for the performance of Suzuki's "Twinkle" variations. The time, patience, and concern spent in initiating children into public performance appears to be unique with Suzuki and is an outstanding feature of his method. All his students can perform (Starr 1976:30).

SUMMARY

The Suzuki method is designed to teach very young children individually once a week, and in a group about once a month. The mother plays a large role as she is required to supervise the child's practice every day as well as create the correct environment by constantly playing records. All Suzuki students learn the same repertoire by rote and thus play from memory. Music reading is not taught for about the first four years. By the time a child comes to learn a tune, he already knows the sound of it through constant listening to records at home. The difficult 'spots' are isolated and learnt by means of repetition. All tunes learnt are frequently repeated so that the Suzuki student has a vast performing repertoire. Much emphasis is placed on frequent individual and group performance.

THE SUZUKI TECHNIQUE

INTRODUCTION

Suzuki's teaching of technique is directed towards the very young child. The emphasis is on teaching in very small steps, each of which must be thoroughly mastered. For example, the young Suzuki student learns is to

hold the violin under his right arm in 'rest position'. The teacher then places the bow in the right hand pointing towards the floor and the student learns to bow. This may take several lessons. Although a very small step, the child is learning to handle the instrument and is also learning the first action required for performing.

STANCE

Suzuki is particular about stance. The feet should be positioned in a 'V', slightly apart with the left foot slightly forward. Suzuki uses a foot chart to ensure that the child always stands with his feet in the correct position. The child's feet are placed in the correct position on a piece of cardboard and drawn around with a felt marker. Suzuki asks the young student to put his weight on the left foot and to pick up the right foot to illustrate that the left foot is the centre of the body. After learning to place his feet correctly, the child learns to turn his head to the left, approximately in the same direction as the left foot, without turning his body (Starr 1976:41-42).

Before learning to hold the violin or bow the child must learn to focus as he must develop the concentration and endurance to be able to play one variation of "Twinkle". He must practise standing on his foot chart with his eyes focused on the violin while the teacher counts, claps or plays, starting with a time span as short as the count of one, two, three and gradually extending this as the student's concentration develops (Slone 1982:104).

VIOLIN HOLD

The size of the instrument is extremely important. Suzuki emphasizes

that the instrument should be on the small side, rather than on the large side for the child to grow into. To check whether a violin is the correct size for a child, it should be held in playing position. With the fingers cupped around the scroll, the left arm should be slightly bent. Narrow shoulders should also be taken into account (Slone 1982:112).

Suzuki believes in a very firm hold of the violin between the chin and shoulder without the aid of the left hand, and suggests a slight raising of the left shoulder to assist with the hold (Starr 1976:43). He prefers the violin held at an angle of about forty-five degrees rather than flat, to encourage a lower bow arm position and to project the sound (Mills & Murphy 1973:68). A shoulder rest is needed to assist with the angle. The teacher or parent places the violin in playing position for the child until all the variations of "Twinkle" have been learned, which could take as long as a year. Gradually the child learns to place the violin without help. To free muscles which might otherwise become tense, Suzuki students play games while holding the violin without the support of the left hand:

1. Teacher taps top of violin to see if it is held firmly
2. Teacher tries to pull violin out from chin
3. Student bends knees
4. Student turns around in circles
5. Student walks back and forth
6. Students stands on left foot
7. Student touches right ear with left hand
8. Student shakes right or left hands with teacher or another student
9. Student holds out both hands, waving them in the air (Starr 1976:43-45).

BOW HOLD

Suzuki says that holding the bow is difficult as there is no similar

action in a child's everyday activities (Starr 1976:50). He teaches the bow hold with the thumb opposite the second and third fingers. Suzuki places great importance on the function of the thumb in bowing and thus on the placement of the thumb. The thumb should approach the frog at an angle of forty-five degrees so that it contacts the frog on the right side of the thumb near the nail. The thumb and fingers are rounded. Suzuki first teaches the bow hold with the thumb on the outside of the frog to make control of the bow easier for the young beginner. The thumb is not moved to the inside of the frog until the child is ready, which may be well into Volume 3 (Starr 1976:50). There are many preparatory exercises which assist in teaching the bow hold. Slone (1982:90-91) suggests the following approach:

- practise bending and straightening the thumb: 'Stand up, Mr. Thumb, take a bow Mr. Thumb'
- practise making the fingers round and discuss their function: the first finger or 'Mr. Guide Finger' keeps the bow on the path but never pulls or pushes. The second and third fingers, 'The Hugger Fingers', hug the bow. The children can give their parents a hug to reinforce this concept
- practise placing the thumb opposite the second and third fingers. The points of contact on the fingers and thumb may be marked with a felt marker
- the teacher can pattern the bow hold on the arm of the child and let the thumb take 'bites', to give the child a feeling of the bow hold. The child can do this on the teacher's finger.

When first learning to hold the bow, the student holds his right hand with the palm up and the teacher places the bow correctly in his hand.

The student gradually learns to set his own bow hold. To assist with this, Suzuki suggests marking the child's fingers to show where the bow contacts the hand (Starr 1976:50). To strengthen the muscles used for holding the bow, Suzuki suggests many exercises with the bow held vertically:

- raising the bow up and down keeping the point straight up
- repeating this in various rhythms
- making circles with the hand, keeping the tip moving in the same circle
- moving the bow back and forth from right to left with the tip moving the same distance as the hand

The bow can then be held parallel to the floor, moving the bow hand up and down keeping the hand, elbow and tip moving the same distance.

Suzuki says that these exercises should be done with a strong but relaxed feeling. He emphasizes 'thumb power' which he says is important for tone production. To demonstrate thumb power, the student should hold the bow vertically as for the above exercises and when the teacher taps the bow hair, the bow should return quickly to its original position (Starr 1976:52,122).

RHYTHM

The learning of the violin hold, the bow hold and rhythmic games to prepare for the first bow stroke, are taught separately but run parallel. The first piece the child learns consists of four variations and the theme of "Twinkle, Twinkle, Little Star". Words or names help the child to recognise the rhythms, for example:

First variation: goody goody stop stop



(Suzuki 1970, vol 1:9)

Second variation: down bow and up bow



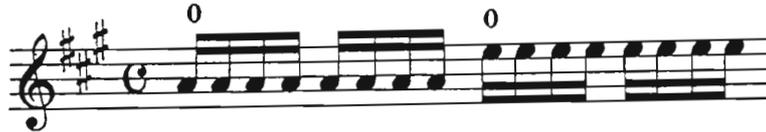
(Suzuki 1970, vol 1:9)

Third variation: down wiggle up wiggle



(Suzuki 1970, vol 1:10)

Fourth variation: wish I had a motorcycle (Slone 1982:81)



(Suzuki 1970, vol 1:10)

The direction of the bowing may be learnt by shaking hands with the teacher in the correct rhythm and direction. To give the child the feeling of the forearm movement used in the first bow stroke, the child holds out the left arm with the palm up. The right hand is placed on the elbow joint and then moved down and up the arm in rhythm. These movements can be patterned by the mother while the child sits on her lap (Slone 1982:82).

FIRST BOW STROKE

The bow of the young Suzuki student is marked with two tapes. The lower tape is placed approximately in the middle of the bow at the point where the forearm is parallel to the strings. The position of this tape is determined by the length of the student's arm and is therefore not the same for every child. The higher tape is placed five to six centimetres above the first (Slone 1982:134 and Starr 1976:55). To start the first bow stroke, the bow is placed on the E string at the lower tape. The arm is close to the body and the bow is nearly vertical. Suzuki calls this E string posture. The first rhythmic variation of "Twinkle" is played using the bow between the two markers and up to tempo (♩ = 80-115) (Starr 1976:58). In the beginning, the teacher guides the bow arm up and down (Starr 1976:56). After playing the "Twinkle" rhythm once,

the student stops and prepares before repeating the rhythm. For example, if he is to change strings, the bow arm is raised or lowered so that the bow is on the correct string. When the bow and arm are in the correct place the student is prepared and ready to repeat the rhythm. Suzuki emphasizes the importance of preparation as he maintains that a child who gets into the habit of stopping and preparing, learns very quickly (Starr 1976:56-58). The prepare, play, stop, prepare, play concept is always used for learning new music. When a student has mastered a piece with stops, the stops are gradually eliminated (Mills & Murphy 1973:44).

Suzuki places much emphasis on the first variation rhythm of "Twinkle". Starr claims this rhythm is a stroke of pedagogical genius as it is a miniature piece, a complete instructional unit (Starr 1976:56). It is the first 'piece' which many students perform on stage. The rhythm requires two different types of bowing: legato for  and staccato for  and has come to be known as Suzuki's 'leitmotif'. Suzuki uses this rhythm to introduce new finger patterns when learning a new piece (Starr 1976:82).

EXTENDING THE BOW STROKE

Suzuki students extend the bow stroke as their bow control increases. This is an individual matter for both teacher and student and there is no fixed rule as to when to extend the length of bow used. Starr says that Suzuki demonstrates piece no.4 "Go tell Aunt Rhody" with a bow stroke almost twice as long as piece no.3 "Song of the wind". While learning new pieces with short bow strokes, old pieces such as "Twinkle" are reviewed with longer bow strokes (Starr 1976:83).

To extend the bow stroke the teacher moves the upper tape about five centimetres nearer to the point. Later a tape is placed about five centimetres below the lower tape. The tapes are gradually moved further out until the whole bow is used. In using the upper part of the bow, Suzuki says that the length of bow used depends on the length of the student's arm. If the student's arm is too short to keep the bow straight at the point, the end part of the bow must not be used (Starr 1976:75-76).

When first learning to use more bow, Suzuki suggests that the teacher holds the student's bow hand and elbow and raises both as the bow is moved to the frog, and moving both down to their original position on a down bow. The student then moves the bow himself, watching the point of contact to keep the bow straight (ibid). Suzuki does not teach a high elbow even though he wants the elbow raised on up bow strokes in the lower half. He prefers the elbow slightly lower than the hand as he says "The whole arm plays the violin" (ibid). Suzuki insists on a firm tone being maintained as the bow stroke is extended (ibid:59). His students are known for their good tone.

PLACEMENT OF FINGERS

While the student is learning his first bow stroke, he is also learning to place his fingers on the fingerboard. Three very narrow tapes are placed across the fingerboard as a guide for the student and parent. The first is placed a tone above the open string, the second a tone above the first tape and the third a semitone above the second tape. This is the first finger pattern taught and Suzuki places much importance on the position of the hand. He teaches the following:

1. the thumb, placed behind the first tape, contacts the neck of the violin at the first joint
2. the first finger contacts the other side of the neck at the base joint
3. the other fingers are curved over the fingerboard above the tapes.

The Suzuki student starts by placing his fingers on the tapes with the violin in rest position. He then puts the violin in playing position with the help of his right hand. The fourth finger must be kept over the fingerboard, which forms a good left hand position and assists in keeping the elbow under the violin (Starr 1976:65). Suzuki warns the parents to be on the lookout for faults in left hand placement such as the thumb being too high or curved towards the neck, a slumped hand, flat fingers, the elbow not under the violin or the thumb and first finger gripping the instrument too tightly. The thumb and the base of the first finger should contact the violin lightly. The firm violin grip, however, encourages a corresponding firm grip of the left hand (ibid:66).

Suzuki says that beginners must never put their fingers down together in a block or group for three reasons:

1. The student needs practice at placing his fingers on the tapes
2. The third finger is weakest and is strengthened and guided by the placement of the first two fingers
3. Correct hand position is encouraged by using all three fingers independently (ibid:73).

Once again, Suzuki stresses the need for preparation and therefore stopping. In the exercises for quick finger placement printed before

"Twinkle" in Volume 1, a rest is written between each rhythm.

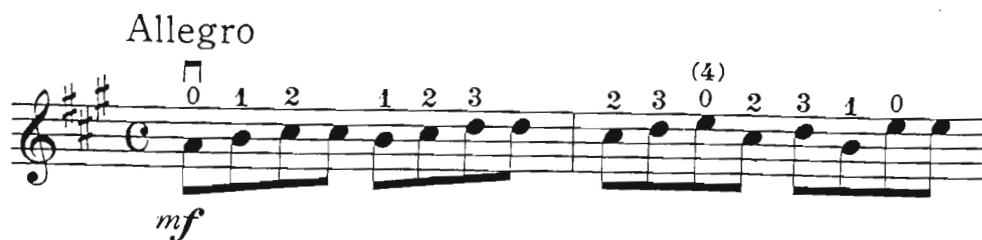


(Suzuki 1970, vol 1:8)

At first the whole variation is played with stops after each rhythm to prepare the fingers and the bow level on string crossings.

Suzuki introduces the fourth finger in piece no. 9, "Perpetual Motion", in a stepwise pattern as the fourth of the major tetrachord. With the use of the fourth finger the turning of the left hand becomes extreme, the base joint of the fourth finger being very close to the fingerboard, making a very round and strong finger (Mills & Murphy 1973:68).

No. 9 "Perpetual Motion"



(Suzuki 1970, vol 1:15)

"Perpetual Motion" is learnt in A major using only the A and E strings. Suzuki introduces the D string by repeating "Perpetual Motion" in D major on the D and A strings. The close second finger or the minor tetrachord is introduced in piece no. 12, "Étude"



(Suzuki 1970, vol 1:19)

Suzuki has written a study book entitled Quint Études in which he includes studies emphasizing the use of the third and fourth fingers. For a good hand position, the third and fourth fingers must always be over the fingerboard, even if not in use. These exercises are intended to shape the hand to this position (Suzuki 1976:32).

(Suzuki 1976:33)

In Quint Études Suzuki also includes studies in finger movement across the strings. He says that intonation problems are caused by the unnatural position of the left hand which causes a sensory illusion of moving at right angles across the strings, when in fact the movement is oblique. These studies are intended to correct this illusion:



(Suzuki 1976:12)

SHIFTING

Suzuki introduces second and third positions at the beginning of Volume 4, the students having learnt thirty-six pieces in first position. He introduces the new positions one at a time without shifting. A tonalization exercise is played in first position, repeated in second position and then in third. Suzuki only teaches a classical shift, that

is, using the finger last used to shift to the new position (Mills & Murphy 1973:71).

E String *Corde du Mi. E-Saite* *Cuerda mi*

A String *Corde du La A-Saite* *Cuerda la*

(Suzuki 1978, vol 4:6)

These shifting exercises are played on all strings. Suzuki emphasizes the importance of mastering one shift on one string before playing on other strings or playing other shifts. Fourth and fifth positions are introduced in Volume 5, and sixth and seventh positions in Volume 6. All the shifting exercises are in an upward direction only, starting and ending with the first finger. Suzuki gives no explanation as to how to shift other than the fact that the thumb should be released (Mills & Murphy 1973:76-77). He does, however, emphasize that it is important for the student to have an aural image of the target note before shifting and sometimes asks the student to sing the note or phrase (ibid:70 and Starr 1976:126).

