

**IRSTE**

*International Research Symposium on Talent Education*



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# **Proceedings of the 14<sup>th</sup> International Research Symposium on Talent Education (IRSTE)**

Minneapolis, MN  
May 24-25, 2018

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**W**elcome to the 14<sup>th</sup> International Research Symposium on Talent Education (IRSTE). Founded by the American Suzuki Institute (ASI) and now co-sponsored by ASI and the Suzuki Association of the Americas (SAA), the IRSTE takes place every two years in the days before the biennial SAA Conference begins.

Established in 1990, the goal of the IRSTE is to focus on the application of research as it relates to the Suzuki Method, music teaching, and learning. Participants have the opportunity to hear presentations of completed projects by various researchers, as well as meet and talk with presenters at the poster session. It also offers studio teachers the chance to learn some of the basic methods of conducting research in their own program. For more information, a copy of these proceedings and the more recent Suzuki bibliography, please visit our expanded and updated website, [www.irste.org](http://www.irste.org).

We are particularly excited at this symposium to be able to welcome Dr. Beatriz Ilari to conduct the IRSTE research master class and to present two keynotes that address her research on the role of parents in the music education of their children. She will also highlight the implications of that research for our day-to-day interactions in our studios. Her applications will be particularly insightful as she grew up a Suzuki student, became a Suzuki teacher and is now a Suzuki parent!

Our hope is that you'll leave the day pondering new ideas, stimulated by new ways of thinking and revitalized in your commitment to life-long learning. Enjoy!



Pat D'Ercole, IRSTE Co-coordinator  
Aber Suzuki Center/American Suzuki Institute



Kate Einarson, IRSTE Co-coordinator  
University of Toronto



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## 14<sup>TH</sup> INTERNATIONAL RESEARCH SYMPOSIUM ON TALENT EDUCATION MAY 24-25, 2018

### Thursday, May 24

- 1:45 Registration
- 2:15 Welcome
- 2:30 **Research Master Class:** Presentation and discussion with Dr. Beatriz Ilari for researchers with works in progress (IRSTE registrants observe this portion.)
- 3:00 **IRSTE Symposium Keynote Address:** *Parental Cognitions and Children's Formal Music Learning: The Roles of Age and Social Class*  
Dr. Beatriz Ilari, Thornton School of Music, University of Southern California
- 4:00 Keynote Q & A
- 4:15 **Panel Presentation:** *Studying Suzuki Parent Education*
- 5:30 **Poster Speed Talk Session**
- 6:00 **Poster Session and Snacks**
- 7:00 Announcements & Adjourn

### Friday, May 25

- 8:30 **SAA Research Keynote Address:** *From the Diaries of a Suzuki Mom: Connecting Musical Parenting Research And Music Education Practice*  
Dr. Beatriz Ilari, Thornton School of Music, University of Southern California
- 9:40 Keynote Q & A
- 10:50 **Research Presentations**
- Closing comments and Evaluation
- 12:00 Adjourn

## **IRSTE Symposium Keynote Address**

### **Parental Cognitions and Children's Formal Music Learning: The Role of Age and Social Class**

Thursday, May 24, 2018

Beatriz Ilari

Thornton School of Music

University of Southern California, CA

Little is currently known about parental cognitions as they relate to children's participation in different types of formal music education programs. What motivates parents to enroll children in formal music education programs? Do parents perceive any changes in their children's behaviors and attitudes after a few years of formal music education? To address these questions, I conducted interviews with parents of children (aged 3-13), who were attending different formal music education programs including an El Sistema-inspired program, Suzuki-based strings programs, conservatory-based strings programs, and an early childhood music program. Interviewees came from different SES, cultural and ethnic groups. They answered questions about family musical background, motivations to enroll children in formal programs, and children's musical engagement in everyday life, in and out of schools. Parents were also asked to report if they saw any changes in their children or family life following their enrollment in formal music education. Findings suggested some similarities across parental responses, including the desire to have children learn new skills and develop a love of music. Some parents, irrespective of the programs their children were in, also spoke about learning to play an instrument as something that they always wanted but could not do. Yet, differences in parental responses also emerged. While some parents from underserved communities described music as an activity that would keep children away from potential everyday life risks, parents from wealthier backgrounds typically spoke about the benefits of music learning for children's brain, cognitive, and emotional development. By contrast, parents of young children spoke mainly about the role of early childhood music programs in social development. Taken together, findings suggest that parental motivations to enroll children in music may vary as a function of children's age and social class. These and other findings will be presented, along with implications for music teaching and learning.

