

## INVESTIGACIÓN/RESEARCH

Recibido: 25/11/2015 --- Aceptado: 02/03/2016 --- Publicado: 15/12/2016

### A STUDY ABOUT THE PRACTICE OF TEACHING THE VIOLONCELLO AT THE PROFESSIONALS CONSERVATORIES IN THE PROVINCE OF VALENCIA

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#### ABSTRACT

This research has as its objective to know the methodology used in the specialty of violoncello at the conservatories of professional education of Valencia. The instrument of collection of information has been the questionnaire and the sample consisted of 34 teachers of 22 conservatories. Both a qualitative and quantitative methodology has been used to conduct this research. The results show that, although there is some coincidences in the form and tools of work, each teacher applies its own methodology adapted to the needs and characteristics of each student.

#### KEY WORDS

Teaching of the violoncello - Methodology - Professional teachings - Conservatory - Valencia - Questionnaire.

### UN ESTUDIO SOBRE LA PRAXIS DOCENTE DEL VIOLONCHELO EN LOS CONSERVATORIOS PROFESIONALES DE LA PROVINCIA DE VALENCIA

#### RESUMEN

El presente estudio tiene como objetivo conocer la metodología empleada en la especialidad de violonchelo en los conservatorios de enseñanzas profesionales de la provincia de Valencia. El instrumento de recogida de la información ha sido el cuestionario y la muestra ha estado formada por 34 profesores de 22 conservatorios. Se ha empleado una metodología de complementación, tanto cualitativa como cuantitativa. Los resultados muestran que a pesar de existir algunas coincidencias en

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la forma y herramientas de trabajo, cada profesor aplica su propia metodología adaptada a las necesidades y características de cada alumno.

## **PALABRAS CLAVE**

Didáctica del violonchelo - Metodología - Enseñanzas profesionales - Conservatorio - Valencia - Cuestionario.

### **1. INTRODUCTION**

Music education in the *Comunitat Valenciana*, dates back to 1351, the year in which the first schools of music (Fontestad, 2006) were based. These schools that predate the creation of conservatories, were initially directed to an audience that already had music knowledge and what they wanted was to perfect it. The interest in music and the growing popularity of these studies in the province of Valencia led to the creation of the first conservatory in 1879. From this moment different methodologies of the specialty were developed (Fontestad, 2006).

Violoncello methodology in professional education is an issue little addressed from the present pedagogical perspective. This is interesting because the way of teaching this instrument, especially in Spain, has little analysis in these teachings, as they usually pay more attention to the initial stage. The conservatories that teach this stage of musical education, rarely pose methodologies and innovative activities that result attractive to students that nowadays choose to pursue the study of the violoncello. It is intended to find out how these six years of study are developed by teachers, what methods are used, repertoire, exercises. Also if they have included the use of new technologies in the classroom. Thus, this study attempts to reveal aspects about the teaching practice of violoncello teachers in professional education and provides models for other educators to address their classes from other perspectives and other resources.

There is a very varied research literature on the violoncello, in terms of the technique and the bowing, body position or position changes. Also there is literature on the bass, where you can find the great difference between the French and German schools, mainly by the form of taking the bow. The same applies to the viola and the violin. Despite the presence of all these writings, there are few treatises on what is the best way to transmit knowledge residing in those writings to the students. According Botella & Escorihuela (2014, p. 66): "The teaching practice is not immanent in time, it is a happening subject to many variables. This makes difficult its revision, which is often relegated to a study of the methodology but not of the teaching."

Currently there is little literature on teaching practice that is being developed, since the methodologies are ephemeral, although in many cases it is still anchored to certain forms of teaching of the past. The cause of this literature shortage may also be because during the professional degree it is difficult to establish a closed and rigid methodology, as it is dealt with teenagers and each one of them has different capacities and a way of dealing with the study of the instrument, the practice and the development. Dealing with students ranging between 12 and 18 years old makes it difficult for a closed learning standards to be established. The methodology must be open to adapt it to each student.

A document that could serve as a reference, are the teaching programs. They are public materials that can be found mostly on the websites of the conservatories themselves. It must be said that although having access to schedules, they do not provide information on the methodology of the teachers, as they are proposals in which each teacher presents a series of methods and repertoire sorted by course that students must meet to move to the next.