Suzuki has written Position Études which is a supplement to Volume 4. This book repeats the shifting exercises included in Volumes 4, 5 and 6 and also includes "Perpetual Motion" in every position from second to seventh on all strings. Suzuki says that each home practice should be limited to one string to strive for perfection in tone, performance and behaviour. When the seventh position has been completed, he says that the student should start again in first position, developing a better sense of tone (Suzuki 1973:4).

VIBRATO

Suzuki introduces the vibrato in first position with the third finger on the E string. Playing the same note, he then changes to second finger and then to first finger (Mills & Murphy 1973:81).

When interviewed, Waterhouse reported Starr as having said that Suzuki's teaching of left hand technique was almost non-existent (Waterhouse 1986:interview). Gehr said in an interview (1987) that Suzuki did not teach vibrato and left it up to the individual teacher. This is substantiated by Mills and Murphy (1973:82): "Dr Suzuki says that maybe in ten years he will have the answer to vibrato."

BOWING

'Elbow Motion'

Suzuki tells his students that the whole arm plays the violin and does not want his students to think of an isolated finger, hand or forearm movement (Starr 1976:119). The 'elbow motion' to which he frequently refers is in fact the same as upper arm movement. Starr (ibid) says that Suzuki activates the elbow as early as the first variation of "Twinkle".

By playing the quavers of the first variation rhythm of "Twinkle" with the impulse coming from the elbow, the notes are not 'chopped'. This elbow movement also gives definition and energy to the playing (Gehr 1987:interview). Volume 1, piece no.3, "Song of the Wind" introduces repeated down bows. To replace the bow Suzuki says that the hand, bow and elbow should all move in a circular and not a horizontal motion (Starr 1976:82).

No. 3, "Song of the Wind"

Musical notation for No. 3, "Song of the Wind". The piece is in G major (one sharp) and 2/4 time. It consists of two staves of music. The first staff begins with a dynamic marking of *mf*. The notation includes fingerings (0, 1, 2, 3) and bowing directions (up and down bows) indicated by flags above the notes. A first ending bracket is shown under the final two notes of the first staff.

(Suzuki 1970, vol 1:11)

Volume 1, piece no.5, "O Come Little Children", is the first piece to start on an up bow. Suzuki says that this is intended to emphasize elbow motion.

No. 5, "O Come Little Children"

Musical notation for No. 5, "O Come Little Children". The piece is in G major (one sharp) and 2/4 time. It consists of two staves of music. The first staff begins with a dynamic marking of *mf* and an up-bow symbol (v) above the first note. The notation includes fingerings (0, 2, 0, 2, 0, 3, 1, 2, 0) and bowing directions (up and down bows) indicated by flags above the notes. A first ending bracket is shown under the final two notes of the first staff.

(Suzuki 1970, vol 1:12)

When playing this piece with whole bows, the hand and elbow must move upward together on the first note. Each phrase is ended with a short up bow so that the next phrase beginning with an up bow does not need a retake of the bow (Starr 1976:83).

Balance

Cook (1982:52) reports on a Suzuki seminar held at Oberlin College in 1965, in which Suzuki's emphasis was on balance: balance of the body, of the violin and of the bow arm. Suzuki stresses the importance of the action of the thumb on the bow and of the whole arm moving naturally in order to achieve this balance. The purpose of the Suzuki bowing exercises (see page 28) is to develop a balanced bow arm.

Finger Flexibility

Although beginners do not learn finger flexibility, the teacher demonstrates with a flexible wrist and fingers. Suzuki demonstrates this by holding a pencil vertically with a normal bow hold and moving it up and down with the fingers and hand only (Starr 1976:120).

String Crossings

Suzuki places much emphasis on string crossing. When teaching beginners he tells them to move from the E to A string by raising the level of the hand and forearm only. This idea is continued down the strings. When moving from the E to A to D to G string, the hand should lead with the elbow following. In returning to the E string, the elbow drops first (Gehr 1987:interview and Starr 1976:121).

For slurred string crossings, Suzuki suggests stopping between each note

of the slur, thus playing as if slurred staccato. The student should strive to play on the new string with the same volume and correct arm elevation. Suzuki does not want a 'slip-tone' to occur when changing strings (Starr 1976:122).

Chords

When playing chords, Suzuki suggests that the change of string level should be made with the thumb and middle fingers only (Gehr 1987:interview).

Bouncing Bows

Suzuki plays everything on the string with an 'into the string' sound. He does not teach bouncing bows (Gehr 1987:interview and Waterhouse 1986:interview).

Staccato

For slurred staccato as in the Bach Minuets Volume 1, Suzuki says that to articulate the notes the student should squeeze the bow with the thumb. The bow bites into the string without raising the elbow or pressing with the first finger.

TONALIZATION

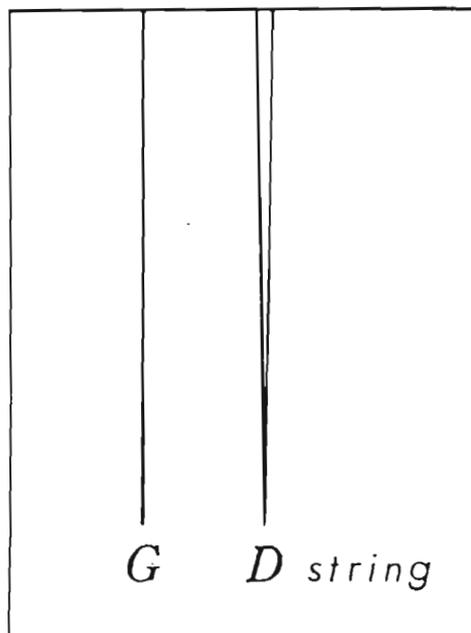
Suzuki places much emphasis on tone which he says is the violinist's strongest asset. He discusses 'tonalization' (his word for tone production) at every teachers' conference or seminar (Starr 1976:39 and Waterhouse 1986:interview). He also spends approximately half of each lesson working on tonalization (Slone 1982:153).

Suzuki says that there is good tone for each level of development. In the beginning he encourages a heavy 'into the string' sound emphasizing that the same volume must be maintained throughout the bow stroke (Starr 1976:39). Suzuki constantly points out that the bow has a different weight at every point of contact and that to maintain an even volume more weight must gradually be added as the bow gets to the point. Only after this has been established, does the student produce gradations in volume by changing the speed of the bow. Suzuki's advanced students play the tonalization exercises forte with whole bows, then half bows and then quarter bows. He says that the slower the bow, the closer to the bridge it should be and the lower the elbow for increased weight. Suzuki also works on maintaining a constant volume when playing fast, light bow strokes (ibid:122). At the beginning of Volume 3 he says that attention should be paid to phrasing and that each phrase should end pianissimo. He does not, however, mention bow speed (Suzuki 1978, vol 3:5).

Suzuki wants the student to produce a strong tone by using the weight of the arm (Starr 1976:58). His concept of tone production is a vertical line and the reason why he teaches the first bow stroke on the E string, is because the bow is nearly vertical and gravity helps to give the feeling of pulling the arm downwards (Mills & Murphy 1973:108). To give the concept of a vertical line when playing on the other strings, Suzuki suggests resting the bow on the string, increasing and decreasing the bow hairs' elasticity with the thumb and middle fingers, without making a sound (Starr 1976:122). Suzuki does not want his students to use first finger pressure and sometimes asks students to play with their first finger lifted off the bow. He avoids using the word 'pressure' in

connection with bowing as he says this has a connotation of tension (ibid:57,119,122).

Suzuki stresses the relationship between tone quality and intonation and says that the violinist produces tone by contacting the string at two places: the bow contact and the finger contact. Both intonation and bowing are thus of vital importance in producing a good tone (Starr 1976:118). Suzuki frequently refers to the 'sound point', the point at which a note is exactly in tune. This is first brought to the attention of the child by matching octaves or unison stopped notes with open strings. In striving for a good tone, Suzuki suggests listening to a plucked open string, hearing the resonance, and matching this sound with the bow (Cook 1982:52 and Starr 1976:39). In Quint Études Suzuki explains how one can see tone: the student plays stopped D with the second finger on the G string in third position, with full bows and without vibrato. He repeats this note, altering the pitch and bow pressure until the open D string resonates and is clearly seen as two. The resonating string will not appear as two if both the bow pressure and intonation are not correct (Suzuki 1976:46).



(Suzuki 1976:46)

Most of the Suzuki pieces are in keys which contain the notes of the open strings and thus vibrate easily if in tune. For example, a stopped A if played in tune, will vibrate more readily than a B^b.

Slone attended a teachers' convention in Hawaii in 1977 and has reported on the following phrases used by Suzuki with regard to tonalization:

- 'Kreisler highway'. Suzuki says that Kreisler and Casals have been his teachers. The 'Kreisler highway' is approximately two to three bow widths from the bridge, the place for producing a big tone (Slone 1982:153 and Starr 1976:39)
- 'Writing position'. By extending the right arm in front of the body to assume a natural position for writing, the right shoulder will be in the correct position for bowing
- 'Circle training'. This requires the making of parallel circles with the hand, elbow and bow tip. (see page 28) This is important in the production of a deep, warm sound as Suzuki's approach to tone production requires drawing the bow into the string using the three point circle: bow tip, hand and elbow
- 'Same condition'. Suzuki believes that if a student can produce a good sound in E string posture, he can produce a good sound on the other strings by transferring the conditions of the E string posture to the other strings, as the bow makes the same angle when contacting each string (Slone 1982:154).

SUMMARY

Suzuki has not written a teachers' manual or a method of his personal approach to the teaching of violin technique. The interpretations of his method are therefore subjective resulting in a possible lack of

objectivity in the assessment of his technical teaching. From the information available, it appears that several aspects of technique are neglected, for example, shifting, vibrato, the bounced bow and special effects such as *col legno*, *sul ponticello*, *sul tasto*, tremolo, harmonics and glissando. Suzuki emphasizes balance, but how he teaches the balance of the body, violin and bow arm is not clear. The Suzuki violin hold creates much tension. (This is discussed later. See page 96). The tension is not only in the neck and shoulders, but spreads to the left hand which then grips the violin very tightly. The grip of the left hand tends to be copied by the right hand. Further, Suzuki encourages a firm bow grip and emphasizes thumb power, an upward, angled pushing of the thumb into the bow. For a young child, this could cause excessive gripping of the bow. In spite of the above criticism however, Suzuki students are well known for their good strong sound.

Having presented the Suzuki method by means of a general analysis with reference to Bruner, and a detailed analysis of the technique, the Rolland method will be similarly presented in the following chapter.

CHAPTER 2

THE ROLLAND METHOD WITH REFERENCE TO BRUNER

INTRODUCTION

Rolland has sought to solve the problems of violin playing by emphasising and creating an awareness of movement. He has focused on movement as it is the means by which tone is produced on a string instrument. Without movement there can be no tone (Rolland 1978:2). Rolland is primarily concerned with the teaching of concepts and skills, and stresses correct position, free movement and good tone production by means of purposeful and methodical teaching (Rolland 1974:4). His aim is to teach all the actions or movements needed to play the violin within the first two years of study. After this initial introduction, the actions are refined and applied in an increasingly musical context. The teaching of tunes is seen as a vehicle for reinforcing the learning of actions. Rolland's teaching of all the actions in a general form first and refining them later is in some ways comparable to Bruner's hypothesis about the spiral curriculum: "If one respects the ways of thought of the growing child, if one is courteous enough to translate material into his logical forms and challenging enough to tempt him to advance, then it is possible to introduce him at an early age to the ideas and styles that in later life make an educated man" (Bruner 1974:423-24).

GROUP METHOD

Rolland's method is not designed for any particular age group. It is however, geared towards the public school string class, that is, 1) towards group teaching and 2) towards children of school-going age. The size of the group may vary from twelve to twenty five and the starting age of the children may vary from five to eleven years. The frequency and duration of the lessons vary depending on the school and the age of the children but they have thirty to forty minute lessons, approximately twice a week. The classroom in which the lessons take place must be large enough for the teacher to circulate freely between the children and for the children to move freely during rhythmic activities. Rolland suggests that children stand to play during the lesson and home practice, as sitting does not encourage good posture or violin hold (Rolland 1974:5).

ASPECTS OF MOVEMENT

With the emphasis on movement in his method, Rolland (1978:2) has said that teachers must be aware that there are two aspects of movement: the physiological and the physical. The physiological aspect relates to the function of the body during play, such as, balance, synergy of movements, types of movements (swinging, sustained, active, passive), tension, excessive tension, static tension and relaxation. The physical aspect of movement relates to bow speed, weight of the moving arm and bow, starting, accelerating, decelerating, changing direction, stopping, acoustical properties of the string, contact between the string and the bow hair and contact between the string and the finger.

CONTROL AND REGULATION OF MOVEMENT

Rolland maintains that it is important that teachers understand how voluntary movements are controlled and regulated. He includes a chapter written by F. A. Hellebrandt, M.D. explaining this with diagrams in his teachers' manual The Teaching of Action in String Playing. Close and detailed conscious control of movement, known as physiokinetic control, is only necessary during the initial stages of motor learning. Rolland emphasises that it should not be used longer than is necessary, the reason being that conscious control of a movement which one is able to perform automatically, greatly inhibits and distorts the movement. It also clutters the cortex of the brain which controls the conscious functioning of the body and should be left free for musical feeling, expression and interpretation. When conscious control becomes subconscious, playing is said to be ideo-kinetic. This occurs when the brain has had sufficient time to reorganise control of the movement from the cortex to the subcortex, that is, from the part of the brain which deals with the conscious functioning of the body to that part which deals with the subconscious (Rolland 1974:12). Rolland says that movements must eventually become automatic and of no concern, that is, subconscious, subcortically organised or ideo-kinetic (Rolland 1978:2).

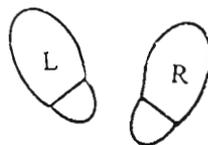
Until fairly recently it was not known that the movement of muscles could in fact affect the brain and it was believed that the brain only, determined muscle movement (Blanckenberg 1986:interview). "We move, perceive and think in a fashion that depends on techniques rather than upon wired in arrangements of our nervous system" (Bruner 1974:327).

FUNCTION OF MOVEMENT

As movement is the essence of the Rolland method, general movement education, rhythmic training and the art of maintaining a dynamic postural balance are an intrinsic, as well as unique, part of the method.

Rolland maintains that the whole body is used to play the violin, as compared with traditional violin teaching which concerns itself only with the functioning of the fingers, hands and arms. He says that the small movements of the fingers and hands function in co-ordination with the larger movements of the arms and whole body. The functioning is more efficient if the relationship of the small to large movements is balanced. Internal balance, between the small movements of the fingers and hands and large movements of the arms or body, and external balance, between the body and the violin and bow, is conducive to more skilful and efficient violin playing. Good internal balance depends on correct stance. Rolland pupils stand with their feet slightly apart at an angle of about forty five degrees with the left foot slightly forward for a steady stance. A natural sway, shifting the body weight from one foot to the other, is encouraged as this relieves tension and helps bowing movement (Rolland 1974:32-33).

