TRANSITIONING FROM SUZUKI EARLY CHILDHOOD EDUCATION (SECE) TO PRIVATE LESSONS

By

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Abstract

I interviewed three Suzuki teachers who fit specific criteria that will help to fulfill my goal of investigating teachers’ perceptions of the student during transition from Suzuki Early Childhood Education (SECE) classes to private violin lessons using the Suzuki Violin Method. I coded my qualitative interviews with these teachers to identify themes in the data.

Suzuki programs do not currently provide curricular specifics for teachers who are helping students transition from classroom to individual violin lessons, particularly from the Suzuki Early Childhood Education Course to “Twinkle”/Book 1. The goal of this research was to investigate and formulate ideas for how best to support students during this point of transition.

Keywords: Suzuki early childhood education, Early childhood, Early childhood music, Transition to private lessons, Pre-twinkle, Suzuki lessons, Suzuki violin, Suzuki group class, Suzuki parent education, Suzuki class transitions
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Chapter One: The Introduction

As Suzuki teachers, we know that the stage we refer to as ‘pre-twinkle’ is very important. During this earliest period of study, we must not only keep the student’s attention, but it is also our job as the Suzuki teacher to encourage, nourish, and educate the parent. While teaching a non-instrumental class at the American Suzuki Institute filled with young students starting on mixed instruments, my mind was overwhelmed, yet encouraged, observing students during this transitional stage of the Suzuki curriculum. Though a handful of these students were familiar with the Suzuki Early Childhood Education (SECE) course and curriculum, others were not. I already felt strongly about this transition, having participated in a couple stages of the SECE training and with an extensive background in teaching SECE classes. So, I wanted to put my knowledge of that curriculum to use towards easing the transition into Book 1.

Transitions are always important in the world of music education, and teachers should strive to help students move easily and naturally into the next level or class for which they are ready. Guiding students through this particular transition, from SECE classes to private lessons, has made me aware of the vast amount of knowledge and the skills the students and parents need to possess in order to move smoothly into one-on-one Suzuki lessons. My hope in conducting this research is to facilitate all of us who are Suzuki Early Childhood Education and/or Suzuki violin teachers to help students transition as smoothly as possible, not assuming that after SECE classes the student and parent are completely prepared for this next step. As Suzuki said, “every child can.” And, as Suzuki teachers we know that every child will learn under our guidance, just at their own pace.
Definition of Terms

In this section, I will define any terms that I use frequently and those that may be abbreviated (in order of their first appearance in the document). I hope that these brief definitions will help the unacclimated reader as I continue to discuss the Suzuki Method and all that Dr. Suzuki’s method of learning entails.

- **SECE** is the abbreviation for Suzuki Early Childhood Education which is a Suzuki music class curriculum created by Dorothy Jones for babies ages 0-4.

- **Pre-Twinkle** is the stage before the Twinkle Theme and Variations (the first piece in Suzuki Book 1), and this beginning stage is often used to learn basic rhythms and set up posture away from the actual instrument.

- **The Suzuki Triangle** is a Suzuki term that refers to the parent, teacher and student working together for the good of the student.

- **The Suzuki Association of the Americas (SAA)** is “a coalition of teachers, parents, educators, and others who are interested in making music education available to all children. The SAA provides programs and services to members throughout North and South America. The Suzuki Association of the Americas, Inc. is the not-for-profit organization officially licensed to support, guide, and promote Suzuki education in North, Central, and South America (see suzukiassociation.org).” To be a certified Suzuki Teacher, all training is run through and confirmed by the SAA board.

- When we talk about the **“Suzuki Philosophy”** we mean that that Shinichi Suzuki believed that every child can be educated and that environment, not genetics, is the key to the development of the whole person. Dr. Suzuki was a philosopher of music education as well as a musician and his pedagogical method, the Suzuki Method, came from
observing children learn their mother tongue. This was the impetus that started the creation of his method. Dr. Suzuki believed that through the study of music in a nurturing environment one could develop a high level of musical skill, sensitivity to musical expression and become a person of fine character.

- **Parent Education** is an integral part of the Suzuki training and is often referred to as **Parent Ed.** Parent Ed is the process by which parents learn how to use the tenets of the Suzuki philosophy and method as the teacher of their child at home.

- **Purpose Statement**

  The purpose of this thesis is to examine and understand the transition from SECE to *pre-twinkle*/Book 1 and to generate ideas towards easing this specific transition for Suzuki teachers, an international need in the Suzuki curriculum. As a part of this, the study also looks at the entire *Suzuki Triangle*. The specific research question this thesis seeks to answer is: what is the best way to transition from SECE to Suzuki Violin Book 1?

  **Importance of the Study**

  The information in this thesis will be of particular value to Suzuki SECE and violin teachers. Transitions are a natural part of life, and the more fluid they are, the better. With a growth in the popularity of the SECE classes that has been widely seen in the Suzuki programs which have added it in recent years, it behooves us to look at if and how teachers are using the SECE curriculum to ease the transition into private lessons. My hope is that the ideas generated from this research study will continue to strengthen Suzuki teachers as well as the greater music community.

  In this chapter, I introduced how this study came about, the purpose of this study, and the importance of this study to the greater community. In the next chapter, Chapter Two, I will
assess the literature found in relation to the transition from the SECE course into Suzuki Violin Book 1.

**Chapter Two: Review of Related Literature**

In the previous chapter, Chapter One, I introduced the study, shared the purpose and importance of this study and included a definition of terms. In this chapter, Chapter Two, I will review the literature related to my study of the transition from Suzuki Early Childhood Education to Suzuki Violin Book 1. While most of my findings show immense support of Suzuki Teachers taking the Suzuki Early Childhood Education training course (Dorothy Jones, 2018), I have yet to find evidence of specific preparation of SECE students in terms of the transition into the violin studio for individual lessons. However, many Suzuki teachers agree that the SECE course helps better prepare the student for instrumental lessons. I have organized my review of the literature into the following sections: The Suzuki Method, Early Childhood Education and Developmental Stages, and Early Childhood Music. In the first section on The Suzuki Method, I will provide a brief history of Dr. Shinichi Suzuki’s Method of Music Education and then outline how literature in the field of music education has addressed The Suzuki Method thus far in terms of preparing the environment, accommodating the student’s age, and involving the parent. In the second section on Early Childhood Education and Developmental Stages, I will provide an overview of the literature on the child’s developmental stages and specifically consider how they are approached within music education focused on the young child. In the third section, I will discuss Early Childhood Music Education programs, especially as they relate to the Suzuki Early Childhood Education (SECE) course as well as transitioning students into the private violin studio.
Dr. Shinichi Suzuki and the Suzuki Method

In this section, I will present a brief history of the Suzuki Method from the perspective of Suzuki himself (Suzuki, 1983), from his own students (Collier McLaughlin, 2018; Aber, 1998 and Titterington, 1995), and from currently practicing Suzuki teacher trainers (Kaminsky, 2019 and Bjork, 2008).

