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***Suzuki***  
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The official publication of the  
Suzuki Association of the Americas, Inc.

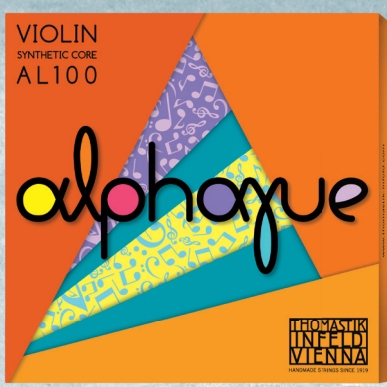
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# Contents

Volume 46 #1 Fall 2017

## OUR MISSION

The Suzuki Association of the Americas aspires to improve the quality of life in the Americas through Suzuki education. We seek to create a learning community which embraces excellence and nurtures the human spirit.

Photo by Laura Yasuda



## Cover image:

Interior of the Shigeru Kawai SK-EX concert grand piano in the Hilton Minneapolis Grand Ballroom at the 17th SAA Conference. Kawai is continuing as the official piano sponsor for the 18th SAA Conference.

## Organizational News

**10** 2017 Teacher Development Scholarship Recipients

## 18th Biennial SAA Conference 2018

**11** Fourteenth International Research Symposium on Talent Education

**12** Encouragement, Inspiration, Excitement

## Columns

**30** "BACH" to the Future of Tone Production and Dynamic Contrast

*By Joseph Kaminsky*

**34** The Things I Wish I Had Known When I First Became a Suzuki Parent

*By Cecilia Calvelo*

**36** A Conversation with Curtis *By Andrea Cannon*

## Book Review

**38** Teaching Body Mapping to Children: by Jennifer Johnson

*Reviewed by Paule Barsalou*

## Features

**40** From Chicago to Cuba *by Edward Kreitman*

**44** Nurturing Positive Growth *with Cleo Brimhall*

## Teaching and Learning

**50** Every Child Can... Improvise (and Any Adult Too!) *By Gay Galvin*

**54** Finding Your Own Voice *By Heather Watson Hardie*

**55** Practical and Personal: An Inquiry into What Teachers Do *By Merlin B. Thompson*

**61** The Proper Care and Training Guitar Parents *By Judy Dunson*

## News & Information

2 Chair's Column

4; 64 Membership

5 Premier Business Members

6 New Active Members

7 Suzuki Products

8 2018 SAA Institutes:  
Preliminary List

9 Upcoming SPA Courses

10 Organizational News

10 Calendar of Events

29 From the Editor's Desk

63 Featured New Products  
from our Premier Business  
Members

IBC Regional Information

IBC Advertisers' Index



# Thriving

## Positive Psychology and the Suzuki Method

For the Chair's Column in this issue, I have invited Yumi Kendall, assistant principal cellist with The Philadelphia Orchestra, to share with you her knowledge of Positive Psychology and how it relates to our Suzuki philosophy. Yumi's insight into both of these subjects is inspiring. I hope that you will find it fascinating, as I did, to look at our work in Suzuki education through this perspective.

—Joan Krzywicki

A heartfelt thanks to Joan and the SAA Board for inviting me to their meeting in September. Our meeting was energized and focused by sharing ideas from the degree I recently earned: a master's of applied positive psychology from the University of Pennsylvania.

Positive psychology and Suzuki, you say? What's the connection? Like the neurons that fire in our brains when something clicks, sparks fly between the Suzuki approach and the social science of positive psychology. I presented a few of those sparks to the Board, which I'll summarize here, following a brief introduction to the field of positive psychology.

Positive psychology is a social science that investigates how people, organizations, and cultures thrive. Using empirical methods of research, it not only seeks to define and understand human well-being—it seeks to advance human flourishing. From philosophical

foundations in ancient Greece (e.g. Aristotle: what constitutes “the good life”?) to modern thinkers like Mihaly Csikszentmihalyi (who coined the term “being in *flow*”), positive psychology distinguishes itself from the deficit-based (though necessary) medical model of curing illness. Positive psychology suggests that well-being *isn't* just the absence of what's wrong, it's the presence of what's right.

We in the Suzuki world know the saying well: “character first, ability second.” Positive psychology supports this. Social scientists conducted a broad survey across continents, eras, professions, languages, and spiritual beliefs to identify universally held values, virtues and character strengths (from Confucius, to Charlemagne, to modern-day Masai in Kenya). Six universal themes arose: *wisdom* (demonstrated by a love of learning, or curiosity), *humanity* (kindness, love), *transcendence* (gratitude, hope, appreciation of beauty and excellence),

*temperance* (modesty, prudence), *courage* (zest, bravery), and *justice* (fairness, teamwork, leadership). Character strengths such as these describe what's going well in students, parents, families, and even communities. In fact, we (the Board and I) engaged in a team-building workshop of strengths-spotting; that is, appreciatively observing strengths in each other to heighten bonds and consider how character strengths apply in work or life.

Other sparks presented to the Board came from my degree capstone paper: “Cultivating Meaning at Work for Professional Symphony Orchestra Musicians.” My argument is based on my belief that orchestra musicians experience a psychological tension between distinctiveness and identity (individual experience) and the symphonic whole (group experience). Research suggests that an individual (an orchestra musician or, for that matter, a student) must have certain fundamental psychological

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*The American Suzuki Journal is the official publication of the Suzuki Association of the Americas, Inc. (SAA). The SAA is a nonprofit organization of teachers, parents, and educators dedicated to the advancement of the Suzuki method in the Americas.*

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American Suzuki Journal (USPS #0681-550) is published quarterly in February, May, August, and November by the Suzuki Association of the Americas, Inc., 2465 Central Ave., #204, Boulder, CO 80301. Subscription rates are \$75 US per year for Active members and \$38 US per year for Associate members. ISSN: 0193-5372. Periodicals postage paid at Boulder, CO, and additional mailing offices.

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needs satisfied in order to have a fulfilling life, much like basic physical needs of food and shelter. Those psychological needs include a sense of choice (autonomy), a sense of ability (competence), and connectedness with other peoples (relatedness). Fulfilling these three needs leads to higher engagement and internally motivated behavior, the most enjoyable and effective kind of motivation exemplified by a student eager to practice the week's lesson with enthusiasm and readiness. Another spark recognized with the board concerned the research that shows that a sense of group belongingness and sustained friendships are essential to human well-being: people who learn how to be in groups do better in life! Group class, anybody?

Finally, the SAA Board and I also brainstormed about The Suzuki Alumni Project: who and how we serve, our goals, and how we can continue working together to welcome and unite alumni—musicians and non-musicians alike—in the fabric of the Suzuki community.

Thank you, Joan, and the SAA Board! Three cheers for a fantastic year ahead! #

**Yumi Kendall** joined The Philadelphia Orchestra in September 2004 as Assistant Principal cellist upon graduation from the Curtis Institute of Music. While at Curtis, Ms. Kendall studied with the late David Soyer and Peter Wiley of the Guarneri Quartet.

Ms. Kendall began studying cello at the age of five following the Suzuki method; made her recital debut at age seven in Boulder, Colorado; and, following the completion of the Suzuki method, continued to study for seven years with National Symphony Orchestra Principal cellist David Hardy. At age 16, Ms. Kendall made her solo debut with the National Symphony Orchestra at the Kennedy Center in Washington, DC, upon winning the NSO Youth Competition.

To learn more about Ms. Kendall and the Suzuki Alumni Project, visit <http://www.suzukialumniproject.org/>.

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US/CAN \$6.95

### Math Fun

by Andy J. Felt & George Kung

Developing math skills is fun with this two-part book is filled with activities for Suzuki parents to enjoy with their kids, ages 3-7. Includes a game board your child can personalize.

ISBN#: 978-1-943233-01-4

US/CAN \$15.50

### 101 Japanese Children's Songs

by Yoko Abe

A collection of 101 Japanese children's songs which were mostly composed from 1884 to 1921. This delightful collection has been compiled to improve note reading and sight reading skills for young students.

ISBN #: 978-1-943233-02-1

US/CAN \$16

### Reading between the Lines: Building Music Readers with Musicianship Skills

by Gail Yaffe

**1: Elementary Violin** Solidify the relationship between learning to play music by ear and learning to read music at sight.

US/CAN \$24

**2: Intermediate Violin** This book transforms scale routines into a series of musical brain teasers.

US/CAN \$20

### Technique Mastery for Violin

by Joseph Kaminsky

**Volume 1** 20-page book and compact disc include all two-octave major and minor scales, tuning pitches, vibrato development, rhythms, finger dexterity exercises and more. Useful for Suzuki students in Books 1-3 and up.

**Volume 2** 14-page book and 2 compact discs contain all three-octave major and melodic minor scales, three octave major arpeggios, string crossing and finger dexterity exercises, vibrato exercises in six positions and more. Useful for Suzuki students in Books 4 and up.

**Volume 3** 16-page book and compact disc contain many shifting, dexterity and warm-up exercises for advanced violin students in Suzuki Books 6 and up.

US/CAN \$15.99 each

### Which Pitch Is Which? Interactive Learning Program

by Mary Kay Waddington and Phala Tracy

*Which Pitch Is Which?* takes students on a musical adventure that brings pitches to life! Interactive CD ROM includes ways to practice recognizing the pitches. Includes several sets of flashcards. All ages from preschool to adult will find this an easy, exciting way to learn to read pitches.

US/CAN \$42

### Which Pitch? Reader

by Mary Kay Waddington with Phala Tracy

A Reading Primer for Treble and Bass clefs including CD's of duets for every piece!

US/CAN \$13.95

## Books by Dr. Shinichi Suzuki

### Nurtured by Love

Translated by Waltraud Suzuki.

*Nurtured by Love* is a collection of Dr. Suzuki's thoughts on the ideas that guided his life and work.

US/CAN \$13.95

### Nurtured by Love: Revised Edition with New Translation

Now in a new translation, this book is Shin'ichi Suzuki's exploration of the concepts of his Talent Education philosophy through a personal narrative of discovery and experiences.

US/CAN \$13.99

### Ability Development from Age Zero

Translated by Mary Louise Nagata.

A companion book to *Nurtured by Love*. The focus of this book is on the parent and child.

US/CAN \$14.95 each

## Spanish Titles

### Desarrollo de las habilidades desde la edad cero

Through simple language and antidotes, Dr. Shinichi Suzuki explains the fundamentals of the world-renowned Suzuki Method.

US/CAN \$15.50

### Inspirando niños

Translated by Adán Aguilar Esquivel.

Spanish version of *First Class Tips for Suzuki Parents*.

US/CAN \$13

### Educados con Amor

Traducción al español de *Nurtured by Love*.

US/CAN \$13



# 2018 SAA Institutes: P

## Alberta

**Alberta Summer Suzuki Institute**  
Edmonton, Alberta  
July 13 to July 22  
[www.albertasuzukiinstitute.ca](http://www.albertasuzukiinstitute.ca)

**Borealis Suzuki Winds Institute**  
Edmonton, Alberta  
August 16 to August 23  
[www.suzuki-flute-recorder.ca](http://www.suzuki-flute-recorder.ca)

**Calgary Suzuki Summer Institute**  
Calgary, Alberta  
July 2 to July 10  
[www.mtroyal.ca/suzuki-summer](http://www.mtroyal.ca/suzuki-summer)

## British Columbia

**Langley Community Music School Suzuki Workshop**  
Langley, British Columbia  
July 15 to July 19  
[www.langleymusic.com](http://www.langleymusic.com)  
Suzuki Valhalla Institute

**New Denver, British Columbia**  
August 3 to August 10  
[www.valhallafinearts.org/site/home/suzuki-valhalla-institute/](http://www.valhallafinearts.org/site/home/suzuki-valhalla-institute/)  
Newfoundland

**Newfoundland and Labrador Suzuki Institute**  
St. John's, Newfoundland  
July 1 to July 6  
[suzukinl.ca](http://suzukinl.ca)

## Ontario

**Great Lakes Suzuki Flute Institute**  
Hamilton, Ontario  
July 6 to July 14  
[www.greatlakessuzuki.com](http://www.greatlakessuzuki.com)

**Southwestern Ontario Suzuki Institute**  
Waterloo, Ontario  
August 11 to August 19  
[www.mysosi.ca](http://www.mysosi.ca)

## Quebec

**Institut Suzuki Montréal**  
Montréal, Quebec  
July 21 to July 29  
[www.suzukimontreal.org](http://www.suzukimontreal.org)

## Alaska

**Fairbanks Suzuki Institute**  
Fairbanks, Alaska  
May 29 to June 3  
[www.suzukifairbanks.com](http://www.suzukifairbanks.com)

**Suzuki Association of South-central Alaska Institute**  
Anchorage, Alaska  
June 4 to June 8  
[www.alaskasuzuki.org](http://www.alaskasuzuki.org)

## Arizona

**Chaparral Suzuki Academy**  
Prescott, Arizona  
June 6 to June 9  
[chaparralsuzuki.com](http://chaparralsuzuki.com)

## Arkansas

**Ozark Suzuki Institute**  
Siloam Springs, Arkansas  
July 6 to July 14  
[www.ozarksuzukiinstitute.org](http://www.ozarksuzukiinstitute.org)

## California

**Advanced Suzuki Institute at Stanford**  
Palo Alto, California  
August 5 to August 9  
[www.advancedsuzukiinstitute.com](http://www.advancedsuzukiinstitute.com)

**HNU Suzuki Teacher Training Institute**  
Oakland, California  
July 9 to July 31  
[www.summersuzukihnu.com](http://www.summersuzukihnu.com)

**Los Angeles Suzuki Institute**  
Claremont, California  
June 14 to June 23  
[www.lasuzukiinstitute.com](http://www.lasuzukiinstitute.com)

**Northern California Suzuki Institute**  
Santa Rosa, California  
July 9 to July 13  
[www.ncasuzukiinstitute.org](http://www.ncasuzukiinstitute.org)

**San Diego Suzuki Institute**  
San Diego, California  
July 28 to August 4  
[www.sandiegosuzukiinstitute.com](http://www.sandiegosuzukiinstitute.com)

## Colorado

**Peaks to Plains Suzuki Institute**  
Northglenn, Colorado  
July 16 to July 20  
[www.ppsicolorado.com](http://www.ppsicolorado.com)

## Connecticut

**Hartt Suzuki Institute**  
West Hartford, Connecticut  
August 3 to August 11  
[www.hartford.edu/hcd](http://www.hartford.edu/hcd)

## Florida

**Florida Music Institute**  
Saint Petersburg, Florida  
June 10 to June 15  
[www.floridamusicinstitute.com](http://www.floridamusicinstitute.com)

## Georgia

**Atlanta Suzuki Institute**  
Roswell, Georgia  
June 17 to June 22  
[www.atlantasuzuki.org](http://www.atlantasuzuki.org)

## Idaho

**Idaho Suzuki Institute**  
Caldwell, Idaho  
June 23 to July 1  
[www.idahosuzuki.org](http://www.idahosuzuki.org)

## Illinois

**Chicago Suzuki Institute**  
Deerfield, Illinois  
June 30 to July 8  
[www.chicagosuzukiinstitute.org](http://www.chicagosuzukiinstitute.org)

**DePaul Community Music Division Suzuki Teacher Workshop**  
Chicago, Illinois  
August 20 to August 24  
[music.depaul.edu/cmd](http://music.depaul.edu/cmd)

## Indiana

**I AM Festival**  
Indianapolis, Indiana  
July 14 to July 22  
[www.indyamfest.org](http://www.indyamfest.org)

## Kansas

**Absolutely Ottawa!**  
Ottawa, Kansas  
June 2 to June 14  
[www.ottawasuzukistrings.org](http://www.ottawasuzukistrings.org)

## Kentucky

**University of Louisville Suzuki String Institute**  
Louisville, Kentucky  
June 10 to June 15  
[louisville.edu/music/suzuki-string-institute](http://louisville.edu/music/suzuki-string-institute)

## Louisiana

**Acadiana Suzuki Strings Institute**  
Broussard, Louisiana  
June 6 to June 9  
[www.esacadiana.com/assi](http://www.esacadiana.com/assi)

## Maine

**New England Suzuki Institute**  
Standish, Maine  
June 24 to June 30  
[www.newenglandsuzukiinstitute.org](http://www.newenglandsuzukiinstitute.org)

## Michigan

**Ann Arbor Suzuki Guitar Institute**  
Ann Arbor, Michigan  
June 11 to June 29  
[www.institute.arborguitar.org](http://www.institute.arborguitar.org)

**Blue Lake Suzuki Family Camp**  
Twin Lake, Michigan  
June 12 to June 24  
[www.bluelake.org/suzuki](http://www.bluelake.org/suzuki)

**PhoenixPhest Grande Suzuki Institute**  
Ypsilanti, Michigan  
July 27 to August 4  
[www.phoenixensemble.com](http://www.phoenixensemble.com)

## Minnesota

**Lake Sylvia Suzuki Flute and Recorder Institute**  
Minneapolis, Minnesota  
June 5 to June 14  
[lakesylviaflutecamp.org](http://lakesylviaflutecamp.org)

**MacPhail Center for Music**  
Minneapolis, Minnesota  
July 22 to July 27  
[www.macphail.org/for-youth/suzuki-talent-education/suzuki-institute/](http://www.macphail.org/for-youth/suzuki-talent-education/suzuki-institute/)

## Mississippi

**The University of Southern Mississippi**  
Hattiesburg, Mississippi  
July 7 to July 15  
[usm.edu/music](http://usm.edu/music)

## Missouri

**St. Louis Suzuki Piano Institute**  
Maryland Heights, Missouri  
July 30 to August 3  
[stlsuzukipiano.tripod.com](http://stlsuzukipiano.tripod.com)

## Montana

**Montana Suzuki Institute**  
Missoula, Montana  
July 7 to July 14  
[mthsuzukistrings.org](http://mthsuzukistrings.org)

## New Hampshire

**Ogontz Suzuki Institute**  
Lisbon, New Hampshire  
July 1 to July 11  
[www.ogontzsuzukiinstitute.com](http://www.ogontzsuzukiinstitute.com)

**White Mountain Suzuki Institute at Ogontz**  
Lyman, New Hampshire  
July 12 to July 17  
[wmsiogontz.com](http://wmsiogontz.com)

## New York

**Ithaca College Suzuki Institute**  
Ithaca, New York  
June 24 to July 6  
[www.ithaca.edu/suzuki](http://www.ithaca.edu/suzuki)

**Westchester Suzuki Institute**  
Purchase, New York  
June 3 to June 27  
[www.westchestersuzukiinstitute.com](http://www.westchestersuzukiinstitute.com)

# reliminary List

## North Carolina

**North Carolina Suzuki Institute**  
Greenville, North Carolina  
June 6 to June 14  
[www.ecu.edu/music/suzuki/](http://www.ecu.edu/music/suzuki/)

## Ohio

**Oberlin Conservatory of Music Summer Programs**  
Oberlin, Ohio  
July 6 to July 14  
[oberlin.edu/summer/hinton](http://oberlin.edu/summer/hinton)

**Suzuki Music Columbus Summer Institute**  
Westerville, Ohio  
June 9 to June 17  
[www.suzukimusiccolumbus.org](http://www.suzukimusiccolumbus.org)

## Oregon

**Northwest Suzuki Institute Eugene, Oregon**  
July 29 to August 3  
[www.northwestsuzukiinstitute.org](http://www.northwestsuzukiinstitute.org)

**Oregon Suzuki Institute**  
Newberg, Oregon  
June 23 to June 29  
[www.oregonsuzukiinstitute.org](http://www.oregonsuzukiinstitute.org)

## Pennsylvania

**Greater Pittsburgh Suzuki Institute**  
Pittsburgh, Pennsylvania  
August 4 to August 12  
[pittsburghsuzukiinstitute.org](http://pittsburghsuzukiinstitute.org)

**Pennsylvania Suzuki Institute**  
Wormleysburg, Pennsylvania  
July 22 to July 28  
[PennsylvaniaSuzukiInstitute.org](http://PennsylvaniaSuzukiInstitute.org)

## Tennessee

**East Tennessee Suzuki Flute Institute**  
Johnson City, Tennessee  
June 23 to June 30  
[www.etsu.edu/suzuki/](http://www.etsu.edu/suzuki/)

**Memphis Suzuki Institute**  
Memphis, Tennessee  
June 7 to June 15  
[suzukimemphis.com](http://suzukimemphis.com)

## Texas

**DFW-WOW Suzuki Institute**  
Dallas, Texas  
June 28 to July 9  
[www.dfwwow.com](http://www.dfwwow.com)

**Greater Austin Suzuki Institute**  
Austin, Texas  
July 21 to July 29  
[austinsuzukiinstitute.com](http://austinsuzukiinstitute.com)

## Utah

**Intermountain Suzuki String Institute**  
Draper, Utah  
June 14 to June 23  
[www.issisuzuki.org](http://www.issisuzuki.org)

**Utah Suzuki Harp Institute**  
Logan, Utah  
July 8 to July 13  
[www.utahsuzukiharpinstitute.com](http://www.utahsuzukiharpinstitute.com)

## Vermont

**Green Mountain Suzuki Institute**  
Rochester, Vermont  
July 8 to July 13  
[www.greenmountainsuzukiinstitute.org](http://www.greenmountainsuzukiinstitute.org)

## Virginia

**Alexandria Suzuki Guitar Institute**  
Alexandria, Virginia  
July 28 to August 5  
[alexandriasuzukiinst.webs.com](http://alexandriasuzukiinst.webs.com)

**Greater Washington Suzuki Institute**  
Arlington, Virginia  
June 23 to July 1  
[www.stringinstitute.com](http://www.stringinstitute.com)

**SAGWA Flute Institute**  
Alexandria, Virginia  
July 1 to July 6  
[www.sagwa.org](http://www.sagwa.org)

**Virginia Suzuki Institute**  
Emory, Virginia  
June 22 to June 30  
[www.virginiasuzukiinstitute.com](http://www.virginiasuzukiinstitute.com)

## Washington

**Japan Seattle Suzuki Institute**  
Seattle, Washington  
August 5 to August 10  
[www.japanseattle.org](http://www.japanseattle.org)

**Walla Walla Suzuki Institute**  
College Place, Washington  
July 22 to July 27  
[www.wwsu.org](http://www.wwsu.org)

## Wisconsin

**American Suzuki Institute**  
Stevens Point, Wisconsin  
July 22 to August 4  
[www.uwsp.edu/suzuki/asi](http://www.uwsp.edu/suzuki/asi)



## Upcoming SPA Courses

For more information on SPA and to register, visit  
<https://suzukiassociation.org/events/course/spa/>

### January 2018

<b>Studio of Timothy Angel</b> <i>Jan 6-7, 2018</i>	Lubbock, TX <i>Trainer: Pat D'Ercole</i>
<b>Suzuki Association of South Carolina</b> <i>Jan 6-7, 2018</i>	Columbia, SC <i>Trainer: Beth Cantrell</i>



### Statement of Ownership, Management and Circulation

Publication Title: American Suzuki Journal Filing Date: 10/1/17  
Publication Number: #0681-5500 Number of Issues: 4  
Issue Frequency: Quarterly Elizabeth Felts, Editor  
Annual Subscription Price: \$75 US-Active; \$38 US-Associate Pamela Brasch, Managing Editor  
Complete Mailing Address of Known Office of Publication: 2465 Central Ave., #204, Boulder, CO 80301  
Complete Mailing Address of Headquarters, Publisher & Corporation: PO Box 17310, Boulder, CO 80308  
Suzuki Association of the Americas, Inc., Owner

