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Annotated Bibliography

Abstract

There are several teaching pedagogies that have been utilized throughout the history of the violin, beginning in the early sixteenth century. In my research, I have identified two categories: methods used in the U.S. and methods used in European countries. With this surplus of violin teaching methods, there are several approaches to individual techniques, which undoubtedly affect each pupil differently depending on their learning style. For students with learning deficits, such as dyslexia and ADHD, certain pedagogies such as the Suzuki Method approach auditory stimuli and note reading in a way that contrasts with other pedagogies utilized in the U.S. and European countries, and benefits their learning experience. This research analyzes the primary violin pedagogical approaches used in the U.S. and their application to the education of neurodivergent students.

Conference Presentations

1. Suzuki, Shin'ichi. "Outline of Talent Education Method." Speech given to the Music Educators National Conference, Philadelphia, March, 1964.

This speech by Dr. Suzuki is his message to parents who wish to enroll their children in music lessons using the Suzuki method. Dr. Suzuki addresses the "nature vs. nurture" concept and draws from his research, personal experiences, and hypothetical anecdotes to support the claim that nurture plays a larger role in a child's success in excelling at his/her instrument. This is the basis of what Suzuki calls "Talent Education." Many of the same examples from Suzuki's research and teaching experiences are used in his various essays and speeches. The concept of Talent Education stands in opposition to practically every other violin pedagogical method. At the time of this speech, Dr. Suzuki had been teaching for about 30 years and went on to receive honorary doctorates from New England Conservatory and Oberlin College. This speech provides evidence and explanation of the major tenets of the Suzuki Method, specifically Suzuki's thoughts on talent.

Dissertations and Theses

2. Arney, Kelley M., "A Comparison of the Violin Pedagogy of Auer, Flesch, and Galamian: Improving Accessibility and Use Through Characterization and Indexing." Master's Thesis, The University of Texas at Arlington, 2006. ProQuest Dissertations and Theses.

<https://www.proquest.com/dissertations-theses/comparison-violin-pedagogy-auer-flesch-galamian/docview/304903040/se-2>.

The primary argument of this master's dissertation by Kelley M. Arney of The University of Texas at Arlington relates to the benefits of indexing so as to allow a streamlined way for researchers to gather information. Arney uses the pedagogical texts of Leopold Auer, Carl Flesch, and Ivan Galamian to provide an example of the indexing she argues for. The thirteen subjects Arney indexes between the selected three texts are philosophy, history, holding the instrument, practice, tone production, teaching, bowing, left hand, ornaments, nuance, style, psychological,

and repertoire. This dissertation cites over fifty references, of which there is some overlap between other sources cited in this bibliography. By the publication of this dissertation, Arney held a B.A. in Violin Performance and a B.M. in Music Education from Northern Arizona University, and was in the process of earning a Masters in Music degree and a graduate performance certificate from The University of Texas at Arlington. She went on to complete a Doctorate in Violin Performance at the University of Iowa. Arney's work provides efficiency in comparison of the most prominent pedagogues in the history of the violin.

3. Fuller, Allan R., "Synopsis, Comparisons, and Evaluation of the Leopold Auer and Erich Doflein Violin Methods." DMA diss., Louisiana State University, 1974. LSU Historical Dissertations and Theses. https://doi.org/10.31390/gradschool_disstheses.8156 .

This DMA dissertation by Allan R. Fuller of Louisiana State University argues for certain modifications to the violin pedagogies by Leopold Auer and Erich Doflein. After his analysis, some concluded modifications Fuller offers are the introduction of pieces from all four musical time periods, the distinctly separated instruction of left and right hand technique, and the preparation of more than one bow stroke articulation in the student's first year of instruction. Fuller provides biographical information of the two pedagogues, and an in-depth analysis of their methods. Additionally, Fuller cross-references the pieces of music presented in these two pedagogical approaches, as well as other prominent method books in the field. By the publication of this dissertation, Fuller held a B.M. from Central College, and a M.M. from Eastman School of Music. He went on to receive a DMA from Louisiana State University, teach as an associate professor of music at McNeese State University, and perform in several orchestras in and around Louisiana. Fuller's work cites over eighty references which cover methods by Auer and Doflein, as well as several other method books which are currently used in violin pedagogy today.

4. Shock, Steffany A., "Violin Pedagogy Through Time: The Treatises of Leopold Mozart, Carl Flesch, and Ivan Galamian." DMA diss., James Madison University, 2014. JMU Scholarly Commons. <https://commons.lib.jmu.edu/diss201019/92>.