Mark Bjork (2008), a well-known Suzuki Violin Method Teacher Trainer, described the Suzuki method in this way:

…the philosophy maintains that musical ability is a matter of the acquisition of skills stimulated by the environment rather than reflecting a genetic pre-disposition. Suzuki believed that every child could be educated, as evidenced by the universal ability to learn to speak the mother tongue (p. 5).

Shinichi Suzuki, a Japanese violinist, observed that children from all over the world were able to learn their language with ease. Following this example, Suzuki suggested that the basic language acquisition principles could be applied to learning to play the violin. He called this method the mother-tongue approach. Gathering from his observations of how children gain knowledge of their language, he encouraged parental involvement and encouragement, especially pertaining to the environment in which the young child matures. Therefore, the Suzuki Violin Method is applicable to all ages and requires the parent to learn alongside their child in a way to ensure constant teamwork, encouragement and a loving environment (Suzuki, 1983).

The involvement of the parent is critical in Dr. Suzuki’s method. One Suzuki teacher (Hauck, 2010) stresses the importance of the parent’s role in the Suzuki Method of learning while also emphasizing the importance of the way in which the Suzuki Method strives to nurture the development of the whole child. Hauck praises the brilliance of the Suzuki Method as it develops the whole child by supporting the natural developmental stages of human growth. Another Suzuki trained instructor emphasizes the benefits of starting young students drawing
many parallels to emotional learning through the Suzuki Method because of the young age in which children start to learn their music (Kovarovic, 2014).

I cannot conclude without mentioning the environment in which Suzuki encouraged learning to take place, as well as the prominence of listening in the Suzuki Method. Current Suzuki teacher trainers including Mark Bjork (2008) continue to comment on how the Suzuki environment nourishes motivation from the beginning up through the teenage years. The environment is something that early childhood education scholars also continue to study. The Suzuki environment should nurture growth. Margery Aber (1998), reminds us not only about the way Dr. Suzuki encouraged listening in his method, but also about the way Suzuki himself had such a great listening ear. Aber continues to write a lovely tribute to her teacher, Dr. Suzuki, commenting on his deep love and connection to each student as she fully understands his book, *Nurtured by Love*. Beth Titterington (1995) simply recollects how Dr. Suzuki helped her to feel valued and included as a student and then teacher of his method, which confirms Suzuki’s ideals of an encouraging learning environment.

**Early Childhood Education and Developmental Stages**

This section discusses literature concerning early childhood education and developmental stages. Early childhood education deals with educating the child from birth through the age of 4. In early childhood, individuals go through specific developmental stages. According to Piaget’s theory, these stages are 1) the sensorimotor stage, 2) the preoperational stage, 3) the concrete operations stage and 4) the formal operations stage. (Elsevier’s Dictionary of Psychological Theories, 2006). There are also many areas in which a child grows and develops, such as: fine motor development, gross motor development, speech and understanding language, cognitive development and social development (Davidson & Davidson, 2016).
In this section, I will present a brief overview of literature on early childhood education and developmental stages (Keating, 2011; Delahooke, 2017; Votruba-Drzal & Dearing, 2017; Couperus and Nelson, 2006 and Hughes, 2016).

Piaget (2018) determined the four stages mentioned above, the first two of which fall into the proper age category for my study. The first stage, the sensorimotor stage, takes place from age 0-2, according to Piaget. Piaget even breaks this stage down into substages, explaining that the reflexes are developed first, followed by more complex movements like bringing something to the mouth and repetition. Next, infants start to focus more on objects outside of the body, and object permanence develops. During the preoperational stage, around ages 2-7, language development takes place and children also begin to learn to see things from others’ perspectives (Stages of Development, 2010).

Votruba-Drzal & Dearing (2017) discussed the topic of school readiness in terms of language skills which include language reception and expression (pp. 3-8). Couperus and Nelson (2006) examine language acquisition within different learning environments. Repetition of words or motions and exposure to the language are essential to the reception of the language (pp. 252-264). Other scholars have discussed the need for social and emotional development and the importance of the role of relationships during growth. Any teacher or parent should work to prioritize the emotional aspects of the child’s life so that the child feels heard, seen and recognized (Delahooke, 2017). Delahooke says, “Supporting children begins with supporting relationships” (p. 9). Informing and supporting the parents through this time of constant growth and change is crucial. The parent-child relationship is to be strengthened, which often brings us to the environment in which we learn. Hughes (2016) brings to light the varying curiosities about child development that arose during the twentieth century. Psychologists and physicians alike,
such as John Dewey and Maria Montessori, began to introduce new conditions in which children should learn. Dewey started to explore the environment in which children learn, while Montessori suggested stepping back, allowing each child to learn at their own pace through self-discovery. Dewey observed that children learn from their mistakes and experiences and he believed that children learn from interacting with each other as well as from the student’s relationship with the teacher (Hughes, 2016). These notions are similar to the concepts that Shinichi Suzuki incorporated into his method. One Suzuki parent who was also a preschool director, classroom teacher and a special needs consultant (Peipert Oudin, 2013) discussed how the natural curiosity of the child is approached while learning the Suzuki Method. She admired how each lesson was approached with great love and nurturing and how this approach had a positive effect on her child’s natural desire to learn. Peipert Oudin commented, “Children are capable of the most extraordinary things if we only listen to them and do whatever it takes to nurture their talent” (2013).

**Early Childhood Music**

This section discusses literature concerning music during early childhood. Music teaching and learning in early childhood is important because the first three years of the child’s development are the most critical time for cognitive development, and music aids in brain development (Harris, 2009, pp. 1-7). A music class curriculum allows for a non-stressful learning environment, encouraging students to do simple tasks such as taking turns and keeping a steady beat.

In this section, I will present a very brief overview of literature on music learning in early childhood (Gordon, 2012; Harris, 2009), and more specifically scholarship concerning the
Suzuki Early Childhood Education (SECE) program (Jones, 2007; Madsen, 2016, and Ringel, 2013).

