THE APPLICATION OF DIFFERENT TEACHING STRATEGIES
REFLECTIVE OF INDIVIDUAL STUDENTS’ LEARNING MODALITIES
IN THE UNIVERSITY FLUTE STUDIO CLASS

DOCUMENT
Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of The Ohio State University

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* * * * *

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2004

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ABSTRACT

The purpose of this Doctor of Musical Arts document is to identify and explore different learning modality combinations expressed by university flute students in the studio class. In five lessons, this document investigated how activities based on the technical and musical aspects of selected standard flute repertoire could be used in the studio class with students expressing their personal learning modalities. In this qualitative study of metacognition, the students’ awareness of their learning modality was observed as they became more conscious of their own learning style. The goal of this document was to encourage university flute students to incorporate a personal understanding of their individual learning process within the flute studio class.

The majority of literature on student learning styles focuses primarily on elementary-aged students. However, this study examined how teaching strategies can be applied to students on the university level with music as the academic subject. This research identified and used different teaching strategies that encouraged students to reach their potential of understanding of their learning modality within a group environment.
The study participants ranged from freshman to senior level flute majors at The Ohio State University and included both performance and music education majors. Students took the VARK learning modality questionnaire, which determined if they were visual, aural, reading, or kinesthetic learners. A combination of classroom observations and questionnaire results produced student learning profiles for each of the seven participants.

The student reflection responses from each of the five lessons, as well as the final exit questionnaire, revealed that students found the studio class environment and the teaching strategies effective in meeting their personal learning styles. This brief study produced positive responses from all of the participants, particularly regarding group instruction and the students’ self-awareness of their personal learning styles.
DEDICATION

To “Ann, Brad, Carrie, Daria, Elaine, Fiona, and Gail,”

You are not alone.
ACKNOWLEDGMENTS

I wish to thank my advisor, Professor Katherine Borst Jones for her support during this project, allowing me to work with such talented flute majors and for observing and attending the lessons. I am grateful to Dr. Frego for helping me develop this document topic, his creative lesson ideas and most of all his expert assistance in editing the manuscript. I would also like to thank Professor Weait for his encouragement and enthusiasm for teaching.

Finally, to the participants, “Ann, Brad, Carrie, Daria, Elaine, Fiona, and Gail,” words cannot express my gratitude for your patience, participation, creativity, support, and willingness to try new things.
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CHAPTER 1

INTRODUCTION

Study Purpose

The purpose of this DMA document is to identify and explore different learning modality combinations expressed by university flute students in the studio class. Activities and teaching strategies addressing visual, aural, and kinesthetic learning styles will be used to teach standard solo and orchestral flute repertoire. In five unique lessons, this document will investigate how activities based on the technical and musical aspects of selected standard flute repertoire can be used in the studio class with students expressing different learning modalities.

My Learning Modality

After completing the candidacy exam process, one of the questions regarding student learning modalities sparked an interest and desire to explore this topic further. Before proceeding with the study, I wanted to identify my own personal learning style. While working on chapter two I began to recognize elements of my own learning style described in the literature. My primary learning modality is kinesthetic, meaning that I learn through movement and physical activity. I prefer to have information presented to
me in an abstract manner, this is to say that I do not require concrete applications or strict
guidelines to navigate my learning sequence. I use intuition and personal reflection to
process information learned from different academic areas and life experiences. I do this
in a random manner and then assimilate the information learned into a broad knowledge
base. Finally, I am able to evaluate learned information and incorporate it into my
personal value system.

However, it was one of my first musical experiences that encouraged me to further
investigate learning modalities. As a elementary student, sitting in an old fashioned
school desk with my feet barely touching the floor, my first formal music education
began. In Catholic school, music class was formal, structured, and directed toward the
visual and aural learners. When we were not listening to our teacher playing church
hymns on the accordion, we were told to sit still and sing along with the music. More
often than not I was frustrated, unhappy, and completely confused about quarter notes and
the treble clef. Unable to understand what I saw and heard, and wishing I was in gym
class, I began to hate going to music class and was convinced I would never understand
how to read, sing, or perform music.

Throughout my university career I have often reflected on my early musical
experiences and how I overcame such an inadequate instruction. Why that initial music
classroom environment was unsuccessful in helping me express and develop my natural
musical ability is what led me to this investigation. The turning point in my early musical
education was learning to play the recorder in third grade. Before being allowed to play
the recorder, my teacher required students to pass a written test, a test that I failed three
times. While my classmates were learning how to play the recorder, I was banished to a small room completing rhythm worksheets. I was again forced to learn music through my weak visual sensory channel and continued to struggle.

Near the end of the recorder unit I finally passed my fourth attempt at the written music test. I put the worksheets away and was told to take the recorder home and learn how to play it. Once at home, I was free to use my primary kinesthetic learning modality as I learned how to play the recorder and read music. In a very short time I surpassed my classmates in music reading and ability to play the recorder.

How did I transform from my confusion of learning musical concepts to performing them successfully on an instrument in a short amount of time? Once given the opportunity to apply my preferred learning style kinesthetically to reading and understanding musical notation, my aural and visual senses opened up to the musical concepts that, for so long, were a mystery to me. Also, as an abstract-random learner I was able to independently explore through trial and error, how to play the recorder and to read music. I integrated my strengths as a kinesthetic learner, in my preferred learning environment, with a right brain association towards new information as I learned music.

My first successful and enjoyable musical learning experience demonstrated the importance of learning styles on a student’s ability to process and comprehend information. Had I not been given the opportunity to learn the recorder on my own, I may have never wanted to continue learning about music or have decided to take flute lessons. This early experience has stayed with me and increased my awareness of how I best learn. As a music teacher and private flute instructor I am sensitive to the learning styles of my
students and am constantly asking them questions regarding their thoughts about reading
music and learning other academic subjects, primarily reading comprehension. My goal
and intention is to understand how students think about their learning, and to help them
be aware of their primary learning modality. I believe that when my students and I are
aware of their learning tendencies, positive and successful learning experiences can be
created.

Study Overview

This study integrates previous research on learning modalities with information on
practical instructional applications. I will demonstrate a variety of teaching strategies
used in five university flute studio classes. I will investigate teaching strategies used in
the university flute studio and follow students’ written reflections on their ability to learn
music as presented in this qualitative study. Throughout the study I will match teaching
strategies to the individual learning modalities found within the university flute studio
class.

I have chosen five pieces of music from standard flute repertoire and designed
lessons with instructional objectives based on the technical and musical elements of each
piece of music. After identifying musical objectives such as, rhythmic integrity, phrasing
issues, technical fluidity, and ensemble skills as the primary performance aspects, I
created instructional activities based on the learning strengths of either a kinesthetic,
aural, or visual learner.
The second major element in this study are the student learning profiles. At the beginning of the study students were given a series of questionnaires: 1) a general questionnaire written by myself to obtain an overview of students’ learning modality, environmental preference, and emotional reactions to learning; 2) the VARK Questionnaire that is proven to be an effective way of determining a person’s learning modality; 3) students were given Gregorc’s Learning Modal for learning preferences and processes, and were asked to identified whether they were random or concrete and abstract or sequential learners; and finally 4) after observing students behavior in class and reading their bi-weekly reflection statements, I (the researcher) classified them as either in the dualism, relativism, or multiplicity phase of college learning. These qualities of student learning modalities will be further investigated in Chapters 1 and 2.

In this document’s appendices are seven learning profiles of the students who participated in this study. These learning profiles are a combination of their written responses, questionnaire results, and in class observations.
CHAPTER 2

REVIEW OF LITERATURE

Introduction

The following chapter outlines three important aspects pertaining to this document: 1) student learning styles and personality types; 2) teaching strategies designed for students with different learning styles; and 3) the use of qualitative research in the field of university applied teaching. Most of the literature presented in this document describes the many different ways students naturally develop musical ability. Learning styles are not something that can be taught, they are natural intrinsic forms of processing information by each individual student. However, studio and applied teachers, whether in a classroom or private lesson setting, can incorporate teaching strategies that enable students to process information through primary and secondary learning modalities.

Learning Styles

In Peter Cope’s article, “Knowledge, Meaning and Ability in Musical Instrument Teaching and Learning,”1 he outlines two different categories of musical knowledge from Ohlsson’s 1994 research. The first category is practical knowledge that includes a person’s ability to use sensory-motor and cognitive skills in learning information.

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Ohlsson states that an instrumental music student can develop a high level of technical control through repeated practice. Through efficient practice the student refines the basic motor skills needed to become proficient at playing an instrument.

The second category of knowledge Ohlsson labels declarative knowledge; this is defined by knowing concrete facts and abstract principles. There are music students who are able to develop a high level of abstract thinking and understanding of musical theory (declarative knowledge), but may not have the practical knowledge to apply it to playing an instrument.\(^2\) To summarize, the ability to theoretically understand music does not insure competent musical skill, and vice versa. A learned or innate musical ability does not necessarily develop from abstract knowledge and understanding of musical principles.

Cope gives an example of why musical understanding is not required for a musical performance of an instrument, he states:

\[\ldots\text{it is unusual in other musical cultures, [that] instrumental players outside the classical style typically know little of the formal principles underlying their art. This does not prevent them from displaying high levels of competence.}\]\(^3\)

Cope further divides how people learn and perform music into two areas, meaning and ability. He refers to Aiello’s article, “Music and Language: Parallels and Constraints,” that lays out three basic principles of musical meaning, they are as follows:

\(^2\) Ibid., 264-5.  
\(^3\) Ibid., 266.
1) The intellectual appreciation of musical elements, form, and the relationship among them.

2) The appreciation of different musical styles and the listener’s/performer’s familiarity with that style.

3) The association of a past event or emotion which is evoked by the music.\(^4\)

Finally, once physical and cognitive skills have been acquired by the student, Cope explores the ability types that are most successful with music learning and performing.\(^5\) To define a students’ innate musical ability type, Cope refers to Howard Gardner’s research in multi-intelligences.\(^6\) He explains how a student with musical intelligence may also demonstrate strengths within the mathematical, visual/spatial, inter- and intra-personal relationships, and kinesthetic abilities. Proficiency in each of the above named intelligences is incorporated into all areas of musical performance, expression, technique, rhythm, and musical reading. Cope helps the reader break down the elements of musical knowledge and musical ability, however he does not address the variety of student learning modalities or how to teach music within this context.

Thomas Carskadon reviews positive educational outcomes of the Myers-Briggs Type Indicator test when working with university students. An important aspect of this research “…is the belief that individuals have naturally occurring preferences for certain

\(^{4}\) Ibid., 266.
\(^{5}\) Ibid., 267.
attitudes/approaches to the world.” Individuals have unique and different ways of perceiving and making judgments on learned information. The Myers-Briggs Type Indicator test stresses that learning preferences should not be equated with abilities.

The following list is a summary of the eight personality types listed by Carskadon:

<table>
<thead>
<tr>
<th>Extroverts</th>
<th>Introverts</th>
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<tbody>
<tr>
<td>• Talkative and active people</td>
<td>- Are reflective and thoughtful</td>
</tr>
<tr>
<td>• Focus is on the outside world</td>
<td>- Need quite, privacy, and intimacy</td>
</tr>
<tr>
<td>• Act first, think second</td>
<td>- Often only shares thoughts if asked</td>
</tr>
<tr>
<td>• Have high energy</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sensing Types</th>
<th>Thinking Types</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Concentrate on the present</td>
<td>- Use logic and analysis to form answers</td>
</tr>
<tr>
<td>• Perceive primarily through the five senses</td>
<td>- Are usually not swayed by feelings and emotions</td>
</tr>
<tr>
<td>• Interested in the facts</td>
<td>- Being fair is an important quality</td>
</tr>
<tr>
<td>• Like routine and details</td>
<td>- Makes decisions rationally by thinking things through</td>
</tr>
<tr>
<td>• Exhibit accuracy, precision, and patience when working</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Judging Types</th>
<th>Intuitive Types</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Judges the outside world attempting to control it</td>
<td>- Creative and innovative</td>
</tr>
<tr>
<td>• Does not like to multitask</td>
<td>- Ability to think in the abstract</td>
</tr>
<tr>
<td>• Needs predictability and organization</td>
<td>- Think globally, not detail oriented</td>
</tr>
<tr>
<td>• Tend to be close-minded and make quick judgments</td>
<td>- When inspired to work, are quite enthusiastic and are highly energized</td>
</tr>
<tr>
<td></td>
<td>- Focused on the future</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Feeling Types</th>
<th>Perceiving Types</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Are warm, sympathetic, empathetic</td>
<td>- Open-minded, spontaneous, and flexible</td>
</tr>
<tr>
<td>• Rely on personal feelings to make decisions</td>
<td>- Tend to procrastinate</td>
</tr>
<tr>
<td>• Difficulty being assertive</td>
<td>- Unorganized</td>
</tr>
<tr>
<td>• Desire to please those around them</td>
<td>- Able to multitask</td>
</tr>
<tr>
<td></td>
<td>- Gather information and adapt to the outside world</td>
</tr>
</tbody>
</table>

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8 Ibid., 70.
9 Ibid., 71-73.
In addition to Carskadon’s descriptions of the Myers-Briggs personality type characteristics are examples of how university teachers can adapt activities, assignments, and exams to their students with different personality types. Carskadon stresses that personality types do not indicate an individual’s natural intelligence or ability to achieve academically.\(^\text{10}\)

Susan Hallam’s article, “Learning in Music: Complexity and Diversity” also provides an excellent model of how students learn music by saying:

Learners bring to the learning situation a complex set of prior learning experiences and the support available to them in their family environment. Once in the learning situation, their learning will be further influenced by the teaching environment, what they are expected to learn, how it is to be assessed, and their teacher and his or her methods. Learning outcomes are also determined by the nature of the learning task to be undertaken and the processes which are adopted to achieve the desired end.\(^\text{11}\)

The following figure is taken from Hallam’s article demonstrates external factors that affect learning outcomes:

![Figure 1: Learning Outcomes\(^\text{12}\)](image)

\(^{10}\) Ibid., 80.


\(^{12}\) Ibid., 63.
Hallam also lists and defines five characteristics of learning: 1) level of expertise and prior knowledge; 2) gender; 3) metacognition; 4) motivation and self-esteem; and 5) learning environment.

1. **Level of expertise and prior knowledge.** Students bring different levels of musical exposure into the music classroom. Music teachers must be able to recognize differences in prior musical knowledge and be prepared to address different ability levels in their students.

2. **Gender.** Hallam states that twice as many middle school girls learn a musical instrument than boys, even though it is likely that their role model (teacher) is usually male. Gender perception, musical aptitude, or instrument choice should not influence a student’s musical education. Hallam states that music educators must be aware to not let their personal beliefs or prejudices, regarding gender biases, affect a student’s learning or musical experience.

3. **Metacognition.** Hallam refers to metacognition as “the learner’s ability to manage, plan and evaluate his or her own learning…[and] includes strategies [that] are ‘person’ rather than ‘task’ oriented”14 In Chapter 4 of this document each lesson incorporated reflection questions for students to answer. These questions helped them to identify, plan, and evaluate their individual learning preferences.

4. **Motivation and self-esteem.** There are a variety of factors that affect how and why students are motivated. There may be external rewards (grades), peer pressure

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13 Ibid., 65.
14 Ibid., 65.
(competition), and individual pride (desire to do well) that motivate students to learn. If students are successful in performing and enjoy making music, they will build self-esteem and develop an intrinsic motivation for learning. The opposite may also affect a student’s motivation to learn: negative musical experiences and failure in front of teachers or peers can decrease a student’s self-confidence. The teacher can support students by helping them process the success or failure of a musical experience. Effective teachers do this by focusing on improving students’ skills, rather than on their poor technical ability in the performance. When the teacher maintains a positive outlook on both successful and unsuccessful performances the student can remain motivated to learn.

5. **Learning environment.** An important aspect of students’ willingness to learn, is the environment. Hallam states that the learning environment is a combination of:

… complex interactions between the characteristics of the individual and the environment that they find themselves. [And that it also] refers to the cultural climate at the time, the place of learning, and the people who are in it, including teachers, family and peers.\(^{15}\)

The research method used by Annabell Zikmund, based on the *Learning Style Inventory (LSI)* by Dunn, Dunn, and Price (1986), evaluates student learning preferences within four categories, environmental, emotional, sociological and physical,\(^{16}\) similar to those categories listed here by Hallam. Hallam continues to say that the teacher-student relationship is an important element of the learning environment. She stresses that it is

\(^{15}\) Ibid., 67,

\(^{16}\) Annabell Blincow Zikmund, “The Effect of Grade Level, Gender, and Learning Style on Responses to Conservation-Type Rhythmic and Melodic Patterns” (Ph.D. dissertation, University of Nebraska Lincoln 1989):13: AAT 8904520.
important for the teacher to support students, especially when they begin to express their individual musical identity. A successful and positive relationship between teacher and student often determines a student’s motivation level, understanding of music, and self-esteem; this may be either in the private lesson, ensemble rehearsal, or studio class. The reciprocal relationship between teacher and student can hinder or advance the level, speed, or amount of learning that takes place.

Hallam also discusses how approaches to practice and performance vary among students. In her article “Novice Musicians’ Approaches to Practice and Performance: Learning New Music,”17 she explores three different approaches for students to practice musical interpretation. Hallam describes the first learning approach as top-down learning. In this approach, musicians are characterized as analytic or holist, meaning that musicians use a conscious cognitive analysis approach towards the music being learned. Analytic or holist learners acquire musical knowledge by listening to a variety of musical styles and discovering an underlying musical meaning; this extensive background of musical knowledge is then applied to the learner’s technical practice.

The second group of musicians Hallam refers to are intuitive or serialist learners. This group is quite different from the analytic or holist learners, in that they prefer to learn a piece of music before hearing a recording or performance of it. The process of learning music is first based on sequential practice, guided by the individual’s musical intuition. Intuitive or serialist students prefer to interpret music with their own instinctive

process; this is what Hallam calls a bottom-up approach. The final group, which Hallam calls versatile, combines both top-down and bottom-up learning strategies when studying new music. Finally, within the three approaches to learning music, students may also have an orientation to practice, that is either a musical or technical.

During this study, Hallam tracked performance marks of advanced students taking the Associated Board Royal School of Music graded exam. She reported that six students were marked on a scale of one to ten, ten being the highest, in the areas of: 1) approach to interpretation; 2) orientation to practice; 3) level of intellectual development; 4) overall impression; 5) rhythmic accuracy; 6) steadiness of pulse; 7) notational accuracy; 8) intonation; 9) tonality; and 10) observation of expressive markings. Hallam’s study revealed that regardless of the student’s learning style, all types of learners were able to achieve high marks on their musical performance.

The following excerpt from Hallam’s article clearly explains the process professional musicians use when learning and performing music:

It seems that the use of appropriate strategies and the development of expertise are irrevocably entwined. Strategies cannot be successfully applied until sufficient musical knowledge has been acquired to enable error correction and the identification of difficult passages.

…The acquisition of musical expertise requires physical practice to develop automaticity for fluent technical performance and the acquisition of musical knowledge to facilitate the development of interpretation. This is acquired through listening, analysis and discussion. Master musicians combined excellence in both. Emphasis on one aspect at the expense of the other may lead to technically brilliant but insensitive performances or vice versa.
John Witchell’s article “Music Education and Individual Needs,” is similar to Hallam’s article “Learning in Music: Complexity and Diversity,” in that it discusses issues affecting students’ learning, such as environment, student motivation, and the teaching process that best compliments students’ learning styles. He stresses the importance of establishing appropriate and challenging musical objectives that enhance the musical background of individual students in the classroom. Witchell states, “teaching an activity to a class without building in different levels of demand is likely to generate some bored pupils at the margins.” When teaching to a classroom using only one or two modes of instruction, some students can become bored and lose attention during music class. Witchell demonstrates how to keep students attention during listening activities. He lists four activities teachers can use when teaching listening to students:

1) Distinguish between musical instrument and voice timbres.
2) Identify expressive qualities in music.
3) Identify musical structure and form in music.
4) Ask students to make personal judgments about what they are listening to.

I view these four activities as opportunities to address students’ primary and secondary learning modalities. An example of how the first and second activities listed above can benefit students with multi-modal learning preferences is to incorporate

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24 Ibid., 199.
pictures of musical instruments while listening to music. This will aid students when listening to a piece of music where they must identify orchestral timbres. Other examples of how teachers can incorporate learning modalities into a listening activity is to have visual students identify expressive qualities, such as dynamics or tempo, in the musical score while kinesthetic students physically represent these qualities with their bodies.

The third and fourth musical activities previously suggested, may be more suited for students whose primary learning modality is aural. While listening to a piece of music, have students identify elements of musical structure and form, at the same time ask them to make personal judgments about the music; this can help focus the aural learner.

Previously mentioned was Annabell Zikmund’s quantitative dissertation, *The Effect of Grade Level, Gender, and Learning Style on Responses to Conservation-Type Rhythmic and Melodic Patterns*. Zikmund reported on the different learning modalities of third through sixth grade music students. She recognized that students learn best through their primary learning modality and are able to reinforce the musical concepts through secondary learning modalities.

More importantly, Zikmund discusses Witkin’s learning model that emphasizes the importance of field dependence verses independence. She writes:

This model is designed to differentiate between analytical and global ways of perceiving the environment. Analytic or field independent persons can separate themselves from the environment, while global or field dependent persons are influenced by the environment.25

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25 Zikmund, 29.
Psychologist, Harold Witkins labels these learning environments as field dependence and field independence. He says:

Field dependence is defined as the content-bound, experiencing concepts as embedded within their environment, whereas field independence is content independent, experiencing concepts as discrete entities removed from their background.26

A student who favors field dependence often benefits most from performing in music ensembles, such as band, chorus, or studio class. However, field independent students prefer to work outside the class through individual study and practice.

Barbara Schneiderman, a prominent teacher, performer, writer and clinician, wrote two articles in the American Suzuki Journal, entitled “The Many Ways We Learn, Part One” and “The Many Ways We Learn, Part Two.”27 These informative articles explain how students take in and process information. The first article focuses on how effective music teachers know, listen and respect the needs of their students. Schneiderman refers to other resources regarding how students process musical information, such as Shinichi Suzuki’s Where Love is Deep (Talent Education Journal, 1982), Herbert Read’s Education Through Art (Pantheon 1956), and Dorothy Corkille Briggs’ Your Child’s Self-Esteem (Dolphin 1975). Schneiderman identifies aural, visual, and kinesthetic learning modalities as how we take in and process information.28 She also says that students who study with teachers who continually explore meaningful teaching practices will have beneficial learning experiences.29

28 Ibid., part 1, 63.
29 Ibid., part 1, 66.
In Schneiderman’s second article, she defines the term organic learning. Organic learning is how young students begin to speak, read, and play music with familiar ways in their everyday activities. She explains that teachers and family members should be mindful of the child’s needs and create room for inspiration, such as listening to music together, going to concerts, and spontaneously playing music with friends and family. She lists the elements of organic learning as:

…gaining the whole attention of our students, creating the emotional climate for learning, presenting meaningful activities, encouraging mindfulness and heightened motivation through choices.\(^{30}\)

Schneiderman believes that to allow organic learning to take place in the lesson, teachers must be sensitive to how students wish to express their individuality; this can be done by creating improvisation and composition activities during lessons.\(^{31}\) When children learn music through play and exploration, they begin to expand their experience of learning. Teachers can respect students’ choices by allowing them to freely explore new areas of music, while at the same time developing a strong sense of self and openness to new information.

Two dissertations that specifically explore learning strategies in pre-college and college aged students are by Carol Olivia Aicher, Strategies for Learning Piano Repertoire: Learning as a Process (LAAP) (1998)\(^{32}\) and Brian R. Moore, Music Composition and Learning Style: The Relationship Between Curriculum and Learner

\(^{30}\) Ibid., part 2, 25.
\(^{31}\) Ibid., part 2, 24.
First, Aicher’s dissertation is a qualitative study that compares the effectiveness of the traditional approach to teaching applied piano, the master-apprentice approach, and the Learning as a Process (LAAP) approach. Aicher focuses on teaching strategies that help piano students to process musical learning. She states that by creating teaching strategies that are processed through several sensory channels, students will develop a strong memory network facilitating their music performance. Aicher’s description of the most effective learning process is similar to Barbara Schneiderman’s organic learning. Aicher states:

Learning involves the whole person with both feelings and cognition. Rogers (1969) believed that significant learning combines the logical and the intuitive, the intellect, feeling, concept, experience, idea and meaning. When we are learning this way, we are whole. Brain research has challenged “the belief that teaching can be separated into cognitive, affective, and psychomotor domains” since the brain cannot “separate emotions from cognition, whether anatomically or perceptually” (Caine & Caine, 1994, p.vii). Teaching, then, provides a framework that integrates “human behavior and perception, emotions and physiology” (p. vii). “No important learning takes place without an emotional component… It does not go on without an affective response to the sensory stimuli associated with the thing being learned.” (Reubart, 1985, p. 115)

Aicher’s final description of how music students incorporate sensory integration into learning involves the student’s nervous system, senses, and cognitive functions.

She lists five sub-categories that make up sensory integration in musical performance:

1. Auditory
2. Proprioception (movement/body coordination)
3. Visual
4. Analytical

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34 Aicher, 64.
35 Ibid., 68.
36 Ibid., 37.
5. Imaginistic Learning (inner hearing)

Aicher calls these five sub-categories the circle of attention. She explains that the teacher’s responsibility is to help students prioritize these areas, allowing them to facilitate the learning process by integrating all aspects of music.37

Aicher’s research primarily explores the Learning as a Process (LAAP). The fundamental instructional aspects of LAAP are to create a safe environment, develop student-centered lessons, build interconnectedness between teacher-music-student, teach musicality, and facilitate musical technique. She believes that when the whole self is used to practice and memorize piano music, students increase their ability to learn. She compared the LAAP to the traditional master-apprentice method of applied teaching piano. Included in Aicher’s dissertation are examples of possible teaching strategies that incorporate the LAAP to applied teaching piano. However, she does not evaluate the effectiveness of this strategy with a study group, but does recommend it for further research.

I agree with this teaching philosophy and the strategies used by Aicher. However, it is my goal to help university flute students incorporate a personal understanding of their individual learning process within the flute studio class. My research will identify and use different teaching strategies that encourage students to reach their potential of understanding within a group environment.

37 Ibid., 43.
Secondly, Brian Moore’s dissertation, *Music Composition and Learning Style: The Relationship Between Curriculum and Learner*, focused on sixty-four eleventh and twelfth grade instrumental music students. The study explored the differences between the intuitive and non-intuitive music students’ ability to compose music. Two models were used in this study, the Mediation Ability Theory, and the Perceptual Modality Model. The Mediation Ability Theory, based on the Gregorc Style Delineator, focuses on how the learner perceives and processes information. This model can be broken into four learning types based on concrete or abstract learning preferences, and random or sequential learning styles. The second model, Perceptual Modality studies how the learner processes information through the senses; visualization, reading, listening, and movement.38

Moore lists and defines three different styles in which students learn, these are, affective, physiological, and cognitive. First, a student’s affective style is the amount of emotion, attention, and motivation he or she has for a task. Secondly, Moore relates Dunn and Dunn’s 1979 research on the effect that light, sound, and temperature has on a student’s physiological style or environmental preference. Finally, he explores cognitive styles that are expressed by how students perceive, remember, and think about information, combined with unique ways of storing, transforming, and processing formation.39

The primary activity in Moore’s study consisted of students from two different schools near Madison, Wisconsin who were instructed to write a musical composition.

38 Moore, 22.
39 Ibid., 26.
The composition assignment required students to use traditional notation, work in small groups, and use musical instruments to perform their compositions. The activity was to be completed in a thirty-five minute class. The following class period students filled out a questionnaire regarding the process used to complete the above mentioned composition activity. Moore’s results reported that:

…a positive association would exist between intuitive musical ability and concrete sequential - the “opposite” of abstract random. Such correlation did exist, and while not significant, it was the next strongest association.40

Three studies by Ann Stutes, Rebecca Rischin, and Thomas Schmeck explore how learning modalities, personality types, and learning environments affect university music students. These studies provided a basis to move forward with the current study of how teaching strategies, based on student’s learning modalities, can be incorporated into the university flute studio class.

