

IRSTE

International Research Symposium on Talent Education



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**PROCEEDINGS OF THE
16TH INTERNATIONAL RESEARCH SYMPOSIUM
ON TALENT EDUCATION (IRSTE)**

2022 IRSTE Online Meeting
June 12 to 17, 2022

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Welcome to the 16th International Research Symposium on Talent Education (IRSTE).

WThe IRSTE was founded in 1990 by Margery Aber and is now co-sponsored by American Suzuki Institute (ASI) and the Suzuki Association of the Americas (SAA). Since its founding 32 years ago, IRSTE's goal has always been to bring together a wide-ranging group of researchers, teachers, and members of our community who are interested in applying research evidence to the field of Suzuki teaching and learning. We strive to bridge disciplinary boundaries, to welcome contributors from a variety of backgrounds, and to build capacity within our Suzuki community.

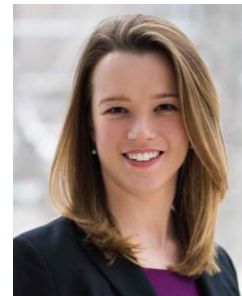
For many years the Symposium has taken place in conjunction with the biennial SAA Conference. However, after both the 2020 SAA Conference and our Symposium were cancelled, we offered our 30th anniversary Symposium as an online event for the first time ever. We were thrilled and delighted that a record-breaking number of attendees were able to join us from across the Americas!

In 2020, we recommitted to welcoming new contributors, reaching new audiences, and to examining our evidence through the lens of equity as we envisioned IRSTE's *next* 30 years. Holding the Symposium online has reduced barriers to participation and allowed us to welcome a wide array of interested contributors and participants. We are excited to do so for a second time.

This summer attendees have the opportunity to hear from presenters across the Americas! We are particularly excited to welcome our brilliant colleague (and former IRSTE co-coordinator) Dr. Karin Hendricks. Her keynote lecture on compassionate music teaching, *Exercising Empathy: The Suzuki Way*, will include discussion of how Suzuki teachers might foster empathy in their teaching, and in themselves. Our hope is that all will leave the day pondering new ideas, stimulated by new ways of thinking, and revitalized in your commitment to life-long learning.



Pat D'Ercole, IRSTE Co-coordinator
Aber Suzuki Center
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Kate Einarson, IRSTE Co-coordinator
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Proceedings of the 16th International Research Symposium on Talent Education

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16TH INTERNATIONAL RESEARCH SYMPOSIUM ON TALENT EDUCATION

DAY ONE: Sunday, June 12 @ 7:00–8:30pm EDT (90 min session)

Parents as Home DJs: Effects of music listening on young children’s psychological well-being (*Eun Cho, Laia Pujol-Rovira and Beatriz Ilari*)

New Directions for Note Reading within the Suzuki Method Using Eye-Movement Research (*Caitlin R. Smith*)

Beginning with Composing: Commitment to Process Over Outcome (*Lisa A. Crawford*)

DAY TWO: Wednesday, June 15 @ 12:00–1:30pm EDT (90 min session)

40 Years of Suzuki Piano in Brazil (*Izabela da Cunha Pavan Alvim*)

Counterstories of Eight Chinese American String Players (*Lily Man Lee Lung-Grant*)

Music performance anxiety, adolescent musicians, and the private music teacher: A review of literature (*Sarah Lee Michaels*)

DAY THREE: Friday, June 17 @ 12:00–1:30pm EDT (90 min session)

KEYNOTE ADDRESS: Exercising Empathy: The Suzuki Way (*Dr. Karin Hendricks, Associate Professor, Chair of Music Education, Boston University*)

Q & A period with Dr. Hendricks will be followed by breakout discussions on keynote/symposium topics and themes.

NOTE: A copy of the proceedings, as well as materials from preceding symposia, articles, and the most recent Suzuki bibliography are available on our website at www.irste.org.