Music educator Edwin Gordon (2012), like Suzuki, compares learning music to how we learn our language and emphasizes the importance of early exposure to music and music learning. Gordon says, “A baby’s potential to learn is never higher than at the moment of birth” (p. 245). Gordon recommends that children listen to and start to chant and move to music before they speak because when they start to speak they devote more time and attention to language skills. Suzuki himself writes:

> Setting aside a child until elementary school age and then saying that now education begins is like taking a withered or withering sprout and suddenly giving it large amounts of fertilizer, putting it in sunlight and flooding it with water. It is too late for the withered sprout (Suzuki, 1969, pg. 12).

It seems that the keyword here, in Early Childhood Music, is *early*. Harris (2009) who studied Early Childhood with Edwin Gordon, also established an early childhood music program. Her book comprehensively explains how a music rich environment assists children in learning many skills.

Educators and teacher trainers who work with the early childhood Suzuki Education Program describe success with the method for their students and themselves in the following ways. Ringel (2013) comments about how SECE is not exclusively about the musical skills. She says, “The SECE class is not at its core an infant/toddler *music* class, it is an infant/toddler/parent *general education* class, with music serving as the vehicle to create beautiful character in its participants.” Listing the many skills that children and their parents learn during the SECE class, Ringel stresses the need for more opportunities like this to strengthen relationships and social skills (p. 42). David Madsen (2016), upon being introduced to the Suzuki Early Childhood Education course, realized that his Pre-Twinkle class (a group class that often follows the SECE
class) could increase skills such as focus and concentration and keeping a steady beat by first participating in SECE. He would also be able to use this early starting point to guide the parents to build a stronger relationship with their child, encouraging them to recognize their child’s abilities and little successes from an even earlier age. By adding the SECE curriculum to his home program, Madsen has already seen a smoother transition into his Pre-Twinkle group class. Madsen highlights the respect and patience that the SECE program brings to his studio, attributing some of this to the SECE class’s mixed age attendance. Jones (2017), who established the Suzuki Early Childhood Education curriculum, writes, “Dr Suzuki’s belief that music education should begin nine months before birth is no longer a laughing matter” (p. 32). Jones goes on to explain how she compiled the SECE curriculum and also emphasizes the mixed age group which encourages sensitivity towards each other as well as learning from each other (p. 33).

In conclusion, Chapter Two includes scholarship concerning the Suzuki Method, Early Childhood Education and Development and Early Childhood Music programs. I have discussed the benefits of starting music lessons at an early age, the encouragement of a nurturing learning environment, the need for parental assistance and how music can be a vehicle to guide students through Piaget’s developmental stages. To better understand the transition from the Suzuki Early Childhood Education class into Suzuki Violin Book 1, additional research such as this study is needed that supports this transition from the SECE classroom into the Suzuki Violin studio for private lessons. It is important to identify what is either missing from the SECE curriculum or needs to be added to the individual instrumental lesson to increase the efficiency of this process of transitioning from Suzuki Early Childhood Education to Book 1 lessons. In order to know more about how Suzuki teachers worldwide can comfortably transition together with their
students and parents – the whole Suzuki Triangle – into private Violin Book 1 lessons, I am conducting this study. The literature included here forms the foundation of this research because it helps us to better understand my research question: How do we transition from SECE into the Suzuki Violin Book 1.

In this chapter, Chapter Two, I reviewed the literature related to this study focused on the transition from Suzuki Early Childhood Education to Suzuki Violin Book 1. Next, in Chapter Three, I will describe the methodology I used to address these questions and the design of the study as well as the procedures used for analysis.
Chapter Three: Design and Methodology

In the preceding chapter, Chapter Two, I reviewed the existing literature about the Suzuki Early Childhood Education (SECE) course and the discovered benefits of having a SECE class as part of various Suzuki programs. Here, in Chapter Three, I explain how I designed this research project and share my methods of analysis. I have created the following subsections for the ease and understanding of the reader: Process, Participants, Qualitative Research, Data Collection and Approach Analysis. As I noted in Chapter One, the research question driving this study is: How do we as Suzuki teachers, help the Suzuki parent and student transition from SECE to private studio violin lessons?

**Process**

In order to gain knowledge and insights about the transition from SECE to private violin lessons (Suzuki Violin Book 1), I knew I wanted to interview other Suzuki teachers to discuss their experiences. I decided that it would be most beneficial to interview Suzuki teachers who were both currently teaching SECE class(es) as well as private violin students. I also wanted them to have a few years’ experience with these lessons. Having established my criteria for my participants, I contacted via email the Suzuki teachers who were recommended to me through Suzuki teacher networking. After meeting my criteria, three (3) teachers accepted my proposal and signed the Informed Consent form (see Appendix A). I then conducted audio interviews. I interviewed each participant once, audio recorded the interviews, and finally transcribed each of these recordings. Once I had the transcribed conversations printed, I began my first level of coding by highlighting the most important word in each sentence, immediately color coding these ideas to form categories of what would become the minor subthemes. As the second level of coding took place, these minor subthemes became seven (7) major subthemes as I determined
the focus of each paragraph of the interviews. Finally, three (3) main themes emerged as I concluded the coding with a third level.

**Participants**

My participants were selected using purposive sampling. Purposive sampling identifies and chooses participants who are experienced and knowledgeable in the targeted area (Palinkas et al., 2015). Sampling methods aid in the efficiency of research projects, and in selecting my participants I knew that I needed teachers that had students transitioning, therefore these teachers were actively experiencing this transition from SECE to the private studio. Because I was trying to highlight what is “normal” for this transition, the type of purposive sampling I used is called typical case sampling (Palinkas et al., 2015). In order to help answer questions about the transition from SECE to private violin lessons, I needed to identify Suzuki teachers who currently teach the SECE class themselves, and in addition, these teachers needed to have private violin studios as well. Once these details were confirmed, my pool to select from seemed rather small and I selected three (3) highly regarded and Suzuki Association of the Americas (SAA) trained Suzuki teachers from a variety of locations. I contacted teachers and afterward they signed an Informed Consent form (see Appendix A) consenting to be interviewed. In the chart below (borrowed and redesigned to fit my study from Palinkas et al. 2015), you can see how I designed my purposive sampling strategy for this study:
<table>
<thead>
<tr>
<th>Strategy</th>
<th>Objective</th>
<th>Example</th>
<th>Considerations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criterion emphasized similarities, i.e. teachers that teach both SECE and private violin lessons</td>
<td>To detect and then choose teachers willing to discuss their experience with this transition from SECE to lessons</td>
<td>Teachers teaching both SECE students and violin students who have helped students through this transition from SECE to private lessons</td>
<td>The purpose is to gain insight into what teachers might be doing to ease this transitional period</td>
</tr>
<tr>
<td>Typical case sampling</td>
<td>To dialogue about what is typical during this transition from SECE to lessons</td>
<td>Teachers teaching both SECE students and violin students who have helped students through this transition from SECE to private lessons</td>
<td></td>
</tr>
</tbody>
</table>

It should be noted, although not intentionally part of my purposive sampling strategy, that all three participants were female. While there may be male Suzuki teachers that fit my criterion, I did not identify any. Perhaps this is because the majority of early childhood Suzuki teachers are female.