**SAA Research Keynote Address**

**From the diaries of a Suzuki mom:  
Connecting musical parenting research and music education practice**

Friday, May 25, 2018

Beatriz Ilari  
Thornton School of Music  
University of Southern California, CA

Parents play a central role in children's music education. Knowledge concerning musical parenting, or parental beliefs, attitudes, attributions and behaviors towards music has grown considerably. In this talk, I will present recent research on musical parenting of children and adolescents from an ecological perspective. Issues pertaining to contemporary parenting in the Western world such as intensive parenting, concerted cultivation, and the reliance on expert advice will also be presented, particularly as they relate to formal music education in schools and studios. At the end of the talk, I will offer some implications of this research for music education practice with illustrative examples from my own experiences as a former Suzuki student and teacher, and now Suzuki parent.

## Music-Making in the Preschool Classroom

Jentry Barrett

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Active engagement in music has numerous benefits, especially for young children (Hallam, 2010). However, many children do not receive music-making experiences. Nardo (2006) and her colleagues surveyed 293 National Association for the Education of Young Children (NAEYC) accredited early childhood centers to find out what musical activities were taught in the classroom. They found that only 28% of children were experiencing planned, teacher-directed music instruction four to five times per week; and 14% of children were receiving no music instruction at all. Runfola et al. (2012) used videotaped observations of a small number (n=4) of preschool classrooms and found what the authors deemed “typical” for preschool music time, “children sang along in inappropriate ranges or played rhythm band instruments to commercial music recordings; weather, time, days of week, and other content were taught through music. In general, music was used for entertainment and classroom management” (p. 14). However, these “typical” kinds of activities are not consistent with early learning standards, for example, the Creative Curriculum’s (2011) standard for 48-month children states, “explore vocally; sing repetitive patterns and parts of songs alone and with others.” Singing along to commercial music not specifically tailored to preschool children’s voices is not appropriate music-making, but the prevalence of this practice is unknown. These studies highlight the need for updated and more informative data in the preschool music literature. Four research questions can address gaps in the research literature:

- 1) What kinds of music-making are happening in preschool classrooms?
- 2) Does the music-making align with the Nebraska Early Learning Guidelines, Teaching Strategies GOLD, and ECERS?
- 3) What are teachers’ attitudes and beliefs surrounding the music-making and its importance to children’s school readiness?
- 4) How efficacious do teachers feel in teaching music-making in their classroom?

I will use an explanatory mixed-method design to answer the research questions. First, a survey will be sent to a sample of Nebraska preschool teachers to address research questions one and three. Second, I will code responses to the survey to determine if music-making aligns with standards. Third, after coding responses from the survey, I will select a small number of individuals who are teaching music in their classrooms, and an equal number who are not. The interviews will consist of questions about musical self-efficacy, attitudes about music and its contribution towards school readiness, and any changes they would make if given more access to resources.

I predict that most preschool teachers will use music in their classrooms as classroom management and entertainment tools and believe that music, as currently used, does contribute to Kindergarten readiness. Teachers likely will feel efficacious teaching music if they were musically trained before they began their in-service careers or received superior pre-service music training. Otherwise, they will feel inadequate teaching music. I would hypothesize most of the current music-making does align with standards broadly but am not confident that all accreditation standards and professional guidelines measure developmentally appropriate music-making.