"V" position of the feet

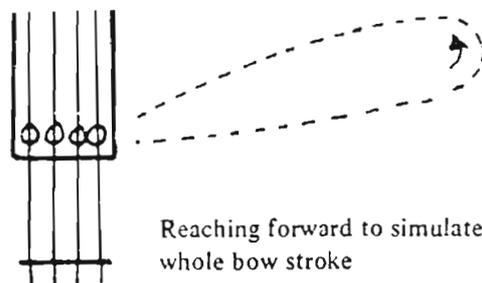


(Rolland 1974:69)

The direction of the sway depends on the bowing arm. More weight is

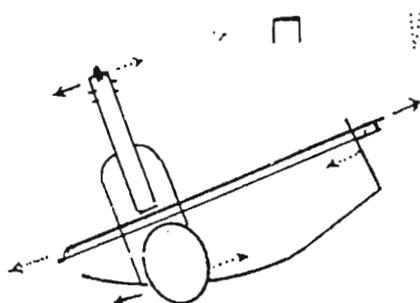
placed on the left foot to balance the right arm when playing at the point. To introduce the shifting of weight, Rolland teaches the 'Flying Pizzicato'. The 'Flying Pizzicato' consists of the plucking of an open string using the movement similar to that used for a whole bow stroke. The hand is cast out and forward while the body weight is simultaneously transferred to the left foot. As the hand circles back to the string, the body weight resumes balance on both feet as both arms will be close to the body.

The elliptical motion of "Flying Pizzicato"

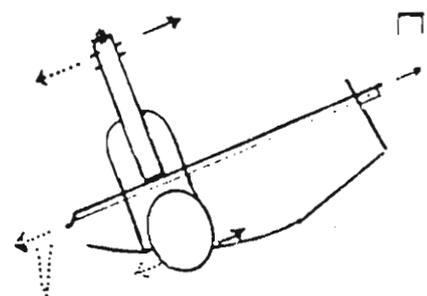


(Rolland 1974:116)

The 'Flying Pizzicato' is a bilateral movement, the body moving in the opposite direction to that of the bow, and is good for fast or medium speed bow strokes. Unilateral movement in which the body moves in the same direction as that of the bow, is used for long, slow bow strokes. With both bilateral and unilateral movements, the body should anticipate the bow change.



Bilateral movements



Unilateral movements

(Rolland 1974:34)

Immobility of any part of the body causes static tension. This often occurs in areas of the body not focused on, such as, the ankles, knees, waist, shoulders and neck and adversely affects the movements of the arms, hands and fingers. The natural sway and shift of weight in the Rolland method is intended to eliminate this tension. Rolland suggests that the worst static tensions occur in the immobilised left arm, as in traditional teaching methods beginners are restricted to first position. The Rolland method avoids this by shifting to low, middle and high positions, and the use of left hand pizzicato and harmonics from the beginning (Rolland 1974:32). The use of all the positions from the start is a unique aspect of this method. The elimination of unnecessary tension by allowing free movement of the body leads to smoother bowing and shifting skills, increased endurance and a feeling of ease and comfort. The feeling of ease and comfort is of the utmost importance as it is an essential and integral part of a musical performance (Rolland 1974:32).

RHYTHM AND MOVEMENT

Movement in violin playing is determined by the rhythm and pulse of the music being played. A good concept of rhythm and pulse is thus essential for clear, organised, natural movement. Rolland suggests that rhythmic activity is included in every lesson for the first two years. This activity in the earliest stages provides the immediate goals needed to kindle and maintain interest before skills have been developed. As well as establishing well co-ordinated movements, it relieves fatigue, provides diversion and is fun. This is gradually replaced by repertoire-study and performance as skills develop (Rolland 1974:43). Having fun or extrinsic motivation during the initial stages of learning

and the lessening of this as skill develops runs parallel to Bruner's theory: "When behaviour becomes more long range and competence-oriented, it comes under control of more complex cognitive structures, plans and the like, and operates more from the inside out" (Bruner 1974:408).

Acting on the pulse is very important and may be done in various ways:

1. marching, "Swing your arms and pick up your feet. Have a good time"
(Rolland 1974:43)
2. tapping the foot, a pencil or with fingers on the chest (the latter is a general movement exercise for vibrato)
3. bending the knees
4. shadow bowing (bowing without a violin, on the left shoulder)
5. conducting

The above rhythmic activities which involve the whole body bring out an emotional response which is reflected in the playing of the students (Rolland 1974:6). George Perlman, a violin teacher and composer-arranger in Chicago says of Rolland pupils: "Their emotional response to the music is unequalled." (Rolland 1974:2).

As background music for rhythmic activities, Rolland suggests the use of recordings of pieces to be learnt later, the students thus having exposure to their repertoire during lesson time. Repeated exposure to the repertoire is in accordance with Bruner's theory: "We know and respond to recurrent regularities in our environment by skilled and patterned acts... imagery... and through linguistic encoding which... places a selective lattice between us and the physical environment" (Bruner 1974:327).

Feeling the pulse while playing is most important and students therefore act silently on rests.



(Rolland 1974:44)

Students learn to perform the rhythm and pulse simultaneously. This is difficult as it forces the mind to concentrate on two concepts at once, but it is essential for a reliable, rhythmic performance. Performing the rhythm may include various activities such as:

1. clapping (waving on rests)
2. speaking syllables (taa tata)
3. tapping
4. left and right hand pizzicato
5. playing open strings with the bow
6. playing scales and arpeggios with the bow (Rolland 1974:45)

The physical and rhythmic activities are gradually introduced into playing activities using the instrument, via left and right hand pizzicato and simple rhythmic bowing activities. Rolland emphasises left and right hand pizzicato and teaches much of this before introducing the bow (Smith 1987:25). Rhythms are practised up to tempo as the change in the speed of an action changes the quality of the movement.

GENERAL MOVEMENT TO SPECIFIC MOVEMENT

Before teaching a specific movement or action, Rolland teaches general movements/actions related to that skill. General actions, which are easy

to learn, are made up of simple, natural movements designed to develop free-flowing movement patterns. They thus evolve without tension or anxiety. An example of a general action for playing whole bows is the 'Flying Pizzicato' (see page 49). Once an action is free-flowing, it is applied to the specific technical skill. Actions are learnt by rote:

1. by observing frequent demonstrations by the teacher which, Rolland stresses, are important as a source of inspiration and motivation
2. by suggesting images which Rolland says are more effective than detailed explanations. For example, the images of the 'sun worshipper' with raised arms, or Statue of Liberty gives the feeling that everything rises in front and gravitates in the back. The imitations of the ready stance of the 'boxer' can help stiff knees, lazy back and abdominal muscles (Rolland 1978:4).
3. by manual help from the teacher. Nos. 2 and 3 adhere to Bruner's theory of learning by means of representation. In no.2 iconic representation is being encouraged and in no.3 the student is being helped to make an enactive representation (Bruner 1974:326).

The movement patterns are worked on at home and are thoroughly reviewed in the lesson before being incorporated into the music. Bruner verifies the students' thorough acquaintance with learning material as he states that competence is the driving force behind behaviour and that activity reduces the discrepancy between intention and feedback (Bruner 1974:407,241).

MEMORIZATION

By the time a student has achieved the level of skill required for playing a piece, by thoroughly reviewing general to specific movement patterns, the piece has automatically been memorized. Clara Rolland

says that the process involves the following:

1. comprehend what is involved in the composition physically and musically
2. learn the most difficult parts first. When necessary Rolland made practice exercises out of problems that the student had to work on
3. establish bowings and fingerings
4. practise at home in the prescribed way learnt at the lesson
5. during the next session 'iron out' difficulties together in the class with demonstrations, calling on individuals for spot showing (Clara Rolland 1987:letter).

Focusing on one aspect of the music at a time is similar to Bruner's theory: "[A]ny organization of information that reduces the aggregate complexity of material by embedding it into a cognitive structure a person has constructed will make that material more accessible for retrieval" (Bruner 1974:411).

IMPROVISATION

The newly learned skill is repeated with many variations, for example, the first bow stroke is practised on all four strings and with many rhythmic variations. The students are also encouraged to improvise with the new skill, for example, with the first bow stroke they would make up their own rhythms. Only after much repetition, involving many variations and improvisations, is a new piece which incorporates this skill, learnt. Improvisation is in accordance with Bruner's approach to discovery in learning. He advocates that the teacher should encourage the learner to participate actively in the learning process by working things out for himself (Bruner 1974:397). Bruner also says that

material organised in terms of a person's own interests and cognitive structures is material that has the best chance of being accessible in memory. By finding out for oneself (improvisation/discovery) there is a reward in understanding that grows from the subject matter itself. Bruner hypothesizes that emphasis on discovery in learning is necessary for a child to learn how to learn (ibid:406-412).

REPETITION

Rolland emphasises the importance of regular review and refinement until skills become automatic. The motion skills are highly refined actions requiring co-ordination, timing and patient practice. To be played with ease and efficiency, the skills must be repeated often and early actions should continue to be refined as more advanced actions are studied. Rolland presents advanced techniques such as shifting and vibrato, early in the curriculum in an embryonic form to help the students recognise goals from the beginning. These actions are reviewed, varied and refined, until the specific skill has been mastered (Rolland 1974:5). To ensure this, Rolland has included a chart in his book Prelude to String Playing which lists twenty-four actions to be reviewed and ticked off eight times each before he considers that the "Action Studies" have been completed. He also includes frequent review in his method by introducing new technical elements using pieces previously learnt by the students.

Rolland points out that learning is both developmental, when new skills are introduced, and remedial, when skills already learnt are constantly refined and improved. He maintains that remedial work should always be a part of every lesson. The proportion of developmental to remedial

teaching in a lesson would depend on the quality of the student's playing. Rolland says that in both types of learning an awareness of the self, by feeling and visualising the efficient movement, helps to develop good technique, tone and style (Rolland 1978:2). Bruner says that one of the key features in attaining a skill is comparing the results of actual behaviour with intended behaviour and continuing activity to reduce the discrepancy between the two (Bruner 1974:241). This is therefore similar to Rolland's approach to remedial work.

MUSIC READING

Although Rolland teaches by rote, music reading is regarded as being of paramount importance in the musical development of students (Clara Rolland 1987:letter). The reading of rhythm is taught along with rhythmic activities. "Read and Play" is a twenty-eight page note- and sight-reading supplement to Prelude to String Playing. The first half of the book contains rhythmic charts which include less common time signatures such as:

5	6	3	5
4	4	8	8

, with suggestions for use. For example, a single player or unison class:

- play and repeat any single example
- play two or more successive units
- apply rhythms to scale, or chord etude in main text
- use détaché, staccato, spiccato
- read down the page
- read across the page

Two players or two groups:

- play antiphonal games
- play polyrhythms using different units.

Rhythm- and note-reading are studied at the same time, the learning of

which runs parallel to the learning of technique. The obvious connection between reading and playing in the Rolland method is supported by Bruner: "What higher skills require is that the component operations be combined. Maturation consists of an orchestration of these components into an integrated sequence. The distractability, so-called, of much early behaviour may reflect each act's lack of embeddedness in... 'plans'." (Bruner 1974:327) Rolland recommends that violinists learn to read in treble and alto clef. To make this possible the note reading section of "Read and Play" is organised with treble examples on the left of the page and alto examples on the right. The treble and alto examples are different but are designed to harmonize when played together and therefore, as with the rhythmic games, the class can play in unison or be divided and play in harmony.

EVENING

Musical notation for "EVENING". It consists of two staves. The left staff is in treble clef with a circled number 4 above it. The right staff is in alto clef with a circled number 4a above it. Both staves are in 3/4 time and contain rhythmic patterns of eighth and sixteenth notes.

A GENTLE TUNE

Musical notation for "A GENTLE TUNE". It consists of two staves. The left staff is in treble clef with a circled number 6 above it. The right staff is in alto clef with a circled number 6a above it. Both staves are in common time (C) and contain a melodic line with a triplet of eighth notes and a fermata. The word "legato" is written below the first staff. A "V" (vibrato) marking is present above the final note of each staff.

TEACHING MATERIAL

Rolland has explained his movement training in The Teaching of Action in String Playing. This consists of a teachers' textbook containing seventeen chapters on major topics basic to string techniques, seventeen films to illustrate each chapter, a students' manual entitled Action Studies, wall charts and rote exercises. An official method book Prelude to String Playing, written for all four string instruments includes a note- and sight-reading supplement entitled "Read and Play". Tunes and Exercises for Strings, based on American folk songs, is a rote-note method that comes with accompanying practice and performance recordings. More contemporary pieces for beginning and intermediate students based on Rolland's rhythmic and technical teachings are in New Tunes for Strings Volumes 1 and 2 (see Appendix I). Both volumes are written by Stanley Fletcher and accompanied by recordings. The two volumes contain sixty-nine pieces with approximately one piece per page, most of which have a violin accompaniment to be played by a teacher or slightly advanced student. Most pieces focus on one aspect of technique. For example, there are eight pieces which require the use of open strings and third finger only, another eight which require the use of open strings, first and third fingers only, and four which consist of natural harmonics to be played with the third and fourth fingers. There are also pieces which focus on one of the following: tremelo, shifting, vibrato or double stops. For beginner pieces one would expect the standard finger patterns but many pieces emphasise the high and low placement of a single finger within one piece. The tunes vary in character, for example, a "Soft Shoe Shuffle" with a boogie beat, a reel, hora, ragtime and Spanish tunes. Although these musical materials

were developed for the Rolland method, Rolland says that his principles and actions are applicable to method books and literature of the teacher's choice and may be presented in many different combinations. The imaginative teacher is thus provided with great scope (Rolland 1974:4).

The films show the teacher how to give manual assistance so that the students get the feel of correct movement. The films also include much technical information intended for the teacher and advanced student, while at the same time motivating young children who see and hear violin playing by students of their own age and level (Rolland 1974:4-5). The Rolland films provide the translation of experience into symbolic (verbal) form. "Translation of experience into symbolic form, with its attendant means of achieving remote reference, transformation and combination, opens up realms of intellectual possibility that are orders of magnitude beyond the most powerful image-forming system". (Bruner 1974:349) "There is nothing more central to a discipline than its way of thinking. There is nothing more important in its teaching than to provide the child the earliest opportunity to learn the way of thinking - the forms of connections, the attitudes, hopes, jokes and frustrations that go with it". (Bruner 1974: 446)

LISTENING

The learning of tunes by students is aided by listening to records or tapes of the repertoire. Rolland acknowledges that this idea was borrowed from Suzuki and also maintains that this is the only similarity of any consequence between the two methods (Fischbach 1972:163). "We know and respond to recurrent regularities in our environment by

skilled and patterned acts...". (Bruner 1974: 327)

PARENTAL ROLE

The Rolland method does not rely on parental help as Rolland says that this is unavailable in most cases (Fischbach 1972:164). In the preface to Prelude to String Playing, however, he appeals to the parents to become involved in the child's study of music and suggests that frequent praise, a loving but firm attitude towards homework and an interpretation of the student's text, are of the greatest help. He also says it is important that the parents provide a mirror and a record player (Rolland 1971:1). Bruner's theory supports the need for parental involvement, for the development of a skill: "From a practical point of view, the controlling conceptions.. of skill acquisition are.. encouragement in the diffuse form of affective support". (Bruner 1974:305)

CONCERTS

Great emphasis is placed upon group performance which is almost Suzuki in nature (Miller 1987:letter). There is no further information on concerts in the available literature.