**Qualitative Research**

This study employs Qualitative Research methods. Qualitative research focuses mainly on human experiences themselves (Willig, 2016). By using qualitative research, I was able to collect data regarding the transition from SECE to private violin lessons by interviewing other Suzuki teachers and focusing the questions on this transition period. Qualitative research allows for precisely focused interviews in which knowledge and experiences are collected directly from
participants. This does not mean that the general population of teachers shares similar experiences and structures. My qualitative research is informed by phenomenology, which means that my research comes from studying the nature of everyday things (Willig, 2016). Conducting a qualitative study informed by phenomenology allowed for me to focus on the single transitional period from SECE to private lessons and to gain information and knowledge from the experiences of other Suzuki teachers. Thus, I collected data by simply allowing each participant to converse with me during their interview, narrating what they have learned from their own experiences teaching through this transition from SECE to private violin lessons.

**Data Collection**

My research process required me to use purposive sampling to select Suzuki teachers that currently teach both a SECE class as well as individual private violin lessons. Such participants would have the unique insights, as they have experience guiding their own students through this specific transition. After reaching out to each individual I identified as a possible participant, I had three (3) participants willing to take part who met the study criteria. After receiving permission to audio record, I conducted interviews with each participant asking the same six (6) questions of each person (see Appendix B). It is important to point out that I am an insider in this project, as I am a Suzuki Early Childhood Education (SECE) teacher and I also maintain my own private violin studio. Thus, participants’ responses to me as a fellow educator may have been influenced by my positionality in the community.

I interviewed each of my three (3) participants once via telephone. These conversations lasted from thirty (30) minutes to one (1) hour. During these interviews, I asked the same six (6) questions of each participant (see Appendix B for questions). These questions were established to focus the conversation on the transition from SECE to private violin lessons and the benefits
of having a SECE program as part of each Suzuki program. My goal was to collect as much information as possible from each participant about their own personal experiences and hardships. Having obtained permission to record each participant’s interview, I recorded interviews ranging from twenty (20) minutes to fifty (50) minutes. I then proceeded to transcribe each of the three (3) interviews. The three (3) transcriptions ranged from seven (7) to eighteen (18) single-spaced pages. These transcribed interviews were then coded, as I will describe below.

**Approach Analysis**

My data analysis plan included three levels of coding. Upon reading the transcribed audio interviews, thirty-one (31) minor themes emerged from my first cycle of coding. During my second cycle of coding these minor themes converged into seven (7) major subthemes. Finally, in cycle three (3), I sorted these ideas into no more than three (3) main themes. And from here I was able to narrate my findings and draw conclusions about what my three (3) participants are doing during the transition from SECE to Suzuki Violin Book 1.

According to Saldaña (2009), “A code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data.” Each code therefore, captures the primary content of the sentence or paragraph. For my project, the first cycle of coding resulted in thirty themes. These were the most used words, terms or phrases that each participant discussed while being interviewed. The second cycle of coding resulted in seven sub themes, and the third and final level of coding yielded the final three main themes.

During the first cycle of coding, there were many words or short, simple phrases that kept emerging. It quickly became clear that the same concerns and understandings were present in each of these three participants’ experiences. Having finished the first cycle of coding, I was
already identifying these common themes, and I was starting to observe the similarities in the initial themes. I drew on these for the second cycle of coding. The overlap and proximity of the words and ideas were beginning to arise, even while I was still coding at the first level. The proximity of the subthemes is what made the third cycle of coding the most challenging, and establishing the three (3) final themes from the interviews took much more time to organize.

In Chapter Three, I communicated how I designed this research project step-by-step and shared my method of analysis. Next, in Chapter Four, I will report my discoveries and findings.
Chapter Four: Findings

In the previous three chapters I introduced this study focused on the transition from Suzuki Early Childhood Education (SECE) into the Suzuki private violin studio, (more specifically the transition into Suzuki Violin Book 1), conducted a review of literature related to the study, and shared a description of the methodology and my approach to analysis. Here, in Chapter Four, I will report the findings from the data and then outline the subthemes and themes that emerged from the participant interviews at each level of coding analysis. As described in Chapter Three, I interviewed three participants who currently teach both the SECE class and maintain a private Suzuki violin studio. Each participant currently has students in their private studios that have graduated from SECE. I then analyzed the interview data by coding the transcripts using three (3) cycles of coding. The results are as follows.

First Cycle of Coding – 31 Minor Subthemes Emerge

In this first cycle of coding, I read, and re-read many times, each interview transcript and selected the word of most importance in each sentence. Certain words or phrases quickly emerged as relevant amongst all three participants, and most of the common subthemes persisted throughout all three interviews. The 31 minor subthemes which emerged from this study are as follows:

1. Focus
2. Age
3. Intro class
4. Difference/change/improvement
5. Anticipation/understanding of/familiarity/routine/cooperation
6. Success
7. SECE
8. Oldest children/sibling
9. New
10. Pitch
11. In time/tempo/speed/beat
12. Non SECE
I then created a table to note how often these minor subthemes came up in the conversations, and to show which of the subthemes came up in all three (3) interviews (See Appendix C). I moved “foundation”, “listening”, “new”, “assumption”, “patience/waiting”, “relationship”, “empathy”, “repertoire” and “coordination” to the bottom, as these were mentioned the least. “Coordination” was only mentioned once, and so could be discarded. As I looked more closely at how these subthemes were being mentioned, interrelationships emerged.

One connection I found particularly interesting, was the way that “community” and “empathy” often seemed to fit together, and these were discussed often within the setting of a group class. While “empathy” was only significantly mentioned twice, it was in instances of sharing or caring while in the group class community. For example, Participant Three (3) in Interview C says, “…a new little baby joined and [this one little boy] just wanted to hold her hand the entire class. And whenever she got upset, he’d come over and just pat her leg…” This was coded as “empathy”, and later in the same paragraph, Participant Three (3) also mentioned “sharing”, specifically trading colors when someone else in the class was unhappy.
“Community” was often mentioned in ways such as “Children are learning from each other [in the group class setting]” (Participant Two (2)), or upon coming to group class they are “so excited to see their friends” (Participant Three (3)). I found that “success” often came up also having to do with the community aspect of the learning. Participant Three (3) would often bring up the SECE concept “Success Breeds Success,” noting that this happened best and most prominently in the group class setting, within community.