## Surveying Parents' Perceptions of Suzuki Parent Education

Kathleen M. Einarson, Jacob M. Dakon, Nancy Mitchell, BettyAnne Gottlieb,  
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Parents have an enormous impact in determining young children's participation in formal music training, given the sustained investment of time and financial resources such training requires. Parent personality can account for how long children persist in music lessons (Corrigall & Schellenberg, 2015) even after controlling for factors like the child's own motivation and ability. Suzuki parents in particular play a very large role in supporting their young children's musical development (Hendricks, 2011).

Musically untrained parents with higher self-efficacy are more likely to engage in supportive behaviours like supervising practice (Creech, 2001), whereas parents who are concerned about their child's future practicing prior to beginning lessons are more likely to have children who stop training in the first year (MacPherson & Davidson, 2010). Retrospective research also shows that promising students who gave up on formal music training are likely to have had less parental support in the early stages of lessons (Davidson, Sloboda, & Howe, 1995). The evidence suggests that adequate preparation has the potential to change parent behaviours, and can improve both student achievement and student retention (Creech & Hallam, 2003). This begs the question of how Suzuki teachers can deliberately and strategically support the *parents* of young children who are starting or continuing formal music training.

Many Suzuki teachers require parents of new students to engage in orientation or education sessions that teach them how to work effectively with novice musicians (Mitchell et al., 2016). These sessions can be demanding, however, requiring parents to dedicate precious time, energy, and/or monetary resources. To help teachers make parental training as effective as possible, there exists a need to investigate what parents value about their Suzuki parent education and orientation, how prepared they feel to act as a Suzuki home teacher, and what types of resources and materials they find most helpful. The current project consisted of an online survey distributed by email to the parents of instrumental Suzuki students. Families ( $n = 65$ ) were recruited from the studios of interested Suzuki Teacher Trainers across Canada and the United States. Survey questions inquired about 1) family demographics and background information, 2) the structure and content of the parent-education program each family completed, and 3) parents' reports about the methods of communication, types of materials, and topics they found most helpful and interesting.

A precursor survey of Suzuki music educators previously revealed high demand for tailored parent-specific education materials (Einarson et al., 2016), and a desire to meet parent needs more effectively. Results of this survey provide useful preliminary data regarding parents' self-reported strengths, weaknesses, preferences, and desires.

**Ability Development in Practice:  
The Real Life Highs and Lows of Parent- Child Practice at Home**

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Ability development is a hallmark of the Suzuki philosophy. In our modern society there are often two parents working and children's lives are more scheduled and busy than ever. Teachers are working to understand how to best set families up for success given these new realities. How do parents need to adapt to changing times and still help develop the ability of our children and students? What are the real life struggles to make this happen and what are also the real life rewards for parents? Often teachers are operating under assumptions about what information and encouragement Suzuki parents need that are out of date, and may not line up with the reality modern Suzuki parents are facing. Having honest conversations about struggles with home practice can be difficult and new parents to the method may not be open about them until later on in their journey, making it hard to address them as they come up. Focusing on the experience of parents working with their children to learn an instrument, through home practice, what is the reality of how parents work through home practice? What struggles have they overcome and what struggles have they not found a solution for? What do they see as the biggest benefits of doing so? Using qualitative research from over 100 Suzuki parents, collected through Google surveys and reader questions, this research will give a better understanding of the common practice struggles of modern day Suzuki parents including: time to practice, working with their child's personality, and helping students develop ownership over their music studies. It will also help us better understand what parents value most including: the bond they develop with their child and seeing their child develop playing skills and character qualities like intonation and perseverance. This information will help teachers and educators understand the real life obstacles facing parents practicing with their children at home and how we can start to address the roadblocks to long-term success. When we ignore these issues that parents truly are struggling with at home, we miss opportunities to coach them through and to reassure them that these are very normal struggles. Emphasizing what parents value as outcomes from practice helps better communicate why it's worth addressing and working through these very real struggles. The more the parent experience is heard and acknowledged, the more teachers can work with parents as a team - helping students reach their potential.