Stutes provides an excellent background on learning modalities and developmental stages of university freshman music theory students, in her qualitative dissertation, Connected Teaching: Integrating Learning Styles with Developmental Stages in the Freshman Music Theory Classroom.41 In this dissertation, she introduced the term connected teaching and lists the goals as follows:

Connected teachers have four aims: (1) to move students toward self-discovery, (2) to encourage continual growth, (3) to focus, not on their own knowledge, but on what the students already know, and (4) to encourage immediate practical application of new material.42

40 Ibid., 117.
42 Ibid., 118.
Connected teachers are constantly adapting their teaching and curriculum to the changing needs of their students. Stutes developed lesson plans and activities suited for different learning types, found in the dissertation’s appendices. Her thorough review of learning styles and developmental stages presents a new perspective for teaching college freshman music theory.

Dedicated to the topic of teaching and learning is the November 2002 *American Music Teacher* journal. Most relevant to my qualitative study is the article by Rebecca Rischin, “Exploring Learning Styles: Developing a Flexible Teaching Approach.” This article focuses on how teachers can develop a flexible teaching approach to accommodate different student needs. Rischin addressed all types of learners, such as: the intuitive and non-intuitive student; different ages and stages of students from elementary, adolescent, to college; and finally, different personality types found in both teachers and students. First, Rischin describes the intuitive student as having a natural affinity towards learning how to read and perform music. Conversely, the non-intuitive student requires information to be taught with more attention to detail and broken into smaller sections. Secondly, she states that teaching to different ages and stages of students can be a challenge for many teachers. Finally, it is important for the applied teacher to be aware of the personality type or learning style differences between themselves and their students.

Rischin outlines seven developmental issues identified by psychologist A. W. Chickering that college students often struggle with:

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1) Achieving intellectual, physical and social competence.
2) Managing emotions.
3) Becoming emotionally and instrumentally independent.
4) Establishing identity.
5) Becoming more comfortable with interpersonal relationships.
6) Clarifying purpose in career and lifestyle.
7) Developing integrity and a personalized value system.\textsuperscript{44}

In my opinion, these issues are not directly related to the topic of learning modalities and teaching strategies, but are still important elements for effective and sensitive university teaching.

Rischin’s article concludes with a unique perspective on human personalities or temperaments. She outlines how Keith Golay took psychologist Keirsey’s four temperament types and assigned each an animal to represent it’s personality. These are:

1) Artisan or Ape (impulsive and spontaneous); Guardian or Bear (responsible and rule-governed); the Rational or Owl (analytical and theoretical); and the Idealist or Dolphin (romantic and diplomatic). Rischin explains how these animals types are expressed by both teachers and students. These descriptions help the reader to understand how different teacher/student personality combinations can either compliment or hinder the instructional relationship. She does not imply that effective teachers have to be chameleons, changing their personality or mode of teaching to match that of the student. However, Rischin stresses that it is more important “to remember which approaches work best with which animals and to do our best to accommodate these differences.”\textsuperscript{45}

\textsuperscript{44} Ibid., 54.
\textsuperscript{45} Ibid., 55.
An important article about the individual learning styles of university students is by Ronald Schmeck, “Learning Styles of College Students.” Schmeck’s article is from a collection of writings entitled, *Individual Differences in Cognition*, edited by Ronna Dillon and Ronald Schmeck. In this study, Schmeck only explored learning strategies used by university students. He was not concerned with the effect students’ personality types and cognitive styles had on their learning. Schmeck refers to the 1976 study by Pask that identified two multi-level learning strategies used by students. The first type of learner Pask refers to is the holist learner. Holist learners effectively process information through inter-disciplinary courses, allowing for comprehensive learning. Holist learners also tend to take a global approach towards understanding information; this broad learning approach does not always incorporate the fine details of the subject area. Schmeck describes this as “jumping to conclusions on the basis of too little evidence, using inappropriate analogies, and over-generalizing.”

The second type of learner Pask refers to is the serialistic learner. Serialistic learners incorporate information into their knowledge base through operational processing. Contrary to the holist learner, the serialistic learner does rely on the details of the subject area, at times making it difficult to understand the larger picture and develop comparisons or similarities between other subject areas. Finally, Pask explains that students who are able to employ both comprehensive and operational learning strategies to process information can reach a very high level of understanding.

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47 Ibid., 236.
48 Ibid., 236.
However, Pask’s definition of the holist learner differs from Hallam’s definition, that stated analytical or holist learners are detail oriented and approach learning music in a systematic manner. Pask’s definition of the holist learner is more similar to Hallam’s intuitive or serialist learner. In my opinion, Pask’s labels and definitions are easier to comprehend and more appropriately apply to different student learning styles.

In this article, Schmeck continues to review research on how students process information. He describes a 1977 study by Svensson where students were observed and tested on their reading comprehension. Svensson’s study revealed that students who used a deep-level approach towards reading (evaluating information and transferring it to previous experiences), scored higher on reading comprehension than students who used a surface-level approach (memorizing facts without connecting to overall meaning). The study also revealed that students who used the surface-level learning approach tended to have less interest in the topic and exhibited a higher level of anxiety. However, Svensson stated that students who test poorly in one subject, due to a combination of low interest and surface reading, may perform better in other subjects where they have a personal connection or interest.

In 1979 Schmeck also conducted a investigation called *The Inventory of Learning Processes* where he studied the relationship between students’ comprehension level, methodical study, fact retention, and elaborate processing in academic achievement of 790 college students. Areas of academic achievement included grade point average and the ACT (American College Testing) score. He discovered that some students may carry a high grade point average, but have a low ACT score, or vice versa. Schmeck explained
this by saying, “there is evidence that the relationships between learning styles and performance are not attributable to simple differences in intelligence.”49

Although Schmeck’s study is important to understanding how university students process information, it is limited only to that of students’ cognitive operations for academic work on the university level. The information discussed in Schmeck’s article is useful for researching how music students study and learn subjects such as, music theory and history. However, my study will explore learning modalities and teaching strategies based on how students process learning musical performance issues with in the flute studio.

These diverse learning styles create unique challenges for the studio teacher, who must work one-on-one and in a group with all types of learners. The multi-dimensional aspects of individual learners and of learning modality combinations within the university flute studio is infinite. The following section of this literature review will explore several teaching strategies that can be applied to the musical instruction of students with a variety of learning strengths and preferences.

49 Schmeck, 253.
Teaching Strategies

Many articles, dissertations, and other sources focusing on different learning modalities and personality types, include teaching strategies that can be used in the music classroom or private lesson. Eric Bluestine’s book, *The Ways Children Learn Music: An Introduction and Practical Guide to Music Learning Theory*,\(^{50}\) concentrates on effective teaching strategies used with elementary aged children. In chapter five of his book, Bluestine outlined the teaching method, sound-before-sight-before-theory. This method was initially developed by Johann Heinrich Pestalozzi and supported by Lowell Mason and Edwin Gordon. This method is outlined as followed:

1. Teach sound before sign.
2. Lead the student to observe music by hearing and imitating, instead of explaining.
3. Teach one thing at a time (i.e. rhythm, melody, and expression) before the student must process them all of them at once.
4. Require mastery of one step before progressing to the next.
5. Give principles and theory, after practice.\(^{51}\)

This instructional method does not take into account the student’s different learning modalities. The sound-before-sight-before-theory method relies primarily on the students’ ability to process information aurally. Bluestine does however, recognize that different learning modalities can be useful in other academic subjects, but does not discuss its use in music instruction. Like Sinichi Suzuki, Bluestine writes that children learn their native language by first listening, then speaking, and finally reading. He believes that music should be taught in a similar method. Bluestine recommends that


\(^{51}\) Ibid., 35.
when teaching the sound-before-sight-before-theory, children must first develop aural independence then visual literacy.\textsuperscript{52} Bluestine states, “in spite of modality matching, learning styles, and multi-sensory approaches, the basic hierarchy of sound-before-sight-before theory still stands.”\textsuperscript{53} However, in my opinion I do not believe that the above statement can be applied to all students in all learning situations.

Bluestine introduces the whole-part-whole learning processes. He explains how by teaching rhythmic and melodic patterns to young children, they can build a vocabulary of music concepts. He summaries three aspects of teaching the whole-part-whole learning process. First, the teacher introduces the whole topic by presenting an overview of the musical concept. Second, information is applied to a combination of learning patterns. Finally, the teacher reinforces musical concepts during the lesson by guiding students to a greater understanding of the whole musical concept.\textsuperscript{54}

I find the whole-part-whole teaching process accessible to learners who express Gregorc’s Learning Model preferences of both sequential and random learning. In the whole-part-whole process the sequential learner can process material in a logical manner through an introduction, application, and conclusion teaching process. On the other hand, the random learner can explore different aspects of musical concepts through the second step, application. Within the second step, application, the teacher can present different activities and assignments allowing the random learner to explore music freely.

The first teaching method mentioned in Bluestine’s research is the Shinichi

\textsuperscript{52} Ibid., 38.
\textsuperscript{53} Ibid., 39.
\textsuperscript{54} Ibid., 18.
Suzuki Method and its importance of developing musical talent in young students. Ray Landers also compares different musical philosophies and teaching methods to those of Shinichi Suzuki in his article “Talent Education and Modern Learning Theories.”

He states:

These comparisons will help the reader gain further insights into the universality and soundness of Suzuki’s “mother tongue” approach. Throughout the articles similarities between the ideas of the authors being discussed and those of Suzuki will be summarized.

Landers makes strong correlations between the Suzuki method and other educational approaches by psychologists and cognition specialists such as, John Gardner, E.F. Schumacher, Maya Pines, Benjamin Bloom, Jerome Bruner, J. McV. Hunt, Masaru Ibuka, Jean Piaget, Erich Fromm, Myrtle McGraw, and Abraham Maslow. Most of these approaches focus on young children, ages five and younger. Landers expresses the importance of early childhood learning, and emphasizes the importance environment plays in the child’s ability to learn. Musical experiences in the learning environment should include aural, visual, kinesthetic in both group and individual activities. Landers agrees with Bluestine that students must be submersed into the language of music, first heard, then sung, and finally read, just as in learning to speak and read language. Landers believes the best age for children to start learning to read music is between four and eight, same as Jean Piaget’s intuitive stage. He quotes Piaget saying, “there should be aural, kinesthetic and visual imagery before the symbols of music are introduced.”

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56 Ibid., part 1, 49.
57 Ibid., part 1, 52.
Stephanie Rea also provides the reader with a thorough background of both Shinichi Suzuki and Toshio Takahashi work in Talent Education in her qualitative dissertation, *The Suzuki Flute Method: A History and Description*. In chapters one and two, Rea discusses the life of these two men and delves into the philosophy of Suzuki’s method, and the development of the Suzuki flute method. In chapter four of this dissertation, Rea compares the Suzuki flute method with traditional flute instruction. Rea divides the instructional components of tone development, memorization, music reading, etudes, group lessons, parental involvement, teacher development, and repertoire and compares the differences between the two teaching methods.

In Richard Kennell’s article, “Toward a Theory of Applied Music Instruction” he recognizes the importance of the oral tradition in private music lessons or master-apprentice relationship. Kennell states, “performance expertise is passed from one generation of performers to the next through the lineage of personal experience and the applied lesson.” The primary area that I would like to address in Kennell’s article is his review of Vygotsky’s Zone of Proximal Development. In the 1930’s, Russian psychologist Lev Vygotsky described an important aspect shared between the expert teacher and the novice student which he called, The Zone of Proximal Development, or students’ learning potential. Vygotsky stressed that the teacher must assign music and technical exercises that are beyond the student’s technical or musical ability. Kennell

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60 Ibid., 5.
writes, “the gap between the teacher’s assigned tasks and the student’s current capabilities must not be too narrow or too wide.”61 A manageable distance between what the student is currently capable of, and what the teacher views as the student’s potential learning capacity, is referred to by Vygotsky as good learning.

Again, effective sequencing in music teaching is based on the content and skill that is being taught. Kennell provides the reader with a clear approach of instruction that demonstrates how a music teacher can facilitate student learning by either giving an instructional command or question, referred to as scaffolding. The following chart taken from the article, clearly shows this instructional process:

61 Ibid., 10.
Is problem attributed a skill or a concept?\textsuperscript{62}

If a skill

Has the student mastered the skill?

NO

Reduce Degrees of Freedom

YES

Mark Feature (Statement/Nonverbal)

Unsure

Mark Feature COMMAND

If a concept

Does the student understand the concept?

YES

Mark Feature (Statement/Nonverbal)

Unsure

Mark Feature QUESTION

Table 1: Kennell’s Teacher Scaffolding Model

Jaccard’s dissertation, A Conceptual Model for Literature-Based Musical Education,\textsuperscript{63} investigates educational relationships between music and other core curriculum courses. He explores how students develop musicality: he poses the question, is musicality learned through instruction or are children intuitively musical?

\textsuperscript{62} Ibid., 14.

Jaccard investigated how musical meaning is taught by the teacher and learned by the student. After establishing that music does have meaning, Jaccard discussed how the mind comprehends music and how students express musicality. He often referred to the work of Howard Gardner to support his findings. In conclusion, Jaccard believes that literature-based music education relies on a solid foundation of authentic folk songs in the student’s mother tongue, similar to that of the Suzuki method.

In the article “Teaching Strategies and Styles,” Malcom Tait begins by defining effective and ineffective character traits of music teachers. In the following table, I summarize and compare the characteristics of effective and ineffective teaching described in Tait’s article:

<table>
<thead>
<tr>
<th>Effective Teaching Characteristics</th>
<th>Ineffective Teaching Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>• develop many different strategies and styles to address students’ needs</td>
<td>• rely on his or her personal teaching method or style</td>
</tr>
<tr>
<td>• enthusiastic, stimulating, encouraging, warm, task-oriented, businesslike, tolerant, polite, tactful, flexible, adaptable, and democratic</td>
<td>• aggressive, hostile, ambitious, competitive, tense, impatient, difficulty relaxing away from work, driven for achievement</td>
</tr>
<tr>
<td>• less time-conscious</td>
<td>• overly conscious of time vs. output</td>
</tr>
<tr>
<td>• have good listening skills</td>
<td>• often distracted when listening</td>
</tr>
<tr>
<td>• do not seek personal recognition</td>
<td>• are in need of constant social approval</td>
</tr>
<tr>
<td>• feel responsible for student learning</td>
<td>• believe that student must learn independent from teacher</td>
</tr>
<tr>
<td>• care less about being liked by students and colleagues</td>
<td>• are greatly influenced by criticisms from students and colleagues</td>
</tr>
</tbody>
</table>

Table 2: Teaching Characteristics


65 Ibid., 525.
Tait also discusses different verbal teaching strategies used by effective and ineffective teachers. Research shows that increased teacher talk in the private lesson or classroom leads to less student attention. Instead of a teacher directed process, Tait stresses the importance of a student-centered process:

In order for the words to become personally useful, students need to describe and express their perception and experience of musical events in their own words, words drawn initially from an experiential vocabulary. Thus, use of questioning skills and problem-solving strategies needs to increase so that musical events can lead to shared experience and growth.

Three types of teaching vocabulary described by Tait are: 1) professional vocabulary, taken directly from the music (i.e. presto, forte, staccato, etc.); 2) experiential vocabulary, descriptive words for imagery, metaphors, and analogies; and 3) musical process vocabulary, words such as analyze, imagine, describe, explore, express, and demonstrate.

Effective teachers use non-verbal teaching strategies to convey musical concepts and phrasing. Tait lists three primary non-verbal strategies most often used by applied music teachers:

1. Teacher performance of the piece or musical technique.
2. Vocal modeling of the music with either humming or vocal syllables.
3. The use of facial expressions and physical gestures encourage the student to create a type of musical performance or sound.

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66 Ibid., 527.
67 Ibid., 527.
68 Ibid., 526.
69 Ibid., 528.
However, there is debate regarding the use of instrumental modeling and student imitation in applied instrumental lessons. Some teachers believe that student imitation of musical phrasing or performance does not allow for the student to develop his or her own musical identity. He states:

The apparent dilemma here is whether in facilitating performance through teacher modeling we may bypass expressive and creative maturational processes; musical performance may “improve,” but students’ musical growth may be inhibited. Yet the dilemma may be more apparent than real: Both skill and creativity are intrinsic to musical growth, and both can be nourished with appropriate teaching strategies.70

The final topic addressed by Tait is how teachers should select effective teaching strategies and lesson sequencing. A fundamental element of a successful teaching approach is to develop a teaching sequence, or undergraduate curriculum that students follow during their undergraduate career. This framework gives the student a sense of progression and accomplishment, and the teacher an instructional support system that includes materials, pieces, or technical exercises. Tait gives the following example of how teaching strategies of successful teachers can benefit students:

Teachers who view their role as learning facilitators will plan environments that challenge individual growth. Teaching strategies will be many and varied. Students as a result may learn as much about themselves as about the subject or skill they are involved with. Progress may be slower, but may also be sustained for longer periods.71

Research says effective student learning occurs when teachers are flexible and have more self awareness, while at the same time allowing students to have ownership in

70 Ibid., 529.
71 Ibid., 531.
the learning process. More importantly Tait states that “increased emphasis on cognitive processing encourages learning that foster relationships and interconnectedness.”

Darrel Walters’ article, “Sequencing for Efficient Learning” is similar to Malcom Tait’s discussion on the effectiveness of successful sequencing in instrumental music education. This article encompasses all areas of learning strategies, sequences, developmental stages, and specific musical methods. Walter provides the reader with an excellent overview of learning and teaching theories. They are listed as follows:

1. Learning Strategies and Sequences
   - Whole - Part - Whole
   - Visual/Aural/kinesthetic (1976 work by Randhawa)

2. Learning Development
   - Piaget’s Hierarchy of Children’s Intellectual Development
   - Bruner’s Three-Stage Model of the Process of Knowledge Acquisition
   - Gagne’s Hierarch of Types of Learning
   - Gordon’s Skill-Learning Hierarchy

3. Music Methods/Approaches
   - Emile Dalcroze Eurhythmics
   - Carl Orff
   - Zoltan Kodáy
   - Shinichi Suzuki

Walters also addressed appropriate uses of verbal and non-verbal teaching approaches, and the importance for students to read, listen, and move to music during class. One area that Walters discusses regarding sequencing that Tait does not, is the difference between subjective and objective sequencing. Subjective sequencing of

72 Ibid., 531.
74 Ibid., 538-541.
material is decided by the teacher. An example of a subjective instructional sequence in music is the order that a teacher introduces rhythmic notation to young students (i.e. quarter notes taught before eighth notes, and eighth notes before half notes). Objective sequencing is determined by the subject matter. An example of an objective sequence is how students must first learn to put together and hold an instrument before learning to finger and play their first note.

Another element of sequential teaching is knowing what musical content should be used to teach a specific technical skill. When students are learning content and skill, Walters refers to the research of Sylvester, who explains two memory functions that help students retain learned information. The two memory functions are declarative and procedural: declarative memory functions are used by students when learning or memorizing facts and figures, where as procedural memory functions allow for long term assimilation of knowledge into the student’s memory. The following table lists and compares elements of declarative and procedural memory functions.

<table>
<thead>
<tr>
<th>Declarative Memory</th>
<th>Procedural Memory</th>
</tr>
</thead>
<tbody>
<tr>
<td>• explicit facts and symbols are processed</td>
<td>• motor and problem-solving skills are processed</td>
</tr>
<tr>
<td>• visualization and mapping are effective tools for learning</td>
<td>• sequencing is an effective tool for learning</td>
</tr>
<tr>
<td>• pieces of learning tend to become lumped into categories over time</td>
<td>• pieces of learning tend to retain autonomy over time</td>
</tr>
<tr>
<td>• learning is quick and easy</td>
<td>• learning is time-consuming and difficult</td>
</tr>
<tr>
<td>• forgetting is easy</td>
<td>• forgetting is difficult</td>
</tr>
</tbody>
</table>

Table 3: Declarative and Procedural Memory Function

75 Ibid., 537.
Beyond instructional sequencing and teaching strategies used in the university, the studio flute teacher must also take into account the impact higher education, as a whole, has on students’ musical learning and development. The following authors address issues such as educational responsibility, how young adults approach learning, and effective and ineffective teaching characteristics in higher education.

Harald Jørgenson debates the issue of who is responsible for student learning outcomes in higher instrumental education; the teacher or the student. In his article, “Student Learning in Higher Instrumental Education: Who Is Responsible?”, he focuses on how institutions of higher education are responsible for students’ learning. Jørgenson believes that students’ education can move in one of two directions, teacher directed or student led. The first instructional example, teacher directed as previously mentioned, refers to the master-apprentice relationship. In this relationship, the primary instructional environment is the teacher directed private lesson. The student is expected to learn by imitating the teacher. Musical and technical knowledge is passed from teacher to student, from a long line of previous master teachers. Also referred to as the master-apprentice relationship, the teacher is responsible for student learning. This has both positive and negative outcomes. Positively, the student will receive a wealth of information that has been successfully passed through generations of teachers. However, Jørgenson explains that in a teacher directed approach there is an emphasis on “learning products over learning processes.”

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77 Ibid., 74.
The second instructional approach is guided by the student, or student directed. In this approach students have more independence and control over their learning. Students are encouraged to make performance and technical goals, and to work towards these goals during the quarter or semester, independent of the teacher. The teacher is available for lessons when the student requests their help. Jørgenson explains that often the success of either instructional technique (teacher or student directed) depends on the individual differences in personality between the student and teacher. Some students react well to a learning environment that allows for the freedom to learn away from the teacher. However, others may need more structure and guidance from their teacher in order to learn how to overcome the technical challenges of their instrument and develop musical phrasing.

Finally, the article concludes with a discussion of the original question: Who is responsible for student learning outcomes? Jørgenson believes that administration, faculty, and staff should create an agenda, or mission statement, focusing on the quality of student education in their institution. Within this mission statement, there should be guidelines or standards for either teacher or student directed instruction.

To guide an institution’s discussion of this topic, Jørgenson lists suggested instructional controls from a recommended American educational indicator system for college assessment, they include:78

- Educational inputs: indicators on teacher quality and student background
- Educational process: teaching and instructional quality

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78 Ibid., 74.
• Educational outputs: student achievement

Jørgenson argues that there is currently no control to track the quality of student learning in higher education. He admits that this is a difficult task, due to the amount of different music degrees and music areas offered in universities and colleges. He sees a need for further research to be done on student learning in higher music education.

In addition to Jørgenson’s different modes of instruction, Robert Cutietta addresses college students’ learning styles and learning phases in his article, “Adapt Your Teaching Style to Your Students.” 79 He refers to the three phases of learning as dualism, multiplicity, and relativism.

Most college freshmen enter university in the first phase, dualism. Freshmen often expect the instructor to take responsibility for their education. Students perceive the world around them and information learned, in terms of right and wrong. In this phase, it is difficult for students to accept that many answers may be considered possible. By studying long hours, writing lengthy papers, and spending many hours in the practice room, often dualism students believe that they will become smarter and perhaps even a better musician. Dualism students prefer to attend structured lecture classes with clear student expectations and learning objectives.

As students move through college, their outlook towards learning begins to become challenged. At this point, students move into the stage Cutietta calls, multiplicity. Students discover the world, and the information in it, is no longer black

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and white, and that there are many possible answers. For students to accept multiple answers in this phase, they must give equal weight to all viewpoints. Often it is difficult for the teacher to guide students through the multiplicity phase. Students tend to believe that any musical interpretation is right, even when the teacher explains that it is not necessarily true. In this phase, Cutietta explains that multiplicity students begin to question their authority figures and have not yet completely developed the discernible skills to be fully responsible for their learning.

The final stage discussed in Cutietta’s article is relativism. Relativism refers to students who have passed through dualism and multiplicity, and are able to internalize learned information for themselves. This internalization of information allows students to judge and compare it within their own value system. The student realizes that knowledge is no longer quantitative, but qualitative. All information and opinions bear value, but are no longer weighed equally. Students develop a sense of responsibility for their learning. Cutietta says, “…relativism can be viewed as a movement toward adding meaning to knowledge.”

Instructional examples of how each learning stage can be addressed in the university flute studio, will be explored in Chapter 3, Transfer and Background of this document study.

*Effects of Metacognition on Music Achievement of University Students* is a qualitative dissertation by Marilyn Egan that investigated how university students were able to help themselves increase achievement in the music theory and history class. Egan

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80 Ibid., 35.
asked reflective questions that helped students to better understand their individual
learning styles and how to improve learning in the music class. The questions, lesson
plans, and activities used in this research can be located in Eagn’s dissertation
appendices. Egan’s research on student cognition and learning styles did not include the
instrumental performance or studio class.

Larry Michaelsen focused on the effectiveness of small group work in the
university classroom in his article, “Team Learning: Making a Case for the Small-Group
Option.”82 This article is not specifically intended for music instruction, but instead for
other academic areas taught within the university. Michaelsen discussed how to form
student practice groups, evaluate individual and group work, develop classroom
procedures, as well as the instructor’s role within the student small group. Michaelsen’s
definition of small group work is directed towards the classroom with the professor
indirectly working with the groups. For example, the professor may be walking
throughout the room listening to group discussions, answering questions, and offering
support. However, the university music studio class contains students of all abilities
within undergraduate and graduate levels. Due to the performance nature of studio class,
it is not effective to form small groups to practice either technique or excerpts during the
designated studio time. Instead, a small group activity where students work together on a
group presentation about orchestral excerpts or solo flute literature may be more
effective.

82Larry K. Michaelsen, “Team Learning: Making a Case for the Small-Group Option,” in *Handbook of
College Teaching, Theory and Applications*, eds. Keith W. Prichard and R. McLaren Sawyer (Westport,
Here the studio teacher can circulate the classroom providing assistance where needed, without having to fight the noise level of unorganized playing.

This literature review will now address how the kinesthetic aspect of teaching music can be taught through Dalcroze Eurhythmics. So much of musical instruction and learning involves visual and aural learning modalities. For example the Suzuki method solely relies on the aural ability of students to learn music, while the more traditional methods taught in elementary and middle schools are based on the visual ability of students to read music. Students are taught to read musical symbols in conjunction with playing the correct notes on the instrument. Although the students participating in this study are at an advanced university level with excellent reading and listening skills, the kinesthetic approach to learning music was left behind years earlier.

The Dalcroze Eurhythmics approach is based on the exploration of rhythm through movement. The following texts previously explored how Dalcroze Eurhythmics could be applied to learning music. The first qualitative study reviewed is Linda Berger’s *The Effects of Dalcroze Eurhythmics Instruction on Selected Music Competencies of Third- and Fifth-Grade General Music Students.*[^83] In the study, Berger observed three third-grade classes and four fifth-grade classes where Dalcroze Eurhythmics was used to teach pitch, rhythm and meter. Classes met twice a week for seven months and students were pre-tested and post-tested with paper and pencil exams. These exams calculated their progress throughout the study.

Berger noticed that although students scores did improve after the seven months, she was unable to measure the full effect that movement-based learning had on the students. The paper and pencil exams only observed the students’ knowledge of pitch, rhythm and meter, and not the overall benefit movement activities had on their musical experience. Berger included a brief overview of the teaching methods and activities used by Emile Jaques-Dalcroze in the appendices. Activities used during the study, as well as the raw test scores of the students can also be located in the dissertation’s appendices. This study did not take into account non-kinesthetic students’ ability to process musical information presented in movement activities.

In the qualitative study, A Qualitative Study of Dalcroze Eurhythmics Classes for Adults, 84 Ruth Alperson observed the teaching strategies and communication styles of four master teachers in adult eurhythm class. She asked each master teacher how they viewed students’ ability to learn music through eurhythmics. The students in the study were also asked how they felt when involved in eurhythmics movement classes. Alperson concluded that the classes observed were student-centered, spontaneous and creative. The student-teacher interaction observed in this dissertation was more indirect and student centered. This indirect interaction allowed for individuals to develop personal reactions to the learning experience. Alperson’s qualitative study discovered moments where a subtle student-teacher interaction allowed for broad student discoveries.

