

Sweet genius: the teaching skills of master violin teacher Dorothy DeLay

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Dorothy DeLay, Starling Professor of violin at the Juilliard School in New York, is an astonishingly successful teacher, the likes of whom has seldom been seen in the musical world. The list of former pupils of hers who have become world renowned soloist, members of famous ensembles, concert masters of top symphony orchestras, and successful teachers all over the globe reads like a who's who of violinistic fame of the past several decades. Names like Itzhak Perlman, Gill Shaham, Midori, Cho-Liang Lin, Shlomo Mintz and Sarah Chang are but a few that stand out among a stellar crowd. She has been called 'the most coveted violin teacher in the world' (Jepson, 1988:110), while the *New York Times* noted

that 'it is hard to think of another violin teacher this century whose list of successes matches hers' (Crutchfield, 1987:c15).

Her students, former and current - she is 83 years old and still going strong - never seem to run out of superlatives when talking about the qualities of their beloved 'Miss' DeLay. Words like 'amazing', 'incredible', and 'fantastic' seem to stand for learning and nurturing experiences so profound and encompassing that the detail seems too overwhelming to describe. 'A gold-mine of information, that lady' says [Nigel] Kennedy (Pfaff, 1999:45). Robert McDuffy (1997:15) calls her a 'full service teacher', meaning that she plays many roles, from teacher and coach, to psychologist and career manager, while Cho-Liang Lin describes a lesson with her as being like a session with a shrink. 'You'd walk in there with a head full of problems about your latest bad review or a breakup with a girlfriend, and you'd walk out of her studio feeling all clear' (Jepson, 1988:110).

Her lessons are often scenes of youthful mirth, mixed with serious study and urgent career strategizing. She firmly believes that learning and performing should be fun, and exemplifies the principle by often shaking with subdued laughter of joy when a student is playing particularly well, which, one should add, is quite often. When asked whether she has considered retirement she gleefully replies 'no, not happily, I'm having too much fun to stop!'

Sweetness seems to pervade her entire workspace, with students being called the customary 'sweetie', 'sugarplum' and 'honey', while ice cream and cakes of various varieties are regularly being sent for to satisfy her famed sweet tooth. And while she seems to glow with sweetness and nurturance, she's not above sharing a naughty joke, mocking her own foolishness, or strongly express-

ing her disdain for people who block a student's career path or violate her professional and pedagogical values.

Her energy is quite extraordinary, regardless of her age. She still drives herself to the Juilliard School in the heart of Manhattan almost every day from her home in Nyack, New Jersey, an hour's drive away, and teaches till late at night, after which she is still willing and keen to discuss teaching, learning and performing - topics that she has worked with and thought about intensely for well over 60 years.

She seems awed by the sheer scope of human possibility. DeLay's husband, the writer Edward Newhouse, succinctly summed up the essence of DeLay's power to influence her students' development: 'she gives her students a limitless sense of the possible' (Sand, 1988: 47). This infatuation with possibility is contagious, infusing the atmosphere in her class with positive expectation. It is this awe, this awareness of the fundamental mystery of life and imagination and the limitlessness of possibility that may account for her youthful enthusiasm..

There is nothing pompous or authoritarian about DeLay. She doesn't talk down to students, like some exalted teachers of previous generations did from a position of absolute authority and knowledge. She continuously strives to be in touch with her student's world and their way of thinking. She undertakes a journey of learning *with* them, being as eager as they are to learn. Contrasting her approach with the authoritarian demeanor of Galamian, her predecessor and mentor, Schwarz, in *Great Masters of the Violin* (1983:551) writes 'DeLay has an infinite capacity for understanding the students' problems without being less demanding professionally'.

If all of this seems larger than life, it is probably a good indication of what DeLay represents: the full human gamut from earthiness - the 'female who runs with the wolves', if you will - to the infinity of imagination where anything is possible. We have here a remarkable personality, uniquely suited to the task of nurturing people's potential for growth. From this rich mixture of common sense and imagination, or what Robert Sternberg calls practical and creative intelligence (1997), combined with humor and love, arise convictions about learning and teaching, strategies of influence, and patterns of communication that are precise and consistent, if not

always conscious. It is a kind of knowing-in-action described by Schön (1987:13) as different from our usual kinds of academic knowledge, but 'rigorous in its own terms'.