Extent/Nature of Circulation	Average # In Preceding	# Single Issue
	12 months	Aug., '17
Total Press Run	8269	8350
Paid/Requested Outside-County Subscriptions	7981	7816
Paid In-County Subscriptions	70	70
Sales-Dealers, Vendors, Non-USPS Distribution	0	0
Other Classes Mailed Through USPS	0	0
Total Paid and/or Requested Circulation	8131	7971
Free or Nominal Rate Outside-County	80	85
Free Distribution, All Classes	0	0
Total Free Distribution	80	85
Total Distribution	8211	8056
Copies Not Distributed	58	294
<b>TOTAL</b>	<b>8269</b>	<b>8350</b>
Percent Paid and/or Requested Circulation	98.33%	98.94%

## 2017 Teacher Development Scholarship Recipients

The following teachers received scholarships for Teacher Development in 2017. Recipients attended courses at institutes and workshops in North America and at Latin American festivals; some used scholarship awards for study in university Suzuki pedagogy degree programs. Thank you all who supported the SAA Teacher Development Scholarship Fund this year! (Recipients are from the United States, unless otherwise noted)

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**Gloria Susana Aguirre**, Argentina, Piano (Latin American Scholarship); **Timothy Angel**, Violin (CodaBow International Scholarship); **Benjamin Antelo Pinto**, Bolivia, Violin (Latin American Scholarship); **Debora Batista Wiebe**, Brazil, Viola (SAA Scholarship); **Heather Suzanne Bissell**, Piano (Alfred Music Publishing Scholarship); **Paul Carrion**, Ecuador, Piano (Latin American Scholarship); **Marisa Davalos**, Ecuador, Violin (Latin American Scholarship); **Maria Luiza De Moraes Coelho**, Brazil, Piano (Latin American Scholarship); **Roxana Del Barco Herrera**, Peru, SECE (Latin American Scholarship); **Irene Diaz Gill**, Cello (Adam Lesinsky Memorial Scholarship); **Gloria Janeth Diaz Vanegas**, Columbia, Flute (Latin American Scholarship); **Jesse Dietschi**, Canada, Double Bass (SAA Canadian Scholarship); **Kate Einarson**, Canada, SECE (SAA Scholarship); **Kathleen Ellingson**, Flute, (Jupiter Music Scholarship); **Kara Eubanks**, Violin (Shar Music Scholarship); **Fang Fang**, Cello (Milton Goldberg Memorial Scholarship); **Katia Feitosa**, Cello (Yvonne Tait Memorial Scholarship);

**Brecklyn Smith Ferrin**, SECE (SAA Scholarship); **Karina Gabriela Franco Miasta**, Brazil, Flute (Latin American Scholarship); **Ina Georgieva**, Viola (Arline Hunter Memorial Scholarship); **Michael Hill**, Viola (David Einfeldt Memorial Scholarship); **Giselle Hillyer**, Violin (Connolly Music Company Scholarship); **Christina Hunting Gant**, Violin (John and Catherine Kendall Memorial Scholarship); **Lenni Jabour**, Canada, SECE (SAA Canadian Scholarship); **Sarah Javaux**, Harp (SAA Scholarship); **Maria Jose Jimenez**, Chile, Flute (Latin American Scholarship); **Aleksandra Kemble**, Flute (Heidi Kennel Memorial Scholarship); **Sarah Kim**, Violin (Joe Cleveland Memorial Scholarship); **Guan-Ting Ku**, Violin (Clifford Cook Memorial Scholarship); **Renata de Lemos Miranda Jordao**, Brazil, Violin (Latin American Scholarship); **Joel MacDonald**, Canada, Cello (SAA Scholarship); **Marina Maugeri Santos**, Brazil, Violin (Latin American Scholarship); **Kenneth Mok**, Violin (Potter Violin Company Scholarship); **Tatiana Pinto Morocho**, Ecuador, Violin (Latin American Scholarship); **Daniela Nicolalde**, Ecuador, Flute (Latin American Scholarship); **Joaquin Olivares Martinez**, Mexico, Guitar (Latin American Scholarship); **Elida Olmedo**, Brazil, Flute (Latin American Scholarship); **Cesar Alfredo Paredes Suarez**, Ecuador, Violin (Latin American Scholarship); **Nataliya Pashchenko**, Canada, Guitar (Frank Longay Memorial Scholarship); **Maria Phippin**, Harp (Art Montzka Memorial Scholarship); **Cecilia Pinto**, Violin (Southwest Strings Scholarship); **Maylin Stefanie Pre Kong**, Peru, Piano (Latin American Scholarship); **Andrea Raza**, Ecuador, Piano (Latin American Scholarship); **Priscila Petrucci Ribeiro**, Brazil, Violin (Latin American Scholarship); **Molly Rife**, Cello (Alberta Denk Memorial Scholarship); **Mary Robb**, Cello (Adam Lesinsky Memorial Scholarship); **Iris Rodriguez**, Argentina, Violin (Latin American Scholarship); **Juan Carlos Rodriguez Pomar**, Peru, Flute (Latin American Scholarship); **Gabriel Villar Rosa**, Brazil, Violin (Latin American Scholarship); **Noemi Magdalena Solis Del Rosario**, Peru, Piano (Latin American Scholarship); **Lauren Scott**, Violin (D'Addario); **Pedro Suarez**, Paraguay, Violin (Latin American Scholarship); **Ben Thomason**, Violin (Johnson String Instrument Scholarship); **Laura Thompson**, Violin (D'Addario Scholarship); **Roberto Veloz**, Ecuador, Guitar (Latin American Scholarship); **Helenice Villar Rosa**, Brazil, Piano (Latin American Scholarship); **Elizabeth Wallace**, Violin (Super-Sensitive Musical String Company Scholarship); **Tracy Wang**, Violin (Morris Offman Memorial Scholarship); **Christine Woodbury**, Viola (Gwendoline Thornblade Scholarship); **Kendra Zimmerman**, SECE (SAA Scholarship)

We would like to thank the teachers who assisted with scholarship evaluations for 2017, including Alyssa Hardie Beckmann, Beth Titterington, Mary Bassett Shemon, and Matt Beckman. #

### 2017–2018 Calendar of Events

<b>1st of each month</b>	Newsletter (Short Score) submissions due
<b>Aug. 1, Nov. 1, Feb. 1, May 1</b>	ASJ submissions due
<b>December 15</b>	Conference Piano Concerto applications due
<b>December 31</b>	Last day for 2017 charitable donations
<b>January 3</b>	Registration for 2018 PPO opens
<b>January 12–14, 2018</b>	SAA Board meeting, Boulder, CO
<b>January 15, 2018</b>	Early Bird Conference Registration available through March 31
<b>January 24, 2018</b>	PPO Launch date
<b>April 1, 2018</b>	Conference registration continues at regular rates until May 10, 2018
<b>April 13–15, 2018</b>	SAA Board meeting, Boulder, CO
<b>Now until May 3, 2018</b>	Conference guest room reservations at the Hilton Minneapolis
<b>May 24–28, 2018</b>	SAA 18th Conference, Hilton Minneapolis and Minneapolis Convention Center



# Fourteenth International Research Symposium on Talent Education

Keynote Address By

***Beatriz Ilari***

## Parental Cognitions and Children's Formal Music Learning:

*The Roles of Age and Social Class* (Thursday)

and

*From the Diaries of a Suzuki Mom: Connecting Musical Parenting Research and Music Education Practice* (Friday)

Co-Sponsored by the Suzuki Association of the Americas and the American Suzuki Institute

Hilton jMinneapolis Conference Center

Minneapolis, MN, May 24 and 25, 2018

### Call for Presentations, Posters, and Graduate Projects

The International Research Symposium on Talent Education (IRSTE) invites submissions of unpublished scholarly research on topics relevant to Suzuki Education for consideration as part of the *14th International Research Symposium on Talent Education* in May 2018. Contributions are welcome from university and community-based researchers, teachers, and other scholars who actively and purposefully participate in research as it relates to Suzuki teaching and learning.

Appropriate topic areas could include, but are not limited to:

- early childhood development
- listening and memorization
- private or group instrumental education
- performance anxiety or injury

- teacher-student or -parent interaction
- historical research regarding the Suzuki method

The Symposium provides a forum for both spoken presentations and poster presentations related to current research in Talent Education. Additionally, the symposium features a unique research “masterclass,” during which several attendees will have the opportunity to consult with the keynote speaker about project proposals or research projects currently in progress.

Applicants are invited to submit an abstract of no more than 500 words, along with a separate cover page that includes author name(s), institutional affiliation (if applicable), and email address. Please also specify the type

of participation for which you are applying (spoken presentation, poster presentation, or research masterclass). Note that at least one author of each submission will be expected to register for and attend the Symposium to present the work.

Abstracts must be submitted no later than **January 15, 2018**. Email all submissions to coordinator Pat D’Ercole (pdercole@uwsp.edu) at the University of Wisconsin–Stevens Point. All submissions will undergo peer review by a panel of qualified readers, and authors will be notified of the status of their application no later than February 15, 2018. More details, including the proceedings of past symposia, are available at *irste.org*.



# 18th Biennial SAA Conference

## *A Collaborating Community*

May 24–28, 2018

## Encouragement, Inspiration, Excitement

### SAA CONFERENCES ARE FOR YOU!

By Rebekah Hanson

The SAA Conference in 2016 was my first, and I continually ask myself why it took me so long to attend! I have been a member of the SAA since 2001 and have gone to institutes for teacher training almost every summer because of the benefits of continuing education. But, for some reason, the conference seemed like a bonus, something for teacher trainers and institute directors, but not for a young Suzuki teacher. I don't know where this idea came from, but it was completely inaccurate and I'm sorry it took me so long to give the conference a try. It is now permanently on my calendar, and I have been looking forward to attending this next one ever since I returned home from the last. I cannot emphasize enough what a great experience it was for me, and for those who are skeptical, I highly suggest you give it a try. I don't think you will regret it. Here are my top takeaways from last year's conference:

### Community

I emphasize the importance of community in my studio all year long. I know students and families who are connected to one another feel more encouraged to practice, attend concerts, plan play-dates, etc. I guess I forgot that I, too, need my community. While at the conference I was able to catch up with mentors, teacher trainers, friends from graduate school and acquaintances from the Pacific Northwest. Just realizing how connected I am to this community has been invigorating and life giving. Because we reconnected at the conference, I have reached out to more of my colleagues and mentors over the past year and feel a great deal of encouragement and support.

### Tools and Inspiration

I loved getting to attend such a diverse assortment of lectures. I ran from one side of the conference center to the other so that I could learn as much Dalcroze as possible, observe masterclasses, discover supplemental repertoire

for violists, and learn the personality type for each of my students. The only downside was that I couldn't be in three places at once! It was wonderful to hear teachers share their insights and passions and get to walk away with so much knowledge from so many different perspectives.

### Generosity

I recently listened to the "Building Noble Hearts" podcast interview with Dr. Alice Ann M. O'Neill, and one of her reflections really stood out to me. Dr. O'Neill said that early on in her teaching, her mentor, Alice Vierra, made her a copy of all of her teaching materials and told Dr. O'Neill, "All Suzuki teachers share all of our knowledge with each other because it's for the good of the children." I have always found this to be true at Suzuki institutes and have been struck by the generosity of my teacher trainers. At the conference, however, this feeling was exponentially bigger. It is hard to capture in words, but it really felt like each presenter wanted to share everything they had to offer.

I went to the conference a little skeptical. But much to my surprise, I left feeling encouraged, inspired, and excited to share my new wealth of knowledge and enthusiasm with my community back home. I hope to see you all in 2018. I cannot wait to connect with and learn from each of you!



**Rebekah Hanson**, violist and violinist, holds a DMA and MMus from the University of Oregon. She has a private studio and is on the faculty at George Fox University, where she teaches violin and viola, Music History and directs the University Symphony and Chamber Music Ensembles. Rebekah teaches students of all ages and focuses on helping her students not only play their instruments well, but have fun and learn to love music. Her passion is connecting students to their community, helping

them understand that they have something beautiful to offer the world, and that they can make a difference. In addition to teaching, Rebekah performs with several chamber music groups and plays electric viola, performing and recording with her band, The Cabin Project.

# THE MONTROSE TRIO

Pianist Jon Kimura Parker, violinist Martin Beaver, and cellist Clive Greensmith from the Montrose Trio will conduct masterclasses for chamber music ensembles selected to play at the conference. We are thrilled that they will be available to participate in these special masterclass events which will feature a wide variety of chamber ensembles.

Formed in 2014, **Montrose Trio** is a collaboration stemming from a long and fruitful relationship between pianist Jon Kimura Parker and the Tokyo String Quartet. Mr. Parker was the quartet's final guest pianist, and a backstage conversation with violinist Martin Beaver and cellist Clive Greensmith led to Montrose Trio's creation.

Named after Chateau Montrose, a storied Bordeaux wine long favored after concerts, with a nod to the Montrose Arts District of Houston and the street in Winnipeg where Mr. Beaver was raised, Montrose Trio has quickly established a reputation for performances of the highest distinction. In 2015 the Washington Post raved about their "absolutely top-notch music-making, as fine as one could ever expect to hear...they are poised to become one of the top piano trios in the world."

Montrose Trio gave their debut performance for the Chamber Music Society of Detroit, with subsequent performances at Wolftrap, in Montreal, and at the Santa Fe Chamber Music Festival. Their 2015-16 season included concerts in Philadelphia, New York, Vancouver, Portland, Eugene, Baltimore, Jacksonville, Durham, Detroit, Buffalo, La Jolla, and at the Hong Kong Chamber Music Festival.

Pianist Jon Kimura Parker performs with major North American orchestras on a regular basis, including recent



concerto performances with the orchestras of New York, Chicago, and Philadelphia. He appeared with the orchestras of Indianapolis, Pittsburgh, Ottawa, Vancouver, Toronto, Colorado, and Washington, DC. He also appears in *Off the Score*, an experimental group with legendary Police drummer Stewart Copeland. He is Artistic Advisor of the Orcas Island Chamber Music Festival and Professor of Piano at the Shepherd School of Music at Rice University in Houston.

Violinist Martin Beaver has appeared as soloist with the orchestras of San Francisco, Indianapolis, Montreal, Toronto, and in Belgium and Portugal. A top prizewinner at the international violin competitions of Indianapolis and Montreal, he studied with Danchenko, Gingold, and Szeryng. Mr. Beaver was a founding member of the Toronto String Quartet and Triskelion, and was the first violinist of the Tokyo String Quartet for eleven years. He is currently on faculty at the Colburn School in LA.

Cellist Clive Greensmith has performed as soloist with the London Symphony, the Royal Philharmonic, the English Chamber Orchestra, the Mostly Mozart Orchestra, the Seoul Philharmonic, and the RAI orchestra in Rome. He has worked with distinguished musicians including András Schiff, Claude Frank, and Steven Isserlis, and won prizes in the Premio Stradavari held in Cremona, Italy. Mr. Greensmith was the cellist in the Tokyo String Quartet for fourteen years and is currently on faculty at the Colburn School in LA.

In 2016-17 Montrose Trio performs in cities including Cleveland, Indianapolis, Portland, Houston, Phoenix, and Toronto. For more information please see [montrosetrio.com](http://montrosetrio.com).

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# MASTERCLASS CLINICIANS

## BASS

If you've ever been to a Suzuki conference, you remember the feeling of stepping into a room full of people who are all after that same thing you are. The inspiration that comes from a community sharing ideas reinvigorates your spirit and you take home ideas that improve your teaching.

This May, over Memorial Day weekend, bass students from your studio can participate in the Youth Orchestras, in the bass choir, or even in masterclasses with our guest clinician, double bass pedagogue Paul Ellison. Parents in your studio will be welcome to attend events geared towards their growth as home teachers, and often return with new practice tips and other ideas. Suzuki teachers not only network during sessions but also find extra time to spend together at meals and concerts.

Teachers will enjoy our conference theme, which places emphasis on collaboration and mentoring. For all instruments, but especially bass, the

contributions of the current generation of Suzuki teachers (experienced and new teachers alike) will make our pedagogy stronger.

– Kate Jones, Bass Coordinator



Performing solo and ensemble concerts as well as giving master classes on the double bass and period instruments on four continents,

**Paul Ellison** is the Lynette S. Autrey Professor of Double Bass and chair of strings at Rice University's Shepherd School of Music, Visiting Artist-Faculty University of Southern California and guest tutor at the Yehudi Menuhin School, the Royal College of Music, and Bass Club, England. Current summer

positions include principal bass at the Grand Teton Music Festival, faculty/performer at the Sarasota Music Festival and faculty/performer at Festival Domaine Forget, Quebec. Former students hold titled positions in major ensembles and institutions of higher learning on five continents. Previous positions include principal bass of Houston Symphony, Houston Grand Opera, Santa Fe Opera, Aspen Festival Orchestras (also faculty), professor of double bass and chair of strings at the University of Southern California, and president of the International Society of Bassists. Ellison was the first to receive both the diploma and teaching certificate from Institut International Rabbath, Paris. "...The treat of the afternoon turned out to be hearing the double bass as a solo instrument... Paul Ellison...demonstrated virtuosity. [The] bass shines as [the] music festival gets underway."

## CELLO

We are excited to have Clive Greensmith from the Colburn School in Los Angeles as our guest clinician for the first time at our 2018 conference! Clive, who formerly performed with the internationally acclaimed Tokyo String Quartet, is also a seasoned solo performer with extensive experience teaching young cellists. Clive expressed to me that he has a passion for mentoring young musicians! Plan to attend the conference cello masterclasses to hear more from our featured guest.

We are also pleased to offer a cello choir experience for Suzuki cellists at our conference. The ensemble will rehearse for several days and present a performance together.

Our 2018 SAA conference theme is "A Collaborating Community," so our cello sessions will offer opportunities to deepen your knowledge of our repertoire and techniques, but I hope will also deepen your cello friendships and help you to be part of a collaborating, intergenerational community. Attending the biennial SAA conference is a rejuvenating, inspiring experience, and I hope you can join us in May 2018!

– Alice Ann O'Neill, Cello Coordinator,  
and Susan Gagnon, Assistant  
Cello Coordinator

**Clive Greensmith** is one of the most successful British cellists of his generation. From 1999 until 2013 he was a member of the world-renowned

Tokyo String Quartet, giving over one hundred performances each year in the most prestigious international venues, including New York's Carnegie Hall, Sydney Opera House, London's South Bank, Paris Chatelet, Berlin Philharmonie, Vienna Musikverein and Suntory Hall in Tokyo.





He has collaborated with international artists such as Midori, Andras Schiff, Pinchas Zukerman, Leon Fleisher, Lynn Harrell, Dmitry Sitkovetsky, Alicia de Larrocha and Emmanuel Ax.

Mr. Greensmith has given guest performances at prominent festivals worldwide. In North America he has performed at the Aspen Music Festival, Marlboro Music Festival, La Jolla Summerfest, Santa Fe Chamber Music Festival, and the Ravinia Festival. Internationally he has appeared at the Salzburg Festival in Austria, Edinburgh Festival in Scotland, Pacific Music Festival in Japan and the Hong Kong Arts Festival.

As a soloist, Clive Greensmith has performed with the London Symphony Orchestra, Royal Philharmonic Orchestra, Seoul Philharmonic, and the RAI Orchestra of Rome among others.

During a career spanning over twenty-five years, Mr. Greensmith has built up a catalogue of landmark recordings, most notably The Complete Beethoven String Quartet Cycle for Harmonia Mundi with the Tokyo String Quartet, Mozart's 'Prussian' Quartets with the Tokyo String Quartet and Brahms Cello Sonatas with Boris

Berman for Biddulph Recordings, and Clarinet Trios by Beethoven and Brahms with Jon Nakamatsu and Jon Manasse for Harmonia Mundi. His recording of Schubert's String Quintet in C Major with the Tokyo String Quartet was named an "Outstanding" recording by the International Record Review.

At the age of twenty, Clive Greensmith came to the music world's attention during an internationally broadcast BBC television masterclass series hosted by Paul Tortelier, a pre-eminent cellist of the 20th century. Mr. Greensmith studied at the Royal Northern College of Music in England with American cellist, Donald McCall, where he was the recipient of the prestigious Julius Isserlis Scholarship. A Royal Society of Arts scholarship enabled him to continue his studies at the Cologne Musikhochschule in Germany with Russian cellist Boris Pergamenschikow.

In 1987 he made his concerto debut with the London Symphony Orchestra and went on to be First Prize Winner in the Sergio Lorenzi chamber music competition in Trieste, Italy, and First Prize Winner in the Caltanissetta Duo competition. Most notably, as a major prize winner in the first ever "Premio

Stradivari" held in Cremona, Italy in 1991, Mr. Greensmith was launched into a series of major recital and concerto appearances throughout Europe.

Deeply committed to the mentoring and development of young musicians, Clive has enjoyed a long and distinguished teaching career. In addition to his fifteen-year residency with the Tokyo String Quartet at Yale University, Mr. Greensmith has served as a member of faculty at the Yehudi Menuhin School and Royal Northern College of Music in England, the San Francisco Conservatory of Music, Manhattan School of Music and New York University. In 2014 he was appointed Co-Director of Chamber Music and Professor of Cello at the Colburn School in Los Angeles. Students of Mr. Greensmith have gone on to secure major positions in orchestras throughout the world and have won a number of prestigious awards. In 2015 he was a jury member at the 2015 Carl Nielsen Chamber Music Competition in Copenhagen.

Mr. Greensmith is a founding member of the Montrose Trio with pianist Jon Kimura Parker and violinist Martin Beaver.

## FLUTE

The French connection! Our Suzuki flute school is based upon the flute teaching of the legendary French flutist Marcel Moyse, and we are proud to announce our flute master clinician and performer for the 2018 SAA Conference will be Robert Langevin, a French Canadian. Mr. Langevin is the principal flutist of the New York Philharmonic and is known for his beautiful, resonant sound, virtuosic ability, and collegial personality. Our flutists are extremely fortunate to have the opportunity to work with this consummate musician. Mr. Langevin will provide a masterclass for our advanced students and will also perform a solo recital.

In addition to the Langevin masterclass, student flutists of all levels

(Fireflies and above) are also invited to participate in the Flute Performing Ensembles, led this year by Zara Lawler. Zara will engage them with creative repertoire choices and maybe even get them moving!

Additional sessions on flute playing, pedagogy (flute-specific as well as general), group classes, and more will be provided by *you*—our flutist friends and colleagues.

Don't hesitate to contact us with any questions or ideas you may have, and we hope to see you all there!

—Meret Bitticks, Flute Coordinator

With the start of the 2000–01 season, **Robert Langevin** joined the New York Philharmonic as Principal Flute,



in The Lila Acheson Wallace Chair. In May 2001, he made his solo debut with the Orchestra in the North American premiere of Siegfried Mat-

thus's Concerto for Flute and Harp with Philharmonic Principal Harp Nancy Allen and Music Director Kurt Masur. His October 2012 solo performance in Nielsen's Flute Concerto, conducted by Music Director Alan Gilbert, was recorded for inclusion in The Nielsen Project, the Orchestra's multi-season traversal of all of the

Danish composer's symphonies and concertos, to be released by Dacapo Records.