IRSTE 2022 Keynote Address:

Exercising Empathy: The Suzuki Way

Karin S. Hendricks
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Boston University

In a world filled with ever-increasing public manifestations of narcissism, self-aggrandizement, and civil discord, Shinichi Suzuki's (1981, 1983) fervent calls for kindness, love, and development of moral character appear timelier than ever. Suzuki's pedagogy did not separate technical development from nurturance of character; both went hand in hand (Hendricks, 2011). For Suzuki, a "heart set to work for others" translated to "more abundant, delicately beautiful expressions" in musical performance (1981, p. 60); therefore, he taught and modeled prosocial character traits simultaneously with musical technique (Hendricks, 2011). Suzuki claimed that "[a] method to foster an active, fine heart is . . . the crux of education" (Selden, 1982, p. 18); and he viewed musical technique as a means of fostering human-to-human connections through the production of a resonant musical tone—which, he taught, had a "living soul" (Hendricks, 2011).

My writings on compassion and care in music teaching (see Hendricks, 2018, 2021, in press, contracted; Hendricks et al., 2021)—which are inspired profoundly by Suzuki's philosophies—focus on the ways in which teachers might view themselves as equals to their students and act as co-learners as they engage in music-making together. In the compassionate music teaching approach (Hendricks, 2018), teachers and students practice qualities of trust, empathy, patience, inclusion, and community to forge authentic connections with one another, with music, with their communities, and within themselves.

In this presentation I focus on the second quality of compassionate music teaching—empathy—to reflect upon ways that Suzuki's philosophies and pedagogies might aid in the development of relational responsiveness, reciprocity, and communal musical engagement. After offering a brief description of Suzuki's philosophies, I discuss the concept of empathy by addressing (a) what empathy is and is not, (b) types of empathy, and (c) applications of empathy-related concepts to music learning and teaching. Finally, I offer a practical example of empathy-related Suzuki pedagogy through a case study of one Suzuki Triangle (child, parents, teacher). Specifically, I investigate the proximal development of the empathetic manifestation of responsiveness as facilitated through interactive musical play. The presentation ends with a discussion of ways that current Suzuki teachers might practice and foster the development of empathetic character traits in our teaching as well as our own character.

**Parents as Home DJs:
Effects of music listening on young children's psychological well-being**

Eun Cho, Laia Pujol-Rovira and Beatriz Ilari
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Music listening is known to be closely related to the induction of positive emotions and reduction of stress in everyday life (Schäfer et al., 2013). To understand the effects of music listening on the psychological well-being of young children, a pilot study investigated 19 mothers' experiences of utilizing recorded music in the home using a modified version of the Experience Sampling Method (Author & Author, 2021). During the "Parents as Home DJs" week, participants (i.e., mothers of at least one child aged 18 months to 5 years) played a home DJ role by strategically crafting the sonic environment in response to their child's mood, using music playlists provided by the researchers. Findings stressed the potential of music listening to reduce distress in children and promote contentment, which aided in the reduction of burdens associated with parenting. Yet, a limitation of this study was its small sample.

To expand the pilot study, this study examined the effects of music listening on psychological and behavioral parameters among young children aged 0-5 in North American families (N = 562). Identical to the pilot study, parents played the home DJ role and reported their child's reactions to music over seven days and completed an exit survey on their overall impression of being a DJ. Results indicated that child's mood (i.e., activeness and pleasantness) and familiarity with music were predictors of the effectiveness of music. Children's liking for music appeared to be a powerful factor to determine the positive outcomes of music listening on child's mood. Detailed analysis on the strategies to effectively utilize music with young children, along with implications for education and research, will be presented at the conference.

New Directions for Note Reading within the Suzuki Method Using Eye-Movement Research

Caitlin R. Smith

Independent Scholar

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The Suzuki Method of teaching musical instruments to children emerged in post-World War II Japan. Shinichi Suzuki was an amateur violinist turned professional music educator who based his method on the idea that all Japanese children learn to speak Japanese with little difficulty. He called his system “The Mother Tongue Method”. Key principles to teaching a child a musical instrument via the Suzuki Method include starting very young (preferably before the age of 5) and daily listening for multiple hours to the core repertoire. Reading notes on a page is delayed until the child can play in tune with beautiful tone. Then, as the child matures, both in terms of technical ability and age, a Suzuki teacher adds note reading components (International Suzuki Association, 2020).

The Suzuki Method is one of the world's most widely used music pedagogies (Kendall, 1985). It has produced countless accomplished musicians – but it frequently produces musicians whose ability to learn by ear and memorize far outstrips their note-reading and sight-reading abilities. In fact, this inconsistency in musical ability is one of the most common stereotypes of, and objections to, the Suzuki Method (Barber, 1993).