This DMA dissertation by Steffany A. Shock of James Madison University surveys the violin pedagogies of Leopold Mozart, Carl Flesch, and Ivan Galamian, and traces the evolution of instruction given on various techniques throughout the three treatises. The techniques Shock analyzes include the placement of the violin upon the shoulder, left hand shifting technique, vibrato, bow hold, contact point, and détaché and martelé bow strokes. Throughout the dissertation, Shock provides tables comparing her findings on the selected techniques between the three methods. Shock focuses almost exclusively on the pedagogies by Mozart, Flesch, and Galamian in this research. Five sources are referenced in Shock's dissertation, including a monograph by Ivan Galamian which is cited in this bibliography. Prior to receiving her DMA from James Madison University, Shock earned a B.M. from Bowling Green State University and a MMA from Pennsylvania State University. Additionally, she has completed teacher training for the ten Suzuki Method books, which are thoroughly analyzed in the research to which this bibliography belongs. This dissertation provides specific comparison of several violin techniques across three landmark pedagogies in the field.

Essays in Collections

5. Suzuki, Shin'ichi. "Discovery of the Law of Ability and the Principle of Ability Development: Proof that Talent is Not Inborn." In *Shinichi Suzuki: His Speeches and Essays*, edited by Summy-Birchard Music, 1-17. Miami: Warner Bros. Publications, 1998.

This essay by Shin'ichi Suzuki is intended for the teachers and parents of children learning music through the Suzuki method. Dr. Suzuki outlines the major proponents of his method, including the concept that talent is not inborn, that learning is intended to gradually build upon previous knowledge in small increments, the importance of listening to recordings of repertoire, the positive effects of parental involvement and group lessons, and totalization. Suzuki draws from his research, personal experiences, and hypothetical anecdotes to support these tenets of his pedagogical method. Many of the same examples from Suzuki's research and teaching experiences are used in his various essays and speeches. Several components of the method outlined in this source, especially those related to talent, ear training, and parental involvement, stand in opposition to practically all other violin pedagogical methods. By the publication of this essay, Dr. Suzuki had been teaching for about fifty years and went on to receive honorary doctorates from New England Conservatory and Oberlin College. This essay provides evidence and explanation of the major tenets of the Suzuki Method, specifically Suzuki's thoughts on talent.

6. ———. "The Law of Ability and the 'Mother Tongue Method' of Education." In *Shinichi Suzuki: His Speeches and Essays*, edited by Summy-Birchard Music, 19-35. Miami: Warner Bros. Publications, 1998.

This essay by Shin'ichi Suzuki is intended for the teachers and parents of children learning music through the Suzuki method. Dr. Suzuki argues for the major proponents of his method while mainly focusing on a concept called the "Mother Tongue Method." One significant element of the Suzuki method is delayed note reading. Suzuki defends this through his observation of how children first learn language by rote, which then inspires further learning with age. Suzuki draws from his research, personal experiences, and hypothetical anecdotes to support his claims. Many of the same examples from Suzuki's research and teaching experiences are used in his various essays and speeches. Several components of the method outlined in this source, especially those related to note reading and music theory pedagogy, stand in opposition to practically all other violin pedagogical methods. By the publication of this essay, Dr. Suzuki had been teaching for about forty years and went on to receive honorary doctorates from New England Conservatory and Oberlin College. This essay provides evidence and explanation of the major tenets of the Suzuki Method, specifically Suzuki's concept of the "Mother Tongue Method."

7. ———. "Any Child Can Be Tone Deaf." In *Shinichi Suzuki: His Speeches and Essays*, edited by Summy-Birchard Music, 45-51. Miami: Warner Bros. Publications, 1998.

This essay by Shin'ichi Suzuki is intended for the teachers and parents of children learning music through the Suzuki method. In this essay, Dr. Suzuki discusses a subject matter he speaks about in a later essay, "Discovery of the Law of Ability and the Principle of Ability Development: Proof that Talent is Not Inborn." He argues that just as musical talent is not inborn, neither is a lack of musical talent, or "tone deafness." Suzuki draws from his research, personal experiences, and hypothetical anecdotes related to the Stone Age to support his arguments. As this essay is last in a collection of Suzuki's other speeches and writings, Suzuki adds some conclusory remarks relating to the importance of enriching our children in today's society. Suzuki's thoughts on talent stand in opposition to practically every other violin pedagogical method. By

the publication of this essay, Dr. Suzuki had been teaching for about thirty years and went on to receive honorary doctorates from New England Conservatory and Oberlin College. This speech provides evidence and explanation of Suzuki's thoughts on talent and the overarching effect of his method on children's enrichment and development as citizens of the world.

Primary Monographs

8. Galamian, Ivan. *Principles of Violin Playing and Teaching*. Englewood Cliffs, NJ: Dover Publications, 2013.

This monograph by Ivan Galamian is a violinist's guide to proper technique according to Galamian's teaching methods. The guide is divided into four sections: Technique and Interpretation, The Left Hand, The Right Hand, and On Practicing. In his pedagogical approach, Galamian combines techniques from the French and Russian schools. The main identifying factors in the Galamian school include the individualization of the course of study for each student, the concept of proper technique acting in service to musicality and interpretation, and the relationship between the mind and one's muscles used in violin playing. Throughout this monograph, Galamian critiques existing violin pedagogical methods and offers his thoughts on why or how they should be modified. Galamian's methods are supported by his extensive teaching experience, having taught notable pupils such as Itzhak Perlman, Pinchas Zuckerman, Dorothy DeLay, and Miriam Fried. In his youth, Ivan Galamian had a renowned violin soloist career, and taught at the Curtis Institute and Juilliard in his later years. He holds honorary degrees from Curtis Institute of Music, Oberlin College, Cleveland Institute of Music, and the Royal Academy of Music. In addition, Galamian founded the Meadowmount School of Music, which has become one of the most prestigious summer music festivals for string players today. This source provides an in-depth perspective to the teachings of one of the most significant violin pedagogues in the history of the instrument.