## **1.1 APPROACH TO THE PRACTICE OF THE TEACHING OF THE VIOLONCELLO**

String instruments, both rubbed and plucked, have been examined over time, as can be seen in the studies of Mantel (1972), Crickoom (1994) or Muñiz (2013). Botella & Fuster (2015) explain how the viola, as an instrumental specialty, has been treated secondarily. "The absence of a proper curriculum as a specialty within the conservatories, is one of the main reasons by which this situation has occurred throughout history" (p. 152).

Within the family of rubbed strings, the violin is the most researched. As for plucked string refers, the piano has been the most investigated, as can be approached from different points of view as the methodology of the instrument that leads to the formation of new teachers. It is also possible from the perspective of using the piano as a support in other stages of music education, such as initiation of the children in the subject or a help for the teacher in the classes of musical language. Another alternative is the piano as an accompaniment to other instruments.

The protagonist of this study instrument is the violoncello that has undergone several changes, both in form and techniques, until arriving to the instrument we know today. Arizcuren (1992, p 19) explains: "According to Vidal, the first cellos were manufactured in Italy 1520. An interesting theory but difficult to prove, since the first specimens that have reached us are from Gaspar da Salò, Amati and Maggini and were built between 1550 and 1600".

From this moment on, the popularity of the violoncello increased gradually. Initially it was used as an accompaniment to the melody and its progress as a solo instrument was very slow. It was later diffused through several countries, such as Italy, France and Germany. This expansion took place thanks to the large concert tours that were done by the young instrumentalists. Of these new interpreters their technical mastery was emphasized and they excelled in the interpretation of the works that were written for violoncello as a soloist.

The first known school of this instrument as such is the Italian, usually located in Bologna, from which we can highlight Domenico Gabrielli (1650-1690). This first institution was influential in countries like France, Austria, England, Germany and the Netherlands, Spain and Portugal and Russia. In each of these schools different changes occurred, such as the introduction of the pike by some members of the Russian power, to get a better and more relaxed body position. This was a breakthrough, since previously the instrument held between his legs, producing some tension in the instrumentalists that did not allow the necessary mobility to advance in the development of the technique of both hands. The technique of the

thumb, was first used by Italian stream and subsequently by the French and also proved to be very advantageous, as the position changes to higher positions. Similarly, the development of the technique of the right hand of the French instrumentalists was reflected in new skipped bow beats and the *bariolage*.

The activity of this instrument in Spain during the last third of the nineteenth century, evolved from the hand of cellists such as Josep Garcia Jacot (1855-1912) that was professor of Pau Casals. Also in Catalonia stands Josep Soler Ventura (1872-1946) and Joaquim Marés (1888-1964). In Murcia Agustín Rubio (1856-1936) stands. Also, in the Basque Country, appear figures like Alfredo Larrocha (1870-1946). Marçal Cervera (1930) developed his activity outside Spain by the hand of Gaspar Cassadó (1897-1966) and Paul Tortelier (1914-1990). It was also counted with the presence of instrumentalists such as Bernhard Romberg (1767-1841) or Luigi Boccherini (1743-1805), who spent most of his life in Spain. Despite these great personalities it has not been possible to create a school of violoncello in Spain as well as in other countries like Russia, Italy and France, especially for political reasons.

With regard to manual that can be found in Spanish on violoncello technique they are quite scarce. Some examples are: *The Art of Playing the Violoncello, technical and interpretative exercises*, of Christopher Bunting (1999) and *The Violoncello, thus I interpret it, thus I teach it*, of Paul Tortelier (1993).

On the contrary, there are plenty of guide books mostly written in English language, such as: *Violoncello Technique, Principles & Forms of Movement*, of Gerhard Mantel (1995); *Complete Violoncello Technique, The Classic Treatise on Violoncello Theory and Practice*, of Diran Alexanian (2003); *The Cambridge Companion to the Violoncello*, of Robin Stowell (1990); *Casals and the Art of Interpretation*, of David Blum (1980) and *Violoncello: Yehudi Menuhin Music Guides*, of William Pleeth (1982) on the same subject. In them, the technique of the violoncello is explained in detail regarding the body position of the performer, and the right hand, that is, the correct support and control of the bow. Referring to the left hand, to a good placement thereof and the execution of the various actions, such as changes of position, double chords or trills is also made.