SUMMARY

The Rolland method may be taught to anyone, at any age, using any repertoire, although it is generally used for teaching children of school-going age in groups. The emphasis is on the teaching of the movements/actions required to develop a violinist who is free of excessive tension. The actions, taught by rote, start as general movement patterns and with much repetition to achieve ease and comfort, are gradually refined into specific violin skills. Rhythmic training and music reading are of great importance in this method, the former

being included in every lesson for the first two years and the latter running parallel to the learning of technique. Improvisation is an inherent part of the method, the students being required to 'make up their own' with every new skill learned. Memorization is a natural result of the Rolland learning/teaching process. Students perform from memory in groups.

THE ROLLAND TECHNIQUE

INTRODUCTION

Rolland maintains that the first goal of students should be to learn how to produce tone. They must thus first learn how to hold the violin and bow properly as this is the foundation on which all technique is built and is therefore of the utmost importance. Rolland bases technical success on naturalness in order that maximum results are achieved for minimum expenditure of energy (Rolland 1959:8).

VIOLIN HOLD

Rolland advocates a balancing of the instrument on the collar bone and left thumb so that the instrument is supported like a bridge. The violin is steadied by the weight of the head, the side of the chin contacting the chinrest, and a light contact with the base of the first finger (Rolland 1959:10-11). The weight of the arm and violin must be supported in an alert and dynamically alive posture, involving the legs with their constantly shifting weight, the diaphragm and the back muscles. By transferring the weight into the large muscles of the body, the thumb, wrist and fingers are free to move and manipulate instead of

gripping the neck (Rolland 1978:4).

Rolland stresses that a suitable chinrest and shoulder rest are important for a natural violin hold and discusses the subject in much detail: the shoulder rest should mainly provide the tilt to the instrument and the chinrest should be of a suitable height depending on the length of the violinist's neck, and should slope downwards towards the top of the violin so the violin is sucked towards the neck and will stay in place on downward shifts (Rolland 1978:4).

Rolland says that learning the correct violin hold is a long-range project. He stresses the importance of correct stance which has been discussed in detail on page 49. He says that giving students an image can often be more helpful than giving specific and detailed instructions. Rolland has devised many image-linked actions to develop the correct violin hold:

1. The 'Case Walk'. This involves holding the violing case in front like a dinner tray or above the head while marching to music. This develops the back, shoulder and diaphragm muscles which are used to support the violin. The violin will feel very light after this exercise
2. The 'Statue of Liberty'. With the left hand holding the violin in the middle position, (third to fourth position) and the feet in playing position (see page 49) the violin is held up at arm's length facing away from the student. From this position the violin is lowered into playing position. This encourages good stance and posture and teaches the placing of the violin without the help of the right hand (Rolland 1974:70)
3. 'Balancing a ball'. A small ball, for example, a ping pong ball is balanced between the G and D strings near the bridge. This will bring

the violin to the correct angle and height, thus encouraging correct posture (Rolland 1974:71)

4. The 'Shuttle'. The left hand shifts between the first and fifth positions, plucking with the fourth finger

left hand pizz.



(Rolland 1974:76)

After a few weeks shifting can extend to the higher positions near the end of the fingerboard. This introduces thumb placement in higher positions and promotes flexibility in the shoulder (Rolland 1974:76)

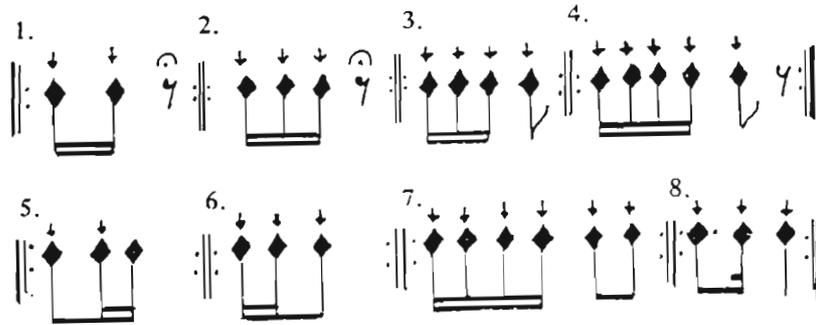
5. 'Left arm swinging.' The outer strings are plucked alternately with the left hand fourth finger in low, middle and high positions. The left arm will have to move in and out thus promoting freedom in the left arm and shoulder



(Rolland 1974:77)

6. 'Tapping'. With the hand in middle position and using the thumb as a pivot for whip-like actions motivated by the arm, the third finger is

thrown against the fingerboard and allowed to spring back. This action promotes agility, aids relaxation and is the first step in learning vibrato. The students are encouraged to make up their own rhythmic patterns using the tapping action



(Rolland 1974:154)

By means of the teaching of general actions or unrefined skills Rolland deal with every aspect of left hand technique to teach a dynamic and balanced violin hold.

TUNING

The students are involved in the process of tuning from the first lesson. Rolland thus advocates that the teacher seldom take away the violin but rather tunes while the student plucks or bows. The students will learn to hear perfect fifths early on, will learn the mechanics of tuning, and will gradually take over for themselves (Rolland 1974:66).

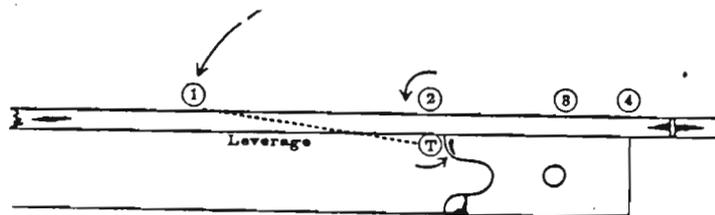
BOW HOLD

Rolland maintains that the natural position of the hand when resting at the side is an almost perfect position for holding the bow (Rolland 1974:80). The middle finger and thumb oppose one another and are the

fulcrum of the grip (Rolland 1959:8). The thumb contacts the end-bump of the frog with the flesh at the upper right hand corner of the thumbnail, and the middle finger contacts the bow at the first joint. The thumb, first and second finger form the front part of the hold and the thumb, second, third and fourth fingers form the back part of the hold. Rolland says that a balanced bow hold depends on the leverages between the front and back part of the bow. It is thus important that the fingers do not slip up the bow causing the third or fourth finger to oppose the thumb as this will unbalance the bow hold: it will facilitate playing at the point but increase the problems of playing at the heel.

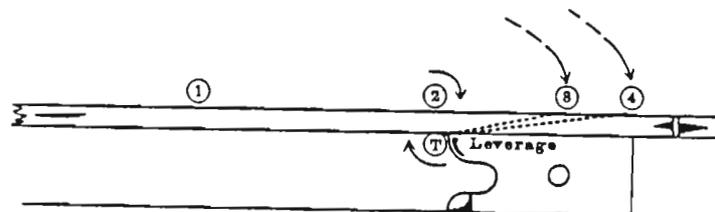
Applying Pressure (Positive Pressure)

When Approaching the Tip
Crescendo
Forte
Accents



Supporting the Bow (Negative Pressure)

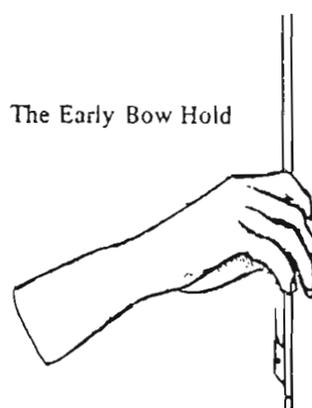
When Approaching the Frog
Diminuendo
Piano
Lift Bow



(Rolland 1959:9)

For beginners Rolland suggests the use of the Early Bow Hold. This requires the holding of the bow with the thumb-second finger axis at

the balance point. (approximately 19 cm from the bump of the frog) Held at this point the bow feels lighter and the student will be able to bow with greater ease and with more natural movements. The weight of the bow rests on the string and on the right thumb. The right arm and bow may be seen as a see-saw: the elbow and bow tip being the two ends, and the string being the fulcrum (Rolland 1974:34). Depending on the student, this bow hold is used for between three weeks and six months (Rolland 1974:82).



(Rolland 1974:82)

Bowing Actions:

1. 'Shadow bowing.' The bow is placed on the left shoulder, the students bowing up and down to the pulse or rhythm of recorded music (Rolland 1974:84)

Students also do silent exercises with the bow while holding the violin in playing position with the left hand in the middle position, such as:

2. 'Roll the arm.' The tip of the bow is hooked onto the left hand little finger and the arm, hand and bow move as a unit from the shoulder joint, from E string to G string position. This is a big natural movement which loosens stiff shoulders and prepares for string crossings (Rolland 1974:86)

3. 'Rock the bow.' The bow is placed on the string at the balance point. The bow hand drops and rises as the elbow does the opposite. This is a smaller natural movement similar to tapping, where the arm is balanced and acts as a see-saw, the elbow is buoyant. This can also be done at the point by hooking the tip of the bow onto the left hand little finger (ibid)

4. 'Place and lift'. Rolland acknowledges that this has been used by teachers such as Capet, Galamian and Suzuki. The bow is placed on the string at the balance point and is then lifted about twenty centimetres above the string by moving the arm and bow as one unit. The bow is then reset on the strings at the balance point. This encourages a firm bow hold and control in the placing of the bow on the string (see page 28) (ibid:87)

5. 'Balancing the bow.' Holding the violin with the hand in the middle position, the bow is balanced with the hair tightened and towards the player on the lower two strings. As well as finding the point of balance this illustrates and allows the student to feel that the bow should be mainly supported by the strings and that excessive holding of the bow is not needed. The first finger delivers, senses the bow pressure, but its main role is not the support of the bow (ibid:88).

FIRST BOW STROKE

The bow is marked at the balance point. The first bow stroke taught by Rolland is about 3 cm long, played at the balance point of the bow on the A or D string with rather quick strokes using a slight swinging motion of the upper arm. Students play name and word rhythms and are encouraged to make up their own rhythms.

Deb-by Smith John Coop-er

Jin-gle Bells, Jin-gle Bells

Row, Row, Row Your Boat

(Rolland 1974:91)

The stroke is then lengthened by adding forearm movement until the middle third of the bow is used. Rolland has written many open string parts for many tunes:

"Mary Had a Little Lamb"

D D D D | D D D - | A A A - | D D D - || Accompany the melody in D major.

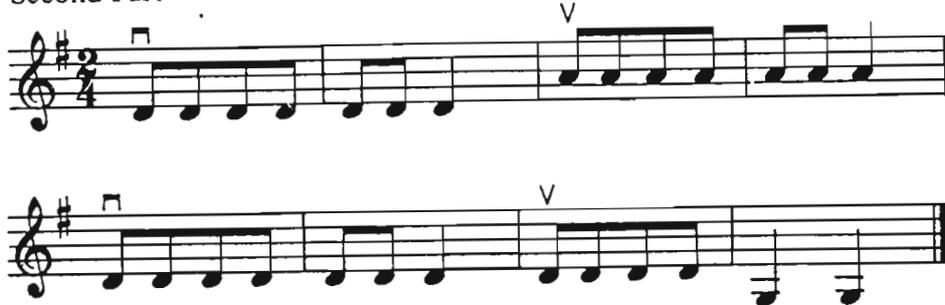
D D D D | D D D D | A A A A | D - } } || Practice three ways:
 a. Left hand pizzicato
 b. Right hand pizzicato
 c. Arco

Keep the left hand in the middle positions while playing on the open strings.

(Rolland 1975:8)

"Skip to my Lou"

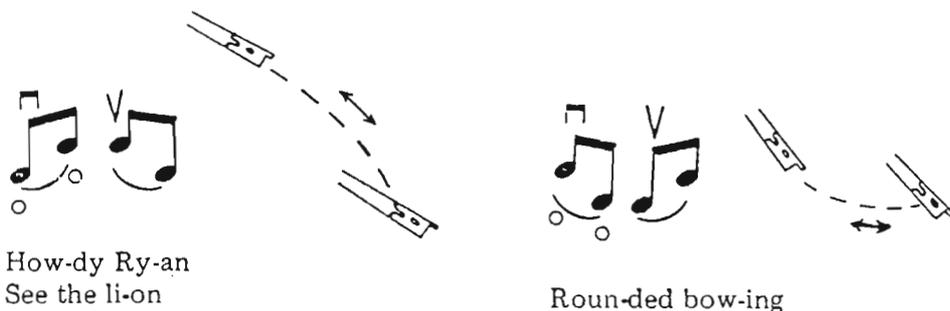
Second Part



(Rolland 1975:23)

The middle third of the bow is the easiest to control for two reasons:

1. The elbow is in the mid-position where the bow is most easily drawn at right angles to the strings. As with all joints, the elbow functions with the greatest efficiency at the centre of its range
2. The hand supports half the weight of the bow and the string supports the other half. Rolland says that forearm and upper arm movement should be present in every bow stroke although in different proportions. He says that there is no such thing as an isolated forearm or upper arm stroke (Rolland 1974:90). Almost immediately after teaching the first bow stroke, Rolland teaches slurred string crossings using the middle third of the bow, the aim being to smoothly fuse the short forearm movement with the rolling movement of the upper arm.

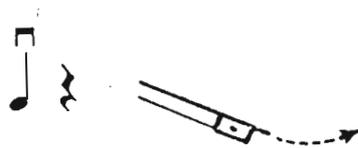


How-dy Ry-an
See the li-on

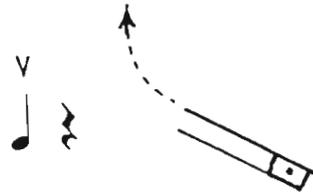
Rounded bow-ing

(Rolland 1974:93)

He then refines tone beginnings by encouraging a circular motion of the hand and bow to play successive down bows, and refines tone endings by following the bow movement through after the bow has left the string.



The release after down-bows



The release after up-bows

(Rolland 1974:95)

EXTENDING THE BOW STROKE

The student lengthens the stroke of the bow when good motion patterns and tone control have been established by using short strokes. With the playing of long bow strokes, total body action is given its first emphasis.

