

PARENT AS HOME TEACHER OF  
SUZUKI CELLO, VIOLIN, AND PIANO STUDENTS:  
OBSERVATION AND ANALYSIS OF  
SUZUKI METHOD PRACTICE SESSIONS

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By

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## ABSTRACT

This is a descriptive study of observation and analysis of the home practice sessions of 30 Suzuki students and their home teachers/parents. Ten cellists, ten violinists, and ten pianists from the Capital University Suzuki program in Columbus, Ohio, participated in this study.

The data was collected by trained Suzuki teachers and recorded on SCRIBE, an observational software program that can record behaviors and activities by frequency of occurrence or by duration. The data was then analyzed using SPSS, a statistical software program. The data was analyzed based on three separate observation sessions – Session activities, Home Teacher activities, and Student activities. Reliability of the observational techniques used in this study show 84% overall inter-observer agreement.

The results illustrate a picture of averages among the students, in terms of what activities occur during a Suzuki home practice session. Suzuki students spent 36% of practice time learning new skills, and 31% of the practice session reviewing previously learned skills. Other notable results include that the Suzuki students spent 54% of the practice session playing their instruments and 2% in off-task behaviors. The home teachers exhibited high frequency of positive verbal reinforcement and directive cues or instructions. The primary research question of this study was “what does a Suzuki practice session look like?” Suzuki cello, violin, and piano students, under the age of 12,

with their parents, practice 30 to 40 minutes on average 5 to 6 days a week. The practice sessions include approximately 10 minutes of new skills practice, 10 minutes of reviewing of previously learned pieces or skills, and at least 5 minutes devoted to reading music. The Suzuki pianists in this study spent more time than Suzuki cellists and violinists in the practice of reading and technique. The Suzuki students in this study used repetitions approximately 12 times per practice session. Suzuki students play their instruments for just over half the practice time and spend virtually none of their practice time in off-task behavior or talking with their parent. The parents are trained to be Suzuki method home teachers and function similarly in the practice sessions as do Suzuki teachers in private lessons. Most of the home teacher instructions are delivered in direct verbal cues or instructions and with a very high amount of positive feedback. The home teachers in this study also used touch and singing regularly to demonstrate or assist the Suzuki students with understanding or accomplishing their goals. The home teachers model home practice sessions on the structure of Suzuki private lessons in terms of content and pacing, including warm-up or technical exercises at the beginning and the practice of new skills, review, and music reading, with very little time spent in off-task talking.

Dedicated to the Suzuki families and teachers  
of Capital University, Columbus, Ohio.

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## CHAPTER 1

### INTRODUCTION

The purpose of this study was to investigate the home practice sessions of Suzuki students with their parents. This was a descriptive study with analysis drawn from observations of the activities of the parent or “home teacher,” the activities of the student, types of interactions between the student and parent, and time allocation for activities during the practice sessions. The research questions which impelled this research concerned these three categories from which data was collected through observations: practice session activities, home teacher activities, and student activities.

The research questions regarding the practice session activities centered around “What does a Suzuki method practice session look like?” and also included “What types of activities do the Suzuki students engage in during home practice?” and “What percentage or length of time do these students spend on these activities during a practice session?” The research questions concerning the home teacher activities were “What modes of communications were used by the home teachers during practice sessions?” and

“What kinds of teacher talk, if any, did the home teachers use during the practice session?” Finally, the student activities were observed to investigate the research question of “What kinds of activities are exhibited by Suzuki students of cello, violin, and piano during home practice sessions?” These research questions will be re-examined in the results section of this study.

This study discusses the need for research in this field, gives an overview of the Suzuki Method, and reviews research literature regarding practicing, the Suzuki Method, private music instruction settings and home musical environment. It also describes the design, method and procedures used to collect data, provides analysis of the results and draws comparisons and conclusions from the analysis.

### Background for This Study

The Talent Education Method, also known as the mother tongue method or the Suzuki Method, began with a thought that came to Japanese violinist Dr. Shinichi Suzuki (1898-1997) in 1929: “Japanese children can all speak Japanese!” (Suzuki, 1983, p. 1). Most young children around the globe learn to speak the language of the region in which they live simply by interacting with the people in their environment, in particular their mothers. Such natural interaction patterns are the basis for home music instruction that was adopted by Dr. Suzuki and integrated into his Talent Education Method. The Mother

Tongue concept is a method of learning developed by Dr. Shinichi Suzuki as a means to learn music in the same manner that children around the world learn to speak their native languages.

Other basic tenets of Dr. Suzuki's philosophy include his beliefs that talent is not inborn but rather developed; that beginning the learning process early, similar to the way language learning is fostered, is very important; that a human being is largely a product of his or her environment; that repetition is important for step-by-step mastery in learning; that a positive attitude and positive reinforcement are crucial to the learning experience and are needed to build self-esteem; that daily and consistent practice is recommended; and that cooperation (team work), rather than competition, is the best way to motivate students. These tenets were important innovations developed by Dr. Suzuki in the mid-twentieth century. Dr. Suzuki was raised in Japan but received his advanced musical training in Berlin, Germany. The traditional German or Western music training was based on this belief that talent was inborn. This was the philosophy to which Dr. Suzuki was exposed while studying in Germany. When returning Japan, Dr. Suzuki, did not continue to foster these beliefs which he was exposed to in the West but rather, he developed a different philosophy in music training which was based on the potential of the human spirit and the equality and importance of individual human beings. Dr. Suzuki's philosophical innovations concerning the ability to develop talent in anyone in the same manner that language is learned by young children were progressive and represented new music training ideas.

The Suzuki Triangle is also one of the primary tenets of the Talent Education Method and an aspect of the teamwork involved in the Suzuki Method. In an equilateral

triangle, all the sides are equal. One corner of a triangle may rest between or above, if three-dimensional, the two remaining corners. Dr. Suzuki used this triangle to express the relationship between the Suzuki teacher, student, and parent. The parent becomes a partner in the relationship with equal importance to both the Suzuki teacher and the student. The Suzuki teacher and parent, together, become the base for supporting and educating the student. (See Figure 1).

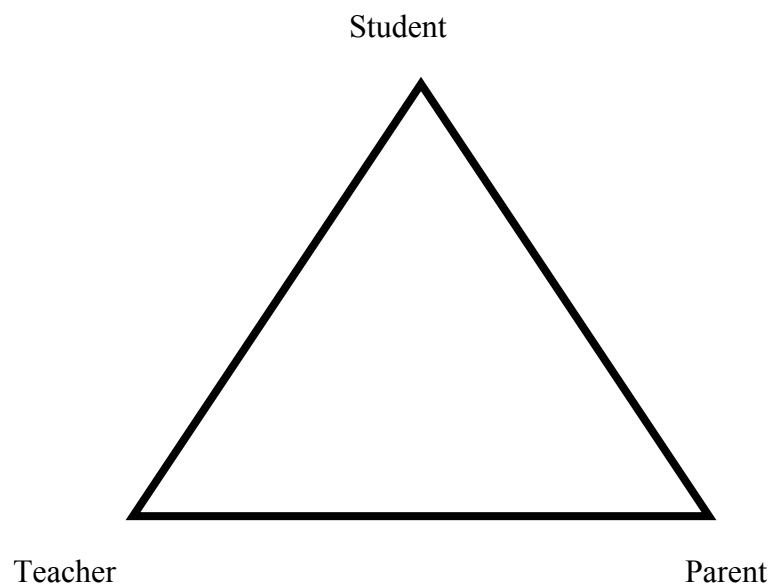


Figure 1: Suzuki Triangle, which illustrates the parent-student-teacher relationship within the Suzuki Method.

Suzuki teachers are trained not only how to teach the instrument and repertoire to children but also how to train parents to become home teachers. Depending on the Suzuki program, the teachers have at least one private lesson each week with the student. Some programs may also have one group lesson each week. Suzuki teachers typically have

approximately 1 to 1.5 hours with a student each week. The home teacher/parent would have at least 6 times more exposure to the student and his or her instrument than the Suzuki teacher. While not usually a professional teacher, the home teacher is the leading expert, in terms of experience and knowledge, on his or her own particular Suzuki student(s). Of the three persons in the Suzuki triangle, the home teacher carries the greatest responsibility for carrying out assignments with the student and must be trained by the professional teacher to accomplish the assigned tasks. Dr. Suzuki (1969/1981) described the responsibility:

Nobody has the responsibility for bringing up a child to be a fine person except the parents of that child. It is the teacher who should cooperate with the parents in educating the child. It is the parents who should be asking the teacher for cooperation (p. 77-78).

Inspiring children to practice can be fostered in a manner such that a desire to learn is developed. The child/student is placed by the parent in an environment where learning with a Suzuki teacher is taking place, either by the parent participating in a Suzuki lesson or by the observation of another child's Suzuki lesson. The child continues to be placed in the learning environment until a desire to learn is created and the child asks to begin to learn, which over time, develops into a self-motivation for learning. Once the learning begins, a consistent daily schedule is maintained for learning and development of skills in a positive, nurturing environment. The environment should ideally continue to create joy and desire for the activity. "One who tries to skillfully inspire the child's desire to learn is one who is good at fostering" (Suzuki, 1982, p. 48).



The Suzuki teacher and home teacher foster the learning environment for the student and require similar abilities to accomplish this task. Creativity is required to foster a variety of activities within a practice session. Sensitivity is required to understand the length and depth of an activity and the child's ability to concentrate on this certain activity as well as to acknowledge when a practice session is complete. Listening and patience are essential. Fostering and demonstrating a positive attitude are also essential, alongside the ability to praise what was accomplished well and phrase in a positive, constructive manner the detailed points for improvement. Another important point is to keep the central focus of a session to one key point and build skills in a progressive, step-by-step approach. All of these skills and abilities need to be continually used by both the Suzuki teacher and home teacher. Dr. Suzuki wrote many books and articles during his lifetime to guide Suzuki teachers and home teachers in using his method to carry out their tasks with competence and ease. In his article called, "Key-Stone of the Suzuki Method," (1982) Dr. Suzuki gives clear guidance on his ideals for Suzuki teachers and home teachers in teaching and practicing with children. The article emphasizes in particular the idea of reviewing previously learned skills and musical pieces a great deal during practice sessions, versus primarily practicing newly learned skills. The following text is taken from Dr. Suzuki's "Key-Stone of the Suzuki Method" (1982) article:

First of all, I would like to ask you to use the practice method which I describe below. This is the primary important point for developing children's abilities through the Suzuki Method. If your children or students at home are using this method everyday, they will never fail to become wonderfully talented people.

This is the way abilities are developed - when a student becomes able to play a certain piece of music very well after studying with his or her teacher in class, and practicing at home for some time as well as listening to the recorded tape, then you may allow the student to proceed to the next piece. Then he or she, of course, continues practicing the same piece, which he or she has already learned together while playing along with the recorded tape.

Working for perfection on the previous piece is the most important point for cultivating abilities. New home work for the piece should be secondary. When the student becomes able to play three pieces in this manner, he or she has to practice these three with the tape or in solo again and again in order to acquire the ability for producing a more beautiful tone. What I said previously should be habitual practice for children.

Repeated practice of the previous piece which he or she has completely mastered creates a new ability for the process of learning. If you use this sort of practice method at home from the beginning, your students or children will surely develop the ability to play well and will begin to progress at a marvelous speed later on.

Children always enjoy practicing the pieces which they can perform with ease. Gradually you should make the period of the review practice longer and longer. You might as well divide the daily practice into two parts. One part is for the review practice and the other for the new material practice. Finally, every child will come to enjoy at least two hours of work at home through this method and will surely grow as a fine person with high abilities.

It is needless to say that the Suzuki Method is the way of teaching the mother tongue where every child can be highly developed without failure. Let us consider how a baby acquires his own mother tongue. At first he or she speaks just a few words repeatedly every day, and then he or she gains more words little by little, day by day through repetition. This shows that a baby is gradually acquiring higher abilities by repeating what he or she has learned and mastered. Suppose a child was too interested in learning only new words, neglecting to use the words he or she had learned before, what would be the results?

If a student continues at home to practice only the piece which he or she is learning in the class with his or her teacher and neglects the review pieces, then (the student) is not using the Suzuki Method. (p.3)

The home practice sessions of Suzuki families have not been the subject of any systematic or empirical research and documentation. Observation and analysis of these practice sessions could prove beneficial to both Suzuki educators and home teachers of the Suzuki method. Duke (1999) stated the significance and general purpose of his 1999 Suzuki private lesson study as “recognizing the need to promote research in individualized music instruction and the commensurate need both to develop positive attitudes and to impart specific skills regarding the systematic analysis of music instruction at all levels” (p. 295). The results of an analysis of the home practice sessions of Suzuki students could prove equally effective and possibly assist many Suzuki and

non-Suzuki music teachers, who teach students and train parents how to practice at home,  
as well as any musician who engages in the art of practicing.

## CHAPTER 2

### REVIEW OF LITERATURE

#### Practicing

Practicing has become a subject of research studies within the last decade. Most of the researchers have been college/university faculty members and have focused on secondary-education student/faculty practicing. Several studies have included some survey results from teachers or parents regarding the home practice of children. Those studies will be discussed in the Other Related Research review of literature section of this chapter. Several researchers have focused on investigating the effects of practicing as related to the study of instrumental music and the home environment, in particular, Hallam (1995, 1997, 1998, 2002), Jorgensen (1997), Hamann with Lucas, McAllister, and Teachout, as well as with Frost (1998, 2000), Rife with Shnek, Lauby, and Lapidus (2001), and finally Maynard (2000) at the University of Texas at Austin. Each of these studies will be briefly summarized, and key points or results of the research, especially those points which relate to issues in this current practice study, will be described.

Hallam initiated her investigation of practicing with her studies of the approaches of professional musicians toward the learning and interpreting of music (Hallam, 1995a)

and their orientation toward practicing (Hallam, 1995b). The studies consisted of the results of semi-structured interviews of 22 freelance musicians of orchestral instruments. Hallam stated that the educational implications and results drawn from these interviews were consistent with models of adult learning and intellectual development through intuitive and analytical approaches to learning music. In a collection of essays in a Norwegian publication, Hallam (1997) discussed and compared professional musicians' approaches to practicing with those of amateurs and again used an interviewing technique for gathering data. The results stated that professional musicians exhibited a high level of self-awareness and arranged their practicing and practice time in response to their needs, such as preparation for a concert. Amateur musicians were motivated to practice daily regardless of their needs. However, both groups' amount of time spent practicing was dependent upon their time constraints and schedules. Hallam also described the general content of the practice sessions based on the responses of both groups and stated that warm-ups are how 95% of the musicians' began practicing. Technical work also was a focus for 46% of the groups, while 77% of the musicians practiced using varying strategies for learning new skills during their practice sessions. Most of the remaining results illustrated the strategies for learning and memorizing these new skills or music.

Hallam then focused her research on the possible predictors of achievement in and/or dropout of instrumental music lessons (Hallam, 1998) in elementary and middle school children. The study of 109 violin and viola students revealed that length of time spent learning and ability to understand instructions were the best predictors for achievement, and attitudes toward learning the best predictor for dropout.