Next, I would like to mention “group class” and “intro class” as they came up a significant amount of times and their proximity is important to understand. I will also comment later on how “philosophy/parent ed” factor in here. “Intro class” refers to a class that the participants had created to aid in the transition from SECE to private violin lessons. “Group class” refers to the traditional Suzuki instruction of multiple students outside the private lesson. “Intro class” was often a “group class” or at least partial group class setting so these two minor subthemes were intertwined.

While “observe/see/notice” and “pace/progress/develop” were not mentioned as often as other subthemes, they came up enough for me to note their relationship with “philosophy/parent ed” as well as with each other. For instance, Participant Two (2) mentions that parents “understand that we’re nurturing this child as a person as equal importance [to the learning of music]” where this parent is quite literally observing progress in a way the Suzuki Philosophy encourages.

“Skill” was only the prevalent word nine (9) times and I observed that it was most often defined further and therefore fell into another subtheme such as “patience/waiting”, “rhythm” or “pitch” etc.
Finally, the top three (3) (or four (4) as there was a tie) mentioned subthemes were “parents”, “SECE” and tied at thirty-three (33) mentions “Anticipation/understanding of/familiarity/routine/cooperation” and “Violin/private lessons”. Some of this speaks for itself. “SECE” and “Violin/private lessons” are where all of my thesis questions stemmed from. In other words, these minor subthemes were bound to be a large part of the interviews. “Parents” and “anticipation” or “understanding of” are greatly linked in the Early Childhood Education world.

**Second Cycle of Coding – 7 Major Subthemes Emerge**

The second cycle of coding resulted in the following seven (7) major subthemes, which encompass the original 31 minor subthemes, as shown below each major theme:

<table>
<thead>
<tr>
<th><strong>Musicality</strong></th>
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<tbody>
<tr>
<td>Pitch</td>
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<table>
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<tr>
<th><strong>Student Growth</strong></th>
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</thead>
<tbody>
<tr>
<td>Focus</td>
</tr>
<tr>
<td>Pace/progress/develop</td>
</tr>
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<table>
<thead>
<tr>
<th><strong>Learning</strong></th>
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</thead>
<tbody>
<tr>
<td>Anticipation/Understanding of/familiarity/routine/cooperation</td>
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<table>
<thead>
<tr>
<th><strong>Building</strong></th>
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<tr>
<td>New</td>
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<table>
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<th><strong>Strength</strong></th>
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<tbody>
<tr>
<td>Listening</td>
</tr>
</tbody>
</table>
This second level or cycle of coding took much more time. However, there were also minor subthemes that almost always came together, as I mentioned above. There were many instances of juggling and switching the minor subthemes around during the determination of the major subthemes, and this facilitated my identification of three (3) overarching themes.

**Musicality**

The first major subtheme was “Musicality”. As I mentioned earlier, the minor subtheme, “skill”, was often defined further to be a specific skill. Therefore, these four (4) minor subthemes fit well together and were often discussed together.

**Student Growth**

Another major subtheme was “Student Growth”. The minor subthemes that fit together under this major subtheme were all indicative of the student’s growth or improvement. I found that this major subtheme did not consistently become apparent all on its own. Often times it could be found in conjunction with “Education”.

**Learning**

“Learning” was the next major subtheme. The three (3) minor subthemes that fit into this major subtheme focused on the learning curve of not only the student, but the parent as well. I discovered that “Learning” most often occurred alongside “Family Surroundings” in this second cycle of coding, and that it always occurred in conjunction with another major subtheme. “Age”,

<table>
<thead>
<tr>
<th>Education</th>
<th>Intro class</th>
<th>SECE</th>
<th>Non SECE</th>
<th>Philosophy/parented</th>
<th>Violin/private lessons</th>
<th>Group class</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Family Surroundings</th>
<th>Age</th>
<th>Oldest children/sibling</th>
<th>Parents</th>
<th>Community</th>
<th>Relationship</th>
</tr>
</thead>
</table>

26
“community”, “relationships” and if the student had siblings all seemed to have an impact on the learning curve.

**Building**

Another major subtheme that emerged was “building”. I grouped the four (4) minor subthemes “new”, “transition”, “foundation” and “repertoire” together because of their proximity, but as we know from the tallying of the minor subthemes, the mention of these was sparse. Obviously, “foundation” and “repertoire” have to do with “Student Growth”, however I chose to keep these four (4) subthemes together as the major subtheme “Building” as they seemed to hold their own separate ground. As I mentioned before “new” and “foundation” typically appeared together or were interchangeable between participants and while “repertoire” and “transition” did not make the top three (3) most discussed, they often had to do with moving from or building upon the foundation.

**Strength**

“Strength” became the next major subtheme. Again, the three (3) minor subthemes in this category were at the bottom of the table (see Appendix C), meaning they were not as dominant. I decided these had more to do with feelings or the inner self, and so I wanted them to be their own major subtheme. These inner feelings tied in most relevantly with the major subtheme “Learning”. I found that even just one of these minor subthemes would strengthen the student’s and/or parent’s learning. The major subthemes “Learning” and “Strength” flourished greatly in the group learning setting.

**Education**

Six (6) minor subthemes created the next major subtheme, “Education”. These minor subthemes all had to do with curriculum and they therefore clearly fit together. It was difficult to
separate “parents” from “philosophy/parent ed”, but in relationship to the other major subthemes and the way these minor subthemes were used in conversation with the participants, they belonged in separate categories.

*Family Surroundings*

The final major subtheme that emerged was “Family Surroundings”. Again these five (5) minor subthemes came together rather quickly and had the same challenge just mentioned. It also was not easy so take “community” away from “group class”, but this once again guided me towards my three (3) themes.