Prior to the Philharmonic, Mr. Langevin held the Jackman Pfouts Principal Flute Chair of the Pittsburgh Symphony Orchestra and was an adjunct professor at Duquesne University, in Pittsburgh. Mr. Langevin served as associate principal of the Montreal Symphony Orchestra for 13 years, playing on more than 30 recordings. As a member of Musica Camerata Montreal and l'Ensemble de la Société de Musique Contemporaine du Québec, he premiered many works, including the Canadian premiere of Pierre Boulez's *Le Marteau sans maître*. In addition, Mr. Langevin has performed as soloist with Quebec's most distinguished ensembles and has

recorded many recitals and chamber music programs for the Canadian Broadcasting Corporation. He also served on the faculty of the University of Montreal for nine years.

Born in Sherbrooke, Quebec, Robert Langevin began studying flute at age 12 and joined the local orchestra three years later. While studying with Jean-Paul Major at the Montreal Conservatory of Music, he started working in recording studios, where he accompanied a variety of artists of different styles. He graduated in 1976 with two first prizes, one in flute, the other, in chamber music. Not long after, he won the prestigious *Prix d'Europe*, a national competition open to all instruments with a first prize of a two-year scholarship to study in Europe. This enabled him to work with Aurèle

Nicolet at the Staatliche Hochschule für Musik in Freiburg, Germany, where he graduated in 1979. He then went on to study with Maxence LARRIERU, in Geneva, winning second prize at the Budapest International Competition in 1980.

Mr. Langevin is a member of the Philharmonic Quintet of New York with which he has performed concerts on many continents. In addition, he has given recitals and master classes throughout the United States and in countries such as Canada, Spain, Costa Rica, Japan, North Korea, Singapore, and Vietnam. He is currently on the faculties of The Juilliard School, The Manhattan School of Music, and the Orford International Summer Festival.

## GUITAR

The 2018 SAA Conference is shaping up to be great experience for guitar instructors and their students—mark the dates and be sure to be there!

Suzuki guitar teachers embrace collaborating in their teaching in much the same way Suzuki teachers of all instruments embrace collaborating in their teaching. In our session presentations, we plan to highlight some of the unique ways Suzuki guitar teachers have collaborated with other guitar teachers, with teachers of other instruments, with others in the Suzuki community, and in local communities. Of course, we will continue to enjoy sessions which focus on other aspects of guitar pedagogy that are of interest to the Suzuki community.

Our Guitar Clinician, Berta Rojas, is an internationally recognized artist. Berta will be presenting a masterclass for Suzuki guitar students who have been accepted by audition, as well as giving a lecture recital for the entire guitar community. Both events are open to all interested listeners.

Our Guitar Ensemble will include Suzuki students and perhaps teachers, too. We will perform as part of the weekend conference activities, and our

rehearsal schedule will include music composed, arranged, and conducted by our own members.

The Suzuki guitar community is enthusiastically looking forward to the 2018 SAA Conference in Minneapolis. We hope and expect to exceed our teacher attendance at the 2016 event. The schedule will include interesting and insightful presentations, formal and informal performance opportunities, and a world-class guest artist.

—Seth Himmelhoch, *Guitar Coordinator*

Renowned for her flawless technique and innate musicality, **Berta Rojas** ranks among today's foremost classical guitarists. She has been praised as "guitarist extraordinaire" by the *Washington Post* and by *Classical Guitar Magazine* as "Ambassador of the classical guitar." She has been nominated three times for a Latin Grammy Award; in the category of Best Instrumental Album for *Día y Medio - A Day and a Half*, a duet with Paquito D'Rivera (2012), in the category of Best Classical Album, for her album *Salsa Roja* (2014), and more recently in the category of Best Tango Album,



for her album *History of Tango* (2015), recorded with the *Camerata Bariloche*.

Berta's acknowledged warmth and musicality have accorded her a place of preference among audiences that have applauded her at such major stages as the Weill Recital Hall of Carnegie Hall and the Frederick P. Rose Hall of Jazz at Lincoln Center in New York, London's South Bank Centre, Kennedy Center in Washington D.C., the National Concert Hall in Dublin where she performed as a soloist with the Irish Radio and Television Orchestra, as well as the Flagley Studio 4 in Brussels where she performed with the Brussels Philharmonic Orchestra for the Belgian National Television.



In 2011, Berta, along with Paquito D’Rivera as guest star, initiated the four-year tour “In the Footsteps of Mangoré” which followed the travels of Agustín Barrios, pioneer of the classical guitar in the Americas. The duo performed in 20 Latin American and Caribbean countries, concluding the journey at the national theater of the capital of El Salvador; the final resting place of this celebrated composer.

Her performances as a soloist showcase her mastery in terms of interpretation and technique. Berta takes the audience of each concert on a colorful journey of sounds embracing new works by composers of diverse genres. This is echoed in her discography which includes recordings such as *Cielo Abierto* (2006) and *Terruño* (2009), as well as the duo with Carlos Barbosa-Lima in *Alma y Corazón* (2007) and the celebrated album, *Intimate Barrios* (2008), that offers works by the great Paraguayan composer and guitarist, Agustín Barrios.

In addition to continually enriching her own artistic career through frequent international tours giving concerts and master classes, Berta Rojas is firmly committed to furthering and disseminating the classical guitar. A particular focus is on promoting the music of her country, Paraguay, as well as Latin American music, and ongoing support for the careers of young, upcoming artists.

Along those lines, she created the first online classical guitar competition, the Barrios World Wide Web Competition in 2009. With two editions already held, it continues to generate tremendous interest throughout the guitar world. Additionally, Berta was the Artistic Director of the three editions of the Ibero-American Guitar Festival at the Smithsonian Museum in Washington D.C., and co-founded the Beatty Music Scholarship Competition for Classical Guitar for youth, garnering the winners an opportunity to

perform at the John F. Kennedy Center in Washington, D.C.

Berta Rojas first studied with Felipe Sosa, Violeta de Mestral in her native Paraguay. She then moved to Uruguay to study under Abel Carlevaro, and went on to get a Bachelor of Music degree from the Escuela Universitaria de Música there as a student of Eduardo Fernández, while also taking lessons with Mario Payseé. She went on and add a Master of Music degree from the Peabody Institute under the guidance of Manuel Barrueco. At Peabody, she also took lessons with Ray Chester and Julian Gray.

Rojas has been honored as a Fellow of the Americas by the Kennedy Center for the Performing Arts for her artistic excellence. In a 2014 publication, the news agency EFE deems her one of the most influential women in the Hispanic world.

## HARP

Calling all harp students and teachers! Have you ever felt all alone as you sit behind your harp for hours on end, holed up in a practice room—just you, 47 strings, and 7 pedals? Did you feel added pressure the first time you played in orchestra, having had limited experience in a chamber setting? As you work tirelessly to teach the next generation of harpists, do you run into challenges you just don’t know how to solve? Join your Suzuki colleagues as we explore various ways to collaborate and reach beyond ourselves to build enriching communities wherever we are.

We are excited to announce that our guest harp clinician will be Emily Levin, principal harpist of the Dallas Symphony Orchestra. Emily will be teaching masterclasses and presenting about her experiences as a competitive, solo, and orchestral harpist. We also look forward to sessions from other knowledgeable teachers on building collaborative relationships with composers, preparing students

to enter the chamber and orchestra communities, creating opportunities for students and teachers to serve their community through music, navigating the professional community of musicians, and forging bonds and fostering positive communities across studios. We would love to hear about how you have collaborated within your own music communities. When we look outside ourselves and collaborate with others we expand our influence and create rewarding experiences.

As educator Steven W. Anderson so aptly stated, “Alone we are smart. Together we are brilliant. We can use the collective wisdom to do great things when we are connected.” This will be a great conference for new attendees and veterans alike as we come together to expand our community of harp teachers, students, and professionals. Come make new connections. Come be brilliant!

– Anamae Anderson, Harp Coordinator

The Principal Harpist of the Dallas Symphony Orchestra and Bronze Medal Winner of the 9th USA International Harp Competition, **Emily Levin** has been praised for her “communicative, emotionally intense expression” (Jerusalem Post) and her “technical wizardry and artistic intuition” (Herald Times). She brings the harp to the forefront of a diverse musical spectrum, believing strongly in music’s ability to both communicate and connect with all audiences.

The youngest principal harpist of a major American orchestra, Emily has performed at Festspiele



Mecklenburg-Vorpommern, the World Harp Congress, the Aspen and Lakes Area Music Festivals, and with the Dallas, Jerusalem and Colorado Symphony Orchestras, the Louisiana Philharmonic, the Colorado Chamber Players, and the Indiana University Festival Orchestra, among others. She is the 2017 Classical Recording Foundation's Young Artist of the Year, a winner of the 2016 Astral Auditions, and has performed with the New York Philharmonic at David Geffen Hall and at the BRAVO! Vail Music Festival. As a soloist and chamber musician, she has performed throughout the United States and Europe, including at the Kimmel Center, Alice Tully Hall, and

the Meyerson Symphony Center. A top prizewinner at the International Harp Contest in Israel, she was a fellow at the Tanglewood Music Center and the Aspen Music Festival.

Emily works extensively with established and emerging composers alike, which led to commendation from the New York Times for both "singing well and playing beautifully." She is a core member of the New York-based new music group Ensemble Échappé, and has recorded music for composers such as Charles Wuorinen, David Dzubay, and Louis Karchin. In 2012, The Indiana University Composition Department recognized her for her collaboration and performance

of new music. Most recently, Emily commissioned a four-composer set of character pieces inspired by Shel Silverstein.

Emily received her Master of Music degree in 2015 at the Juilliard School under the tutelage of Nancy Allen, where she was a teaching fellow for both the Ear Training and Educational Outreach departments. A self-described bookworm, she completed undergraduate degrees in Music and History at Indiana University with Susann McDonald. Her honors history thesis discussed the impact of war songs on the French Revolution.

## PIANO

There is much for pianists to get excited about at the 2018 SAA Conference! First and foremost is our main clinician, Jon Kimura Parker, professor of piano at the Shepherd School of Music at Rice University in Houston. A popular teacher and versatile performer, Mr. Parker will be teaching masterclasses and will perform with the Montrose Trio at the SAA Benefit Concert on Friday night.

In keeping with our desire to include events involving more piano students in the conference, there will be a special presentation of Saint Saëns's *Carnival of the Animals*. Long beloved by audiences of all ages, *Carnival of the Animals* was "such fun" for Saint Saëns to compose in 1886 that (by his own admission) he neglected working on his Third Symphony! To enhance this event, we will learn about the logistics and preparations needed to produce *Carnival* in your community.

Would you like to be brought up to date on the latest in brain development as related to musical study through inspiring, informative presentations? Or find new piano ensemble repertoire through a reading session with your colleagues? Or share thoughts on teaching technique, honing listening skills, working with parents or new

reading methods? Or know when a child is ready for lessons or is ready to read? Or learn new ideas for students with learning disabilities or behavior challenges, or adult learners? Or gain insight through watching master Suzuki teachers teach excellent students? Or discover new ways to promote your business, conduct group lessons, communicate or use technology in your studio? Or find out how to prepare your student for a concerto or develop improvisation skills? There will be sessions galore on topics of interest to all piano teachers as well as inspirational concerts given by students of all instruments, including a piano concerto!

And perhaps most important, there will be old friendships to be rekindled and new ones to be made.

I can't wait and I look forward to seeing you there!

— Carol Cross, Piano Coordinator

Known for his passionate artistry and engaging stage presence, pianist **Jon Parker** has performed as guest soloist with the Philadelphia Orchestra and Wolfgang Sawallisch in Carnegie Hall, toured Europe with the Royal Philharmonic Orchestra and Andre Previn, and shared the

stage with Jessye Norman at Berlin's Philharmonie. Conductors he has recently worked with include Teddy Abrams, Pablo Heras-Cassado, Claus Peter Flor, Hans Graf, Matthew Halls, Jeffrey Kahane, Peter Oundjian, Larry Rachleff, Bramwell Tovey, Xu Zhong and Pinchas Zukerman. A true Canadian ambassador of music, Mr. Parker has given command performances for Queen Elizabeth II, the U.S. Supreme Court, and the Prime Ministers of Canada and Japan. He is an Officer of The Order of Canada, his country's highest civilian honor.

He performs as duo partner regularly with James Ehnes, Aloysia Friedmann, Lynn Harrell, Jamie Parker, Orli Shaham, and Cho-Liang Lin, with whom he has given world premieres of sonatas by Paul Schoenfield,



John Harbison and Steven Stucky. He performs regularly with the Miró Quartet, and is a founding member of the Montrose Trio with violinist Martin



Beaver and cellist Clive Greensmith. The Washington Post's review of the Montrose Trio's first tour in 2015 proclaimed them "poised to become one of the top piano trios in the world."

As a member of the outreach project Piano Plus, Mr. Parker toured remote areas including the Canadian Arctic, performing classical music and rock'n'roll on everything from upright pianos to electronic keyboards. In commemoration of his special performances in war-torn Sarajevo in 1995, he was a featured speaker alongside humanitarians Elie Wiesel and Paul Rusesabagina at the 50th Anniversary of the relief organization AmeriCares.

An unusually versatile artist, Mr. Parker has also jammed with Audra McDonald, Bobby McFerrin, and Doc Severinsen, and this season performed tangos on two pianos with Pablo Ziegler. Mr. Parker also debuted his new project Off The Score in a quintet with legendary Police drummer Stewart Copeland, featuring both original compositions and fresh takes on music of Ravel, Prokofiev and Stravinsky.

An active media personality, Mr. Parker hosted the television series Whole Notes on Bravo! and CBC

Radio's Up and Coming. His YouTube channel showcases the Concerto Chat video series, with illuminating discussions of the piano concerto repertoire.

This season, Mr. Parker performs as concerto soloist with the New York Philharmonic and Bramwell Tovey, the Chicago Symphony and the Philadelphia Orchestra with Marin Alsop, The Milwaukee Symphony with Lawrence Renes, the IRIS Orchestra with Michael Stern, the Naples Philharmonic with Andre Boreyko, and the Minnesota Orchestra with Gilbert Varga. He gives recitals with Cho-Liang Lin, tours Off the Score with Stewart Copeland in the spring of 2016, and throughout the season gives twenty concerts with the Montrose Trio.

A committed educator, Jon Kimura Parker is Professor of Piano at The Shepherd School of Music at Rice University. His students have won international piano competitions, performed with major orchestras across the U.S., and given recitals in Amsterdam, Beijing, New York and Moscow. He has lectured at The Juilliard School, The Colburn School, The Steans Institute, New York University, and Yale University. Mr. Parker is also

Artistic Advisor of the Orcas Island Chamber Music Festival, where he has given world premieres of new works by Peter Schickele and Jake Heggie.

Jon Kimura Parker has recorded music of Tchaikovsky, Prokofiev, Chopin and PDQ Bach for Telarc, Mozart for CBC, and Stravinsky, Mozart, Schubert, Schumann, Di Liberto and Hirtz under his own label. His new CD Fantasy features Fantasies of Schubert and Schumann, as well as the sensational Wizard of Oz Fantasy by William Hirtz, receiving this praise from Classical Candor: "The reading is riveting. Parker scores with another favorite recording of the year."

"Jackie" Parker studied with Edward Parker and Keiko Parker privately, Lee Kum-Sing at the Vancouver Academy of Music and the University of British Columbia, Robin Wood at the Victoria Conservatory, Marek Jablonski at the Banff Centre, and Adele Marcus at The Juilliard School. He won the Gold Medal at the 1984 Leeds International Piano Competition. He lives in Houston with his wife, violinist Aloysia Friedmann and their daughter Sophie.

## RECORDER

Recorder Teachers, start planning for conference now! We look forward to seeing you there. Since a record number of recorder teachers attended the last conference, we hope to see even more of you taking advantage of this opportunity next May.

Paul Leenhouts, our internationally acclaimed recorder clinician, will offer deeply engaging experiences in concepts of sound, technique, and musical interpretation. His interactive sessions for recorder teachers are immensely popular as he shares his fascinating insights into the culture of our unique instrument.

Recorder masterclasses, and the international Recorder Consort, will be inspiring and life-changing experiences for students.

Sessions for Suzuki "wind" instruments—those that use the breath, such as flute, voice, trumpet, and recorder—will generate rich conversations of mutual interest.

Besides instrument-specific events, there will be general music education sessions and activities for teachers, students, and parents, in all areas of interest.

If you have any questions or concerns, please feel free to contact us. As the SAA Conference Recorder Coordinators, we are here for you!

—Mary Halverson Waldo, Luciana Castillo, Janine Bacon

**Paul Leenhouts**, recorder, is director of Early Music Studies and the Baroque Orchestra at the University of North

Texas. He received his bachelor's and master's degrees from the Sweelinck Conservatory in Amsterdam, where he was on the faculty as professor of recorder and historical development from 1993 to 2011. He is a founding member of the Amsterdam Loeki Stardust Quartet since 1978. In 2002, he became director of the contemporary music collective Blue I g u a n a .



He is also a composer, arranger and editor of numerous works for chamber music ensembles. Mr. Leenhouts

has recorded for Decca L'Oiseau-Lyre, Channel Classics, Vanguard, Lindoro and Berlin Classics. Two L'Oiseau-Lyre recordings received the prestigious Edison Award. In 1986, he initiated the Open Holland Recorder Festival Utrecht and from 1993 he has been director of the International Baroque Institute at

Longy in Cambridge, Massachusetts. His special interest in renaissance consort repertoire led to the founding of The Royal Wind Music in 1997. As a conductor, he won wide acclaim for Gabrieli, Guerrero and Morales productions at international early music festivals. In 2004 Mr. Leenhouts was elected president of the European

Recorder Performers Society. As well as performing numerous concerts and coaching masterclasses within the early music field, he also regularly performs with contemporary and music theatre groups such as Musikfabrik, Nederlands Vocaal Laboratorium, ZT Hollandia and NT Gent.

## VIOLA

The SAA Conference 2018 will be a treat for Suzuki viola teachers and students! For the first time, we will have a Viola Choir that students can participate in by audition. Repertoire will include pieces from the upper Suzuki viola books and also viola ensemble music. Be sure to have your students audition! Teachers are also encouraged to participate in rehearsals and the lobby performance, so bring your violas!

Our viola clinician will be James Dunham, formerly of the Cleveland and Sequoia String Quartets and currently viola professor at the Shepherd School of Music at Rice University in Houston. You can read more about him in the clinician bios. We look forward to his insights and expertise!

What can you do to help?

1. Volunteer to help!

There are always lots of uses for helping hands at the Conference, whether introducing sessions, helping coordinate the Viola Choir, etc.

2. Make suggestions!

We welcome viola related ideas, such as fun repertoire ideas for the Viola Choir. Contact Julia Hardie or April Losey with your thoughts.

—Julia Hardie, Viola Coordinator

**James Dunham's** rich background includes having been violist of the Grammy-winning Cleveland Quartet and founding violist of the Naumburg Award-winning Sequoia Quartet. He frequently collaborates with the American, Jupiter and Takács Quartets, and is violist of the Axelrod Quartet, in residence at the Smithsonian Institute in Washington, D.C. where the group performs on their collection of Nicolò Amati and Stradivari instruments. Mr. Dunham is a frequent presence in master classes and competition juries throughout the



U.S. and abroad, including the Fischhoff and Osaka Chamber Music Competitions. Recent seasons included a tour with the New Zealand String Quartet of their home country, a U.S. tour with the Jupiter String Quartet and a recital and masterclasses at the *Hochschule für Musik und Theater* in Leipzig. Earlier this season, Mr. Dunham was guest with the Takács String Quartet, performed chamber music with star pianist Joyce Yang, and appeared as soloist with Houston's *Mercury: The Orchestra Redefined*. An impassioned advocate of new music, he has premiered and recorded many works written for him, notably by American composer Libby Larsen, and his recent recording of Judith Shatin's *Glyph* for solo viola and piano quintet received rave reviews. The Cleveland Quartet's recording of John Corigliano's *String Quartet*, written for their final tour, won the 1996 Grammy for Best Chamber Music Performance. Mr. Dunham is Professor of Viola at Rice University's Shepherd School of Music where he co-directs the Master of Music in String Quartet program.

## VIOLIN (see page 26)

## VOICE

Suzuki Voice is thrilled to announce that Dr. Kenneth H. Phillips, renowned music educator and author of the book *Teaching Kids to Sing* will be presenting at the 18th Biennial Suzuki of the

Americas Conference on May 26-27, 2018.

Topics by Dr. Phillips will include "Teaching Instrumentalists to Breathe," "The Effects of Music on Health," and an overview of his newest edition of

*Teaching Kids to Sing*, as well as a masterclass with questions and answers about teaching voice to children.

Dr. Phillips's background with both children and adults is sure to delight and enhance teachers of all

instruments. Voice teachers and choral directors are certain to glean great insight into teaching singing and vocal concepts to all ages. We highly welcome all music educators to hear Dr. Phillips' presentations. See his bio below.

– Mary Hofer, Voice Coordinator

**Kenneth H. Phillips** is professor emeritus at the University of Iowa where he held joint appointments in music and



education (1985–2002), and served as chair of the Executive Committee of the School of Music. He was also founder and former Director of Graduate Music Education at Gordon College (Wenham, Massachusetts).

A graduate of Westminster College (BM) in Pennsylvania, West Virginia University (MM), and Kent State University (PhD), Dr. Phillips is an award-winning researcher and teacher in the area of child and adolescent vocal pedagogy. He is the author of four

books: *Teaching Kids to Sing* (2nd ed., 2014, Schirmer, Cengage), *Basic Techniques of Conducting* (Oxford University Press), *Directing the Choral Music Program* (2nd ed., 2016, OUP), *Exploring Research in Music Education and Music Therapy* (OUP), chapters in major research handbooks published by Oxford University Press and the National Association for Music Education, and numerous peer-reviewed publications including articles in the *Journal of Research in Music Education*.

An accomplished choral musician, Dr. Phillips conducted the Chamber Singers of Iowa City from 1993 to 1999, which at the time was formally affiliated with the School of Music. He also was founding director of the Cedar Rapids Symphony Children's Chorus, and has served as guest conductor for choral festivals in the US and abroad and as choral adjudicator. His major choral study was with Vance George, director emeritus and four-time Grammy-Award winner of the San Francisco Symphony Chorus.

Recipient of five outstanding teaching awards from the University of Iowa, Dr. Phillips is recognized by the National Association for Music Education as one of the nation's most accomplished music educators (*Teaching Music*, October 2000). His choral

book is cited for "raising the bar for choral music textbooks" (*Choral Journal*, May 2004), and the second edition has garnered the following praise: "This text is excellent. By using *Directing the Choral Music Program*, I am confident that I am giving my students a chance to succeed immediately in their teaching careers."

Phillips is the recipient of the Robert M. McCowen Memorial Award for Outstanding Contribution to Choral Music, the highest honor given by the Iowa Choral Directors Association. He also holds the Distinguished Music Alumni Award from Kent State University, and serves as honorary board member of the Lowell Mason Foundation. More recently, Drs. Stanley and Lois Schleuter (Iowa music alumni) honored Dr. Phillips and the late Dr. Edwin E. Gordon by underwriting the cost, and dedicating in their names, a music education office for TAs in the new Voxman School of Music (2016). State the Schleuters: "We believe that Drs. Phillips and Gordon made significant contributions to the music education profession stemming from their years as professors at Iowa, and are especially deserving of this honor."