## **Parental practices in the Suzuki Method: The experience in Puerto Rico**

Marta Hernández-Candelas<sup>1</sup> & Nellie Zambrana<sup>2</sup>  
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This spoken presentation will share a study held in Puerto Rico that explores and describes in depth the experience of Puerto Rican parents with the teaching of music through the Suzuki Method (SM). The cross-sectional study with a non-probabilistic and mixed design sample incorporates the survey and two focus groups to investigate and describe both quantitatively and qualitatively diverse dimensions of the Puerto Rican parents who chose the SM for their children's music education, such as the benefits of SM, the challenges, how they handle them and how they promote musical excellence. It was expected to identify and to know in depth how are the practices of the parents in the musical learning process and how they contribute to the integral development of the children as well as to the relationship between parents and children according to the experience in Puerto Rico. Some of the results show that parents see strong benefits such as gaining musical discipline and applying them to life and school, building a strong sense of community, a good opportunity to socialize and learn about their own child's learning process. Parent's challenges included having a difficult time coordinating logistics, feeling confused because of their own lack of musical knowledge, needing more commitment from everyone and facing children's reluctance to practice. Some parents who recognized as a limitation "not knowing music" made adjustments associated with the good teaching practices with love highlighted by the teacher Shinichi Suzuki. More quantitative and qualitative results will be shared during the presentation

## **Effect of a Supervised Music Teaching Program on the Skill, Attitude and Self-Efficacy of Parents who serve as Home Practice Partners within the Suzuki Method**

Yvonne Davila

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While traditional music programs do not typically require parental participation in lessons or home-practice, the Suzuki Method of music education embraces parental involvement as a cornerstone of the philosophy and methodology (Suzuki, 1982). The Suzuki Method promotes attendance at parent education classes before the child begins formal lessons, to specifically prepare the parent responsible for home practice as the home teacher (Suzuki, 1983). Regardless of parents' socio-economic status, profession, education, or level of musical experience, there seems to be continuously expressed need for guidance during home practice. Motivating students to start practice, knowing specifically what to practice, or how to get a child to develop an intrinsic desire to practice, are topics consistently prompting questions from parents (Davila, 2014). Most Suzuki parent education sessions organized by individual studio teachers or presented at summer institutes commonly focus on the basic tenets of the method and philosophy as well as address the importance of regular practice and listening to lesson repertoire. The effect of parent behavior on the quality of home practice, specifically the effect of training parents to utilize research based effective teaching strategies during home practice sessions, has not been investigated. My research was comprised of two studies, one of which involved two investigative components. This two-part study investigates the concerns of parents and the effects of parent education on the quality of home practice. The first study investigates the effect of a researcher-designed pre-lesson parent education on parents' expectations for length of music study, self-efficacy as a home practice partner, level of communication with the private teacher, level of satisfaction with private lessons, and knowledge of the Suzuki method and philosophy.

The second study examined the effect of incorporating a course designed to teach parents specific strategies into a parent education program for families whose children are enrolled in Suzuki Method music lessons. The parent education course provided parents with specific teaching strategies to utilize when supervising their children's music practice at home. The teaching concepts discussed during the lectures included specific aspects of effective teaching strategies related to home practice, strategies related to timing and quality of feedback, the balance of performance and talk time, sequencing tasks, pacing, and the use of repetition. The ultimate goal of the course was to improve the overall quality and effectiveness of the home practice sessions. Secondary goals included 1) increasing parent self-efficacy in regard to general music knowledge and confidence as practice partners and (2) improved communication between each parent and the respective teacher. Specific research questions addressed changes in the following behaviors during the lessons and during home practice: amount of talking; amount of performance time; quality of parental feedback; student on- and off-task behavior; and accomplishment of teacher or parent stated practice goals. It is hoped that results from this study will result in an effective curriculum for parent education courses, and highlight teaching strategies that are effective in home practice and studio settings.