Most manuals listed above are theoretical, that is, they describe the movements to be carried by the arms and hands for a good performance of the instrument, and although many have images to represent what is being explained, it is generally not enough. There are no practical compendiums to teach teachers to convey knowledge. The texts the technical aspects of the instrument are explained in detail but no application of this technique to a fragment of the repertoire, or an exercise about how to apply it appears later. It is not revealed how they should study and properly resolve certain passages of high technical difficulty.

A manual that does provide several examples of passages of different pieces is *Complete Violoncello Technique, The Classic Treatise on Violoncello Theory and Practice*, of Diran Alexanian (2003). In it you can find examples of how the passages could be broken down, for example: the *concert in D Major by Haydn*, *concert in A minor of C. Saint-Saëns*, the *concert in B minor of A. Dvorak* or the *Suites for Violoncello* of J. S. Bach.

As it has been verified, there is a considerable literature on the violoncello, its evolution or its technique, but not on the didactic application within the classroom. The pedagogical aspect of all this knowledge collected in various manuals have not

been taken to the professional-grade classrooms of today. The pedagogy of this instrument has not been studied thoroughly, especially in the way the students are treated. When they begin this stage of studies, usually they are 12 years old and the end 18 years old, so they spend their entire adolescence in the professional degree. It is important that teachers adapt their methodology to the conditions and needs of students.

## **2. OBJECTIVES**

The main objective of this research is to understand the methodology used in the specialty of violoncello at the conservatories of professional education in the province of Valencia. This general objective is the one that will allow to grind out all aspects of the teaching of the violoncello. To accomplish this task, the following specific objectives, which are directly related to the structure of research are stated:

- Assess whether the study of technique and repertoire is balanced during this period or any lack of either of these two aspects is created.
- Determine whether there is a widespread technical failure during this period that later make it difficult to the students the execution of certain parts or musical styles.
- To know the opinion of teachers of professional education about the books of studies that are used, if they are considered valid or they believe desirable a renewal.
- To observe the authors and reference pieces during these six courses.
- Consider if the teachers of the same center follow a common program or each one prepares its programming and the coincidences in programming of the different centers. Assess the skills and attitude of both teachers and students before this matter.
- Produce results that will allow to improve the teaching of the violoncello, that is, to generate scientific knowledge about the teaching of the instrument so the teaching community can take new ideas and different points of view when addressing the educational processes.

## **3. METHOD**

The methodological procedures used to achieve the proposed objectives were as follows:

- a) A literature review and a historical-musical study made based on a detailed analysis of primary and secondary sources about what so far has been written about the study and development of the violoncello. Making reference to both the treaties of the XVII and XVIII centuries as to the most current writings.
- b) A historical review about the creation and evolution of the first conservatory in Spain and the Higher Conservatory of Music of Valencia. The features with which these centers were created and their development until today.
- c) A study of the curricula of conservatories professional grade.

- d) A study linked to the practice of the violoncello in the classrooms of professional grade conservatories in the province of Valencia. Through a questionnaire, they are given the opportunity to the teachers to express their opinion about the best way to teach the practice of the violoncello and what are the key points in the training that they provide to their students. In addition, it is a means for teachers to provide information on their teaching practices.
- e)

### 3.1. Information sources

The development of this study is related to the following sources of information:

- a) Books, articles and analysis of existing studies on the violoncello. Also a study of the legislation governing the instrumental music lessons in the professional degree.
- b) The teachers of violoncello of the 22 professional grade conservatories of the Valencia Province.
- c) The curricula in the specialty of violoncello of the *Professional Conservatory of Music in Valencia*, *Professional Conservatory of Music in San Sebastian and Francisco Escudero Higher Conservatory of Music "Joaquín Rodrigo" of Valencia*.