The amount of information written on both learning modalities and effective teaching strategies continues to expand. Often the two topics blend together, as it is often difficult to address either learning modalities or teaching strategies without mentioning the other. Although this literature review included dissertations, books, and articles that focused on teaching approaches not specifically applied in this study (i.e. whole-part-whole and the Suzuki method), all instructional methods discussed in this chapter demonstrate the depth and variety of strategies and techniques used to teach music to all types of learners.
Qualitative Research

In preparation for this qualitative study I used three sources to clarify the role of the researcher in order to better understand the importance of qualitative study. The first source specific to qualitative research in this literature review is *Becoming Qualitative Researchers, An Introduction*, by Corrine Glesne.\(^{85}\) Glesne describes the researcher as a learner and not an expert, she states “…casting yourself as learner correspondingly casts the respondent as teacher.”\(^{86}\) Qualitative research is experienced by the study participants, researcher, and observers. In a qualitative study, researchers are interested in understanding the experience of the participant and not necessarily proving outcomes quantitatively. The researchers reactions, observations, and emotions are equally important to the process of the qualitative study as are the participants in the study. Glesne explains that:

> You listen and you look, aware that feedback can be both nonverbal and verbal. You observe the respondent’s body language to determine what effects your questions, probes, and comments are having, in order to decide whether you will adjust your conduct according.\(^{87}\)

These reactions and quick adjustments made by the researcher in the moment of study are to also be captured in the written narratives. The following five lesson plans in Chapter 4 include both my observations and reactions along side of the students who participated in the study.


\(^{86}\) Ibid., 84.

\(^{87}\) Ibid., 81.
The second source is, *Narrative Inquiry: Experience and Story in Qualitative Research* by Jean Clandinin and Michael Connelly. This book identifies what qualitative research is, compares it with quantitative research, and explains the role of the writer in the qualitative research process. The primary focus of qualitative research is the study of experience. Clandinin and Connelly discuss the four directions of inquiry: inward, outward, backward, and forward. An inward inquiry refers to internal conditions of the subjects being studied, such as their desires, emotions, aesthetic reactions and moral judgments. Outward inquiries refer to the subjects external conditions, or the environment (i.e. the university flute studio), in which the research experience takes place. Backward and forward aspects of qualitative research include reflections by the researcher and participants of the experience from their past, present, and future perspectives. Clandinin and Connelly refer to qualitative research as the experience of time in a backward and forward direction.

Clandinin and Connelly’s book focuses on the importance of the experience, for both participants and researcher. The researcher in a qualitative study is part of the experience, Clandinin and Connelly state, “when…in the field, they [researchers] are never there as disembodied recorders of someone else’s experience.” Qualitative research is an ongoing exploration of human experience without a definitive outcome, as demonstrated by quantitative research projects.

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89 Ibid., 40-41.
90 Ibid., 81.
Finally, an article by Liora Bresler and Robert Stake entitled, “Qualitative Research Methodology in Music Education”\(^{91}\) defines qualitative study as follows:

Qualitative approaches come with various names and descriptions: case study, field study, ethnographic research, naturalistic, phenomenological, interpretive, symbolic interactionist, or just plain descriptive. We use “qualitative research” as a general term to refer to several research strategies that share certain characteristics: (1) noninterventionist observation in natural settings; (2) emphasis on interpretation on both emic issues (those of the participants) and etic issues (those of the writer); (3) highly contextual description of people and events; and (4) validation of information through triangulation.\(^{92}\)

This article outlines the characteristics of qualitative research as holistic, field-based, descriptive, interpretive, empathetic, and responsive. Qualitative researchers want to understand the participants, the environment, and personal reactions more than to compare it with other information. The qualitative study is conducted in the natural environment, which in this study is the university flute studio class. Data is presented in narrative form, telling a story of the researcher and participants. Observations and reactions about the participants in the study are presented in the researcher’s point-of-view. Throughout the study, applications and strategies shift, following the needs of the participants. The final aspect described by Bresler and Stake is triangulation; this is the point in the study when the data collected is compared with other sources and methods.

Finally, the article concludes with a creative analogy of qualitative research in music education with the elements of musical composition. The following table summarizes the analogy made by Bresler and Stake:


\(^{92}\) Ibid., 75-76.
<table>
<thead>
<tr>
<th>Form</th>
<th>Refers to the organization, repetition, and variation of the instruction and research techniques.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Style</td>
<td>How does the music teacher organize and present material? What is the classroom atmosphere like?</td>
</tr>
<tr>
<td>Tempo</td>
<td>How does the music teacher pace music lessons or rehearsals? When does the teacher change topics? How does the teacher anticipate the students questions, struggles, and developmental needs?</td>
</tr>
<tr>
<td>Orchestration</td>
<td>What are the dynamics between teacher and student?</td>
</tr>
<tr>
<td>Melody</td>
<td>Does the presentation of material (whether a short or long period of time) have direction and purpose?</td>
</tr>
<tr>
<td>Texture</td>
<td>The development and interrelationship between material presented. Are there connections made between topics, genres, and historical periods?</td>
</tr>
</tbody>
</table>

Table 4: Musical Form and Qualitative Research

In addition to the elements of qualitative research listed above, Bresler and Stake state that the primary task of the qualitative researcher is to present their interpretation of the group’s (instructor, researcher, students and observers) experience gathered in the field. ⁹³

In Chapter 3, Background and Transfer, I will demonstrate how these learning and instructional ideas can be broadly applied to the university flute studio. A combination of information gathered in both Chapters 2 and 3 about learning modalities and teaching strategies, with the role of qualitative research in music education will be applied to five university flute studio lessons in Chapter 4.

⁹³ Ibid., 84.
CHAPTER 3

BACKGROUND AND TRANSFER

Visual, Aural, and Kinesthetic Learning Modalities and Teaching Applications

Literature has shown that the terms learning modality, style, preference, and sensory channel are used interchangeably by researchers. This document will define and compare different learning modalities and teaching strategies used in the university flute studio class. The researcher must first define the term learning modality when investigating students’ learning styles and personality traits. In an article by Jack Gremli, he identifies a learning modality or style as how students process, internalize, and concentrate on new information. Secondly, he states that once the student’s learning modality has been identified the researcher must consider the sensory channel(s) that the student primarily receives and retains information. A person receives and retains information through one of three sensory channels: visual, aural, and kinesthetic. Students often favor one sensory channel and this is referred to as their primary learning preference.


The first learning modality, visual awareness, refers to how a student processes information through reading written materials and/or seeing others demonstrate concepts in class. Next, the auditory learner responds most effectively when listening to verbal directions or musical performances. Finally, the third sensory channel expressed in students is a kinesthetic awareness. Kinesthetic learners explore the environment with their entire body, in activities such as, playing instruments, creative movement, and dancing.

To identify the learning preferences of students participating in this study, I distributed the VARK (Visual, Aural, Reading, and Kinesthetic) questionnaire. This questionnaire and research into learning modalities was taken from *Teaching and Learning Styles: VARK Strategies* by Fleming. After answering a series of multiple choice questions, students totaled their response using the VARK Scoring Stepping Stones. The scores and V, A, R, K labels are entered from highest to lowest into the stepping stones. The questionnaire directions lead students through a series of subtractions between each score determining if they have a single preference, bi-modal preference, or multi-modal preference for learning.

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98 Please refer to Appendix C for the VARK questionnaire and Appendix B for student results in Table 19.
In the studio class, the teacher can address many technical and musical problems with the class through a variety of instructional techniques. Instructional techniques used in the studio class can easily incorporate students’ learning modalities. However, often a lecture or master class approach to teaching is used in the studio class; this is where individual students perform studies, etudes, and solo repertoire in front of the group with the teacher working directly with them. For example, by simply observing how the teacher works with the performer, the visual learner is able to take in and process information while also following the score during a master class. The auditory learner incorporates information being taught in the master class, by listening to the flutist make performance changes suggested by the teacher. Finally, the kinesthetic learner may finger along with the music and handle the flute when processing information in the master class. This learner may also choose to write notes on what is being presented during the master class.

Chapter 4 will further explore specific teaching strategies that incorporate activities for the visual, aural, and kinesthetic learner. These instructional techniques extend beyond the traditional master class setting and will demonstrate how specific learning modalities can be addressed within the university flute studio class.

Learning Environments and Teaching Applications

In addition to understanding students’ preferred learning modalities, it is also important to recognize how students’ learning environment affects their ability to processes information. Psychologist, Harold Watkins defines two learning environments
as field dependence and field independence. Watkins describes these two environments as follows:

Field dependence is defined as the content-bound, experiencing concepts as embedded within their environment, whereas field independence is content independent, experiencing concepts as discrete entities removed from their background.\(^9\)^

A student who prefers field dependence often benefits from performing in large ensembles, such as band or chorus, as well as in studio class. Interaction with others strengthens the student’s ability to take in and process information. On the contrary, field independent students prefer to work outside of the class with individual study and solo practice.

The studio teacher can effectively provide a variety of learning environments for both field independent and dependent learners. First, the private lesson is often the most effective form of instruction for the field independent student. The teacher is able to individualize instruction and provide the student with practice techniques to use during private practice. Studio teachers can create activities for the field independent student, such as listening and reading assignment pertaining to current solo repertoire. Secondly, field dependent students who prefer to learn in a social environment, may enjoy an activity that encourages them to play with a duet partner or in chamber groups. In addition, the teacher may occasionally have students attend each other’s lessons. The field dependent student may also prefer learning in the studio class by participating in master classes or full group activities.

\(^9\) Campbell and Scott-Kassner, 29.


Personality Types and Teaching Applications

Students’ personality traits have been found to influence how they process information. In 1985, Myers-Briggs designed a personality type indicator test based on four types of personalities: 1) extroversion/introversion; 2) sensing/intuitive; 3) thinking/feeling; and 4) judging/perceiving. Personalities that are extroverted or introverted, often have similar characteristics to the field dependent and independent learners. Extroverted students prefer to learn in a group setting and interact with their peers, while introverted students prefer individual work and take time to process information.

Myers-Briggs describe the sensing learner as someone who learns through his or her sensory channels, visual, aural, and kinesthetic. The counterpart of the sensing learner is the intuitive learner who contemplates and then formulates conclusions on information learned. Next are the thinking or feeling personality types. Thinking learners process information by objectively rationalizing and analyzing information, while the feeling learners use subjectivity and apply personal values to information when drawing conclusions about knowledge. The final two personality types are judging and perceiving. Judging learners are quick to draw conclusions, while perceiving learners evaluate the information before making decisions.

To incorporate teaching strategies based on students’ personality types, studio members would need to take the Myers-Briggs Type Indicator test to accurately identify personality strengths and weaknesses. The effective studio teacher may also identify his

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100 Ibid., 32.
or her personality type along with the group. When working with learning modalities and personality types in a university flute studio, it is important for both the teacher and student to understand their personal style of learning. The Myers-Briggs Type Indicator test is an excellent way to obtain a clear and accurate view of the learner’s personality type profile. This information can be shared with the group or in the private lesson. Often by identifying student personality types or learning modalities the teacher can place students in like or complimentary chamber groups to maximize learning.

Learning Preferences: Affective, Physiological, and Cognitive and Teaching Applications

Most intuitive teachers understand that students will have many different combinations of learning modalities, environment preferences, and personality types that affect how they learn. Brian Moore identifies three additional learning preferences: affective, physiological, and cognitive. Students can move within different degrees of each learning preference. The first learning preference is reflective of students who are sensitive to the affective learning preference, are influenced by their attention span, intrinsic motivation, emotional involvement, and value system, similar to the feeling personality type in the Myers-Briggs model.

Secondly, Moore also explains how students may respond physiologically to their learning environment. For example, a student may prefer different temperatures, levels of light brightness, amount of background sound or silence, and time of day. Students’

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social preference towards field dependence or independence can also be included in their learning profile as a physiological environment. Finally, the cognitive preference is defined by how a student remembers information. Moore broadly describes how a student learns and processes information by saying:

“The cognitive category involves the various ways that individuals perceive, remember, and think as well as their distinctive ways of storing, transforming, and processing information.”102

It is interesting to note that Moore does not extend his explanation of cognitive preference to the visual, aural, and kinesthetic modalities of learning. Although the term cognitive refers to the mental processing of information, I interpret his definition within a broader context. Learning is not solely limited to thinking and remembering information intellectually; students also process, understand, and retain information with their bodies through visual, aural, and kinesthetic learning modalities.

When teaching in a university studio class an intuitive teacher is aware of each student’s affective learning preferences. The instructor must be sympathetic to how the student responds to feedback in the private lesson and/or studio class. The physiological factors of the teaching environment, such as temperature and light brightness, can be difficult to control. However, it may be useful to discuss these factors with students to ensure that their personal practice space is in an environment that matches their preference.

102 Ibid., 16.
Perception, Process and Teaching Applications

Brian Moore also discusses a learning model based on the research of Anthony Gregorc. Gregorc’s learning model is divided into two modes, perception and process. The first category, perception, includes students who think concretely or abstractly. A student who perceives information in a concrete manner will learn primarily through the five physical senses of sight, touch, hearing, taste, and smell. However, students who process information through abstract perception rely on intellect, imagination, and emotions to understand new material.

Students may also process their learning preference (concrete and abstract) in a random or sequential manner. Processing information in a random manner can be perceived as illogical by others. Students who randomly breakdown information often reach the correct answer, but do not explain or demonstrate how they reached it. On the other hand, the sequential student processes information in a step-by-step manner. The student is more likely to have a strict practice routine. The following chart describes how the two learning preferences and two processes can be combined into four student profiles:

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103 Ibid., 16-18.
Table 5: Gregorc’s Learning Model

Gregorc’s model of learning is similar to the four personality types defined by Myers-Briggs. However, Gregorc’s four types of learners seem to be more comprehensive and allow for the blending of personality and learning preference within the student. When presenting Gregorc’s learning model to the members participating in this study, some students recognized qualities of both abstract and concrete learning preferences in their personal profile. However, these students found it easier to identify whether they processed information in a random or sequential manner.

The studio teacher can design specific musical activities based on the four categories from Gregorc’s learning model. For example, the abstract-random student may respond well to musical improvisation. Call and response activities where the teacher and students improvise short melodies back and forth can improve their tonal and rhythmic understanding. Conversely, abstract-sequential students may benefit from listening to

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104 Ibid., 15-18.
different recordings, helping them develop ideas about musical interpretation and concepts of tone. Incorporating programmatic pieces into the student’s repertoire list may encourage the abstract-sequential student to create mental images or story lines. Associating an abstract image or thought with a programmatic piece of music can help the student develop musical interpretations, while also maintaining a sequential practice routine.

When learning new performance techniques, technical exercises, orchestral excerpts, or solo pieces, the studio teacher must allow the concrete-random student room for trial and error. It is important that they have freedom to explore different ways of expressing a piece. Finally, the concrete-sequential student prefers a high level of structure in their learning environment. The teacher can aid concrete-sequential students learning process by breaking down and layering information in the lesson; this will support their ability to understand and absorb information.

**Hemisphericity and Teaching Applications**

Similar to Gregorc’s model of student learning, the two profiles of abstract-random and concrete-sequential can be paired with the categories of right and left brain learners. The connection between students’ learning style and their dominant brain hemisphere, is known as hemisphericity. Hemisphericity refers to the side of the brain that the student favors when processing information. The right-brain student may be more creative, view new information in broad terms, likely to be a kinesthetic learner, and

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105 Campbell and Scott-Kassner, 27.
106 Gremli, 25.
have the ability to easily integrate information. When studying alone or in class, right
brain students prefer their learning environment to have soft background sounds, informal
seating, and dim light.

Left-brain students are often more structured and process information best when
their learning environment is arranged in an orderly fashion. These students process
information analytically and logically. When compared to their counterparts, left brain
students will often remain persistent in working through a problem. Although
learning environments are mentioned as a factor in how the right or left brain student
learns, this theory does not take into account whether the student is specifically field
dependent or independent.

It is important to note that music however, is accessed using both sides of the
brain. The left side analyzes and deciphers complex notational symbols, while the right
side interprets and creatively expresses musical aspects. Regardless of left or right
brain dominance, students engage both sides, and strengthen their non-dominant side
when reading and performing music.

**Learning Phases in College Students and Teaching Applications**

The following section will demonstrate examples of teaching strategies that can
be used in the university flute studio addressing the needs of students in Cutietta’s three
phases of learning: dualism, multiplicity, or relativism phases. A freshman entering
college in the dualism phase prefers information and activities to be presented to them in
a concrete manner. An effective teacher can do this by listing specific weekly goals for

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107 Campbell and Kassner, 28.
each lesson. By maintaining a weekly lesson routine the student can become comfortable with meeting the teacher’s expectations. Weekly lesson objectives may be:

1. Prepare two etudes a week - one review, one new.

2. Learn one major key and its relative minor a week - practice extended scales, arpeggios, and thirds.

3. Prepare assigned section of solo - focus on one or two specific concepts (i.e. phrasing, articulation, tone, rhythm, etc.).

4. Prepare weekly tone exercises - (i.e. long tones, octaves, harmonics, etc.).

During the multiplicity phase, the student (often a sophomore or junior) becomes more inquisitive and is able to explore different performance styles, musical genres, and accept all equally. The teacher can encourage the student to listen to a variety of recordings enabling them to expand upon concepts such as tone and musical phrasing. At this developmental stage, students are often ready to attend national master classes and explore musical ideas presented by different master teachers. Multiplicity is a time to encourage the student to investigate the greater musical world around them.

Finally, the relativism phase includes those students nearing graduation or in a graduate degree program. These students are now able to integrate the vast amount of knowledge learned from all areas of music performance, history, and theory with their personal value system. They are ready to express, share, and demonstrate their views on musicality, performing, and teaching with their peers and teachers. Examples of studio activities for students in the relativism phase may be:
1. Set aside studio time for students to share their experiences of teaching young students.

2. Have each student perform the same orchestral excerpt during studio and discuss performance issues, technical difficulties, phrasing, etc.

3. Have students read an article or book on a specific flutist, musical genre, or pedagogical topic and give a presentation to the class.

By combining the knowledge of learning modalities, environments, and developmental phases the studio teacher can better understand how each student learns. The background information on the variety of learning modalities and teaching strategies, in Chapters 2 and 3, will be transferred from theory into practice in Chapter 4 of this dissertation. Chapter 4 will demonstrate how five different studio lessons incorporated teaching strategies based on the learning modalities and styles of the students who participated in this qualitative study.
CHAPTER 4

NARRATIVES

Introduction

The teaching strategies used in this document were based on the needs of the participants in the class. Students’ learning styles and ability levels were taken into account when designing lesson plans and developing instructional strategies. The objective of the five lessons was to facilitate a better understanding of the piece being studied, bring insight into how each student learns and processes musical information, and provide a musical experience to be shared by the participants and observers in the class.

Lesson #1: Marcel Moyse, 24 Little Melodious Studies

Repertoire Review

Marcel Moyse was an important twentieth century French flutist who became professor of flute at the Paris Conservatoire in 1931. A former student of Moyse’s is British flutist Trevor Wye who wrote, Marcel Moyse, An Extraordinary Man\textsuperscript{108}, outlining his life and musical career as a performer and master teacher. As a young teacher at the

\textsuperscript{108} Wye, Trevor, Marcel Moyse, An Extraordinary Man, A Musical Biography (Cedar Falls, IA: Winzer Press, 1993).
Conservatoire, Moyse would write exercises to help students practice specific technical difficulties. Flutist, René Rateau is quoted:

When I studied at the Conservatoire in the 1920’s, Gaubert was the Professor. Gaubert would say louder or sweeter but wouldn’t say how to do it. Moyse would make an exercise especially for his student’s problems. He had exercises for all the technical problems, as there was nothing like that published at the time.109

As a result of writing these exercises, Moyse compiled 24 Little Melodious Studies and they were published by Leduc in 1932. Wye describes the collection as follows:

[These studies] are among the most important studies ever written for the flute, though they are regarded by most students as being elementary… these apparently simple melodies with their innocent variations opened doors into the mysteries of music structure: phrasing building, tone, colour, articulation, ornaments of different kinds and all manner of basic techniques necessary for the vocabulary of the accomplished artist.110

Moyse’s 24 Little Melodious Studies enables the flutist to develop the basic tools of musical phrasing. Although these melodies and variations are quite simple, they were not intended for the elementary level student as Moyse stated:

I didn’t write these books for children, I wrote them to help the many [Conservatoire] students who came to me who could not understand how to build a simple melody.111

His intention for the student was to practice these melodies intelligently and thoughtfully, and then transfer the technical and musical concepts learned into standard solo and orchestral flute repertoire.

109 Ibid., 12.
110 Ibid., 45.
111 Ibid., 45.
The beauty of each melody is found in the simplicity of its musical line. These melodies encourage the player to focus on pulse and tempo, metric organization, and the relationship between antecedent and consequent phrases. In addition to studying the formal structure of the melody, flutists must also concentrate on how they incorporate tone colors, articulations styles, and dynamics into the overall musicality of the melody.

The performance objective of this lesson is for students to strive for a beautiful sound and matched expression. This lesson plan and narrative will demonstrate how flute students in this study were able to work towards a unified tone, match pitch and dynamics, as well as play in tempo.

Musical Example 1: Exercise #3 from Marcel Moyse’s *24 Little Melodious Studies*
Lesson Plan #1

Student Objectives

1. Students will become familiar with anacrusis, crusis, and metacrusis by bouncing the ball on the first beat of each melody.

2. Students will be able to identify the importance of strong and weak beats in a triple meter.

3. Students will be able to play this melody with a fluid sense of rhythm and an understanding of the phrase structure.

4. Students will be expected to participate in movement activities and perform in small groups and pairs.

Materials

- rubber balls
- 24 Little Melodies Book

Procedures

1. Play entire melody as a full group. Split group in half (A and B) and repeat melody two more times. Ask the group to discuss what they heard (ie. beat placement, accented pitches, tone color, dynamics, etc.).

2. Entire group sings the melody on the syllable “la” while tapping their hands together on the down beat of each measure.

3. All students sing the melody and bounce the tennis ball on beat one. During beat two and three, students stop walking and move the ball in the air.
4. Students add walking the rhythm (quarter note followed by half note), while
moving the ball during beats two and three.

5. QUESTION: What part of the melody does the ball bounce on the down beat
not fit with? ANSWER: Measures 7-8 and 15-16.

6. Continue walking and bouncing the ball through the melody, except for
measures 7-8 and 15-16, where the student will stop walking. The ball will
continue moving through the space.

7. Divide group into pairs. While singing the melody, students alternately pass
the ball (hand to hand) with their partner on beat one. It is important to watch
for proper use of anacrusis and crusis placement of the ball. The proper
phrase structure should be reflected in the students’ singing and movements.

8. Students remain with partner. Partner A bounces ball to partner B on beat
one. Partner B must catch the ball on beat two, move the ball into anacrusis
on beat three and bounce back to partner A on beat one of the next measure.
Partner A follows.

9. The entire group, using the full space of the room, walk the rhythm as before.
Four balls are passed through out the group on each down beat. As the group
moves through out the melody, they may or may not be passed a ball on the
down beat. Continuous and smooth movements should be maintained when
passing and receiving the ball.

10. Students return to initial groups A and B. While group A plays Moyse’s third
melody, group B walks and bounces ball - switch. Students will discuss
changes heard in phrase shape that occurred between the first and final performances - switch.

Lesson Extensions

1. Continue studying and performing variations 1, 2, 3 of melody #3.

2. Work on different dynamic levels while maintaining the correct rhythmic structure. Extreme dynamics piano or forte, and crescendos and diminuendos.

3. Transpose at the octave or into different keys in order to master melodic phrasing in all ranges on the flute.

4. Develop other movement lessons which incorporate the other twenty-three melodies in the book.
Narrative

Marcel Moyse’s 24 Little Melodious Studies lend themselves to developing movement activities for studio classes. The class opened with a group performance of the third melody. This performance revealed the students’ lack of attention to the four and eight bar phrase structure. The first activity was designed to remove students from the technical aspects of flute playing and to focus more on the musicality of the exercise. While singing the melody students walked throughout the room and bounced a ball on each down beat. Throughout this activity, I recognized the group begin to kinesthetically feel the rhythm and $\frac{3}{4}$ meter with their entire bodies.

Students slowly recognized the importance of correctly placing the strong and weak beats of the triple meter in their movement and singing. By bouncing the ball on the first beat of each measure students increased their physical awareness of the anacrusis, crasis, and metacrusis. More subtly, passing the ball from person to person enabled students to correctly place the quarter note/half note rhythm within the $\frac{3}{4}$ meter.

Half way through the lesson, I asked the group if there was a need to change the movement of the ball during m.m. 7 and 8. Students responded that they should suspend the bouncing of the ball during those measures. After repeating the exercise, students quickly recognized the change in their movement and singing of the musical phrase. The group continued to work towards a fluency with the ball, their movement, and singing.

The final activity involved the group singing and walking the rhythm of the third melody and passing the ball on beat one to someone near by. Once the group understood the feeling of suspension and anacrusis in m.m. 7 and 8, they were able to reflect the
phrasing in both their singing and movements to properly place the ball on the downbeat of the next phrase.

Brad noticed how his singing and movement during m.m. 7 and 8 changed throughout the activity. He explained how he transferred what he felt into his playing, by saying:

I was able to keep my tempo steady with the ensemble. The idea of the anacrusis did indeed help with the slurred quarters, in that I was able to make the notes lead to the next strong down beat. It was interesting that the group felt the half note prior to those two bars as a kind of tension, with the strong down beat being the release. Obviously, it should be that way, but until we felt it, we weren’t able to play it.

Brad’s transfer of physical activity to musical performance in m.m 6, 7, and 8 encapsulates the Dalcroze emphasis of anacrusis, crusis, and metacrusis. The anacusic half note in m. 6 created tension that was then released on the down beat of m.7 (crusi) and continued through the quarter notes (metacrusis) in m. 8.

Kinesthetic learners within the group also expressed a better understanding of anacrusis, crusis, and metacrusis in their reflection statements. Fiona described her increased awareness of the time and space in m.m. 1-6 in her reflection statement:

I was more comfortable with where each down beat should be placed and more patient with the rest of the measure. Bouncing the ball helped me wait for each downbeat. ... I knew I physically had to fill beats 2 & 3, and I was able to transfer that to playing. ... I was more confident with the rhythm after moving around and hearing the balls bounce.

At the end of the lesson, the group discussed what they noticed about their individual performances, as well as the group’s overall performance. A list was made on
the black board labeled *Before* and *After*. This discussion revealed Brad’s abstract-random learning style and comfort level within the lesson structure. In contrast, Elaine, a concrete-sequential learner, revealed her need to have clear class expectations and learning objectives set at the beginning of the class. The following chart highlights Elaine’s comments (seen in italic) expressing her anxiety at the beginning of the class.

<table>
<thead>
<tr>
<th>Before</th>
<th>After</th>
</tr>
</thead>
<tbody>
<tr>
<td>emphasis on beat 2 half-note</td>
<td>proper downbeat emphasis</td>
</tr>
<tr>
<td><em>emotional stresses/uncertainty</em></td>
<td><em>gained confidence and security</em></td>
</tr>
<tr>
<td>tempo - rushing mm. 7-8, 15-16</td>
<td>better tempo in quarter notes</td>
</tr>
<tr>
<td>ensemble not together</td>
<td>ensemble and listening improved</td>
</tr>
<tr>
<td>poor pitch effected by unsupported air</td>
<td>fuller tone and better pitch</td>
</tr>
<tr>
<td>note-to-note phrasing</td>
<td>true phrasing (4 bars/8 bars)</td>
</tr>
<tr>
<td>no dynamic contrast</td>
<td>increased dynamic contrast</td>
</tr>
</tbody>
</table>

Table 6: Group Discussion

Elaine further explained her anxiety in her reflection response saying:

This lesson first made me realize my tendency for structure. That I was first very concerned and stressed because of the unknown of “what are we doing? why are we doing it?” I was afraid that I would do it wrong. Afterwards I was relieved because we had moved so much and I began to understand why we were doing everything. I was able to play with more confidence.