## **Attention Teachers: What You Do for Child Learning**

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Previous research investigating the relationship between expert musicians and the effects of music instruction have found evidence suggesting an association between with learning and performing and: (a) working memory efficiency, (b) increased visual-spatial processing, and (c) development of sustained and controlled attention, and d) executive function. It is speculated this is related to long term practice. However, research on the effects of music instruction on children's cognitive abilities has found relationships between practicing a musical instrument and executive functions, providing evidence on cognitive benefits from short-term instruction. This paper provides a summary of research on the relationships between music instruction and measures of cognitive function in children, including a study investigating the effects on instruction using the violin Suzuki Method on: (a) working memory efficiency, (b) visual-spatial processing, and (c) controlled attention among kindergarten students. These findings of these studies suggest a relationship between music instruction and basic cognitive functions and that instruction of this type in early childhood may enhance attentional control, a psychological process necessary in academic learning.

## **Effects of Short Term Practice with a Tonic Drone on Middle and High School Violin and Viola Intonation**

John-Rine Zabanal  
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A drone note accompaniment is recommended by pedagogues to help improve intonation (Curry 2011; Hopkins 2012; Watkins 2004). Furthermore, there are a number of school teachers and private instructors who utilize a drone accompaniment in their lessons and recommend it to their students. The primary objective of the present study was to investigate the possible effect of short term practice with tonic drone accompaniment on violin and viola intonation. A secondary objective was to examine the role of age and years of experience with regard to intonation with a tonic drone accompaniment. Twenty-eight middle and high school students performed an ascending diatonic line and a descending dominant seventh arpeggio on the violin or viola three times: pretest, posttest accompanied with drone, and posttest unaccompanied. The students were divided in groups based on age and years of experience.

A significant difference on cent deviation scores was found between the three different age groups. A post-hoc analysis revealed a significant difference between the middle-age group and the youngest group. There was not a significant difference between the three performance conditions. The two older groups showed only improvements in cent deviation scores with lower means between the pretest and the posttest conditions. The oldest group exhibited a decrease of 1.8 cents while the middle group exhibited a decrease of one cent. The youngest students did not exhibit improvement on cent deviation scores. No significant interaction was found between the age groups and the three performance conditions.

No significant difference in intonation was found between reported years of experience. Consistent with age, students with the least years of experience scored the highest mean intonation and the intermediate students scored the lowest mean intonation. Additionally, there was no difference between the three performance conditions. Although no significant difference was found, deviation scores from students with the most years of experience decreased slightly from pretest to posttest conditions while intonation of the least experienced students increased. Students who were most experienced exhibited a 2.8 cent deviation decrease from pretest to posttest drone condition and a 2.4 cent deviation from pretest to posttest no drone condition. No significant interaction was found between years of experience and the three performance conditions.

Practicing with a tonic drone note did not have an impact on violin and viola intonation. While no significance was found, intonation deviations scores decreased, improving slightly, with students who were older and had more experience on their instrument. Conversely, intonation deviations scores increased, deteriorating slightly, with younger students and students who were least experienced on their instruments. Practicing with the drone accompaniment may have been a distractor for younger and inexperienced students who may have never used a drone as a practice technique. Younger and inexperienced students are also less likely to be trained with a tonic drone accompaniment and the unfamiliarity of this practice task might have distracted them from their regular routine for improving intonation. More research is needed on the effect of drone note accompaniment on string intonation.

## **Healthy Hearing for Classical Musicians**

Alyssa Adamec

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Research has shown that musicians are at significant risk for hearing loss because of potential excessive sound exposure levels and duration of exposure. With the Suzuki philosophy of listening from a young age, hearing is a crucial component to the success of this pedagogical program. At this point, Healthy Hearing Conservation is very rarely seen for classical musicians. The purpose of this project is to inform and identify the necessity of teaching not only young musicians, but teachers and parents in the musician's life to create an effective understand of sound, listening and hearing conservation for this population.