### 3.2. Procedure for the collection of information

Taking into account the methodological design of the study, linking the need to obtain qualitative and quantitative information regarding the stated objectives, the collection of information was performed using the following procedures:

- a) Review, dumping and analysis of magazines, legal documents, dissertations and research publications.
- b) Review, dumping and analysis of the leading methods of violoncello from the XIX and XX centuries, which are still used in professional grade classrooms.
- c) The repertoire scheduled for the six professional degree courses, comparing different schedules of various centers of Valencia and of the author of this work herself, in order to draw relevant conclusions.
- d) The questionnaire is the document that has provided most information to the investigation. It consists of a series of open and closed questions structured into five categories. The first level corresponds to the characterization of the sample. It contains classification variables such as sex, age, the center, the number of students and years of experience in professional degree. The second section is devoted to the teacher profile; They are asked about their studies, the teachers and their musical tastes. The third dimension focuses on the technical aspects, that is, the importance and the time devoted to this in class or what exercises and books are used to work on the technique. The fourth dimension is closely related to the previous ones as it seeks to get information on the studies undertaken by the students in each course, they are consulted about the books used, whether a renewal of this repertoire is considered necessary and why. Finally, the fifth section is addressed to the repertoire, the importance given to this aspect in class, how many annual work are considered appropriate for each course and which they are. The questionnaire has been validated through a peer review that have confirmed

that the proposed items measure the teaching of the violoncello. They are three professionals in the field thus following the criteria of triangulation. They have an extensive career in the teaching and in practice of the violoncello. In developing the questionnaire the following has been taken into account:

- a. Definition of scientific measuring problem.
- b. Purpose of the scale.
- c. Composition of items (number, content, definition and management).
- d. Prevention of bias in its completion and coding of responses.
- e.

### **3.3. Population and sample**

The population is made up of the sum of the teachers of violoncello of the 22 professional grade conservatories in the province of Valencia, with a total of 34 teachers, with the variability of 1 teacher, 2 or 7 in the case of the *Velluters Professional Conservatory of Music of Valencia*.

### **3.4. Data analysis techniques**

The analyses performed on the information from various sources are classified into the following categories:

- a) Documentary analysis of information: books, magazines, newspapers, theses, teaching programs, statutes and regulations, reviewing, emptying and subsequent analysis.
- b) Review of musical works in the repertoire differentiating features that suit every type of music and teacher.
- c) Descriptive analysis of the data obtained on the variables and classification information included in the questionnaire (frequencies, percentages, averages). For this analysis was used SPSS 19.0.
- d) Content analysis of qualitative data obtained through open questions in the questionnaire.
- e) relational analysis to check the degree of association between significant variables (contingency tables, comparison of means).

## **4. RESULTS**

A summary of the most important results of the analysis presented follows. It is about collecting data obtained after dumping the answers to each item of the questionnaire.

First, the results of the sample characterization are synthesized. It has to be noted that 32 of the respondents to the questionnaire were women and only 2 men. In terms of age, 16 teachers are between 41 to 45 years of age, 8 of them are between 36 to 40, 3 from 46 to 50, 4 are over 50 and 3 between 25 to 30 years. Therefore it can be considered that most teachers who are currently in the Conservatories of professional education in the province of Valencia are in a band of average age between 36 to 45

years. You cannot attach any relevant information regarding the centers, since except for two professors of the *Professional Conservatory of Music in Valencia*, the rest are in different centers and any relationship cannot be established. Generally, the number of students per teacher is quite variable. This is given by the demand of the instrument in each center.

Then the results of the teacher profile are detailed. Most teachers spent several years gaining experience in other centers and teaching degree before starting to teach in professional education. This means some teachers with a previous background with students and professional experience before agreeing to engage in teaching in these teachings. At the "*Joaquín Rodrigo*" *Higher Conservatory of Music* of Valencia 27 teachers were formed, 3 were formed at the *Higher Conservatory of Music in Cordoba*. At the *Higher Conservatory of Music* in Madrid 3 subjects studied and 1 in the "*Liceu*" *Higher Conservatory of Music* of Barcelona. Only 2 teachers conducted studies abroad, in Paris, London and the USA.

Only 3 teachers say that they empathize with some violoncello schools, although all used works and methods of study of all the currents and apply in each case what they think is most appropriate. As for the musical styles, they have also a very varied taste, as 14 identify themselves more with the Baroque. The same applies to Classicism, there are 13 people who say they feel more affinity with Romanticism, even a teacher says he feels an approach to all musical styles.