This presentation is a preliminary data-driven analysis of how the existing literature and emerging directions on eye tracking movement in music can contribute to closing the gap between teaching playing by ear and reading notes within the Suzuki Method.

Specific research findings explored include crucial differences between language and music, symbol relationships, musical stimuli, fixation durations and frequencies, eye-time span, early attraction and distant attraction, and others. As the Suzuki Method is now used worldwide, this presentation's evaluation of suggested future endeavors has both potential interests and practical significance

Beginning with Composing: Commitment to Process Over Outcome

Lisa A. Crawford

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Composing music and songwriting have become a greater aspect of some teachers' work with students across all grade levels. Throughout the past three decades Webster, Kratus, Kaschub, and others, have presented elements of creativity and songwriting with an extensive variety of ways for educators to introduce creative musical work. This has afforded the profession not only assurances, but also a sense of urgency, to work compositionally with young people.

My talk will discuss the outcomes of a variety of teaching experiences and the compositional results of students including Suzuki, as well as both public and private school music programs. I will review composition-related personal research and invite questions and discussion of how educators may develop composition skills with K-12 students beginning with composition.

40 Years of Suzuki Piano in Brazil

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This work is part of the doctoral dissertation entitled “Perspectives on piano teaching and learning by the Suzuki Method in Brazil” (Alvim, 2022), developed at the Graduate Program in Music of the Federal University of Minas Gerais/Brazil. The data used for this research were collected through: (1) interviews and questionnaires applied to Brazilian Suzuki piano teachers; (2) information obtained from the Suzuki Association of the Americas, Associação Musical Suzuki do Brasil, and teachers who organized Suzuki courses in Brazil; (3) review of Brazilian research, such as Saito (1997); Penna (1998), Luz (2004), Vieria (2012), Ilari (2012) and Yoshimoto (2021). It was found that the principles of the Talent Education developed by Shinichi Suzuki arrived in Brazil in the 1970s and spread from three main cities: (1) Santa Maria, with the work of Sister Maria Wilfried (1974); (2) Curitiba, with the work of Hildegard Martins (1976); (3) Porto Alegre, with the work of José Carlos Lima and Carlos Alberto Souza (1980). The first teaching experiences at the Suzuki Piano School in Brazil were given by Maria Elena Pessoa, in Curitiba, from 1982 onwards.

Starting in 1986, introductory Suzuki Piano courses began to be offered in Brazil, with the following teachers: Beverly Graham (1986), Naomi Picotte (1990), Nehama Patkin (1993 and 1996). From 1992 onwards, Brazilian Suzuki piano teachers began to go abroad to participate in training courses. The first Suzuki Piano course according to SAA regulations took place in Brazil in 2002. Among the teacher trainers who have taught Suzuki Piano courses in Brazil are: Carol Cross (2002), Caroline Fraser (2013, 2014, 2018), Flor Canelo (2016 to 2021) and Blancamaría Montecinos (online, 2021). Among the countries where Brazilian Suzuki piano teachers were trained are: Brazil (76%), Peru (15%), United States (7%) and Chile (2%). The greater offer of Suzuki Piano courses in Brazil, especially from 2016, resulted in a significant increase in the number of teachers working in Brazil. Most of these teachers are located in the southeastern and southern regions of Brazil, as a result of the way in which the Method was established in the country and the concentrated offer of courses in these regions. The offer of online courses has facilitated the access of Brazilian teachers to courses, especially those who live outside the center-south axis of Brazil. However, 60% of Brazilian teachers completed their training only up to the Piano Unit 1 course. This demonstrates that there is a lot of room for quantitative and qualitative growth of the Method in Brazil.

Collaborative work between teachers was also found to be a particular characteristic of the Suzuki Piano in Brazil. This has led to recitals and other events that have brought together dozens of Brazilian teachers and students. Finally, it was found that the Suzuki Method has the potential to make the piano more accessible to Brazilians, helping teachers to have a more solid pedagogical-musical training. However, the lack of publications on the Suzuki Method in Portuguese, makes it difficult for more Brazilians to access the Method.

Counterstories of Eight Chinese American String Players

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Chinese Americans represent the largest Asian ethnic group in the United States and their population continue to rise. In the past three decades, East Asians and East Asian Americans have represented a disproportionately large percentage of students in middle school and high school string orchestras when compared to the demographics of the region. Chinese American students typically play the violin and, to a lesser extent, the cello. Such a large proportion of string students and their instrument choices are related to the transnational historical context of Chinese American immigrants and their descendants.