Actions for extending the bow stroke:

1. Weight transfer. Students practise weight transfer by swaying to a fairly slow pulse such as "Barcarolle", "On Top of Old Smokey" (see Appendix I)
2. The 'Flying Pizzicato' (see page 49)
3. Silent bow transfer. The bow is lifted and placed on a string at the frog, middle and tip with an arched movement. At the tip, the hand should reach forward so that the bow is at right angles to the string. At the frog, fewer hairs touch the string and the elbow is pulled back so that the bow is at right angles to the string (Rolland 1974:118).

PLACEMENT OF FINGERS

To introduce placement of fingers Rolland uses a pencil to represent the

fingerboard. The student places his fingers on the pencil as they fall naturally. The fingers fall close together in what Rolland calls the 'native' hand position (Rolland 1974:98). To make a common finger pattern, the first finger is pulled back and the fourth finger forward. The natural passive force that wants the outer fingers to pull inwards and return to their 'native' position, is used to press the fingers against the fingerboard.

There are three factors which contribute to a correctly positioned hand: elevation, which is the height of the hand in relation to the fingerboard, the angle of the fingers which is determined by the position of the elbow, and balance which is the accessibility of all four fingers at any time. Rolland explains:

When the hand is properly elevated the fingers have maximum power; when well balanced the fingerboard becomes accessible to all fingers; and with the best possible angle maximum tonal results can be obtained (Rolland 1959:18).

Rolland points out that good placement of left hand and fingers is not natural and not comfortable. A beginner naturally wants to resort to comfort which causes faults such as a collapsed wrist, hand under the violin, wrist bent sideways, squeezing the neck between thumb and first finger and flat fingers. Rolland emphasizes the following for placing the hand in first position:

1. the forearm and hand should be in an approximate straight line when viewed from the scroll or player's right
2. the base of the first finger should be approximately in line with the E string edge of the fingerboard which it touches lightly, thus forming a three-point contact at the neck between the thumb, base of first finger and fingertip
3. the angle of the first and second fingers must be such that they

contact the string left of the centre of the fingertip, leaning towards the left and the G string (Rolland 1974:98).

Rolland uses markers in the form of dots on the fingerboard to give guidance for hand positions. The dots are placed between the D and A strings at three places: 1) one tone above the open string 2) a perfect fourth above the open string 3) an octave above the open string (the midpoint of the string).

For the correct placement of the first finger Rolland suggests drawing a face on the nail, and with the correct angle of the finger the student can see both eyes. Rolland does not have any strict rule for thumb placement. He suggests tapping the thumb back and forth opposite the first and second fingers to find its most comfortable position. After exercises using the first finger, the third finger is placed at its 'dot' level. Rolland introduces the 'Octave Game' in which the third finger is placed on any of the three top strings and when plucked must match the pitch of the open string on the left. The emphasis on finger placement is thus on listening and not looking. The 'Octave Game' is played with various rhythms and bowings. It can be played using left hand pizzicato for developing strength and flexibility with the tapping motion and can also be played using harmonics. For appropriate teaching material see Appendix I: "Persian Song", "March", "Song of the Waves", "Cradle Song", and "Sweet-eyed Sue".

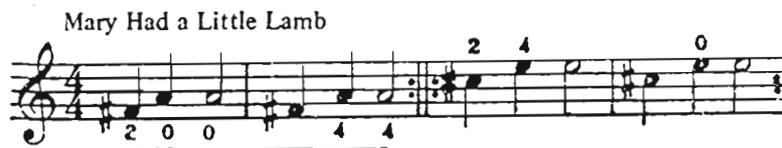


(Rolland 1974:131)



(Rolland 1974:125)

Fragments of tunes involving skips are played.



(Rolland 1974:125)

SHIFTING

Rolland starts teaching shifting techniques from the beginning for various reasons:

1. to dissolve excessive tension in the left hand and arm caused by clutching the instrument with the hand, chin and shoulder
2. to present a concept of the entire fingerboard
3. to promote a dynamic, flexible postural balance
4. to lay the foundation for this much-used important technique.

Actions for teaching shifting:

1. The 'Shuttle' (see page 64)
2. The 'Octave Game', using harmonics and other fingers (see page 73)
3. Long silent shifts. With second and third fingers down, students shift from first position to the top of the fingerboard. The elbow moves in on the upward shift and out on the downward shift (Rolland 1974:132)
4. Long free shifts with bow. With long bow strokes, students glissando on natural harmonics from first position to the top of the fingerboard (see Appendix I: "Birds at Sunrise")

5. Stepwise shifts. Short phrases are played in first position. The hand then shifts stepwise to the next position and the phrase is repeated. This is continued up the fingerboard

6. Shifts in melody fragments:

- a) using the same finger -- finger pressure must be released during shifting

Lightly Row



(Rolland 1974:134)

- b) from one finger to another -- on the upward shift the upper arm is pulled towards the new position, and on the downward shift the thumb anticipates the shift

Barcarolle



(Rolland 1974:134)

7. Melody fragments are played in first position on the E string and then repeated in fifth position on the A string. Rolland emphasizes that the student must hear the pitch before playing



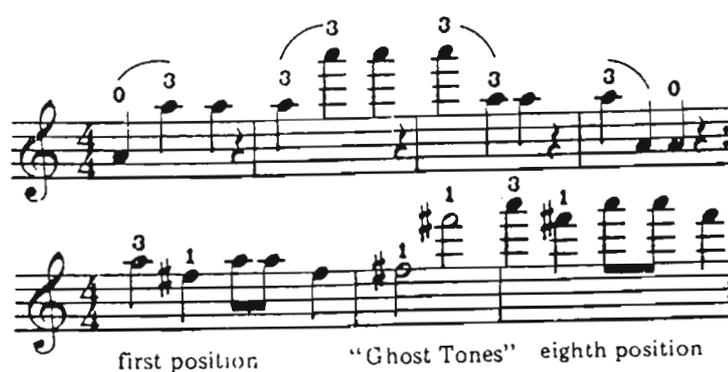
(Rolland 1974:134)

8. Scales and arpeggios are played with one finger



(Rolland 1974:134)

9. Octave shifts



(Rolland 1974:134)

VIBRATO

Rolland (1974:153) maintains that the aim of vibrato is to create a beautiful sound produced by efficient motion patterns and with the least possible effort. Vibrato is caused by the movement of the fingertip on the string, the force that moves the finger coming from within the body and involves the hand, arm and muscles of the trunk.

Rolland states that the average artistic vibrato has a speed of six to seven cycles per second. The cycle should be a continuous forward and return movement comprising an impulse and passive return with no beginning and no end, as one cyclical movement flows into the next. It has been scientifically proved that the pitch heard is at the centre of the wave (Rolland 1974:153). Rolland suggests that because of the nature of the vibrato movement, which is fast, continuous and profuse in

application, an efficient non-tiring movement is best. He therefore teaches a rotary swinging movement, in which the movement of the finger joints, wrist and forearm are balanced by involuntary rotary movements of the upper arm. This balanced movement which resembles the action of a see-saw, is a swing stroke similar to that used for spiccato (ibid:36). Rolland says that vibrato be practised up to speed as slower movements are different in character and therefore irrelevant.

According to Rolland, the amplitude of an artistic string vibrato is approximately a quarter tone. (For voice it is a half tone). Amplitude is more variable than speed, is directly related to dynamics and must therefore be varied for a beautiful tone. Forte requires a greater amplitude than piano. Because of its relationship with dynamics and tone, vibrato cannot be separated from the bow arm (ibid:153).

Actions for vibrato practice:

1. Relaxation studies. The violin is supported in playing position with the right hand. The left arm is swung at the side to free the shoulder area from tension
2. Tapping. This is the same cyclical movement as is required for vibrato, tapping and rebounding forming one cycle. This was introduced when learning to hold the violin (see page 64)
3. Finger vibrato. One finger is held down while the others are pulsated
4. Wrist vibrato. With the left hand in the middle position and the third finger touching the string lightly with a rather flattened tip, the finger is pressed and the hand propelled forward like a flash and then allowed to fall back immediately. Patterns of two, three, four and five cycles followed by rests are repeated. This action is also

repeated using other fingers and is repeated in first position

5. Rolland suggests holding the violin in 'rest position' like a guitar. The arm hangs on the thumb and with tissue paper under the third finger the string is 'polished' with regular movements in low, middle and high positions. This action is repeated without tissue paper, with the violin held like a guitar but high on chest and in playing position. Involuntary inward and outward rolling of the upper arm accompanies the backward and forward swinging of the hand in a balanced left arm. The backward and forward movement is produced by a single impulse (Rolland 1974:155-57).

BOWING

Rolland's analysis of bowing reveals that the various types of bow strokes involve only three types of movement, either singly or in combination. These are swinging, pulling and pushing movements.

Swing strokes: détaché, spiccato, sautillé

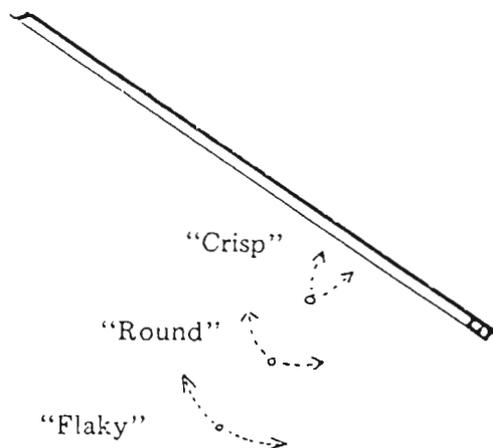
Swing actions are the least tiring and Rolland thus advises the teacher to start instruction or remedial work with these. To understand the movement, Rolland suggests the students visualize a swing: 1) the longer the swing, the slower it swings and the greater the distance it travels, 2) the shorter the swing, the faster it swings and the shorter the distance it travels, 3) the swing action consists of an initial impulse, coasting, deceleration and passive return as a result of gravity and then a new impulse. To apply this to violin playing, Rolland suggests that the students observe their arms in everyday swing actions such as tapping, salt shaking, clapping and whipping. The upper arm rotates involuntarily. By superimposing this pronation into the

forearm to a slight degree, the swing action is accomplished with ease (Rolland 1978:5).

To establish the swing pattern, Rolland suggests playing quick pairs and then stopping. After an up bow the elbow will be relatively low and after a down bow the elbow will be relatively high. The swing stroke should not be practised slowly as it would then become a sustained stroke (Rolland 1978:4-5). The balanced arm resembles the action of a see-saw with the imaginary fulcrum between the elbow and wrist (Rolland 1974:36).

Actions related to swing strokes:

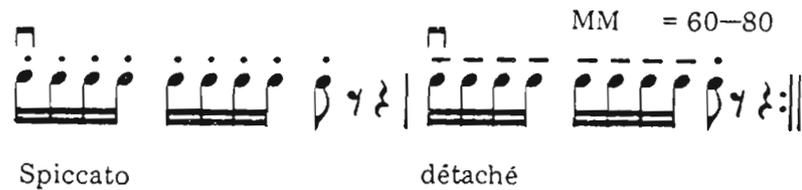
1. 'Rock the bow' (see page 68)
2. At the balance point bounce the bow vertically against the strings in various rhythms. There is almost no sound
3. The above rhythms are practised with a more horizontal stroke. There are different types of spiccato sound. With a high bounce the sound will be crisp, with a round bounce less crisp, and with a brushed bounce, flaky (Rolland 1974:136-37).



Types of spiccato

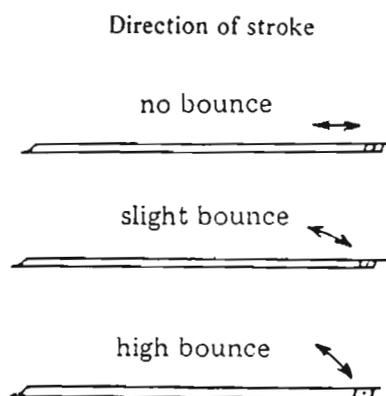
(Rolland 1974:137)

Rapid détaché uses the same action but would have no bounce.



(Rolland 1974:137)

To play sautillé, the bow is not intentionally thrown but is allowed to bounce. Rolland points out that to induce the bow to bounce the movement must be directed at an angle to the stick, that is, towards the floor. The bow will not bounce if the direction of the stroke coincides with that of the stick (Rolland 1974:172). The action used for sautillé is the same as that for knocking on a door or patting a dog, that is, fast repetitious movements produced by a balanced arm and thus motivated equally by the arm and hand. By making fast repetitious movements with different parts of the bow, and at different angles to the stick, one can play détaché, sautillé, tremelo and tremelo-staccato (Rolland 1974:173-76).



(Rolland 1974:172)

Pushed strokes: martelé, staccato, collé

Pushed strokes are fast strokes with an energetic starting thrust,

followed by a passive coasting of the arm and bow and then a sudden stop. Rolland (1978:5) says that pushed strokes should be practised often as they promote clarity of articulation and vitality. They all have a crisp, explosive tone beginning. To produce this accent, the bow pressure must anticipate the bow movement and is then released during bow movement to produce a 'pop' sound. This can be practised at all parts of the bow (Rolland 1974:141).



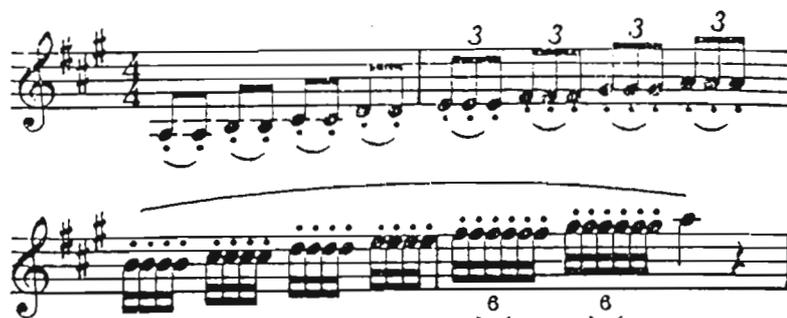
(Rolland 1974:142)

In string terminology, staccato means two or more short notes played in the same bow. This can be practised using fragments of familiar tunes.



(Rolland 1974:142)

Scales may be practised with group staccato.



(Rolland 1974:144)

Pulled strokes: son filé, détaché

Pulled strokes require the greatest control and tension and are therefore the most difficult (Rolland 1978:4). Rolland suggests that:

perhaps the most important attribute of string instruments is their ability to sing at a wide range with an infinite variety of subtleties and tone colors. The cantabile of the violin, viola and cello cannot be surpassed by any other instrument (Rolland 1974:164).