Attendees are strongly encouraged, but not required to participate in an anonymous survey completed prior to beginning of the presentation and upon completion of the presentation via phone or email.

## **Parents' Perceptions of their Home-teacher Training**

Jacob M. Dakon, Kathleen M. Einarson, BettyAnne Gottlieb, Nancy Mitchell,  
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In this qualitative case study, we used semi-structured interviews to examine how parents perceived of their experiences as Suzuki home-teachers. Parents (N = 6) were interviewed via phone, Skype, or Facetime to report demographics and backgrounds of themselves and their child, their perceptions of the parent-education program, and their perceptions of their home-teacher experiences. Findings suggest that home-teacher training is a fluid on-going process comprised of three actors: the teacher, parent, and child. Parents need to believe they are supported by both the teacher and their peers in the studio. Clear effective modes of communication, quality instruction, as well as the provision of resources and opportunities are key to this effect, helping parents manage an array of motivational, pedagogical, communicative and logistical challenges faced during home practice. Parents overcome these challenges in part because they value music instruction, the Suzuki Method, spending time with their child, and watching their child develop cognitively and socially throughout the music learning process.

## **The Concept of Inclusion and Other Values In Suzuki Music Education**

Krystyna Henke  
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This proposed presentation focuses on the nature and impact of the egalitarian premise in Suzuki music education that, regardless of expectations of musical talent, innate ability, and pedigree, every child can learn to play a musical instrument at a high level. It addresses the question of what, within a broader understanding of music pedagogy, can be concluded from the values, particularly inclusion, that are part of the Suzuki approach and that find clear expression in the “Every Child Can!” introductory, 6-hour workshop on the fundamentals of the Suzuki approach, which is designed by the Suzuki Association of the Americas (2003) and offered to future Suzuki teachers and parents of new Suzuki students. How is this concept envisioned, implemented, interpreted, and experienced within the Suzuki community?

My inquiry is qualitative (Denzin & Lincoln, 2008), based on original, as yet unpublished, research through ethnographic fieldwork (LeCompte & Preissle, 1984/1993), participant observation, autoethnography (Taber, 2010), and a review of primary and secondary literature, including semi-structured, recorded telephone and in-person, face-to-face interviews with, among others, “Every Child Can!” workshop participants, Suzuki parents and teachers, workshop leaders, students, and leadership within the Suzuki community in North America. Research ethics clearance to use human participants has been granted by the university research ethics board for this research project that is now in progress. The theoretical framework, within which the values of inclusion, along with related ideals such as achievement, empowerment, character, relationship, and humanity (Suzuki, 1966/2012) are examined, draws on Bourdieu’s concept of cultural capital (Bourdieu, 1973; Burnard et al., 2015), as well as the notion of progressive education (Dewey, 1897; Yamasaki, 2010).

Analyzed as, both, a historical and living music pedagogy, future considerations for the Suzuki approach will be put forward in this presentation.

## **Contributions of the Alexander Technique for the Development of Motor Skills in the Suzuki Piano School -Volume 1**

Izabela da Cunha Pavan Alvim<sup>1,2</sup> & Patrícia Furst Santiago<sup>1</sup>  
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The Suzuki Piano School consists of seven volumes of repertoire that include, from folk songs, to works of consecrated composers like Mozart, Bach, Chopin, Debussy and Bartók. The repertoire of each volume was originally arranged by Shinichi Suzuki, Haruko Kataoka and Shizuko Suzuki. Volume 1 contains eighteen pieces, two by Sinichi Suzuki himself. Most of the pieces are folk songs from different nationalities. Of the other pieces, eight were extracted (in their original or adapted form) from Ernest Van de Velde's "Méthode Rose - La Première Année de Piano" and two were taken from Carl Czerny's book "100 Progressive Recreations", Book 1 . Analyzing this repertoire, it is observed that its selection and organization was careful, giving the student a progressive development of motor skills. However, in the seven Suzuki Piano School books, there is no explicit information about how teaching-learning of new motor skills should be conducted by teachers, and there are no indications of what skills are being developed in each of the pieces. To understand these and other aspects of the Suzuki Piano School teachers must attend the training courses. In the courses they learn, among other things, how to teach the students to produce a good sound in the instrument, in the most natural and healthy way possible. In addition, during the repertoire analysis, the main technical difficulties of each piece are discussed and strategies are presented to deal with specific technical challenges. As the learning of these skills is mainly done through imitation, the teacher has to be a good example, knowing what to observe in the student and knowing how to conduct their own gestures and those of the student, for the development of a solid technique and healthy.