The purpose of this study is to inquire into the processes of Asianization and their effects on musical identity and racial identity formation of seven Chinese American former middle and high school string orchestra students. Asianization is defined as the specific ways society racializes Asian Americans. For Chinese Americans, these processes include the model minority, yellow peril, and the perpetual foreigner stereotypes.

I used narrative inquiry as a methodology to challenge Eurocentric research norms, by honoring personal stories while anchoring them into larger societal and historical contexts. I interviewed seven young Chinese American adults who were second-generation immigrants, to inquire about their retrospective stories of their middle school and high school orchestra experiences. Data also included my own stories as a first-generation Chinese American immigrant music teacher; these autobiographical stories helped to reveal my positionality as a researcher and provided contexts and perspectives of my analysis.

Using AsianCrit or Asian Critical Theory as theoretical perspective, I examined ways in which White Euroamerican hegemony affected and continued to shape the musical experiences of Chinese American students. Playing the violin or the cello successfully helped them navigate and elevated their status in American society, but it also fit them into the model minority stereotype and possibly further alienated them from their non-Asian peers. The wide acceptance of the model minority and perpetual foreigner stereotypes meant that many Chinese American string players were still seen by their teachers and conductors as technically superior but emotionally deficit, not being able to understand a European art form.

Parents loomed large in the students' musical life, from determining whether or not to play an instrument, to requiring them to play the violin without discussion. The perceptions of these parents being overbearing further fed into the Asianization process. Playing in a string orchestra could mean a place to feel at home to some students; but it could also be where they felt stereotyped and found themselves intentionally breaking the mold by switching instruments or even quitting. Students' identities as a string orchestra musician became part of how they perceived themselves as they struggled to identify as either Chinese or American, sometimes feeling like they were neither. It is important for teachers to have deeper understanding of Chinese American history and Asianization processes in order to teach Chinese American string students with the compassion and individual attention all students deserve.

Music performance anxiety, adolescent musicians, and the private music teacher:

A review of literature

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Music performance anxiety (MPA) is present in adolescent musical training and affects young musicians in all areas of performance—whether in the classroom, studio, or stage. While an optimal degree of anxiety could arguably be considered good for adolescents during performances, extreme displays of anxiety can be damaging. In attempting to define, measure, and research music performance anxiety (MPA) in adolescent musicians, researchers are considering the complex interactions of adolescents' musical training and their preparation for performance opportunities. This literature review examined the young musician and music performance anxiety (MPA) in the context of social and situational environments regarding long term and short-term coping strategies, and whether or not gender or age differences mattered. Additionally, the unique role of the private music teacher and their relationship to adolescent musicians was explored when understanding students' shortcomings and frustrations which might include a change of environmental expectations and cultural norms that surround performance anxiety. Primary themes include: 1) specific factors that can influence adolescent performance anxiety including age, gender, and students' social, musical, and situational environments, 2) the role of the private music teacher, and the teacher/student dyad that invites a unique, communicative opportunity for teachers to help students with performance anxiety issues, and 3) the introduction of autonomy-supportive and motivational skills by private teachers to aid students' abilities to address performance anxiety through co-regulation, self-regulation, and self-efficacy.

Peer-reviewed and scientifically based articles and books were identified. Positive interventions included teacher support, autonomous-supported interaction with teachers, wellness care and coping skills, and motivational techniques, such as self-efficacy, self-regulation and other autonomous-supported skills for young musicians to better manage all aspects of music learning, including anxieties that occur when performing. Factors such as gender, age, and social situations seemed important when addressing adolescent performance anxiety so that a young musician's identity, emotions, and uniqueness are validated. Further research is needed for discussing music performance anxiety and the relationship between private music teachers and adolescent musicians. Understanding the value of their relationships and encouraging teacher/student reciprocity can acknowledge and respect the adolescent musician's social and cultural environments, which might ultimately help adolescents better address performance anxiety. Additional studies might examine relationships between private music teachers and adolescent music students in private music schools, studios, conservatories, coaching sessions, at auditions, and in actual productions, and examine how private teachers might help adolescent music students address MPA before, during, and after performances.