Having experienced DeLay's teaching skills since the mid nineteen-seventies from different perspectives - first as a pupil, later as a teacher observing her lessons, and recently as a practitioner of Neuro-Linguistic Programming (Gordon, 1998) doing a modeling study of her teaching - three outstanding facets of her teaching skills have been noticed: her beliefs about learning and teaching, her basic teaching strategy, and her patterns of communication.

Beliefs

The first facet mentioned - her strong beliefs about learning and teaching - forms the framework within which her teaching strategy and communication skills manifest. Her skills and behavior in the teaching context are organized around her beliefs. Her basic teaching strategy is the result of, and is supported and sustained by a set of extremely empowering beliefs about learning and teaching. These beliefs are fundamental and genuine, not just pedagogical clichés. The congruence with which she presupposes her beliefs while working with students creates what has been described as the essential components for outcome achievement: outcome expectancy, self-efficacy expectancy, and response expectancy -- that is, believing that a desired outcome is possible in principle, believing that you personally are sufficiently capable of learning or doing what is required to reach the outcome, and believing that the process you have embarked on will in fact lead to outcome achievement (Dilts, 1990:12-14).

DeLay expresses her beliefs in statements like the following:

'People can learn almost anything.'

'People are capable of doing so much more than they are.'

'You can teach anything if you can figure out how people learn it.'

'Teaching is helping people learn.'

'Learning is becoming more aware.'

'People learn best when they feel successful at it.'

'People learn best when they're having fun.'

'Children need to be loved.'
 'There always is a right approach - it's just a matter of finding it.'
 'Children become what you tell them they are.'
 'Everyone has talent; the types differ.'
 'People deserve respect (because they have value; and they put in effort).'
 'Learning is fun.'
 'Our hope for the future lies in our gifted children.'
 'Imagination precedes achievement.'
 'The ear develops in leaps ahead of technique.'
 'Children who are good at sequencing (numbers, events, etc.) develop fast.'
 'Given enough time and ways of measurement people can learn to do anything.'
 'People deserve to be helped.'
 'Students are growing situations.'
 'It is necessary to give students all the support I possibly can.'

Such convictions serve as the driving force and the organizing principles for her basic teaching strategy.

Strategy

According to Gordon (1998) it is useful to think of a strategy as having the following features:

- a primary criterion a person strives to meet
- the evaluations that the person makes to determine whether or not the criterion has been met
- the steps followed to meet the criterion
- the alternative procedures in case the normal steps are unsuccessful
- the emotions habitually experienced as a background to the strategy

DeLay's primary criterion when teaching is a positive internal state in her students.

'What's *important* to me', she says, 'is to be able to see the kids standing up there, and all of a sudden feeling competent and pleased that they can do something they couldn't do before.'¹ In conversation with Sand (1988:47), DeLay states her criterion in words very similar to those quoted above: 'What *fascinates* me... is watching somebody come in here and stand in front of that music stand and suddenly discover that he can do something that he didn't think he could do. It is wonderful to watch

the pleasure and the surprise and the upswing of mood.' Epstein (1987:73) also reports DeLay as stating: 'To watch someone become able to do something he couldn't do before - well, that is such a fabulous thing. People come in with ideas about themselves - I'm this kind of person, I can never do that - and they're unhappy with their self-concept. If you find a way to bypass that kind of thinking, they find they're better than they thought they were. I've always felt we only use a small part of ourselves.'

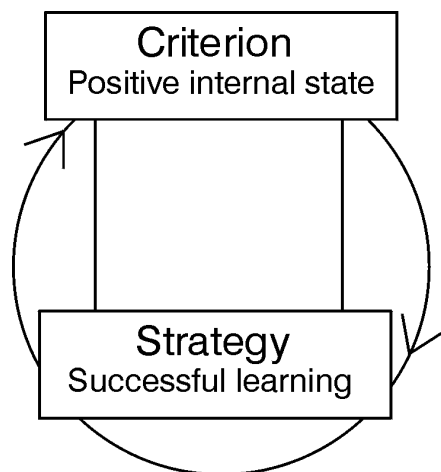
DeLay is clearly motivated by her convictions about the unlimited possibilities of human development and the feeling of power she experiences when being able to assist in the development of talent. Describing the pleasure she gets from successful teaching experiences, DeLay says: 'It's nice if they [students] go out and play a concert and people like it. Not as nice though as watching them really get such pleasure out of having learned something they didn't think they could do... You know, because that gives you such tremendous power. If you can open up a person's talent, which has been tied up by unfortunate experiences, painful experiences, and if you can open it, so that they can use it - *that* is power... I think... it's a *powerful* thing to do... I don't mean power in the sense of personal advantage. What I mean is it's an *incredible* thing to do - it's like discovering a powerful drug. It's like discovering a cure for uh, for polio... if you can do that... I love the idea that development is going on, and - you see, you start to imagine all kinds of things that people could learn to do that'd be absolutely *fabulous*!'