Elaine realized that she needed to understand of the lesson’s objectives and goals before beginning the lesson. If I had initially presented the lesson objectives at the start of class, Elaine may have felt more comfortable and confident in her ability to achieve success in the lesson. Elaine’s response reveals her position in Robert Cutietta’s learning phases
for university students as the dualism phase. However, other students enjoyed the “learn as we go” approach to the lesson activities, even when the objectives were not fully explained at the start of class. Carrie articulates how the structure of the lesson affected her:

This lesson was great, because you didn’t have to tell us how to play the excerpt or model it on [the] flute for us to improve how we played it. The movement exercises took care of the instruction.

The structure of the lesson and variety of activities allowed students to make choices and decisions about their learning. Processing the information through primary and secondary learning modalities, the students’ ability to learn was reinforced by their own experience. The subtle changes in activities created new opportunities for students to deepen their learning potential, musical comprehension, both consciously and unconsciously.

As a student with a strong affinity towards visual and aural learning modalities, Daria describes how the movement activities impacted her listening skills:

The part that helped me the most was the combination of feeling my own movement and watching that coincide with the movement of the group. I think this translated directly to managing the hearing/feeling of my own flute playing while hearing the playing of the group.

Daria’s ability to actively and consciously relate the movement with the ball, to her listening and assessment of her own playing, demonstrates a high level of personal awareness.

Students had significantly improved their ability to play the melody more musically by the end of the lesson. This first lesson revealed how students of varying
learning styles, musical abilities, and developmental phases can effectively learn together in a studio class. Each student participated in the same class, however their individual experiences of the class were unique. Reflection responses revealed that some students were more comfortable with the class format and structure than others. The following four lessons, will further reveal how students began to modify their thinking and adapt to the class format throughout the course of the study.
Reflection Responses - Monday 1/12/04

Ann
I thought today’s activities were extremely beneficial to me. I don’t think I realized before [this class] how much applying movement to music would help with so many things. After doing all the activities with the ball, I felt the phrases instead of thinking them, which I think allowed me to focus more on other aspects of the melody, such as dynamics or pitch. It also helped me to have that idea of the phrases and the melody in my head, so that I could put more effort into listening to the people playing around me.

Brad
I actually have an awful time feeling ¾, so the movement with the balls was extremely helpful. I think it did help me to feel timing, and allowed me to not have to think 1,2,3,1,2,3 over and over again to keep myself from playing in 2/4 or something. Hearing the ball bouncing gave me a sense of timing between measures, which I supposed is equivalent to tempo. I was able to keep my tempo steady with the ensemble. The idea of the anacrusis did indeed help with the slurred quarters, in that I was able to make the notes lead to the next string down beat. It was interesting that the group felt the half note prior to those two bars as a kind of tension, with the strong down beat being the release. Obviously, it should be that way, but until we felt it, we weren’t able to play it.

Carrie
This lesson was great, because you didn’t have to tell us how to play the excerpt or model it on [the] flute for us to improve how we played it. The movement exercises took care of the instruction. We were all actively engaged, never on the spot or embarrassed, and I think we all improved. I often like this sort of activity – especially in a group setting, because it is creative, and it is a great way to problem solve when someone isn’t playing in the right style. The part of the lesson that was most helpful to me, however, was the reflection at the end and after each playing, because the information stays with me best when it has been translated into words.

Daria
The part that helped me the most was the combination of feeling my own movement and watching that coincide with the movement of the group. I think this translated directly to managing the hearing/feeling of my own flute playing while hearing the playing of the group. After some of the ball bouncing exercises, I actually wanted to go back to playing my flute, because I am much better at that than throwing/catching in a well-coordinated manner! So, I think it helped me to think of my flute playing as expressing ball bouncing, as well as the ball bouncing expressing music.
Elaine
This lesson first made me realize my tendency for structure. That I was first very concerned and stressed because of the unknown of “what are we doing? why are we doing it?” I was afraid that I would do it wrong. Afterwards, I was relieved, because we had moved so much, and I began to understand why we were doing everything. I was able to play with more confidence. I loved how moving to the music made me relate to what I was playing, even if I moved clumsily. I think I may have benefited even more from watching it done gracefully than I did from actually being graceful myself. This helped me understand phrases differently, because I was able to see music differently and not just hear it. It will be an interesting concept to include in my practicing, although I will first have to be creative with how I think about it actually do it. More to get back with you.

Fiona
I felt that using the activity in which we bounced balls on the down beat helped me when we went back to play. I was more comfortable with where each down beat should be placed and more patient with the rest of the measure. Bouncing the ball helped me wait for each downbeat. It also helped me with phrasing and dynamics, I knew I physically had to fill beats 2 & 3, and I was able to transfer that to playing. Most of all it helped with rhythm. I was more confident with the rhythm after moving around and hearing the balls bounce.

Gail
I felt that this exercise really helped me get a feel for the piece. I was able to visualize the ball dropping on the important beats while I was playing the piece.
4.2 Lesson #2: Fantasie, Op. 79, Gabriel Fauré

Repertoire Review

Before becoming the head of the Conservatoire in 1905, Fauré was a composer, professor, and colleague of Paul Taffanel, professor of flute from 1893-1908. One of Fauré’s most prolific periods of composition was during 1890’s: it was during this decade that his composition “style matured with an accession of bold and forceful expressiveness.” Gabriel Fauré wrote Fantasie, Op. 79 in 1898 and for flute and piano, during Taffanel’s tenure at the Conservatoire. The Fauré Fantasie is one of the most frequently played Paris Conservatoire flute exam pieces, and has become a standard in today’s flute repertoire. It was flutist Claude Dorge who received the grand prix for his performance of Fantasie, Op. 79 in 1898. Nancy Toff refers to Fauré’s music as a “distinctive combination of classic and romantic elements.” His interwoven career with the French flute school ended when he retired from the Paris Conservatoire in 1920, only one year after Philippe Gaubert was appointed professor of flute at the Conservatoire.

The second lesson in this qualitative study will focus specifically on the opening Andantino of the Fantasie. The expressive long lines and variations in the opening flute theme can be deceptively challenging to coordinate with the simple ostinato piano

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113 Ibid.
114 Ibid.
accompaniment. The following lesson will demonstrate how the three primary modes of
instruction (visual, aural, and kinesthetic) will help students in playing the flute and piano
lines together. The overall purpose of the lesson is to explore teaching strategies that
reinforce ensemble playing and musicianship skills in the flute studio class.

Lesson Plan #2

Instructor Objectives

1. I will outline the lesson for the class before teaching (for the concrete-
   sequential student).

Student Objectives

1. Students will use learning strategies involving kinesthetic, aural and visual
   modalities.

2. Students will have a better understanding of the rhythmic integrity and
   harmonic motion in the opening of Fantasie by Gabriel Fauré and transfer it to
   their playing.

3. The concepts of time, space, and energy experienced through movement will
   be transferred to performing the Fantasie.

Materials

- Colored elastics
- Recording of the piece/recording equipment
- Overhead projector, transparency and markers
Warm-ups

1. While listening to a selection from Paul McCartney’s *Standing Stone*\(^{116}\), track 19, students will stand in place with an elastic and move to the music. The purpose of this exercise is for students to transfer the musical experience of what they hear into their movement with the elastics.

Procedures

1. The class will listen to a recording\(^{117}\) of the Fauré *Fantasie* and follow the score on the transparency. Help students find the simple line and mark in score.

2. HARMONIC MOTION - With the recording:
   - Students will play the bass line using the transparency as the visual resource. Discuss how the dissonances in m.m. 15, 17, and 29, 31 effected the flutists rubato, (i.e. note length, delay, release, dynamic, vibrato). Repeat exercise to reinforce students ability to recognize the dissonance visually and aurally.

3. RHYTHMIC INTEGRITY - With the recording:
   - Students will step on beats 1 and 4, tapping hands on 2-3 and 5-6 along with the piano accompaniment line.
   - Students will move with the elastics to the flute line, stepping on beats 1 and 4.


4. Divide group into A & B. Group A will move with the piano accompaniment (stepping on beats 1 and 4, clapping on beats 2-3, and 5-6). Group B will move with the flute line. SWITCH. Discuss what is noticed.

5. FINAL ACTIVITY - Students hold an elastic in both hands. Students move around the room while listening to the recording using elastics. If inclined, students may connect his or her elastic with others in the class.

The goal is to feel/see/hear the tension and release in the musical line, as well as to be creative within the movement itself. Discuss.

Conclusion

Give students an opportunity to express their own musical interpretation of the opening. Pairs of performers will volunteer to play the Fauré Fantasie for the group. One student will play the entire melody and the other will play the bass line.

Lesson Extensions

1. Teacher/student play the bass and solo line in private lesson.

2. Students practice the piece in pairs outside the class and perform for the group during the next studio class.
Narrative

Often students learning the Fauré *Fantaise* for the first time struggle with making the solo line fit smoothly with the ostinato piano accompaniment. A variety of teaching strategies were used to help students become successful in learning the piece. To open the lesson, students read the score on the overhead transparency and listened to a recording of the piece. During the first activity I asked the students to read the piano line and listen for the harmonic motion in the bass line. As I guided students through the opening section of the *Fantasie*, they were able to aurally and visually reinforce their own ability to find and understand the musical phrasing and harmonic motion of the piece.

While helping the group locate the basic harmonic analysis of the Andantino, I found it difficult to get students to respond and react on their own. Students were asked to locate any dissonant harmonies in the music, however they were hesitant to respond and answer any questions. I was unable to identify if students were insecure, lacked the harmonic knowledge, acted in a passive manner, or were confused by the questions that resulted in lowered student participation. In order to keep the lesson moving I gave several verbal and visual cues to the group:

- I pointed to the dissonances in m.m. 15, 17, 29, 31 on the transparency and asked students to identify pitches.

- While listening to the recording and reading the score on the transparency, I underlined or circled the simple melody in the bass line.

After locating the dissonance between the F in the flute line and the E in the bass line in m.m. 15, 17, and 29, 31, students were then asked to listen to the recording and
describe the rubato used by the flutist. The students struggled with how and why the
flutist on the recording made the musical decisions he did. Students then commented on
how the flutist on the recording used rubato on beats five and six, before the down beat in
m.m. 15, 17, 29, and 31, and then joined the piano at the exact moment of the dissonance
on the following down beat.

Musical Example 2: Fauré’s Fantasie m.m. 15-17

At this point in the lesson, students were processing information bi-modally, first
reading the music (visual) and second by listening to the recording (aural). Intellectually,
students began to understand why the flutist on the recording was making the musical
decisions he did. By combining these two instructional techniques (reading and listening)
students were able to move onto the next level of musical expression, which was to
transfer this new information to their own performance of the Fauré Fantasie.

Once the class completed the visual activity of reading the music on the overhead,
a discussion followed about why the flutist on the recording interpreted the phrasing and
rubato as he did. Students commented on how the flutist set the rubato both before
(anacrusis) and after (metacrusis) the down beat (crusis), creating more tension, length
and importance on the F/E dissonance. The following table expresses the different student responses regarding rubato and the dissonant harmonies heard on the recording:

<table>
<thead>
<tr>
<th>Name</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ann</td>
<td>I had not made the connection about all the dissonance’s - it led to some realizations about emphasis in the flute line.</td>
</tr>
<tr>
<td>Brad</td>
<td>The accompaniment can easily follow the solo line, and therefore the flutist can play with great rubato, especially in regards to dissonance’s.</td>
</tr>
<tr>
<td>Carrie</td>
<td>I think it made me much more cognizant of the importance of dissonance in this piece, and that focus could be applied to other music.</td>
</tr>
<tr>
<td>Daria</td>
<td>It was great first of all to just hear how the solo and accompaniment fit together. Even though I’ve played this with piano before, it helped to really listen to a flutist and pianist really doing rubato together. It also helped to see - by watching the piano part while listening to the recording - how the piano part leads to the next beat in many places while the flute part sits on one note.</td>
</tr>
<tr>
<td>Fiona</td>
<td>I had never even really looked at the accompaniment line before so it was like looking at a blank slate.</td>
</tr>
<tr>
<td>Gail</td>
<td>I was more aware of how the flutist approaches and comes away from dissonances and I was more aware of being able to make liberties at appropriate times.</td>
</tr>
</tbody>
</table>

Table 7: Student Responses

The next activity added a physical element to the lesson by involving a kinesthetic exercise. With the recording, students concentrated on moving with the accompaniment piano line, stepping on beats 1 and 4, then clapping on beats 2, 3 and 5, 6. Students were forced to listen to and follow the flutist on the recording.

By breaking down the musical elements of the Andantio section of the Fantasie into a simple line and rhythmic ostinato, students were able to rebuild the music and to
experience the flute and piano lines together. The layering of musical concepts and
processing of information in different learning modalities reinforced students’ learning in
the studio class.

One student who benefited from this multi-sensory approach was Brad. He
commented that listening to the simple line was most helpful when studying the phrasing.
The following statement reflects how the movement activity reinforced what Brad aurally
understood:

I think hearing the simple line was the most helpful - movement seemed very
fluid, and it’s easy to get the overall phrase, …. Hearing the simple line puts the
harmony in one’s ears.

While Brad is an aural learner who processes information through abstract-random
means, Daria is visual learner who processes information completely opposite of Brad.
Daria commented that:

Even though I’ve played this with piano before, it helped to really listen to a flutist
and pianist really doing rubato together. It also helped to see - by watching the
piano part while listening to the recording - how the piano part leads to the next
beat in many places while the flute part sits on one note.

By reading and listening to the music Daria was able to understand the phrasing and
rubato used on the recording. Although Brad and Daria participated in the same activities
and instructional sequence, their learning experiences were quite different. However,
they both understood the dissonance as an important aspect of the phrasing and
incorporated it into their own playing.

The second reflection question asked: What was more useful for you: Seeing the
simple line? Hearing the simple line? Or moving to the simple line? Why?. The
responses given by Carrie and Ann demonstrated the subtle similarities and differences in their learning experiences. However, Carrie, a multi-modality learner, and Ann, a strong kinesthetic learner, both related primarily to the movement activity. Carrie reflected:

Moving to the simple line was most useful because it made the rubato and musicality so much more obvious and necessary to the piece.

It was Ann who revealed her primary kinesthetic modality and secondary visual learning modality in her response to the same question saying:

It was most useful to see the line so I had an image in my head to work from, but it was especially useful to move to the simple line so I could really feel where it was going.

Once students mastered the step-clap-clap movement with the piano accompaniment line, I shifted the students’ attention to the flute line. Students were given colored elastics that they stretched and pulled to recreate the physical expression of the flute line. While moving with the class, I observed how each student improved his or her sense of rhythm and placement of the rubato while stepping on beats 1 and 4. By continuing to step on beats 1 and 4 and creatively moving the elastics on all beats, this kinesthetic activity reinforced students learning of how the dissonant harmonies effected the rubato. The group became more secure with the rubato and anticipation of the dissonant beats, thus their movement became more fluid and expressive. Students also began to explore more movement levels (high and low) and directions (backward and forward) with confidence. They began to recognize the relationship between the anacrusis, crasis, and metacrusis of the musical phrase by what they heard, saw, and felt.
Gail transferred what she learned from reading the music into the movement activity saying:

I think seeing the simple line then moving to it [was most effective], because I was aware of what was going to be coming up next. I was more aware of how the flutist approaches and comes away from dissonances and I was more aware of being able to make liberties at appropriate times.

Stepping on the strong beats (1 and 4) enabled students to understand the spatial placement of the rubato during the weak beats (2, 3, and 5, 6) and align their movement with the accompaniment.

The final movement activity combined the two musical concepts of harmonic motion and rhythmic integrity together. I separated the class into groups A and B, with group A following the flute line with the elastics and group B following the piano accompaniment line with the step-clap-clap movement pattern. This multi-modal exercise allowed the students and I to experience the interaction of the musical line by moving, listening, and seeing. Effortlessly, each group influenced the other in how they moved through the physical space and musical phrase. Being aware of how the musicians on the recording shaped the flute and piano lines from the previous aural and visual activities helped students to express the inter-connection between the two parts.

A possible follow-up studio class featuring the Fauré Fantasie, where all students perform the opening Andantino, either in pairs or with an accompanist, would give students another opportunity to demonstrate their ability to apply the concepts and ensembles skills learned in this lesson. Due to time limitations, only two students were able to perform for the group, Brad playing the flute line and Gail playing the
accompaniment bass line. This performance was unrehersed and Brad and Gail struggled to establish a solid tempo. Their attempt to incorporate rubato during their performance created a perpetual ritardando.

Students are often unaware of how they process information, and have perhaps never thought about how and why they learn as they do. By teaching a specific musical concept, such as rubato and phrasing, to students with different learning preferences in the same studio class, the instructor is able to provide exercises that will reach individual group members.
Reflection Questions - Monday 1/26/04

1. Was discovering the simple line helpful? If so why?
2. What was more useful for you: Seeing the simple line? Hearing the simple line? Or Moving to the simple line? WHY?
3. What observations were made between the accompaniment line and solo line that you did not have before? How did this change your performance of the opening section?
4. Please elaborate on any other observations you had during the class

Ann
1. It was helpful, because I find it beneficial to understand what a line is based on or built on.
2. It was most useful to see the line so I had an image in my head to work from, but it was especially useful to move to the simple line so I could really feel where it was going.
3. I had not made the connection about all the dissonance’s - it led to some realizations about emphasis in the flute line.
4. Again, I observed that motion really helps me feel a line and gives me insight as to how to play it. I don’t necessarily realize how a line feels (or should feel) unless I actually move to it.

Brad
1. Yes—just as in baroque music, the simple line helps to identify what notes are melody and what are ornaments - that way it can be analyzed harmonically (with bass line), and the important notes can really be identified and stressed.
2. I think hearing the simple line was the most helpful - movement seemed very fluid, and it’s easy to get the overall phrase, but hard to find the important notes. Hearing the simple line puts the harmony in one’s ears.
3. The accompaniment can easily follow the solo line, and therefore the flutist can play with great rubato, especially in regards to dissonance’s.
4. It was easy to understand the piece when hearing and moving to both the bass line and melody line to hear how they coincide.

Carrie
1. Yes --- it, helped me to imagine playing passages smoothly without dropping the air.
2. Moving to the simple line was most useful because it made the rubato and musicality so much more obvious and necessary to the piece.
3. I think it made me much more cognizant of the importance of dissonance in this piece, and that focus could be applied to other music.
4. I think that movement exercises always help improve performance, because music is so much about space.
Daria
1. It was somewhat helpful - it was interesting to see the line, but I wasn’t thinking about it afterwards.
2. It was most helpful to hear it. Hearing it allowed me to really understand how the different parts fit together.
3. It was great first of all to just hear how the solo and accompaniment fit together. Even though I’ve played this with piano before, it helped to really listen to a flutist and pianist really doing rubato together. It also helped to see - by watching the piano part while listening to the recording - how the piano part leads to the next beat in many places while the flute part sits on one note.
4. I liked the nylon bands. I didn’t know what to do with them during the warm-up, but it was much more effective when I knew the piece.

Elaine - [missed due to illness]

Fiona
1. Yes, very much so. It helped me find direction in phrasing.
2. All of the above. The combination of all three was the most helpful.
3. I had never even really looked at the accompaniment line before so it was like looking at a blank slate.
4. It was easier for me to work with the elastic bands rather than the balls. I felt I could move more with the bands and was more focused on being expressive.

Gail - Jessica Weiner
1. Yes, because it was easy to see how the melody was able to move along.
2. I think seeing the simple line then moving to it because I was aware of what was going to be coming up next.
3. I was more aware of how the flutist approaches and comes away from dissonances and I was more aware of being able to make liberties at appropriate times.
4. I like being able to move with the melody, and keep the elasticity of the stocking pulled while the tension between the melody and bass line existed.
4.3 Lesson #3: *Kokopeli*, Katherine Hoover

**Repertoire Review**

The programmatic qualities of solo flute piece *Kokopeli*, by flutist and composer Katherine Hoover, is an excellent example of music in which flutists can use imagery to express the musical intentions of the composer. Katherine Hoover describes *Kokopeli*, a Hopi Indian spirit as:

…a great *mahu*, or legendary hero of the Hopi. He is said to have led the migrations through the Southwest, the sound of his flute echoing through the great canyons and cliffs. In this piece I have tried to capture some of this sense of spaciousness, and of the Hopis’ deep kinship with this land.\(^{118}\)

I believe it is important to help students paint a picture or image in their mind’s eye before playing the first note in a programmatic piece, such as *Kokopeli*. Students are able to draw on images, that help create a pictorial setting for *Kokopeli*. The story of *Kokopeli* gives the performer only an impression of a Hopi Indian Spirit. Hoover encourages flutists to be free with their interpretation of the piece saying:

Although the rhythms are carefully notated, performers are encouraged to play with some freedom. Lengths of notes and pauses will vary in different acoustics and circumstances.\(^{119}\)

The following lesson will incorporate activities primarily structured towards the visual learner. In order to create a colorful and exciting performance of *Kokopeli*, students must be able to express the musical images with rhythmic integrity, good pacing, strong grace notes, and a vivid pallet of tone colors. This piece does not have a time

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\(^{119}\) Ibid.
signature, therefore it is important that the student have a firm understanding of the rhythmic structure before coming to the studio class.

With the students expected to have learned the rhythmic structure of *Kokopeli* before coming to class, the group focused on the exploration of tone colors and timbre changes in this piece. The class used crayons and an oversized score to create a piece of visual art as a guide to follow during their final class performance. Students were able to share and compare their colored versions of the piece. The objective of this lesson was to witness the variations in students’ visual conception of the music and to hear if their visual representation was expressed in their musical performance.
Lesson Plan #3

Instructor Objectives

1. I will investigate the effectiveness of visual influences on student learning and performing of Katherine Hoover’s *Kokopeli*.

Student Objectives

1. Students will explore tone colors and timbre changes with in *Kokopeli* and improvisation.

2. Students will express individual musical interpretations of *Kokopeli* through visual and aural means.

3. Students will create a visual representation of the piece and compare it with other members in the class.

4. Students will perform *Kokopeli* from their perspective of color and sound and compare it with other members in the class.

Materials

- Crayons
- Transparencies of images of the southwest and overhead projector
- 2 Oversized clean photocopies of *Kokopeli*
- Recording of *Kokopeli*

Warm-ups

1. Students will view different pictures of art and improvise on the pitches B, E, A, and D flats. This will be done as a group, in quick succession to encourage quick and spontaneous reactions.
Procedures

1. Students will perform individually a different structural section (3-4 lines) of Kokopeli. The piece will be performed in its entirety, with individuals playing his or her assigned section. Students will be asked to remember what they heard and experienced during the performance, a class discussion will follow the lesson.

2. The following chart lists the line assignments for Kokopeli.

<table>
<thead>
<tr>
<th>NAME</th>
<th>SECTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carrie</td>
<td>lines 1-2</td>
</tr>
<tr>
<td>Daria</td>
<td>lines 3-5</td>
</tr>
<tr>
<td>Gail</td>
<td>lines 5-7</td>
</tr>
<tr>
<td>Ann</td>
<td>lines 7-9</td>
</tr>
<tr>
<td>Brad</td>
<td>lines 9-11</td>
</tr>
<tr>
<td>Fiona</td>
<td>lines 12-13</td>
</tr>
<tr>
<td>Elaine</td>
<td>lines 14-15</td>
</tr>
<tr>
<td>Instructor</td>
<td>lines 16-17</td>
</tr>
</tbody>
</table>

Table 8: Kokopeli Part Assignments

3. Students will listen to a recording\(^\text{120}\) of Kokopeli and color their section of the piece of music. Any color, and degree of shading may be used. Students are to work individually, with out talking or sharing.

4. The colored, oversized score will be taped back together and tapped to the wall. Students will perform their same assigned section.

5. A discussion comparing the versions of the music will conclude the lesson.

\(^{120}\) Sparks, Mark. *Mark Sparks, Flute and Clinton Adams, Piano.* Summit Records DCD-226, 1998.
Lesson Extensions

1. Private lessons - the individual will student color the entire piece and develop his or her own interpretation of *Kokopeli*.

2. Studio class - each student will color the entire piece and perform for the class. Discuss of how each interpretation was different and how this was reflected with physical color and timbre color of the player. Display the colored versions in the studio.

3. Improvisations - Half of the group drones while other half improvises different pitches in the style of *Kokopeli*. This can be transferred to other pieces or genres of music.

4. Each student composes a short piece (2-3 minutes) of music based off one of the pieces of art shown during the warm-up exercise. Students perform these compositions for the group.
Narrative

Visual teaching strategies were the focus of this lesson; a variety of visual stimuli were used to help the group create mental images representative of the piece, *Kokopeli*. Throughout the lesson, students applied their envisioned interpretations to the music in order to enhance their individual performances. Students aurally assessed their success at expressing these individual ideas and verbally shared these thoughts with the group and in their written reflection responses.

Improvisation

The opening warm-up exercise gave students time to relax and to explore musical ideas based on visual images. Class began with an activity intended to create an atmosphere of musical exploration and individual expression. Four prominent pitches (B,A,D,E flats) were chosen from the piece, *Kokopeli*, and students were asked to improvise as a group.

Musical Example 4: Hoover’s *Kokopeli* opening excerpt including improvisation pitches
After introducing the perimeters of the activity, the instructor placed the first of five southwestern images on the overhead projector. The instructions were to play the four given pitches (B, A, D, E flats) in any order or rhythm, as a response to the images projected on the overhead. Each time a new image was placed on the overhead, the group’s performance became more confident, creative, and explorative. Pairs of students were given the opportunity to play in front of the group. Although a little apprehensive at first, students became more comfortable at exploring tone colors and musical motives invoked by each additional image.

The most poignant moment in the improvisation exercise occurred during the third and fourth pictures. The pictures were rich color photos depicting canyons, wildlife highlighted with reds, burnt oranges, ambers, and crimsons. Then upon seeing these images students immediately reacted with an audible inhalation of breath. The simultaneous release of this breath expressed a collective connection to the photos. The improvisation that followed was sensitive, personal, and truly expressive. Instantly, the instructor and students recognized a collective moment of spontaneous creativity. This performance demonstrated the students ability to integrate the visual, aural, and emotional connection to the improvisation activity. The table on the following page highlights five student reflection responses regarding their impressions of the experience:

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121 Refer to Appendix E for southwestern images used during Lesson #3 - Hoover’s Kokopeli.
<table>
<thead>
<tr>
<th>Name</th>
<th>Quote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ann</td>
<td>Having the freedom to create my own melodies helped me to feel freer in playing <em>Kokopeli</em>. Each image sparked a different emotion for me which led to different inflections in my playing.</td>
</tr>
<tr>
<td>Carrie</td>
<td>It definitely got us focused and thinking about the sounds we were going to be making when we played <em>Kokopeli</em>. Giving us specific notes to play helped to guide us, and made it sound really neat with us all playing together. My improvisations were mostly based on the movement I imagined from the pictures. If the image seemed to convey stillness, my improvisations was much softer and slower. If the image seemed to depict movement, the music was quicker with more energy.</td>
</tr>
<tr>
<td>Elaine</td>
<td>That was sweet! It was great to play exactly what I felt and convey that feeling differently using the same notes. When I saw each picture I thought first of what kind of music I associated with it. … There was a picture of a giant rock and all I could think about was the wind blowing through the rock, so I played like I was that wind. It was great to convey those pictures in music!</td>
</tr>
<tr>
<td>Fiona</td>
<td>It put me in the right state of mind to work on the piece. I also felt more comfortable playing by myself later in the lesson. They [the pictures] were very inspirational.</td>
</tr>
<tr>
<td>Gail</td>
<td>The art helped me figure out what I was feeling and helped me interpret what I was feeling through my flute.</td>
</tr>
</tbody>
</table>

Table 9: Student Responses

Daria, however, experienced difficulties with expanding her improvisational repertoire and creating emotional responses to the images. This was revealed in her reflection response stating that she perceived the images to be repetitive. My goal for the improvisation exercise was to reinforce the southwestern theme, but exhibit a contrast of emotional responses. For Daria, the contrast between each image was not noticeable.