**Third Cycle of Coding – 3 Themes Emerge**

The biggest struggle was solidifying the seven (7) major subthemes, but as those became clear the three (3) main themes came immediately through to the forefront. “Parents as the Foundation” should not surprise any Suzuki parents or teachers. The positives of starting instruction early, and the use of the SECE program and curriculum to guide and nourish the parent (as well as the student) were prevalent. Next the benefit of SECE’s group class setting and the comfort of working together, which aided the parents and students alike, formed my second theme, “Comfort in Community”. And finally, the importance of educating the entire Suzuki Triangle, borrowing from the SECE curriculum and incorporating of the Suzuki philosophy, formed the final theme, “Borrowing Ideas to Create a Curriculum”.
Parents as the Foundation

Everything comes back to the parents in the Suzuki community. Things such as the positives of starting young, family dynamics and parental understanding continued to return to the conversations. Having participated in the SECE class is an excellent way to lay the foundation. Participant Three (3) discussed the ease of parent education (and the time) if the parent and student go through the SECE program versus if they just choose to step directly into the private studio for lessons. “…the difference is parent education because if we are talking about a family that has been in the SECE program from birth to four…then you [the teacher] have had all of those weeks to make an effort to give articles and have even shared with our parents the Parent’s as Partners videos.” (Participant Three). Having been in the SECE class, the parent has already built working relationships with the teachers, and the student becomes more comfortable in the group class setting and also knows how to respond to the teacher. Participant One discussed the benefits of the early parent education and introduction to the Suzuki Philosophy. “What I found the most success with…[was] saying to my SECE parents “hey, remember how we talked about Every Child Can?” or I’d bring up those seven philosophy points and that’s when I was able to transition and say “Dr. Suzuki said”…” and the benefit here was
that Participant One’s students and parents were already putting the Suzuki philosophy into concrete action, and therefore had a further understanding of the Suzuki philosophy concepts. Participant One also said “It’s not about the kid, it’s about the parent. The challenge is getting the parent on board with the everyday discipline of it. The parents who came out of SECE had that routine established and are my more successful parents in my studios.” While SECE is helping especially when it comes to starting the parent education, there is still more to do, and it needs to continue into the private violin studio.

**Comfort in Community**

“Comfort”, “routine” and already “understanding what will happen next” were all concepts that returned time and again in each interview. It ended up coming down to comfort in community or group class, as these notions were strengthened by the group class aspect of learning from one another. A huge benefit for these three participants was that they are both the SECE instructor and the private violin teacher. Participant Two recalls, “I think having the student work with me is much easier. Instead of “I’m not sure I like this person” or “I don’t know this person and I’m going to hide behind mom”, we sort of ease right into it so the warming up stage has already passed…so I do think that a lot of things that we develop over time more slowly, especially for a preschool student, are just there by the time we move on from SECE.”

**Borrowing Ideas to Create a Curriculum**

Finally, all three interviewed participants started to borrow ideas and concepts from the SECE curriculum to help ease the transition to individual lessons. Most often, these ideas grew into an additional group class, which transitions from SECE to the private violin studio. Again the parents are involved, and in this community setting the students are still learning from one
another as well as continuing to build successful skills through familiar ideas borrowed from the SECE class. Participant Three shared that her Suzuki program has created a pre pre-twinkle class “which is geared towards post-graduation of SECE but before they start their instrument. So, it’s more like bow holds and box violins and so on.” Participant Two admitted to the fact that her students come right from SECE into her violin studio, but she recalled that, “in my ideal world I’d like the student to do both (SECE and private violin lessons) for the first year as I am seeing how well that works now.” Participant Two currently has one student who has continued to be in SECE while simultaneously starting private lessons.

In this chapter I described in detail the three cycles of coding that were employed during this research. I discovered thirty-one (31) minor subthemes, which led to identifying seven (7) major themes, and then finally determining the three (3) overarching themes of this study: Parents as the Foundation, Comfort in Community, and Borrowing Ideas to Create a Curriculum. In Chapter Five, the final chapter of this thesis, I will discuss these three (3) themes at length and consider how they might assist Suzuki teachers to prepare their students for the transition from SECE to private violin lessons.
Chapter Five: Discussion and Implications

In the preceding four (4) chapters I have presented my thesis question, reviewed literature related to my thesis question (the transition between SECE and private violin lessons), described my approach to this research project and presented my analysis. In this chapter, I will discuss my findings and present any discovered implications.

Parents as the Foundation

In the Suzuki Early Childhood Education program, one of the greatest goals is to teach the parent how to genuinely observe their child. We teach this great partnership and comradery through the group class setting with simple encouragement and taking turns. As the teacher, we point out the smallest successes, demonstrating these little observations to the parents. Participant Two says of SECE, “we help point out ‘did you see this tiny little thing that happened?’” While the SECE course gives the teachers many opportunities for parent education in practice, there is no doubt that the parent education must continue through the transition to private violin lessons. It is quite the adjustment for the entire Suzuki Triangle to step away from the SECE community class and into the private studio for one-on-one lessons. From my own teaching experience, I have longed to make this transition fluidly rather than simply starting a new thing (private violin lessons). How can we work to ease into the lessons straight from SECE? The parent is essential.

Participant One discussed how she created a transition class, while Participant Two mentioned that the SECE students in her program step straight into the private studio for lessons (after having graduated SECE). Speaking about the parental role, Participant One says, “I think that’s why I developed this class, so that it could take the slow pace it needed to, and the slow pace had more to do with the parents and the educating of the parent than it did the kid.”
Participant Three also commented on the time that it takes to allow the parent to learn how to be involved and to know their child’s needs as well. The routine of SECE helps to develop a routine for the parents to understand their child’s needs, even as simply as learning to have a snack beforehand to better prepare focus. Some of these needs remain the same when it comes to private lessons, however there is more for the parent to learn as the parent role changes when the parent transitions with the student into the private lesson. As a Suzuki private teacher, it is the teacher’s job to continue to help strengthen the entire Suzuki triangle through the continuation of parent education. In the beginning stage of private lessons, it is crucial that the teacher listens to the parent’s needs and continues to support the parent’s change in role. The Suzuki parent now needs to understand the specific instrument before them, enough so that the parent can become the teacher at home throughout the week. While they may have been singing the SECE songs together at home before, keeping a beat and tapping out rhythms, as private lessons begin, there are many more instrument specific steps for the parent to learn in order to aid their child at home.

When discussing the difference of a SECE graduate student versus a brand-new student, Participant Three recalled, “I think a lot of it is just parent education. I think the biggest thing that I’ve noticed is in my SECE families, they’re more committed. They know what they’re getting into.” She went on to say they are also just more familiar with the entire program as these families are invited to stop in for observations, attend concerts and recitals and comments like “success breeds success” are supported by experiences.

**Comfort in Community**

Part of the jolt of this transition from SECE to private lessons is that the sense of community can feel like it completely evaporates. We step out of a full class of parents and
students (as well as two teachers!) and into the studio where it is often just the teacher, parent and single student. While I was overwhelmed with the amount of times community came up in our conversations, as a Suzuki teacher who knows the benefits and necessities of group classes, I should not have been shocked. As Suzuki teachers, we talk about community often and passionately, and I believe that Participant One and Three are using that knowledge in creating a bridging class (group class setting) that guides their students toward the private studio, offering more preparation than only what they’ve received in the SECE classes. Participant One stated it thus, “I think it would be really hard to have a kid and a parent come straight out of SECE and go into one-on-one instruction because you’ve now eliminated that community. And, you eliminated the routine of the structure of that SECE class.” This participant established a bridging class that is still in the group class setting and borrows from the same concepts and routine the SECE curriculum uses. In this case, community also has a lot to do with the relationships. Participant One recalls:

What I find easier about starting SECE students in lessons is that the relationship between teacher, parent and child is already established. Trust has been formed. In my case I am the SECE teacher and the violin teacher. You are also knowledgeable about what foundations the SECE students have formed. The one mistake I made early on was thinking that the SECE parent would understand how to transition to violin lessons without specific instruction. This is not the case.