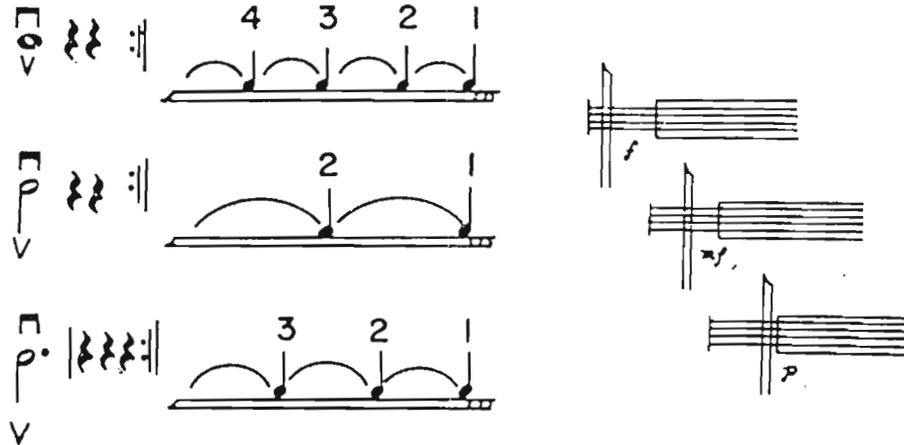
The son filé or sustained stroke which must be mastered for an expressive performance depends on 1) point of contact, 2) bow pressure and 3) bow speed. These three factors are interdependent and must be properly matched to produce a good tone. If the bow speed is altered, the bow pressure and point of contact will also have to be altered (ibid). Rolland encourages inhalation on up bows so that the restricted bow movement of pulled strokes does not inhibit breathing. The bow should be drawn with consistent speed and close to the bridge where the string can tolerate more pressure. Rolland also says that the arm should move more than the bow. The upper arm and forearm lead and the hand and fingers follow in a chain-like sequence. This is a similar movement to painting with a large brush (Rolland 1978:6).

The difference in the weight of the bow at the frog and tip requires an increase in pressure on down bows and a decrease in pressure on up bows. Rolland does not believe in pressing the first finger down to increase pressure (Rolland 1974:35). Instead, a rotary movement of the arm is used to increase and decrease bow pressure. Counter clockwise rotation will increase pressure and vice versa (ibid:164). In down bows the elbow will be higher than in up bows, changing direction slightly ahead of the bow. This facilitates a smooth bow change and also reduces the speed of the stroke. The hand is flatter on down bows than on up bows

(Rolland 1978:6).

Actions for teaching pulled strokes:

1. Even bow distribution is practised at forte, mezzo-forte and piano, that is, at different points of contact



(Rolland 1974:165)

2. Developing bow pressure. The middle of the bow is placed on a string and pressure is applied using the leverage of the whole arm, until the stick touches the hair, the thumb bending as it provides counter pressure from below. The bow pressure is pulsated (Rolland 1974:166)

3. Resistance studies. A firm bow grip is required for sustained strokes. The student pulls the bow as if playing a down bow while the teacher holds the bow stationary. The student pushes as if playing an up bow in the same manner. There should be passive finger and hand movements as the fingers and hand yield to the pull of the down bow and the push of the up bow (ibid:149).

Short notes may also have the character of sustained strokes if they are intensive. *Détaché* may therefore have the character of sustained strokes or swing strokes. Bowing problems occur when sustained strokes are played as swing strokes and vice versa (Rolland 1978:4).

Special effects

Rolland (1974:176-77) includes the teaching of special effects such as sul ponticello, sul tasto and col legno in his method. (see Appendix I: "The Irritable Cuckoo").

SUMMARY

Rolland has analysed every aspect of violin technique and has reduced it to simple movements which are performed naturally as a part of everyday life. Natural movement and no excessive tension are the main focus of the study of these movements. Every possible angle of technique including sul ponticello, sul tasto, glissando, tremelo, harmonics, pizzicato and col legno, appears to be dealt with in full in the teachers' manual and is taught in some form, even if only general, in the first two years of study. The Rolland teaching repertoire caters for this, and many of the tunes in New Tunes for Strings by S. Fletcher each focus on one skill only.

Having presented the Rolland method by means of a general analysis with reference to Bruner, and a detailed analysis of the technique, the Suzuki and Rolland methods will now be compared in the following chapter.

CHAPTER 3

COMPARISON OF THE SUZUKI AND ROLLAND METHODS WITH REFERENCE TO BRUNER

The intention of this chapter is to determine where the Suzuki and Rolland methods adhere to Bruner's theories by comparing the two methods under the following headings: REPRESENTATION: Enactive, Iconic, Symbolic, LEARNING: Culture/Environment, Skilled Behaviour, Memorization, and TEACHING: Aim of a Teacher, Spiral curriculum, Motivation: extrinsic/intrinsic rewards. A comparison of the techniques will follow.

REPRESENTATION

Enactive Representation (Doing)

All violin playing at every level is enactive. Teaching may also be enactive by manually assisting the student. Both Suzuki and Rolland assist the student manually, thus using the idea of enactive representation in their teaching. In both methods this is used to a great extent in the beginning stages and becomes less as the student becomes more skillful.

Iconic Representation (Seeing or visualizing)

Suzuki students are encouraged to form iconic representations by watching teacher demonstrations and by watching fellow students in a master class situation or group lesson.

Rolland emphasizes iconic representation to such a great extent that he not only relies on teacher demonstration but has also made seventeen films, the viewing of which assists both teacher and student in forming correct iconic representations. Rolland further stresses iconic representation by making much use of images such as 'the statue of liberty', 'the sunworshipper' and 'the boxer'.

Although Bruner's theory is restricted to iconic or visual representation, the writer believes that iconic representation could be extended to include the other senses. With music, representations would thus be aural as well as visual and the students' response to a teacher demonstration would thus be aural as well as iconic representation.

The Suzuki method places far greater emphasis on aural representation in the form of listening to recorded repertoire, than the Rolland method. The Rolland student is mostly exposed to recordings of repertoire during the lesson. The Suzuki and Rolland methods both focus on aural representation in the form of students' listening to their own playing. The Suzuki method emphasizes the matching of the playing with that heard on the record and the Rolland method focuses attention on intervals, so that students form aural representations of the intervals and thus learn to adjust incorrect intonation. In order to develop a sensitive ear and to correct wrong intonation, Rolland students also repeat tunes at the same pitch but on different strings and in different positions, for example, in first position on the A string and in fifth position on the D string.

Symbolic Representation (Use of words)

Bruner maintains that the use of words is necessary for higher cognitive

development as it is via the use of words or symbolic representation that people are able to go beyond the information given to draw their own conclusions and eventually become autonomous.

From the available literature it appears that Suzuki makes little use of symbolic representation. The writer hypothesizes that this may be due to the fact that most of the literature pertains to the beginning stages of teaching, when the Suzuki students are very young and their use and understanding of language is in the formative stage. From an interview with Gehr (1987) the writer learnt that Suzuki tends to explain by means of dramatization. This is substantiated by Garson (1973:36): "Suzuki hobbles around all doubled up looking like the Hunchback of Notre Dame - to demonstrate incorrect posture." Suzuki's approach is intuitive rather than an intellectual analysis (Gehr 1987:interview).

The writer assesses that the Rolland method more fully fulfils the requirements of Bruner's theory of symbolic representation than the Suzuki method. The Rolland films give a full explanation of movement in violin playing, which implies the use of symbolic representation to a great extent. Rolland does, however, say that detailed instructions can be restricting or exaggerated for the student and prefers to make use of images.

LEARNING

Culture/Environment

An important aspect of Bruner's approach to education is his emphasis on culture. Bruner says that culture provides the educational systems which alter the course of cognitive development through value

orientation and language.

Culture/environment plays a dominant role in the Suzuki method. Suzuki does everything in his power to influence the behaviour of parents and the parents' attitude towards their children so that they create an environment which pushes intellectual growth better, earlier and longer. Suzuki particularly emphasizes the creating of a specialized musical environment by playing recorded music frequently and repetitively from the time of birth.

The adherence of the Rolland method to Bruner's theories on culture/environment is minimal as he feels that he has no influence in this area. His method does not stress environment and does not rely on parental help as he says it is unavailable (Fischbach 1972:184). He only asks the parents to provide a record player, presumably for the children to play their own records, and a mirror.

Skilled Behaviour

Bruner says (1974:305) that children need "the opportunity to initiate and sustain action and encouragement in the diffuse form of affective support for enterprise as well as the specific form of such feedback from the environment as would provide the basis for achieving knowledge of results" in order to develop a skill.

The Suzuki method makes maximum provision for the above by means of parental involvement. Rolland does not rely on parental help although he is fully aware of the importance of parental support as he says that it would be of the greatest help if the parents become involved in their child's music study, frequently praise the child, have a loving but firm

attitude towards homework and help interpret the text (Rolland 1971:1). His method therefore does not support Bruner's above theory.

Bruner says that to master a technique, activity must continue to reduce the discrepancy between intention and feedback (Bruner 1974:241).

Repetition with the intention of refining is an intrinsic part of the Suzuki and Rolland methods. Although they approach the subject of repetition differently, the result in both methods is the free functioning of the body and memorization of the skill.

With the Suzuki approach students repeat a tune containing a limited number of examples of a technical skill. Repetition is drilled with an emphasis on alertness and an ever-quickenened response until playing feels natural, simple and easy, that is, has become subconscious. This thorough subconscious/subcortical organisation of the skill leads naturally to a smooth and free functioning of the body. Suzuki uses the music and the technical requirements of the music to teach the skills for playing the violin.

Rolland starts with a focus on the smooth and free functioning of the body to teach the skills for playing the violin. Students are first required to move their bodies in general movement patterns. These general movement patterns are taught in an ever-refined manner until a specific skill has been mastered. At every stage students are encouraged to 'make up their own'. Rolland's method of repetition exposes the student to many variations of the skill as well as giving the student a chance to absorb the skill into a personally constructed cognitive structure. The smooth and free functioning of the muscles becomes subconsciously controlled by the subcortex of the brain.

Memorization

Bruner says that memory is important for the retrieval of material in a usable form. Material is most accessible if organized in terms of a person's own interests and cognitive structures (Bruner 1974:410).

Suzuki emphasizes memorization to such a great extent that all the repertoire learnt by a student must be able to be played from memory at any time. The method of memorization advocated by Bruner however, of organizing information in terms of a person's own interests or cognitive structures, does not appear to be used. Suzuki uses a method of repetition, drilling and games for speeding up reactions and testing security. From the literature it appears that the games do not encourage creativity or an individualistic approach.

Literature pertaining to the Rolland method does not stress memorization to the degree stressed by the Suzuki method. The Rolland method, however, appears to be more in compliance with Bruner's theories than the Suzuki method as 1) the students and teacher together work out ways of learning the difficulties (Clara Rolland 1987:letter) and 2) the Rolland students experiment with each new skill learnt by 'making up their own', which encourages the organization of material in an individual manner as emphasized by Bruner. Memorization occurs automatically during the process of learning (Clara Rolland 1987:letter).

TEACHING

Aim of a Teacher

Bruner says that the aim of a teacher should be 1) to convert knowledge

into a form accessible to the learner, 2) to give the student as firm a grasp of the subject matter as possible and 3) to make him as autonomous a thinker as possible.

Both the Suzuki and Rolland methods adhere to the first aim to a great extent. One example is the use of markers on the bow and fingerboard for beginners. They also teach by rote in the early stages so that the students' attention is not divided between playing and reading.

Both the Suzuki and Rolland methods largely comply with the second aim as they both teach in very small, success-orientated steps. Suzuki teaches excerpts which must be learnt thoroughly before the piece is played as a whole. Rolland teaches actions, starting with general movement and gradually refining these to specific actions used in violin playing.

The Suzuki method does not appear to comply with the third aim, as implied by certain evidence with regard to the listening of recorded music: Cook reports an incident in which a Suzuki student who, having won an Aspen competition over Juilliard and Oberlin concertmasters, played the Chausson "Poeme" with the Aspen orchestra. He says:

Since she did not have her tape-recorder or tapes with her at Aspen, she could not prepare in her usual way. I am sure she could have given a better final performance if prepared in her own way (Cook 1982:81-2).

Discussion, or having one's own ideas or opinions does not seem to be encouraged in the Suzuki method, the teacher (which in the above case is the tapes) being highly respected and unquestioned. The Rolland method adheres to the third aim to a great extent as the development of understanding is an integral part of the method. The students and teacher work out learning difficulties together, the seventeen films

made by Rolland aim at developing understanding and the students are also encouraged to think for themselves when they 'make up their own'.

Spiral Curriculum

The aim of the spiral curriculum is to introduce ideas to a child at an early age and to develop an evermore explicit and mature understanding of this early teaching.

The Suzuki method starts the children at a very young age and requires repeated revision of repertoire for further refinement. It thus makes use of the concept of the spiral curriculum to some degree. Suzuki does not, however, start with an embryonic form as does Rolland but teaches specifics which require a degree of refinement from the beginning.

The Rolland method adheres to the concept of the spiral curriculum. Rolland first teaches the actions used for playing the violin in an embryonic or general movement form. The movements are gradually refined as the student becomes more skilled until the specific movements have been mastered. During this process the student gradually becomes aware of what is efficient movement and what is not.

Discovery

Bruner hypothesizes that discovery in learning is necessary for a child to learn how to learn (Bruner 1974:406). His approach to education is to encourage the learner to participate actively in the learning process.

It appears that Suzuki does not encourage discovery or creativity, but does encourage active participation. He teaches children to quicken

their reactions by responding to the teacher's instructions, commands or games with ever-increasing speed. There is only one suggestion of creativity in the Suzuki literature and this is in one of the games described by Starr. "Teacher plays new rhythmic variation of Twinkle. Children imitate. Students can take turns creating new variations of Twinkle for the rest to imitate." (Starr 1976:28).

The Rolland method adheres greatly to Bruner's theory on discovery in learning. As each new action is learnt, Rolland students are encouraged to be creative by 'making up their own', thus discovering further with what they have just learnt.

Motivation - Extrinsic/Intrinsic Rewards

Bruner says that competence is the driving force behind learning and that the more competent a person becomes, the less reinforcement or extrinsic pleasure is needed to direct behaviour (Bruner 1974:407-8). Motivation must thus come from the outside until children have developed sufficient skill to be self-motivated.

Both the Suzuki and Rolland methods initially place much emphasis on enjoyment in the process of learning. The games and rhythmic activities provide extrinsic rewards before skills have been developed.

To develop the experience of intrinsic rewards, Bruner suggests challenging the student to use his full powers and to become completely absorbed so that he may discover the pleasure of full and effective functioning (Bruner1974:422-3). (see page 10)

Suzuki and Rolland both challenge their students although their approaches are slightly different. Suzuki, in his teaching, places much

emphasis on rapid response and the development of ever-quickenings reactions in his students. Rolland includes an element of creativity at every step of learning which requires an understanding of what has been learnt, as well as concentration and involvement in the subject matter.