## SUZUKI YOUTH ORCHESTRA OF THE AMERICAS



Originally from Long Island, New York, **Emmett Drake** is excited to be appearing with the SYOA once again. Mr. Drake is currently the Director of Suzuki Orchestras at the Hartt School in West Hartford, CT, where

he conducts five youth orchestras and teaches composition. Emmett is also the Director of Orchestras at Hall and Conard High Schools in West Hartford, CT. Additionally, he is frequently engaged as a guest conductor/clinician. Recent appearances include the Hartford Symphony Orchestra (CT), the Suzuki Youth Orchestra of the Americas (MN), CMEA Eastern Regional Festival (CT), the Farmington Valley Symphony Orchestra (CT), CMEA Southern Regional Festival (CT), Fairfield County String Festival (CT), and Westchester All County Youth Orchestra (NY). Emmett is also active in musical theater, having served as music director/conductor for over

75 unique productions since 2006, working with high schools and various theaters across the northeast, including the Playhouse on Park, Hartford Stage, West Hartford Summer Arts Festival, and Hartt Summer Vocal



Institute: Music Theatre Intensive. He currently resides in West Hartford, CT.

**Kirsten Marshall** has inspired students across the Americas with her boundless enthusiasm and passion for making great music for more than fifteen years. Ms. Marshall is director of Orchestral Programs and a violin instructor at Ithaca Talent Education in Ithaca, NY. During the summer months, she is widely sought after as a conductor and clinician for her commitment to artistic excellence and dynamic ability to engage students.

Ms. Marshall received bachelor and master of music degrees from the Cleveland Institute of Music (CIM)

with majors in violin performance and Suzuki pedagogy. Ms. Marshall also holds a bachelor of science degree in music education from Case Western Reserve University, with an emphasis in strings. Her conducting studies were with David Einfeldt (Hartt School of Music, Connecticut), Carl Topilow and Louis Lane (CIM). She is a member of Pi Kappa Lambda, the National Music Honor Society.

In 1998, 2012 and 2014, Ms. Marshall conducted the Suzuki Youth Orchestra of the Americas, and in 2008 and 2010, she conducted the faculty orchestra for piano soloist at the Suzuki Association of the Americas conference. An avid

supporter of contemporary music, Ms. Marshall conducted and produced two premiere string orchestra pieces that appeared on the 2002 recording *Bach to the Future*. She is an active performer in the Ithaca area and holds the David and Lesli Sagan Chair in the Cayuga Chamber Orchestra, Ithaca's professional ensemble. In 2003, she co-commissioned and premiered a sonata for violin and piano by Robert Paterson. Her love of contemporary music is further demonstrated through her own original compositions for string orchestras.

## SUZUKI YOUNG ARTIST STRING ENSEMBLE



**Marilyn Kesler** has recently retired after forty-two years as a teacher in the Okemos, Michigan Public Schools teaching 7th and 8th Grade strings and three high school orchestras. She continues to be the director

of the Community Education Suzuki program where she teaches Suzuki cello lessons.

Ms. Kesler began her teaching career as a general music teacher in Alton, Illinois; while there, she earned a Masters Degree in Music Education at Southern Illinois University where she specialized in the adaptation of the Suzuki Violin Method for the cello with then professor, John Kendall. Her undergraduate degree in Music Education was from Indiana University where she studied cello with Janos Starker and Leopold Terraspulsky.

Marilyn just completed a term as Chair of the Board of the Suzuki Association of the Americas Board of Directors. Past offices include

President of Michigan Chapter of the American String Teachers Association, Secretary of the Suzuki Association of the Americas, Chairman of the SAA Cello Committee, Public School Committee, and Michigan School Band and Orchestra Association Vice-President of Orchestra Activities. In 1990, she was the first recipient of the ASTA National School Educator Award which is presented to the outstanding public school music teacher in the US. In 1998, she received the "Distinguished Service Award" from SAA. Other honors include, MSBOA, MASTA, and Indiana University Alumni "Teacher of the Year".

## DALCROZE



**Jeremy Dittus** enjoys a career as a pianist, theorist, and Dalcroze™ eurhythmics instructor. An avid recitalist, he has performed solo and chamber programs and presented Dalcroze™ masterclasses throughout the United States, Europe and South East Asia. He currently directs the Dalcroze School of the Rockies™ Dalcroze™ Academy teacher-training center at Metropolitan State University of Denver. A former Lecturer in piano,

theory, and solfège at the Baldwin-Wallace Conservatory in Cleveland, he also has taught undergraduate solfège, piano, and composition courses at the University of Colorado at Boulder as well as eurhythmics and solfège at L'Institut Jaques-Dalcroze™ in Geneva, Switzerland and Colorado State University in Fort Collins, CO.

Dr. Dittus is the founder and director of the Dalcroze School of the Rockies™ in Denver, Colorado, the



only authorized Dalcroze™ training center west of Pittsburgh in the United States. The DSR offers Eurhythmics™ classes for children (pre-kindergarten through high school), adult enrichment classes, and full time study toward the Dalcroze™ Certificate/License (eurhythmics, solfège, improvisation, pedagogy, and plastique animée). Additionally, he has presented Dalcroze™ workshops at home and abroad including the World Piano Conference, International Early Childhood Music and Movement Convention, Singapore International String Conference, L'Institut Jaques-Dalcroze™ Cours d'Été, Dalcroze™ Society of America National Conference, Suzuki Association of the Americas National Conference, American Orff-Schulwerk Association National Convention, National Flute Convention, Colorado Music Educators Association State Convention, Piano Celebration at Metro-State

University in Denver, University of Louisville Piano Institute, in addition to several summer music institutes, universities, and conservatories across the US. He also serves on the state board for the Colorado Federation of Music Clubs and functions as the Vice President of the Dalcroze™ Society of America. He recently has published books on Dalcroze™ Education: *Embodying Music: A Textbook for Dalcroze™ Teacher Training*, and five books that correspond to the Rhythmic-Solfège™ youth program in place at the Dalcroze™ School of the Rockies.

In 2010, Dr. Dittus earned the Diplôme Supérieur, (a doctoral equivalent in Switzerland) from L'Institut Jaques-Dalcroze™ in conjunction with La Haute École de Musique de Genève and Le Conservatoire de Musique de Genève. While in Geneva, he received top honors including the 2009 Prix pour les qualités musicales

exceptionnelles and the 2010 Prix pour les qualités artistiques et pédagogiques exceptionnelles. Before Switzerland, he had the honor of studying at the Longy School of Music for the Dalcroze™ Certificate and License. He completed a doctorate of musical arts in piano performance from the University of Colorado at Boulder; for the master of music, he studied piano performance and music theory at the Cincinnati College-Conservatory of Music. During his undergraduate work, he obtained bachelor degrees in piano performance and chemistry. Former teachers include Lisa Parker, Anne Farber, Ruth Gianadda, Marie-Laure Bachmann, Sylvia del Bianco, Sylvie Morgenege, Laurent Sourisse, Andrew Cooperstock, Michael Chertock, Frank Weinstock, and George Cherry.

## FLUTE PERFORMING ENSEMBLE



**Zara Lawler** has been a soloist with the Houston and Atlanta Symphonies and was the assistant principal flute of the Hong Kong Philharmonic Orchestra for three years. As a performer, she is known for her adventurous solo program combining music with dance and theater ("The Flute on its Feet") and her critically acclaimed duo with marimba, Lawler + Fadoul. She is also known for massed events for up to 100 flutists, including a performance

at the Guggenheim Museum in 2012 which brought together the entire flute community: world famous soloists, New York freelance performers, adult amateurs and students ages seven and up. Lawler holds a master's degree from the Juilliard School. Her natural rapport with children and young people, great sense of humor, and ability to condense music down to manageable chunks make her a wonderful teacher.

## GUITAR ENSEMBLE

**David Madsen** founded what is now the Hartt Suzuki Guitar Program in '90. He is the Chair of the Guitar and Harp Dept. of the Community Division at the Hartt School of Music. He became a registered Teacher Trainer with the Suzuki Association of the Americas

in 2000, and has conducted training courses throughout North America and in Peru and Argentina. Mr. Madsen is a member of the SAA Guitar Committee and also is presently a member of the Teacher Development Advisory Committee.



## ADVANCED VIOLIN PERFORMING ENSEMBLE

This will be the second conference featuring the Advanced Violin Performing Ensemble, and it will be under the direction of Koen Rens. If its inaugural year was any indication, the small group of advanced violinists, selected by audition, will have an exciting time of music making in store for them. Mr. Rens is well known around the world for his masterful teaching of advanced young violin ensembles.

Some of the Advanced Violin Performing Ensemble participants from the 2016 conference offered their perspective: Emma Richman, from Minneapolis and now studying at the Juilliard School, described it as an “awesome and unique experience.” Isabella Benrubi, from Long Island, offered her take: “My days in Minneapolis were some of the best days of my life.” This promises to be a memorable and valuable experience for this year’s Advanced Violin Performing Ensemble. For teachers attending the conference, the rehearsals will provide useful observation opportunities for those looking to expand their knowledge of advanced level group class teaching with fresh ideas. This group will be featured during one of several exciting concerts scheduled for the conference. What a great way to recharge for the coming year! The coordinator for this year’s Advanced Violin Performing Ensemble is Tal

Schifter and the assistant coordinator is Susan Crawford.

– Tal Schifter and Susan Crawford

### Koen Rens

has been a guest teacher around the world. He has taught in South Africa, the United States, Canada, Australia and in most of the countries in Europe. He has been invited to teach at several Suzuki World conferences. Koen is a violin Teacher Trainer, designated as such by the European Suzuki Association (ESA) in 2000.



Born in Beerse, Belgium, Koen is the son of composer and choirmaster Wouter Rens. He was one of the first Suzuki students in Belgium. His studies at the Conservatory of Bruges and the Royal Conservatory of Brussels with Katalyn Sebestyen and Guido De Neve culminated in first prizes in Violin and Chamber Music. After long term training with Jeanne Janssens, Koen obtained the European Suzuki Association’s final diploma in Suzuki Pedagogy with highest honors before an international jury. Later, he studied

violin and psycho-pedagogy at the Conservatoire Royal de Liège, graduating with a thesis on the development of autonomy in children between 9 and 14. An article Koen authored on the development of autonomy based on group and group-oriented education was published by the University of Liège. He has served as visiting professor at the Universidad de Alcalá de Henares in Madrid (Spain), the Grieg Academy in Bergen (Norway), and the Higher Institute for Music Pedagogy in Kaunas (Lithuania), as well as at the Royal Conservatory of Music in Brussels and the Conservatoire Royal de Liège.

Together with Wilfried Van Gorp, Koen founded the Belgian Suzuki Chamber Orchestra. Koen has served on the Board of Directors of both the Suzuki Talent Education Institute of Belgium and the European Suzuki Association, and has had the honor of being Chairman of the latter. He was a member of the team that developed the ESA’s teacher training syllabus.

Currently, Koen has a thriving studio at the Academy of Music in Turnhout, Belgium. In addition, he runs long term teacher training programs in Lithuania, Latvia, Spain and Belgium, and he co-directs a post-graduate course on Suzuki Pedagogy at the Antwerp Conservatory’s School of the Arts.

*Rens will also be a guest speaker at the conference. See website for upcoming details.*

## GUEST SPEAKERS

### Kay Collier-McLaughlin



Kay Collier McLaughlin (formerly Kay Collier-Slone) describes herself as a Suzuki teacher specializing in social change. She holds a Doctorate

in Counseling Psychology from The Union Institute with sub-specialities in single adult development, leadership development, group dynamics and bereavement. The author of the Talent Education classic, *They’re Rarely Too Young and Never Too Old to ‘Twinkle’*, her most recent book is titled *Talking Together: how to get beyond polarization and see and hear each other through civil*

*dialogue*, and is deeply rooted in the philosophy and methodology of Dr. Shinichi Suzuki. One of the early Suzuki teachers in the United States, Collier McLaughlin founded the Lexington Talent Education Association, and with her daughter Diane Slone and Joanna Binford, cofounded Suzuki Talent Education of the Bluegrass. A former member of the Board of Suzuki Talent

Education, teacher trainer, workshop leader both nationally and internationally, it was her work with the psychology of the Suzuki triangle and

method which led her to doctoral studies in psychology, and subsequently, to her work in leadership development with special interest in family systems,

emotional intelligence and other important theories and practices.

## Beatriz Ilari



Beatriz Ilari, PhD, is assistant professor of music education at the USC Thornton School of Music. She holds an Arts Licentiate Degree in Music from the University of São Paulo, a master's degree in violin performance from Montclair State University, and a PhD in music education from McGill University. Before joining USC, she

was associate professor of music education at the Federal University of Paraná in Brazil (2003-2010), where she created and directed a large early childhood university outreach music program. Using both quantitative and qualitative approaches, she has conducted extensive research with infants, preschoolers, and school-aged children and their families, to examine the intersections between music, child development, cognition, and culture. She is a member of the Advancing Interdisciplinary Research in Singing (AIRS) research team and

a research fellow at USC's Brain and Creativity Institute. Her research has been published in important journals including *Research Studies in Music Education*, *Early Child Development and Care*, *Journal of Cross-Cultural Psychology*, *Journal of Research in Music Education*, and *Frontiers in Psychology*. She has also published several books, including *Children's Home Musical Experiences across the World* (Indiana University Press, 2016), and is currently the editor for *Perspectives: Journal of the Early Childhood Music and Movement Association*.

## Dipesh Navsaria

Dipesh Navsaria, MPH, MSLIS, MD, is an associate professor of pediatrics at the University of Wisconsin School of Medicine and



Public Health. He practices primary care pediatrics at a federally-qualified health center in South Madison. He is the founding medical director of Reach Out and Read Wisconsin and the founder and director of the Pediatric Early Literacy Projects at the University of Wisconsin. With respect to education, Dr. Navsaria is heavily involved in advocacy training for the pediatric residents and medical students and is frequently involved in medical student and physician assistant education from the clinical arena through myriad small group and lecture formats. He is also the director of the MD-MPH program at the University of Wisconsin. He regularly

writes op-eds on health-related topics, does radio and television interviews, and frequently speaks locally, regionally and nationally on early brain and child development, early literacy, and advocacy to a broad variety of audiences. He also has a modest professional presence on social media.

Born in London, England, and raised in New York City, Dr. Navsaria attended the Bronx High School of Science. His undergraduate education was at Boston University, majoring in biology and English literature. He completed a master's in public health at Boston University and physician assistant training at The George Washington University in the District of Columbia. He practiced as a pediatric physician assistant in East Central Illinois before attending medical school at the University of Illinois in Urbana. During his time there, he also completed a master's degree in library and information science at the University of Illinois, focusing on children's librarianship. He then completed his residency in pediatrics at the University of Wisconsin Hospitals and Clinics.

Dr. Navsaria also does some work in the common-sense, intelligent application of technology to practical projects and situations. As a devoted user of Apple hardware for more than 20 years, Dr. Navsaria also cares deeply about visual presentation and typography—information should be clear and beautiful in how it is passed on.

He lives in Madison, Wisconsin, with his family. He has a lovely, supportive wife and two children. They not only put up with his sense of humor, they encourage it! Well, at least his wife does—his teenage children now just roll their eyes.

Committed to understanding how basic science can translate into busy primary-care settings via population health concepts and policy initiatives, Dr. Navsaria aims to educate the next generation of health care providers in realizing how their professional roles include being involved in larger concepts of social policy and how they may affect the cognitive development of children.

It is with great excitement that Robert Richardson and I share some highlights of the Violin Program for the 2018 SAA Conference.

We are honored and excited to have Martin Beaver as our masterclass teacher. He is a world-class violinist and chamber musician who is uniquely qualified to work with Suzuki-trained students. For many years he was a beloved colleague at the American Suzuki Institute in Stevens Point; currently, he teaches at the prestigious Conservatory of the Colburn School in Los Angeles. Professor Beaver has distinguished himself not only as a superb and insightful teacher, but as a kind and open-hearted person. David Gillham of the University of British Columbia calls Beaver “an exemplary ambassador to humanity and the arts.” His remarkable resume is included below.

Following the success of the 2016 Violin Performance Ensemble, students may once again audition to be part of this high level group! This year, the ensemble will be led by the extraordinary Belgian clinician, Koen Rens. Teachers will have the opportunity to observe Koen’s charismatic style as he connects with students and energizes the group. If you have not seen Koen teach, you will be delighted to watch him create magic as he motivates, challenges and enables students to strive for new levels of musicianship.

This year will also see the first-ever Group Demonstration sessions devoted to Books Seven and Eight, designed to explore the repertoire included in these books and their pedagogical and musical value. The process of engaging the content and purposes of these two advanced books will prove of special value to teachers who are ready to move their students through these vital books in our repertoire and into the wider world of great violin literature.

In the spirit of collaboration which has defined the Suzuki movement, some of our most experienced colleagues will share their insights and expertise on a variety of topics. There

will be an abundance of information shared, as well as questions asked and answered. Attendees will head home with handouts, lists of resources, and excitement to apply all that has been absorbed over the weekend!

We will all leave the SAA Conference with a wealth of new ideas to help our students, organize our studios, and become more effective at what we do. For violin teachers at all levels of experience, the 2018 SAA Conference promises tremendous opportunities for growth and inspiration! Come connect with friends, both old and new!

—Janis Wittrig, Violin Coordinator

Canadian violinist **Martin Beaver** was first violin of the world-renowned Tokyo String Quartet from June 2002 until its final concert in July 2013. As such, he appeared to critical and public acclaim on the major stages of the world including New York’s Carnegie Hall, London’s Wigmore Hall, the Berliner Philharmonie, Tokyo’s Suntory Hall and the Sydney Opera House.



As a member of the Tokyo String Quartet, Mr. Beaver was privileged to perform on the 1727 Stradivarius violin from the “Paganini Quartet” set of instruments, on generous loan to the quartet from the Nippon Music Foundation. Recordings of the Tokyo String Quartet during his tenure notably include the complete Beethoven quartets on the Harmonia Mundi label.

Mr. Beaver’s concerto and recital appearances span four continents with orchestras such as the San Francisco Symphony, the Toronto Symphony, l’Orchestre Philharmonique de Liège and the Sapporo Symphony Orchestra and under the batons of Kazuyoshi Akiyama, Raymond Leppard, Charles Dutoit and Yannick Nézet-Séguin

among others. Chamber music performances include collaborations with such eminent artists as Leon Fleisher, Pinchas Zukerman, Lynn Harrell, Sabine Meyer and Yefim Bronfman.

Mr. Beaver is a regular guest at prominent festivals in North America and abroad. Among these are: the Seattle Chamber Music Festival, La Jolla Summerfest, the Santa Fe Chamber Music Festival, Chamber Music Northwest, the Norfolk Chamber Music Festival, the Edinburgh Festival (U.K.) and Pacific Music Festival (Japan).

Mr. Beaver’s discography includes concerti, sonatas and chamber music on the Harmonia Mundi, Biddulph, Naim Audio, René Gailly, Musica Viva, SM 5000 and Naxos labels. His recorded repertoire ranges from Bach, Beethoven and Brahms to the music of living composers Alexina Louie and Joan Tower.

Following his early studies with Claude Letourneau and Carlisle Wilson, Mr. Beaver was a pupil of Victor Danchenko, Josef Gingold and Henryk Szeryng. He is a laureate of the Queen Elisabeth, Montreal and Indianapolis competitions. Subsequently, he has served on the juries of major international competitions including the 2009 Queen Elisabeth and 2010 Montreal competitions, the 2014 Osaka International Chamber Music Competition and the 2015 Melbourne International Chamber Music Competition.

Over the course of his career, Mr. Beaver has been the grateful recipient of generous support from the Canada Council for the Arts. This includes Arts Grants for his studies at Indiana University, Career Development Grants and the 1993 Virginia-Parker Prize. In 1998, through the kindness of an anonymous donor, the Canada Council awarded Mr. Beaver the use of the 1729 “ex-Heath” Guarnerius del Gesù violin for a four-year period.

A devoted educator, Mr. Beaver has conducted masterclasses throughout North and South America, Europe, Asia and Australia. He has held teaching positions at the Royal Conservatory

*Continued on p. 27*



# PLANNING TEAM

**Carlynn Savot**, *Conference Co-Coordinator*

**Kamini Bhargava Larusso**,  
*Conference Co-Coordinator*

**Samantha Hiller Drake**, *Co-Asst. Conference Coordinator*

**Linda Armstrong Rekas**, *Co-Asst. Conference Coordinator*

**Pam Brasch**, *Executive Director*

## BASS

**Kate Jones**, *Coordinator*

**Douglas Murphy**, *Asst. Coordinator*

## CELLO

**Alice Ann O'Neill**, *Coordinator*

**Susan Gagnon**, *Asst. Coordinator*

## FLUTE

**Meret Bitticks**, *Coordinator*

**Wendy Stern**, *Asst. Coordinator*

## GUITAR

**Seth Himmelhoch**, *Coordinator*

**Robert Vierschilling**, *Coordinator (Advisory)*

## HARP

**Anamae Anderson**, *Coordinator*

**Shrudeli Ownbey**, *Asst. Coordinator*

## PIANO

**Carol Cross**, *Coordinator*

**Naomi Kusano**, *Asst. Coordinator*

## RECORDER

**Luciana Castillo**, *Co-Coordinator*

**Mary Halverson Waldo**,

*Co-Coordinator*

**Janine Means**, *Asst. Coordinator*

## SECE

**Danette Schuh**, *Coordinator*

**Florence Muller**, *Asst. Coordinator*

## SUZUKI IN THE SCHOOLS

**Teresa Henrichs Hakel**,

*Co-Coordinator*

**Mary Margaret Haraden**,

*Co-Coordinator*

**Courtney Castaneda**, *Asst. Coordinator*

## VIOLA

**Julia Hardie**, *Coordinator*

**April Losey**, *Asst. Coordinator*

## VIOLIN

**Janis Wittrig**, *Coordinator*

**Robert Richardson**, *Asst. Coordinator*

## VOICE

**Mary Hofer**, *Coordinator*

## DALCROZE EVENTS

**Carolyn Mead**, *Coordinator*

## INTERNATIONAL ENSEMBLES

**Danielle Charboneau**,

*Co-Coordinator*

**Colleen Fitzgerald**, *Co-Coordinator*

**Amy Gesmer-Packman**, *Co-Asst. Coordinator*

*Coordinator*

**Allison Huebner-Woerner**, *Co-Asst. Coordinator*

*Coordinator*

## SYOA 1

**Julie Bamberger Roubik**,

*Co-Coordinator*

**Megan Titensor**, *Co-Coordinator*

**Vincent Phelan**, *Asst. Coordinator*

## SYOA 2

**Christy Paxton**, *Co-Coordinator*

**Vincent Pugh**, *Co-Coordinator*

**Jeanne Johannesen**, *Asst. Coordinator*

## SYASE

**Wendy Seravalle-Smith**,

*Co-Coordinator*

**Sara Bennett Wolfe**, *Co-Asst. Coordinator*

*Coordinator*

**Stacey Brady**, *Co-Asst. Coordinator*

## CHAMBER MUSIC

**Alicia Casey**, *Co-Coordinator*

**Benjamin Van Vliet**, *Co-Coordinator*

## VIOLIN PERFORMING ENSEMBLE

**Tal Schifter**, *Coordinator*

**Susan Crawford**, *Asst. Coordinator*

## PIANO ENSEMBLES

**Malgosia Lis**, *Coordinator*

## SUZUKI EARLY CHILDHOOD EDUCATION

SECE Demonstration Classes are back! We will have demonstration classes at the conference for babies and toddlers ages 0-3 and their parents. As we get closer to the conference date, applications will be available online. Wonderful session proposals are in the works, and we look forward to learning from everyone. There will be time to catch up with long-time friends and make some new ones at our SECE Meet and Greet session. Looking forward to seeing all of you in Minneapolis!  
—Danette Schuh, SECE Coordinator

*Please feel free to contact your area coordinators with conference thoughts or questions.*

### Beaver, continued from p. 26

of Music, the University of British Columbia and the Peabody Conservatory. More recently, he served on the faculty of New York University and as Artist in Residence at the Yale School of Music, where he was awarded its highest honor—the Sanford Medal. He joined the faculty of the Colburn Conservatory of Music in Los Angeles in August 2013 as Professor of Violin and Co-Director of String Chamber Music Studies.