Jorgensen (1997) investigated the use of practice time by advanced instrumental students who were undergraduate college music students in Norway by collecting data from a written survey. The results indicated that overall the students practiced 6 to 7 days a week for between 1 and 3 hours, and that vocalists practiced 23% less than the instrumentalists. Among the instrumentalists, pianists practiced at least four hours longer each week than did string players, who practiced at least six hours longer than brass or woodwind players. Jorgensen also concluded that the length of time students spend practicing is affected by the value system of the institution where the instruction occurs, including the expectations of the institution, the social interactions of the students, and individual aspirations for achievement.

Hamann, and several of his associates, studied the practice habits of college students (Hamann et al., 1998) and middle/high school students (Hamann & Frost, 2000) in the U.S. Hamann determined that a focus on internal satisfaction/motivation and organization or preparedness of the student for practicing in middle school and high school promoted effective practicing among college students. Hamann also offered that younger music students who studied privately tended to practice longer and more efficiently than students not studying privately.

Rife and associates conducted a study regarding instrumental practice in relation to children's satisfaction with private music instruction (Rife et al, 2001). The aim of this study was to examine factors associated with children's satisfaction with private music lessons and to produce a practical scale for these factors called the Music Lesson Satisfaction Scale. Five hundred and sixty-eight children, aged 9 to 12, were included in the third phase of data collection in this exploratory study. Among the many conclusions

drawn from this investigation were that children enjoyed playing their instruments whether in concerts, rehearsals or during home practice, and there were no significant differences between gender and age groups. Rife indicated that woodwind players were more satisfied with their studies than string players, which the authors attributed to the difficulty of learning a string instrument and the resultant slower progress. The researchers also noted a connection between children's satisfaction and the determination of who continued or stopped lessons.

Maynard completed a doctoral dissertation (2000) concerning practicing, again in a university environment. This study involved 5 artist teachers from the University of Texas at Austin who taught guitar, piano, saxophone, trombone, and viola, as well as 14 advanced graduate students of these professors. Each subject videotaped two practices sessions for the entire duration of practice and completed an oral interview shortly after completing the second practice session taping. Most of the observational data concerned the repetition of performance trials, which Maynard found to be consistent between the graduate students and their artist teachers despite neither group attesting to any systematic method of using repetition as a practice tool.

Maynard provided as part of her dissertation a valuable review of related pedagogical literature concerning practicing. This pedagogical literature discussed and suggested advice on such topics as time allocation, practice strategies, and motivation, however, the discussions by these pedagogues were based perhaps on trial and error or on practice experience over time without much empirical support for the ideas presented in each discussion.



The research that has been completed to date on music practicing, while not extensive in its breadth, is certainly helpful in its depth and focus, especially regarding college students, professional/expert musicians, and adult amateur musicians. Only two studies have focused on the actual content and strategies of practicing (Hallam, 2002; Maynard, 2000); there also seems to be a need for investigation into the practice sessions of younger student musicians. The publications of current research and topics regarding practicing (Jorgensen, 1997) are good steps in the direction of background to set the stage for further investigations into practicing.

### Empirical Research Literature on the Suzuki Method

There has not been extensive research conducted within the field of Talent Education or the Suzuki Method. There is a great need for research in the field as Aber (1990) asserted in her article regarding the establishment of the bi-annual Suzuki Research Symposium at Stevens Point, Wisconsin, and the creation of a research agenda for the 21st century within Suzuki Method. Aber posed questions to a number of leading Suzuki Method teachers in an attempt to clarify specific topics regarding the Suzuki Method that these teachers desired and that these teachers felt would benefit from scientific research. The Suzuki teacher responses of Aber's survey are summarized below:

- |                                                                                                                              |       |
|------------------------------------------------------------------------------------------------------------------------------|-------|
| 1. Parent participation and home practice                                                                                    | 34.7% |
| 2. Educationally related areas (comparative studies with other education methods and transfer of knowledge and/or abilities) | 23.6% |
| 3. Teachers and teacher training                                                                                             | 13.8% |

4. Student Performance	11.1%
5. General (effects on communities/students)	9.72%
6. Career (future careers of Suzuki students)	6.94%

The area regarding parent participation and home practice, which is of specific relevance to this study, concerned questions surrounding what the actual role of the parent is within the Suzuki lessons and home practice, as well as defining what occurs at home during the parent and student's practice sessions. Other questions included whether American parents actually practice at home on a regular basis with their children, what percentage of the practice session is spent on reading, and how home practice sessions are structured. These questions have been the basis of the research questions addressed in this study of the home practice sessions of Suzuki students and their parents.

Since 1966, there have been 33 investigations completed regarding the Suzuki Method worldwide. (A list of the other known documents of non-empirical research is included as an appendix to this study.) Blaker (1995) completed a survey study at The Ohio State University, which reported on Suzuki violin programs in the U.S. While this study did report some empirical data, results of Blaker's study are not relevant to this present study. Four Suzuki Method studies--Scott (1992), Stamou (1998), Duke (1999), and Colprit (2000)--have used an experimental design and reported empirical data by researchers within the field of music education. These studies will be discussed individually for purposes of comparison with this present empirical data study of Suzuki practice sessions.

Scott's study involved 80 pre-school children in 5 groups of 16 and examined certain effects of selected activities on attention and persevering behaviors, as well as the

relationship between teacher reinforcement and the subjects' attending behavior. (Scott, 1992) Two of the groups of children had some Suzuki training. The Suzuki trained subjects showed some indication of higher on-task behavior rates than non-Suzuki trained subjects. Scott's results also corroborate previous studies on the positive effect of reinforcement on attending behavior (Madsen & Alley, 1979), which indicated that the Suzuki trained subjects exhibited the highest mean percentage of on-task behavior during instructional situations and the observed that Suzuki teachers achieved the highest mean percentage of approval reinforcements as compared with preschool teachers and creative movement teachers in Scott's study.

Scott admits that she made certain assumptions regarding the probable similarity of the home environments of her subjects. No specific data was collected on home environment in this study, though Scott stated it "may be a confounding variable" (1992). She assumed that enrollment of pre-school children in enrichment activities such as Suzuki music lessons or creative movement classes would indicate an active involvement since birth on the part of the parents in their children's cognitive, physical, and psychomotor development.

Stamou's dissertation from Michigan State University (1998) investigated the effects of Suzuki string instruction and early childhood music instruction on general music aptitude and performance achievement in young children. Standard pre- and post-tests were administered utilizing Edwin E. Gordon's *Primary Measures of Music Audiation* (PMMA). The PMMA is a music aptitude test geared for children of kindergarten age through fourth grade and which tests for tonal knowledge and memory as well as rhythm. The word "audiation" was coined by Gordon for use in his music

aptitude tests. The reliability of these tests is questionable as was shown in the Depew Study of the original tests with a .80 in the tonal tests and .64-.67 in the rhythm tests and the Kenmore study of the revised tests which showed similar results in terms of reliability (1986).

Stamou administered the PMMA to 43 Suzuki students after 22 weeks of Suzuki violin and cello instruction, and 73 general music students between the ages of 5 and 8 years. The test results would not allow Stamou to report any statistically significant differences between these groups on any post-test measure although she stated that all scores did increase from most participants from pre-test to post-test measures. Stamou stated that the Suzuki trained students in her study tended to show higher post-instruction PMMA Tonal (33.38) and Composite mean scores (62.62) as well as higher performance ratings, and lower Rhythm mean scores (27.30) but could only report this as a trend due to the lack of statistically significant differences between any of her subject groups. Stamou also administered a *Music Experience Questionnaire* (MEQ), which contained two questions. The questions inquired about previous music instruction within and outside of the subject's pre-school experiences. There were no questions or discussions regarding possible variability of subjects' home environments or previous music study experiences included in Stamou's study. The experimental design difficulties and test results in Stamou's study allowed her only to speculate on the effects of Suzuki instruction when compared with general music instruction and offer suggestions for further research in these areas.

Duke (1999) conducted a large-scale study over a period of several years, investigating a total of 246 private Suzuki string lessons. The first study occurred during

1994-1995 and the second replication study was conducted during 1995-1996. Duke focused specifically on the time allocated to different aspects of teacher, student, and parent behaviors using systematic observation procedures. The data from the lessons were collected by observation of selected 8 to 12 minute segments using SCRIBE, an observational software program, developed by Robert Duke, which can record frequency and duration activities and/or behaviors.

While Duke's investigation indicated many interesting results, the data regarding the parental involvement rating, predominant behaviors and verbalizations of the teachers and students during lessons, and activity time allocation are directly relevant to this study. The parental involvement was rated on a scale of 1 to 10 by the teachers of the participating students and not drawn from observation of the videotaped lessons. The parental involvement rating range was 3-10 in both studies and the mean rating was 9.3 for study 1 and 7.8 for study 2.

Duke found that 29% of lesson time in study 1 and 26% of lesson time in study 2 included teacher verbalizations that were informative. Directive statements with predominantly positive feedback given by the teachers consisted of 25% of study 1 and 24% of study 2 lesson time. There were low but significant correlations between teacher verbal explanations and parental involvement, and between student talk and parental involvement. Apparently, students whose parents were rated as being more involved tended to have more verbal interactions with the teacher. According to Duke's study, a typical Suzuki lesson includes approximately 56% of the time spent in student performance and performance approximations, 11% in student verbalizations, 65% in teacher talk, and less than 1% of the time in off-task talking between the teacher and

student. The proportions together equal more than 100% which indicates that some teacher talk occurred during student performances. The overall teacher talk in Duke's study comprised of 27% informational statements, 24% directive statements, and 10% questions, with 12% positive feedback as opposed to 2% negative feedback.

Colprit's study (2000) also used systematic observational procedures of teacher and student behaviors in rehearsal frames of teacher-selected performance goals in the private Suzuki lesson setting using SCRIBE. The data were collected from the videotaped lessons of 48 Suzuki violin and cello students taught by 12 expert Suzuki teachers. The results indicated that the majority of teacher verbalizations included directive and informative statements and that 45% of the total lesson time was devoted to teacher talk. The results also indicate that 41% of the observed lesson time was spent in student performance and 20% of the lesson time was devoted to teacher demonstrations. Another important conclusion that was consistently drawn from the data in this study was the accomplishment of one goal at a time between the Suzuki teacher and student, which Colprit noted is a tenet of the Suzuki philosophy.

These four studies have contributed significantly to research of the Suzuki Method, applied private music instruction, and perhaps also early childhood music education. These studies have spearheaded a new direction of empirical research, especially regarding techniques for observational and analysis study, and particularly for the Suzuki Method.

## Other Related Research

In addition to Duke's (1999) and Colprit's (2000) research about Suzuki violin lessons, several other studies have examined the content and structure of private music lessons: Kostka, 1984; Siebenaler, 1997; Duke, Flowers & Wolfe, 1997; Gholson, 1998; and Flowers & Costa-Giomi, 2002. Private piano lessons were the focus for each study with the exception of Gholson's violin studio study. Concerning home environment and parental involvement, there are two notable studies which have a focus on home musical environments and are related to this current study: Brand's 1985 study regarding his assessment tool called HOMES, and Sloane's research published in Benjamin Bloom's book called Developing Talent in Young People.

Kostka's study investigated 96 private piano lessons of adults and children with intervallic observation and documentation of the frequency of activities and teacher/student behaviors (Kostka, 1984) including types of reinforcements, use of time within the lesson, and on-task student behavior. The observations were recorded live; an audiotape recording of the observed lessons was also obtained. The results indicate that 10% of lesson time was spent on non-music activity; elementary school aged children were off-task 14% of their lesson time; and slightly over half the lesson time (53%) was spent in student performance. Teacher talk, high in disapprovals, constituted the second largest section of time in the lessons (44%).

Another analysis of teacher and student behaviors in the private piano lessons of children and adults was conducted by Seibenaler (1997) to identify and describe characteristics of effective teaching and to record lesson progress. Seibenaler observed 8-

to 12-minute segments within a total of 78 lessons on videotape and documented the data with computer software. The results revealed that the teachers generally talked more in the adult lessons, and that a lower percentage of student performance time was related to higher student performance rates, rather than longer student performance time without teacher intervention. Seibenaler indicated that expert evaluations of teacher effectiveness were related to how active the teacher was in terms of frequency and duration of directives and the pacing of student responses to inquiries.

The collaborative study by Duke, Flowers and Wolfe (1997) investigated students and their families who participated in private piano lessons, compared the student's lives with respect to their musical experiences, and recorded their perceptions of the possible benefits of private piano instruction. Six hundred and sixty-three students and their families, drawn from 124 different piano teachers' studios, completed questionnaires for this study. The questionnaire included various inquiries including ethnicity, socioeconomic status, parental musical experience, educational background, and student personalities.

Among the conclusions from the Duke, Flowers & Wolf (1997) study were that 8% of parents said they "always" assisted with their children's practice sessions; 30% reported that they "sometimes" assisted with practice sessions; 21% indicated that they "seldom" assisted with their children's practice sessions; and 18% said the "never" assisted their children with practicing. Nineteen percent of the teachers of these piano students recommended that parents assist their children with practicing. When asked about the practice sessions – length and frequency – older students indicated that they



tended to practice longer than younger students but the number of days practiced every week was seemingly unrelated to age.

When reporting daily habits, 31% of parents and 48% of students stated they practiced at the same time every day, while 63% of parents and 48% of students stated they did not practice at the same time every day. The practice routines of these piano students showed that 25% of students followed the same routine, or practice order, all the time, and 62% said they did not follow the same routine. Finally, most teachers recommended between 30 minutes and 1 hour of practice daily. Forty-three percent of parents and students reported that they did practice within the amount of time daily that most teachers recommend. Also, 84% of these 663 piano students indicated that they practiced most days within a week. Finally, Duke, Flowers, and Wolfe (1997) noted that the most commonly used practice routine included scales, technical exercises, and repertoire pieces.

Gholson, like Seibenaler, sought to identify and describe characteristics of effective teaching by observing patterns of teaching practice within the context of the studios of expert teachers, in particular, violin pedagogue Dorothy Delay (Gholson, 1998). Data were collected primarily by means of observational notes, interviews and audiotapes. The results indicate that “preparatory” and “facilitative” strategies emerged as patterns of effective, expert teaching, with the use of metaphor as a means for goal-directed assignment.

Costa-Giomi recently collaborated with Flowers (2002) on another observational piano lesson study. Their study observed and investigated the possible observable behavioral differences within the piano lessons (videotaped) of fourth-grade students who

persisted with lessons and students who eventually dropped lessons. Teacher verbal feedback, lesson activities, student corrections or approval seeking, and lesson progress were recorded using SCRIBE. The results indicated a statistically significant difference in the amount of approval seeking, either asking for confirmation or teacher feedback during piano lessons, demonstrated by the students who dropped out of piano studies. Also, the students who persisted with their lessons also showed a higher percentage of lesson progress and better scores on piano examinations.

An empirical research study that investigated the home musical environment of children (Brand, 1985) extended the parameters of previous home studies from the 60s and 70s, which primarily investigated home environments based on non-musical factors such as socioeconomic status or parental educational levels. The purpose of Brand's study was to develop and validate the Home Musical Environment Scale (HOMES), an instrument which used a parent self-reporting measure validated by music teacher's perceptions of the subjects' home environment. HOMES was tested on second-grade children in the Southwestern U.S. and was shown to be a reliable and valid instrument for assessments. This was the first study to develop a tool for investigation of the home musical environment of children.