SUMMARY

Although Rolland maintained that there was only one similarity of consequence between his and the Suzuki method, namely, listening to records of the repertoire as an aid to learning the tunes, (see page 60), it may be seen from this chapter that there are several other similarities of consequence, albeit educational approach rather than violinistic approach.

The Suzuki and Rolland methods adhere to Bruner's theories, although sometimes with slightly different emphasis, in the following areas: enactive and iconic representation, the development of skilled behaviour, memorization, converting knowledge into a form accessible to the learner, giving the student as firm a grasp of the subject matter as possible and extrinsic motivation during early learning. The Suzuki method does not appear to encourage symbolic representation and the development of autonomy and only partially adheres to Bruner's concept of the spiral curriculum and his theories on discovery. Rolland's method does not adhere to Bruner's theories on the role of culture in education.

COMPARISON OF THE SUZUKI AND ROLLAND TECHNIQUES

Suzuki and Rolland both emphasize the importance of good posture, a good

STANCE

Both Suzuki and Rolland recommend that students stand to play, as sitting does not encourage good posture or violin hold. They both teach students to stand with their feet slightly apart and turned out, with the left foot slightly forward. Suzuki says that the body must be supported with the weight on the left foot whereas Rolland teaches a transfer of weight between the feet, determined by the bowing.

VIOLIN HOLD

Suzuki teaches the holding of the violin at a greater angle than Rolland. The Suzuki violin is supported between the chin and the shoulder whereas the Rolland violin is supported like a bridge between the shoulder and the hand. Rolland maintains that holding the violin like a diving board, that is, fixed and restricted as is the Suzuki violin hold, causes static tension in the neck and shoulder area which spreads into the arms and fingers and hinders free movement. This hold also requires great strength (Rolland 1978:3). Suzuki is aware of this tension. Starr reports:

Suzuki teaches the children to move at games while they are holding the violin to relax them and to free muscles that might otherwise be tense. As the left hand is brought up to the neck of the violin, the child will often clutch the neck with great tension. (Starr 1976:139).

The students therefore play games intended to strengthen muscles, relax muscles and increase endurance. To play the violin, one must be in a constant state of motion. Rolland believes that to hold the violin and to maintain correct balance, the whole body must be involved in motion to a greater or lesser degree. Rolland students thus learn many actions as part of the process of learning to hold the violin, for example,

balancing a ball, the 'shuttle', left arm swinging, left hand pizzicato and tapping, which teach them the correct position of the violin, establish a good left hand position, allows students to feel the motion of moving up and down the fingerboard and introduces a rudimentary vibrato action. These are general movements which do not require fine motor co-ordination, for example, the 'shuttle' requires shifting up the fingerboard but not to specific notes, and therefore does not cause tension.

MARKERS ON THE FINGERBOARD

Both Suzuki and Rolland place markers on the fingerboard, but of a different type and in different places. The Suzuki markers in the form of tapes show the students exactly where to put their fingers, whereas the Rolland markers in the form of dots give a more general guide. This difference could be seen as adapting a concept to fit the capabilities and development of the different age groups. All the Suzuki tapes are in first position whereas the Rolland dots are in first position and an octave above the open string. Rolland calls the latter the middle position, a part of the fingerboard which he makes much use of from the beginning.

THE LEFT HAND

Suzuki and Rolland both stress the importance of having a good left hand position and both teach the same left hand position. Suzuki stresses the placing of the fingers accurately on the tapes, one at a time in the order of one, two, three, keeping each finger down as the next is added. With the amount of listening to records and the repetition required in the Suzuki method, the students learn to place their fingers without

looking at the tapes and also adjust their intonation spontaneously. (This was experienced first hand in a performance given by Carolyn Gehr, aged four). Rolland places much emphasis on listening when his students are learning to place their fingers on the fingerboard. He starts by emphasizing the octave interval between the third finger and the lower open string. This interval is later played with the octave harmonic as a shifting exercise.

Suzuki starts with the finger pattern for the major tetrachord A B C[#]D (0, 1, high 2, 3). He introduces the low second finger for the minor tetrachord A B C D (0, 1, low 2, 3) in piece no. 12, "Étude", by which time the student is likely to have been learning for a year and possibly for eighteen months. Suzuki introduces the fourth finger before the low second finger in piece no. 9, "Perpetual Motion", a tone above the third finger. Rolland starts with the same finger pattern as Suzuki, with the second finger in high position but shortly after introduces low second finger position, emphasizing the difference in sound between the major and the minor tetrachord. Rolland introduces the fourth finger a semitone above the third and then slides the finger up to a tone above the third finger. This is a more gentle approach to the use of the fourth finger which is awkward for the beginner and feels uncomfortable because of the stretch and the unnatural turning required of the hand.

SHIFTING

Suzuki students learn thirty-six pieces in first position. They are first introduced to shifting in Volume 4 when they learn to shift to second and third position. There is very little information on how Suzuki teaches shifting other than that the hand must be released, that

is, not grip the neck, and that in his head, the student must hear the sound of the note to which he is shifting. All the Suzuki shifting exercises use the first finger only and are in an upward direction only. Suzuki's approach to master one skill which can then be applied to other situations seems to apply here. It does appear, nevertheless, that information is lacking. Suzuki has not written any exercises for the downward shift which is more difficult as it has a tendency to pull the violin away from the neck.

Rolland students make use of the low, middle and high positions from the time they learn to hold the violin and thus learn the correct placement of the hand and thumb in these positions from the start. Students learn to match tunes played in first position, in the fifth position on the string below and in fourth position on the same string an octave higher. Emphasis is once again on listening.

VIBRATO

Suzuki teaches vibrato at the beginning of Volume 4 but there is little information as to how to teach it. This is substantiated by an interview with Gehr (1987) who says that Suzuki does not demonstrate the teaching of vibrato, but leaves it up to the individual teacher. Rolland teaches a rudimentary vibrato movement in the form of tapping from the beginning which is further refined within the first two years of study.

THE RIGHT HAND

Suzuki and Rolland both regard good tone as being of paramount importance. There are, however, two differences between the methods on the subject of bowing which need to be pointed out: 1) the different

approaches to the bow hold and 2) the different approaches to the teaching of bowing.

BOW HOLD

Suzuki teaches the bow hold with the thumb placed between and opposite the second and third fingers. To produce an 'into the string' sound which he emphasizes, Suzuki teaches a 45° upward angled action of the thumb. This in turn causes a downward action of the second finger and thus pressure of the bow on the string. The writer believes that Suzuki's emphasis on the action of the thumb could encourage an excessive gripping of the bow. Although the first finger could further contribute to the downward pressure, neither Suzuki and Rolland advocate active first finger pressure. To achieve even more bow pressure, Suzuki further assists the upward action of the thumb and hence the downward reaction of the second (and first) finger, with a low bow arm which adds weight to the bow. This feeling of the arm being pulled to the ground is an important aspect of Suzuki's approach to bowing and is what he calls 'vertical' tone production. Rolland teaches the bow hold with the thumb placed opposite the second finger. With the Rolland bow hold, the Suzuki thumb action would simply cause a squeezing of the bow between the thumb and second finger. Rolland teaches the concept of weight by holding the arm on the same plane as the bow and rotating the forearm in an anticlockwise direction. This supination causes a passive pressure of the first finger which adds weight to the bow. The upward action of the thumb in the Suzuki bow hold can cause a tension in the hand which does not occur with the Rolland bow hold.

Both Suzuki and Rolland teach a beginner's bow hold. The bow of the

Suzuki beginner is held with the thumb on the outside of the frog as this is easier for the young child who lacks refined motor control. The bow of the Rolland beginner is held at the balance point where the bow feels lighter and is easier to control. The Rolland beginner uses the beginner bow hold for a much shorter time than the Suzuki beginner, probably because of the difference in age of the beginners.

FIRST BOW STROKE

Both Suzuki and Rolland start by teaching short bow strokes in the middle area of the bow but at slightly different places. Both mark the bow at the point where the first bow stroke is played, Suzuki where the forearm is parallel to the strings and Rolland at the balance point. The Suzuki marker is thus slightly further from the frog than the Rolland marker. This difference affects the type of movement used for the first bow stroke. The Suzuki bow stroke requires a lower arm movement and the Rolland bow stroke requires a whole arm movement.

Both Suzuki and Rolland place much emphasis on whole arm movement or what Suzuki calls 'elbow' movement. Starr (1976:119) reports that Suzuki activates the elbow as early as "Twinkle". Suzuki students learn to play the "Twinkle" rhythms with the first bow stroke. Rolland students start by playing in free rhythm and then make up their own rhythms. The bow stroke is slightly extended to include forearm movement. Both the Suzuki and Rolland students are thus taught forearm and whole arm movements for their first bow stroke.

BOWING

The second major difference between the two methods is in the first

approach to the teaching of bowing. This is seen in Suzuki's emphasis on stopping and Rolland's emphasis on continuous free-flowing movement when teaching bowing. The Suzuki beginner is required to stop the bow, prepare and then continue after every rhythm, before every string crossing and before the placement of each new finger. This is necessary as the child is learning a piece which requires the combining of many skills. The teaching of actions rather than tunes in the Rolland method allows for the isolation of skills. The Rolland student concentrates on one action at a time and can thus cope with flowing bowing movements. The repertoire especially composed for the method includes many pieces which focus on one skill only. (For flowing bow movement in string crossing, see Appendix I: "Persian Song".)

Both Suzuki and Rolland teach many exercises with the bow to develop their own style of bow hold and bowing. They do however, both teach the 'place and lift' exercises in which the bow and arm are moved as a unit, the frog and tip of the bow always moving the same distance.

SUMMARY

The Suzuki and Rolland methods show similarity of concept in their approach to stance, the use of markers on the fingerboard and bow, left hand position and finger patterns, the beginner bow hold and the first bow stroke. They differ in their teaching of the violin hold, bow hold, tone production and the 'stop' versus free-flowing bow movement. With the Suzuki method the violin hold, bow hold and method of tone production cause excessive tension for the violinist. The teaching of shifting and vibrato appears to be incomplete.

CHAPTER 4

CONCLUSION

The findings of this study enables the writer to recommend both the Suzuki and Rolland methods to the South African violin teacher. The writer feels that South African violin teachers may be assured that the Suzuki and Rolland methods generally adhere to the theories on education put forward by Jerome S. Bruner and are therefore educationally sound.

Although Rolland claims that there is only one similarity of consequence between the two methods, namely, listening to recorded repertoire, there are other areas of similarity which the writer feels are relevant to the South African violin teacher:

- the teacher assists students manually especially in the beginning stages
- students observe teacher demonstrations and performances by fellow students
- much repetition and refinement
- everything learnt is memorized
- learning is in very small steps
- extrinsic motivation is emphasized at the beginning of study.

The differences between the two methods lie in the areas of discovery, verbal explanation and discussion for the development of autonomy, and culture. As a result there are certain shortcomings to which the South African violin teacher's attention should be drawn.

According to Bruner, discovery is an important aspect of learning and has largely been omitted from the Suzuki method. Discovery appears to be of particular importance educationally as it recurs with the subject of 1) memorization, where it encourages the organization of material in an individual manner which is conducive to memorization of that material, and 2) motivation, where through creativity and finding out for themselves, students experience a reward from the subject matter itself. When teaching the Suzuki method, the writer recommends that teachers thus make more provision for discovery by asking questions and encouraging the students to work out the answers for themselves, and by encouraging them to 'make up their own' as in the Rolland method.

Verbal explanation and discussion are also an important aspect of students' development as, according to Bruner, it is only through symbolic representations that a person may become autonomous. The striving towards autonomy through explanation and discussion does not appear to be a part of the Suzuki method. For this reason the writer once again recommends teaching in the form of questioning, requiring students to think for themselves, to form their own opinions and to make decisions.

Bruner places much emphasis on the role of culture/environment in education. Control of the environment by the parents has almost no place in the Rolland method. The writer recommends that South African teachers attempt to influence the parents of their students by recommending books for the parents to read, for example, Nurtured by Love and Ability Development from Age Zero, both by Suzuki.

Both Suzuki and Rolland have produced many competent violinists and

their teaching of technique can therefore be seen as sound. They have a similar approach to the teaching of stance, the use of markers on the fingerboard and bow, left hand position and finger patterns, and the first bow stroke.

There are however, certain aspects of the Suzuki technique which cause excessive tension. This has implications which reach much further than the mere wellbeing of the violinist. Dr. John Diamond, a clinical psychiatrist, founder and director of the Archaeus Research Foundation and director of the Institute of Behavioural Kinesiology, New York, has devoted a major segment of his practice to the study of creativity and performance, especially in amateur and professional musicians. He says the following of concert artists:

They must be unstressed by their performance, for only then can they give of their hearts. When this occurs, we will receive with the heart. The communication will be as with the mother, from heart to heart. We may or may not be thrilled by the pyrotechnics and the loud climaxes. They soon fade. But if the heart is there, the music can live on inside us and we can grow (Diamond 1981:14).

Rolland designed his method with the efficient physiological functioning of the body as a top priority. Although several aspects of the Suzuki approach to technique create tension, young Suzuki students perform with feeling:

If you test the performances of very young Suzuki-instructed children you will find that the music they play is transcendental. As much as any music on this earth it is bursting with life-energy (Diamond 1981:64).

Diamond suggests that Suzuki students become inhibited at adolescence:

Unfortunately I have not yet had the opportunity to test enough examples of older Suzuki children to be certain but preliminary findings indicate that they become stressed in their early teens

(Diamond 1981:64).

This quotation from Diamond gives support to the writer's conclusion that, for the following aspects of Suzuki technique which tend to create excessive tension, an alternative approach should be taught in conjunction with or instead of the Suzuki approach. The writer suggests:

1. that the Rolland violin hold, in which the violin is supported like a bridge between the left hand and the collar bone, be taught in conjunction with the Suzuki method from the start and that students should practise using both methods,
2. teaching the Rolland method of tone production which involves an anti-clockwise rotation of the forearm, as the Suzuki method requires upward thumb pressure which can create tension in the thumb and hand,
3. the Rolland approach to the teaching of shifting, vibrato and bouncing bows, as the Suzuki teaching of these techniques appears to be incomplete.

The Suzuki method is designed for students who start learning the violin at the age of three. For those students starting at an older age, the teacher must be aware that certain adaptations of this method would be appropriate. A three year old starting the Suzuki method will learn various advanced techniques such as shifting, vibrato and music reading at the age of about seven. A seven year old Suzuki beginner will learn these skills at the age of about eleven. It is likely, and in accordance with Bruner's spiral curriculum concept, that older Suzuki beginners would benefit from an earlier introduction to advanced techniques and music reading.