Martin Beaver is proud to be a founding member of the Montrose Trio with pianist Jon Kimura Parker and cellist Clive Greensmith.

Mr. Beaver plays a 1789 Nicolo Bergonzi violin.

Also: Two exciting sessions from **Rachel Barton Pine!** "Celebrating Black Violinists and Classical Composers" and "A Historically Informed Approach to the Suzuki Baroque Repertoire." See website for session descriptions and more details.

# 2018 SAA Conference Registration



## 1. REGISTRANT INFORMATION

Instrument(s) /interest area(s): 1. \_\_\_\_\_ 2. \_\_\_\_\_ Date \_\_\_\_\_

Name \_\_\_\_\_ Member# (opt.) \_\_\_\_\_

Address \_\_\_\_\_ Birthdate \_\_\_\_\_

City \_\_\_\_\_ State/Province \_\_\_\_\_ Zip/Postal Code \_\_\_\_\_

Home Phone \_\_\_\_\_ Cell \_\_\_\_\_ Email \_\_\_\_\_

Category:  Teacher (# yrs. teaching \_\_\_\_\_ )  College Student  H.S. Student  Parent  Other  
 First Time SAA Conference Attendee

## 2. REGISTRATION INFORMATION *You may also register and pay online!*

Note: Advance registrations will be accepted until 5/12/2018 (postmark date). After 5/12/2018, rates will increase and registrations will be on-site only. On-site registrations will begin on Thursday, May 24, at 3:00 PM.

Attending these days:  Thursday (half-day)  Friday  Saturday  Sunday  Monday (half-day)

	Early Registration (by 3/31/18)	Regular (4/1/18–5/12/18)
<input type="checkbox"/> Full Registration 4-day attendance, Thursday evening–Monday noon. Full Conference (SAA Current Members)	(+) _____ \$265 US/CDN	_____ \$295 US/CDN
Non-SAA Members	(+) _____ \$310 US/CDN	_____ \$335 US/CDN
Registered at Hilton (2+ nights), deduct	(-) _____ \$20 US/CDN	_____ \$20 US/CDN
Full-time college student, deduct	(-) _____ \$30 US/CDN	_____ \$30 US/CDN
<input type="checkbox"/> Single Day Registration. For 2 or more days, choose Full Registration.	(+) _____ \$155 US/CDN	_____ \$165 US/CDN

Please note that event times overlap, and you might not be able to take certain events together.

<input type="checkbox"/> Montrose Trio Benefit Concert Friday evening, May 25, 8:00 PM, Minnesota Orchestra Hall		
Minnesota Orchestra Concert–Adult	# Tickets _____ @ \$20 = (+) _____ total	N/A
Minnesota Orchestra Concert–Student	# Tickets _____ @ \$12 = (+) _____ total	N/A
<input type="checkbox"/> Every Child Can! * Thursday, May 24, 12:00 Noon–6:00 PM <small>*H.S. Students must be within 6 months of graduation.</small>	Members (+) _____ \$95 US/CDN	_____ \$120 US/CDN
	Non-Members (+) _____ \$120 US/CDN	_____ \$145 US/CDN
<input type="checkbox"/> “Dalcroze for Suzuki Teachers” (Registerable Enrichment course) (10 hr.) with Dr. Jeremy Dittus, Director of The Dalcroze School of the Rockies Wednesday, May 23, 6:00–10:00 PM; continuing Thursday, May 24, 8:30 AM–3:00 PM (Conference-registered SAA members)	(+) _____ \$160 US/CDN	_____ \$175 US/CDN
<input type="checkbox"/> 14th International Research Symposium on Talent Education, featuring Dr. Beatriz Ilari, Symposium keynote speaker Thursday, May 24, 2018, 3:00–8:00 PM and continuing Friday, May 25, 8:30 AM–12:30 PM	(+) _____ \$55 US/CDN	_____ \$65 US/CDN
	College students (+) _____ \$30 US/CDN	_____ \$30 US/CDN

Consider including a donation to help support the SAA.

U.S. Tax-Exempt (+) \_\_\_\_\_ \$ \_\_\_\_\_ **TOTAL**

Yes, I am willing to help with preparations and/or events during the Conference.

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## From the Editor's Desk



**M**ore often than not, these days, it seems our society wakes up to a world that is a little more shaken and a lot more hurt than the day before. While destruction may not lie at our feet as it did Shinichi Suzuki's in war-torn Japan nearly 75 years ago, we see and feel the effects of violence and discord in our lives every day. It seems insurmountable sometimes. But like Dr. Suzuki, we can look at this destruction, say "no more," and recommit to building a better world by nurturing beautiful hearts through music.

My part in this work is to sit at this desk and craft the journal you hold in your hands at this moment: a resource for the Suzuki community in the Americas. My hope is that each issue of ASJ helps grow our community in knowledge and inspiration—whether that is technical pedagogy, philosophical inspiration, or creative solutions for Suzuki teachers and parents.

In this issue and recent issues past, we have printed excerpts from the Suzuki Heritage Interview project. These recollections from teachers who studied with Dr. Suzuki and helped shape Suzuki education in the Americas provide a fascinating, inspiring, and often heartwarming look into our organizational heritage. We hope we honor these Suzuki pioneers by learning from their long and distinguished careers.

In that vein, for the last several years, we have clearly heard our members' many requests to post our full archives online. We hear you, and a major goal for ASJ staff in 2018 is to move forward with this enormous task. Since its inception, ASJ has been a major medium for sharing our

vast organizational knowledge, and we want to share this treasure with all our members.

I have been inspired lately by Dr. Suzuki's directive, paraphrased by Cleo Brimhall on page 44: "We expect our students to become better than we are. That's how positive growth happens in the world." Hopefully, you're inspired by these words, too. May I humbly suggest that one way to be a force for positive growth in the world is to write for ASJ? We are a community with diverse breadth and depth of knowledge and experience. There's always something new to share. That's what we mean when we say, "We are Suzuki"—each individual member of the worldwide Suzuki community can make a mark on the world through this learning method. We can all learn and grow our own and our collective knowledge base if we cultivate kind hearts and positive learning environments—just as Dr. Suzuki did.

Finally—may I ask you a favor? We publications staff would love to hear from you more. As you're reading this issue and future issues, will you take a moment to send us some feedback? Better yet—when you have an "ah-ha" moment while reading these pages, share it to our Facebook page or post it on your own and tag us. We'd love to better know what's really reaching our readers.

My hope is always that you find something in these pages that helps you affect positive growth in your corner of the world.

*Libby Feltz*

## TERI's Grand Concert to Take Place Spring 2018

**2**018 is the 120th anniversary of the birth of Dr. Shinichi Suzuki. On April 4 of this special year, TERI will hold the 54th Grand Concert. It has been nine years since the last Grand Concert took place.

In 2011, we suspended the 53rd Grand Concert because of the Great East Japan Earthquake and tsunami on March 11. This time, students of TERI will perform with Children's Orchestra of El Sistema Japan, which was founded in 2012 to support the children affected by the disaster. Overseas students are invited.

The venue of the 54th Grand Concert is Ryogoku Kokugikan (両国国技館), a sumo stadium in Tokyo. Among the audience members will be international ambassadors and diplomats.

On the Grand Concert website, we will accept the participation registration for Violin, Cello, and Flute courses. The registration period is from November 1 to February 28. We will also

accept the ticket application of the Grand Concert from November 1. More detailed information can be found on the website. <http://suzukimethod-gc.jp/en>

—Prof. Ryugo Hayano, President,  
Talent Education Research Institute



## “BACH” to the Future of Tone Production and Dynamic Contrast

By Joseph Kaminsky

Johann Sebastian Bach was a masterful organist and the unequaled composer in the Baroque Period. A tribute to his durability is that his works still ring fresh today, 300 years later. I often wonder how many works composed today will still be being regularly performed 300 years later. Will compositions by Phillip Glass, John Adams, and Howard Hanson still be common orchestral repertoire in the distant future? Will classical orchestral music still even be played in the distant future? Will our FM stations or whatever media data source prevalent in 2317 still occasionally play some of our pop songs from artists Michael Jackson, the Beatles, and Elvis? Who can say for sure, but JS Bach has stood the test of time, with young Suzuki violin students today regularly performing his minuets, intermediate violin students performing his Concerto for Two Violins in d minor and his Violin Concerto in a minor, and advanced aspiring music majors performing his Unaccompanied Solo Sonatas and Partitas.

While certainly unintended, Bach is also helping string students today become better players in another way. His name becomes a convenient acronym for the major aspects of tone production and dynamic development via control of the bow. There are many minor factors that contribute to tone production and dynamic development, such as playing on the outside edge of the outer strings to boost tone, keeping the violin or viola flatter when playing on the highest string to boost tone, and applying the graduations of vibrato to shape notes. But there are four main factors of producing tone and developing dynamics: Bow speed, Arm weight, Contact point, and Hair tilt. Taking the first letter of each of these techniques will spell BACH, and so Bach is a convenient reminder of what string players need to be aware of when striving for excellence in tone production and variety in dynamic contrast.

### Bow Speed

Bow speed in its basic form is just controlling how much bow we use. On a more advanced level, it is changing the speed of the bow within a long note to increase the musical direction of that note. Dr. Suzuki had the genius to realize the bow is like a wild animal and can easily devour our playing when we are young beginners. To minimize casualties and to allow a young student to focus more on their left hand development when they start learning to play, he “caged” the bow animal and had students play only in the easiest part of their bows, the “square of the arm.” This way, students avoid

potential pitfalls to their bow arms and bow holds while allowing time for those bow holds to develop consistency and consequently allowing the fingers to progress at a more rapid pace. Additionally, by giving students the ability to play easy songs almost immediately, not having to take the time needed to develop whole bow usage until much later, he kept a student’s interest, since she could play songs right from the start. This also gave the student the ability to reap the rewards of being able to play for others at a very young age.

A student’s basic bow speed is quite important for tone, as too fast a bow for the arm weight will produce a shallow skim tone. Too fast a bow speed for the contact point (the distance from the bridge) will produce a squeaky whistled tone. Beginning players soon learn to adjust their bow speed, contact point, and arm weight to keep them in balance to produce desirable tone. Even though bow speed can be adjusted to improve the tone, most often the bow speed is set to the note length, and the other BACH elements are used to adjust to the bow speed. This is called bow distribution. Longer notes need longer bows, so it is important to plan ahead and be close to the tip or frog immediately before starting a long note. Faster 16th notes work best in the middle of the bow so you want to try to end with the bow close to the middle bow before the start of the 16th notes. In these cases, the speed of the bow will have to be adjusted to have functional bow distribution. I have my students who are starting simple note reading start all of their half notes at the frog or tip, start their quarter notes one-fourth the distance from the frog/tip, and start their eighth notes in the middle bow. That way, students get a basic feel for solid bow distribution and the bow speed needed to achieve a positive result. Then, as longer note values come up, the bow speed will increase so that the longer notes can begin from the frog or the tip of the bow.

Another good basic bow exercise is to practice acceleration scales. Playing the notes first in half notes using whole bows, the scale is repeated in quarter note slurs with each quarter note getting exactly half the bow, then the scale is repeated a third time in eighth note slurs with each note getting exactly one-fourth bow. If the student does the usual and uses too fast a bow on the first note of the slur, it is wise to have the student practice this exercise with stopped (hooked) bows. That way he can see exactly where the bow stops and make sure the next note is starting in the correct place in the bow.

Once the fundamentals of bow distribution have been mastered, the joy of changing the bow speed for the sake of

musicality comes into play. Long notes need direction and usually are musically heading somewhere. The bow speed can increase to phrase toward a climatic note, or decrease to taper the last note of a beautiful phrase. Last year the concertmaster of the St. Louis Symphony, David Halen, was giving a masterclass and talked about varying the speed of the bow. He mentioned that far too many students just keep the speed boringly constant and that they would benefit from varying the bow speed more. He even said, "Just even change the bow speed for the heck of it."

## Arm Weight

When a bigger tone is needed, one must increase the weight of the bow. The most natural way to do this is to release more of one's arm weight. Far too often students try to push the bow down into the string to get a bigger sound, usually with their bow index fingers. This tends to result in a harsh tone where the vibration of the string is hampered. In addition, by tensing up the bow fingers you have undermined the natural shock absorbers the bow fingers were meant to be. Dr. Suzuki stressed that natural bow arm weight can be learned via "circle training," in which students practice bow gymnastic circles in the air to create a relaxed, free circular motion where the bow arm hangs freely from one's shoulder. Immediately following the air circles, students play a phrase of a piece and their bow arm muscles remember the circles as this transfers into the bow stroke, creating a round, expansive tone.

In a seminar I attended a few years ago, Ronda Cole talked about using a partner to help get the feeling of relaxed arm weight. She had the participants pair up, and one person would support the other's bow arm weight with a couple fingers, then that partner walked the fingers towards their partner's bow hand while their arm hung like "dead weight." Next, a

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bow was put into the partners hand, and the arm was dropped on to the string resulting in a crunch sound. That was a way to experience what it felt like to fully release your arm weight. One participant asked Ms. Cole, "What if the person playing has a really big, heavy arm and it is too much for the string to handle?" The answer was to only release a fractional percentage of the arm weight.

Cathryn Lee teaches a system of bow exercises that she has developed from Dr. Suzuki's bow exercises along with bow techniques she learned from her master teacher Camilla Wicks. Although she teaches these bow exercises in her SAA Unit Courses, her special bow development classes that she offers afford the time to fully cover more of the aspects of her bowing techniques. The interesting thing about these exercises is that you play a phrase or two of a certain basic bow stroke, then do all the bow exercises that pertain to that individual bow stroke, then play the phrase with an altered bow hold that is the best pedagogical hold for that bow stroke, then finally play that original phrase with your normal bow hold. It is amazing how much easier the bow stroke is after going through this process, how much better the tone is, and how much the bow feels like a natural extension of your arm after undergoing these exercises. This past week I was teaching at the Northern California Suzuki Institute, and in my Book Six and Seven

technique class I had them all play Chorus from Judas Maccabeus while a student measured the group's tone with a decibel meter. The small class of seven students registered 80 decibels playing the first two phrases of Chorus. Then we practiced a couple of Dr. Suzuki's bow exercises I learned from him in Japan, and also Cathy Lee's bow exercises for legato bow stroke. Playing the same two phrases of Chorus boosted the decibel reading up to 89. The teacher trainees and parents in the room didn't need to see the reading, though; they heard the difference as soon as the second Chorus was played.

I recently had a student who has been considering applying to Vanderbilt University Blair School of Music go there to visit and take a sample lesson with Dr. Connie Heard. Dr. Heard worked on arm weight in this lesson with my student and had her place her bow at the frog and release her arm weight, then wiggle the string back and forth with the bow hair, then take her bow thumb off the bow while keeping the arm weight into the string. After replacing her thumb lightly back on to the bow, a deep sounding note was achieved when she pulled her bow.

All three of these excellent teachers were working on the same thing: getting the feeling of releasing one's natural arm weight. Most students do not use release of the natural arm weight as the primary method of

*Continued on p. 32*

## BACH to the Future, continued from p. 31

adding weight into the string. Most students rely on pressing the bow down. I could hear the ramifications of this in my Northern California Suzuki Institute Book Four repertoire class last week. We were working on the final three notes of our Seitz Concerto No. 5, 1st movement. I had the students practice “circle, circle, smile” in the air for the last three notes, but then when we played those final three notes I heard “crunch, crunch, crunch.” I labeled that the “Nestlé Crunch bar” tone. We worked long and hard to try to get a “Hershey’s Chocolate bar” tone, and eventually we got one. It is amazing how hard it was to get rid of the old pressing habits, even when the tone was obviously harsh.

Of course, arm weight is most productive at the frog, as the bulk of the arm is centered directly above the string. As you travel more toward the tip of the bow, the arm weight is no longer directly over the string. But Dr. Suzuki taught us that it is still in play even at the very tip of the bow. In Japan we had to practice Chorus starting down bow to work on tone, then practice it starting up bow. The bow arm weight works in conjunction with the circle vectors of the bow fingers. At the frog of the bow imagine a circle of balance

going from the thumb to between the pinky and ring finger. In the middle of the bow this “circle of tone” goes from the thumb through the middle finger, and at the tip of the bow this circle goes from the bow thumb through between the middle and index finger. So that changing balance of the bow fingers on the bow helps facilitate transferring the arm weight efficiently into the string in all parts of the bow.

Releasing the arm weight seems like such a natural thing to do when striving for a bigger tone or producing a crescendo. But to do this, one has to get rid of the notion that index finger pressure is what presses the bow down when needed. Suspension of the arm weight can be used to make a decrescendo.

## Contact Point

The distance from the bridge that the bow hair can be called the contact point. As a general rule, the contact point is closer to the bridge when the bow speed is slower and/or the arm weight is greater. Of course, the opposite is true when the bow speed is faster and the arm weight is less. A convenient way to measure contact point is by lanes in the “Kreisler Highway.” Each lane would equal the width of the bow hair. Lane One (bow hair right against the bridge) is rarely used but for harmonics and very slow bows, mostly on the E string. Lane Two is mostly used for long slow bows where one desires a very full tone. Lane Three is the usual all-purpose lane we play in. Lane Four is used for even faster notes, softer playing on long bows, and playing three note chords is easier as flatter more pliable strings facilitate playing all the strings simultaneously. And unlike driving a car, it is perfectly permissible and even desirable to “drive” in between the lanes as long as the bow stays parallel to the bridge. For instance, lane two-and-a-half can produce a bright, projecting tone.

The importance of a bow that is parallel to the bridge cannot be underestimated. Whether you call it “parallel,” “railroad tracks,” or an “H-bow,” if the bow is not parallel to the bridge then the contact point is constantly changing through vector angle. A very common problem is the bow slipping towards the fingerboard on a down bow as the bow approaches the tip. This is a double whammy, as not only is the note getting softer because the bow is getting farther from the bridge, but it is getting softer as the arm weight moves farther from directly over the string. Usually the bow drifts off the Kreisler Highway for one of three reasons:

**Violin/viola angle.** The scroll pulling in front of the body too much, or too much to the left will produce a bow stroke that is not parallel to the bridge as the vector angle affects the bow stroke.

**“Chin and shoulder.”** A violin/viola that is not properly balanced on one end with the chin and shoulder and on the other end resting on the index finger base knuckle will often droop in a short time as the left-hand fatigues when it has

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to hold up the instrument by itself. A droopy scroll will invariably result in gravity pulling the bow towards the fingerboard. While having the strings parallel to the floor might be optimal for negating the effect of gravity on the straightness of the bow, having the strings parallel 100 percent of the time might not be worth the effort of the body mechanics needed to raise the scroll slightly above the instrument. Certainly there are occasional times when this technique is needed to produce peak tone.

**Arcing.** Even if the instrument is properly placed on the shoulder and the bow starts parallel to the bridge, the bow may drift toward the fingerboard once the bow has traveled into the upper half (past the “square of the arm”) as the natural down bow motion of your arm is an arc, not a straight line. You can compensate for this by pushing your elbow slightly forward once you cross past the arm square. Another way to think of it is pulling your frog away from you as you near the tip.

Contact point is a very important consideration when concentrating on tone, as it needs to stay constant to keep a constant tone. Like the other tonal factors, contact point can be used successfully to help produce dynamics. Pulling the bow away from the bridge will soften the dynamics, while pulling it towards the bridge will produce a crescendo. If you want the loudest tone you should play as close to the bridge as you can without the tone producing a hiss (squeaky scratchy harmonic-like sound). One thing all students should keep into consideration is that we are usually playing for an audience that is quite a distance from us. While the violin or viola might be six inches from your ear, it could easily be 2,000 inches from the audience’s ear, so don’t judge your tonal volume from your ear’s perspective alone!

## Hair Tilt

The final factor needed to adjust tone and dynamics is the amount of hair

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on the string and the tilt of the bow stick. When playing at the frog the arm weight is so great that it is usually desirable to tilt the bow stick away from the bridge, resulting in playing more on the outside edge of the bow hair. As the bow leaves the frog and travels to the middle, the hair will flatten although the stick will still mostly tilt towards the fingerboard. So even though 100 percent of the hair is in contact with the string, with the stick tilted away from the bridge, the outside half of the bow hair will be where most of the arm weight is centered (except in *detaché* and *sautillé* bow strokes, and in accents where it is desirable to have the stick directly over the hair in the middle bow). This will do two things: One will be to prevent a pressed tone by not having the full arm weight over the entire

bow hair, and two; to vector the bow towards the bridge when arm weight is added. Keeping the bow “hugging” the bridge will project the tone.

At the tip of the bow, the amount of influence of the arm weight is at a minimum. Therefore, it is usually necessary to bend the bow thumb more to get the stick directly over the bow hair when playing *forte* at the tip. Not only will all the bow hair be flat and active in pulling the string, but the arm weight will be centered over the entire width of the hair. Extreme tip power can be obtained at times by supinating the bow stick (tilting the stick towards the bridge). This supination technique can be used on up-bow accents starting at the tip of the bow. It also can be used

*Continued on p. 37*



**Joseph Kaminsky** has been teaching violin for over forty years and has been a registered Suzuki Teacher Trainer since 1984. He is a frequent workshop and institute clinician and has taught at more than 350 such events, as well as at national conferences and workshops in Japan, Puerto Rico, Canada and Singapore. Mr. Kaminsky received his training studying with John Kendall, Roland/Amita Vamos, and Shinichi Suzuki. Formerly adjunct professor of violin at Webster University and the University of

Missouri-St. Louis, he currently has taught twenty years for the Kirkwood School District. Mr. Kaminsky is also Principal 2nd violinist with the Metropolitan Orchestra of St. Louis and a member of the Cardinal String Quartet. Joseph Kaminsky was named MoASTA “Artist String Teacher of the Year” in 2014 and “Private Teacher of the Year” in 1999. He also is a regular contributor to the *American Suzuki Journal*.

## The Things I Wish I Had Known When I First Became a Suzuki Parent

By Cecilia Calvelo

**T**his article tries to summarize my Suzuki parenting journey over a period of 13 years, from the days I had charts and games for everything my children and I did during practice sessions, to wondering why this was not working out as smoothly as I thought it would, to trusting my kids and the overall learning process. I think I now know my job is to educate them at the same time as I learn with and from them. I have discovered a lot about myself through this journey, and I've confirmed that "to learn" is "to change"—but that "change" for us adults is much harder. Below are the main conclusions I have reached so far:

- 1. Everyone in the triangle can learn, not only the child!** Teachers and parents can learn too! And we adults will learn just like the kids: by trying, making mistakes, and doing it again better than the first time. Learning is an always-moving process and it never ends. There are continued learning opportunities for all three parts in the triangle, and situations will keep coming back until we've mastered them.
- 2. The relationship with your child is above everything else.** If you are going to sleep and regret something you said at practice time or if the emotions that regularly come up at practice time seem very intense,

then it might be time to slow down and think about what's really going on between the two of you or what your child is trying to tell you. Regardless of the progress your child makes, this is your child, you are his parent, and that is above everything else. Repeated battles at practice time have more to do with the child and you rather than with the instrument or the music learning. If you feel like the relationship is suffering because your teamwork at practice time is stuck on some negative tangent, then take a step back and try to figure it out. Then go hug them and tell them how much you love them! Together, and with the help of your teacher, you can solve the puzzle.