The role of parents, their family values, attitudes and expectations, as well as their system or manner for organizing activity for their children is critical to the growth and development of a child's ability. In 1985, Benjamin Bloom edited a book titled Developing Talent In Young People which collected conclusions drawn and generalizations made from interviews conducted by University of Chicago researchers with 120 men and women who had reached the highest levels of accomplishment within

their fields of expertise and their parents. Kathryn Sloane wrote the chapter in Developing Talent In Young People titled “Home Influences on Talent Development.” Sloane stated that the parent’s commitment to the productive use of time as well as to high standards for the successful completion of a task, with pride in achievement as the reward for a job well done, was the prevalent attitude among nearly all of the parents of these “talented individuals” (Bloom, 1985, p. 440-441). Sloane also stated that the parents of these individuals made explicit efforts to learn the requirements, specifics of instruction, and standards set by the children’s instructors in order to help their children with home practice (Bloom, 1985, p. 453). The parents helped to schedule consistent daily practice time and planned the content of the practice sessions. Sloane stated:

In addition to monitoring the amount of practice time, these parents did whatever they could to make the practice productive and enjoyable. Those parents who had sufficient expertise corrected mistakes and offered advice. The parents applauded and encouraged the child’s efforts and tried to convey to the child their interest and involvement (Bloom, 1985, p. 455).

Sloane explained that activity itself, including the home practice sessions, provided ample opportunity for the family to be together and worked as a means for “translating the value of achievement into specific behaviors” (Bloom, 1985, p. 457).

## CHAPTER 3

### METHOD

#### Study Participants

The participants in this study were students 12 years of age or younger who practice their instrument regularly at home with a parent. For the purposes of this study, regular practice is defined as practicing more than 4 days a week throughout the year. The participants were not randomly selected for this study. The participants were selected from lists that were submitted to the investigator by Suzuki teachers. The submitted lists contained the names of students who were eligible based on age, to participate in this study. The lists also contained the name or names of the Suzuki parent(s) of each student. The Suzuki teachers who were identified to submit lists of potential students were all experienced Suzuki teachers or teacher trainers with registered long-term or apprentice style Suzuki Method training approved by the Suzuki Association of the Americas. Each parent of the students on the submitted lists was contacted through a letter (Appendix B) from the investigator to invite participation in this study. The letters were distributed to

the potential participants by their individual Suzuki teachers. All of the participants in this study were students of the Suzuki method at a university based community music school in Columbus, Ohio. Each parent and student participant was selected to participate in this study based on three criteria: satisfaction of the student age requirement, availability, and a willingness to participate.

The total number of subjects participating in this study was sixty (N=60). The subjects were observed in pairs of two - one parent and one student in each practice session. There were ten cellists, ten violinists, and ten pianists. Twenty male and forty female Suzuki students participated in this study. No data was collected concerning ethnicity or socio-economic status.

The mean age of the student participants was 7.63 with a standard deviation of 2.312. The range of ages was four years to twelve years of age. There were ten male student participants with a mean age of 7.70 and there were 20 female student participants with a mean age of 7.60.

The numbers of years of study of each Suzuki student on their instrument ranged from six months to eight years, with a mean of 2.73 years of study and a standard deviation of 1.63 from this mean. The most common numbers of years of study were 2 and 3 years. However, the complete breakdown of the years of study of the participants was as follows: two-½ year; four-1 year; nine-2 years; nine-3 years; one-4 years; four-5 years; one-8 years. Each participating parent completed a one page brief survey (Appendix F) concerning background in the Suzuki Method and a self-report of practicing habits.

## Procedures

Since the primary purpose of this investigation was to document Suzuki practice session activities, home teacher activities, and student activities in these practice sessions, two home practice sessions by each pair of participants were recorded on videotape for observation and analysis. For each pair of participants, three practice sessions were set up as recording sessions; the first session was recorded to acclimate the participants, particularly the students, to the idea that the videotape recorder was on and recording them during their practice sessions. The second sessions were recorded over the first on the same videotape. This was in an effort to ensure that the sessions recorded for observation and analysis would contain predominantly natural behavior, because the students and parents would be more comfortable with the camera recording their practice session.

The participants were provided by the investigator with two videotapes of the appropriate type for their video recorder, i.e. VHS, VHS-C, mini-DV, Hi-8, 8mm, and 8mm digital. The recordings of the second and third sessions were recorded at the beginning of separate videotapes and observed for the data collection. The instructions for the Suzuki parent to set up the video camera were clear and specific. The videotape recordings were clear, in both picture and sound, and provided full views of both participants during the practice sessions.

The two practice sessions of each pair of participants were viewed in their entirety. The videotape observation began as soon as the videotape recorder began

recording and was completed when the videotape recorder was turned off or the subjects finished their practice session or conversation and/or left the view of the camera.

Each of the two sessions recorded for observation and data collection was required to follow two different private lessons with the Suzuki teacher, with a minimum of 5 days between the video recordings of these sessions. The purpose of this requirement was to obtain data from practice sessions involving two different practice assignments from the Suzuki teacher. In order to accommodate the schedules of the participants, the practice sessions did not need to be recorded within two consecutive weeks; however, the majority of the recording was done by the participants within two consecutive weeks. The video recording of all of the practice sessions in this study took place between October 2002 and December 2002.

During July 2002 and August 2002, an application was made to the Behavioral and Social Sciences Institutional Review Board (IRB) at The Ohio State University for approval to begin and carry-out a behavioral research project with human subjects. (Appendix A). The protocol number given by the IRB for this research project was #O2B0155 with the approved working title of “Observation and Analysis of Suzuki Home Practice Sessions.” Approval was also given by the IRB to the investigators for the participation consent form, child permission script, the videotaping instructions, and the parent survey. The research project continuation was documented for the IRB June 2003.

## Analysis of Data

The data were collected through observation and the recording of the activities or behaviors either by frequency or by duration through the observational software program SCRIBE (Duke & Farra, 1997). Data is collected through the use of buttons which can be labeled and set to record separate duration or frequency behaviors during observation sessions. Only one behavior can be recorded at a time. Once the data has been recorded by SCRIBE, there are three possible forms of data presentation including both graphic and table formats. The graphic display of data includes a timeline with individual visual representations of the sequence and the length of the recorded behaviors. The remaining non-graphic display of data include a summarization table which lists the number of occurrences of the frequency behaviors, total durations, rates per minute, percentage of time, and mean durations with a corresponding standard deviation, and finally a list of the total chronology of the recorded behaviors.

Each recorded practice session was observed, in its entirety, three separate times for three separate and different collections of data. The first collection was to obtain the practice “session activities.” The second collection obtained the “home teacher activities” and finally, the third review of the practice session collected data on the “student activities.”

The practice “session activities” were recorded by SCRIBE as duration activities. The intention for observing the activities in this pass was to obtain the larger division of activities within the practice session. The activities documented were: reading, review,



new skills, playing for fun, non-music talk, music talk, technique or tonalization, bowing, and other miscellaneous activities. All of these activities usually included some form of playing of the instruments with the obvious exceptions of bowing, music talk, and non-music talk. The SCRIBE program is unable to record two activities that occur simultaneously.

Frequently, the practice session activities were announced or discussed by the participants before beginning a specific activity and were easily identified by these cues when being recorded during the practice sessions. While the activities were recorded for the practice “session activity” data, very little judgment was necessary by the observer. Generally, the activities began being recorded when the students began playing their instruments or looking at the music for reading etc. The activities ceased being recorded when the instruments stopped being played as the termination cue. If talking occurred within playing activities such as reading, playing for fun, new skills, or review, it was included within the section of the activity already chosen. Talk that occurred between activities was recorded separately as music talk or non-music talk. For purposes of this research study, each of these activities had operational definitions to clearly define for the observers how to categorize behaviors in collecting the data. Operational definitions used for the “session activities” are listed below.

**Reading** was defined as the practice of note reading/music reading. The student needed to be reading from a book or music, notating music, or writing in a music workbook. (Suzuki students practice note reading as a separate activity from their review or new skills study since their old repertoire is memorized and new repertoire is normally learned by rote.)

**Review** was the playing or practicing of old repertoire, which had already been previously polished and/or performed. (Most Suzuki students follow a review list or chart over a certain period of time to review all of the pieces they know on a regular basis.)

**New Skills** was the practice of a new repertoire. These pieces were either not completely learned yet and spots or sections of the pieces were practiced, or the piece was learned and was being polished to prepare for performance. At times, the students read music to assist with the learning new material. The reading in these instances was categorized as new skill learning instead of the practice of reading as a skill.

**Playing for Fun** can also be called improvisation. Sometimes the playing for fun was the student just trying different things in between activities which were not part of a specific piece or of what the student was practicing in particular.

**Non-Music Talk** was any conversation or discussion which did not involve music, practicing, or the task at hand.

**Music Talk** was any conversation or discussion that did concern music, practicing or the task at hand.

**Technique/Tonalization** was the practice of scales, or technical/warm-up exercises. Tonalization is a term defined by Dr. Shinichi Suzuki as the practice of listening and waking up the sounds of our instrument and our ears to listening to the sounds. He said, “As vocalization practice is taught in voice training from the very beginning, it is important to train students from the crucial beginning stage to practice correctly the basics of how to let the string ring,” and “tonalization will play a big role in training.” (*Where Love is Deep*, pp. 82, 18). Also, Dr. Suzuki said that tonalization is “a

teaching method emphasizing how to practice and teach beautiful tone production.”

(*Shinichi Suzuki: His Speeches and Essays*, pp. 15-6.)

**Bowing** (pronounced “bau’ing”) was the act of bowing as a framework for the practice session. The bowing normally occurred at the beginning and/or at the end of the practice sessions. The act of bowing in a Suzuki Method lesson is a sign of respect (usually between the teacher or home teacher and the student) and also as a sign of welcome or closing greeting. This term was not used to define using the cello or violin bow on strings.

**Other** was a miscellaneous category, which included activities related to practicing such as rosinning or tightening a bow, unpacking or packing an instrument, changing piano bench height, setting up music on a music stand, searching for the correct page in a music book, preparing a metronome for use, or adjusting an endpin length or shoulder rest. This category also included all playing for the sole purpose of tuning the string instrument. The “other” category did not include any off-task behaviors or activities.

“Home teacher” activities within each session were recorded by SCRIBE as frequency activities. The documented activities were: informational statements, verbal directives or cues, questions, off-task statements, verbal approvals, verbal disapprovals, non-verbal disapprovals, non-verbal approvals, tactile directives or cues, and instances of singing. Categorizing statements made by the home teachers required some judgment on the part of the observers who recorded the data with SCRIBE. The home teacher activity which was not recorded for specific data was listening. It is inferred that whenever the home teacher was not utilizing any of the following activities that the home teacher was

listening. The operational definitions for categorizing activities of each home teacher are discussed below.

**Informational** statements were not recorded as data by sentence but rather by statement. The statements normally included several sentences together which conveyed one idea, one comment, or one opinion from the home teacher. The informational statements were also only labeled as such if the sentences were not questions, approvals, disapprovals, off-task statements, or directive statements, which were each labeled and categorized separately. These statements conveyed only information about the subject matter but did not direct the student to any specific action.

**Directive/Cue Verbal** statements made by the home teacher were in sentence form. Each direction or cue sentence was recorded separately. These sentences each required a behavior or an action to result after or during its statement.

**Question** sentences spoken by the home teachers were also each recorded separately.

Any **Off-task Statements** were recorded as the number of sentences used by the home teacher and were statements that did not pertain to the task at hand.

**Verbal Approvals** and **Disapprovals** were recorded separately as individual sentences. The approval and disapproval statements consisted of direct positive or negative feedback based on a student's completion of a performance on his or her instrument or of the task at hand.

**Non-verbal Approvals** and **Disapprovals** were also recorded individually by the number of sentences used by the home teacher. The non-verbal demonstrations of

positive or negative feedback, such as a nod or shaking of the head, applause, or smiling, were those based directly on a student's completion of a performance or task at hand.

**Directive/Cue Touch** movements were recorded individually and were documented as soon as contact was made between the home teacher and student.

**Singing** was recorded as frequency data by phrases or parts sung by the home teacher. If the singing continued through a long phrase, it was recorded the same as if it were a short sung section or phrase. Singing was often used by the home teachers to demonstrate or give a cue or direction as to where to begin or how a phrase or section should be played. Also, the chanting of beats, without a melody of any kind, or preparing the student for rhythms etc., was considered singing in this study. This was commonly used by home teachers in this study especially for setting or counting in a *tempo* for the student to begin playing music.

"Student activities" during the sessions were recorded as duration activities with the exception of repetitions and bowing, which were documented as frequency activities. Recording the duration activities, which were Playing, Listening, Talking, Off-task Behavior, Gestures or Movements, Singing, Reading, Improvisation, and Miscellaneous Activities, required very little judgment on the part of the observers, because the recording started immediately on the cue for the beginning of a behavior or activity and terminated upon completion of the behavior or activity. Frequency data was recorded each time a bow or repetition occurred.

While the student activities were observed and recorded for data, there was the possibility that two separate activities could be demonstrated by the student simultaneously. If two activities were demonstrated simultaneously, then only one of the

activities was recorded as data. The activities which could possibly be performed simultaneously were defined as dominant or secondary. The dominant activities were recorded as data when two activities were demonstrated simultaneously. The activities that had the possibility of being performed simultaneously were playing and singing, singing and reading, reading and playing, playing and listening, playing and talking, talking and listening, reading or singing and gestures/movements, and finally playing and improvisation. When identifying the dominant activities of simultaneously demonstrated activities, playing was always considered dominant as well as singing, talking, and reading. Playing and Repetitions were always coupled. Therefore, the button that recorded playing was temporarily disengaged in order to tap the repetition button and then immediately returned to record Playing. The general operational definitions used for observing and recording data within the “Student Activities” session are stated below.

**Playing** was defined as playing the student’s instrument such as when a pianist would touch the keys to begin or when the cellist’s or violinist’s bow (or finger for *pizzicato*) touched the string to make a sound. Playing implied listening, therefore listening was not recorded as separate data in these instances. The recording of data was completed when the same action was released and/or the sound ended.

**Listening** and **Talking** were two activities the student normally alternated between when having a conversation with the home teacher. Both of these activities were recorded in totality by periods of time while the behaviors occurred. Listening was documented as data when it occurred separately and a single activity.

**Off-task Behavior** would normally include a deviation from the activities pertaining to the practice session, such as goofing off, not paying attention to the home teacher, or leaving the instrument, chair, or piano bench.

**Gestures/Movements** were recorded behaviors that did pertain to the task at hand, such as movement/dance to the music in the practice session for the purpose of learning or gestures mimicking with the fingers or arms of playing for perhaps a trial effort or for explanation. Movement games are a common occurrence in lessons or practice sessions of very young Suzuki students.

**Singing** was defined as singing with the voice while not playing the instrument. If singing was demonstrated while playing the instrument, the playing of the instrument was recorded as the predominant activity.

**Reading** data was recorded as the reading of music, notating in reading workbooks, practicing rhythm workbooks or as previously defined in the recording of data for the Session Activities. The reading data was started when the student's eyes began looking at the page and ended when their eyes left the music or workbook.

**Improvisation** was the practice by the student of inventing sounds on the instrument generally for the purpose of exploring of the possibilities of new sounds or for enjoyment.