Regarding the study of the technique 17 teachers agree to give much importance to this item, the rest say enough. Usually the time spent studying the technique in classes is of 20 minutes or more. It is curious that most teachers grant much importance to the study of the technique. Although later in 54.54% of cases it is almost always applied to the problems that may occur later in the repertoire of works and studies, since the purpose of the study of the technique should be apply it and solve the problems that may appear later. They also agree to confer great importance to relaxation and body position. The type of exercises is very similar in all cases and the books used are practically the same.

As for the most worked aspects during professional teaching, many similarities between all teachers are also appreciated. In the first courses they often focus more on changes in position, the position of the thumb and the study of scales and arpeggios up to three octaves. Then they focus on the practice of double strings, different bow movements, tuning and studies covering the entire length of the diapason. To reinforce the practice of all these aspects 29 of the teachers claim to use resources that do not appear in the books of technique, such as improvisation, the use of new technologies and exercises for the right hand. There are 5 teachers that do not specify what kind of exercises they perform, they only point out that they are their own exercises.

Third, the data on the studies are analyzed. The study book used by all teachers in the first year is the *Dotzauer (Vol. 1)*. Then *J. L. Duport 21 studies* and *S. LEE (Vol 1) Melodic and progressive*. Books such as *R. Mooney*, *P. Bazelaire* and *Benoy & Sutton* are also used, among others. During the second course the most used books are the same as in the previous year, even in the same order. Similarly, others are used such as, *Studies of Merk*, *Feullard and Dotzauer (Vol. 2)*. For the third course the book used by all teachers who responded to the questionnaire is the *J. L. Duport 21 studies*, afterwards *D. Popper op.76*, *Dotzauer (Vol. 2)* and the *Studies of Merk*. In this year other books like

*Franchome* are also introduced. During the fourth year, the books are the same and used with the same frequency, except *Grutzmacher*, which has not been studied previously. In the last cycle, the most prominent are D. *Popper op. 73*, D. *Popper op. 76* and *Dotzauer (Vol. 4)*. The *Starker* workbook for the left hand is also introduced.

Only 6 subjects have indicated they know a more current repertoire of studies than the mentioned above but 3 do not say the names of the books. The other half of the teachers point out the *Cossmann*, *Kummer*, the *Whitehouse* book of scales and arpeggios and *Piatti 12 Capricci*. More than a renewal of the repertoire of studies, 6 people believe that an extension is necessary to deal with more preparation and in a more appropriate way the contemporary repertoire. Of the teachers who believe that this renewal is not necessary they explain that it should be more specific and progressive as the elemental collections. They also express that they are varied and enough and other more current have not surpassed them and that the methodology is modified from the student's needs from existing studies.

Finally, the data obtained on the repertoire are reasoned, since the works mentioned by the teachers are very varied. It is interesting that 16 of the teachers indicate that they attach enough importance to the repertoire in their classes and then 10 subjects said that they spend 20 to 60 minutes in their classes. If so much time is devoted to this aspect the importance should be much because the repertoire is what is usually displayed to the public and entrance exams to various positions. The average of pieces that are typically worked for professional education is 3 pieces per year, but especially in the last two years it is more likely to work a fourth piece.

During the first year the mentioned work by teachers is the *Sonata in E minor* (G. B. Marcello). Followed by *Sonata No. 1* (A. Vivaldi), *the Tarantella* (W. H. Squire), *The Swan* (C. Saint-Saens) and the *Suite No. 1* (J. S. Bach). For the second course teachers agree in the *Sonata No. 5* (A. Vivaldi), *The Swan* (C. Saint-Saens) and the *Suite No. 1* (J. S. Bach). They also resort to the *Sonata in A minor* (G. Sanmartini), the *Concerto No. 4 in G Major* (G. Golterman) and the *Allegro appassionato* (C. Saint-Saëns). In the following year the most demanded work is the *Suite No. 1* (J. S. Bach) with the *Sonata in G Major* (G. Sanmartini). Similarly, the *Concerto No. 4 in G Major* (G. Golterman), the *Siciliana* (G. Fauré), *Suite # 2* (J. S. Bach), *Concerto in D Major* (J. Klengel) and the *Allegro appassionato* (C. Saint-Saëns). In the fourth year, the works employed more teachers are the *Suite No. 2* (J. S. Bach), the *Allegro appassionato* (C. Saint-Saëns), the *Concerto in D Major* (J. Klengel) and the *Sonata No. 1 in F Major* (L. V. Beethoven). the *Suites # 1 and 2* (J. S. Bach) are also interpreted. During the fifth year the works most commonly used are the *Suite No. 2* (J. S. Bach), *Kol Nidrei* (M. Bruch) *Concerts* (L. Bocherini) and the *Suite No. 3* (J. S. Bach). Some teachers also indicate the *Sonatas* (L. Bocherini), the *Sonata old Spanish style* (G. Cassadó) and *Fantasiestucke op. 73* (R. Schumann). In the last course the piece preferred by the teachers is the *Concerto in C Major* (J. Haydn), as it is very common that students interpret this piece in the entrance exams to conservatories. Then the *Suite No. 3* (J. S. Bach), the *Sonata old Spanish style* (G. Cassadó), *Fantasiestucke op. 73* (R. Schumann) and *Sonata No. 1 in F major* (L. van Beethoven).