- 3. Less is more!** If you are a parent who, at every single practice, wants to do everything the teacher assigned or everything the child "is supposed to do," then some practice sessions may be disappointing. Sometimes less (meaning shorter sessions or stopping a practice session before a big tantrum happens) is more because those focused short sessions are more productive than long dreadful ones. Sometimes saying less pays off at the end as well, just as doing less for the child (carrying their instrument or music bag, finding the metronome, reading out loud last week's notes, putting the music on the stand for them, etc.) will rend its fruits later on. Hold back and let them become engaged themselves!

**4. "Sing-play" becomes "think-play."**

If we are doing a good job of CD listening, then singing should become second nature. Always sing; from the start, get them used to singing. We always loved singing the Suzuki pieces in the car as we drove to places, or seeing if we could sing a particular book song by song. We always sang a difficult spot, and you may even sing the scales or a song from a book they have not gotten to yet. There are endless benefits from singing then playing: playing in tune, musical phrasing, dynamics, character, breathing, and more. Also if we train kids to first sing then play that inner singing voice soon becomes their thinking voice, which

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alerts us to difficult passages, tricky spots, etc.

**5. Pros and cons of slow versus speedy progress: inching forward, never back!**

Always focus on musical growth rather than repertoire progress. There are students who do not advance quickly, however, their posture, overall technique, and musicality are consistent and solid. Do not compare; comparisons can be deceiving and unproductive, especially because we cannot make fair comparisons among different children's learning styles, different family situations, schooling situations, and socioeconomic circumstances.

**6. Time takes care of many things; practice patience.**

Every child and every family situation is different, and things change. Sometimes things run smoothly, and sometimes they don't, but time alone takes care of many things. Also, it is only by the pass of time that we are able to look back and make sense of things that we experienced before.

**7. Aim for balanced practice sessions.**

Before you start a practice session, keep in mind the physical, mental, and emotional states of both you and your child. If it is too close to dinner time, it is probably better to eat first; if you or your child had a bad day at school or work, a short and simple practice session will suffice; if it is testing week at

school or children are mentally exhausted, then plan on a just doing your review pieces or something simple and attainable like that.

**8. Choose your battles—some are worth letting go.**

But be firm and genuine with the ones you think are important. Maybe the most important thing to you is that the child talks to you respectfully during the practice, or that they put out their best effort, or that they do not procrastinate, or that they take care of their instrument. Choose that one thing and make it important! Let go of the rest; we cannot battle all fronts all the time.

**9. Listen!**

Sometimes we parents are so busy doing so many things we forget to listen. Listen to your intuitions, listen to your child, listen to the teacher, and listen to the CD! Stop cleaning the house for a moment, stop worrying about the kids' future or their school success. Just sit down and listen, listen, and listen some more. This is a difficult task in a society that moves as fast as ours does, but nonetheless it is so important. Communication tends to get all tangled up when we just "do" in automated mode.

**10. Laugh, smile, and enjoy the journey.**

It goes by way too soon. Little children grow very fast and they soon stop sitting on your lap and wanting to climb on you. I miss those days. My son is now taller than me, he has a deep voice,

and he does not need me as much as he did before. I don't sit through his practices, but he calls me when he wants to play something for me. My daughter is very independent, too, and remembers lots of things all by herself. (Yes, they both put away their instruments, know how to practice a hard passage, and can find the Suzuki books, CDs, and metronome without my intervention!) And even though back then I felt so tired and exhausted, now I think that period was so shortly lived. Enjoy it when it lasts!

I hope some of these resonate with you, and if not, please sit down and write the things you wish you knew at the beginning of your Suzuki journey. I think it can be a wonderful exercise! ☸



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**Cecilia Calvelo-Hopkins** is a Suzuki violin teacher, an SECE teacher, and a Suzuki parent. She holds music degrees from the University of Houston and San Francisco State University. She currently teaches in her Suzuki studio "Clave de Sol" and serves as the vice president of the Greater Austin Suzuki Association. Since 1995 Cecilia has completed extensive Suzuki training in the US, Brazil, and Europe and has served as faculty for the School "Cuatro Cuerdas" in Madrid, Spain, the Peru International Suzuki Festival, Monterrey Suzuki Festival in Mexico, Greater Austin Suzuki Institute, Spanish National Course in Malaga, Spain, Intermountain Suzuki String Institute, etc. Cecilia also loves languages and enjoys writing and translating for the SAA and edited the latest translation to Spanish of Dr. Suzuki's *Nurtured by Love* that Summy-Birchard printed in 2004.

## A Conversation with Curtis

### A Young Man Reflects on his Commitment to Learning

By Andrea Cannon

Curtis started lessons at the age of 12 as a home-schooled sixth grader. That first year showed him to be a quick study with a lot of interest in . In seventh grade, he attended public school for the first time. He felt overwhelmed by the schedule and the homework and wanted a break from the discipline of his guitar lessons.



He continued playing on his own, writing songs and jamming with friends. He eventually recorded a CD of his original music. He enjoyed some popularity in local coffee-houses and college concerts. His parents kept encouraging him: if he went to college to learn more about music, his future prospects would be better.

All he wanted to do was music, so as his senior year approached, he interviewed at a state university offering a degree in sound engineering. He was told he would have to audition on a principal instrument to prove his proficiency as a musician first. He could expect to be competing with many more guitarists than the school has openings for his freshman year. Although he was great at rhythmic

*After just one week back, he regretted all of the lost time and said, "I should never have quit."*

chord playing, he was not prepared for sight reading or the required repertoire list he was given.

He decided to enroll in community college and really pursue the knowledge to make the audition. He returned to his lessons "to get back into classical." After just one week back, he regretted all of the lost time and said, "I should never have quit."

"Looking back on it, I think I was afraid that if I always played from written music by the book, I wouldn't be able to really get the feel of the kind of music I liked to play with the band. It took me a really long time to learn how to get the feel of the strumming and the different rhythmic styles." He continued, "But now that I am back, I wonder if staying with the written page would have made me better and I could have still learned the strumming. And maybe I would have learned it faster."

I felt some admiration for the processing Curtis had been able to do and that he was open to sharing his regret. There was a familiar ring in his words and excuses that he made in the past to the words and thoughts of some of my current students in junior high and high school.

"There are students in the studio now who sometimes talk about taking a break," I shared with Curtis. "They say they are bored. It's too hard to learn the music and play it correctly. They want just to watch TV, play video games and have fun... to focus more on free time and have less work

to do." Curtis shook his head and said emphatically, "I am trying to make myself stop doing those things. I realize they are not productive now. They are not helping me accomplish what I need to get done."

Curtis went on, "I wish I could have a talk with myself back then. I went through a really lazy phase during junior high and high school." To that, I replied, "It would be great if I could interview you and have your story in your own words, to share with other students who feel the way you felt when you quit. Would you be willing to do that?"

He said, "Sure, that would be good."

And that is how this column came to be! 🎵



**Andrea Cannon's** Guitar Arts Studio in Houston, Texas, includes training in theory and performance skills for guitarists as well as the first Suzuki Early Childhood Music program established in the US. She serves as a consultant to the Spring School District Music Department and directs applied guitar studies at Lone Star College.

She is certified through Music Teacher's National Association and is a Registered Teacher Trainer with the Suzuki Association of the Americas.

Andrea is humbled and proud that arts advocacy group Alarte of Guatemala City, Guatemala, has created a Scholarship in her name. The first recipient of the "Beca Andrea Cannon" is enjoying the benefits of a new guitar as well as expert Suzuki instruction and also has a beautiful smile.

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### **BACH to the Future, continued from p. 33**

on long down bows that need to crescendo all the way to the tip of the bow.

Another interesting technique that adjusting the tilt of the bow stick and hair can be used for is in producing a legato bow change at the tip of the bow. If a student will tilt their bow stick away from the bridge the last four inches or so from reaching the tip of the bow, the bow change will be much more discreet as there is less weight on the bow hair and maybe even less bow hair in contact with the string at the point of the bow change. Then once the up-bow has started, the stick would go back to being directly over the bow hair if a full tone is desired at the tip, or just stay tilted towards the fingerboard otherwise. Using the hair tilt in this fashion is very useful for slow movements of concertos and any place a legato singing tone is desired and any audible bow changes would be obtrusive.

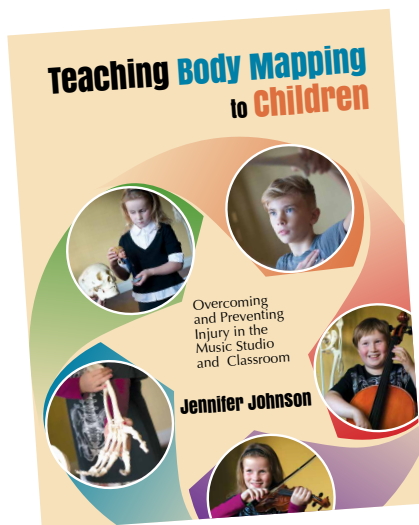
So, in your future of tone production and dynamic usage I hope that you will resurrect a relic of the past and consider using "BACH" to help shape and color your tone and dynamics. His music is still relevant 350 years later, and his name's acronym reminding us of the primary factors of tone production and dynamic contrast will only be relevant for years to come. 🎵

# Teaching Body Mapping to Children:

## Overcoming and Preventing Injury in the Music Studio and Classroom

by Jennifer Johnson

Reviewed by Paule Barsalou



And over Educator, violinist, and Suzuki violin teacher Jennifer Johnson had her second Body Mapping book published this year. After her first book, *What Every Violinist Needs to Know about the Body*, Jennifer Johnson is now

providing music teachers with an indispensable resource to guide their students towards healthy ways to use their body with their instrument. *Teaching Body Mapping to Children: Overcoming and Preventing Injury in the Music Studio and Classroom* offers a clear and well-organized guide for music teachers to explore Body Mapping with their students.

For those of you unfamiliar with Body Mapping, it is “the method devised by Alexander Technique teachers William and Barbara Conable to teach students to consciously correct their faulty body maps in order to rediscover healthy and easeful movement.”\* It uses neuroscience and neuroplasticity to help people reassess and correct their own mental “mismappings” of how their body is built and meant to move.

The book starts with a very helpful glossary of terms which provides clear and succinct definitions for all the technical language used in Body Mapping and its anatomical references. Then, the author goes through common musicians’ injuries and conditions and presents us with valuable information about “precursor red flags,” “mismappings” that can be the root cause of these injuries, and movement activities to guide student into remapping themselves. The author also provides different options for music teachers in various pedagogical situation such as private or classroom instruction as well as working with very young students versus teenagers. She includes age appropriate imagery as well as individual and group activities. In chapter 12, she

also applies Body Mapping to “texting, heavy backpacks and other necessary evils of a student’s life” which can also cause injury.

Finally, in the appendix, the author gives us a list of “misleading language” that has been used by music teachers over the years which leads students to mismapping. She then provides the reader with an explanation for why this language is misleading and offers us new language that can be used as an alternative.

This book is a “must read” for all Suzuki teachers as we continue to strive to train our students to develop healthy

*This book is a “must read” for all Suzuki teachers as we continue to strive to train our students to develop healthy playing habits. These habits will in turn allow them to enjoy pain-free music making for the rest of their lives.*

playing habits. These habits will in turn allow them to enjoy pain-free music making for the rest of their lives. Our responsibility for the health of our students demands that we constantly continue to research the healthiest way to play our instruments and to use the best possible language to encourage healthy habits. This book provides us with long-awaited tools to achieve these goals. ㊦



A native of Dunham, QC, Canada, **Paule Barsalou** holds a BA in music performance from Laval University (PQ) and an MA in performance and Suzuki pedagogy from the Cleveland Institute of Music (OH). Her main teachers and mentors have been Michele Higa George, Daphne Hughes, David Cerone, Kathleen Winkler, and Gyorgy Terebesi.

Ms. Barsalou is a Suzuki teacher trainer approved by the Suzuki Association of the Americas. Since 1989 she has been teaching at the Suzuki String School of Guelph in Guelph, Ontario, and is now the artistic director of the school.

1. Teaching Body Mapping to Children, p. 2

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# FROM CHICAGO TO CUBA

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*By Edward Kreitman*

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**W**hen President Obama opened the doors to Cuba in December of 2014, Chicago Consort Music Director Thomas Wermuth and I immediately started making plans to bring the Chicago Consort there for a cultural and musical exchange concert tour.

The Chicago Consort has a long history of international tours including to Canada, Europe, China and South America. For many years, we have partnered with our tour Consultants, ACFEA, and the Cuba trip would be no exception.

The first step was to contact our tour coordinators, Sylvia Garcia and Emily Frye Henrickson, and request a tour proposal from them. Sylvia, who is the concert coordinator for all South American ACFEA tours, has extensive experience in taking groups from other countries to Cuba. She immediately started making arrangements for us through her numerous contacts in Cuba.

Going to Cuba was not like any other tour. Typically, when the Chicago Consort tours, we travel as tourists and play concerts in churches, public and private concert halls, and are often included in ongoing music festival or concert series programs. In Cuba, we would be invited by the Ministry of Culture (as one of the first American musical groups invited into the country) and we would require a special visa to be able to present public performances. Each of our concerts was a shared event which was opened by the local





TAXI

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CUBA



professional orchestra of the town we were in.

The tour began on June 21 at 4:00 a.m. for our flight through Atlanta, GA, en route to Havana. Upon arriving in Havana, we had no problems with immigration services or customs, but our large baggage, keyboard, amplifier, and speakers did not come off of the luggage ramp. At the airport, we struggled for two hours to find out whether our equipment had made it. Finally, with the

help of one of our fluent Spanish-speaking fathers, we were told that the equipment was “just past that door,” but that the man who needed to “okay” it being moved was on lunch break. Welcome to life on tour!

Finally, with all of our people, instruments, and luggage, we made our way to our first hotel. The Hotel H10 Panorama was a beautiful modern building with about 20 floors and a wonderful atrium lobby. As our group of 55—20 student performers and 35 adult chaperones, siblings, and directors—arrived at the hotel, we were greeted with a mojito (the most popular drink in Cuba) and learned that only one of the hotel’s three elevators was working that day. Welcome to life on tour!

Once settled, we departed for a group dinner at El Aljibe restaurant which specializes in roasted chicken with a spicy sauce and served with rice and beans. After the long day of traveling, it was wonderful to gather our group together for a delicious meal on the outdoor patio in perfect weather.

The next day we had a guided tour of Havana in the morning where we made stops at the Plaza de la Revolución and enjoyed a group lunch at a restaurant in the Old Town section of Havana. When we arrived at the restaurant, all the tables were set, we were welcomed with a mojito, and we were pleasantly surprised to find that lunch was a grilled lobster tail served with vegetables. Welcome to life on tour!

In the evening, we played our first concert of the tour. This concert took place in the Basilica de San Francisco de Asis in Havana. This concert was shared with the acclaimed *Ensamble Solistas de la Habana* under the direction of Iván Valiente. This is a remarkable young group of string players who perform as a small chamber orchestra and also in various combinations of chamber music groups. Performers may only be between the ages of 18 and 22 and the orchestra

serves as a training orchestra from which musicians are then sent to permanent positions in other orchestras around the country. This was an impressive group. Their performance of *The Dvorak Serenade* for string orchestra was spectacular and belied the poor quality of instruments and strings that the performers were using. Cubans love classical music, and we were thrilled to play to an entirely packed Basilica. The audience was knowledgeable and attentive and enthusiastic in their generous applause at the end of the program.

The next day we had another spectacular breakfast at the hotel and then headed to Varadero by coach. Varadero, covering Cuba’s narrow Hicacos Peninsula, is a popular beach resort town which is typically off limits to Americans, as it is only a place to go for a resort vacation. ACFEA managed to book us at the Hotel Playa de Oro, which was right on the beach. This was not just a beach, but the most beautiful, pristine white powder sandy beach I have ever seen. We were able to stay at the resort, because it was the closest hotel (which could hold a group our size) to the town of Matanzas, where our next concert was booked. It was very interesting to notice that we were the *only* Americans staying there. Welcome to life on tour!

The next day, we made the long coach ride to Matanzas to perform in the newly refurbished Sala José White, a beautiful boutique concert venue dedicated to the famous Cuban composer José White, who was originally from this town.

When we were making our preparations for the tour, we were told that there would be no usable pianos in Cuba and that it would be necessary for us to carry with us a keyboard, amplifier, and speakers. This was disappointing news, but we understood that this was just one of the challenges of performing in a country like Cuba. Imagine our surprise when we arrived at Sala José White to discover a nine-foot German made Steinway Concert Grand Piano. Welcome to life on tour!

This concert was perhaps the most special to me. The hall, which seated maybe 150 people, was filled with at least twice that number. The residents of the town waited in line for an hour outside in the heat, and after every seat was taken, they filled the aisles and stood in the back of the hall. Pressed skin to skin, they didn’t budge during the entire two-hour program. The program was



opened by the Matanzas Symphony Orchestra performing Symphony No. 40 by Mozart, and we enjoyed hearing a modern string orchestra arrangement of the José White “La Bella Cubana,” which we were also performing that day in its original form for two violins and piano.

Our third stop on the tour was in the small town of Santa Clara where we stayed at another beautiful resort hotel. One of the highlights of the trip was when our students and parents participated in the fashion show around the pool at the hotel. The concert hall in Santa Clara was the Teatro de La Caridad (Spanish for “Charity’s Theatre”). It was built in 1885 and is one of the Eight Grand Theaters of the Cuban Colonial era. The theater was financed entirely by Marta Abreu de Estevez, a local and beloved philanthropist who contributed to the prosperity of the city. The theatre, which seats more than 500, was filled with enthusiastic Cubans from the region. The concert opened with the Villa Clara Symphony Orchestra.

Here in this provincial town, there was so much excitement about the concert, and much was generated by the music director of the a capella choir in town. When I inquired about why the choir was a capella, he explained that there was no piano, keyboard, or accompanying instrument in the town. Welcome to life on tour!

As we were packing our equipment and getting ready to load the bus, we decided that we would leave behind our electronic keyboard, amplifier and speakers so that residents and musicians of Santa Clara could enjoy having a keyboard in their town.

On our way back to the US, we made another stop in Havana and had the opportunity to do a workshop together with some of the members of the Ensamble Solistas and their conductor, Iván Valiante. Maestro Valiante first worked with our group on the “La Bella Cubana,” helping us better understand the importance of just the right tempo for each section of the piece and how that tempo serves the dance of the music. Then we got to sight read some traditional Cuban pieces, and



Maestro Valiante made a gift of the score to Mr. Wermuth and me so that we can incorporate this Cuban music in our repertoire. It is a requirement of all Chicago Consort members to carry a spare set of strings in their case on tour. We quickly gathered all of the spare strings and made a gift to Maestro Valiante to give to the string players in his group.

On the final evening of our tour in Havana, our tour director, Sylvia Garcia, met everyone in the lobby of the hotel to explain that there was a complication with the bus and that we were going to have to take “alternate” transportation to the farewell dinner. As we departed the hotel, we saw 14 antique cars with their drivers lined up and waiting to take us to dinner. It was a beautiful night and we made a caravan all through the city, along the waterfront, and finally to our

restaurant. It was an experience none of us will ever forget.

Throughout the tour, we learned many things about the culture, government, political environment, educational system, and daily life of Cubans from our amazing tour guide, Manual Alejandro Pozo Calo, or “Manny” for short. His incredible welcoming presence made each member of our group feel at home in Cuba and that we could ask any questions to try to understand our neighbors to the south. He emphasized many, many times how devastating the embargo against Cuba from the US is and how the people of Cuba are not interested in having poor relationship with the United States. We all left there feeling like we had made many new friends and understood a little better about life in Cuba. I think we all left with a sad heart, and we hope to be able to return again soon. 🌿



Suzuki in Matsumoto, Japan.

**Edward Kreitman** is the founder and Director of the Western Springs School of Talent Education and the Naperville Suzuki School. Mr. Kreitman received his undergraduate degree from Western Illinois University where he studied Suzuki Pedagogy with Doris Preucil and Almita Vamos. In 1986, he studied at the Talent Education Summer School with Dr.

Mr. Kreitman has served the Suzuki Teacher's Association in many capacities including a member of the Board of Directors, Violin Committee, Teacher Development team and as Coordinator for several National Suzuki Teacher Conferences. Recently he served on the SAA team which developed the Every Child Can! introductory course. Edward Kreitman enjoys an international reputation as a guest clinician at Suzuki institutes and workshops. Mr. Kreitman is a registered Teacher Trainer of the Suzuki Association of the Americas and is the author of \*Teaching from the Balance Point: A Guide for Suzuki Parents, Teachers and Students\* and \*Teaching with an Open Heart: A Guide for Developing Conscious Musicianship\*. In 2008, Mr. Kreitman was honored with the Suzuki Chair Award at the American Suzuki Institute in Stevens Point, Wisconsin.

# Nurturing Positive



# Growth

Interview with Cleo Brimhall



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*From the Suzuki Heritage Interview Series, May 2010 Conference, edited by Pam Brasch*

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**It was 1968.** I WAS A MUSIC TEACHER, A PIANO TEACHER, WORKING ON MY MASTER'S DEGREE AT THE UNIVERSITY OF NEBRASKA. A STRING PROFESSOR AT THE UNIVERSITY WHO HAD A FIVE YEAR OLD WANTED SUZUKI FOR HIS CHILD AND NEEDED NINE OR TEN MORE FIVE YEAR OLDS TO JOIN THE CLASS. I WAS CONTACTED, ASKING IF I WAS INTERESTED IN MY DAUGHTER SUZANNE JOINING A SUZUKI VIOLIN CLASS FOR FIVE YEAR OLDS. I WAS IN MUSIC EDUCATION MYSELF AND, OF COURSE, I HAD THE MOST PRECOCIOUS CHILDREN IN THE WHOLE WORLD, AND I KNEW THEY'D BE WONDERFUL MUSICIANS, SO I WAS EXCITED TO BE A PART OF THIS PROGRAM. [LAUGHS] SO THAT'S HOW WE BEGAN.



**November 1992  
Meeting of  
SAA Executive  
Committee:  
William Preucil,  
Jim Maurer,  
Jeff Cox,  
Tanya Carey,  
Cleo Brimhall,  
and others.**

I am a pianist. I didn't know a thing about violin, but I knew about music. I can remember thinking that it might be a concern that they weren't reading. I remember talking to the head of the music department, who said, "Well, reading is the last concern you have when you're making music!" It put my mind at ease, and now I know, of course, that reading is an important part, but it is taught at the time when it's appropriate for the child. So it's no problem in the long run.

My daughter had been in the program for about four years before I ever heard the words Suzuki Piano. At that time our family was moving from Nebraska back to Utah, and it was good timing for me to look into it. I was so happy as a Suzuki mom, watching the ideas unfold for violin teaching. So I went to my first institute in Utah and studied Suzuki Piano with Connie Starr and became a very active Suzuki Piano teacher. Suzuki method was growing, so we organized the teachers and founded the Suzuki Association of Utah.