**Miscellaneous** activities were extraneous activities pertaining the practice session, such as unpacking or packing up an instrument, rosining a bow, setting up a stool or piano bench height, arranging a music stand for reading or turning the page, setting up music on a stand, adjusted the endpin length or shoulder rest, or reading the practice assignment sheet with directions from the Suzuki teacher.

**Repetitions** were direct repetitions of particular passage, measure, group of notes or a single note with the intent to perform that repetition as a learning tool. Bill Starr (1983) commented that repetition would “always be a vehicle for growth,” and stated that “over learning” or repetition (Oxendine, 1968) must be practiced “as seriously as the initial task and with as much attention.” Repetitions performed in order to correct an error in playing were not recorded as repetitions in these observations. Each repetition was recorded as frequency data and marked individually. Normally, the student was playing the instrument during the period when repetitions occurred. Therefore, the investigator temporarily released the playing button and pressed the repetition button to mark the repetitions. After completing the marking of a repetition, the investigator immediately returned to pressing the playing button. Consequently, only the beginning of a repetition was marked. The remainder of the repetition was implied but recorded as playing.

**Bowing** (pronounced “bau’ing”) was defined in detail previously within the Session Activities section. However, during the Student activities observation session, bowing was recorded as frequency data to account for the possibility of a difference in the results between recording bowing as duration or a frequency activity and in order to best display the bowing results in this study.

The data obtained through SCRIBE from each pass of observations of the practice sessions was entered into a computer software program called SPSS – Statistical Package for the Social Sciences. The means, standard deviations, and statistical analysis were drawn from the data that was entered into SPSS.



## Reliability

The observations in this study were recorded by the investigator of this study. A second observer, who is also a trained Suzuki teacher, separately viewed 25% of the 60 videotaped practice sessions for inter-observer agreement with the investigator. The videotapes selected for inter-observer agreement were randomly chosen. The division of randomly selected instruments was 6 cello practice sessions, 5 violin practice sessions, and 4 piano practice sessions.

When calculating the reliability between the observers, each behavior, frequency datum and duration datum, was compared individually. The smaller number between the two points of data was divided by the larger number for a percentage of agreement. The percentages were then averaged together for each behavior's overall percentage of inter-observer agreement. It was possible for low frequency behaviors to have a low reliability with this method of calculation; therefore, activities which had zero instances counted by the observers were omitted from the average of percentages process. The overall percentage of inter-observer agreement was 84% for frequency data and 81% for duration data. Table 1 lists the complete inter-observer agreement for this study.

Activities	Agreement	Range
<b>Session Activities</b>		
Reading <sup>1</sup>	.97	.81 - 1.00
Review <sup>1</sup>	.96	.82 - 1.00
New Skills <sup>1</sup>	.97	.72 - 1.00
Playing For Fun <sup>1</sup>	.91	.52 - 1.00
Non-Music Talk <sup>1</sup>	.81	.14 - 1.00
Music Talk <sup>1</sup>	.85	.52 - 1.00
Technique <sup>1</sup>	.92	.65 - 1.00
Bowing <sup>1</sup>	.93	.57 - 1.00
Other <sup>1</sup>	.92	.66 - 1.00
<b>Home Teacher Activities</b>		
Informational <sup>2</sup>	.82	.46 - .97
Directive/Cue Verbal <sup>2</sup>	.89	.57 - 1.00
Question <sup>2</sup>	.83	.36 - 1.00
Off-Task Statement <sup>2</sup>	.79	.35 - 1.00
Verbal Approval <sup>2</sup>	.89	.62 - .98
Verbal Disapproval <sup>2</sup>	.85	.49 - 1.00
Non-Verb Disapproval <sup>2</sup>	.94	.50 - 1.00
Non-Verb Approval <sup>2</sup>	.78	.25 - 1.00
Directive/Cue Touch <sup>2</sup>	.71	.33 - 1.00
Singing <sup>2</sup>	.90	.60 - 1.00
<b>Student Activities</b>		
Playing <sup>1</sup>	.96	.87 - 1.00
Listening <sup>1</sup>	.92	.61 - 1.00
Talking <sup>1</sup>	.80	.40 - 1.00
Off-Task Behavior <sup>1</sup>	.79	.24 - 1.00
Gestures/Movement <sup>1</sup>	.58	.23 - 1.00
Singing <sup>1</sup>	.83	.27 - 1.00
Reading <sup>1</sup>	.83	.50 - 1.00
Improvisation <sup>1</sup>	.86	.33 - 1.00
Miscellaneous <sup>1</sup>	.69	.04 - 1.00
Repetitions <sup>2</sup>	.91	.19 - 1.00
Bowing <sup>2</sup>	1.00	N/A

Table 1. Inter-observer Reliability for Duration and Frequency Activities.  
(n=15; 6 cello/4 piano/5 violin)

<sup>1</sup> Duration Activity

<sup>2</sup> Frequency Activity

## CHAPTER 4

### RESULTS

#### Parent Survey

The one page survey the parents/home teacher completed for this study included such inquiries as names, age of the student, number of years of Suzuki study, length of private Suzuki lesson, whether the student attends group classes on a regular basis, and if so, how often, the approximate number of practice sessions at home per week, and the approximate length of these practice sessions. Other questions on the survey included a description of any training the parent/home has received or is receiving, possible goals for taking Suzuki lessons, and aspects of the Suzuki method the parent/home teacher feels are contributing to the child's growth and development. (Appendix F). Every home teacher participant included in this study completed the self-reported survey, allowing the results to be drawn from 30 individual surveys.

The survey reported that the mean length of a private Suzuki lesson for the students in this study was 37 minutes. The instrument division of the mean private lesson length was as follows: cello – 38 minutes, violin – 29 minutes, and piano – 44 minutes.

The range of private lesson length was 15 minutes through 1 hour for all instruments. The most common length of a private lesson among the students in this study was 30 minutes.

Instrument	Mean Age	Range
<b>Cello</b>	7	4 - 11
<b>Violin</b>	7	5 - 9
<b>Piano</b>	9	5 - 12

Instrument	Mean Yrs. Study	Range
<b>Cello</b>	1yr & 10months	0.5 – 3
<b>Violin</b>	2yrs & 1month	0.5 – 5
<b>Piano</b>	2yrs & 6months	1 – 8

Instrument	Mean Lesson Length	Mode
<b>Cello</b>	38 Minutes	30 Minutes
<b>Violin</b>	29 Minutes	30 Minutes
<b>Piano</b>	44 Minutes	45 Minutes

Instrument	Mean # Practices	Mean Length*
<b>Cello</b>	6 times weekly	37 Minutes
<b>Violin</b>	5 times weekly	28 Minutes
<b>Piano</b>	6 times weekly	61 Minutes

\*Means drawn from 60 sessions

Table 2. Suzuki Student Age/Years of Study/Lesson Length/Practice Sessions.  
(n=30; 10 cello/10 piano/10 violin)

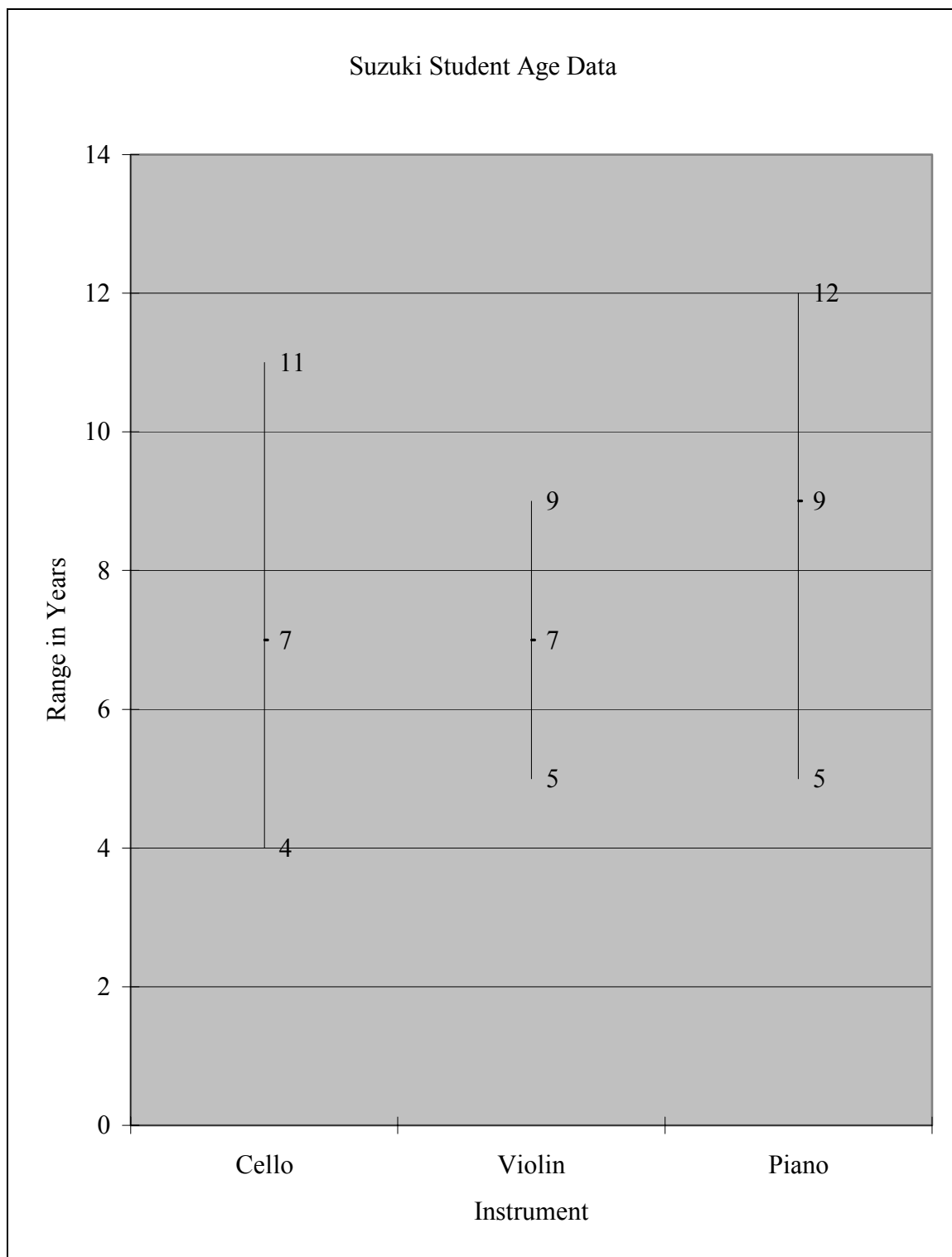


Figure 2. Range and mean age of Suzuki students.

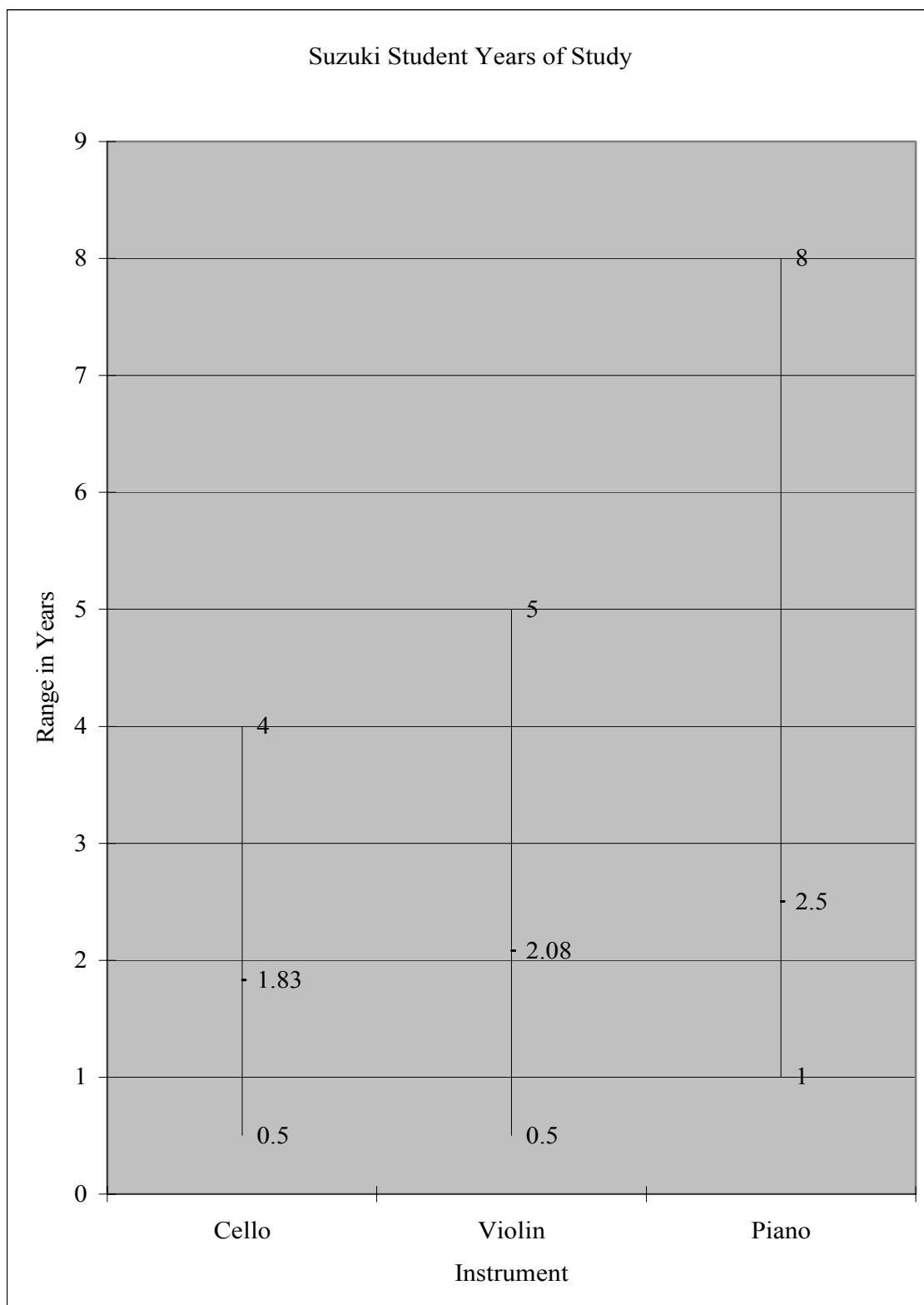


Figure 3. Range and mean years of study for the Suzuki students.

All of the participants in this study reported attending group lessons on a regular basis, whether monthly or weekly throughout the year. The mean number of practice sessions and mean length of practice sessions reported from the participants in this study was 6 times per week at 42 minutes in length. The cello students practice on average 6 times per week for approximately 37 minutes. Violin students reported practicing 5 times per week for 28 minutes on average. Finally, the pianists practiced on average 6 times per week for approximately 61 minutes. These results require some interpretation in light of the average age and length of time studying the instrument. The cello students in this study were on average 7 years of age and had on average played cello for nearly two years (1 year & 10 months). The violinists in this study were also on average 7 years of age; however, their number of years of study on average was 2 years and 1 month. The pianists in this study had a mean age of 9 years and on average had studied their instrument for 2 and a half years. The pianists in this study were older than the violinists and the cellists by an average of 2 years. Accordingly, the pianists practiced for an hour on average as opposed to an average of 40 minutes per practice session for the violinists and cellists. Across all of instruments, the students averaged similar length of study at approximately 2 years. Therefore, it can be concluded that the pianists in this study, who were generally older, yet had not played their instrument for much longer than the string players, practiced for a longer period of time than the violinists and cellists. All of these Suzuki students, regardless of instrument, reported practicing regularly at 5 to 6 days per week.