Scholarly Journal Articles

9. Cancer, Alice, and Alessandro Antonietti. "Music-Based and Auditory-Based Interventions for Reading Difficulties: A Literature Review." *Cell Press: Heliyon* 8, no. e09293 (2022): 1-11. <https://doi.org/10.1016/j.heliyon.2022.e09293>.

This literature review of eighty references provides a comprehensive overview of the current research in music and its relation to neurodiverse conditions such as Developmental Dyslexia. Musical elements such as pitch, rhythm, duration, intensity, and timbre were implemented in the auditory-based interventions reviewed in this journal article. Of the eighty references that were analyzed, it was found that rhythm was the musical concept that made the greatest impact in improving impaired reading abilities. Both Cancer and Antonietti hold PhDs in psychology, and have conducted their research for this literature review from the Catholic University of the Sacred Heart in Milan, Italy. This source documents the entire conversation surrounding reading difficulties and musical intervention, which allows for a thorough and unbiased understanding of the topic, as well as a starting point for further research.

10. Groß, Christine, et al.. “Misjudgement of One’s Own Performance? Exploring Attention Deficit (Hyperactivity) Disorder (ADHD) and Individual Difference in Complex Music and Foreign Language Perception.” *International Journal of Environmental Research and Public Health* 20, no. 6841 (2023): 1-17. <https://doi.org/10.3390/ijerph20196841>.

This journal article discusses the results of a study conducted to test children and adolescents diagnosed with Attention Deficit Hyperactivity Disorder (ADHD) and their ability to correctly process musical stimuli with Short Term Memory (STM). The study comparing results from seventy-five participants across varying levels of prior musical knowledge showed that simple stimuli were processed, while complex stimuli were not, and that participants with ADHD self-reported their STM abilities to be much higher than they were actually performed. Over 100 references are used in this peer-reviewed research article. The authors of this work all have postdoctoral degrees in subjects related to musicology and psychiatry. This research provides specific findings in the interaction between ADHD-diagnosed individuals and different types of musical stimuli, which opens the conversation for pedagogical methods to offer different approaches depending on the individual.

11. Mayer-Benarous, Hanna, et al.. “Music Therapy for Children With Autistic Spectrum Disorder and/or Other Neurodevelopmental Disorders: A Systematic Review.” *Frontiers in Psychiatry* 12, no. 643234 (April 2021): 1-21. <https://doi.org/10.3389/fpsy.2021.643234>.

This literature review of thirty-nine studies from 1970-2020 presents the current findings on the effects of music therapy on children and adolescents with Autism Spectrum Disorder (ASD,) Intellectual Disability (ID), Communication Disorder (CD), Developmental Coordination Disorder (DCD), and Attention/Deficit Hyperactivity Disorder (ADHD). Both educational and improvisational music therapy were tested in the reviewed studies. It was found that participants with ASD and/or ID had a higher response rate in both therapies compared to the other subgroups that were studied. Additionally, there was a higher response to improvisational music therapy than to educational music therapy. Over fifty references are used in this peer-reviewed research article. The authors of this work all have postdoctoral degrees in subjects related to psychology. This research catalogs findings on the relationship between music therapy and various neurodivergent conditions, specifically ASD and ID, over the course of a half century. There are additional findings for neurodivergent conditions not stated in the abstract, which makes this article an excellent starting point for broadened research in the present subject area.

Secondary or Tertiary Monographs

12. Fischer, Carl. Foreword to *The Dounis Collection* by Demetrius Constantine Dounis, 4-6. NY: Carl Fischer Music, 2015.

This foreword to Demetrius Dounis’ pedagogical approach provides concise descriptions of each of the eleven books that teach his methods, as well Dounis’ major life events and tenets of his teachings. Dounis’ musical background is predominantly of the Russian school. In addition to music, Dounis pursued a medical career, specifically in the fields of neurology and psychiatry. Early in his medical career, Dounis treated musicians who experienced pain when playing their instrument, which instructed his pedagogy. Several of these eleven books include “on a scientific basis” in their title. Two of the main identifying factors in his pedagogy include proper ergonomics of violin playing, and the role of the brain in practice and performance. The latter is

an element which is also discussed in Galamian's teachings. Carl Fischer is one of the most widely-known music publishers worldwide, and has existed for over 150 years. This source adds Demetrius Dounis' teachings to the greater conversation of violin pedagogical methods that shape the study of the instrument today.