As has been previously noted, regarding the repertoire of studies and works, there is a fairly uniform criterion among teachers to choose books and works in different

courses. The data show that teachers of different conservatories use the same methods of study and repertoire. This may be because somehow these guidelines have been established and when achieving good results the teachers still apply them to the students, with minor differences and variations as shown in paragraph 4.1. Description of results. Some books of studies such as the *Dotzauer (Vol. 1)*, *J. L. Duport 21 studios* and *S. LEE (Vol 1) Melodic and Progressive* are used for several courses, thanks to their extension, progressive difficulty and being combined with others. Something similar happens with the repertoire, as has also been seen the same piece programmed in different courses. This is given not by the extent and collating with other works, but by the skills that each student has and the criterion of the teacher for proposing the repertoire. In the last two years, if students intend to continue their studies at a higher conservatory, the repertoire is focused on the entrance exams, so they meet a certain level and characteristics that are marked by the centers to which they want to access.

## 5. CONCLUSIONS

The study had as its main objective to know the methodology used in the specialty of violoncello at the conservatories of professional education in the province of Valencia. To achieve this end, a questionnaire divided into 5 dimensions was developed. The main conclusions that have been reached are:

- a) Looking at the schedules of most conservatories together with the teachers' responses to the questionnaire it is noticed that there is not a general and unified methodology for teaching the violoncello. Based on his criteria, training and personality each teacher applies a methodology, textbooks and a repertoire according to the capacities and needs of each student. As the subjects themselves have indicated the methodology and programming are not closed. They are open and flexible to address and resolve all the circumstances that may arise during the 6 courses.
- b) The same applies to the repertoire. Information has also been collected on their approach in teaching the violoncello. This objective has been met, since teachers have indicated, although in some cases with reservations, the study books used for work the technical aspects, which themselves have pointed out that they develop in each course of professional education. They have also shown which is the most resorted repertoire for every year, always emphasizing that the methodology and the repertoire of studies and works is adapted according to the characteristics and needs of each student.
- c) The next objective was to assess whether the study of technique and repertoire is balanced during this period or any lack of either of these two aspects is created. To determine whether there is any widespread technical failure that make it difficult for students the execution of certain parts or musical styles. On one hand, the technique to which they spend 20 minutes or more in class is very important for teachers. Most teachers considered the repertoire fairly important, and indicate that they spend that time or more to this aspect. Paying attention to this aspect makes the study itself balanced. Instead, noting the importance that they attach to the

technique and repertoire, a slight imbalance in favor of the first is shown. Moreover, the consideration given to the right hand by a large number of teachers is noted, that is, the production of sound and movement of the bow. On the contrary, the work of the left hand is less mentioned, especially the tuning, that only two people named it. Both hands should be worked equally because they require great agility and coordination to get a good result in the study and interpretation of any exercise or piece.