According to the responses on the parent survey, parent training included many similarities, and particulars seemed to be non-instrument specific. All 30 home teachers/parents indicated having read Dr. Suzuki's first book, Nurtured By Love (1983) as well as specific handouts from their Suzuki teachers, as part of their training and background in the Suzuki method prior to beginning lessons. One piano home teacher mentioned belonging to the Suzuki Association of the Americas, which allowed her to receive the Suzuki Association of the Americas quarterly journal that usually contains articles specifically for parents. The same parent also reported receiving a monthly newsletter on Parent Education coordinated and distributed by Jeanne Luedke (Luedke, 1998). Nineteen parents reported having attended pre-lesson parent/teacher meetings to begin training. Ten of these parents, the majority of whom were violin home teachers, also indicated having taken lessons on the instrument or meeting privately with the Suzuki teacher for the purpose of training for home teaching prior to their child beginning lessons. All 30 home teachers indicated having observed Suzuki private and group lessons as part of preparation and training prior to beginning lessons with their child. Seven parents reported that each year they attend Suzuki Institutes, which have parent lectures and parent support meetings as part of the curriculum. As for ongoing training, all of the participating home teachers explained that part of their children's weekly Suzuki lessons included specific suggestions and training for home practice through the week between private lessons.

When discussing their goals or reasons for participating in Suzuki lessons with their child, the parents/home teachers offered many comments. Similarly, the parent survey question regarding which aspects of the Suzuki method or philosophy the parents

feel are contributing to their children's growth and development surfaced a variety of responses. The quotations in Table 3 and Table 4 are a few selected examples drawn from the parent survey.

“Learn to express oneself musically and focus on goals.”  
 “Develop fine motor skills; enjoy and appreciate music.”  
 “To make music learning as natural as language learning.”  
 “To learn love, patience, thoughtfulness through a life with music.”  
 “To help my child find friends through music.”  
 “For my child to develop a love of music that will last through life.”  
 “To develop his self confidence by his learning to make beautiful sounds with his instrument.”  
 “To spend fun time with my son playing music.”  
 “Encourage discipline and a love of music.”  
 “Learn to play beautifully which is good for his brain and coordination.”  
 “Experience joy and happiness through music.”  
 “To practice hard, play well, feel happy, and share happiness with others.”  
 “I want a good music foundation/background for my children.”  
 “To increase self-esteem, love of music, and to spend time with my child.”  
 “Increase confidence, self-esteem, and build a love of music.”  
 “Build their self-confidence and enhance overall brain development.”  
 “Self-discipline; music appreciation; skill development.”  
 “To learn how to accomplish something that is difficult.”  
 “To grow a love for music and to develop confidence and discipline through learning to play an instrument.”  
 “To improve musically and academically.”  
 “For me, it requires teaching skills I never had before and lots of patience.”  
 “Life long appreciation of music.”  
 “Encourage development of the brain function/skill and give the kids a gift of a musical skill to last a lifetime.”  
 “To feel accomplished and progress quickly.”  
 “To learn to play and read music at a high level.”  
 “Develop lifelong skills of discipline, commitment, and perseverance.”  
 “For my child to be exposed to fine human beings.”  
 “To give my daughter the experience of playing music and appreciation for classical music.”  
 “Develop my child’s musical ability and be able to enjoy and play beautiful music.”  
 “Understanding the challenge and fun of music.”

Table 3. Selected Goals and Reasons for Participating in Suzuki Method Lessons Parent Survey Results.

<p>“Step by step method, very structured lessons, and a warm and welcoming teacher and Suzuki families in the studio.”</p> <p>“Learning music is a natural part of life and it is fun.”</p> <p>“Suzuki philosophy makes us grow as parent and child together.”</p> <p>“It is child-directed and therefore an emergent curriculum for music but also I appreciate the parental involvement.”</p> <p>“It is focused on music, especially in the beginning, so the children begin with songs and not just notes.”</p> <p>“Our teacher is always positive. This has given my son a positive attitude toward his music and toward his ability to do new and difficult things.”</p> <p>“I like the listening and repetition emphasis as well as mastering something.”</p> <p>“My son is learning respect and attention.”</p> <p>“My daughter is learning to concentrate and attend to things.”</p> <p>“The memorization and listening skills are amazing.”</p> <p>“I believe my daughters’ self-esteem and confidence have increased from Suzuki lessons.”</p> <p>“The Suzuki Method allows children to start at such a young age which gives them an appreciation for music from an early age. Beginning early gives kids a distinct advantage as far as aural development, development of fine motor skills, confidence, self-esteem, and memory.”</p> <p>“Being the ‘at home’ teacher gives us something to work on together everyday.”</p> <p>“My daughter is developing confidence by mastering pieces that seem difficult at first by breaking them down into manageable parts.”</p> <p>“Daily practice helps to develop a strong work ethic.”</p> <p>“My son is more focused in school and his grades have improved. Knowing he can learn difficult pieces has improved his confidence and self-esteem.”</p> <p>“Suzuki students do read music, and with proper training, they read very well.”</p> <p>“Spending lots of time working with Dad.”</p> <p>“The process is absolutely worth the effort because the results are beautiful.”</p> <p>“All children can learn and learn at a high level. Also Suzuki teachers are very positive and nurturing.”</p> <p>“Support and encouragement of children with love and helping them grow through music – making a beautiful heart!”</p>
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Table 4. Selected Comments on Aspects of the Suzuki Method that Parents Believe are Contributing to their Child’s Growth and Development Parent Survey Results.

A content analysis of the statements from Table 3 concerning the Suzuki parent's perceived goals and reasons for participating in Suzuki Method lessons include several recurring themes such as appreciating or developing a love of music, develop self-confidence, develop skills/playing ability, brain development, increase self-esteem, spending time with child/parent, and for happiness. Of the 30 parent statements collected in this table, 60% stated music appreciation or developing a love of music, 40% stated self-confidence or self-esteem, and 37% stated skill or ability development as reasons for participating in Suzuki lessons. Four parents also cited on the survey that brain development as another reason for participating in Suzuki lessons. Five parents stated they participate in Suzuki lessons with their child for happiness or enjoyment.

Table 4 survey comments as aspect of the Suzuki Method which the parents in this study believe are contributing to their child's growth and development reveals similar recurring themes in a content analysis such as an increase in skills and abilities, self-esteem and self-confidence, appreciate music from a young age, spending time together as parent and child, and a positive, nurturing attitude exhibited by the Suzuki teacher. Of the 21 parent statements in Table 4, 76% parents said they believe the development of skills on the instruments is contributing to the growth of their child, and 43% of the parents stated that the increase in self-confidence and self-esteem are contributing to the growth and development of their child. 33% of the parent statements from the survey cited the positive, nurturing attitude of the Suzuki teacher as a contributing factor for the development of the Suzuki student. Three parents also stated that they believe music appreciation and spending time together as parent and child is contributing to their child's growth and development.

## SCRIBE Results

The data collected through SCRIBE was categorized into three separate observational periods. The first observational period recorded data concerning the general activities of both of the subjects during the practice session, which will hereafter be referred to as **Session** activities. The second observational period recorded data concerning the talk and activities of the home teacher, which will hereafter be referred to as the **Home Teacher** activities. The third and final SCRIBE period of data collection concerned all of the activities of the Suzuki student, which will hereafter be referred to as the **Student** activities. All of the data collected through SCRIBE will be relayed in narrative form as well as displayed in tables and/or graphs for illustration in this chapter.

The **Session** activities research questions revolved around the central question of “What does a Suzuki practice session look like?” Some other issues that were investigated regarding the practice sessions included the types of activities that took place within a practice session and what length and percentage of time was spent by the home teachers/student in these activities. The average length of a practice session needed to be determined among all of the practice sessions in this study. Also, taken into consideration were the results of the previous investigations and any possible differences among instruments, ages, or years of playing or between the two separate practice sessions of each pair of subjects; these will be addressed in the Discussion section of this study.

Within the Suzuki practice session, combining all instruments and both practice session from each pair of subjects, the average length of a practice session was 31 minutes with a standard deviation of 15.17. The mean practice session length for both the

first and second practice sessions was 31 minutes. Among the individual instruments, the cellists' average practice session length was 29 minutes, the pianists average practice session length was 40 minutes, and the violinists' average practice session length was 24 minutes. The male students in this study practiced on average 33 minutes with a standard deviation of 16.80 and the females Suzuki students in this study practiced on average for 30 minutes with a standard deviation of 14.43. There was no statistical significant difference in the length of the Suzuki practice sessions either by gender or by age. These statistical results match the self-reported results collected in the parent survey (see p.42).

The total averages are represented in the pie chart display of the total percentage and length distribution of the practice sessions combining both practice sessions of each pair of subjects. (Figure 3). The total percentage of time spent practicing new skills was 36% in the combined practice sessions of all the instruments with a total average of time spent practicing new skills as 10 minutes and 25 seconds; the cellists' mean was 39% with 10 minutes and 35 seconds, the pianists' mean was 31% with 11 minutes and 24 seconds, and the violinists' mean was 39% with 9 minutes and 16 seconds.

Time spent practicing the review of pieces or skills among all of the instruments was 31%, with an average length of time of 9 minutes and 25 seconds; the cellists' mean was 33% with 9 minutes and 17 seconds, the pianists' mean was 24% and 10 minutes and 16 seconds, and the violinists' mean was 35% with 8 minutes and 42 seconds.

The total percentage of time spent reading music in each practice session among all instruments in this study was 13%, with a total average length of time of 4 minutes and 44 seconds; the cellists' mean was 9% with 3 minutes and 33 seconds, the

pianist' mean was 26% with 9 minutes and 50 seconds, and the violinists' mean was 3% with 50 seconds as an average length of time spent reading in their practice sessions.

Across all instruments, students spent an average 8% of the practice sessions on technique, with a total average amount of time of 2 minutes and 52 seconds; the cellists' mean was 4% with 1 minute and 21 seconds, the pianists' mean was 14% with 5 minutes and 40 seconds, and the violinists' mean was 7% with 1 minute and 34 seconds of total time spent practicing technique.

The remaining playing element in the practice session was playing for fun. The total average percentage of time that was spent by all of the instruments playing for fun was .2% with 4 seconds of total time spent playing for fun; the cellists' mean was .3% with 5 seconds, the pianist' mean was .2% with 5 seconds, and the violinists' mean was .07% and less than one second playing for fun as part of the practice session.

The other activities, bowing, and the two types of talking were the non-playing elements of the practice sessions that were documented. The average percentage of other activities was 1.4%, with a total length of time of 19 seconds. The percentage of time spent bowing was 5 seconds for a total percentage of .5%. The division of talking during the practice session was identified as music talk or non-music talk. The total percentage of time spent on music talk during the practice session was 7.5%, with 1 minute and 57 seconds as the average length of time spent in music talk between the home teacher and the Suzuki student. The average percentage of time spent in non-music talk during the practice session was 1.7%, with an average length of time of 25 seconds. There was not a significant amount of these miscellaneous activities by any individual instrument, therefore it was unnecessary to report any further division of the results by instrument.



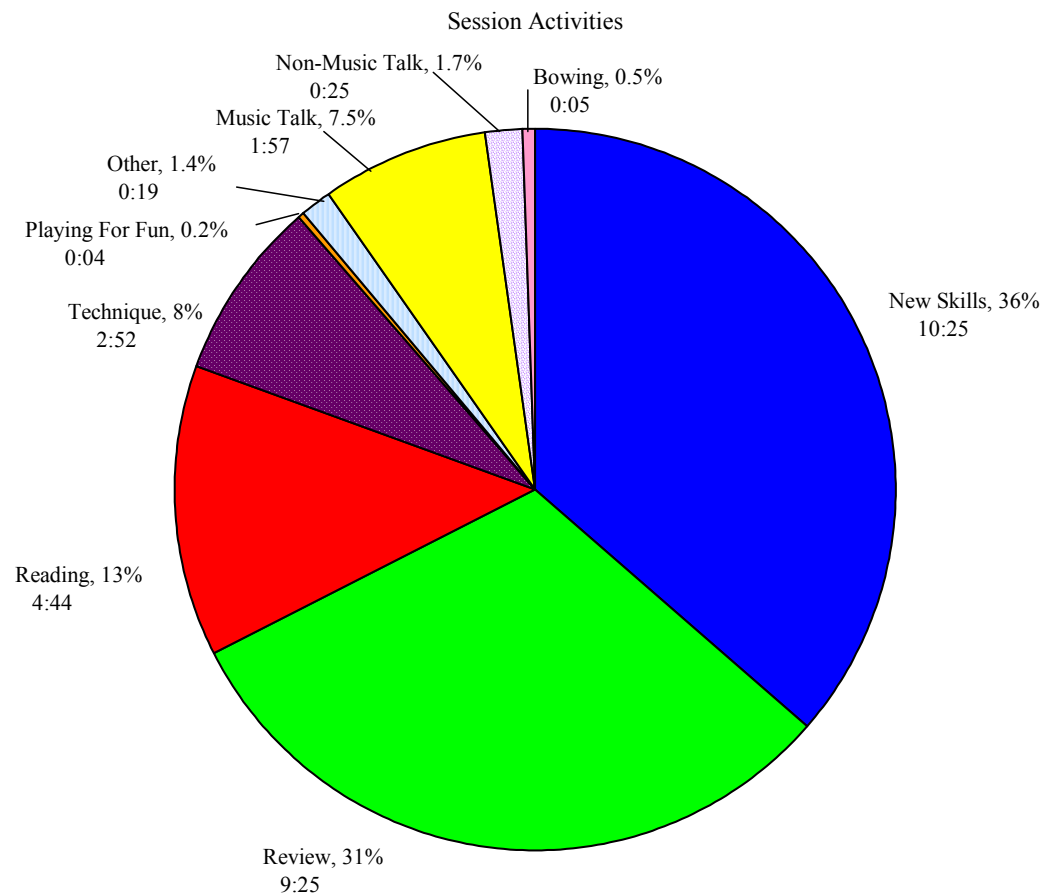


Figure 4. Display of Mean for Session Activities, both in percentage of total time and in minutes and seconds for length of time.

Univariate Analysis of Variance tests with LSD (Least Significant Difference) post-hoc test allowing for standards of error were performed to determine any possible significant differences between instruments (cello, violin, piano) on each session activity. A test comparison result lower than .05 was needed in order to be reported as a significant difference. There were no significant differences between the first and the second practice sessions of any of the subjects or among the instruments. Therefore, an

average of each subject's score between the two sessions was used to determine any possible differences in the session activities. T-tests were performed between activities which presented a significant difference from the Univariate Analysis of Variance tests. There were significant differences found between the pianists as compared to the cellists and violinists in amount of time spent reading ( $p < .001$ ) and technique ( $p < .006$ ) with a standard error of 5%. The pianists spent a longer period of time practicing reading and technique when compared to the cellists and violinists in this study. No other significant differences were found among the session activities between instruments.