APPENDIX I

MUSIC FROM THE ROLLAND REPERTOIRE

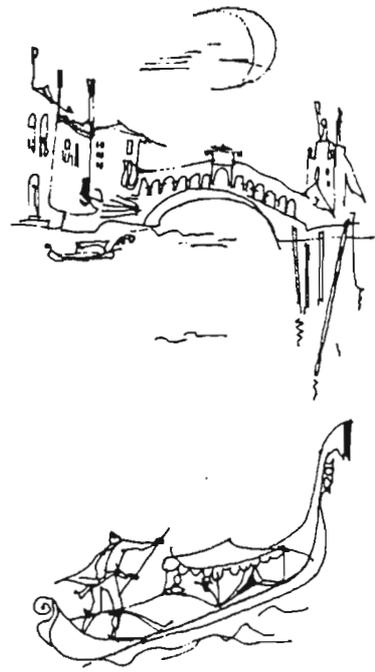
BARCAROLLE

OFFENBACH

Musical score for the Barcarolle by Offenbach, consisting of four staves of music. The first staff begins with a *mf* dynamic and includes a triplet of eighth notes. The second staff features fingerings 1, 2, and 3. The third staff continues the melodic line. The fourth staff starts with a *p* dynamic and includes a *v* (accents) marking.

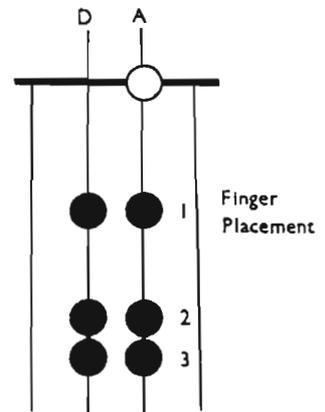
Notes of the Tune

Notes of the Tune: E F G A B C D
 1 2 3 0 1 2 3



ROTE TEACHING AID

Four lines of fingerings for the Barcarolle, each starting with a treble clef and a D note. The first line is marked *mf*. The second line is marked *p*. The third line is marked *p*. The fourth line is marked *p* and includes a *v* (accents) marking.



ON TOP OF OLD SMOKY

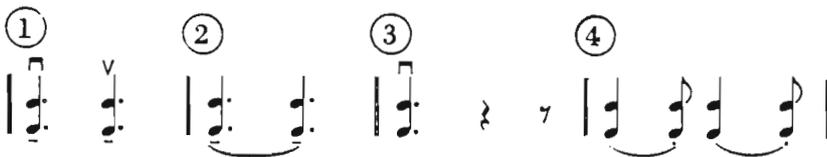
Notes of the Tune



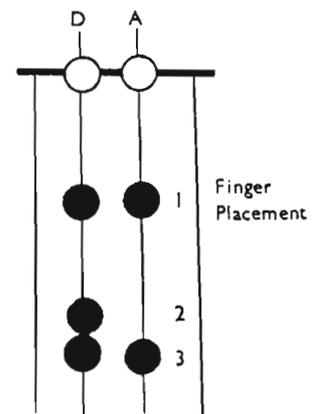
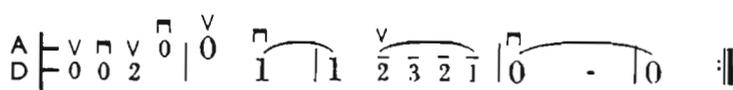
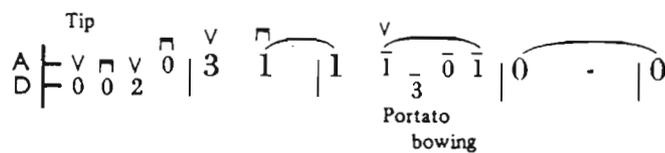
Second Part



Additional Bowings for Second Part:



ROTE TEACHING AID



PERSIAN SONG

Octaves

0 3

Moderate, Liltng

Rote Violin

see various fingerings below

Advanced Violin

(A)

Alternate Violin I Part:

Pluck lightly when lifting 4th finger

You may change the alternate patterns any time.

SWEET EYED SUE

0 3

Whole step: perfect fourth

Lilting Dance

Tune

Teacher or two students divisi

Change rhythm to fit variations

Bowing Variations

① 3 (4) ② 2 ③ Invent your own!

Pitch variation

4

Alternate shifting exercise

CRADLE SONG

Fourths & Octaves

0	3
or 0	1 2 in 3rd pos.

Rocking With long strokes, singing.

Tune 1st pos.

Advanced player for Duo 3rd pos.

con Sordino

p

(A)

(B)

(C)

* With the exception of this note, the entire piece may be played with open strings and harmonics.
Use the 4th finger in the 3rd position.

Variant

Harmonies

MARCH

Octaves

0	3
or 0	1
in 3rd pos.	

Briskly

8th notes optional

(always arco)

Repeat with variations

Variations

① pizz. *V*

② *V* Spiccato at the frog

③ *V*

f

Re-study later in the 3rd position

THE IRRITABLE CUCKOO

Solo with Piano

0 1 3

Not fast, and a bit freely

The musical score consists of two staves of music in a 2/4 time signature with a key signature of one sharp (F#). The first staff begins with the instruction 'Not fast, and a bit freely'. It contains several measures of music with various annotations: 'sul ponticello' (indicated by a 'v' symbol), 'tremolo (lunga-long)' (indicated by a circle with a vertical line), 'sul tasto' (indicated by a 'B' symbol), 'Freely' (indicated by a 'R' symbol), 'Tip', 'rit.', and 'Fine'. The second staff continues the piece with similar annotations: 'sul ponticello', 'tremolo', 'sul tasto', 'rit.', and 'dal Segno al Fine'.

Explanation of Signs

<i>Sul ponticello</i>	play near the bridge	<i>Sul tasto</i>	play on or near the fingerboard
<i>Tremolo</i>	very fast repeated, short strokes	,	phrasing rest
<i>Fermata</i>	hold	<i>Rit. or Ritardando</i>	hold back; slow down
	swell (get louder, then softer)	<i>Fine</i>	end
		<i>Dal segno al Fine</i>	go back to the sign and play to the Fine

DREAMY EYED SUE

0	0
8	4

Natural Harmonics

Andantino

Tune

Advanced player for Duo

con Sordino

W. B.

ossia: sul D sul A

Ossia: Play double stops tremolando - *pp*

ossia: sul D sul G sul D

(A)

ossia: sul G sul D sul A sul D

ossia: sul G sul D sul G

Playing natural Harmonics

1. Place only one finger lightly on the string, and not so much on the tip as customary.
2. Use long strokes and move the bow rather fast.
3. The bow hair must cross the string at a right angle.

BLUE LULLABY

1 2 3 4

Tune: for Solo, Duo, Trio or Ensemble I

Acc. for Duo, Trio or Ensemble II

Slowly

pizz. *legato* *sul A*

(A)

(B)

Practice Patterns

(A) 1 3 4 3 1 (B) 1 2 3 4 3 2 1

Slowly

Advanced part for Trio

(A) (B)

DANCE VARIATIONS

0 1 3

II DUTCH WALTZ

Tune

Waltz tempo

Advanced Accompaniment for Duo

pizz.

+ *sim. sempre*

W.B.

(4)

(A)

(4)

(B)

lightly

Repeat ad lib.

DANCE VARIATIONS

0 1 3

III COKE DATE

Relaxed

Tune

Advanced Accompaniment for Duo

pizz.

(4)

(A)

(4)

(B)

W. B.

lightly

Repeat ad lib.

Rhythmic variation

(A more "snappy" rhythm)

SLUMBER SONG

I	0	1	2	3	4
II	0	1	2		

Rocking, singing

con Sordino *legato*

W. B.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.

(A)

2nd time rit. - - -

THE BIRDS AT SUNRISE

Glissando Harmonics

Senza tempo

“Woodpecker”

W.B. *glissando ad lib.* W.B.

glissando tremolando

Slide lightly and freely up to the end of the fingerboard and back until you hear the “Woodpecker’s” signal, then change string.

SWEET MELODY

0 1 2 3

Major and Minor Thirds

Moderato semplice

With a singing tone

Signs for dynamics and expression

| | | |
|--------------------------------|--|-------------------------|
| | | <i>p</i> = soft |
| increase sound | decrease sound | <i>mf</i> = medium loud |
| | | <i>f</i> = loud |
| <i>p</i> = piano | <i>mp</i> = mezzo-piano | <i>mf</i> = mezzo-forte |
| <i>dolce</i> = sweetly, gently | <i>espressivo</i> = with expression (more intense) | <i>f</i> = forte |

ARGENTINE TANGO

0 1 3

Syncopations, Triplets

Pesante, ritmico *lower half* (V) (V)

f *segue* (2) (A) (3)

(3) (1) (3) (2) (o) (2)

(2) (1) (B) 3

3 3

(2) (C) 3 (3) (1) 3 (3)

(3) 3 (o) (3) (2) 3 1

Advanced players may play the entire piece on the G string

SPANISH TRAVELER'S TALE

0112 3 4

Moderate, Rhythmical $\frac{V}{3}$ U. H.

Tune

Advanced acc. for Duo

mp parlando

sim.

Pizz. sempre, quasi guitarra

i. h.

(1) (2)

cresc.

f

mf

2nd time softer

cresc.

f

(A)

(B)

(C)

1. 2.

Detailed description of the musical score: The score is written for a melody and guitar accompaniment. The melody is in the upper staff, and the guitar accompaniment is in the lower staff. The piece is in 3/4 time and features a variety of musical notations. The first system includes a tempo and mood marking of 'Moderate, Rhythmical' and a 3-measure rest for the melody. The guitar part begins with a 'Pizz. sempre, quasi guitarra' instruction and includes a 'i. h.' marking. The second system features a 'mp parlando' dynamic and a 'sim.' marking. The third system includes a 'cresc.' marking and a 'f' dynamic. The fourth system includes a '2nd time softer' marking and a 'cresc.' marking. The fifth system includes a 'f' dynamic and a 'mf' dynamic. The score is divided into sections labeled (A), (B), and (C). Section (A) includes first and second endings. Section (B) includes a '2nd time softer' marking. Section (C) includes first and second endings. The score also includes various musical notations such as accents, slurs, and dynamic markings.

IN SPACE

Solo with Piano

| | | |
|----------|---|---|
| 1st Pos. | 3 | 4 |
| 3rd Pos. | 1 | 2 |

Very slowly and calmly

Harmonics: V

slant stick toward the fingerboard

W. B. optional 3rd pos. fingering

(A) V

dim.

TWO DANCING BUTTERFLIES

0 1 2 3 4

I
II (Advanced)

Leggiermente, con moto

pp *pp*

(A)

p

3rd pos.

(B)

mf

dim.

Practice patterns

aim high

aim low

match

THE OLD CLOCK

011 2344

Steady, not fast

Tune

Rote Ostinato for Duo or Ensemble

near frog

(1) (2) (3)

(4) (5) (6) (7) (8)

(A)

(1) (2) (3) (4)

(B)

(1) (2) (3) (4)

(5) (6) (7)

Bowing variant:

near frog, lifted

UNDER A BLUE MOON

Vibrato study
Positions

Gently flowing

Tune

Acc. for Duo
or for Ensemble
without Piano

p *mp*

Pizz. or Arco (smoothly)

simile al fine

mf

(Pizz.)

espress.

The musical score is written in 3/4 time and consists of five systems. The first system shows the beginning of the piece with a melody line and an accompaniment line. The melody starts with a whole note, followed by a half note, and then a quarter note. The accompaniment consists of a steady eighth-note pattern. Performance instructions include 'Gently flowing', 'Tune', 'Acc. for Duo or for Ensemble without Piano', and dynamic markings 'p' and 'mp'. The second system continues the melody and accompaniment, with the instruction 'simile al fine' above the melody. The third system features a change in dynamics to 'mf' and includes the instruction '(Pizz.)' below the accompaniment. The fourth system is marked 'espress.' and includes a vibrato marking 'V' above the melody. The fifth system concludes the piece with a final vibrato marking 'V' above the melody. The score includes various fingering numbers (1-3) and slurs throughout.

HORA

0 1 2 3(4)

Fast!

Piano
Cello
D. B.

with flexible wrist & fingers

1. Fine

2.

(A)

1 & 2.

2nd time
D. S. al Fine

Alternate patterns for tune

①

②

③

④

SOFT-SHOE SHUFFLE

0 1223

Boogie beat

Piano

Vary the cadences if you wish, like these, for example:

...and so on. Invent your own.
"Do what comes naturally"

O'MALLEY'S REEL

1 2 3 4

With a snap!

(Introduction)

The musical score consists of five staves of music in 2/4 time, key of D major. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It includes the instruction "Piano" and "(l. h. pizz.)". Section marker (A) is placed above the first measure of the main melody. The second staff continues the melody with a "V" (Violin) marking above the first measure. The third staff includes section marker (B) and the instruction "attacca or End". The fourth staff continues the melody. The fifth staff includes section marker (C), a measure rest for 8 measures, and the instruction "attacca or End". Below the fifth staff, it says "For full Ensemble only. Repeat part B".

For Violin Solo, or duet with Viola or Cello, play A B A

For Ensemble featuring lower strings, play B C B

For full Ensemble play A B C B

Practice patterns: (transpose to other strings)

The practice patterns consist of a single staff of music in 2/4 time, key of D major. It features several rhythmic and melodic exercises, including eighth notes, quarter notes, and eighth-note triplets, with various accents and slurs.

CARIBBEAN CAFÉ - MUSIC

0 1 1 2 2 3

Very rhythmical, but easy - going

The musical score is written for a single melodic line in treble clef, key of D major, and 4/4 time. It consists of several measures with various dynamics and articulations. The first measure is marked *Piano*. The second measure is marked *mp Pizz.* and includes fingering numbers 3, 1, and 2 above the notes. The third measure has a fingering number 2 above it. The fourth measure has a fingering number 2 above it. The fifth measure is marked *cresc.*. The sixth measure is marked *Arco* and *piu f*. The seventh measure is marked *sempre sforzato*. The eighth measure is marked *segue*. The ninth measure is marked *dim.* and has a *2* above it. The tenth measure is marked *Come prima* and *Pizz.*. The eleventh measure has a fingering number 0 above it.

TIDDLY-POM TUNE

0 12 3 4

Comodo

I *ricochet*

II *Pizz. or Arco*

lifted staccato

A

D.S. ad lib.

Pizz. / L.A. +

The musical score is written for two staves, I and II, in a 2/4 time signature. The tempo is marked 'Comodo'. The first staff (I) features a melody with various articulations: 'Pizz.' (pizzicato) and 'Arco' (arco) for the first two measures, 'lifted staccato' for the next four measures, and 'ricochet' for the final measure. The second staff (II) provides a bass line, primarily using 'Pizz. or Arco' articulation. The score is divided into five systems. The first system contains the first two measures. The second system contains measures 3-4. The third system contains measures 5-6, with a circled 'A' above the first measure of the second staff. The fourth system contains measures 7-8. The fifth system contains measures 9-10, ending with 'D.S. ad lib.' and 'Pizz. / L.A. +' markings. The piece concludes with a final measure in the second staff.

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