Participant One is again stating that the parent, and not only the student, needs guidance in order to transition from SECE to violin lessons. As teachers we are accustomed to both group class setting and one-on-one teaching, but for the parent’s just coming into the private studio from SECE, private lessons lack the comfortable community they grew to know so well during their time in SECE, which could be years.
Borrowing Ideas to Create a Curriculum

While we continue to encourage and teach Dr. Suzuki’s philosophy, why not borrow ideas from SECE methodology and incorporate them into this transition? SECE is a Suzuki class, and was built directly upon concepts from Dr. Suzuki’s philosophy. As I was preparing to teach that pre-twinkle class at the American Suzuki Institute, I started by compiling SECE ideas I knew I could layer, as well as activities I had seen in varying group classes. Participant Three mentioned how the community aspect mentioned above, drives her students to all want to start violin lessons at the same time. However, we know that all students will learn at their own pace, so between that and the need to build the student’s focus if they have not been in SECE yet, Participant Three’s colleague created a sort of pre pre-twinkle class. From what this participant was willing to share with me, this class continues in the group class format. Do we just need to ensure that our programs have strong pre-twinkle group classes? Or, is an interim group class (utilizing the SECE curriculum) strongly suggested before the start of private lessons? For some of Participant Three’s Suzuki program’s students, this class just becomes their group class in addition to their private lessons. Participant Three says this bridging class “is more geared towards graduation of SECE and before they start their instrument and it’s more like bow holds and kind of a lot of the things that you do with a box violin and so on.” She agreed that they use this bridging class either on its own, or in tandem with private lessons. It continues to be an opportunity to strengthen the education of the parents as well. My hope in conducting this research is to start this dialogue between all Suzuki teachers as a tool to strengthen Suzuki programs. When a Suzuki program has SECE trained Suzuki teachers, these teachers should be encouraged to use their SECE training in a community learning environment such as their group classes, to strengthen the transition to private lessons.
Implications

With the growth of SECE classes in the Suzuki community, this new transitional phase has been brought to light. As a SECE teacher as well as a private violin instructor, my goal is to make this transition smoother for my students and parents. Collecting this data has strengthened my desire to support the Suzuki parents even more. While not currently teaching a SECE course, I have benefitted from the training and am able to incorporate it into my private studio lessons when the student is just beginning.

For the broader field of music education, I encourage group learning, teamwork and parental involvement (and education) when possible. Furthering my research in the future, I would like to compile specific ideas and activities, perhaps a routine curriculum, to use during this transition from SECE to private lessons.

In the previous pages of this thesis, I outlined the origin and purpose of the thesis statement, reviewed literature having to do with the transition from SECE to private lessons, described my method, approach and analysis to my research and, finally, discussed my findings and implications. This research project has greatly encouraged me to create a smoother transition for my students and parents as they enter my violin studio straight from SECE. While SECE does indeed help form a stronger foundation for violin lessons, the participants in my research have seen their students benefit from the creations of a bridging class, and the desire for a bridging class is what brought me to conduct this study. Specifically, the parent role changes drastically when the student is ready to transition from SECE into the private lesson studio. Ideally, Suzuki programs continue to offer a pre-twinkle group class for these beginners, and that should help maintain some community learning. Again, is it solely that the parent is jolted by this transition from community class where they participate fully alongside each other to the one-on-
one lesson where they must learn to be the note taker as well as the teacher at home? Before beginning this research, I did not know what to expect. I did know that I personally wanted to strengthen and support this transition better. Through the research, I found two aspects of my teaching that I could strengthen in my own private lessons. We learn to sing in SECE and learn different Twinkle rhythms in conjunction with other activities. I can make better use of these two strategies when I know my student has come from a SECE class. Then, there were just a few aspects as I approached this research, that I feel should be noted now as very different in the SECE class versus the private lesson. I created a small table to depict these:

<table>
<thead>
<tr>
<th>In SECE</th>
<th>In the private lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community learning environment</td>
<td>Just Teacher, Parent and Student</td>
</tr>
<tr>
<td>Parent Education – Suzuki concepts in action</td>
<td>Without SECE first, the parent ed needs to start here in the private lesson while Dr. Suzuki’s philosophy and ideas may not be apparent or taking place immediately.</td>
</tr>
<tr>
<td>Parent participates like the student does alongside other parents</td>
<td>Parent needs to learn to take notes and become the teacher at home</td>
</tr>
</tbody>
</table>

I recognized that the Suzuki parent goes through the biggest transition as they step into the studio and out of the community learning (group class) setting. Coming from SECE, these parents have excellent insights into the Suzuki method and Dr. Suzuki’s philosophy. However, they had been participating together alongside other parents during their time in SECE, and now the private lesson looks quite different. Participant One’s solution to this is to conduct a group class and for a few minutes at the end the teacher goes around to work more directly and individually with each student/parent. Our pre-twinkle group classes (cross instrumental or instrument specific) should continue to utilize the parent as well as continue to implement parent education as
concepts of the Suzuki philosophy are apparent right before their eyes (i.e. student’s learning from and being motivated by each other etc.).

I have discovered new ways in which I can overlap the SECE curriculum with pre-twinkle activities, and this could be as simple as following the structure of the SECE curriculum in pre-twinkle group classes. I am encouraged to maintain the group learning environment during the transition into private lessons, and I have confirmed the need for strict yet supportive parent education. If, while starting private lessons with SECE graduates, we can maintain the parent education and continue to pull from experiences that these families have already had in SECE, as well as retain the sense of community support, we will have the beginnings of a smoother transition. Since this is still the “pre-twinkle” phase, is it just that we need to strengthen our pre-twinkle group class using the rotating SECE curriculum ideas? Should this group class be instrument specific or cross instrumental? Right now, I believe that the use of the SECE curriculum and the decision on a cross instrumental class should be determined by each individual Suzuki program. I continue to support the idea of a mixed age class as I have seen the benefits of the mixed age in the SECE class. Because the SECE curriculum is brilliantly designed to keep the students engaged (the class begins with a calm and welcoming activity that sets up the learning environment and proceeds into active participation), Participant One continues to follow this routine when choosing activities for her “intro class”. This is a great way for SECE teachers to continue to use their SECE training. Aspects of the SECE curriculum that can be used through the transition from SECE to private lessons would be: a group class learning environment, singing, continuous parental support (especially through the change from the group class setting to the private studio) and use of the familiar SECE repertoire and rhythm of the SECE curriculum rotation. Private lesson teachers can implement singing and layering of
the SECE repertoire and ideas into their private lessons, and depending on the Suzuki program, a cross instrumental or instrument specific group class can also strengthen the transition from SECE to private lessons.