The **Home Teacher** research questions primarily concern the kind of teacher talk which takes place during the Suzuki practice sessions. Included in the investigation is the number of different modes of communication in the practice sessions. A complete discussion of the most common modes will be discussed in the Discussion section of this study. The following information is a description of the means of each different kind of teacher talk from this study. The total averages and standard deviations are represented on a table displaying the total distribution of the home teacher talk (See Table 5 & Figure 4).

On average, verbal directives, cues, or prompts were made by the home teachers approximately 60 times per practice session. Verbal approvals occurred on average 42 times per practice session as opposed to the verbal disapprovals, which occurred on average 5 times per practice session, with a significant difference of ( $p < .036$ ) between the two types of verbal reinforcement. The number of non-verbal approvals on average in the practice sessions was 10, with the average number of non-verbal disapprovals approximately 1 time per practice session. Informational statements occurred on average

35 times per practice session, while there were approximately 25 questions posed by the home teachers per practice session. Touching or non-verbal directives, cues, or prompts occurred approximately 24 times per practice session, and home teachers used singing as a form of communication on average 22 times during the practice sessions. The home teachers in this Suzuki study on average made 6 off-task statements throughout the practice sessions.

Activity	Mean	Standard Deviation
<b>Home Teacher Activities</b>		
Informational <sup>2</sup>	35	23.8
Directive/Cue Verbal <sup>2</sup>	60	35.5
Question <sup>2</sup>	25	14.6
Off-Task Statement <sup>2</sup>	6	6.1
Verbal Approval <sup>2</sup>	42	21.3
Verbal Disapproval <sup>2</sup>	5	6.5
Non-Verb Disapproval <sup>2</sup>	1	1.6
Non-Verb Approval <sup>2</sup>	10	7.8
Directive/Cue Touch <sup>2</sup>	24	38.0
Singing <sup>2</sup>	22	22.9
Activity	Mean	Standard Deviation (in minutes & seconds)
<b>Student Activities</b>		
Playing <sup>1</sup>	54%	11.38
Listening <sup>1</sup>	19%	3.47
Talking <sup>1</sup>	8%	1.13
Off-Task Behavior <sup>1</sup>	2%	0.43
Gestures/Movement <sup>1</sup>	3%	0.44
Singing <sup>1</sup>	3%	0.53
Reading <sup>1</sup>	8%	5.09
Improvisation <sup>1</sup>	2%	0.14
Miscellaneous <sup>1</sup>	.5%	1.17
Repetitions <sup>2</sup>	12	20.60
Bowing <sup>2</sup>	1-2	1.20

Table 5. Means for Home Teacher and Student Activities Timed and Frequency Activities.

<sup>1</sup> Duration Activity in % of lesson time

<sup>2</sup> Frequency Activity in number of occurrences

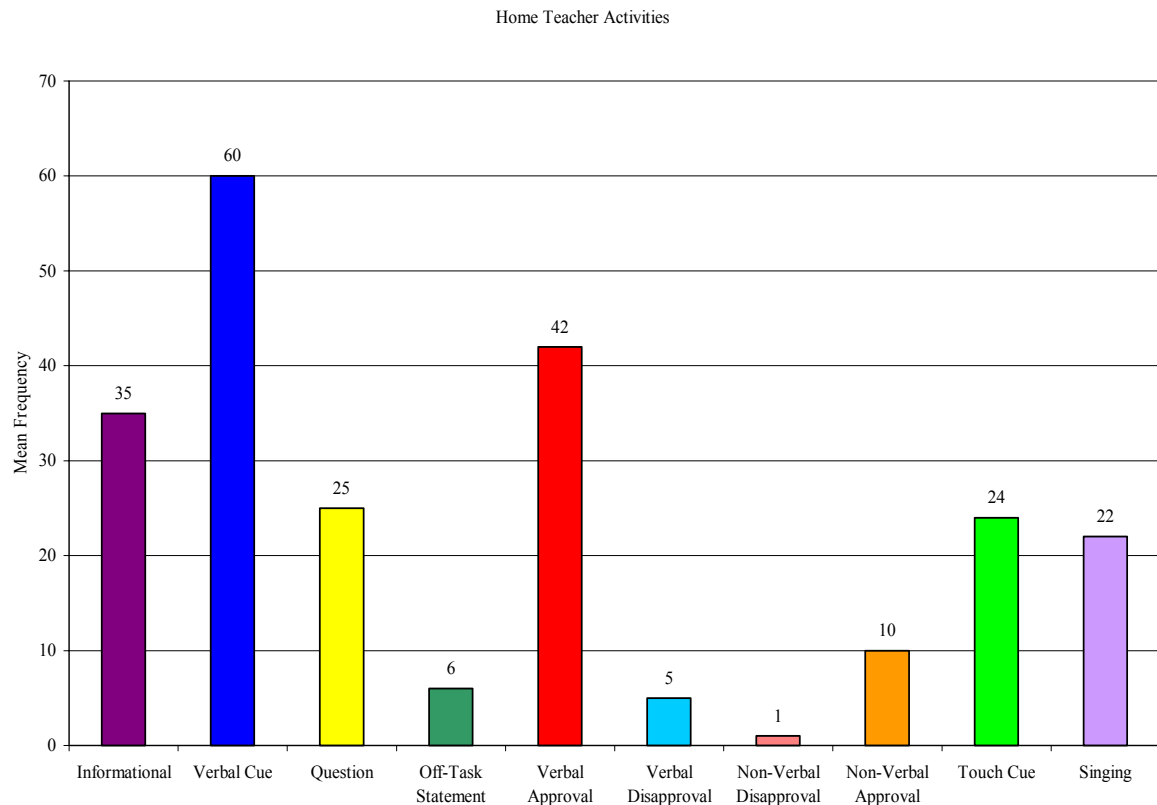


Figure 4. Home Teacher activities presented in frequency of occurrence.

The Suzuki **student** activities were recorded both in terms of length of time and the number of times the activity occurred within the practice session; the duration of student activities was also expressed in terms of the total percentage of time. The research questions regarding the student activities concerned primarily the types of activities exhibited by the student during the practice session. The primary research question was “What does a Suzuki student do during practice sessions?” The following information is summarized in a chart (See Table 5 & Figure 5).

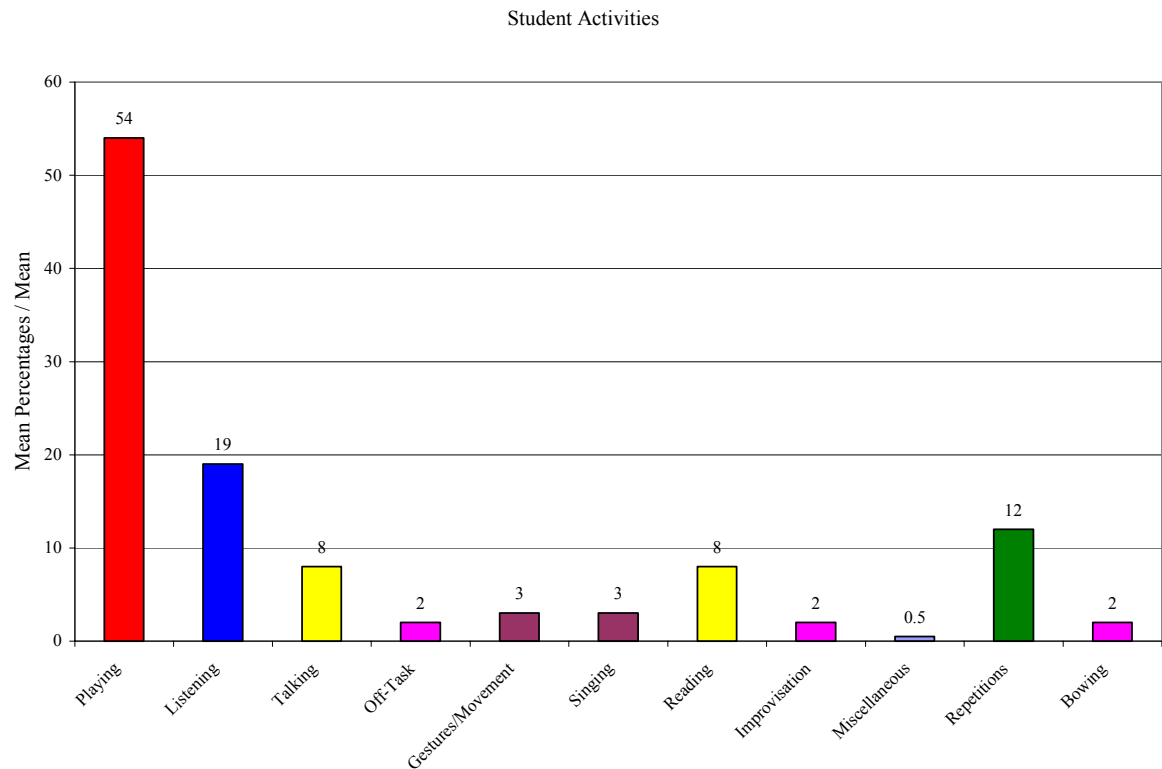


Figure 5. Suzuki student activities in mean percentage of time and mean frequency of occurrence.

The Suzuki student spent on average 17 minutes and 26 seconds or 54% of a practice session playing his or her instrument; this was the most common activity in a Suzuki practice session. Listening was the second most common activity, since the Suzuki student spent on average 5 minutes and 24 seconds or 19% of each practice session listening. The students in this study participated in reading or notating for 8% or 2 minutes and 57 seconds of the total practice session. On average, talking was also 8% or 2 minutes and 54 seconds of the Suzuki student's practice sessions. The Suzuki students only spent 2% or 25 seconds of their practice session in off-task behaviors or activities. The remaining student activities of the practice session occurred as follows:

gestures/movements were 24 seconds or 3%, singing was 35 seconds or 3%, improvisation occurred for on average 7 seconds or 2%, and miscellaneous activities took on average 30 seconds or .5% of the practice sessions. The Suzuki students bowed between 1 to 2 times per practice session and completed on average 12 repetitions per practice session. There was a significant difference in the amount of time pianists spent practicing reading as opposed to the cellists and violinists in this study. The difference in the length of time spent practicing reading was as follows: pianists for 9 minutes and 50 seconds on average per practice session, cellists for 3 minutes and 33 seconds per practice session, and violinists for 50 seconds on average per practice session.

## CHAPTER 5

### SUMMARY & DISCUSSION

#### Summary

This study was a descriptive study of observation and analysis of the home practice sessions of 30 Suzuki students and their home teacher/parents. There were 10 cellists, 10 violinists, and 10 piano students who participated in this study. The data were collected through observations made by trained Suzuki teachers and recorded on SCRIBE. SCRIBE is an observational software program that can record behaviors both by frequency of occurrence or by the duration of the behaviors or activities. The data were then recorded and analyzed via SPSS, a statistical software program. The data were analyzed based on three separate observation sessions conducted during this study – session activities, home teacher activities, and student activities. The results illustrated a picture of averages among the students in terms of what activities occur during a Suzuki home practice session. The results also indicated the kinds of direction and teacher talk that were used by the home teachers during the practice sessions, and what activities the students engaged in during their practice sessions with their home teachers.



The following section will describe and discuss the results, comparing outcomes of this research to previous studies regarding the Suzuki Method, teacher talk, and Suzuki student activities during lessons, as well as a description of Suzuki music practicing.

### Discussion

The data presented here are intended to serve as a basis for describing the practice sessions of selected Suzuki Method home teachers/parents and students. Although these 30 Suzuki students were not randomly selected from students throughout the United States, the findings show marked similarities with previous descriptive Suzuki research studies conducted in the United States by Duke (1999) and Colprit (2000). Also, the inter-observer reliability results indicate a consistency among the observable activities exhibited during a Suzuki practice session by the home teachers and students, which lend credibility to the results for drawing conclusions regarding Suzuki home practice sessions.

The results illustrate that these Suzuki students, who were 12 years of age or younger, spent on average 36% of each practice session working on new skills, and 31% of each practice session reviewing previously learned skills. Sixty-seven percent of each practice session was spent learning new skills and reviewing old skills. This information has never been quantified previously in any research studies on practicing or within the Suzuki Method. This data could be used to train Suzuki teachers and parents on the possibilities of content and distribution of time spent on activities within home practice sessions. The amount of time spent reviewing in these Suzuki students' practice sessions is an interesting result. Reviewing is viewed as a central tenet of the Suzuki philosophy

and was emphasized by Dr. Suzuki as the means to develop ability and utilize what he called the Suzuki Method. Perhaps this element, along with the unique amount of parental involvement in the Suzuki Method, is one of the defining differences between this method and other traditional instrumental training methods. To form a basis for evaluation of any definable differences between the practice sessions of Suzuki students and traditional students would require investigation into the practice sessions of traditionally trained music students.

Other notable results of this study include the fact that 54% of the practice sessions of these Suzuki students was spent playing their instruments. Colprit's study indicated that the Suzuki students during a Suzuki private lesson spent 41% of the total duration of observed time, the largest portion of time allotted to one activity, spent in performance on their instrument. Duke's study stated that the majority of the student's activity during Suzuki private lessons was performance on their instrument at 56% of the total observed rehearsal frames. Suzuki students, at least the Suzuki students within these three studies, played their instruments a large portion of their private lesson time and the majority of their practice time. While previous studies may have focused on repetitions, performance attempts, or effective practice strategies with regard to the playing of instruments, perhaps future research could further investigate the effect of the amount of time spent playing instruments during a lesson or a practice session on progress over time for certain passages in music, or in general ability or skill development. Certainly, these Suzuki students and the Suzuki students in Duke's and Colprit's studies played their instrument for the majority of the observed rehearsal frames or practice sessions. While playing a great deal in lessons or practicing is not a specific Suzuki tenet or teaching

technique, certainly, there is a trend present in all three of these studies. Perhaps future research studies might focus on the effects the amount of time spent playing an instrument during a Suzuki lesson or practice session may have on successful development of abilities or skills or a student's progress over time.

Another important observation, which appears in this current study and was seen in Colprit's study, is that the amount of time spent in off-task activity or off-task talking is very low at 2%, or on average less than a minute of the practice sessions. This information was corroborated, though not measured, in the observation and analysis of Colprit's study. Suzuki students spend very little time engaged in off-task talk or off-task behavior during their practice sessions and possibly their Suzuki private lessons. This is a notable result. The success of any student certainly requires time spent developing skills and techniques to improve ability. There is not empirical evidence in this study to determine this possible effect of time spent on-task as compared to total time spent in any given activity or time period. However, on-task behavior was exhibited by all of the students in this study whose age range was 4 years to 12 years of age. The ability to concentrate and stay on task is displayed by all these students during their practice sessions. Some contributing factors could be the individual instructional settings, the fact that the parents were leading the practice sessions, and perhaps also that the parents and the Suzuki teachers have fostered in the students the ability to concentrate and focus their attention to the tasks at hand, through the Suzuki training which more than likely began when the children were young. This concept of Suzuki training developing and nurturing in children the ability to concentrate has not been researched to present. Suzuki teacher training in any instrument contains a focus on the development of concentration as a skill

with games and activities when beginning young students in the method. This study and Colprit's study show very little off-task talking or behavior exhibited by the Suzuki students, no matter the student's age. Colprit's study, this current study, as well as Scott's study (1992) which focused on attention and perseverance behaviors, insinuates a direction that could possibly be an interesting focus for future research investigations regarding the Suzuki method.