I observed Dr. Suzuki in those early years at an international conference. What struck me most about Dr. Suzuki was his sense of fun and his sense of joy in teaching. He was child-like in that he was so eager to learn, so eager to share, so open to everyone, and so open to new ideas. He was eager to share everything he knew and was having so much fun doing it. He seemed not only to reach out to the children with this wonderful attitude and common ground, but also to be able to touch the inner child in all of the teachers as well. We opened up to him as he opened up to us, so it was mutual. I was really aware of his spirit and of course really impressed.

Then a couple of years later, Dr. Suzuki and his touring group were invited to Utah to play with the Utah Symphony. That led to my first direct contact with him. I was given the formidable assignment to be in charge of driving him around, taking care of his visit. At first, he thought I was with the symphony. It took him a while to figure out that I was a Suzuki piano teacher and not with the symphony! Dr. Suzuki was staying at the Hotel Utah, which was four-star and the

biggest hotel in town. The symphony folks had told me to help him understand that when he went for meals, he should just sign the bill and his meals were paid for. The first thing that he did was invite at least 10 of us to lunch. We were sitting at a huge round table in a very elegant coffee shop, kind of a wonderful social gathering spot for lunch at the time. He got us going on a game. We learned that his games are not just for the sake of the game, they always have a purpose, and the purpose of this one was fast reflexes. I imagined what it looked like to the people in the restaurant—10 adults sitting around having a contest to see how fast we can touch the top of our heads. We didn't feel self-conscious. We were just having fun with Dr. Suzuki!

When the bill came, it was my turn to advise him what to do. So I leaned over, saying now Dr. Suzuki, you don't have to pay—all you have to do is sign on this..." And he had his wallet out and American money was flying, and he was saying, "I've got to get rid of this money somehow. I can't spend it in Japan!" His words were in jest but

**ISA Piano  
Teacher  
Trainers at  
the 2009  
ISA Trainers'  
Conference  
(Cleo  
Brimhall  
pictured  
back row,  
center)**



earnest: what he was saying was, “It’s my honor to treat you.” He taught us that there’s a time you don’t have to be so conservative, there’s a time to share. You’ve always got enough to share with your friends. He didn’t want to sign the bill and have the symphony pay. He wanted to do it himself. It was very special. It taught me a lesson.

I have a saying that teaching isn’t just telling and learning isn’t just listening. His attitude towards teaching was based on the idea that man is the son of his environment. Children will learn when we surround them with the right environment. Our job is to enrich the environment and then get out of the way and let them learn. His attitude towards education was unique at that time. In music education, it was totally unique and totally refreshing. He honored the children, and felt it was an honor to teach them, and he

felt it was always an honor to be with whomever he was with.

When my daughter Suzanne grew up and got her degree in violin performance from university, instead of going to graduate school, she went to Japan and spent a couple of years working with Dr. Suzuki. So that gave me my opportunity: while she was there I spent a month working with Dr. Haruko Kataoka, head of the piano department. It was a fun time. I was treated, the whole time I was there, as an honored, important piano teacher from America. I thought, “you’ve got to be kidding!” [laughs]

There are two things I remember very vividly. It was a scheduled day for lessons with Suzanne’s group of kenkyusei. They went as a group but had individual lessons, just as the children do. Dr. Suzuki invited me in that afternoon. He not only invited

me in, but he insisted that I sit in his teaching chair, which was off limits to everybody. I thought, “I can’t sit there!” But somehow he made me feel very comfortable sitting there on his little pillow, embroidered for him by Cathy Hargrave, with the design of his Camel cigarette pack. He sat on the sofa where the guests were sitting and proceeded to teach the class. That’s just an example of how he treated people with such respect; while we all felt we should be honoring him, he was turning it around—this was part of what he was teaching. The students were there to learn to teach violin, but were learning much more. He didn’t need to say anything; they knew that when there was a pause in the teaching afternoon, the students got up and went out and got the refreshments and came back and served them—a nice little glass of grape juice for me and a nice little



glass of milk for Dr. Suzuki and cookies. The students were taught to be very gracious and hospitable and serve each other and serve anybody who was around them. That was a very important part of their training.

He got to know us personally. When a teacher's stay was finished, he awarded a little certificate that showed you had been there to study. My daughter said she went into the office after he had filled out the certificates and given them to the secretaries. They were looking at mine—CLEO BRIMHA!!—and trying to figure out if they could try to change it. Suzanne looked at it and said, "Don't do a thing. My mother's going to love it!" This is now a treasure in my life because of the personal touch—it showed that he saw me as a vibrant, lively person.

These experiences changed my teaching. His idea that tone has a living soul—music is so much more than just beautiful art, it really is communication. In my music teaching the emphasis immediately went from the pieces being taught, and focused on developing the ability to play the instrument with all of one's heart.

It taught me that the value was not in how fast your students progressed or how difficult the pieces were that they played, but how in touch they were with the music and how beautifully they played. I've been blessed in my studio to have special needs students. I have two in my studio right now and everyone—all the other students—agree that those

two students have the very best tone of all of the students; this approach develops the ability in all children.

It taught me the ability to encourage and foster in the students a sense of cooperation so that the studio works as a unit and the students are not competitive but they are used to being very encouraging and very positive, cheering for each other and commiserating when things go wrong.

I remember a little tiny incident once in a group class of five-year-olds when one little boy had an accident and wet his pants. He was so embarrassed, yet the other children were so kind to him. That doesn't always happen. Sometimes they can be really, really mean in a situation like that, but children will adapt to the environment provided for them.

Dr. Suzuki isn't with us anymore but his spirit is still with us every single day.

Every time I read his writings I get something new. There's wisdom there that is so unfathomably deep. What is on the surface is wonderful and you think you've got it, and the next time around you go a little bit deeper and you see another aspect; it's like a beautiful jewel with many, many facets and each time you go around another facet comes into focus.

If we just keep reading the things that he wrote for us, some of the other facets appear, such as the idea of being with the master teacher for a long period of time and letting the ideas soak in gradually by osmosis.

In the West we just take a syllabus in one hand and a volume of repertoire in the other hand and go step by step



Cleo Brimhall, Leena Kareoja-Crothers, and Kasia Borowiak

right through it, and then think when we've completed going through it, we're done with that material.

In Japan they go through everything once, and then go back and delve deeper and deeper. I try to keep in contact with that concept.

In some organizations, teaching techniques are like secret family recipes you keep to yourself, like a secret ingredient. Here we help teachers; if the teacher we help becomes better than we are, that's wonderful. We expect our students to become better than we are. That's how positive growth happens in the world.

Dr. Suzuki touched the child in all of us and brought it out; somehow he always made us feel confident and comfortable in ourselves, yet he always made it very clear that we were not doing our best yet. I tell my students

when they say they "can't do something" that we don't say that in our studio. We say, "I can't do it yet."

And he always made it clear to the teachers that we weren't doing our best yet, but that we could and we would, and that he would help us. I think the only way we can thank him is just to always remember the children and do the best we can for those children.

He often said that he taught because he loved the children, he taught because he love teaching the children, he taught because he loved the music that was taught to the children, but always the children came first. And if we remember that and have great respect and trust in the children and let them grow and let them develop, and we do our very best and share always, then we've honored his vision, we've honored his legacy. ☸

**Cleo Ann Brimhall** resides in Salt Lake City, Utah, where she teaches students and trains teachers in her private studio. Cleo holds an MM degree from the University of Nebraska and studied with Dr. Suzuki and Dr. Kataoka. As a teacher trainer with the SAA, she traveled internationally as a clinician and lecturer. She served as institute director and on Suzuki boards nationally and locally. Her students participated in Suzuki conferences and performed in 10 piano concerts worldwide. Many have become Suzuki Piano teachers.

Retirement does not come easy, so she is just retiring. She and Rodger have moved into a 55+ community where the living is "easy." The sun room fit her two baby grands perfectly, so the studio was set up and the "-ing" went to work. Letting nature and life take their course, there are three students left. A weekly training course for Suzuki Piano Teachers is open and flourishing. As the "historical memory" for the Suzuki Association of Utah, she still advises committees for activities and workshops. Having made the decision to keep her travelling limited to her family, she is missing her friends in the Suzuki world outside of Utah. But Facebook helps. See you there.

## From Cleo's Colleagues

I treasure memories of the time I've shared with Cleo, as a wise and practical teacher and colleague with a sense of humor that never stops. She has a down-to-earth view of life and teaching, a warm and inclusive personality that makes everyone she meets feel instantly at home. She is one of those rare people who has been able to learn from and collaborate with Suzuki Piano Teachers of all persuasions, truly a role model for all of us!

—Carol Cross,  
SAA Piano Teacher  
Trainer, WA

Cleo is not only a wonderful teacher, she is a great leader, and also a very wise person that I can safely confide in. I remember once I was having a difficult time dealing with another adult

in our Utah program. She said, "Just make a mental note." That advice made all the difference. She never puts herself above anyone, and she is never judgmental of any person.

—Jeanne Grover,  
SAA Violin Teacher  
Trainer, UT

When I think of Cleo, I picture her many talents and contributions:

Institute Director, maintaining a clear vision of her duties, unflappable when challenged

SAA Board Member, cheerful, positive, willing to contribute whenever needed

Friend and Colleague, sharing Christmas greetings and poems—one of my first friends to send email greetings

Facebook friend, cherishing where she is in her life at the present moment

Reader, curious and learning all the time.

Lovely human being, contributing to the music world and the Suzuki piano world.

—Carol Tarr,  
SAA Cello Teacher  
Trainer, CO

I have known Cleo Brimhall as long as I have been a part of the Suzuki Association of the Americas – when I joined this great method in 1981. Cleo was at my first training with Mrs. Kataoka in Rexburg, Idaho, and so many thereafter. I have always found her to be a great mentor, friend, and a fun, inspiring person with whom it is a unique experience to share time. She was the first one to open

up opportunities for me to share what I could after I became a Suzuki Teacher Trainer in 1993, inviting me to "teach" (share) as one of the guest Teacher Trainers at the institute she so skillfully headed up in Salt Lake City, Utah, for so many years. This was my first invitation as a newly appointed Teacher Trainer for SAA. Yes, I was scared, but so very appreciative of her trust in me.

At first meeting, Cleo was a little daunting with her larger-than-life personality, but as I have grown to know her, it is only to admire her talents and ability to share. I am so pleased to join her many other colleagues and friends in honoring her at this time. Congratulations, Cleo.

—Karlyn Brett, SAA Piano  
Teacher Trainer, WA

## Every Child Can... Improvise (and Any Adult Too!)

By Gay Galvin

I'm always surprised by how many professional musicians fear improvisation. They can play the trickiest violin concerto or piano sonata, yet they think that it takes a special inborn talent to be able to improvise. We in the Suzuki world should know better; we know that talent is a matter of education.

As a Suzuki piano teacher who is also a jazz musician, I have been lucky enough to teach Suzuki students ways to improvise at individual lessons and as groups in piano labs, including 14 years as the improvisation teacher at the Blue Lake Suzuki Family Camp. Along the way I've invented, borrowed, and learned many ways to teach improvisation to students from beginning to advanced levels. I've used improvisation to teach theory, ear training, and compositional techniques, and as a way to be even more comfortable on the keyboard. Some of the approaches I've used work on any instrument and some work best on the piano. In the rest of this article I would like to share a few of the ideas I've used over the years.

### Playing on Black Notes—G♭ Pentatone

One of the easiest keyboard improvisation projects can be done at a very beginning level. First I have the student create Question and Answer phrases. The student places fingers 2, 3 and 4 of the left hand on the 3 black notes and fingers 2 and 3 of the right hand on the 2 black notes (fig. 1) and is asked to play any combination on these notes continuing for 8 beats (approximately, don't worry about precision here). The only rule is that the bottom note (the G) can't be the last note. This creates a question phrase. The student then plays for eight beats again but this time ending on the bottom black note (G♭), creating the answer phrase. This is also a great way to introduce the idea of tonic.

Then, to make the phrases more interesting, the students are asked to vary the rhythms as most students start out by playing all quarter notes. This can be accomplished by

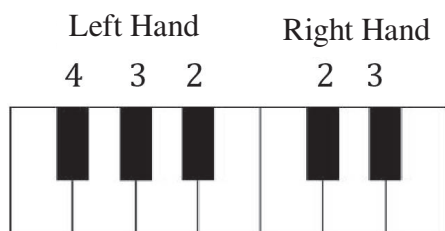


Figure 1

having the student clap a particular rhythm first and then try to apply that rhythm to the phrases.

### Whole Tone Scale

Another easy improv project involves the whole tone scale. The left hand places fingers 4, 3 and 2 on C, D and E while the right hand places fingers 2, 3 and 4 on F♯, G♯ and A♯, also known as the 3 black notes (fig. 2). This creates an easy-to-play whole tone scale.

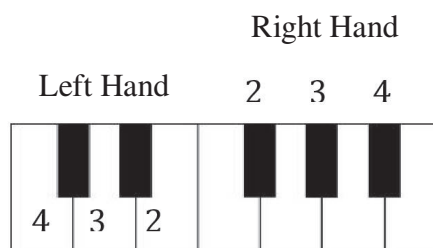


Figure 2

Using this fingering makes it easy to explore parallel and contrary motion. Use matching fingers (RH 3 with LH 3, 2 with 2, etc.) to create contrary lines or match lowest note to lowest, highest to highest, or middle notes to make parallel lines. After this little project, I often have students pointing out parallel lines that they find in their Suzuki pieces such as in measure seven of Cuckoo or in measures 13-15 in Au Clair de la Lune. And, of course, we also are exploring whole steps, the sound of the whole tone scale, and the fact that the whole tone scale has no tonic note!

### Mini-Modes

This project can be done with beginners or more advanced students. For beginners I explain that modes are like scales but are different than the major and minor scales. For more advanced students I use it as an introduction to the full modes later on. Using only the first five notes of each mode at this point makes them easy to find and use for improvisation. When the students are more advanced it will be important that they realize that each mode's structure can be found starting on any note, but for now I keep them on the white notes.

First, have the student place their hand(s) in any of the seven positions (fig. 3). Have the student play a melody that they know in the chosen position. If it's a major melody, have them try it in a position that doesn't sound major, such as F (which sounds like a major with a sharp 4) or E (which

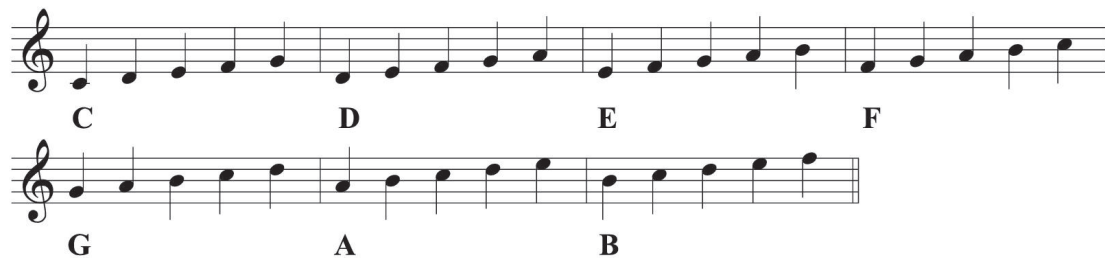


Figure 3

sounds like a minor with a flat 2). If it's a minor melody, they can try it in a major sounding position such as C or G. At this point I don't name the modes, as many of the characteristics of each are not apparent in the first five notes. It does help to prepare young ears for different tonalities such as having a half step between the first two notes of a mode, something that they never hear in major or minor pieces but which they will encounter in modern music.

Next, the student can try any of the techniques that were used in the whole tone or G $\flat$  pentatone exercises such as parallel and contrary or question and answer. A new project would be to play a blocked or broken fifth in one hand to accompany an improvised melody in the other. Letting the left hand have a turn at melody while the right hand plays the fifth will help to prepare the student for left hand melodies in their literature such as Happy Farmer in Book Two.

Another use of mini-modes can be to make the student feel more comfortable moving around the keyboard. While playing fifth-accompanied melodies, the student can try moving one of the

hands to the same position in a different octave while the other hand continues either its fifth or melody. This is tricky for some students at first, and they may need to be encouraged to not let the music feel as though it comes to a stop when a hand moves. When this feels easy, the student can try switching between two positions.

A final use (for this article, at least) of the mini-mode idea is to explore form. We can start with a simple A-B-A form by using a different position for

*Continued on p. 53*



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**Every Child Can, continued from p. 51**

the B section. To create even more of a contrast between parts other elements can be changed such as the articulation (possibly staccato versus legato), rhythms, melodic shape (smaller or larger intervals or switching directions), dynamics, octaves or even which hand has the melody. It's easiest to only try a few of these contrasting ideas at first so that it doesn't overwhelm the improviser.

### Major Five-Finger Patterns

This is introduced only after the student is well acquainted with half and whole steps. I explain to the student that the major five-finger pattern is a set of whole and half steps and that the pattern is the same no matter which note you start on. I start out by using numbers and showing where the whole and half steps occur (fig 4).

This introduces the idea of using numbers with notes, which will come in handy later when they encounter

this idea in theory. If they are readers, I then introduce it on the staff (fig 5).

The student is asked to find the major pattern starting on several different notes. When comfortable, they are asked to create short melodies. Then any of the ideas from the previous exercises can be applied to the major patterns.

When the student is comfortable with the major position, he or she is then asked to play a melody they know (such as Mary Had a Little Lamb) in a new major position. They are usually surprised to find out that the melody sounds the same, just higher or lower than they are used to.

Once the student can easily find the major positions in any key, it's a short step to playing the 1st, 3rd and 5th notes to create major triads. One activity most students enjoy is playing two-handed arpeggios on the triads up and down the keyboard.

When the major positions have been thoroughly explored, it is usually very easy for the student to lower the middle note half-step and discover the

minor positions and triads. They seem to especially love playing a simple major piece that they already know in the minor position. Mary becomes very sad that she lost her lamb!

### Combine Ideas

For longer improvisations or for compositions, the student can combine several of the ideas above. It's even more fun when the dynamics, articulations, and texture are varied from section to section. The teacher or student can sketch out a plan such as: A section in D mini-mode played softly with a staccato touch, B section using the whole tone scale with pedal and legato touch, C section in a major position with one hand on a blocked 5th played *mezzo forte* and then a return to the A section.

These are just a few ideas that piano students at almost any level can try. I've experimented on my husband (who can just about find middle C) with many of them and he found them both easy and fun. I hope you do too! 🌱

W=Whole Step H=Half Step

1 ▼ 2 ▼ 3 ▼ 4 ▼ 5 or on C: C ▼ D ▼ E ▼ F ▼ G  
W W H W W W H W

Figure 4

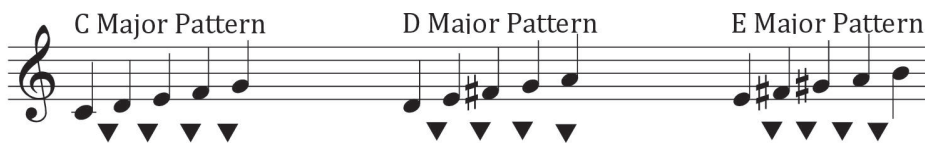


Figure 5



**Gay Galvin** began improvising on her first toy piano around the age of three. She eventually got a real piano and lessons. She

holds a bachelor of music degree from the Cincinnati College Conservatory of Music and earned her master's in piano performance in jazz from the University of Toledo. She began her Suzuki studies in 1993 with Mary Craig Powell finally finishing Book Seven in 2014! She taught at the Blue Lake Suzuki Family camp for fourteen years and has taught piano improvisation at many other workshops. A few years ago she moved her Suzuki/Jazz teaching studio from Toledo, Ohio, to Marysville, California. Her professional improvising includes work with her own jazz trio, several big bands, and even a jug band.

## Finding Your Own Voice

By Heather Watson Hardie

One of the main ways we learn how to become a Suzuki teacher is by observing wonderful Suzuki teachers in action. We get years of their insights almost instantly, and it is such an immeasurable gift that we have all gotten from our Suzuki community. Sometimes having all these ideas handed to us can leave us in the dark in other areas; finding our own individual teaching voice in this vast sea of Suzuki knowledge can be a tricky journey. But I've found that I can use some of the same skills I'm trying to impart on my students in their self-evaluation to help me navigate my own path through self-discovery. To help illustrate this, I want to share one of my own little journeys into what I'm calling The Land of Vibrato.

When I was a young cellist, no one ever "taught" me vibrato. No teacher worked with me on vibrato until I got to college as a music major (they should have, of course). My mom was a cellist and one of my main teachers. I heard her vibrato almost every day of my life, and one day, I just did it, and then I kept on doing it.

I've often found that the skills I had to work on the least as a student have become the skills I've really struggled to teach effectively. (I've found the reverse to be true, too, and luckily for me, there was plenty I did struggle with!) After about 10 years as a Suzuki teacher, I noticed that as a general rule, my students really didn't have great vibratos. Sure, there were a few outliers that had developed good vibratos despite me, but when I looked at my studio as a whole, vibrato was a missing link. I went back to my notes from my most recent training that covered vibrato. It was extensive and very detailed. In fact, it was a step by step process for developing vibrato. Perfect, I thought, no thinking required by me. Off I went to implement these ideas with high hopes (and not a lot of thought).

After a year or so, I didn't notice a whole lot of improvement in their development. I was frustrated. So I went to a summer institute and re-took Book Two for the third time to get new vibrato ideas. Here were some new ways to approach vibrato that would certainly "fix" my teaching! It wasn't a technical idea that finally helped me find my voice, but a phrase the trainer used that really resonated with me: "Vibrato feels different than it looks." Not necessarily a magic phrase, but I had a rush of memories: my mom was a serious cuddler and loved to watch old movies together. While cuddling she would always vibrate on my arm, my leg, whatever! Besides simply watching her vibrate my whole life, she had been unconsciously showing me the movements my whole life, as well. This helped me to find my voice in teaching vibrato, and I developed something that I call "vibrato

massage" where I have both parents and students vibrate on each other as a pre-vibrato activity. It led to a gradual, organic development of vibrato that is extremely personal to me, and because of that, I'm more connected to the way I teach vibrato.

I think conviction in our teaching is perhaps the single most important factor that each teacher has in the success of implementing ideas. If ideas are not thought out, but simply copied (and perhaps not fully understood), then the conviction behind the idea is missing. This will be felt by everyone in the Suzuki Triangle. All paths toward growth and learning do better when there is a system of analysis to determine growth, direction, and self-assessment. Here are some questions I like to ask myself as a way to analyze the development of my voice when teaching a specific concept:

In general:

- Do I like/enjoy the way I teach this concept?
- Does it seem like the students enjoy the way I teach this concept? Does it resonate with them?
- Do I see students making regular progress on this concept? How can I measure this progress?
- What is my plan for the development of this concept?
- If I am borrowing an idea that I got from observation, there are some additional questions that I like to ask:
- Do I fully understand the pedagogical ideas and principles behind this idea?
- Do I agree with those pedagogical ideas?
- Can I teach them in my own voice?

Finding your own voice as a teacher sometimes means having the confidence to do things your own way. Learning how to experiment (then self-assess, edit, and improve) is such an important part of this process. Gathering all these ideas from other teachers is really just the jumping off point; this is the clay that we use to create our own unique pot (or vase).