- d) It was sought next to know the opinion of teachers of professional education on the books of studies that are used, if they considered them valid or if they believed desirable a renewal. The teachers have mentioned a great variety of exercise books and studies to work during the 6 courses. But despite claiming to know a more contemporary repertoire that the one provided by the questionnaire they do not say. They think that it is varied and enough and that others more current do not offer better results. Also because from existing studies the methodology can be adapted according to the characteristics and needs of each student. On the contrary there are teachers who more than a renewal of the repertoire it is necessary an enlargement of the repertoire, to deal with more knowledge the contemporary repertoire. A difference of opinion is observed in reference to the existing repertoire of studies, since some subjects contemplate the contemporary repertoire, every day more noticeable and frequent in concert halls. Although two of the teachers did not respond this question, it was possible to know the views of the teachers regarding study books. While it is true that it would be appropriate to have a repertoire of studies of contemporary styles adapted to the level. It is a relatively new genre, and often, difficult to read and interpret, because the use of a different notation used in conventional *solfeggio*. It would be useful the existence of these type of studies, possibly more appropriate, in the last two courses of professional education. Also it would be desirable to include contemporary pieces in the repertoire that students will interpret. In this way, students come into contact with this type of music at an early age.
- e) Another of the goals set at the beginning of this work was to observe the authors and reference pieces during these six courses. Contemplating if teachers of the same center follow a common program or each one prepares his programming and coincidences in programming of the different centers. To assess the skills and attitude of both teachers and students before this matter. So by what regards the authors and reference pieces refers it has been observed that during the first courses they include G. B. Marcello, A. Vivaldi, W. H. Squire and J. S. Bach. The pieces are generally Sonatas or Concerts. These pieces have some features in common such as working the position changes learned in previous years, harmonics, trills, different bowings, etc. It also features the J. S. Bach suites throughout all professional education. Similarly, short pieces like *Siciliana* (G. Fauré), *The Swan* (C. Saent-Saëns), or *Allegro appassionato* (C. Saent-Saëns) are worked. From the 4th year other composers such as L. V.

Beethoven are introduced. Finally, in the last year it is where there is a greater variety of pieces, composers and, consequently, of musical styles. The only style that is not included by the teachers is the contemporary. This may be because the notation in many cases is not conventional, the technique needed and the difficulty of interpretation.

Matches in certain books of studies and pieces in some courses by all teachers are observed. The most convenient in the case of two or more teachers of the same specialty in the center is that although the program is open, they get together and agree the objectives, content and evaluation criteria of each course. Thus, all students will have to reach the same minima to overcome each course. The repertoire of both studies and works is a slightly freer aspect because each teacher can have a preference for one or the other, provided they meet the objectives and content scheduled.

It has been found that the conservatories of professional education in the province of Valencia have a staff of highly qualified teachers of violoncello. Most teachers use resources that do not appear in the books of technique to ensure that students internalize and achieve all the technical and musical aspects that are intended to convey during the 6 courses.

- f) The last stated goal was to produce results that will improve the teaching of the violoncello, that is, generate scientific knowledge about the teaching of the instrument so the teaching community could take new ideas and different points of view to addressing educational processes. It is not unknown that to learn to play a musical instrument is not easy, but it can always be achieved with the help of a good teacher to guide this learning. To ensure that this study is properly conducted is to start from the first moment they come into contact with the instrument. As Suzuki says (1983, p. 5) "At the beginning, we must have perseverance, energy and patience". It is essential that teachers encourage students in their study and appreciate the effort they make, as this will make them feel rewarded for their efforts and will continue to make it. The skills are developed through practice, for this we must provide students with studies and pieces that they can come to understand and improve. In this way they can move forward and carry out more advanced technical and interpretive aspects. It is also favorable the creation of a stimulating environment, that is, that the students can share group classes, courses or seminars, concerts, etc. This will promote fellowship and reduce competitiveness among the youngsters. A teacher must show with patience and a practical way to get what he want s from students as the musical learning is done through listening, imitation and repetition.

## 6. REFERENCES

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## ANNEXES.

### INFORMATION COLLECTION INSTRUMENT. QUESTIONNAIRE.

Questionnaire to know the Teaching Praxis of the Teachers of Violoncello in Vocational Centers of the Province of Valencia.

teachers of the specialty of cello in the centers of professional teaching. It also pretends to know if the students finish the studies of professional degree with the appropriate level to accede to the superior degree.

This questionnaire is anonymous and confidential.

Please answer as objectively as possible and with complete freedom, as the results obtained will be analyzed globally.

Your participation in responding to this questionnaire is highly valued.