Duke's study characterized excellent Suzuki teacher instruction as 56% student instructional time based on student performances and 11% student verbalizations. Duke's study also stated that 65% of the instructional time was teacher talk and 13% physical positioning. The teacher talk consisted of 27% informational statements, 24% directive statements, and 10% questions. There was also a high proportion of positive teacher feedback, 12%, when compared to negative feedback, 2%. Duke also pointed out that he found much more frequent positive teacher feedback than had previous studies on the topic. Duke stated, "in none of the published research cited earlier did the proportions of positive feedback even approach that observed in the present study" (1999). Colprit's study found similar results. The Suzuki lessons consisted of 45% teacher talk, which involved directives at 4.34 per minute, informational statements at 2.16 per minute, and questions at .83 per minute. The positive teacher feedback, approvals at 1.79 per minute, was also in a higher proportion to negative feedback, disapprovals at .71 per minute, within the teacher talk of a private Suzuki lesson.

In this study, the home teachers exhibited similar activities and proportions of teacher talk, as compared with Duke and Colprit's observational studies involving Suzuki teachers. The majority of the Suzuki home teachers' talk in this study included on

average 60 verbal directive statements per session, followed by on average 35 informational statements, and a mean of 25 questions per practice session. The verbal and non-verbal approvals appeared on average 52 times per practice session, a much higher proportion when compared to the verbal and non-verbal disapprovals, which occurred on average 6 times per practice session. Also, the home teachers in this study used touch as a means of demonstration and communication quite frequently, with an average 24 touching directives or cues per practice session. However, the use of singing as a means of demonstration and communications was also used by these home teachers with almost equal frequency as touching: 22 instances on average per practice session. Singing was used as a demonstrative technique and was used with great frequency by these home teachers, which would be logical since none of these parents play the instruments their children are playing. As the Suzuki teachers demonstrated on the instruments very often during the Suzuki private lessons, the Suzuki home teachers used singing very often as a directive, and demonstration of the desired activity or sound. These results seem to support and further extend the previous observational research studies, especially Duke and Colprit's studies regarding the Suzuki Method.

A result found in this current study that differs from that of Colprit concerns repetition. Colprit stated, "It is so surprising that in a study of Suzuki string teaching consecutive repetitions of successful student performance occurred infrequently" (2000). This current study of Suzuki practice sessions found on average the Suzuki students performed 12 repetitions per practice session. This result could suggest that while repetition may not have occurred frequently during private lessons, repetitions did occur with some frequency during practice sessions with the home teacher. Perhaps the

repetitions were practiced at home rather than practiced or demonstrated during the Suzuki private lessons.

The most notable contributions towards new research regarding the Suzuki Method are the observations noted and analyzed in the Session portion of this study and comments drawn from the parent survey completed by the Suzuki home teachers. We now have a more specific picture of what an average Suzuki practice session for a student 12 years of age or younger may look like and consist of. The pie chart displays significant new information that has not been previously investigated regarding what activities are included in a Suzuki practice session and what proportions these activities take within the entire practice session. The average session length was quite consistent between the first and second practice sessions among all of the instruments, as were the results drawn from the two practice sessions per pair of subjects. The Suzuki students in this study practiced an average of 42 minutes per day, approximately 6 days a week with their home teachers/parents. There were no significant differences in the statistical results with the exception of reading and technique, where pianists had a significantly higher average than the string players in this study. Overall these results could suggest that many of the activities and behaviors exhibited by these Suzuki students during their practice sessions were non-instrument specific and more related by philosophical or methodological ideals than by distinct instrument specific techniques.

Concerning the parent survey, all of the comments stated by these Suzuki parents/home teachers are beautifully conveyed. Increased self-esteem and confidence are mentioned within 83% of the parent survey statements. 11 statements made by the parents on the survey stated they appreciated participating in and sharing this activity and

time practicing with their children and the majority of the parent statements explained a desire that their children develop and grow especially in terms of their playing ability and with appreciation of music. The survey also surfaced the fact that all of these Suzuki parents had read Dr. Suzuki's book called *Nurtured By Love*. While these statements cannot be scientifically supported by data, a parent's instinct about his or her child's development is certainly worth considering. Regardless of the results of the Suzuki lessons or practice sessions, the purpose of undertaking such activities moves far beyond learning music and an instrument.

"What does a Suzuki practice session look like?" Suzuki cello, violin, and piano students, under the age of 12, with their parents, practice between 30 to 40 minutes on average 5 to 6 days a week. The practice sessions include approximately 10 minutes of new skills practice, 10 minutes of reviewing of previously learned pieces or skills, and at least 5 minutes of the practice time devoted to reading music. The Suzuki pianists in this study spent more time than Suzuki cellists and violinists in the practice of reading and technique. The Suzuki students in this study used repetitions approximately 12 times per practice session. Suzuki students played their instrument for just over half the practice time and did not spend virtually any of their practice time in off-task behavior or talking with their parent. The parents were trained to be Suzuki method home teachers and function similarly in the practice sessions as do Suzuki teachers in private lessons. Most of their instructions given by the home teachers for the Suzuki students are delivered in direct verbal cues or instructions and with a very high amount of positive feedback or approvals. The home teachers in this study also used touch and singing regularly to demonstrate or assist the Suzuki students with understanding or accomplishing their goals

while practicing. The home teachers modeled home practice sessions on the structure of Suzuki private lessons in terms of content and pacing including warm-up or technical exercises at the beginning and the practice of new skills, review, and music reading with very little time spent in off-task talking.

This study systematically investigated, through observation and analysis, 60 practice sessions of 30 pairs of Suzuki home teachers and Suzuki students and produced data that supports and extends previous research within the field of Suzuki Method as well as the boundaries of previous research regarding practicing. The results may illustrate some assumptions that could be drawn regarding the practice habits of children 12 years of age or younger who practice on a regular basis with their parents, who were trained as home teachers by Suzuki teachers with extensive training within the Suzuki Method and live in central Ohio, U.S.A. More extensive, elaborate long-term studies, drawing subjects from a wider geographical area, would be necessary to draw any further generalizations or conclusions regarding the practice sessions of Suzuki cello, violin, and piano students. Perhaps another investigation could compare the teaching style and manner of Suzuki home teachers with their Suzuki teachers to show any possible similarities or differences. This could also be compared to other Suzuki teachers of similar or dissimilar instruments. More studies within this topic of Suzuki practicing might also focus on the progress over time with and between practice sessions and perhaps also illuminate further information regarding consecutive repetitions. Also, more study in general is needed regarding music practice of children at home, since most of the previous literature has primarily concentrated on college students and professional musicians.



Finally, this study, while limited in its subjects and variety of instruments, has attempted to investigate and illuminate Suzuki practice sessions. This investigation may help to focus future Suzuki parent training and resources (as is also offered in Collier-Sloane's (1985) appendices on parent resources and Starr's (1985) parent guidebook), and Suzuki teacher training, as well as assist Suzuki students and their home teachers to understand helpful ways of communicating and working together on their practicing to accomplish what Dr. Suzuki said is the aim and reason for music study and practice: to obtain "beautiful sound (and a) beautiful heart."

## Appendix A

The Ohio State University  
Institutional Review Board  
Application

**Title Page**

**APPLICATION FOR REVIEW OF PROPOSED  
RESEARCH BY THE BEHAVIORAL AND SOCIAL  
SCIENCES INSTITUTIONAL REVIEW BOARD (IRB)**

*The Ohio State University, Office of Research Risks Protection*

*310 Research Foundation Bldg., 1960 Kenny Road  
Columbus, OH 43210*

**For office use only  
PROTOCOL  
NUMBER:**

**X Protocol Title**

*Observation and Analysis of Suzuki Home Practice  
Sessions*

**X Principal Investigator**

University  
Relationship:  
☒ Professor  
☐ Associate  
Professor  
☐ Assistant Professor  
☐ Instructor  
☐ Other. Please  
specify. ("Other"  
categories may require  
prior approval.)

Name (first, middle initial, last):

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**X Co-Investigator**

University  
Relationship:  
☐ Faculty  
☐ Staff  
☒ Graduate Student  
☐ Undergraduate  
Student

Name (first, middle initial, last):

*Alice Ann M. O'Neill*

Phone:

Campus Address (room, building, street  
address) or Mailing Address:

E-mail:

**oneill.67@  
osu.edu**

<input type="checkbox"/> Other. Please specify.	Signature: Date:	Fax:
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## INTRODUCTION TO THE PROPOSED RESEARCH

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- 1.** Provide the **date** when you propose to begin research and the date when you anticipate that research will be completed.

Proposed start date: **August 26, 2002**      Anticipated completion date: **Dec. 9, 2002**

- 2.** Indicate any source(s) of **funding** for the proposed research. If you are seeking or have received external funding through a sponsored program, provide a complete copy of the proposal that was submitted to the funding agency.

**2a)**

*List agency or program (such as NSF or NIH) from which you are seeking funding*      *N/A*

**2b)** OSURF proposal or project number  
(if available)

*N/A*

**2c)** Other source of funding (e.g. seed grant, department funds, personal funds)

*N/A*

- 3.** Does the proposed research involve **cancer-related activities**?

☐

Yes

☒

No

**If the answer is yes**, the investigator must seek approval from the James Cancer Center Clinical Scientific Review Committee (CSRC) as well as from the Human Subjects Institutional Review Board. Contact the CSRC at 293-4976. Attach a copy of their response.

- 4.** Is the proposed research being conducted in **collaboration** with agencies, institutions, universities, or persons not named as investigators on the cover page?

☐ Yes ☒ No

If the answer is yes, identify each collaborator or site and describe their responsibilities in relation to this study.

## DESCRIPTION OF THE PROPOSED RESEARCH

5. Provide a brief description of the **background, purpose, and design** of your research in response to this question, and attach a research proposal or prospectus.  
**The study proposes to investigate the home practice sessions of 30 Suzuki cello, violin and piano students with their parents. The purpose is to observe the content of these sessions and describe the interaction between the parents with the students. The observations will be drawn from videotape recordings of 2 home practice sessions of each student. The data will be recorded with an observational software program called SCRIBE.**
6. Indicate the **setting or location(s)** where research will be conducted. Attach letters of support or agreement, as necessary, showing that you have permission to conduct research at that location.  
**The home practice sessions will be video recorded by the parent of each participating Suzuki student in their home.**
7. Consider all of the data collection points and the interactions that you will have with the participants. List all of the **means you will use to collect data** (e.g. instruments, measures, tests, questionnaires, surveys, interview schedules, focus group questions, observations). Provide a short description of the tests, instruments, or measures and provide copies for review.  
**Videotape observations.**
8. Indicate whether recruitment of participants and/or data collection will involve the use of any of the following. If your response is "yes," provide additional information as requested.

8a) *Audiotapes, videotapes, or photographs* ☒ Yes ☐ No

How will these media be used? How long do you intend to keep them?  
**Each practice session will be taped by the participants and observed at a later time by the co-investigator. The co-investigator will keep the videotapes for five years after which they will be destroyed.**

8b) *Electronic communications (e.g. E-mail, Internet)* ☐ Yes ☒ No

How will these media be used?

**8c)** *Archival data that is not publicly available* ☐ Yes ☒ No

What data will you collect? From what sources will you obtain it? How will the data be used in this study?

**9.** Does the proposed research require that you deceive participants in any way?

☐ Yes ☒ No

If your response is “yes,” describe the type of **deception** you will use, indicate why it is necessary for this study, and provide a copy of the debriefing script.

### **BENEFITS AND RISKS**

**10.** Describe the **potential benefits** of conducting this research. List the benefits to the participants themselves, contributions to the field of knowledge, and benefits to society as a whole. If the research participants will not receive any direct benefits from participating in this study, indicate this in your response.

**A direct potential benefit for the participants would be the ability to view the videotape of the practice session for analysis of content or possible effects of certain activities. Home practice sessions in which the parent works with the child are a standard practice of Suzuki music instruction. The contributions to the field of music teaching could be important since no one has ever investigated home practice sessions. It is not known what actually goes on during home practice sessions. The results of this study could illustrate important tactics for practicing and help to develop effective training of Suzuki parents and students on how to practice. This study may also help professional and/or amateur musicians organize practice sessions. The descriptions of the interactions between the parents and students in these practice sessions may also help various educators strive to further include parents within any educational process.**

**11.** Respond to the statements below. When responding, consider both the **actual and potential risks** that could reasonably be expected to occur during the course of the study.

**11a)** Disclosure of the participants’ responses may place the subjects at risk of **criminal or civil liability**.

☐ Yes ☒ No

11b) Disclosure of the participants' responses may be damaging to their **financial standing, employability, or reputation.**

☐ Yes ☒ No

11c) Participants may encounter **psychological, social, and/or physical risk.**

☐ Yes ☒ No

11d) Participants may be subjected to **stress** beyond that ordinarily encountered in daily life.

☐ Yes ☒ No

11e) Participants may be asked to disclose information that they might consider to be **personal or sensitive.**

☐ Yes ☒ No

11f) Participants may be presented with materials that they might consider to be **offensive, threatening, or degrading.**

☐ Yes ☒ No

11g) The fact that a person participated in research will be reported to an instructor so that the subject can obtain **research credit.**

☐ Yes ☒ No

11h) As a result of this research, a **permanent record** will be created that will contain information (identifiers) that could reveal a subject's identity.

☐ Yes ☒ No

12. If you answered "yes" to any items in question 11, discuss the risk below. Describe the steps you will take to **minimize risk** to the participants.

N/A

13. Describe the steps you will take should a research participant become **upset or distressed** as a result of their participation in this study. When appropriate, provide a list of community agencies or counseling services so that participants can be directed to assistance as needed.

If any of the research participants were to become upset or distressed as a result of their participation in this study, their videotapes would be returned to them and they would be removed as subjects of this study. Participation in the study would have no bearing on continuation of their music instruction.

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## PARTICIPANTS

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- 14.** Indicate the total **number of participants** that you plan to include or enroll in order to meet the objectives of your study.

**30 students and 30 parents.**

- 15.** Describe the characteristics of the persons who are eligible to participate in this study. List the **selection or exclusion criteria** and provide your rationale for using these criteria.

**The students must be under 12 years of age and practice with their parents on a regular basis. The students and their parents will be chosen by their willingness and availability to participate in this study. There will be 10 cellists, 10 violinist, and 10 pianists to allow for equal variety in instruments.**

- 16.** Do you intend specifically to recruit participants from any of the following groups?

16a) *Pregnant women* ☐ Yes ☒ No

16b) *Prisoners* ☐ Yes ☒ No

16c) *Minors (persons under the age of 18)* ☒ Yes ☐ No



- 16d)** If you checked “yes” to any of the boxes above, describe the methods you will use to provide the **special protections** to which these groups of participants may be entitled under federal regulation. (The special protections are listed in 45 CFR 46, available at <http://ohrp.osophs.dhhs.gov/humansubjects/guidance/45cfr46.htm>. Refer to subparts B [pregnant women], C [prisoners], and D [children/minors]).

**All of the students under the age of 18 will be videotaped by their parents. Their parents will be in full view of the video camera (on a camera stand) at all times.**

- 17.** Provide an estimate of the **amount of time** that will be requested from each person who participates in this research study (number of sessions, amount of time per session, and duration or period of time over which the research will take place).