She wrote:

At the third picture, it became obvious that my interpretations were too general. (I hadn't been expecting all of the pictures to deal with the same *Kokopeli* theme.)
put more effort into differentiating the Grand Canyon interpretation from the previous ones, attempting to make it sound not just "southwestern" but also very calm and expansive. I did this by slowing down changes between notes and making the individual ideas longer themselves.

She did however, modify how she responded to the improvisation activity by changing how she took in information from a visual to an aural modality. She modified her strategy from responding to a visual stimulus, to that of imitating what others in the class were doing:

Honestly, I felt like I had exhausted my improvisatory repertoire by the fourth or fifth picture, because the first three evoked such similar ideas to me, so I just listened to what other people were doing and played similar things.

The improvisation exercise was an important learning experience for both myself and the students. It allowed students to explore sounds and images on an individual and personal level, but still interact and share their experience with others. It also revealed how some students enjoyed creating different sounds seen in several images with a common theme. However, some students had to go outside themselves to create and find variation within their individual improvisations.

**Colors and Tone**

The opening improvisation exercise established the foundation for students to explore colors and individual expression in the flute solo, *Kokopeli*. The class first performed *Kokopeli* with each student playing their assigned section of the piece. I intentionally did not have the group listen to or read the piece in its entirety before the initial performance. Musicians, often first learn music by either sight-reading or listening
to a recording of the entire piece. I wanted to challenge the group by moving them away from their comfortable learning patterns and to instead become more aware of their learning tendencies and musical output.

The challenge of playing a piece in this manner is that students had to wait for their entrance without knowing the full score. By being forced to listen to each section without having a score to read, some students found it difficult to know when it was their entrance. However, the performance did maintain well phrased transitions from student to student. The discussion that followed revealed the students’ uneasiness of not having the score to follow. This activity encouraged students to let go of their idea of how the interpretation that proceeded or followed was to be played.

After this initial performance, the group listened to a recording of the entire piece, however, they were still were not allowed to see the full score during this aural activity. While listening to *Kokopeli*, students colored their section of the piece. The objectives of the activity were:

1) Students were to keep in mind the pacing of the piece (i.e. Do I have the climax? Where does my section fit with in the overall form of the piece.)

2) Students were free to pick any colors.

3) Students were to color the entire staff.

After listening to the recording and coloring the oversized scores, students taped their section of *Kokopeli* back together on the wall; this exposed individual variations of color, shapes, and shading. Upon putting the music back together, the group noticed that Gail and Fiona used similar colors (reds, oranges, and yellows) to represent their sections.
A group discussion also revealed that musically, these sections were similar and contained the highest musical moments in the piece. Fiona and Gail justified their reasons for using the colors they did in their reflection statements:

<table>
<thead>
<tr>
<th>Fiona</th>
<th>I had to convince the other members of the group why I chose the colors I did. My passage was very intense so I chose a combination of reds and oranges.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gail</td>
<td><em>Kokopeli</em> reminds me of Arizona which reminds me of the Grand Canyon, so I picked reds, oranges, and golds.</td>
</tr>
</tbody>
</table>

Table 10: Student Responses

Students verbally described the initial group performance without the colored score as more exciting than the final performance, where everyone had access to the colored score. Reasons for this were, during the first performance the rest of group could not read the music, students did not know what to expect from each performance, and they had to spontaneously build off what their neighbor had just played. However, the groups’ verbal feedback of the final performance was slightly different, saying that the performance was more predictable, because each person could read and follow the full score. I found it interesting that after completing the visual activity of coloring and expressing their musical interpretations on the music, the students felt that the first performance was more exciting and free. Further discussion revealed that students wanted to prove why they chose the colors and shading with their performance of
Kokopeli. There was also a feeling of responsibility to play the notes and rhythms correctly, because their peers were reading the music with them.

In addition to group observations of the before and after Kokopeli performances, students also expressed rationale for the choices of colors used in their assigned section. The colors indicated intensity of tone and variation within tone, rather than a specific emotion or programmatic theme. Students commented on their color choices:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ann</td>
<td>The colors made it more intense, because you could see the shift in human emotion more than usual; you were looking at more than a change in dynamics.</td>
</tr>
<tr>
<td>Brad</td>
<td>I could follow the color changes, which I called intensity - mostly dynamic, but also how much else I wanted. With the color on the page, I didn’t have to guess what my ear wanted. Yellow - quiet and calm (for pp). Two shades of orange – transitional between the extremes. Red - intense, fiery, loud-- all are colors of fire, volcano.</td>
</tr>
<tr>
<td>Carrie</td>
<td>The color helped to remind me of how much intensity I wanted in my sound at different points of the music. It did not so much affect my expression, but served to remind me of what I wanted to do. I used purple to represent softer, less intense parts and red and orange for the louder parts with more intensity, because I wanted the intensity of the colors to represent that of the sound.</td>
</tr>
<tr>
<td>Daria</td>
<td>My instinct is to color the passage based on what note is prominent in that section and my own associations with that note (e.g. for me, F is a very purple note, so a passage where F is most important gets to be purple). Secondarily, if a particular note was contrasting with the passage, it got to be a drastically different color.</td>
</tr>
<tr>
<td>Elaine</td>
<td>I chose colors based on the sound I wanted to used (light and airy, deep and rich), but I also chose colors based on how I felt while I played the first time.. yellow - nervous.</td>
</tr>
</tbody>
</table>

Table 11: Student Responses
Table 11 Continued

<table>
<thead>
<tr>
<th>Fiona</th>
<th>My passage was very intense so I chose a combinations of reds and oranges</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gail</td>
<td>I used more intense colors where I felt tension and lots of emotion and more mellow colors in parts with a calmer emotion.</td>
</tr>
</tbody>
</table>

**Student Independence**

The classroom environment allowed students to explore different sounds, note combinations, and colors both individually and within the group. Students had the opportunity to make decisions independent from the group (i.e. improvisation, coloring, and performing their section of *Kokopeli*), but had to incorporate their performance of *Kokopeli* with the group. After collecting students’ reflection answers, I noted that five of the seven students stated that it was more effective to work independently coloring the music than it was to play from the score as a group. Brad, a strong aural learner especially preferred the independent listening and coloring exercises, saying:

While I’m more comfortable with being able to choose color based on the rest of the piece, I think that the coloring was most helpful…and actually listening to the recording was really helpful.

The two remaining students each answered the question differently from each other and the rest of the group. First, Carrie related more to the second group performance activity and watching the colored score, by stating:

Hearing the other interpretations and being able to see them with the colors was eye-opening. It allowed me to think about the very different ways to represent and create sound.
This seemed to fit with her learning style, a multi-modal learner equally strong in all learning modalities. She was not limited during the final group performance to processing the experience through one learning preference. She was able to read the music, see the variations of color (visual), hear the different interpretations (aural), and participate (kinesthetic) in the overall performance.

I found it interesting that the strongest visual and concrete sequential learner in the group did not properly answer the question. The final response regarding independent or group learning was Daria, who answered the question as follows:

I actually wasn’t thinking about tone colors, but mood in a more general sense.

She miss interpreted the question, by reflecting on her thought process during the activity. Daria did not identify herself being more comfortable with learning independently or within the group.

In conclusion, my personal experience of teaching *Kokopeli* to this group was a lesson in letting go. I did not simply give information to the students, instead they were able to expand their range of expression freely, without fitting into the my interpretation of the music. By creating a conducive learning atmosphere, I allowed for greater student involvement with little direct teacher instruction.
Reflection Responses - Monday 2/9/04

1. How did the improvisation during the warm-up effect the rest of the lesson?
2. How did your interpretations of the art works influence your improvisations?
3. What part of the lesson had more impact on your learning about tone colors: 1) your independent work of coloring your music or, 2) your participation by seeing playing the piece as a group? Please explain your choice.
4. How did the visual impact of the crayon shading on the music help you to express the music?
5. How did reading music without the color shading affect your musical expression of the piece? Before? and After?
6. Why did you choose the colors you did?
7. How did the colors you use reflect your emotional connection or the programmatic theme of the piece of music? Please explain your answer.

Ann
1. I think that the improvisation helped us all to feel free in our playing. It was a relaxed setting; I know I didn’t feel like I was being judged. Having the freedom to create my own melodies helped me to feel freer in playing Kokopeli because it calls for so much interpretation.
2. Each image sparked a different emotion for me which led to different inflections in my playing.
3. My work coloring. While I know what I’m thinking, it was a great feeling to put it down on paper and to show what I felt was the motion or movement of the line.
4. The colors made it more intense, because you could see the shift in human emotion more than usual; you were looking at more than a change in dynamics.
5. Before I colored the music, I thought I knew how I wanted to interpret it, but after I shaded the music, I felt more comfortable with my thoughts.
6. I chose the colors purple, green, blue, and gray because my section was not a climax of the piece. It was still intense though.
7. My colors showed how I was feeling. I chose them because they expressed my emotion. They also showed what I felt was the line of the piece; showing the ups and downs.

Brad - Clay Hammond
1. Late to class missed the improvisation exercise.
2. Late to class missed the improvisation exercise.
3. Hard questions --- While I’m more comfortable with being able to choose color based on the rest of the piece, I think that coloring was most helpful….and actually listening to the recording was really helpful.
4. I could follow the color changes, which I called intensity - mostly dynamic, but also how much else I wanted. With the color on the page, I didn’t have to guess what my ear wanted.
5. Without the shading, it was hard to tell where the peaks of the phrases were. Yes, it is written on the page, but one black mark looks like another to me. The colors were my markings, my instincts, and it was easiest to play.

6. Yellow - quiet and calm (for pp)
   Two shades of orange – transitional between the extremes
   Red - intense, firey, loud
   -- all are colors of fire, volcano…just remind me of Kokopeli

5. Kokopeli sounds like a desert campfire song….mystery and intrigue, but in a really intense and suspenseful way (which is why I didn’t use cooler colors like blue and green).

**Carrie** - Tracey Hurt

1. It definitely got us focused and thinking about the sounds we were going to be making when we played *Kokopeli*. Giving us specific notes to play helped to guide us, and made it sound really neat with us all playing together.

2. My improvisations were mostly based on the movement I imagined from the pictures. If the image seemed to convey stillness, my improvisations was much softer and slower. If the image seemed to depict movement, the music was quicker with more energy.

3. 2) Hearing the other interpretations and being able to see them with the colors was eye opening. It allowed me to think about the very different ways to create sound.

4. It would have a lot more of an effect if I had known the piece better and could pay attention to it instead of the notes. The crayons helped me to understand the interpretations of others more than it helped me to express myself.

5. The color helped to remind me of how much intensity I wanted in my sound at different points of the music. It did not so much affect my expression, but served to remind me of what I wanted to do.

6. I used purple to represent softer, less intense parts and red and orange for the louder parts with more intensity, because I wanted the intensity of the colors to represent that of the sound.

7. They didn’t reflect either of those things --- just the intensity of the sound. I would need more time on the piece to be able to reflect an emotional connection.

**Daria** - Rebecca Fiebrink

1. I think having the warm up be improvised as a group set the tone for the rest of the time. It was good to non-verbally explore the ideas of the other students and see how my sound could complement theirs. Getting called out to play in groups of two was a little intimidating, but it forced me to concentrate on listening to someone else and trying to set the same mood with them. I saw this as a low-stress practice for when we played through our sections of the piece alone.

2. My first and second improvisations were based on very general interpretations (horse running = "graceful, southwest", dancing *Kokopelis* = "native American culture", "southwest"), and so I wasn't thinking of concrete images so much as a general tone and mood. My goal was to emulate a certain "southwestern sound," which was easy to
do given the limited scale we had to work with. I tried to keep the intervals sounding very open, the tempo very free, and add appropriate ornamentation to liven it up rather than make the passages themselves faster. At the third picture, it became obvious that my interpretations were too general. (I hadn't been expecting all of the pictures to deal with the same Kokopeli theme). I put more effort into differentiating the grand canyon interpretation from the previous ones, attempting to make it sound not just "southwestern" but also very calm and expansive. I did this by slowing down changes between notes and making the individual ideas longer themselves. Honestly, I felt like I had exhausted my improvisatory repertoire by the fourth or fifth picture, because the first three evoked such similar ideas to me, so I just listened to what other people were doing and played similar things.

3. I actually wasn’t thinking about tone colors, but mood in a more general sense.
4. While coloring my own music, I thought about when a new color might come in, how it might develop from previous colors ---was it hinted at previously, or was it totally new? Coloring my small section was very hard because it made me think of all the relationships within the section.
5. It was confusing to play my part after seeing other people’s coloring which were very different. I think that if I had a lot of time to color the whole piece just for myself, it would help my expression.
6. My instinct is to color the passage based on what note is prominent in that section and my own associations with that note (e.g. for me, F is a very purple note, so a passage where F is most important gets to be purple). Secondarily, if a particular note was contrasting with the passage, it got to be a drastically different color.
7. If I already had an emotional connection to a passage, it was easy to color. If I didn’t, it was hard to color, and coloring it really didn’t impact me.

Elaine - Christina Lyons
1. That was sweet! It was great to play exactly what I felt and convey that feeling differently using the same notes. I think it really prepared me well for the activity. It also helped me to not feel nervous!
2. When I saw each picture I thought first of what kind of music I associated with it. For example, the first picture of the canyon (I think) I associated with Native Americans and so I chose to imitate the sound of a native American flute. Other pictures brought other feelings. There was a picture of a giant rock and all I could think about was the wind blowing through the rock, so I played like I was that wind. It was great to convey those pictures in music!
3. Independent coloring, I had to consider my choice from both an “emotional and an artistic” perspective.
4. Using another medium to express the emotion I felt in the music helped me to clarify how to express that same emotion while I played. I needed to give it another name (re. Red vs. loud).
5. It was less expressive. I was unsure of what I wanted. After I had a road map to follow.
6. I chose colors based on the sound I wanted to use (light and airy, deep and rich), but I also chose colors based on how I felt while I played the first time... yellow - nervous.
7. See above answer, AND I picked the notes I wanted to be most expressive on and I highlighted them -- they were where emotional connection was strongest.... In regards to Improvisation... that was sweet! It was great to play exactly what I felt and convey that feeling differently using the same notes. I think it really prepared me well for the activity. It also helped me to not feel nervous!

**Fiona**
1. It put me in the right state of mind to work on the piece. I also felt more comfortable playing by myself later in the lesson.
2. It was easier to improvise when I had the images in front of me. They were very inspirational.
3. The independent coloring had more impact on me. It felt like I had more freedom with my interpretation when I was on my own. I think both exercises helped me, overall.
4. It helped me to discover the moods and colors of the piece and express them visually before I tried to express them musically.
5. It was easier to show my expression when I had the colored excerpt. I felt like I had to convince the other members of the group of why I chose the colors I did.
6. My passage was very intense so I chose a combination of reds and oranges.
7. I think this piece has many different moods and colors and using the crayon helped me better define which moods are which and express them in my playing.

**Gail - Jessica Weiner**
1. It gave me a better idea of how the mood of *Kokopeli* was going to be.
2. The art helped me figure out what I was feeling and helped me interpret what I was feeling through my flute.
3. Independent work---I was able to interpret the time color how I thought it was without outside influences.
4. It helped me visually see certain aspects of the music that I had overseen on just a run through of my part.
5. My expression before felt limited and I felt my expression after was more creative and had more tone color changes.
6. *Kokopeli* reminds me of Arizona which reminds me of the Grand Canyon, so I picked reds, oranges, and golds.
7. I used more intense colors where I felt tension and lots of emotion and more mellow colors in parts with a calmer emotion.
4.4 Lesson #4: Taffanel & Gaubert *Seventeen Big Daily Exercises*, #4

**Repertoire Review**

For more than eighty years, The *Seventeen Big Daily Exercises* by French flutists Paul Taffanel and Philippe Gaubert has been a standard technical collection in the flute repertoire and has been translated into several languages. As two influential late-nineteenth and early-twentieth century flute pedagogues, both Taffanel and Gaubert studied and were later professors of flute at the Paris Conservatoire. Taffanel, thirty-five years Gaubert’s senior, is often referred to as, “the founder of the modern French school of flute playing.”¹²² His career included: performing as a soloist and orchestral flutist with the Paris Opéra Orchestra; forming the Société des Concerts du Conservatoire; teaching at the conservatoire; composing solo flute music and chamber works (i.e. *Wind Quintet*, 1876); and conducting.

Taffanel’s successor at the Paris Conservatoire, Philippe Gaubert was also a great performer, composer, conductor, and pedagogue. In addition to both Taffanel and Gaubert’s musical involvement in the Paris musical scene, they wrote an important contribution to flute pedagogy, the *Méthode complète* for flute.¹²³ Taffanel started work on this complete method with the intention to guide students from their first lesson through graduation at the conservatorie. Gaubert continued working on the *Méthode complète* after Taffanel’s death in 1908 and finished the *Méthode complète* in 1923 which includes etudes, scales patterns, tone exercises, and orchestral excerpts.

Nancy Toff mentions in her book, *The Flute Book*, that the *Méthode complète* was the first method written that dedicated sections to style and orchestral excerpts. She also mentions that Taffanel and Gaubert contributed to reviving an interest of lost flute repertoire saying, “they nevertheless represent an important step in the revival of then-forgotten masterpieces of the flute literature.”

The *Seventeen Big Daily Exercises* is only a portion of the *Méthode complète*, and has been published separately from the collection by Leduc. A footnote in the opening of this technique book states that these scale patterns were “taken from the *Méthode complète*, in which Taffanel had set apart a predominating place for them.” This statement reflects the great importance Taffanel gave to scale practice. The forward includes valuable instructions for practicing the exercises. Taffanel writes:

The student will observe the following directions, without which his practice may be fruitless:

1. Practice slowly at first with a metronome, not only to indicate the tempo, but to keep a steady beat throughout the exercise. Do not pass to a quicker tempo until the exercise has been played faultlessly.

2. Each exercise is headed with a list of different articulation. It would be impossible to practice all these exercises in all the articulations every day. The student will vary the articulation according to the amount of time at his disposal and according to the number of difficulties which have to be overcome in the use of each.

3. These exercises will be practiced alternately in different degrees of intensity (*mf* natural tone) at first, then; *f; p; ff; pp*; etc…

4. Purity of tone and intonation must be carefully noticed. As stated at the beginning of the Method these qualities are of the utmost importance.

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124 Toff, 253.
126 Ibid., III and V.
Tempo, articulation, dynamics, and purity of tone are the musical elements that flutists are to concentrate on when practicing Taffanel and Gaubert’s *Seventeen Big Daily Exercises*. This fourth lesson will focus on the use of tempo, rhythmic control, and articulation patterns in *Seventeen Big Daily Exercises* exercise #4. By incorporating rhythmic augmentation and diminution to the group practice of exercise #4, the mental focus required to maintain the pattern, key center, and changing rhythm will engage and challenge students in the university flute studio class.
Lesson Plan #4

Instructor Objectives

1. To create a safe atmosphere conducive for the exploration of technical practice.
2. To clearly state the activities and procedures in the lesson to the class.
3. To facilitate and manage the proper pacing of the lesson based on group ability.

Student Objectives

1. Students will move through technical exercises with the intention of mental/cognitive involvement and not just technical work.
2. Students will be introduced to different approaches of technical practice.
3. Students will listen and self assess his or her dynamics, phrasing, and tone color with in each exercise.
4. Students will perform as a group.
5. Students will apply concepts of diminution and augmentation to T & G #4.
6. Keys to be studied are C/G/D/F/Bflat.

Materials

- video and tape
- note cards
- hand drum
- black board and chalk
- Taffanel and Gaubert’s scale book
Warm-up Exercise

1. INNER HEARING:
   - Sing a one octave C scale. Students will choose random pitches to delete from the scale. These deleted pitches will encourage inner hearing. Students will move his or her hand in the same motion of the scale.
   - Students will add accidentals.

2. HIP and HOP:
   - Through the verbal cues, Hip (diminution) and Hop (augmentation), students will clap the rhythmic changes with a partner.
   - In pairs, students will clap the division or augmentation of the beat.

Lesson Plan

1. In the style of T&G #4, students will play in the major keys of C/G/D/F/B$.

2. Add Hip (diminution) and Hop (augmentation) to the scale pattern. While tapping the beat on the drum, the instructor will give a verbal command Hip/Hop indicating the augmentation or diminution of the pattern.

   - Begin with the key of F flash cards and play the sequence.
   - Combine two keys and flash through mixed order of both keys.
Lesson Extensions

1. Students will change tone color according to which melodic direction of the scale is being played (i.e. Major-dark or minor-light tone).

2. Play the entire T&G #4 memorized, with the instructor continually changing Hip/Hop.

3. Have students lead the group using Hip/Hop.

4. Flash Cards - The colors can represent different aspects of technique, (i.e. Red/major thirds, Blue/major arpeggios, Green/minor thirds, Orange/ minor arpeggios).

5. Extend the range of the arpeggios, scales, and thirds when using the flash cards.
Narrative

Technique is a major element of a flute student’s university education, and the studio class is an ideal location to learn and practice it together as a group. By using the scale patterns in Taffanel and Gaubert’s *Seventeen Big Daily Exercises*, the students participated in activities challenging individual concentration, knowledge of key centers, use of homogeneous group sound, and their sense of inner pulse.

Before playing Taffanel and Gaubert’s #4 scale pattern, the warm-up exercise engaged students’ aural skills and inner hearing of the C Major scale. After the class sang the scale, individual students were asked to add accidentals to the scale. Students continued singing the altered C scale and soon began to anticipate the pitch changes made to the scale. It was important for students to think ahead and mentally hear the altered pitches before singing them.

The final preparatory exercise in this lesson included concentration techniques, encouraging students to establish a strong inner pulse. With a partner, students tapped the beat divisions on their partner’s hand while I kept the beat on a hand drum; this exercise incorporated kinesthetic, visual, and aural stimuli. First, students felt a different beat division from their partner and had remain focused on maintaining their own pattern. Secondly, students simultaneously saw the different variations of beat divisions within the class challenging them to remain focused on their partner and the beat divisions. Finally, they heard the unchanged beat from the drum, which continued to challenge the group’s ability to concentrate.
After completing these two warm-up exercises, students were ready to move onto Taffanel and Gaubert’s #4 scale pattern. To keep things simple and at an introductory level, I chose only the following major keys: C/G/D/F/B flat. Starting with the key of F, the group played the original Taffanel and Gaubert #4 scale pattern (all slurred) without adding augmentation or diminution to the rhythm.

![Musical Exercise 5: Taffanel and Gaubert #4 Scale Pattern in F Major](image)

I immediately noticed differences between students’ tone, use of vibrato, and finger control. Before repeating the original pattern in F, I asked students to concentrate on a blended tone and consistent group tempo. After assessing the groups improvement, I added simple verbal cues of *Hip* or *Hop*, indicating the rhythmic change of diminution or augmentation. While listening to the beat on the drum, students played the pattern in an eighth note rhythmic pattern. Upon hearing the verbal cue *Hip*, students changed to a sixteenth note rhythm (diminution) and twice as slow (augmentation) on the cue *Hop*. Cues were spoken on the anacrusis before the scale pattern changed to an upward direction.

Once students were comfortable within the key of F, I asked the group to play the same pattern in D. Finally, to further increase the difficulty level of this exercise, I gave
the verbal cue *Hip/Hop* on the anacrusis before both the upward and downward pattern changes, as well as changed the articulation and slur patterns of exercise #4.

In general, students enjoyed the *Hip* and *Hop* exercise and said that it was fun and effective in keeping them focused. When asked if they would incorporate the approaches from this class into their private practice and technical routine, the consensus was that it would be difficult to recreate the *Hip* and *Hop* experience without someone keeping the beat and giving them verbal cues. Carrie stated it well by saying:

> I think it would be difficult to incorporate some of the techniques [into private practice] because much of the challenge involved is in the visual or verbal cues of someone else. It would be hard to re-create that experience alone.

Daria agreed stating:

> I think it would be difficult to do the same things with switching scale[s], tempo, etc…when playing independently.

The group as a whole generally found the exercises challenging and enjoyable, they also expressed why group technique practice was beneficial in the studio class. The following table shows how working on Taffanel and Gaubert #4 increased their aural awareness of individual performances:

<table>
<thead>
<tr>
<th>Name</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ann</td>
<td>I think it helps because if I get off the pattern or away from the group, it’s easier to get back on.</td>
</tr>
<tr>
<td>Brad</td>
<td>It forced me to blow past mistakes I may have been making because everyone else kept going.</td>
</tr>
<tr>
<td>Carrie</td>
<td>It’s so much better than doing it by myself because my errors do not interrupt the flow of the exercise, and it is much easier to get it in my ears.</td>
</tr>
</tbody>
</table>

Table 12: Student Responses
Table 12 continued

<table>
<thead>
<tr>
<th>Name</th>
<th>Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daria</td>
<td>I like playing in this type of group setting because if I stop, I have to go right back in the pattern with everyone else. The pattern gets in my head faster this way, because I hear the correct pattern even if I’m not playing.</td>
</tr>
<tr>
<td>Elaine</td>
<td>I felt like I was more successful learning technique in a group. I was more focused on hearing what I was doing than pushing down the right fingers.</td>
</tr>
<tr>
<td>Fiona</td>
<td>It focused me to really, really listen to what the rest of the group was playing.</td>
</tr>
<tr>
<td>Gail</td>
<td>Group practicing helps me continue where I left off when I make a mistake, and it prevents me from stopping and getting frustrated when I make a mistake...I need to learn how to continue, then fix it next time around, rather than stopping and getting thrown off. Practicing technique independently makes me feel like I can move at my own pace, but doesn't give me the same &quot;push&quot; as working with a group.</td>
</tr>
</tbody>
</table>

In the remaining five minutes of class, I introduced the flash card game. Using C/G/D/F/B flat colored coded note-cards (Red/Major, Green/V7, Blue/minor, and Orange/dim7), students played one octave arpeggios. Due to time constraints, I started with the F series of colored flash cards, and paced students through the arpeggio sequence. Once mastering the rhythmic pattern and the color association of each card, students caught on quickly and were successful with the one octave arpeggios.

The lesson concluded with a combination of each color card from the keys, F and Bflat. Students played a combination of Major, minor, dominant seventh, and fully diminished arpeggios within the two keys. The objective of this activity was to use a visual form of instruction (i.e. colored flash cards), and for students to aurally recognize
the correct key center in their playing. I did not have to stop and correct students’ mistakes, instead students evaluated their playing of the arpeggio within the group, listening to where notes were missed. When I heard a specific arpeggio that was not played successfully by the majority of the group, I rotated back to that card. Upon seeing the repeated card, students remembered their previous mistakes, and fixed them. No instructional time was wasted by my stopping the exercise and verbally correcting each individual mistake.

Students were not singled out from the group for public correction and therefore not embarrassed for making a mistake. Instead a more effective way of nonverbal class management had taken place, peer pressure. Students stood in a semi-circle in front of me, with someone on either side. In this classroom format, only their neighbor could truly assess where, when, and how many mistakes were being made. When students are being assessed by their peers, they are often motivated to not make personal mistakes; this can develop into positive competition and successful student outcomes. Brad’s body language and determination to be a leader during the scale exercise was evident and later supported in his reflection statement:

It forced me to blow past mistakes I may have been making because everyone else kept going. Also, I think there was a healthy dose of competition - I didn’t want anyone else doing better than me!