DeLay does not simply pass on information about violin technique and musicianship to students. Not only is her criterion in the teaching situation the achievement of a positive internal state in her students, but the way she tailors her strategy and patterns of communication to each student indicates an acute awareness of, and a constructive engagement with, every student's unique inner world.

DeLay convinces students of their capabilities - having them feel confident - by structuring the learning process step by step to ensure success. As she says, 'You have to prove to them that they can do it... they have to succeed from the very beginning.' She breaks every area that is worked on into small enough steps, suitable to each student, provides ways

of measurement to increase awareness, makes it a lot of fun, and positively reinforces their successes, however small, with compliments.

She wants students to have the confidence needed for growth, and to feel pleasure about the results. The state of '*confidence* and *pleasure*' is both the result and the generator of successful learning. By aiming for that state and structuring the learning process for students to be successful from the very beginning, DeLay in effect sets up a reinforcing loop:



Evaluations

DeLay states that she basically evaluates three main areas when listening to a pupil: intonation, sound production, and phrasing. Depending on a student's level of development, she compares what she hears to the best she can imagine, or some good performances she's heard, or other students on the same level.

Steps

She then isolates what she perceives to be the weakest of the three main areas, breaks it down into its most basic components, or 'building blocks', and makes the student progressively aware of smaller and smaller details, working slowly, one step at a time. She builds interest in the process by being encouragingly complementary about any successes the pupil might achieve while working on those building blocks, and by maintaining an atmosphere of playful learning replete with humour and unbounded optimism. When discussing her way of teaching, she stresses the importance of setting up the learning situation in a way that students cannot fail.

Alternative procedures

If this procedure doesn't get her sufficient results, she tries to make the student even more aware of smaller details of the basic building blocks of the area that's being worked on. She would for example focus the student's attention on what can be heard at the beginning of a bow stroke, at the middle, and at the end of it, while experimenting with bow speed, sounding point, weight, and the amount of hair contacting the string. Throughout the process she helps the student to become aware of the measurements of the differences they are learning to perceive, for example, how much bow pressure or bow speed is used, or by what exact distance the sounding point is changed, and how the results differ from other attempts. As she says, 'I know that if you want to communicate something about sound to somebody else, you'd better measure it.'

Quoted elsewhere (Duchen, 1990:128), she said of measurement, 'the whole of sound can be measured. If it can be measured, it can be clearly dealt with and spoken about – we can speak more easily in terms of measurement than in terms of psychological concepts. And we can build a bridge in our minds between the musical message and the actual sound.'

DeLay keeps on trying different approaches until she finds something that works – some way of having the students 'feel confident and pleased that they can do something that they couldn't do before.' Emphasizing the value of experimentation, she affirms that 'there always is a right approach, it is just a matter of finding it.' If there is no development, she tries to figure out what in the student's thinking is the obstacle, and tries to get around it, being acutely aware that what happens in the mind precedes the functioning of the body.

If in the longer term she cannot successfully help a student to improve in a particular area, she heeds Galamian's advice to her, which was to 'leave it for a year, and then try again'. She seems to have an innate confidence in the systemic nature of learning, trusting that developments in other areas will result in a positive shift in the original problem.

Emotions

DeLay reports having fun when teaching, feeling

'so put in order, happy, hopeful, such pleasure!' Inevitably such positive emotions have its effect on the students. Learning experiences with DeLay are treasured events, filled with happiness, positive expectation and inevitable success.

Patterns of communication

The third important feature of DeLay's teaching skills is her considerable ability to communicate with students in ways that continually stimulate growth and development. Among her patterns of communication have been observed a focus on outcomes rather than problems; the empowering use of presuppositions; skillful and imaginative use of metaphors, analogies, anecdotes and quotes; ingenious reframes of meaning; and consistent use of language patterns that affect comfort, ease and confidence.

Outcomes

DeLay is certainly outcome orientated, focusing student's attention on what is wanted, rather than on what should be avoided. She writes, 'without clearly defined goals and the conviction that these are in one way or another attainable, students will not practice well' (1989:15). She would say to a student, 'you want to play with a lighter sound', and not 'you shouldn't push the sound too much.' She is intent on achieving outcomes, not on avoiding problems.