**2 half-hour practice sessions for a total of 1 hour within a two-week period.**

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### **INFORMED CONSENT PROCEDURES**

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- 18.** Describe the process you will use to **recruit participants** and inform them about their role in the study. Include all of the contact points or points of interaction with potential participants. Attach copies of advertisements, flyers, recruitment letters, and oral or written scripts.

**The violin and piano student’s Suzuki teacher will give the co-investigator a list of potential participants from their studios who are under the age of 12 and who regularly practice with a parent. The co-investigator will provide letters and consent forms to the parents of these families and request participation in this study. Cello participants will be drawn from the co-investigator’s cello studio in the same way.**

- 19.** Describe how you will ensure that all participants understand (a) that participation is **voluntary** and (b) that they can withdraw at any time without penalty.

**The co-investigator will verbally explain that participation is voluntary and that withdrawal from this study is possible at any time in the initial letter. This information will be reiterated during a face-to-face meeting between the parents and co-investigator upon delivery of the blank videotapes.**

- 20.** Describe any **incentives, inducements, or reimbursements** (e.g. extra credit, research credit, cash payment, raffle, gift) that will be offered to the participants. Indicate whether participants will receive the incentives if they withdraw before the study has been completed.

**There will be no incentives, inducements, or reimbursements for participating in this study.**

- 21.** Describe the procedures you will use to **obtain and document informed consent and assent**. Attach copies of the forms that you will use. Justify any request for a waiver of written consent. (See 45 CFR 46, sections 46.116 and 46.117, for a list of the elements of informed consent and the regulations for documenting informed consent.)

**The consent form signed by the parent will accompany the recruitment letter and will be returned to the co-investigator when the blank videotapes are delivered. A script will be read to the children by the parent before beginning the taping of the first practice session. The student will sign the script, if the child is able to write their name. The parents will return the student-signed script to the co-investigator with the recorded videotapes.**

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### **CONFIDENTIALITY OF THE DATA**

- 22.** Indicate the **intended use** of your data. Check all that apply.

☒

Dissertation

☒

Publication/journal article

☐

Thesis

☒

Results released to participants/parents

☐

Undergraduate honors project

☐

Results released to employer or school

☒

Conferences/presentations

☐

Results released to agency or organization

☐

Other. Describe below.

- 23.** Describe the steps you will take to insure the **confidentiality** of the data. Indicate how you will safeguard data that includes identifying or potentially identifying information (e.g. coding). Indicate when identifiers will be separated or removed from the data.

**The names and any other personal information or identifiers of the participants will not be used in this study. The data collected will be coded by number (i.e. 1-10) and then by instrument (i.e. cello, violin, piano) of the participants in order to perform a test of reliability. Names of the participants will not be included in the data displays.**

- 24.** Indicate where and how you will **store** the data and how long you plan to retain it. Describe how you will dispose of it (e.g. erasure of tapes, shredding of data).

**The raw data will be stored on the original videotapes in the co-investigator's home and the research data will be stored on a computer disk that will be retained for approximately 5 years.**

- 25.** Describe any circumstances under which you might be required to **break confidentiality**. Describe how you will make potential subjects aware that confidentiality may be broken.

**The investigators cannot think of any circumstances under which confidentiality would need to be broken.**

## Appendix B

### Letter of Invitation For Participation

Date:

Dear Parent or Guardian,

This letter is an invitation to participate in a Suzuki research study being conducted in Capital University's Suzuki program by Alice Ann O'Neill and Dr. Patricia Flowers. The results from this research study will help to contribute to broadening our knowledge of home practicing and will hopefully help to further develop Suzuki Method parent and teacher training in the future. Your participation in this study is completely voluntary.

The requirements for participating are that your child must be a Suzuki student who is under the age of 12 and practices with a parent on a regular basis. The practicing parent will be asked to videotape two home practice sessions within a two-week period. If a video camera or tripod is not available in the home, Ms. O'Neill will provide these for use with this project along with blank videotapes.

At the conclusion of the videotaping project, the investigators will view the videotapes to gather data for analysis. After completion of the gathering of data, Ms. O'Neill will keep the videotapes for a period no longer than 5 years after which time they will be destroyed. The videotapes will be coded by instrument with numbers, not by name, on the collected data/videotapes and paper to preserve confidentiality. The results of this study will be formulated into a paper, which will be presented and published for public information. If you have any further questions regarding this study or its procedures, please feel free to contact the investigators: Ms. O'Neill by email ([aoneill@capital.edu](mailto:aoneill@capital.edu)) or by telephone (614-236-6187) and/or Dr. Patricia Flowers by email ([flowers.1@osu.edu](mailto:flowers.1@osu.edu)) or by telephone (614-292-6389).

Finally, written consent is necessary in order for your child to participate. Enclosed with this letter is a consent form. If you and your child are interested in participating in this research project, please sign this form and contact Ms. O'Neill to make an appointment to meet with her to obtain video equipment and/or blank videotapes. Thank you for considering this request for participation.

Sincerely,

Alice Ann M. O'Neill  
Assistant Professor of Cello - Capital University  
Doctoral Candidate - The Ohio State University

Appendix C

Participation Consent Form

CONSENT FOR PARTICIPATION IN SOCIAL AND BEHAVIORAL RESEARCH

Protocol title: Observation and Analysis of Suzuki Home Practice Sessions

Protocol number: O2B0155

Principal Investigator: Dr. P. Flowers

I consent to my participation in and my child's participation in research being conducted by Dr. Flowers of The Ohio State University and her assistant, Ms. A. O'Neill.

The investigators have explained the purpose of the study, the procedures that will be followed, and the amount of time it will take. I understand the possible benefits, if any, of my participation and my child's participation.

I know that I can and my child can choose not to participate without penalty to my child or me. If I agree to participate, I can and my child can withdraw from the study at any time, and there will be no penalty.

I consent to the use of videotapes. I understand how the tapes will be used for this study.

I have had a chance to ask questions and to obtain answers to my questions. I can contact the investigators at 614-292-6389 (Dr. Flowers) and/or 614-236-6187 (Ms. O'Neill). If I have questions about my rights as a research participant, I can call the Office of Research Risks Protection at (614) 688-4792.

I have read this form or I have had it read to me. I sign it freely and voluntarily. A copy has been given to me.

Print the name of the participant(s):

\_\_\_\_\_

Date:

Signed:

\_\_\_\_\_

\_\_\_\_\_

*(Participant)*

Signed:

Signed:

\_\_\_\_\_

*(Principal Investigator or his/her authorized representative)*

\_\_\_\_\_

*(Person authorized to consent for participant, if required)*

Witness:

\_\_\_\_\_

*(When required)*

## Appendix D

### Video Recording Child Permission Script



## Video Recording Script

Parent: Please read this script to your Suzuki student before recording the first practice session.

**“We have been asked to videotape our practice time. Ms. O’Neill, the cello teacher at Capital, and her teacher at Ohio State are doing a research project on Suzuki families and practicing at home. The camera is going to be set up over here (point out where the camera will be) and we will practice here as usual. We will record today and one day next week too. After recording two practice times, we are done; then I will give the videotapes to Ms. O’Neill to do the research.”**

**“Do you understand?”**

If they do not understand this script, please try to explain its content to them in terms they will be able to understand.

**“Do you agree to participate?”**

Parent: If the answer is “yes” and your Suzuki student agrees to participate, then proceed with taping the practice session. Instructions are provided on the videotaping instruction sheet.

If the answer is “no,” please do not tape your practice session and return the blank videotapes and videocamera to Ms. O’Neill.

Appendix E

Videotaping Instructions

## **Videotaping Instructions**

- 1) **Set up the camera on stable furniture or on a tripod where both the student and parent can both be seen in full-view (preferably frontal view) and heard clearly.**
- 2) **Do a test recording to make sure that everyone can be seen in full-view. Make sure that both voices can also be heard clearly.**
- 3) **Press the record button at the beginning of the practice session and leave the camera recording throughout the entire practice session regardless of the length of the time of the session.**
- 4) **Stop the video camera from recording after practicing has been completed.**
- 5) Take the videotape out of the camera and label your last name, the session number (i.e.#1 or #2), as well as the date and time of this practice session recording.
- 6) **Record the second practice session on a different videotape after a different private lesson with your Suzuki teacher. Make sure the recorded practice sessions are no less than five days apart.**
- 7) Return both of the videotapes to the Suzuki teacher or co-investigator upon completion.

**THANK YOU!**

Appendix F  
Parent Survey Form

## **Parent Survey**

Name of Suzuki Parent:

Name of Suzuki Student:

Age of your Suzuki Student:

Numbers of years of Suzuki study on the instrument (please state the instrument):

Length of Private Lesson (i.e. half hour, 45 minutes, 1 hour):

Do you attend group lessons on a regular basis?

If you do attend group lessons regularly, how often do they occur (i.e. weekly, monthly)?

Approximate number of practice sessions per week over the past 6 months:

Approximate length of practice sessions:

What are your goals or reasons for participating in Suzuki lessons?

What kind of parent training did you obtain in at the beginning of taking lessons?

What kind of parent training do you currently participate in?

What aspects of the Suzuki Method or philosophy do you feel are contributing to your child's growth and development?

Appendix G

Non-empirical Research Documents  
and Articles on the  
Suzuki Method

## **Previous Non-empirical Research Documents and Articles Regarding the Suzuki Method**

Berardocco, Diana B. (1974). *A Study of the Philosophy and Method of Shinichi Suzuki; a Dissertation*. M.M. Thesis, Catholic University of America.

Blunt, Jeremy W. (1987). *A Comparative Study of the Suzuki Method and the Training of Suzuki Teachers in Japan and England*. M.Ed. Thesis, University of Birmingham.

Carey, Tanya Lesinsky. (1979). *A Study of Suzuki Cello Practices as Used by Selected American Cello Teachers*. D.M.A. Diss., University of Iowa.

Collier-Sloane, Kay. (1991). *The Psychology of Humanistic Life Education: A Longitudinal Study*. Ph.D. Diss., Union Institute.

Dawley, Robert. (1979). *Research: An Analysis of the Methodological Orientation and the Music Literature Used in the Suzuki Violin Approach*. Ed.D. Diss., Music education: University of Illinois, Urbana Champaign.

Greene, Kenneth H. (1989). *A Comprehensive Performance Project in Viola Literature and a Pedagogical Analysis of the Suzuki Viola School, Volumes 4 and 5*. D.M.A. Thesis, University of Iowa.

Griffin, Robert C. (1989). *The Suzuki Approach Applied to Guitar Pedagogy*. D.M.A. Doc., Perf. Pract: University of Miami.

Hardie, Julia O. (1987). *A Comprehensive Performance Project in Viola Literature and an Essay with Surveys Assessing Current Trends in Suzuki Viola Pedagogy in the United States*. D.M.A. Thesis, University of Iowa.

Haney, Stephen D. (1991). *A Set of Principles for Teaching Musical Notation to Improve the Sight-reading Ability of Suzuki String Students in the Public Schools*. M.M. Thesis, Southern Illinois University.

Howe, Sondra Weiland. (1995). Sources of the Folk Songs in the Violin and Piano Books of Shinichi Suzuki. *Bulletin of Historical Research in Music Education* 16, 177-193.

Howe, Sondra Weiland. (1995). The Role of Women in the Introduction of Western Music in Japan. *Bulletin of Historical Research in Music Education* 16, 81-97.

Hwang, Li-Chen. (1995). *The Development of Lesson Plan Sourcebook for Suzuki Piano School II*. Ph.D. Education Diss., Columbia University Teachers College.

Josephson, Sherida L. (1998). *The Suzuki Viola School: A Pedagogical Guide for Volume Six*. D.M.A. Thesis, University of Iowa.

Kelton, Christopher T. (1989). *Suzuki Techniques Applied to Saxophone*. D.M. Diss., Performance Practice: Indiana University.

Ker, Barbara C. (1985). *Shinichi Suzuki and Talent Education: the Person, the Philosophy and the Violin Method*. M.M. Thesis, University of Auckland.

Kesler, Marilyn S. (1966). *An Adaptation of the Shinichi Suzuki Violin Method for Violoncello*. M.M.Ed. Thesis, Southern Illinois University.

Kitts, Wendy Lou. (1993). *The Effects of Edwin Gordon's Rhythmic Learning Sequence on Private Traditional Piano and Suzuki piano students*. M.M. Education Thesis, University of Louisville.



Landers, Ray D. (1974). *The Talent Education School of Shinichi Suzuki and Application of its Philosophy and Methods to Piano Instruction*. D.M.A. Diss., Piano pedagogy: Indiana University.

Lee, Shirley Yon. (1992). *The Suzuki Beginner: A Teacher's Guide to the Suzuki Principles of Violin*. D.M.A. Diss., University of Washington.

Lien, Hsien-Liang. (1997). *A Comprehensive Performance Project with an Essay: Supplemental Instructional Materials for the Suzuki Method and the Suzuki Cello School*. D.M.A. Thesis, University of Iowa.

Lo, Stephen Yuet-Din. (1993). *A Reading Course for Suzuki Piano Students*. Ph.D. Diss., Texas Tech University.

Menczel, Vered. (1997). *The Application of the Suzuki Method in Israel and the United States: A Comparative Case Study*. Ph.D. Diss., New York University.

Nelson, Suzanne. (1994). *Twentieth-century Violin Technique: The Contributions of Six Major Pedagogues*. Ph.D. Diss., University of South Carolina.

Perkins, Marianne Murray. *A Comparative Study of the Violin Playing Techniques Developed by Kato Havas, Paul Rolland, and Shinichi Suzuki*. D.M.A. Diss., Catholic University of America.

Price, Constance Vernita G. (1989). *A Model for the Implementation of a Suzuki Violin Program for the Day-care Center Environment: An Evaluation of its Effectiveness and Impact*. Ph.D. Diss., University of Michigan.

Saito, Shinobu. (1997). *History and Development of the Suzuki Method in Brazil*. D.M.A. Thesis, University of Iowa.

Schleuter, Stanley L. (1974). Adaptation of Certain Aspects of the Suzuki Method to the Teaching of the Clarinet: an Experimental Investigation Testing the Comparative Effectiveness of Two Different Pedagogical Methodologies. *Council for Research in Music Education Bulletin*, 37, 46-48.

Schlosberg, Theodore Karl. (1987). *A Study of Beginning Level Violin Education of Ivan Galamian, Kato Havas, and Shinichi Suzuki as compared to the Carl Flesch Method*. Ed.D. Diss., Music Education: Rutgers University.

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- Duke, R.A. & Farra, Y. (2000). SCRIBE: Simple Computer Recording Interface for Behavioral Evaluation. Austin, TX: Teaching and Learning Associates.

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- Flowers, P.J. & Costa-Giomi, E. (2002, April). Piano lessons of beginning students who persist or drop out: Teacher behavior, student behavior, and lesson progress. *Paper presented at the biennial meeting of the Music Educators National Conference, Nashville, TN.*
- Gholson, S.A. (1998). Proximal Positioning: A Strategy of Practice in Violin Pedagogy. *Journal of Research in Music Education*, 46(4), 535-545.
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- Stamou, L. (1998). The Effect of Suzuki Instruction and Early Childhood Music Experiences on Developmental Music Aptitude and Performance Achievement of

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