In conclusion, students often feel anxious about playing scales and technical studies in front of their peers. I believe that by working on scales, such as those by Taffanel and Gaubert, in a group context, students can begin to let go of their anxieties
and fears of practicing technique. When the class environment is safe and supportive, students begin to listen to each other, not in a judgmental “you did it wrong, I did it right” way, but in a way that reminds each other of the correct key center, scale or arpeggio pattern, and to continually strive for a beautiful group tone.
Reflection Questions - Monday 2/23/04

- How does practicing technique in a group affect your processing and learning of technical patterns?
- How does practicing technique independently affect your processing and learning of technical patterns?
- When practicing technique (independently) where do you focus your attention: tone, articulation, musicality, breathing, finger action, note reading? Please explain your choice.
- Will you incorporate the approaches used in today’s studio class into your technical routine? Please describe how and why you would or would not do this?

Ann
1. I think it helps because if I get off the pattern or away from the group, it’s easier to get back on.
2. It’s more difficult to stay focused.
3. I tend to focus more on note reading, finger action and articulation. Technique makes me nervous and I have a tendency to forget to be musical.
4. I would love to incorporate the flash cards into my daily routines…flash cards would require me to react quickly and play on the spot.

Brad
1. It forced me to blow past mistakes I may have been making because everyone else kept going. Also, I think there was a healthy dose of competition - I didn’t want anyone else doing better than me!
2. It makes the technical passages a lot less frightening - each one sets a sense of familiarity, so, for instance, arpeggio patterns are nothing in music if I’ve been practicing my arpeggios.
3. I mostly focus on articulation because that’s what I struggle with the most in flute literature.
4. Well, Yes - I hate scales - they bore me, so the hip and hop idea would add lots of fun!

Carrie
1. It’s so much better than doing it by myself because my errors do not interrupt the flow of the exercise, and it is much easier to get it in my ears. This is only a problem when I cannot keep up with the group.
2. If the technique exercise is difficult, I process and learn better if I can work it out independently in different ways. I can also stop and work on small parts and different aspects.
3. Finger action is kind of automatic if I know the exercise, and I focus on breathing, tone, and musicality. In a new exercise, I tend to focus on finger action only and have to think really hard to make the other things happen.

4. I think it would be difficult to incorporate some of the techniques because of the challenge involved is in the visual or verbal cues of someone else. It would be hard to re-create that experience alone.

**Daria**

1. I like playing in this type of group setting because if I stop, I have to go right back in the pattern with everyone else. The pattern gets in my head faster this way, because I hear the correct pattern even if I’m not playing.

2. When I play independently, I tend to rely on my brain more - finishing practicing a pattern once I intellectually understand what is going on - rather than playing enough repetitions that it is truly under my fingers.

3. #1 - Note reading/ correct notes. I’ll always stop or slow down if I can’t get this.

   #2 - Tone - Once I get the notes, I try to make the tone smooth and even. Breathing and finger action get paid attention to indirectly when I am addressing notes and tone. I probably ignore musicality in my technical practice more than I should.

4. I think it would be difficult to do the same things with switching scale, tempo, etc… when playing independently.

**Elaine**

1. I felt like I was more successful learning technique in a group. I was more focused on hearing what I was doing than pushing down the right fingers.

2. I am more critical, frustrated, and unsuccessful. I would not have worked on technique this long by myself, but felt confident enough in a group.

3. I have to think about them all and that’s why I don’t like to practice technique! I think most about finger action and breathing because that is what I notice first. (in myself and other people.

4. I would use the exercise and possible the changes in tempo, but I wouldn’t get the same effect unless someone else changed the tempo for me.

**Fiona**

1. It focused me to really, really listen to what the rest of the group was playing. It helps me work better in ensemble playing.

2. I can work more on things that I specifically have trouble with for as long as I need to.

3. All of the above except note reading. I tend to rely too much on what’s on the page and have been trying to become more independent of what’s on the page.

4. Yes, I think I would really benefit from mixing up the rhythms & articulations. It would also make the exercises more interesting to work on.

**Gail**

1. Group practicing helps me continue where I left off when I make a mistake, and it prevents me from stopping and getting frustrated when I make a mistake...I need to
learn how to continue, then fix it next time around, rather than stopping and getting thrown off.

2. Practicing technique independently makes me feel like I can move at my own pace, but doesn't give me the same "push" as working with a group. Individually, I feel more confident that I can work things out and I will be able to play them right.

3. First, I usually focus on finger action because in a new technical exercise, which helps with note reading, that is the 1st thing I have a tendency to mess up. I always try to include breathing into my studies, and then tone and articulation come next. Musicality is usually the last thing I figure out, once I have the notes, the tone, and the articulation I’ve been looking for.

4. I will try to incorporate these ideas into my technical routine by striving to think of a group continuing constantly and that will help me with the stopping. It is good to think of yourself as part of a group because then you focus on how you would blend and how you would make yourself fit into a whole.
4.5 Lesson #5: Maurice Ravel, *Boléro*

**Repetoire Review**

Maurice Ravel’s major musical contribution to orchestral flute repertoire are three flute solos: *Daphnis et Chloë* (1909-12); *Pavane pour une infante defunte* (1905-06); and *Boléro* (1928). These orchestral flute solos are some of the most beautiful and technically challenging in the repertoire. The final lesson in this study centered around the first and second flute parts in *Boléro*.

During his lifetime, Ravel was rejected by his French colleagues, such as Milhaud, Poulenc, and the other members of *Les Six*. Early in his career, Ravel was greatly inspired by his more famous, and often more successful counterpart, Claude Debussy. While studying with Fauré and Gedalgé at the Paris Conservatoire in 1897, Ravel wrote one of his most substantial pieces during this time, *Schéhérazade*. He was considered an independent spirit by his contemporaries and was primarily influenced by music and culture outside of the French musical tradition. He was exposed to Javanese gamelan music and performances by Russian pianist and composer, Rimsky-Korsakov during the 1889 Paris Exhibition; Ravel admits that these early experiences were influential aspects of his musical style. Despite his rich lyricism and unique style, Ravel was unable to win the composition grand prize and was released from the composition class at the Paris Conservatoire in 1900. Due to his inability to “conform to the

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127 Toff, 261.
expectations of the Conservatoire…[and] his uneasy relationship with authority.”⁷¹²⁸ he was further disappointed when he failed to win the Prix de Rome in 1901.

The New Grove Dictionary online describes Ravel’s musical style as having a strong harmonic language grounded in functional tonality with elements of bi-tonality.⁷¹²⁹ By using chromatic passing tones, unresolved appoggiaturas, and tri-tones Ravel implies bi-tonality in his music. This style of writing is evident in his 1928 ballet, Boléro. This post World War I piece was commissioned by Ida Rubinstein who asked Ravel to write a ballet with a Spanish quality. Boléro was first performed in Paris on November 22, 1928 and was choreographed by Nizhinzky, who had also choreographed Debussy’s L’apres-midi d’un faune 1912.

The rhythmic integrity and simplicity of Boléro makes this flute excerpt an accessible orchestral piece to study in the flute studio class. In Orchestral Excerpts for Flute, author and flutist Jeanne Baxtresser includes the opening flute solo in Boléro and gives the flutist the following performance suggestions:

As the flute is the first melodic instrument to be heard, play this theme with purity and simplicity. The character of this melody is lyrical and supple but it must be in perfect rhythm with the snare drum. As with so many of these excerpts, the breaths must not interfere with the metronomic pulse of the rhythm.⁷¹³¹

The primary objective of this lesson will focus on the melody’s rhythmic foundation and the ensemble skills used by the first and second flutists in Boléro. This lesson is unique for several reasons as it is the only lesson to 1) use an orchestral flute excerpt; 2) that

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⁷¹²⁹ Ibid.
⁷¹³¹ Ibid., 27.
incorporates a duet; and 3) where the final performance activity combines teaching strategies for all aural, visual, and kinesthetic learning styles.

Lesson Plan #5

Teacher Objectives

1. To effectively present activities containing elements of each learning modality.

Student Objectives

1. Students will develop a strong sense rhythmic integrity and while playing the duet in Maurice Ravel’s, *Boléro*.

2. Students will practice ensemble skills (i.e. leading and supportive second playing).

Materials

- orchestral music in duet form
- elastics and tennis balls
- CD

Warm-up Exercises

1. Contact improvisation. Partners A and B touch wrists, A leading - B following. First four counts partner A leads, then partner B leads. Repeat exercise with recording\(^{132}\) of *Boléro*, no beat requirement applied to changing leaders.

2. Pass ball to partner on down-beat. Pass ball to partner on off-beat. (instructor taps on drum).

3. One elastic per pair: Partners walk together, A down-beat, B off-beat (switch). Students will feel the pull of the elastics on the off-beat.

Procedure

1. While listening to a recording of Boléro, partner A passes the ball, hand to hand, on each down-beat. Partner B passes the ball, hand to hand, on off-beat. This activity is done while facing each other.

2. Standing in two rows (partners A & B facing each other) - rotate through activity so each pair has the opportunity to play the duet.

   **Group 1** - pass ball on down beat  
   **Group 2** - play the duet  
   **Group 3** - pass ball on off beat

<table>
<thead>
<tr>
<th>Group 1 -A on beat</th>
<th>Group 2 -A flute</th>
<th>Group 3 -A off beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group 1 -B on beat</td>
<td>Group 2 -B flute</td>
<td>Group 3 -B off beat</td>
</tr>
</tbody>
</table>

Table 13: Final Boléro Exercise

**Lesson Extensions**

1. A studio class dedicated to intonation difficulties between the first and second parts.

2. Focus on the piccolo solo.

3. Each student performs the opening flute solo memorized for the group.
Narrative

The fifth and final lesson in this qualitative study integrated visual, aural, and kinesthetic learning modalities into the final performance of Boléro. The amount and variety of instructional stimuli caused more distraction for the students than in previous lessons. First, students struggled with the warm-up contact improvisation activity, where they led and followed each other throughout the room by touching wrists. The goal of this activity was to give the weight of one partner’s arm to their partner. Students did not feel comfortable letting go of their muscular control or to trust their partner as their guide. At one point during the activity, I had to stop and re-instruct the students in to how they were giving the weight of their arm to their partner. However, Carrie and Brad were the most successful with this activity. Their movements were fluid with a seamless transfer from leader to follower; this exchange was often synchronized with the changing musical phrase. In comparison to Carrie and Brad’s kinesthetic control, Daria and Fiona struggled with this activity and were unable to successfully make a physical connection with their wrists. I observed their difficulties with exchanging contact and passing the musical phrase back and forth. Daria, a non-kinesthetic learner, described the experience as follows:

I thought the warm-up exercise was difficult. I felt like it took me the length of the exercise to start settling into the activity, to get used to moving the way we were supposed to. There were a lot of factors to keep in mind - beat, leading with my partner, not having space to move, etc. and it was a little overwhelming.

Throughout the lesson, participants began the transfer information learned from the physical exercises (contact improvisation, passing the balls, and walking with the
elastics) to the performance skills needed in an orchestral or ensemble setting; this was most evident during the elastic activity. In this activity, partner A (the leader) walked in front of partner B (the follower), with their arms behind them holding onto the elastics. To be successful in feeling the pull between partner A’s down-beat step and partner B’s off-beat step, A needed to lead B with a strong directional pull showing B where, when, and how to move. This is very similar to what is required of a principal flutist in orchestra. Subsequently, partner B had to maintain a firm hold on the elastic in order to reassure partner A that they were moving with them. When the elastic was not held taut by partner B, partner A could not trust that partner B knew where, when, or how to move. Again, this physical activity demonstrated the importance of being a strong second flutist, supporting the principal flutist. It also showed that being ready and flexible to move in a new direction upon the leader’s command required full attention and quick reactions from partner B.

I intentionally presented the activity without giving students the prior insight to connect the movement activity to the concept of playing either principal or assistant in an orchestral flute section. Following the activity, the group discussion revealed the students’ reaction. While students verbalized their own connections and observations of the movement activity, I observed students processing and thinking about the activity and its relationship to orchestral playing. In future classes based on Boléro, I would add a step to the lesson by having the group repeat the elastics exercise after the transfer discussion, with the intention of students improving their movement. By repeating the elastic exercise the students would be able to consciously focus on how to transfer the
kinesthetic experience into their flute playing. Elaine described her experience of the elastics exercise as follows:

It is impossible to do any of the off beats without a strong steady down beat. The elastic exercise was interesting because it made me think of the natural pull in time between the beat and the “and.” If I waited for the pull in time I would slow down (the natural tendency with off beats.)

This fifth lesson incorporated multiple teaching strategies based on all three learning modalities (kinesthetic, aural, and visual) into the final performance of Boléro. The intention for this lesson was to incorporate all elements of learning modalities into one activity; in comparison to the previous four lessons, which mainly focused on one learning modality per activity. However, the final performance activity revealed the group’s confusion and their inability to concentrate during the activity. As shown in Table 13, Group 2 performing the duet was often distracted by the visual stimulus and on either side of them by Groups 1 and 3. They found it difficult to concentrate on what they were playing and hearing. The general consensus was that it was extremely distracting for Group 2 performing the duet to have Groups 1 and 3 on either side passing the balls, on and off the beat.

There were too many things each flutist had to concentrate on during the final performance, i.e. playing, leading or following, listening, and watching or ignoring the movement in their peripheral vision. The following chart highlights the individual responses from the final activity:

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133 See page 126 for Table 13.
| Name   | Response                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
A future extension or revision that could be made to this lesson would be to simplify the final performance activity. Instead of incorporating the passing of the balls on either side of the performers, this final activity would only include the duet performance. The activities in this class may be more effective for the students if presented in separate classes. This was the only lesson that students commented on being frustrated and distracted within the lesson. There were too many activities and performance objectives in the lesson to allow students to focus on improving their musical and technical performance skills. Perhaps a more effective way to present the variety of performance objectives in Boléro would be to have separate classes that focus on: 1) rhythmic integrity; 2) ensemble skills (leading and following); and 3) intonation. The success and enjoyment of the first four lessons, for the students and myself, was much more evident than this final lesson. I discovered that when students enjoyed the activities and were able to succeed at the tasks presented, it seemed they learned the music quicker and internalized information more intuitively.
Reflection Questions - Monday 3/8/04

1. Describe your experience of the warm-up exercise.
2. How did passing the ball to your partner on the down beat feel different when passed on the off beat?
3. How did your playing change when you performed the principal part compared to the second part?
4. How were you effected by each group passing the ball when performing the duet?
5. How did these activities positively effect your sense of inner pulse?
6. How did these activities negatively effect your sense of inner pulse?

Ann
1. At first, it was a bit uncomfortable, but after a while it became more natural. The elastics were really difficult to get used to when I was stepping on the off-beat, but when I was on the down-beat I could feel both.
2. The downbeat is much more natural and the off-beat didn’t become really uncomfortable until we were doing it while the duo and the drum beat were also occurring.
3. I may have led a bit more, but there were so many other things to think about, I didn’t change too much about my playing.
4. I felt that it was distracting for the most part, but in some cases it was nice to have a downbeat beside me.
5. I think they tugged at my inner pulse and made me question my feel of the off-beats.
6. (repeated response from #5 - (This is good and bad!!)

Brad
1. I liked following better for some reason with the hands - maybe it was just more fun. That exercise was like a dance; we were keeping eye contact and automatically moving the same way whether the leader focused that direction or not. Regarding the elastic, I got more out of leading in that case; it was easier to feel both the down and up beats from in front.
2. I liked off beats better; I think that’s because I have become aware of them by keeping my metronome constantly on the “and“ of the beat.
3. NA
4. I ignored the downbeats for the most part - but I did try to watch the off-beats when I could. I need something to keep me honest. Watching both groups was really distracting and it was actually hard to keep the beat.
5. Well - they reinforced that it still needs work - what I discovered is that I either feel the down-beat securely or the off beat, but never (hardly ever) both at the same time…
6. I don’t think they did really, other than making me admit that rhythmic work is never done. J
Carrie
1. The leading and following with elastics was a great way to demonstrate ensemble playing and communication. Transferring weight and walking around was a neat feeling because it forced you to communicate while trying to be musical.
2. It didn’t feel different at all, because we were both feeling the down-beats and off-beats well and could get in sync and respond to each other.
3. It was necessary to lead more, but not much different other than that.
4. It was really distracting because it does not look as rhythmic as it really is. It feels rhythmic, but does not look early rhythmic enough to a player to guide the performance in a positive way.
5. The ball passing was great for kinesthetically experiencing the pulse and in effect helped my sense of inner pulse.
6. When playing, it was difficult to see others doing the activities and not be able to feel the pulse anymore.

Daria
1. I thought the warm-up exercise was difficult. I felt like it took me the length of the exercise to start settling into the activity, to get used to moving the way we were supposed to. There were a lot of factors to keep in mind - beat, leading with my partner, not having space to move, etc. and it was a little overwhelming.
2. It was much easier to pass on the down-beat; I felt the motion leading up to passing on the up-beat. When passing on the off-beat, it felt awkward to lead up to passing on the down-beat and I wanted to switch the pulse in my head so that I passed on the down-beat.
3. I only played the first part. NA
4. Having yellow balls flying around in my peripheral vision while playing was scary. I think it might have been easier to handle if I could clearly identify the beat through their motion, but I couldn’t. When I paid any attention to them, I lost my inner sense of pulse.
5. I feel like the part of the activity that helped my sense of inner pulse was hearing the drum play constant eighth-notes throughout the entire class. Hearing this same beat mesh with our ball passing and later playing made me feel relaxed when I was playing and somewhat meditative when I was just listening.
6. Not being able to synch up with my partner using the nylon bands and having difficulty with the other ball passing exercises as well was distracting. I felt like my sense of inner pulse was disrupted by feeling/seeing/moving that didn’t quite line up.

Elaine
1. It is impossible to do any of the off-beats with out a strong steady down-beat. The elastic exercise was interesting because it made me thin of the natural pull in time between the beat and the “and.” If I waited for the pull in time I would slow down (the natural tendency with off beats.)
2. It was easy because I didn’t have to subdivide. I could make one smooth motion, but when I did the off beats I had to think beat, “and”, beat, “and”….in order to not be late.

3. I never played the first part, but thinking about it I would be really focused on notes and intonation. I would most likely block out the on-beat/off-beat stuff.

4. I wasn’t affected much. It was really easy for me to block it out. I don’t think I even heard Nicole doing the drum, I just focused on Brad as he played. I noticed the down-beat balls once or twice, but used it only as a reference.

5. I was more sensitive to subdividing as I thought about inner pulse. I guess that makes it more precise and less of a guess where the beat should be.

6. I wasn’t really effected negatively. It was all good. J

*This make me think a lot about leading to the beat. How the “and,” when placed in the right place and played musically, can temporarily take the role of the leader from the down beat.

Fiona

1. I thought it was helpful switching between leading and following. You had to be prepared to be both leader and follower.

2. Passing the ball on the down beat was slightly easier than passing the ball on the off beat, but overall they weren’t that much different.

3. NA

4. It was a little distracting to have the motion on either side of me while I was playing. I couldn’t really see the balls for the pulse. I just saw movement.

5. I had to be really focused when I was doing the off-beats otherwise I’d try to go back to the down-beat.

6. I thought that the activity with the elastics was the most negative activity to me. I was too distracted visually to concentrate on my movement.

Gail

1. It helped me further understand how each player fits into an ensemble without playing or even making a rhythmic noise.

2. Down-beats always feel stronger, but after a few passes, the off-beats felt just a steady and started to come to me much more easily.

3. I felt like I had to always be perfectly accurate when I played the first part, but when I played the second part I felt like I had to be rhythmically accurate to the first part.

4. I was able to block out the all passing while I was playing, and only paid attention to it when I was confident I could play all the notes and play rhythmically accurate.

5. I have become more aware of my inner pulse, but visualizing it didn’t help as much as feeling it while I was playing.

6. They didn’t negatively affect it, just at certain times they didn’t affect it at all, like while I was playing the duet.
CONCLUSION

Exit Questionnaire Results

After completing the study, students reflected on their learning experience within the university flute studio class by answering an exit questionnaire that evaluated the five lessons and quality of instruction. Overall, students responded positively to all aspects of the study. Students discovered more about their personal learning style and how they processed information when learning and performing music. The group identified and described lessons and activities that most influenced their learning. Exit questionnaire responses revealed that although certain lessons may not have matched students’ learning modalities, they still were able to learn from the activities. In this conclusion, I will highlight student responses that reflect the above mentioned outcomes.

The following tables reflect students’ individual comments describing lessons that were most effective; the majority of students found either Lesson #2 - Fauré’s Fantasie or Lesson #3 - Hoover’s Kokopeli to be the most effective. The following table will reveal that although the five students who chose Lesson #2 - Fauré’s Fantasie and/or Lesson #3 - Hoover’s Kokopeli to be the most effective lessons, they each had a slightly different reflection responses regarding positive learning outcomes of the two lessons:

134 See Appendix C for full exit questionnaire responses. Students answered these questions anonymously, and are identified by number.
<table>
<thead>
<tr>
<th>Student 1</th>
<th>The <em>Kokopeli</em> lesson probably had the most effect because it was so different from any other activity I have done to understand a piece of music. The improvisation exercise at the beginning was fun and interesting, and the coloring really spoke to me.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student 2</td>
<td>Moyse, <em>Kokopeli</em>. The movement [activity] in the Moyse lesson was really helpful - it helped me to feel the line, which I think is really important. The <em>Kokopeli</em> lesson was my favorite because it allowed me to put my emotions on the page, so that when I read the music I was also looking at my interpretation.</td>
</tr>
<tr>
<td>Student 3</td>
<td>The lesson in which we used nylon bands to move the [to] Fauré <em>Fantasie</em>, had the most impact on enhancing my understanding of the music and my relationship to it as a performer. It is always helpful for me to hear a piece performed, but in this exercise the work with the nylon bands forced me to focus on the tension and release patterns in the music. Internalizing the feeling of tension in this way allowed me to go beyond what I heard on the recording, even identifying places in the music where my interpretation differed from the performer’s…</td>
</tr>
<tr>
<td>Student 4</td>
<td>There were two lessons that worked best for me: the Fauré <em>Fantasie</em> lesson and the <em>Kokopeli</em> lesson. It was easiest for me to connect to these lessons and incorporate the main ideas into my own study.</td>
</tr>
<tr>
<td>Student 5</td>
<td>The Fauré lesson influenced me the most. Because, I rely so heavily on aural skills, it is extremely helpful to hear a piece before I play it. I also have a problem with discovering and emphasizing detail, and that class, I think, was a good introduction to making decisions in phrasing.</td>
</tr>
</tbody>
</table>

Table 15: Anonymous Student Responses

However, two students were unique in identifying either Lesson #4 - Taffanel and Gaubert or Lesson #5 - Ravel’s Boléro to be the most effective lesson.
Student 6 | The T & G lesson effected me most, because I was in a group playing the exact same thing as everyone else, and that really made me try to concentrate harder and keep up with everyone else. I connected most to that lesson, because I was encouraged to play everything correctly, which made me enjoy the activity more.

Student 7 | I really enjoyed the last lesson we did with Bolero. I thought that it was really good for me to see movement and to play with it at the same time. I also wasn't nervous by the time that lesson rolled around so I was able to be more involved with what was going on.

Table 16: Anonymous Student Responses

Students were also asked to identify the lesson that least effected their learning. Four of the seven students agreed that Lesson #5 - Ravel’s Boléro was the least effective and the most distracting lesson of the study. However, three students disagreed and instead each named either Lesson #3 - Hoover’s Kokopeli, Lesson #1 Moyse’s Melody #3, or Lesson #4 - Taffanel-Gaubert to be the least effective. These three students explain their choices in the following table:

Table 17: Anonymous Student Responses
Table 17 continued

| Student 7 | The lesson where we worked on T & G didn't do too much for me. It was hard for me to change how I was thinking (tempo) that quickly and so I was frustrated when I would mess up. |

As the instructor and researcher, I too agreed with the students who found the final Lesson #5 - Ravel’s Boléro to be the least effective. The general opinion regarding this lesson was that it was difficult to transfer aspects from the warm-up activities into the final performance Boléro. This inability to transfer learning was described by Student 2 as “more confusing than helpful, because there was so much going on at once.” The multiple distractions of: 1) physically passing the balls; 2) seeing the balls moving on and off the beats; 3) listening to their partner play; and 4) concentrating on their own playing was confusing and overwhelming. The following is an excerpt from Student 3’s exit questionnaire:

…I think there was too much complexity and opportunity for distraction, given my level of physical coordination, for me to get a lot out of this exercise.

While observing the group during the final performance exercise, I was surprised to see students becoming frustrated with the lesson. My primary objective for this final lesson was to create an exercise that combined all learning modalities into one performance activity. I thought the success students exhibited during previous lessons would continue when all styles were brought together into one activity. This was not the case. As a result of this study, I would limit future group instruction by incorporating
only one or two learning modalities per activity. As I discovered in this study, students felt most successful when the activities had a narrow focus, even when the objective of the lesson did not complement their preferred learning style.

**Recommendation for Future Research**

With the completion of this document study, I believe that incorporating student learning styles into the university flute studio class is a positive and effective approach to teaching standard flute repertoire. The next step to applying instructional techniques that focus on kinesthetic, visual, and aural learning modalities would be to extend the teaching and learning process from the studio class into the private lesson. Often effective teachers have an innate ability to identify students’ learning strengths and create experiences in the private lesson to enhance their learning and performing. However, there has not been adequate research done on private lesson instruction. This is due to the amount of time it would take to observe and qualitatively record and evaluate this type of one-on-one instruction.

A second extension of this research would be to track a variety of college music students during a four to five year period and record when and how they demonstrate Cutietta’s three college phases of learning: dualism, relativism, and multiplicity. In this research it would be important to investigate if there is a correlation between university music curricula, the instructor’s teaching approach, and students’ developmental phases.
Future Professional Applications

With the completion of this document study there are several potential opportunities to publish, present, and expand upon the teaching strategies and student learning styles described and implemented in this document. First, I would like to present and share this information with other private and university flute teachers at workshops or conventions, such as the National Flute Association (NFA) or Music Educators National Convention (MENC). Although the specific performance and pedagogical area of this document is flute, the instructional strategies and tools used to identify students’ learning modalities demonstrated in this study can also be applied to other musical areas.

Secondly, I would like to design other lessons focusing on additional standard solo and orchestral flute repertoire that incorporates similar learning modality applications. In addition, I envision expanding upon the methods and tools used in this study to include using the Myers-Briggs Indicator Type personality test with future students.

Finally, I hope to publish this information in flute related journals, such as Flute Talk, and The Flutist Quarterly. Sections of this document can be summarized and presented in article format. For example, an article focusing on the flute repertoire and instructional activities used in the five lesson plans, would offer a new perspective on small group instruction on the university level.
Final Conclusion

This study focused on three areas within the university flute studio: 1) students’ learning modalities; 2) instructional strategies; and 3) a selection of standard solo and orchestral flute repertoire. By identifying students’ learning profiles I created a variety of unique performance-based lesson plans that focused on different student learning modalities. Each lesson was designed around the following instructional objectives: musical expressions, rhythm, technique, and ensemble skills. Through the exploration of instructional techniques incorporating students’ learning styles within the university flute studio class, I discovered the effectiveness of working with a diverse student group to improve both individual and collective musical performances.

I found that presenting music to students in a small group can enhance the overall learning and musical experience of everyone involved. Initially, I limited my focus to investigating student reactions to the lessons and activities only within their reflection responses. However, as the study progressed I was able to move beyond the students reflection responses and began to quickly adjust my teaching to their needs during each class. I drew upon my natural teaching instincts to recognize the students’ moments of understanding. I then was able to modify my lesson plan to provide a more comprehensive learning experience.

Throughout the study students also became more aware of how they were learning. They commented on the benefits of working with others in a group setting:
Student 1 | We all still had our own interpretations when we played, but we knew we were all working toward the same goal and on the same piece. It helped us to learn about the piece from each other.