In a conversation with Sand (2000:70) DeLay said the following: 'People are always talking about discipline - another of those obvious things. And I had this image of some horrible sort of Simon Legree person with a whip standing over me, and then I realized that discipline is very simple: after you set this gorgeous goal, you say, 'OK, now this is where I want to go, and now how do I get there?' So you say, 'Step one, step two, step three, here I am - I got there, that's my plan. So discipline is just the process of carrying out your plan. I don't know how to describe it except that something that ought to be obvious to us has not been obvious and then suddenly becomes obvious, so that everything comes together in your mind. But the only way that can happen is if you are feeling comfortable and not feeling some kind of demands are being made

on you; if you are feeling that you can trust your mind, and that it's a good instrument, and that what you need to do is to figure out how it works.'

Another feature of DeLay's outcome-orientation is her use of clear and specific language. She considers the use of vague language to be extremely inappropriate and ineffective in teaching. She often talks about the problems of teachers being too vague in what they tell students. With unusual bluntness she says, 'I hate vague language!' She tells of a teacher who told her, when she was a student, 'this is heavenly music that should be played in a heavenly way', throwing her arms in the air in exasperation, saying 'I had no idea what that meant! I would come out of every lesson thinking I was stupid and untalented, and I did not practice.'

Her suggestions to students invariably contain information about the observable, measurable mechanics of violin playing, like bow speed, weight, sounding point and amount of hair that makes contact with the string, or speed of shifting, or width and speed of vibrato. She knows that specific language, i.e. words that denote observable, measurable phenomena and experiences, are needed to help the human nervous system move towards the realization of outcomes. Her students know exactly and immediately what to do, or try - what actions to take - to get a desired effect. She uses specific language that they can directly translate into sensory experience. This is why she places such emphasis on awareness and measurement. She defines learning, in fact, partly as becoming more aware. 'I don't want my students to feel that there are any mysteries. I hate the idea of mysteries. Some teachers thrive on it. It makes them feel superior.'

Presuppositions

Linguistic presuppositions are 'silent assumptions and paradigms that lurk within and behind words and statement' (Hall & Bodenhamer, 2000:258). They are implicit assumptions that have to be accepted in order to make sense of a statement (Dilts, 1999:221). Because of her strong beliefs concerning the unlimited human capacity to learn, DeLay naturally presupposes capability, learning, development and the efficacy of certain procedures in the language she uses when teaching. She conversation-

ally turns students' limiting beliefs into empowering ones, letting assumptions about students' capabilities hit home unconsciously.

She makes matter-of-fact statements like 'when you bring the last movement [of a particular concerto, for example] memorized next week, we can spend some time looking at the structure', presupposing, without making any issue about it at all, that the student is capable of learning and memorizing it in a short time, and that it will in fact be done - there are no 'if's' about it. Or she might say, as a foregone conclusion, 'once we have sorted out your bow-grip, your sound will be ready for some big concerti', again presupposing that the student has the capability to change her bow grip, that it will in fact be done, that her sound will change as a result, and that big concerti will be learned.

'We needn't worry about an audience,' she said to a student about his upcoming performance about which he showed some apprehension, 'they - even those that know a lot - are not concentrating like you are', presupposing intense concentration on the part of the student. When a pupil reports that he had just come back from having performed a Wieniawski concerto four times in one week with major symphony orchestras across the United States, DeLay presupposes learning and development by saying: 'Well, tell me about the first time, and the second time, and the third time and the fourth time - the changes as it went along.'

About communication of teachers with students, she says: 'The problem is that so many teachers are not careful about the language they use.' And then she repeats her maxim: 'I really believe children become what you tell them they are. If you tell them they are bone-heads they become bone-heads.'

Anecdotes, quotes, metaphors and analogies

To reinforce the validity of a point she's making, DeLay often quotes famous violinists about it, or tells anecdotes about successful professionals that illustrate it in some way. In fact, instead of making a point overtly, she often lets it slip in the back door by telling an anecdote or a metaphor that carries the message. Many of these famous people in her anecdotes were, of course, her students, which

adds extra weight to the authority behind her suggestions.

For example, she said to a student, 'whatever rhythmic inconsistencies there are will probably disappear when you practice more with piano [presupposing that an effortless, natural process will happen if only the student creates the right context for it].' Did you know that Isaac Stern at some stage hired a pianist to practice with him for 4 hours every day!? She then tied it to the student's own experience, and his behavior in the future, by adding the punch line 'just think what would happen if you rehearsed for four hours daily with piano' [pausing expectantly, to let the student's imagination kick in].