My hope through this research project is to begin the narrative about this transition from SECE to private lessons. I anticipate a continuation in this dialogue, and I hope that Suzuki programs will continue to benefit from using the strengths of both the Suzuki trained private instructor and their program’s trained SECE instructors. My plan is to use the information gained during this study to both continue this line of research, and also to begin to compile materials for pedagogical use that could become a curriculum handbook for SECE class teachers that is focused on the transition into Suzuki private lessons.


Appendix A

Informed Consent Form

A. Invitation to participate
I, Michelle Zelinski, am inviting you to participate in my research project. This is completely voluntary, and all commentary will remain completely anonymous.

B. Who?
I, Michelle Zelinski, will be conducting one-on-one interviews for this project. The title of my project is Transitioning from Suzuki Early Childhood Education (SECE) to Private Lessons and will be published as my Graduate Thesis through the University of Wisconsin – Stevens Point. The Principal Investigator overseeing my project is Dr. Rachel Brashier (rbrashie@uwsp.edu).

C. What?
I will interview three Suzuki teachers who fit specific criteria that will help to fulfill my goal of investigating teachers’ perceptions of the student as the student transitions from Suzuki Early Childhood Education classes to private lessons using the Suzuki Violin Method. Once you, the Suzuki Teacher, agree to terms laid out here, the interviews and participants will remain anonymous in every way. I will code my audio recordings of these qualitative interviews to identify themes in the data I receive from the interviews. Suzuki programs do not currently provide specifics for teachers who are helping students transition from classroom to individual violin lessons, more specifically from the Early Childhood Education Course to “Twinkle”/Suzuki Book 1. The goal of this research is to investigate this transition and formulate ideas for how to best support this transition.

D. What is Expected of You – the Voluntary Participant
We will set up interview times at your convenience. I will ask about 6 questions and we will carry out a conversation about the transition from Suzuki Early Childhood Education (SECE) to your private Suzuki violin studio. After the initial interview, I just ask that you would be open to me contacting you for two additional follow up interviews. These will be carried out the same way and all that is said will remain anonymous.

E. Benefits and Risks
I hope that you, as well as me and the entire Suzuki Community, will benefit from my findings. My hope is to strengthen this transition for everyone, by gaining knowledge and understanding from a few teachers who currently teach students who are in this transitional phase. There are no known risk with participation in this study.

F. The Voluntary Nature of Participation
Participation in this research project is entirely voluntary. You may choose to participate or not to participate. If at any time you wish to withdraw, please just inform me.
However, withdrawal of data is not always applicable. Because of this, if you wish to have certain data withdrawn, I am requiring this to be communicated within one month from the data collection.

G. Protecting Participants’ Privacy and Confidentiality

Only my Principal Investigator, Dr. Brashier, and I will have access to any information you provide me. To protect your identity, we will refer to the interviews and interview material as Interview A, Interview B etc. Any information stored will be password protected. Once the interviews are transcribed, the audio recorded interview will be immediately destroyed. You will not be identified in any way without further permission.

I hereby give Michelle Zelinski permission to audio record qualitative interviews and to transcribe and code them for data collection for her Graduate Thesis project, which will be published through the University of Wisconsin, Stevens Point:

Sign _________________________________________________________ Date __________

Initial _______
Appendix B

Interview Questions

1. When you think about your SECE students versus non-SECE students, what do you observe to be the differences, if any, in behavior in these areas?
   a. Focus
   b. Prosocial Skills
   c. Musical Skills
   d. Parents

2. If there is a difference between SECE families and those who have not taken SECE, what do you do for your non SECE students to make up for what your SECE students know?

3. Do you find it easier to start SECE students in lessons? Why?

4. If there are challenges for the SECE student starting violin, what are they?

5. After identifying these challenges, how do you smooth out the transition?

6. How do you prepare the parents for the transition from SECE to private studio lessons? Is this different from what you do for parents who have not taken SECE?
Appendix C

Table 1

The thirty-one (31) minor subthemes that emerged from cycle one (1) coding and how many times they were mentioned in the interviews (IA=Interview A, IB=Interview B etc.).

<table>
<thead>
<tr>
<th>minor subtheme</th>
<th>IA</th>
<th>IB</th>
<th>IC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Focus</td>
<td>3</td>
<td>5</td>
<td>9</td>
</tr>
<tr>
<td>2. Age</td>
<td>2</td>
<td>3</td>
<td>25</td>
</tr>
<tr>
<td>3. Intro class</td>
<td>8</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>4. Difference/change/improvement</td>
<td>5</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>5. Anticipation/understanding of/familiarity/routine/cooperation</td>
<td>12</td>
<td>8</td>
<td>13</td>
</tr>
<tr>
<td>6. Success</td>
<td>1</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>7. SECE</td>
<td>5</td>
<td>9</td>
<td>30</td>
</tr>
<tr>
<td>8. Oldest children/sibling</td>
<td>4</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>10. Pitch</td>
<td>2</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>11. In time/tempo/speed/beat</td>
<td>2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>12. Non SECE</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>13. Skill</td>
<td>1</td>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>15. Rhythm</td>
<td>1</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>16. Observe/see/notice</td>
<td>4</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>17. Pace/progress/develop</td>
<td>2</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>18. Parents</td>
<td>10</td>
<td>9</td>
<td>29</td>
</tr>
<tr>
<td>19. Philosophy/parent ed</td>
<td>5</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>20. Transition</td>
<td>6</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>21. Violin/private lessons</td>
<td>10</td>
<td>9</td>
<td>14</td>
</tr>
<tr>
<td>23. Practice</td>
<td>2</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>24. Group class</td>
<td>4</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>25. Community</td>
<td>4</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>29. Foundation</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>22. Listening</td>
<td>3</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>9. New</td>
<td>4</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>26. Assumption</td>
<td>2</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>28. Patience/waiting</td>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>27. Relationship</td>
<td></td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>30. Empathy</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>31. Repertoire</td>
<td></td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>14. Coordination</td>
<td></td>
<td></td>
<td>1</td>
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</table>