Student 7 | I think it was very helpful to approach learning from all different angles. It helped me to think about music in more than just one way. Even if I don't learn best one way I still can learn from how others learn. It made me curious to experiment with different strategies in my own practice. Taking the [VARK] test was helpful in making me aware of my own learning styles. Also, realizing how I understood concepts initially, as compared to how others understood them, made me aware of how I was processing information.

| Table 18: Anonymous Student Responses |

Students are often unaware of how they process information and have perhaps never thought about their learning style. By teaching a specific musical concept, such as musical phrasing, to students with different learning preferences in the same studio class, I was able to provide exercises that reached all group members. In conclusion, whether or not students adjusted their learning techniques or personal attitude towards the lessons and activities during this study, they demonstrated the capacity to benefit from each learning experience.
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MUSICAL SCORES AND RECORDINGS


APPENDIX A

STUDENT LEARNING PROFILES
<table>
<thead>
<tr>
<th>NAME</th>
<th>VARK</th>
<th>PREFERENCE</th>
<th>PROCEDURE</th>
<th>COLLEGE PHASE</th>
<th>QUESTIONNAIRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ann</td>
<td>R K A V</td>
<td>Concrete</td>
<td>Random</td>
<td>Multiplicity</td>
<td>strong kinesthetic learner, open to new activities, creative, naturally talented</td>
</tr>
<tr>
<td></td>
<td>10 7 4 2</td>
<td>Bi-Modal Reading/Kinesthetic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brad</td>
<td>A R K V</td>
<td>Abstract</td>
<td>Random</td>
<td>Multiplicity</td>
<td>great dependence on learning aurally, shows leadership skills, strong right brain learner</td>
</tr>
<tr>
<td></td>
<td>9 5 5 3</td>
<td>Strong Single Preference Aural</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Carrie</td>
<td>K R A V</td>
<td>Abstract</td>
<td>Sequential</td>
<td>Relativism</td>
<td>able to incorporate all aspects of learning easily and effectively</td>
</tr>
<tr>
<td></td>
<td>8 8 7 6</td>
<td>Multi-Modal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daria</td>
<td>R K V A</td>
<td>Concrete</td>
<td>Sequential</td>
<td>Relativism</td>
<td>a definite left brain learner, open to new experiences without bias towards learning style</td>
</tr>
<tr>
<td></td>
<td>8 5 4 1</td>
<td>Strong Single Preference Reading</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Elaine</td>
<td>K V A R</td>
<td>Concrete</td>
<td>Random/Sequential</td>
<td>Dualism</td>
<td>needs objectives and expectations to be clearly laid out, makes kinesthetic connections</td>
</tr>
<tr>
<td></td>
<td>6 3 2 2</td>
<td>Strong Single Preference Kinesthetic</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fiona</td>
<td>V A R K</td>
<td>Concrete</td>
<td>Sequential</td>
<td>Multiplicity</td>
<td>able to learn in most environments, does not show emotional response to learning</td>
</tr>
<tr>
<td></td>
<td>5 5 5 2</td>
<td>Multi-Modal</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gail</td>
<td>K R V A</td>
<td>Concrete</td>
<td>Sequential</td>
<td>Dualism</td>
<td>unable to move into multiplicity stage of learning, primarily surface learner</td>
</tr>
<tr>
<td></td>
<td>7 6 6 5</td>
<td>Multi-Modal</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 19: Learning Modality Chart Reflection of Participants’ Learning Styles
Initial Study Questionnaire:

1. How would you describe the way in which you learn best?
   A. By reading directions, looking at pictures or diagrams, or watching someone in action
   B. By listening to directions
   C. By manipulating with your hands or with body

2. Which learning environment do you prefer?
   A. A group of people working and performing together (i.e., sm. or lg. ensembles)
   B. Private practice and individual lessons.

3. Within your preferred learning environment, would you rather the class be informal or highly structured? Why?

4. How does your emotional connection with a project relate to your focus of attention?

5. How does light, sound, and arrangement of your learning environment affect your focus on attention and ability to learn?

6. How do you best study information for a test, or practice a piece of music before a performance?

7. Do you approach learning through your senses of sight, hearing, or touch, or through your intellect, imagination and emotion? Please give a short example.

8. Do you process information sequentially or in parts?
Ann - Student Learning Profile

1. Initial Study Questionnaire

How would you describe the way in which you learn best?
A. By reading directions, looking at pictures or diagrams, or watching someone in action
(looking back on this answer, I think I should have said I learn best by doing!) 3/15/04

Which learning environment do you prefer?
B. Private practice and individual lessons.

Within your preferred learning environment, would you rather the class be informal or highly structured? Why?
I prefer an informal learning environment because I enjoy hearing the input of many students along with the instructor.

How does your emotional connection with a project relate to your focus of attention?
If I care more for a particular project I am likely to spend more time on it. Although, if I am not emotionally attached to a project, I will still put as much effort into it as is necessary.

How does light, sound, and arrangement of your learning environment affect your focus on attention and ability to learn?
I like to work in natural light best, although this is almost never possible. I don't usually mind dim lighting. I also work best when there is not an excess of background noise, although some does not bother me.

How do you best study information for a test, or practice a piece of music before a performance?
I study information for tests by reading, but mostly by writing things out. When I learn a piece of music, I like to play it a few times before listening to the recording ...(and I like to have enough time before a performance to feel extremely warmed up and play through the piece a few times.) 3/15/04

Do you approach learning through your senses of sight, hearing, or touch, or through your intellect, imagination and emotion? Please give a short example.
I tend to approach learning through my intellect, imagination and emotion. For instance, when I am preparing a piece, I will think about how it might apply to my life, or what the music reminds me of or seems to represent.
Do you process information sequentially or in parts?

I process information sequentially and in parts. It depends on the subject matter. I process information differently in a math class, for example, than in an ensemble or lesson. In the math class I would process the information sequentially; in the lesson I would process it in parts.

2. VARK Scores

<table>
<thead>
<tr>
<th>K</th>
<th>R</th>
<th>V</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Single Preference - Kinesthetic

3. Gregorc’s Learning Model is divided into two modes of learning: perception (concrete/abstract) and process (sequential/random).

Concrete Random

4. Cutietta’s College Learning Phases

Multiplicity

Ann’s first answer to the initial questionnaire supports her VARK outcome by stating that she learns best by reading directions, looking at pictures or diagrams, or watching someone in action. However, during the study she has also demonstrated a affinity towards kinesthetic learning. She responds well to movement activities. The combination of bi-modal learning seems to reflect her preference and process response to Gregorc’s learning model which was, concrete random. As a concrete random learner, Ann was able to explore different methods of learning in the study class and demonstrated intuitive leaps with each class. An example of Ann’s ability to make an
intuitive leap was her coloring of the *Kokopeli* score. Her markings and shapes jumped off the page and clearly reflected her thinking.
Brad - Student Learning Profile

1. Initial Study Questionnaire

How would you describe the way in which you learn best?
C. By manipulating with your hands or with body

Which learning environment do you prefer?
B. Private practice and individual lessons.

Within your preferred learning environment, would you rather the class be informal or highly structured? Why?
Highly structured - As long as the learning process is logical, more would be accomplished with planning and the execution of those plans than by randomness. Many times informal means less work.

How does your emotional connection with a project relate to your focus of attention?
If I am annoyed with something or someone involved in the project, I will lose focus very easily. I must care about those involved and about the process itself.

How does light, sound, and arrangement of your learning environment affect you focus on attention and ability to learn?
I haven't noticed that light affects me very much, but sound I find extremely distracting. Little sounds that seem to come from nowhere are the worst because they can grab one's attention and keep the focus on them. Static sounds are much easier to cope with. As far as arrangement, I suppose the obvious is true: If I am in the back or extreme ends of a group (say we're in rows) out of sight, it is very easy to lose focus and become distracted. Also, without the teacher's eye contact, I actually learn less. The class seems less personal, and I can assume that whatever is being said doesn't apply to me.

How do you best study information for a test, or practice a piece of music before a performance?
That's a good question...I don't study. But I actually can study best if I am comfortable with the information already. I must absorb all along. Then I can do a quick cram for the test because the studying becomes all review. I normally, before performance, always allow myself a few run-throughs of the piece so that I am comfortable with it as a whole. Then I go over the areas in which I struggled during the run-through.

Do you approach learning through your senses of sight, hearing, or touch, or through your intellect, imagination and emotion? Please give a short example.
Oh dear. I think that depends on what I'm doing. If I am learning to do something at my job, for example, I must learn by sight and touch. (I'm a custom framer, and many of the processes are trial and error, getting a feel for how a certain task should be.) When learning music, I do rely on those three senses, of course: sight of the music itself, listening to performances or recordings of the music, and touching the flute, creating muscle memory. However, I think with music, one must also learn by making concrete choices, using one's instincts (imagination and emotion) to guide his way through a piece. I suppose this is step two, once the technique is set in. This part is more personal.

**Do you process information sequentially or in parts?**

I think I'm pretty random, and I pick up on things bit by bit....so in parts.

2. **VARK Score:**

   
   \[
   \begin{array}{cccc}
   A & R & K & V \\
   9 & 5 & 5 & 3 \\
   \end{array}
   \]

   Strong Single Preference - Aural Learning Modality

3. **Gregorc’s Learning Model** is divided into two modes of learning: perception (concrete/abstract) and process (sequential/random).

   Abstract Random

4. **Cutietta’s College Learning Phases**

   Multiplicity

   Brad’s primary learning modality is aural. Reading a piece of music without having heard it before is difficult for Brad. When learning new music, it is most useful for him to first listen to a live performance or recording of a piece. If Brad is able to use his primary aural learning modality, followed with a secondary method such as reading, he will be more successful in learning. It is difficult for him to trust that what he is sight-reading is correct, because he has not listened to it first.
Brad prefers a highly structured class and to have direct contact with the instructor; this allows him to remain focused and attached to the activity or information being presented. When not fully involved in the class, Brad is easily distracted. He is more connected to the people in his environment than to the environment itself. Brad prefers to experiment with his surroundings, musical interpretations, and academic assignments until he finds what “feels” best to him. As an abstract-random learner, Brad primarily relies on his instincts and emotions to guide his learning approach. As long as the information is logical and presented clearly, he can process it in any order that makes sense for him.
Carrie - Student Learning Profile

1. Initial Study Questionnaire

How would you describe the way in which you learn best?
B. By listening to directions

Which learning environment do you prefer?
A. A group of people working and performing together (i.e., sm. or lg. ensembles)

Within your preferred learning environment, would you rather the class be informal or highly structured? Why?
Highly structured -- I can get so much more done when there are plans to be carried out and I know what is to be accomplished. I also like knowing what will be happening and become uncomfortable when I do not know what to expect. (*highly structured if in a n unfamiliar environment with unfamiliar people, but can be much more free if I am comfortable.) 3/15/04

How does your emotional connection with a project relate to your focus of attention?
It helps a lot. If I am connected to a project emotionally in some way, I probably care about it more and can have better focus. With practice, though, I have become pretty good at focusing on tasks with which I do not feel a connection.

How does light, sound, and arrangement of your learning environment affect your focus of attention and ability to learn?
Not very much. I can concentrate in most situations. Excess loud noise can be distracting when trying to listen to or concentrate on a piece of music, though.

How do you best study information for a test, or practice a piece of music before a performance?
Systematically, by breaking down the material into parts and drilling them in different ways. I will usually start from the beginning and work my way through to the end, but sometimes I will work backwards.

Do you approach learning through your senses of sight, hearing, or touch, or through your intellect, imagination and emotion? Please give a short example.
Both are involved, but I would have to say intellect, imagination, & emotion. If I can make meaningful connections between what I already know and what I am learning or put something into my own words, I understand it much more completely than if I just experience it through my senses. For example, if I watch someone change the oil in my car or listen as someone tells me how to do it, I still would not feel comfortable doing it myself. If I work through the process
intellectually and imagine myself doing it step by step. I will understand where things go and why they work the way they do and will be more likely to independently accomplish the task.

**Do you process information sequentially or in parts?**
In parts. I tend to categorize information in my head in the way they most makes sense to me regardless of their sequential order.

2. **VARK Score**

```
K     R     A     V
8     8     7     6
```

No single learning preference - Multi-Modal

3. **Gregorc’s Learning Style** model is divided into two modes of learning: perception (concrete or abstract) and process (sequential or random).

   Abstract Sequential

4. **Cutietta’s College Learning Phases**

   Relativism

Carrie is comfortable in most any type of learning environment with a variety of learning modalities. She is extremely flexible and adaptable in her learning environment. Her two highest VARK score’s were kinesthetic and reading, with the aural and visual preferences being secondary. Carrie is able to combine all four learning preferences and easily apply them to how she processes information. During the study, Carrie was the most flexible and often times the most responsive to the activities.

Carrie perceives information on an abstract level by relying on her intellect, imagination, and emotions to understand new material. However, she processes information in a logical and sequential manner. Gregorc’s learning model describes the
abstract-sequential learner as needing time to process information, but can quickly and easily summarize the information. Working in a group and having information presented to Carrie systematically is important to the success of her learning.
Daria - Student Learning Profile

1. Initial Study Questionnaire

How would you describe the way in which you learn best?
A. By reading directions, looking at pictures or diagrams, or watching someone in action

Which learning environment do you prefer?
B. Private practice and individual lessons.

Within your preferred learning environment, would you rather the class be informal or highly structured? Why?
I generally prefer a very highly structured environment. I like to be able to plan well in advance how I’ll complete assignments or schedule my practice time. So, I like to know ahead what to expect in a class/lesson, as far as what topics/literature we’ll cover and what will be expected of me. This generally keeps me organized and on top of things. If I don’t know precisely what I need to do outside of class/lessons to prepare, I tend to worry that I am not putting in enough work or working on the right things, even if this is really not the case.

How does your emotional connection with a project relate to your focus of attention?
If I have no emotional connection, or if I have a negative reaction to a project (or the class/instructor I am doing the project for), it is extremely hard for me to focus on it. Often the only thing that motivates me to begin the project is an impending deadline. Likewise, if I have an intense emotional connection to a project, it is hard to put that project into perspective. I will work on it very hard, but I will tend to neglect other projects or go without sleep. My perfectionist instincts kick in, and I will work on it long after it would otherwise be acceptable to finish. This results in me usually preferring to tackle projects I am only somewhat emotionally connected to, because the high stress involved in working on something I’m emotionally invested in can really wear me down if I’m not prepared for it or if I have too many other things to do.

How does light, sound, and arrangement of your learning environment affect you focus on attention and ability to learn?
Light doesn’t really affect me, as long as I can see. I prefer quiet, but I don’t notice ambient noise once I am focused. I do have a hard time focusing on anything if there are people talking clear enough that I can understand them, or if a TV or radio is on. I like my environment to be arranged so that I don’t have to move around while I work. I like my work, food, etc. to all be within reach, even if this means stacking things up all around me.
How do you best study information for a test, or practice a piece of music before a performance?

For a test, I usually reread my notes from class and sometimes redo my homework. Sometimes I will condense my notes into a summary of important concepts or a list of topics I need to study more, on a separate sheet of paper, as I reread my notes. If the material is very hard or if I don’t like it, talking through my notes with a friend helps, but that is usually a last resort.

In practicing for a performance, I tend to run through the piece from beginning to end, which I don’t do as often otherwise. I usually try to play it memorized, so that I focus more on the music, even if I’m using music in the performance. I try to visualize myself in the performance as I play, to convince myself that it will go well.

Do you approach learning through your senses of sight, hearing, or touch, or through your intellect, imagination and emotion? Please give a short example.

I’m not sure. My preferred way to learn material for the first time is to read it, then sit and think about it. However, I get a better feel for a topic when I am in a class, with a lecturer who writes and speaks at the same time, than when I just read the book. (I think I am too lazy to make sure I get all the important points from a chapter of a textbook before going on to the next one.) When I am taking a test, being able to visualize specific pages from my notes or my book helps me to answer specific questions. However, my general understanding of a subject (anything that makes it into my long-term memory) is much more abstract.

When I learn a piece of music, or a musical concept, I also approach it in an intellectual and abstract way. I like to start with a general feel for its structure and mood, and I will use my imagination (not of specific concepts or images, though) and emotion to piece it together. This is not to say that associating parts of the music with specific visual images or sensations is not helpful to me; only that I don’t tend to come up with these ideas easily.

I hope I answered this specifically enough??
3. Gregorc’s Learning Model is divided into two modes of learning: perception (concrete/abstract) and process (sequential/random).

Concrete Sequential

4. Cutietta’s College Learning Phases

Relativism

Daria has consistently demonstrated a strong affinity towards a reading/visual learning modality. Her initial study questionnaire responses clearly describe her study habits and learning strategies as reading texts, watching an instructor write notes on the overhead, as well reading and rewriting lecture notes. Daria is a thinker, she process information and musical concepts intellectually before applying it to her performance of music.

As the only student in the group who’s single learning modality is reading/visual, Daria represents how the concrete sequential learner navigates through a creative and more abstract medium/subject, such as music. It was apparent throughout the study that Daria was challenged during the movement activities it became difficult for her take-in and process information. This was highlighted in her reflection response during the Kokopeli improvisation exercise, when she experienced difficulties changing her improvisations with each projected image.

Throughout this study, lesson activities were often presented in an abstract-random manner. The research often combined a variety of activities suited for different types of learners in one lesson. For Daria, who’s Gregorc’s Learning Model preference choice for processing information was the concrete-sequential learner, she usually seemed
confident and at easy with the lesson sequences. It would seem that the concrete-sequential learner would struggle with a lesson that was presented in a opposite style or method.

After reading the researcher’s perceived profile, Daria had the following to add:

I found the abstract-random qualities of the class structure to be disarming. However, the fact that I knew my best effort performance would be sufficient for success allowed me to approach the class with a positive attitude. Knowing that I wouldn’t be tested on the material, and knowing Nicole [the instructor] outside of the class well enough to trust that she knew what she was doing also allowed me to relax. I have had other, more high-stress academic classes in which the material was presented in an abstract-random manner, and I have hated them! I would leave the class every day bitter, angry, and convinced that the instructor was incompetent. (I realize this may not be true.)
Elaine - Student Learning Profile

1. Initial Study Questionnaire

How would you describe the way in which you learn best?
   A. By reading directions, looking at pictures or diagrams, or watching someone in action.
   B. By listening to directions
   C. By manipulating with your hands or with body

Which learning environment do you prefer?
   A. A group of people working and performing together (i.e. sm. or lg. ensembles)
   B. Private practice and individual lessons.

Within your preferred learning environment, would you rather the class be informal or highly structured? Why?
   Informal because when I am enjoying the class and am relaxed I am more apt to learn.

How does your emotional connection with a project relate to your focus of attention?
   If I have a high emotional connection I will focus more attention on it. Especially if I can relate it both emotionally and spiritually. Also if it is a positive emotional connection I will focus more attention on it.

How does light, sound, and arrangement of your learning environment affect you focus on attention and ability to learn?
   Bright, quiet, and structured space so that I can focus better. If I am in a cluttered room I have a hard time focusing my thoughts and my attention. I am incredibly distracted by sound. I have a hard time studying and listening to music at the same time.

How do you best study information for a test, or practice a piece of music before a performance?
   For a test I have to talk through what I am trying to remember, repeating it out loud to myself or explaining it to someone else. For a piece of music I try to combine all big ideas and focus on big phrases to get continuity in the piece.

Do you approach learning through your senses of sight, hearing, or touch, or through your intellect, imagination and emotion? Please give a short example.
   I think intellect, imagination, and emotion because when I am learning and something can relate to me personally I am more interested in it. When I try to
teach to other people I always try to get them to think for themselves and find ways to get the information to relate to them.

**Do you process information sequentially or in parts?**

In parts.

2. **VARK Scores**

<table>
<thead>
<tr>
<th>K</th>
<th>V</th>
<th>A</th>
<th>R</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Single Preference - Kinesthetic

3. **Gregorc’s Learning Model** is divided into two modes of learning: perception (concrete/abstract) and process (sequential/random).

Concrete Random/Sequential

4. **Cutietta’s College Learning Phases**

Dualism

Elaine’s answers to the initial questionnaire seem to express a different primary learning style than her VARK scores. Her initial questionnaire describes a learner who can learn independently and within a group, process information kinesthetically as well as by listening to directions. She is highly sensitive to sound while studying and is easily distracted by background noise. Her VARK scores reveal a strong affinity to a kinesthetic learning style, which I also observed during the five group classes. However, Elaine’s VARK score expresses a low aural score which does not correlate with her written responses to the initial questionnaire.

When observing Elaine’s work in the class, the researcher observes a strong kinesthetic learner who needs structure and defined objectives stated at the beginning of the class. This is clearly expressed by her perception and process style of abstract-sequential within Gregorc’s Learning Model.
Fiona - Student Learning Profile

1. Initial Study Questionnaire

How would you describe the way in which you learn best?
   A. By reading directions, looking at pictures or diagrams, or watching someone in action
   C. By manipulating with your hands or with body

Which learning environment do you prefer?
   B. Private practice and individual lessons.

Within your preferred learning environment, would you rather the class be informal or highly structured? Why?
   I would prefer the class to be highly structured because I seem to accomplish more when I have a set schedule to follow.

How does your emotional connection with a project relate to your focus of attention?
   If the emotional connection with the project is a positive one, it is easier for me to focus on completing the project. If the emotion connection is negative, I often have difficulty focusing on that project.

How does light, sound, and arrangement of your learning environment affect you focus on attention and ability to learn?
   Sometimes I can be distracted by my environment, especially by light or sound.

How do you best study information for a test, or practice a piece of music before a performance?
   I find that I study best by drilling the information I am to be tested on, reinforcing what I already know and focusing on what I need work on.

Do you approach learning through your senses of sight, hearing, or touch, or through your intellect, imagination and emotion? Please give a short example.
   I mostly approach learning through my senses of sight, hearing or touch. It is easier for me to learn a concept if I have an audio or visual example to use as a point of reference.

Do you process information sequentially or in parts?
   in parts
2. VARK Scores

<table>
<thead>
<tr>
<th>V</th>
<th>A</th>
<th>R</th>
<th>K</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>5</td>
<td>5</td>
<td>2</td>
</tr>
</tbody>
</table>

No single preference - Multi-Modal

3. Gregorc’s Model of Learning

Concrete Sequential

4. Cutietta’s College Learning Phases

Multiplicity

Fiona is the third student in the study who learning style is multi-modal. The researcher found it difficult to clearly identify Fiona’s learning style as multi-modal. Her written reflections about the five lesson’s described only surface level self-observations regarding how she was learning. She primarily commented on the activity or the music and not on her personal perception of learning. This may be to the open-ended nature of the researcher’s questions. As shown by Fiona’s Gregorc’s Learning Model response, concrete-sequential, she may have needed more specific and direct questions to help her to think more deeply about her learning styles and preferences.
Gail - Student Learning Profile

1. Initial Study Questionnaire

How would you describe the way in which you learn best?
   A. By reading directions, looking at pictures or diagrams, or watching someone in action

Which learning environment do you prefer?
   B. Private practice and individual lessons.

Within your preferred learning environment, would you rather the class be informal or highly structured? Why?
   Informal, because then I’m more relaxed and comfortable.

How does your emotional connection with a project relate to your focus of attention?
   It usually makes my focus and performance better.

How does light, sound, and arrangement of your learning environment affect you focus on attention and ability to learn?
   I tend to prefer good lighting, light background music, and warm temperature while studying or doing homework

How do you best study information for a test, or practice a piece of music before a performance?
   Daily practice or study sessions regularly, then move intense longer study/practice sessions around time of test or performance

Do you approach learning through your senses of sight, hearing, or touch, or through your intellect, imagination and emotion? Please give a short example.
   Usually through my senses because I like to read or visualize what I’m learning …like in my lessons, Mrs. Jones will play something and I try to repeat it back to her

Do you process information sequentially or in parts?
   Process info better in parts

2. VARK Score

<table>
<thead>
<tr>
<th>K</th>
<th>R</th>
<th>V</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>6</td>
<td>6</td>
<td>5</td>
</tr>
</tbody>
</table>

No single preference, Multi-Modal
3. **Gregorc’s Learning Model** is divided into two modes of learning: perception (concrete/abstract) and process (sequential/random).

   Concrete Sequential

4. **Cutietta’s College Learning Phases**

   Dualism

   In Gail’s initial questionnaire answers, her learning style reflects a person who prefers to work independently and to watch or hear an instructor explain and/or demonstrate a concept. I observed Gail’s participation in the group study as somewhat disconnected from the activities. This is perhaps due to her preference for independent work. Also, her reflection answers did not demonstrate an in-depth evaluation of her learning process or experience within the class. This may be explained by her VARK scores, which reveal a multi-modal learning style. I was unsure if this was a realistic picture of Gail, or if she was just unclear about her primary learning modality.
APPENDIX B

VARK QUESTIONNAIRE
How Do I Learn Best?

This questionnaire aims to find out something about your preferences for the way you work with information. You will have a preferred learning style and one part of that learning style is your preference for the intake and the output of ideas and information. Choose the answer which best explains your preference and circle the letter next to it. Please circle more than one if a single answer does not match your perception. Leave blank any question that does not apply.

1. You are about to give directions to a person who is standing with you. She is staying in a hotel in town and wants to visit your house later. She has a rental car. Would you:
   a) draw a map on paper.
   b) tell her the directions.
   c) write down the directions (without a map).
   d) collect her from the hotel in a car.

2. You are not sure whether a word should be spelled 'dependent' or 'deprandant'. Do you:
   a) look it up in the dictionary.
   b) see the word in your mind and choose by the way it looks.
   c) sound it out in your mind.
   d) write both versions down on paper and choose one.

3. You have just received a copy of your itinerary for a world trip. This is of interest to a friend. Would you:
   a) phone her immediately and tell her about it.
   b) send her a copy of the printed itinerary.
   c) show her on a map of the world.
   d) share what you plan to do at each place you visit.

4. You are going to cook something as a special treat for your family. Do you:
   a) thumb through the cookbook looking for ideas from the pictures.
   b) look at the index and choose the category of recipe.
   c) refer to a specific cookbook where there is a good recipe.

5. A group of tourists have been assigned to you to find out about wildlife reserves or parks. Would you:
   a) drive them to a wildlife reserve or park.
   b) use a map to show them the route to the reserve.
   c) give them pamphlets or a book on wildlife reserves or parks.
   d) give them a talk on wildlife reserves or parks.

6. You are about to purchase a new stereo. Other than price, what would most influence your decision?
   a) the salesperson telling you what you want to know.
   b) reading the details about it.
   c) playing with the controls and listening to it.
   d) it looks really smart and fashionable.

Count your choices on this page

TURN TO NEXT PAGE

How Understanding Learning Styles Can Improve Teaching and Learning...
7. Recall a time in your life when you learned how to do something like playing a new board game. Try to avoid choosing a very physical skill, e.g., riding a bike. How did you learn best? By:
   a) visual clues -- pictures, diagrams, charts.
   b) written instructions.
   c) listening to somebody explaining it.
   d) doing it or trying it.

8. You have an eye problem. Would you prefer that the doctor:
   a) show you a diagram of what is wrong.
   b) tell you what is wrong.
   c) use a model to show what is wrong.

9. You are about to learn to use a new program on a computer. Would you:
   a) sit down at the keyboard and begin to experiment with the program's features.
   b) telephone a friend and ask questions about it.
   c) read the manual that comes with the program.
   d) draw you a map on paper.

10. You are staying in a hotel and have a rental car. You would like to visit friends whose address/location you do not know. Would you like them to:
    a) tell you the directions.
    b) write down the directions (without a map).
    c) collect you from the hotel in their car.

11. Apart from price, what would most influence your decision to buy a particular textbook:
   a) the way it looks is appealing.
   b) you have used a copy before.
   c) a friend talking about it.
   d) quickly reading parts of it.

12. A new movie has arrived in town. What would most influence your decision to go (or not go)?
   a) you saw a preview of it.
   b) you heard a radio review about it.
   c) you read a review about it.

13. Do you prefer a lecturer or teacher who likes to use:
    a) field trips, labs, practical sessions.
    b) discussion, guest speakers.
    c) flow diagrams, charts, slides.
    d) a textbook, handouts, readings.