But, perhaps of equal importance, she would use these idols as examples both of what to emulate and what to avoid, portraying them as ordinary people whose achievements are the results of the very same human capacity to learn that we all possess. By pointing out their violinistic or musical failings, as well as their successes, she makes their level of functioning seem more attainable by students who may have been intimidated by their own inflated views of their idols. DeLay quite clearly does not regard world famous performers as a breed apart, possessing some special ability that ordinary humans lack, but simply as people who were able, or enabled, to optimally cultivate their capacity - shared with the human race - to learn.

Her use of analogies and metaphors is legendary, tailoring them *ex tempore* to suit the psychology and background of each student, thereby illustrating her ability to imagine another's internal world.

Here are some examples of her striking use of analogies and metaphors:

About studying the violin, to students generally - 'Look, studying the violin in a way is like two sciences: it's like astronomy on the one hand, and like working with a microscope on the other hand. Astronomy is your repertoire; the microscope is the wonderful small things you can get so you can see

and hear. And the more small things you can get so you can see and hear, the better you play. You've got to do both of them.'

About bowings and fingering, to a young female student – 'It's like trying on a new dress – it doesn't look good on everyone.'

About shifting that overshoots the mark, to a young male student – 'It's like parking your car when you are going forty miles an hour. Your overshoot your space... There was a cartoon in the 'New Yorker' some years ago. You know. One of those helpless women looking at her husband and saying, "You know dear, the thing I hate about parking the car is that awful crash."' (Gholson, 1994:197)

About bow grip, to a young boy – 'I had a friend who said fingers on a bow are like sailors on a ship – this one looks out the port-hole [referring to the third finger touching the edge of the frog's eye].'

About applying too much pressure on the bow – 'I know you are trying to get a bigger sound, but that is all your violin will do. It's like having a small bank account – it's not there.' (Quoted by Sand, 2000:102)

When asked how she knows which metaphor or analogy to use, her answer was 'I suppose you go to something – some area – they're interested in.' Again, this statement is indicative of the fact that DeLay works very much with the internal experience of the student.

Reframing

After having just played for DeLay, a student looks worried about his own performance. DeLay immediately notices, and says 'you know, the better you get, the more dissatisfied you are, because you can hear more.' This is a wonderful example of how she changes a student's frame of reference, thereby giving a negative experience a new, positive meaning. She takes his 'dissatisfaction', which to him meant he was playing badly, and turns it upside down, giving it the new meaning of being actually a sign of improvement! The student immediately feels better and consequently plays better, which in turn

reinforces the 'truth' of what DeLay has just said.

With that one 'reframe' DeLay has empowered the student by presupposing greater awareness ('you can hear more') and improvement ('the better you get'), and she has boosted his confidence and impacted his future by ensuring that he will interpret his "dissatisfaction" as a sign of improvement rather than failure. Furthermore, because of how she established in his mind a link between 'hearing more' and 'dissatisfaction', his future dissatisfaction will focus his attention on making finer distinctions, which is precisely what is needed for improvement! Instead of sending his mind and emotions in a negative direction, 'dissatisfaction' will now send it in a positive direction.

It is a wonderful example of the instantaneous creation of a self-fulfilling semantic context. The only change is the semantics - the meaning ascribed to an experience - and that changes everything. It gives him confidence in his ability to improve, and it makes him concentrate on increasing his awareness. Both his thinking and his behavior changes positively. As DeLay said in other contexts, 'learning is becoming more aware', and 'children become what you tell them they are!'

A pre-college student of DeLay's once dropped his bow in the middle of a piece he was playing for her, and when she noticed his distress about it, she immediately said excitedly 'that's wonderful! It means you are not clutching your bow too tightly!' Again, this reframe achieved two things: it turned a sense of failure into a sense of achievement, which boosts confidence, essential for learning and improvement, and it focused awareness on the tightness of the bow grip, which is exactly what was needed to avoid dropping the bow in the future.

On another occasion a very young student had a sound slip towards the bridge, and his anxiety about it caused DeLay to say, 'Wait! Do it again! That sound you made is "sul ponticello", which is something you should learn to do deliberately.' She then picked up her own violin, made a squeaking sound on the bridge, laughed, and said 'I like strange, spooky sounds like that!'