### CHARACTERIZATION OF THE SAMPLE.

1. Sex.

or woman

or man

2. Age:

Or 25 to 30

Or 31 to 40

Or 36-40

Or 31 to 35

Or 46 to 50

3. Center in which he teaches

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4. Do you have a managerial role?

\_ or if

\_ or not

5. How many students do you teach?

\_ Or 5 to 10

\_ 11 to 15

\_ Or 16-20

#### PROFILE OF THE TEACHER.

6. How many years have you been dedicating yourself to teaching cello?

Or 1 to 5

6 to 10

11 to 15

Or 16-20

Or More than 20

7. How many years have you been teaching this discipline in professional education?

Or 1 to 5

6 to 10

11 to 15

Or 16-20

Or More than 20

8. Where did you study cello?

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9. Name your top teachers.

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10. Did you study abroad?

\_ or if

\_ or not

11. If yes, indicate where. \_\_\_\_\_

12. With what teacher or teachers? \_\_\_\_\_

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13. Do you feel affinity with any of the cello schools?

- or if
- or not

14. If yes, please indicate which.

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## TECHNIQUE

15. What importance do you attach to body position?

- or none
- the little
- enough
- the pretty
- or many

16. If you work, what type of exercises do you do?

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17. How important is it to the study of technique in the classroom?

- or none
- the little
- enough
- the pretty
- or many

18. Does this technique apply to problems that may appear in studies and works?

- or never
- Almost never
- Or almost always
- or always

19. How much time do you spend on this section?

- not practiced
- 5 minutes
- 10 minutes
- 15 minutes
- 20 minutes or more

20. Indicate what kind of exercises you do with the students: example

- or Relaxation
- Body position
- Coordination of both hands
- Bow Blows
- Sound production
- the Vibratto

- Changes in position
- Or double strings
- Thumb position
- Or Other (indicate)

21. What exercise books do you use to work on these aspects? \_\_\_\_\_  
\_\_\_\_\_

22. What is the technical focus of each course? \_\_\_\_\_  
\_\_\_\_\_

23. Do you use other resources that do not appear in the technical books?
- or if
  - or not

24. If yes, please specify.  
\_\_\_\_\_

### **STUDIES.**

25. What methods do you use for each course?

First course:

- Or Dotzauer (Vol. 1)
- Or J. L. Duport 21 studies
- Or S. LEE (Vol. 1) Melodic and progressive
- Or Other (Indicate)

Second course:

- Or Dotzauer (Vol. 1)
- Or J. L. Duport 21 studies
- Or S.LEE (Vol. 1) Melodic and progressive
- Or Other (Indicate)

Third course:

- Or J. L. Duport 21 studies
- D. Popper op.76
- Or Other (Indicate)

Fourth grade:

- Or J. L. Duport 21 studies
- D. Popper op.76
- Or Other (Indicate)

Fifth course:

- D. Popper op.76

D. Popper op.73  
Or Other (Indicate)  
Sixth course:

D. Popper op.76  
D. Popper op.73  
Or Other (Indicate)

26. Do you know of a repertoire of more current studies than those indicated above?  
 if  
 not

27. If yes, please specify.

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28. In your view, would there be a need to renew the existing list of study books?  
or if  
or not

29. Why?

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### **REPERTOIRE.**

30. How important is it to the repertoire?  
 or none  
 the little  
 enough  
 the pretty  
 or many

31. How much time do you spend on this section?  
 not practiced  
 5 minutes  
 10 minutes  
Or 15 minutes  
Or 20 minutes or more

32. How many works do you work in each course?  
 or 1  
 or 2  
 or 3  
 or 4  
 or 5  
Or More than 5

33. Indicate the style of the works done in each course:

First course:

- the Baroque
- the Classic
- or romantic
- Or Other (Specify)

Second course:

- the Baroque
- the Classic
- or romantic
- Or Other (Specify)

Third course:

- the Baroque
- the Classic
- or romantic
- Or Other (Specify)

Fourth grade:

- the Baroque
- the Classic
- or romantic
- Or Other (Specify)

Fifth course:

- the Baroque
- the Classic
- or romantic
- Or Other (Specify)

Sixth course:

- the Baroque
- the Classic
- or romantic
- Or Other (Specify)

34. What major works are included in the program?

Order them by course.

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**Observations and / or suggestions.**

## **AUTHOR**

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