Count your choices on this page   a)   b)   c)   d)
Total for both pages   V   A   R   K

© Version 2.0, January, 1997
Neil D. Fleming
Christchurch, New Zealand
Charles C. Bonwell
Green Mountain Falls, Colorado, USA

How Understanding Learning Styles Can Improve Teaching and Learning
SCORING

Because you could choose more than one answer for each question, the scoring is not just a simple matter of counting. It is like four stepping stones across some water. Enter your scores from highest to lowest on the stones below, with their V, A, R, and K labels.

Your stepping distance comes from this table.

<table>
<thead>
<tr>
<th>The total of my four VARK scores is</th>
<th>My stepping distance is</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-16</td>
<td>1</td>
</tr>
<tr>
<td>17-22</td>
<td>2</td>
</tr>
<tr>
<td>23-30</td>
<td>3</td>
</tr>
<tr>
<td>More than 30</td>
<td>4</td>
</tr>
</tbody>
</table>

Follow these steps to establish your preferences.

1. Your first preference is always your highest score so tick (check) that first stone as one of your preferences.

2. Subtract your second highest score from your first. If that figure is larger than your stepping distance you have a single preference. Otherwise tick this stone as another preference and continue with Step 3 below.

3. Subtract your third score from your second one. If that figure is larger than your stepping distance you have a bi-modal preference. If not, tick your third stone as a preference and continue with Step 4 below.

4. Subtract your fourth score from your third one. If that figure is larger than your stepping distance you have a tri-modal preference. Otherwise, tick your fourth stone as a preference and you have all four modes as your preferences!

Note: If you are bi-modal, tri-modal or have ticked all four modes as your preferences you can be described as Multi-modal.

What is a strong preference?
The answer to this question depends on the number of responses you made in your questionnaire. The number of responses is the total of your four VARK scores. If you have used only 13 to 16 choices, a score for your highest preference that is four or five points ahead of any other would indicate a very strong preference. A difference of two points between your top two scores would indicate only a mild preference. If you have chosen 31 or more responses to the 13 questions then a very strong preference would need to be at least seven (7) ahead of the your next highest preference. The table below shows the scoring system for single preferences.

<table>
<thead>
<tr>
<th>Total number of responses</th>
<th>What is the difference between your highest score and your next highest score?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
</tr>
<tr>
<td>Up to 16</td>
<td>4+</td>
</tr>
<tr>
<td>17-22</td>
<td>5+</td>
</tr>
<tr>
<td>23-30</td>
<td>6+</td>
</tr>
<tr>
<td>31+</td>
<td>7+</td>
</tr>
<tr>
<td>Preference =</td>
<td></td>
</tr>
<tr>
<td>Very Strong Preference</td>
<td>Strong Preference</td>
</tr>
</tbody>
</table>

The strength of my single preference is?

(check one)

Mild

Strong

Very strong.

How Understanding Learning Styles Can Improve Teaching and Learning
If you have a strong preference for Visual (V) learning you should use some or all of the following:

**INTAKE**
- maps
- charts
- graphs
- symbols
- diagrams
- brochures
- underlining
- flow charts
- highlighters
- different colors
- pictures, posters, slides...
- textbooks with diagrams, pictures
- word pictures e.g. "searching up the slopes"
- different spatial arrangements on the page (like this list)
- listen to lecturers who use gestures and picturesque language.
- whitespace - making the blank areas around text more significant.

**SWOT**
- Study WithOut Tears
- To make a learnable package.
  - Convert your lecture "notes" into a learnable package by reducing them (3:1) into page pictures.
  - Turn tables into graphs.
  - Draw pictures to show your ideas.
  - Read the words and convert them into diagrams.
  - Make complex processes and lists into flowcharts.
  - Redraw your newly-designed pages from memory.
  - Replace the words with symbols, pictures or initials.
  - Look at your pages. Remember their shape and format and color.
  - Use all the techniques above to make each study page look different.
  - Reconstruct the images in different ways - try different spatial arrangements.

**OUTPUT**
- To perform well in the examination
  - Practise turning your visuals back into words.
  - You still have to practise writing exam answers.
  - Recall the "pictures" made by your study pages.
  - Draw things. Use diagrams to answer the questions.

---

If you have a strong preference for learning by Aural and Oral methods (hearing and speaking) you should use some or all of the following:

**INTAKE**
- explain new ideas to others.
- explain what happened to others.
- discuss topics with other students.
- discuss topics with your teachers and lecturers.
- use a tape recorder so you can listen again and again.
- attend as many lectures and teaching sessions as you can.
- leave spaces in your lecture notes for later recall and "tilting".
- attend discussion groups and other opportunities to share ideas with others.
- describe the overheads, pictures and other visuals to somebody who was not there.
- remember the interesting examples, stories, and jokes... that people use to explain things.

**SWOT**
- Study WithOut Tears
- To make a learnable package.
  - Convert your lecture notes into a learnable package by reducing them (3:1) into memorable ways for you to hear.
  - Read your summarized notes aloud.
  - Explain your notes to another 'aural' person.
  - Ask others to 'hear' your understanding of a topic.
  - Talk about your learning to others or to yourself.
  - Put your summarized notes on tapes and listen to them.
  - Your lecture notes may be poor because you prefer to listen rather than take notes. You will need to expand your notes by talking with others and collecting notes from the textbook.

**OUTPUT**
- To perform well in the examination
  - Speak your answers.
  - Listen to your voices and write them down.
  - Think about how you are thinking about the topics.
  - Spend time in quiet places recalling the big ideas.
  - Choose an oral examination of your learning.
  - Imagine you are talking with the teacher as you write your answers.
  - Your may still have to practise writing answers to old exam questions.

---

You want the whole picture so you are probably holistic rather than reductionist in your approach. You are often swayed by the look of an object. You are interested in color and layout and design and you know where you are. You are probably going to draw something.

You would prefer to have this entire page explained to you. The written words are not as reliable as where you hear. You will probably go and tell somebody about this book.
**R**

If you have a strong preference for learning by **Reading** and **Writing** (R) you should use some or all of the following:

### INTAKE

- lists
- notes
- essays
- reports
- headings
- contracts
- textbooks
- glossaries
- definitions
- quotations
- dictionaries
- printed handouts
- readings - library
- Websites and webpages
- taking lecture notes (verbatim)
- manuals (for computing and laboratory)
- listening to teachers and lecturers who use words well and have lots of information in sentences and notes

### SWOT

**Study Without Tears**

Convert your lecture notes into a learnable package by reducing them (3:1)

Write out the words again and again.

Read your notes (silently) again and again.

Rewrite the ideas and principles into other words.

Organize any diagrams, graphs... into statements e.g. "The trend is..."

Use a wordprocessor to arrange your ideas and to 'play' with words.

Turn reactions, actions, diagrams, charts and flow diagrams into words.

Imagine your lists arranged in multiple choice questions and distinguish each from each.

### OUTPUT

**To perform well in the examination**

- Write exam answers.
- Re-order your lists into priority order.
- Practise with multiple choice questions.
- Use your wordprocessor to prepare answers.
- Write your notes into lists (a,b,c,d, 1,2,3,4,).
- Arrange your words into hierarchies and bullet points.
- Write paragraphs; their beginnings and endings.
- Search the Internet for new ideas and confirmation of old ones.

---

**K**

If you have a strong preference for **Kinesthetic** (doing) learning you should use some or all of the following:

### INTAKE

- field trips.
- trial and error.
- examples of principles.
- use any applied opportunities.
- exhibits, samples, photographs...
- hands-on approaches (computing).
- laboratories and practical sessions
- lecturer who give real-life examples.
- You need to do things to understand them.
- use all your senses - sight, touch, taste, smell, hearing...
- recipes - solutions to problems, previous exam papers.
- collections of rock types, plants, shells, grasses, bones or contracts...
- listen for the examples. They hold the key to understanding the abstract bits.

### SWOT

**Study Without Tears**

Convert your lecture notes into a learnable package by reducing them (3:1)

Recall the experiments, field trips...

Remember the "real" things that happened.

Talk about your notes with another "K" person.

Use pictures and photographs that illustrate an idea.

Go back to the laboratory or your lab manual or your practical notes.

Your lecture notes may be poor because the topics were not 'concrete' or 'relevant'.

Use case studies and applications to help with principles and abstract concepts.

### OUTPUT

**To perform well in the examination**

Role-play the exam situation in your own study room.

Put plenty of examples into your notes and your answers.

You want to experience the exam so that you can understand it.

Write practice answers, paragraphs.... You cannot avoid writing.

The ideas on this page are only valuable if they sound practical, real and relevant to you.

---

You like this page because the emphasis is on words and lists. You believe the meanings are within the words, so any talk is OK but this handout is better. You are heading for the library.

You like this page because the emphasis is on examples and concrete, real things. You enjoy learning by doing things and trying things out for yourself. You are probably going to try some of the ideas mentioned above to see if they really work.
SOME KEY REFERENCES
Nooriafshar, M. and St Hill, R., (1998). Adopting The Technologies Associated With Modern Computing To Incorporate Students Modal Preferences Into Course Design. Available from the authors at Faculty of Business, University of Southern Queensland, Toowoomba, Queensland, 4350, Australia.
Pedersen, C. and St Hill, R (1997). Meeting the Challenge of 'Massification': Taking Learner Diversity Seriously. Available from the authors at Faculty of Business, University of Southern Queensland, Toowoomba, Queensland, 4350, Australia.

GRIDS FOR VISUALS!

Place your Visual score on this axis. Place your Aural score on this axis.

Place your Kinesthetic score on this axis. Place your Read/Write score on this axis.

Now join the dots to make your distinctive profile.
APPENDIX C

EXIT QUESTIONNAIRE
## Exit Questionnaire

1. What lesson had the most effect on your style of learning? Why/How did you connect to the activities, music performance of that lesson?

2. What lesson had the least effect on you style of learning? Why/How was it difficult to connect to the activities, music, performance of that lesson?

3. How did you find this study on the application of learning modalities in the university flute studio, helpful and effective?

4. Please explain your thoughts on the effectiveness of group instruction as demonstrated in this study? (i.e. such as working on solo flute repertoire, orchestral repertoire, and technique)

5. How did you become more aware of your own learning styles during this study?

6. How did the class format influence your level of preparation?

7. How did the class format influence your ability to learn?

8. How did the instruction of the class influence your ability to learn?

9. How did the instruction of the class influence your willingness to try new activities?

10. What was your impression of the class atmosphere? (i.e. Did this atmosphere feel safe or threatening? Did your impression of the class effect your ability to learn and perform?)

11. How is group study (i.e. flute studio class) an effective or non-effective way of teaching and learning flute repertoire for you personally?

12. How were your learning preferences addressed during each lesson? Please give examples

## Possible Applications

1. How have these activities influenced your private practice?

2. How do you see this type of studio class being incorporated into an university flute studio curriculum? How would it be beneficial or not beneficial?

3. How would you like to see this type of class implemented? (i.e. small groups - divided by academic year or ability level, full studio class, etc.) Please explain.

4. Which activities have you tried with your own students?
Student #1
Exit Responses
1) The Kokopeli lesson probably had the most effect because it was so different from any other activity I have done to understand a piece of music. The improvisation exercise at the beginning was fun and interesting, and the coloring really spoke to me. I think the newness is what made it exciting, though. My first experience with Dalcroze probably had the same effect.
2) The Bolero lesson probably had the least affect, because the walking and ball activities were useful, but did not transfer to my playing of the piece. Maybe the connection could have been better after a longer period of studying the piece, or it could have been because it was late in the quarter and my stress level was so much higher than at the beginning of the quarter.
3) It gave me lots of tools and ideas for my future teaching. There are so many different ways to teach/reinforce musical concepts, the possibilities are endless. I am also more inclined to transfer experiences I have in movement directly to my flute playing.
4) I found it really effective. We all still had our own interpretations when we played, but we knew we were all working toward the same goal and on the same piece. It helped us to learn about the piece from each other. This was especially helpful for technique as well, because it made it lots more bearable to do in a group and there was more incentive to do well.
5) I learned that I can learn in a lot more ways that I thought. I assumed what [learning modality] I was, but this [study] confirmed it.
6) The class was so relaxed I didn’t feel too much pressure to prepare, but knowing we would be playing for each other definitely had an effect.
7) The open discussion in the lessons most influenced me. We did not just do the activities, but we talked and probed to try to figure out why they worked.
8) I don’t think my ability to learn was influenced, but it was satisfied through the lessons.
9) It [the instruction] really influenced it [my willingness to learn] because I would be much more open to try new things.
10) Very safe - mostly because I knew, and liked everyone here, but also because it was such a friendly environment. You always addressed us by our names and had a good balance of asking for volunteers and deciding when we would do certain activities.
11) Effective - after I have already worked on a piece enough on my own to play it in a group environment. I like it a lot because we can learn from each other and because the focus is not constantly on me like it is in private study.
12) The stopping for questions and comments was right in line with my learning style. It’s important for me to reflect on why something is being effective. The coloring in the Kokopeli lesson really appealed to my visual sense - it helps having more than just the notation to play.

Possible Applications
1) Recalling an activity (such as the bouncing balls or elastics) and transferring it to whatever I was playing helps me to feel whatever music I am playing.
2) It would be beneficial, but not as the only type of studio class available. It is still important for students to perform and have master classes in the traditional setting to understand that experience.

3) Divided by ability is a good way to do this. I think a helpful aspect of this quarter’s group was that we were all together in symphonic and already, so we were socially and ability matched.

4) N/A
Student #2

Exit Responses

1) Moyse, Kokopeli. The movement [activity] in the Moyse lesson was really helpful - it helped me to feel the line, which I think is really important. The Kokopeli lesson was my favorite because it allowed me to put my emotions on the page, so that when I read the music I was also looking at my interpretation.

2) The Bolero lesson had the least effect on my learning style. I found it more confusing than helpful because there was so much going on at once.

3) I found it helpful to take a different approach to group instruction, making less high pressure and more specialized.

4) I thought that the instruction in this study made many things (like technique) seem a little less intimidating and much more achievable, because of the approach, and because we were playing in a group and not individually for the group.

5) I realized a lot about the way I learn - my learning style was not what I thought, and I started to figure out the best ways for me to approach practicing and studying.

6) In a way, you felt more comfortable not being prepared (because you were in a group), but I also felt more pressure to be prepared, because I was playing with my peers.

7) I thought I learned a lot from this format, because I was hearing the input of other students as well as the instructor.

8) I liked the informality of the instruction.

9) It kept me open minded; I like trying something new each week.

10) This atmosphere felt very safe, which made it easier for me to learn.

11) I never particularly enjoyed group study until college, I always preferred to do things on my own, but especially, this class made me enjoy group study more. I would rather learn something on my own still, but I’ve realized the value of playing with others more.

12) For the most part, in every lesson, I found something that worked with my learning style, although, obviously, some lessons applied less than others. Even when I felt my learning style wasn’t being addressed, it was interesting to see others approach to learning.

Possible Applications

1) I took the new knowledge of learning style into account when I was practicing, and also the movement and coloring.

2) I think this kind of activity is extremely beneficial, even if it’s just incorporated once or twice a month. Everyone could learn more about their learning style.

3) I think this kind of activity would be best divided by ability level in small or medium size groups.

4) I don’t currently have any students and [I] plan on incorporating some of the lessons that involved movement and phrasing.
Student #3
Exit Responses
1) The lesson in which we used nylon bands to move [to] the Fauré Fantasie, had the most impact on enhancing my understanding of the music and my relationship to it as a performer. It is always helpful for me to hear a piece performed, but in this exercise the work with the nylon bands forced me to focus on the tension and release patterns in the music. Internalizing the feeling of tension in this way allowed me to go beyond what I heard on the recording, even identifying places in the music where my interpretation differed from the performer’s - I’d like to further develop my ability to do this, drawing on my experience moving with the bands is this lesson.

2) The lesson on Bolero had the least effect on my style of learning, because my partner and I did not coordinate our movements well on many of the activities. Most of my effort was spent focusing on successfully passing the ball or moving, instead of focusing jointly on the music and our motions’ relationship to it overall. I think there was too much complexity and opportunity for distraction, given my level of physical coordination, for me to get a lot out of this exercise.

3) I had never learned about different categorization of learning modalities, so it was exciting to find new ways to concisely describe the way I approach learning and process information. Putting my learning style into this context allows me to question what other approaches to learning are possible, that I may benefit, from but might not intuitively or unconsciously use. It also allows me to explicitly draw connections between methods of learning I use in academic work and methods I use (or should use) to learn music and musicality.

4) It was very helpful to work in a group of students who not only shared a common repertoire, but also played with similar levels of ability. Minimizing variation among players with regard to playing style, ability, and familiarity with the repertoire made more apparent the differences in our class performance, that were due to our individual learning styles.

5) My awareness of my own learning style was influenced most by simply taking the survey assessment outside of class and reading descriptions of characteristics of different learning styles. Once I had read the information in the [VARK] survey. I found it easy to conceive of my own and others’ learning styles, as demonstrated in class, within the framework of the various modalities.

6) Because of the informal nature of the class, I was probably less prepared than I usually am for academic classes, which involve more serious consequences or personal embarrassment… I don’t feel that I came unprepared, through - the format of the class and Nicole’s effort to keep us updated and forewarned made it easier to stay on top of things.

7) I feel I was able to learn well because each class focused explicitly on a rather narrow topic and approach to learning, allowing us to draw our own conclusions about the material as we practiced the approach and discussed in class.

8) Again, the open-ended discussion questions, informal atmosphere, and organization of the classes were helpful.
9) I didn’t really have much choice to not try new activities…! I had to suck it up and try everything.
10) The class overall seemed pretty safe. I think it helped that we were all in band together this quarter, so we’re used to playing together.
11) I think it is very effective for me (with respect to my learning) because it forces me to pay attention to aspects of my playing that I otherwise overlook.

**Possible Applications**
1) The feeling of tension we experienced in the Moyse lesson is something that has been useful for me to reflect on in my private practice when thinking about my approach to musicality.
2) I could see this class being incorporated into a university curriculum to overlap with topics such as repertoire and pedagogy, especially. Additionally, ways to approach personal practice time are rarely addressed outside private lessons, and this class has made it clear to me that there are benefits to the type of guided discussions about musicality, interpretation, technique, rhythm, etc… that we had in this class. Discussing approaches to these topics with peers, especially in the context of learning modalities, should benefit all students by encouraging them to try new things in their own practice.
3) I felt like this group was a good size - 10 people or so allows for individual attention and full participation, without a lot of pressure. Like I mentioned above, I feel like groups sharing a similar ability level will allow most effective discussion of differences base on learning style. Additionally, it would contribute to a more comfortable and safe environment for this discussion.
4) N/A
Student #4
Exit Responses
1) There were two lessons that worked best for me: the Fauré Fantasie lesson and the Kokopeli lesson. It was easiest for me to connect to these lessons and incorporate the main ideas into my own study.

2) I thought that the Bolero lessons was the most difficult for me. It was challenging for me to find focus in that lesson. The movement activities were a little difficult for me as well.

3) It helped me to better connect with the way I learn, and to discover what I need to work on. It also gave me ideas for myself, and for when I have private students. I think participation in this study will help me be a better teacher, as well as a better musician.

4) I thought that the group instruction aspect of this study was very effective to the study. None of the activities would have been as effective had there not been a group.

5) I think this class forced me to really look at how I learn and what I can do to learn better.

6) I feel that I really couldn’t do much to really prepared for this class. I just came in prepared to do anything.

7) I think I am more able to learn better.

8) I think it helped me to work on this with a group, where I could hear what other people’s reactions were.

9) I don’t really think this class influenced my willingness to try new activities. It did give me some good ideas that I hadn’t really thought about before.

10) I like the group setting of the class. It didn’t feel threatening at all. It was helpful to have other people going through the class with me, and I never felt singled out.

11) For this material, group study is very effective less in teaching the actually repertoire, but in teaching the concepts needed for repertoire work.

12) I thought that the lessons/activities that addressed my learning preferences the most were the elastic exercises for the Fauré, the coloring and pictures from Kokopeli, and the Moyse lesson where half the group would play and half would bounce balls.

Possible Applications
1) I think these activities are very easily incorporated into my own private practice.

2) I think it would be very beneficial to incorporate these activities into the full studio class.

3) I think it should depend on the concept being taught and the activity begin used.

4) N/A
Student #5
Exit Questionnaire

1) The Fauré lesson influenced me the most. Because, I rely so heavily on aural skills, it is extremely helpful to hear a piece before I play it. I also have a problem with discovering and emphasizing detail, and that class, I think, was a good introduction to making decisions in phrasing.

2) I think I found the Kokopeli lesson the least helpful; while vision does help support sound to me, it doesn’t have a very prominent effect by itself. I don’t think of music in terms of color and shape, as much as I do pitch and rhythm….maybe that’s a personal weakness.

3) This class helped me to either discover or verify characteristics of myself and my ways of learning. I always suspected that I relied heavily on my ears, but I never knew to what extent. What I discovered was that trying to learn another way was difficult, but it opened up new ideas to me with new possibilities for playing. I think perhaps I need to try to strengthen my kinesthetic and visual learning modalities, because it is not always possible to learn in the way I want to - - some people don’t teach that way.

4) I was surprised that I didn’t dread working with others. Group work has always been a thorn in my side, but it was different in this class. I think maybe we were able to draw on each other’s strengths, since we’re all so different, and that allowed us to see and experience others perspectives.

5) I’m much less hands on than I thought; although I know that actually doing something is a great reinforcer for something I know in my head. I’m a little surprised at how strong my aural preference is, but that does explain my aversion to playing something I’ve never heard before.

6) Well, I made sure I wasn’t going to embarrass myself, that’s for sure! But, at the same time, there’s a pillow cushion when more people or held responsible, because maybe someone else can pick up the slack. I think I did that in the case of Kokopeli, because I had no idea what to do with it….there’s that aural thing sneaking up on me again.

7) I don’t think I was impaired by the class format, and in some cases it was helpful having other people there to push the envelope and hold me responsible; ex. Bolero - human metronomes work pretty well.

8) I don’t know that the instruction really affected me too much…the structured atmosphere was good to keep the class moving and there was enough to do that I was never bored.

9) Probably a lot. Most likely I wouldn’t have done any of these activities if not for this class.

10) The class atmosphere was definitely safe, and I think it was therefore easy to learn due to the lack of pressure to perform.

11) I still prefer to work alone, because I think group work allows for less individuality.

12) The first class of course addressed aural skills, and it helped me with blend. The Fauré class helped, in that, I could hear the base line and how it affects one’s interpretation of the piece. After the Kokopeli class, I felt like I could begin working
on it, since I’ve heard it now (and recently). The Bolero class also helped me because I had to pay attention to the second part to make sure that we were playing together.

Possible Applications
1) I actually haven’t really applied them yet, to be honest…
2) It would be interesting if small groups of people worked on the same piece and these methods of learning were used for those people. They could draw off each other’s strengths and probably learn more.
3) I think small groups would be best - in large groups there wouldn’t be as much individual attention, and I think people would be frustrated.
4) I don’t have any students…. 
Student #6
Exit Questionnaire
1) The T & G less effected me most, because I was in a group playing the exact same thing as everyone else, and that really made me try to concentrate harder and keep up with everyone else. I connected most to that lesson, because I was encouraged to play everything correctly, which made me enjoy the activity more.
2) I think the Moyse activity had the least effect on my style of learning, but mainly because we were all still getting used to each other. I felt that we all weren’t responding as well as we could, which impacted my experience.
3) I knew that I was a multi-modal learner, but actually reading and answering the VARK questions helped me figure out how I learn best.
4) Group instruction, in this class, was very effective for me, mainly because if I didn’t fully understand all the instructions, someone else in the group could explain it differently to me and I would be able to understand it.
5) I was able to figure out how each lesson effected me differently, which helped me really see all the different aspects of my being multi-modal.
6) My level of preparation was encouraged by the class format, because I was aware that my participation was necessary and very important to the class format.
7) My ability to learn was influenced by the class format, because I was affected by each of the lessons, because I’m a multi-modal learner.
8) The class’ instruction influenced my ability to learn, because the instructor made it easy for everyone to be able to learn.
9) I became much more willing to try activities, because I’m now aware that I’m multi-modal learner.
10) The atmosphere was very safe, because everyone was very open, which encouraged me to open up and learn.
11) Group study is effective for me, because I like to learn and see how other people respond like I do or differently than I do.
12) My learning preferences were addressed during each lesson, because I was able to see physical activities connect to playing. For example, moving around and following someone or leading them helped me apply that to the performance of Bolero.

Possible Applications
1) They’ve helped me become more aware of different activities I can apply to my every day practicing.
2) I think it would be beneficial to see how people learn, but I feel it would be better for a smaller group, rather than a huge studio.
3) refer to #2
4) I have tried more physical movement during lessons, because the students responded well to applying physical movement - like stomping or marching around.
Student #7  
Exit Questionnaire  

1) I really enjoyed the last lesson we did with Bolero. I thought that it was really good for me to see movement and to play with it at the same time. I also wasn't nervous by the time that lesson rolled around so I was able to be more involved with what was going on. 

2) The lesson where we worked on T & G didn't do too much for me. It was hard for me to change how I was thinking (tempo) that quickly and so I was frustrated when I would mess up. 

3) I think it was very helpful to approach learning from all different angles. It helped me to think about music in more than just one way. Even if I don't learn best one way I still can learn from how others learn. It made me curious to experiment with different strategies in my own practice. 

4) I think this was the best way to handle group instruction. In a large ensemble we get bogged down with making sure it sounds right and we aren't learning any new concepts. This strategy made learning in a group more enjoyable. We had the opportunity to learn bigger concepts than just the notes on the page. Each lesson could have been followed up with more instruction and produced a very well prepared piece of music. 

5) Taking the tests was helpful in making me aware of my own learning styles. Also, realizing how I understood concepts initially, as compared to how others understood them, made me aware of how I was processing information. I had never realized that I was a kinesthetic learner, but once I RECOGNIZED THAT I was it made so much sense. 

6) Pieces that I thought I would have to play by myself I prepared more for, while pieces that I thought would be played in a group I was less likely to prepare. 

7) I was very able to learn in the environment of the group. Not initially, because I was nervous, but once I relaxed I was fine. 

8) It was relaxed, and [it] calmed me down so that I could learn. 

9) At first I was very unwilling to try new activities, because I was worried I wouldn't be able to do them. But the instruction of the class wasn't to do it all perfectly, but to try for what you could do. 

10) The class environment was initially threatening to me. A small group of us in a big white room. I felt exposed and nervous. After I realized the people were not as threatening as I initially thought they would be, I felt better about the environment of the room and I was more able to respond to the lesson. 

11) It is an effective method when paired with individual instruction. I was able to learn big concepts in new creative ways but didn't implement them into my individually practice, because I needed to have it practically applied to the specific pieces I was playing. 

12) In the first lesson and the last lesson there was a lot of movement which helped me and my kinesthetic preference. I could see and I could move to the music, not just my playing it with my flute. The Kokopeli lesson was fun, because it addressed a creative part of my brain that wasn't just bound to the notes on the page. It was more
interpretive and so I felt more creative than say, the T&G lesson. In that one, I felt like I was just playing notes and I wasn't playing them fast enough. :)

Possible Applications
1) They have only influenced the way I think about my private practice. I have not used any methods from this class actually in my private practice.
2) It would be very beneficial because it helps you to understand new concepts without being bored by the same old methods of teaching. It also promotes individuality, while promoting group improvement. It helped me to be a better solo player.
3) I think the whole studio would benefit from this as well as a more individual session(s) (just students from the same ability level or academic level.) Mixed abilities would be good, because you can learn from people of different abilities.
4) Not applicable, I don't have any of my own students.
APPENDIX D

IMAGES USED IN LESSON #3 - HOOVER’S *KOKOPELI*
Figure 2: Image of Running Horse

Figure 3: Image of Dancing Kokopeli
Figure 4: Image of Desert Canyon

Figure 5: Image of “You are not alone”
Figure 6: Image of Large Kokopeli