When a student was unhappy about a 'nasty' orchestra manager who 'yelled' at him for being late, DeLay giggled and said: 'his wife probably yelled at

him that morning', and when she noticed that the student had processed her remark, she added laughingly, 'now you can go "poor Tom, his wife yelled at him again."' "

When talking to students about their up-coming exams, she said: 'I also have to tell you this: by the time we get older our mouths start looking like this [gesticulating] L instead of like M like you young people - so it doesn't mean we're not smiling! It only means we're getting older!'

When asked how she decides that a reframe is needed, she said 'when I see the slightest sign of anxiety in the student.' And when prompted about how she decides how to do a reframe, she said, 'I look for whatever is positive in the situation'. It is of utmost importance to DeLay that students feel comfortable and confident. Her advice to aspiring teachers is 'never, ever make a student feel anxious!' pointing out that people cannot learn well when they are anxious.

Language patterns for comfort, ease and confidence

Often she starts a series of statements each with first person plural 'we' or singular 'I', and later turns it into second person singular 'you', after having established a comfortable sense of belonging:

'we're going to practice your bow grip a lot',
'let's make this slower...'

'we have two things to remember for next time...'

'we're going to practice you're bow grip a lot...'

'we needn't worry about an audience - they, even those that know a lot
are not concentrating like you are.'

'I don't think we've got the right fingerings. Let's fix it.'

'let's do it softer here'

Even when confronting a student who failed to play a scale exam, she used the first person plural form, saying

'that's terrible! we've got to do better!'

Instead of commands and admonitions starting with 'you must' or 'you should', DeLay uses language

patterns that start with 'you want to...' or 'can you...?':

'you wanna play with a faster boy there'

'you wanna build more energy'

'you wanna keep the bow straight'

'you want to keep your fingers a little closer together'

'you wanna fix the intonation in the middle section'

'Okay, you wanna get these chords really in tune'

'you wanna keep your flats low'

'the main thing you want to do from now on is make yourself comfortable'

'Okay, first thing, can you get more sound? Can you use longer bows?'

'Okay, now, can you get more weight on the bow on these chords?'

She softens, or eliminates possible resistance with words like 'could', 'might', 'maybe', 'perhaps':

'You might want to consider...'

'Maybe you could think about...'

'You could try it this way if you like...'

'It's perhaps more in keeping with the character of the music to do this...'

These are just a few examples of how DeLay's beliefs about teaching and learning are presupposed in how she structures her language when communicating with students. She firmly believes that when it comes to learning anything is possible, that the process should be fun, that students should be treated with respect, that lessons should be structured so that students cannot fail, and that teachers should use language with care and consideration. As she presupposes such beliefs in her use of language, and in the strategy she employs, it sets a context of empowerment for students' optimal growth. Since presuppositions are by definition assumptions that are not explicitly stated, they can bypass possible conscious resistance, affecting deeper layers of the mind, allowing it to concentrate on the setting and achievement of outcomes. Her mastery as a teacher is indeed evidenced by her pedagogical beliefs, her teaching strategy and her patterns of communication.

Of course, the essence of genius can never be captured fully. The description given above is based only on what one observer noticed, given his par-

ticular frames of reference. As Gombrich (1979:136) said, 'The scholastics who were impressed by the fact that the individual eludes language coined the famous phrase that *individuum est ineffabile*. I think it follows from this that *individuum est inexplicabile*.'

DeLay's genius as a great teacher, therefore, will always defy full description, since it is too complex and not static. She is continuously learning, experimenting with different ways of helping students develop, exploring other fields for useful ideas, searching for new insights, and changing in the process.

However, some elements do remain constant: her love of teaching and learning; her respect for students; her belief in the unlimited capacity of human beings to learn; her awareness of, and her engagement with the internal experience of her students; her insistence that learning should be enjoyable; that communication should be specific and not vague, empowering and not degrading; and that the learning steps must be tailored in such a way that students cannot fail.

Perhaps the ultimate crux of Dorothy DeLay's success as a teacher is that she is all about love - she loves her students, loves teaching and learning, and she loves music. As Mozart said: 'Neither a lofty degree of intelligence nor imagination nor both together go to the making of genius. Love, love, love, that is the soul of genius' (McWilliams, 1988) ■

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Note

- 1 To avoid an over-abundance of references in the text, the reader is herewith informed that all quotes and observations of DeLay that are without bibliographical reference were recorded during visits to her studio. Italics are used to indicate emphases placed by the speaker.

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