Considering the importance of developing motor skills for piano beginners, and taking into account possible gaps in teaching-learning of new motor skills of the Suzuki method, this article aims to discuss how the Alexander Technique can contribute to the development of motor skills of the piano beginner. As a method of "re-education and conscious readjustment" of the coordination of the human organism as a whole (Alexander, 1923, p.55), the Alexander Technique seeks the balance between sensory-motor mechanisms and enables the individual to perform day-to-day activities with minimal muscular effort. It also seeks the prevention of habits harmful to body use and installs a conscious action during the performance of activities. The control of the conscious use of the body requires that the individual be responsible for such use, which depends on his/her ability to self-perceive and a proper postural attitude. In this regard, teachers and students adopting the Suzuki Piano School may benefit from the principles of the Alexander Technique from the discussions proposed in this article.

## **Musical Hearts, Beautiful Hearts**

Cecilia Taher

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Suzuki's (1969) philosophy is unique in prioritizing the development of "sensitive" and "beautiful hearts." The idea seems both captivating and convincing: the emotional power of music is indeed difficult to deny. Studies have shown that music can increase children's tendency to react sensitively to others' feelings (e.g., Schellenberg, Corrigall, Dys, & Malti, 2015; Rabinowitch, Cross, & Burnard, 2013; Kirschner & Tomasello, 2010). Nevertheless, the specific musical factors affecting socio-emotional growth remain unclear. This paper explores the relationship between Suzuki children's social sensitivity—specifically, their tendency to empathize with others—and their ability to recognize and be emotionally moved by a performer's expressive intentions.

Elementary aged children with considerable Suzuki musical training listen to unfamiliar music excerpts performed in mechanical and expressive versions. The excerpts are played back in audiovisual and audio-only conditions. After listening, the children rate their perceived level of the performer's expressive intention and their felt emotional involvement. Two-factor (Performer's Expression × Visual Component) within-subjects ANOVAs test for differences in recognition of performance expression and felt emotional involvement. Correlation analyses investigate relationships among recognized expressive intention, tendency to be emotionally moved by the performance, and empathy (GEM, Dadds et al., 2008).

Based on the already familiar importance of emotional communication for both empathy and performance expression, and supported by evidence that relatively more empathic adults can more accurately recognize performers' expressive intentions (Wöllner, 2012) and feel intended musical emotions (Garrido & Schubert, 2011), we hypothesize that more empathic children will be more sensitive to performance expressivity. Furthermore, following previous findings that empathy moderates the relationship between recognized and felt emotions in music (Egermann & McAdams, 2013), we expect that children's ability to recognize and be emotionally affected by performance expression will be more closely correlated for more empathic children. Finally, based on the relevance of the visual component of music performance (Behne & Wöllner, 2011), we hypothesize that the perception of performance expression will be closer to the performer's expressive intentions in audiovisual than in audio-only conditions.

Beyond its scientific purpose, this research hopes to provide a scientific perspective to Suzuki's famous conviction that music has the power to increase a child's sensitivity to others: "Teaching music is not my main purpose. I want to make good citizens. If children hear fine music from the day of their birth and learn to play it, they develop sensitivity, discipline and endurance. They get a beautiful heart" (Suzuki, 1969).