I always love to use Dr. Suzuki's famous words, "That was good. Now, make it better." Instead of thinking to impart this on students, let's turn it inward and use it on ourselves. 🌱



**Heather Watson Hardie** is the director and founder of the Greenwich Suzuki Academy, a private Suzuki music school founded in 2004. Heather has also been a Suzuki cello teacher since 1998. She is married to Dr. Nicholas Hardie (also a cellist) and they have two sons.

# Practical and Personal:

## An Inquiry into What Teachers Do

By Merlin B. Thompson

**A**s a Suzuki Piano teacher, I've always been interested in understanding more about what teachers do when they teach. Do they pass on knowledge? Are they responsible for telling their students what to do? How do teachers bring out their students' potential? When we consider what teachers do from a historical perspective, we see that teaching is embedded in centuries of tradition, social practices, ideologies, and educational philosophy. Teaching has been shaped over time by the influence of scientific and industrial revolutions, the rise of capitalism, the move from agricultural to urban societies, increasing access to information, principles of democracy, and recent philosophies of an inclusive society. As a result, we routinely employ a large assortment of words to describe teaching. On occasion, we describe teaching as all about *facilitating*, *opening up*, and *guiding* broad explorations. On other occasions, teaching is all about *instructing* and *training* within intensely specific and intentional parameters. On still other occasions, teaching takes on the personal qualities of *nurturing*, *empowering*, and *drawing out* students' implicit and explicit potentials.

What I'd like to do in this article is to examine two distinct teaching perspectives with immediate relevance for Suzuki teachers. The first perspective—which has a clearly practical slant—is concerned with the roles teachers play in order to influence their students' ongoing musical development. A second perspective—which takes a more personal viewpoint—is related to Dr. Suzuki's vision of music study and performance as vehicle for character development. To illustrate these perspectives throughout, I include real-life demonstrations from my own experience of working with students. My goal in bringing together these layers is to provide an opening for Suzuki teachers to participate in a robust and meaningful inquiry into what teachers do.

### Teacher Roles

Early in my career, I realized that my teaching could benefit from a purposefully vigorous tweaking. Not knowing exactly where to begin, I started by examining how I contributed to or influenced my students' ongoing musical development. It didn't take long for me to notice that what students needed from me in Volumes One, Two, and Three of the Suzuki Piano repertoire could be identified in terms of three distinct teacher roles: teaching as leading the way, teaching as passing on tools, and teaching as expanding

awareness. Most particularly in Volume One, students needed me to introduce and guide their musical explorations. In Volume Two, they needed me to hand over their own tools for study and performance. Subsequently in Volume Three, students needed me to continually broaden and refine their own sense of musicianship. Incorporating each of these three teacher roles ensured that I could nurture students' ongoing mastery of the repertoire; more importantly for students' long-term growth, I could help them cultivate and develop the knowledge and skills needed to succeed as musicians. I came to understand that working with students' evolving needs from one volume to the next requires Suzuki teachers to make specific adjustments to their role especially in terms of lesson activities and instructional language.

*Phrases that begin with "I'm curious to see..." are extremely valuable.*

In Suzuki Volume One, the teacher's role is all about leading the way, keeping in mind that leading is most effective when it's a direction students are interested in taking. This means that at every lesson, the teacher introduces the activities teacher and student complete together related to tone production and technique, keeping the beat, and learning to play by ear. For example in a Suzuki Piano prep class, the teacher demonstrates the piano's sound, the set-up of black keys and white keys, how to move fingers, how to hold the hand. The teacher claps the rhythm of Twinkle Variation A. Continuing when the student moves on to longer more formal Volume One lessons, the teacher guides the student's emergent capacity for learning by ear through specific and small amounts of rote instruction combined with singing the pieces and listening to the repertoire recording. The teacher leads tone production and technique explorations, and plays along with the student to reinforce his or her consistent rhythmic/beat competency. The structure of lesson activities encompasses working from the student's most familiar repertoire (review and refinement) all the way to the student's newest piece. In this way, the entire instructional period is directed, structured, reinforced, and validated by the teacher, even though the student's

*Continued on p. 56*

## **Practical and Personal, continued from p. 55**

impression may be quite different. In fact, most good teaching will give the impression that everything is being done so students can demonstrate ownership of their learning, rather than merely responding to the teacher.

The teacher's language in this stage may be characterized as invitational and affirmative, always aiming to provide gentle guidance for the student. Requests such as, "Let me see your moving thumb," and "Ready-Go," invite the student's active participation while providing the teacher with opportunities to recognize and validate the student's own successful learning. Phrases that begin with "I'm curious to see..." are extremely valuable, because such expressions confirm the teacher's confidence in students' ability to complete any task imaginable. And if they're unable to respond, teachers are there to provide leadership for students' successful learning. Also, teachers gradually introduce the expressions to talk about tone production, how they play, and what they play. Teachers know when it may be preferable to use descriptive language (i.e. banging tone, ringing tone) in place of qualitative judgments (i.e. good tone, bad tone). Further, teachers lead their students in reflective processes by asking questions they know students can answer, like, "Which one has the ringing tone? One or two?" They set students up for successful reflection by making requests before performance that students can check afterwards, such as, "Let's check your \_\_\_\_\_ in the next section," followed by, "How did it turn out?" In this way, teachers use specific language to create a safe and productive learning environment that is effectively teacher-led and student-experienced. What happens next? That's where Volume Two comes in with a transformative adjustment to the teacher's role.

In Suzuki Volume Two, the teacher's role makes a fundamental shift to include passing on tools. Here, teachers

*Teachers empower students to do many things for themselves that teachers could do for them, but students might prefer they didn't.*

*They help students prepare for, appreciate, and flourish in lifelong relationships with music.*

deliberately initiate activities that help students develop the abilities of using their musical score and independently keeping the beat. Using a step-by-step approach, teachers assist students to track the score with one hand while playing with the other, frequently adding on note names, finger numbers, or rhythmic jingles as appropriate. This skill has immense value in equipping students to work on isolated sections of pieces and make improvements to fingerings, notes and rhythms that may be difficult to achieve through learning to play by ear. Also using a step-by-step approach, teachers reinforce the student's ability to keep a steady beat by playing with one hand and keeping the beat with the other or tapping his or her foot. This activity typically involves a cyclical process that explores smaller and larger groupings of beats (i.e. three beats in Three/4 and one principal beat in Three/4), keeping in mind that small groupings may be easily handled by small physical movements and large groupings by the entire body.

The instructional language for the teacher's role of passing on tools continues to draw from invitational and affirmative phrases that begin with, "Let me see..." and "I'm curious to see..." Teachers encourage students' active involvement with the musical score as in the following: "Let's check bars three and four left hand in Short

Story with tracking and note names... With tracking and finger numbers." "Have a look at bar 8 and 16 in Minuet. Tell me how the left hand is different... Which one do you play?" Engaging students in such interactive activities means that teachers help students make practical connections to their musical score. Also in terms of instructional language, teachers gradually pass on ways of talking about the beat. They convey various groupings of the beat as in "Show me Ecosystem right hand with the *flow* beat... With the *marching* beat." What's important here is that teachers strategically assign these tools throughout the repertoire and make sure to point out how such tools contribute to students' immediate and long-term achievements. In this way, teachers empower students to do many things for themselves that teachers could do for them, but students might prefer they didn't. For example, I ask my students to show me in the score where they might have wrong notes, rhythms, or fingerings, rather than me pointing out where they have mistakes. By having students show me what they already know or don't know, I'm able to more accurately provide information that builds on their knowledge rather than my own assumptions. Ultimately, when students have things figured out, I enjoy validating their knowledge, especially because I suspect there's nothing more disempowering than teachers telling them they're making mistakes students already know about. What happens next? That's where Volume Three comes in and the teacher's role takes on a new set of characteristics.

In Suzuki Volume Three, the teacher's role adjusts to include expanding students' awareness of their own musicianship. Here, one of the most remarkable developments is evident in the structure teachers use to broaden and refine students' musicianship. Whereas the teacher previously used a lot of "I'm curious to see..." to initiate instructional activities, the Volume Three teacher launches explorations

with expressions like, “Tell me about...” or, “What’s going on?” to gather information from students before they play, no matter how brief students’ reports may be. They follow up their students’ performances with other strategic expressions like, “What did you notice?” or, “What happened?” to engage students in their own reflective processes about what they practiced, how they practiced, and how successful they’ve been. Using such interactive processes, teachers are able to recognize and validate the knowledge and experience students have accumulated throughout their studies. Reinforcing what students know, however, is only the precursor to expanding students’ musical awareness. Most importantly in this role, teachers gather pertinent information from students as the springboard for expanding students’ unimagined musicianship.

Expanding awareness means shedding light on areas of musicianship students may not access on their own, or ways in which students might never even consider thinking about music. It’s all about teachers bringing in thought processes that fill in the gaps and challenge students’ musicianship and ideas about life, drawing routinely from their own sense of musicianship and life experiences to meaningfully engage with their students’ viewpoints, innate characteristics, and interests. In this way, expanding awareness isn’t something arbitrarily imposed upon or separate from students. Teachers expand students’ awareness in relation to their students’ musical temperament, passions, and abilities in combination with their own life experiences and musical background. They help students prepare for, appreciate, and flourish in lifelong relationships with music.

What I appreciate about the above teacher’s roles is that leading, passing on tools, and expanding awareness may effectively overlap with each other. Most likely, teachers incorporate

*Continued on p. 58*

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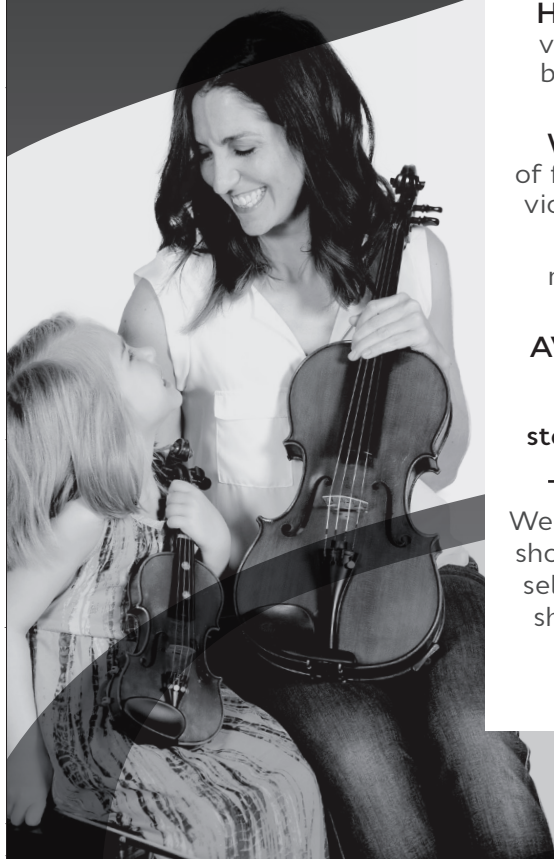
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*Practical and Personal, continued  
from p. 57*

most lessons occur one-on-one, take place on a regular weekly basis, and may span several years of close involvement from preschool through high school graduation. Teachers develop a deep understanding of their students through observing and listening on professional, casual, immediate, and introspective levels. Students reveal themselves in their posture, in the tone they produce, in their gestures, their language, the interpretations they prefer, the way they learn, the tools they use to study and perform, the spontaneous expression of their own internal voice. So, by observing and listening to students' musical explorations, performances, and conversations, teachers may get a sense of who their students are as individuals.

When my students are in junior high or high school, I like to deepen what I know about them by asking them to write a one-page essay. I give questions like, "What's it like for someone your age to learn the piano?" "What does it mean for you to be a musician?" "Musicianship and artistry: What do these words mean for you?" Their responses have touched on creativity, pushing themselves, imagination, frustration, freedom, pride, attitude, and more. One student revealed how when you care about playing your instrument, you practice better and play better. Another student described how being a musician means to see the world in song. I like using this activity a lot, not only for what it reveals regarding my students' insights, but also because taking the time to put things on paper requires an intentionality that differs from our spontaneous conversations.

Accepting the student's authentic self is about teachers appreciating students for who they are rather than who teachers might want them to be. Teachers with an acceptant attitude understand that students' approach to learning a musical instrument may be quite different from their own. Most likely, students prefer freedom, exploration, and independence in contrast

*Teachers recognize the value in what students literally and musically have to say.*

to teachers' fondness for structured curriculum, discipline, and quality. In his book *Freedom to Learn*, educator and psychologist Carl Rogers described the acceptant teacher's attitude as a prizing of students—prizing their feelings, their opinions, their person. This means that teachers respect and trust students as separate persons who have worth in their own right.<sup>4</sup> They understand that teaching isn't about changing the student's authentic self into something else. Teachers recognize the value in what students literally and musically have to say.

In my own studio, accepting students means that I genuinely combine authentic exploration with honest evaluation. As a consequence, I've heard my students' favorite way of performing, my own favorite, the composer's intentions, opposites of the composer's intentions, colors, feelings, four seasons, and more. Throughout such deliberate explorations, my students and I have no illusions about what we are doing—we tell it like it is. As one of my students explained, "Sometimes it sounds great, sometimes it doesn't but in the end it doesn't really matter because you're just trying something new." What's important here is that teachers use authentic explorations to exercise students' reflective capacities. Instead of an accumulation of teacher-dictated rules or a free-for-all of student whims, students learn that both who they are and what they do directly impact music. They gain confidence in doing things on their own and thinking for themselves. They learn about themselves in relation to the sounds they make and the music they perform.

Because teachers have strong connections to music and commitments

to their students' wellbeing, most teachers naturally develop caring relationships with their students. Teachers care for the student's authentic self in several ways. Firstly, by setting up a safe and stable learning environment in which teachers help students to recognize and value their own successes. Teachers use overlapping processes of leading, passing on, and expanding to assist students in gradually acquiring and applying increasingly sophisticated musical skills. Secondly, by shielding students from excessive demands, teachers take great care to guard students' vulnerability and integrity. They understand how students develop through cycles of growth and rest. Thirdly, by knowing when it's appropriate to push students out of their comfort zone. Teachers use meaningful strategies to keep students from being held hostage by their own defensive sense of self. They know when it's beneficial to introduce challenges and guide students in pushing beyond their own boundaries.

*Suzuki teachers establish the dynamic conditions for their students' character, creativity, emotions, and imagination to flourish.*

When I reflect on my own studio, it's interesting to consider how caring for students' authentic self takes on various nuances. For example in the case of a seven-year-old girl whose family moved to Calgary in the middle of Volume Two, I remember how her eyes lit up when she fully understood my intentions. My teaching was dedicated to highlighting her achievements, not in some kind of ordinary way, but in a way that she was uplifted by her success. In another example of a teenage student facing a week of hockey tryouts, extra practices, driving to numerous locations, off-ice training, not to mention homework, I knew piano time would be at a minimum. So

I said, "We need to rethink practicing until I see you next. How about instead of trying to make improvements to your pieces, any time you spend at the piano is about appreciating why piano is the second most amazing thing you do after playing hockey." We'd have more than enough time to make improvements in weeks following. Finally, an example from a summer institute: an eleven-year-old girl who held back, hardly breathing or moving while playing. This was her authentic voice. So, I asked her to breathe more deeply, to activate her energy from head to toe, to push her own limits. She was out of her comfort zone, yet she gave it her best, even surprising herself with her efforts in taking a risk.

Getting to know, accepting, and caring for students' authentic selves means that Suzuki teachers establish the dynamic conditions for their students' character, creativity, emotions, and imagination to flourish. They provide opportunities for their students to actively experience the blending of gen-

erosity, compassion, humility, wisdom, confidence, and respect characterized by noble and cultured persons. Given that Suzuki teachers interact with their students year after year, the potential for increasingly sophisticated developments and explorations is immense. To be certain, teaching with the student's authentic self in mind doesn't mean that teachers ignore their own authentic self, their own interests, expertise, wisdom, or practical experience. Teachers' input is vital, especially when teachers use their achievements and understanding as rich resources to enhance their students' understanding,

*Continued on p. 60*

Practical and Personal, continued  
from p. 59

rather than unquestionable standards students must adopt.

What this reveals is that character development and musical explorations occur simultaneously. Character development isn't just something Suzuki teachers assign casually at the end of a lesson; it's embedded in music study and performance—which may be why it's not unusual for me to encounter questions and discussions that require thoughtful attention in my teaching. Like the time a student enquired, "Dr. Thompson, do you think you'll ever get mad at me?" On another occasion, a student wanted to know, "What is positive thinking all about anyway?" Another asked, "Why would a kid get sent to the principal's office for looking out the window?" Such questions shed light on the topics that challenge my students' day-to-day thinking. They seek to understand profound matters that take time to explore. Unlike their classroom teachers whose time may be limited, I've got time to listen to their thoughts and contribute when I can. With our mutual interest in music and our relationship based on personal authenticity, character development unfolds in musical explorations and conversations that are deeply engaging, imaginatively challenging, and potentially personally transformative. In this way, students naturally experience for themselves what it means to connect *who they are* with what they do. Suzuki teachers have the honor of witnessing and participating as their students exercise the marvelous resonance at the core of the noble and cultured person.

## What Teachers Do

This article has presented an inquiry into what teachers do from two distinct viewpoints. From a practical perspective, the teacher's overlapping roles involve leading, passing on tools, and expanding students' awareness as related to students' progress from one volume to the next. From

*Teachers fuel the  
flourishing of independent  
and authentic student  
musicians.*

a personal viewpoint, teachers get to know, accept, and care for their student's authentic self in respectful consideration for Dr. Suzuki's vision of noble and cultured persons. Suzuki teachers weave such pro-student and student-friendly strategies into their teaching because they place a high priority on engaging students as active participants in learning experiences. They see the immense value in making certain that students have ownership of their own musical development, in contrast to the 20th-century trend for teachers to control or micromanage every step of the student's musical journey. Pro-student teachers fuel the flourishing of independent and authentic student musicians. They present them with tasks, choices, and challenges designed to stimulate their involvement, especially in terms of being able to think reflectively, make practical applications of their learning, and extend what they've learned, all without losing sight of the student's most fundamental authentic self.

In his book *Where Love is Deep*, Dr. Suzuki wrote, "Everything depends on the teacher."<sup>5</sup> What this means for Suzuki teachers around the globe is that effective teaching involves more than having students diligently follow teachers' instructions in order to reproduce what teachers know. Effective teaching depends on interactions in which both teachers' and students' voices are heard; not through superficial or patronizing exchanges, but by teachers genuinely valuing what students literally and musically have to say. At a most basic level, pro-student strategies require teachers to look willingly at both the big picture and the details of teaching, to think critically about teaching, and to maintain

realistic expectations and a healthy optimism towards their work.

What I appreciate is that the two perspectives presented in this article are reliable. They work in real music studios and incorporating them will bring teachers more in tune with the practical and personal dynamics of teaching. So, in the final analysis, what do teachers do when they teach? The short answer is they fuel authentic student musicians. The long answer is they incorporate the safety, the challenges, and the rewards of musical study and performance to foster noble human beings and the truly cultured person. 🌱

## Notes

1. Shinichi Suzuki, *Nurtured by Love* (New York, NY: Exposition Press, 1969), 27.
2. Shinichi Suzuki, *Where Love is Deep* (St. Louis, MI: Talent Education Journal, 1982), 32.
3. Charles Taylor, *The Ethics of Authenticity* (Cambridge, MA: Harvard University Press, 1991), 29.
4. Carl Rogers and H. Jerome Freiberg, *Freedom to Learn* (New York, NY: Macmillan College Publishing, 1969), 156-57.
5. Suzuki, *Where Love is Deep*, 47.



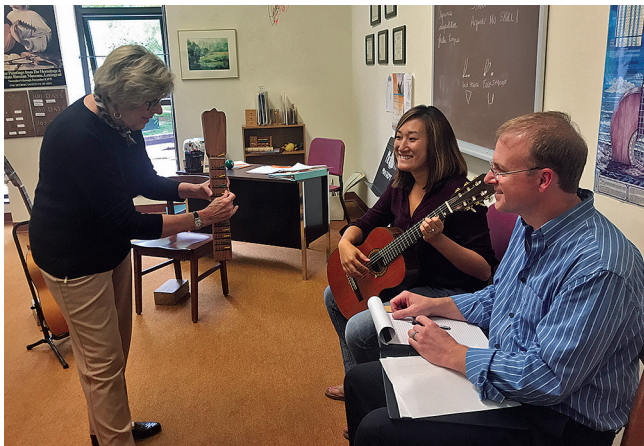
**Merlin B. Thompson** (Ph.D., M.A., B.Mus.) is one of Canada's leading authorities on the Suzuki Piano Method and the

first Canadian to graduate from the Matsumoto Talent Education Institute under the mentorship of Suzuki Piano Method co-founders Drs. Shinichi Suzuki and Haruko Kataoka. He has worked with hundreds of children, their parents, and teachers in workshops, institutes, conferences, established programs, and mentorships throughout Canada, US, Australia, Japan, Spain, Great Britain, and New Zealand. Most recently, his book *Fundamentals of Piano Pedagogy* was published by Springer Publications in both e-book and soft-print formats. Merlin is the 2017 recipient of the Article of the Year Award by the American Music Teacher journal of the MTNA. In addition to his Suzuki teaching, Merlin is instructor of music pedagogy at the Schulich School of Music (McGill University) and teacher mentor in the Werklund School of Education (University of Calgary).

# The Proper Care and Training of Guitar Parents

By Judy Dunson

The phone rings. “Hello Mrs. Dunson, this is Mrs. New Parent. I have a four-year-old who wants to take guitar lessons. He has a new guitar and perfect pitch. When can he start?”



This is a typical preliminary conversation that we teachers experience when parents email or phone us to inquire about taking lessons. Over the past 30 years, I have designed a Parent Training Program that has made my teaching job and the “home coaching” job a whole lot easier. It is called Parent Training 101.

While interviewing the parent, I assess what she knows and doesn't know about music and playing the guitar. I explain the program to her and emphasize the fact that Parent Training is a big commitment with a big reward. If the parent agrees, I invite her to bring her child to watch me teach a student her child's age. That way, I can meet them both and see how keen they are. Sometimes, they observe more than one lesson or a group class.

When the parent enrolls in Parent Training 101, they either come for a group class or they will take individual classes. The group setting seems more

fun for the parents, because they are all learning at once, and they enjoy the camaraderie they form over the months. These classes are an insurance policy against failure. If the parent commits to this preliminary

work, their job as home coach will be very successful and fun. Below is a list of sources I use:

- The book *Nurtured by Love* by Shinichi Suzuki.
- *Manuals* in the “Parent Education” series by Jean Luedke.
- SAA's “Parents as Partners Online” lecture series.
- *Piano Theory Book One* by Peters and Yoder.
- *New Dimensions in Classical Guitar for Children* by Sonia Michelson.
- *Suzuki Guitar Book One*
- “Verses” by Judy Dunson (lyrics to all of Book One music)

The parent classes are divided into four segments:

1. Discussion of Jean Luedke's article assignment of the week.
2. Editing of the music to be played that week
3. Theory workbook.
4. Hands on guitars

Once the parent can play all the pieces, with reasonable (if not perfect) technique, up to Rigadoon in Book One, and she has completed all the written work in the Theory book, we will talk about bringing in her child. It is important that she understands and agrees with Dr. Suzuki's philosophy on teaching the Mother Tongue Method, because listening is so crucial to success. Now, the home coach can begin to enjoy the family's journey into

music through the guitar. The parent becomes a “secretary” and takes notes as to what I am doing with the child in lessons. The home coach will repeat what she has observed in class at home that week, and she is encouraged to play the CDs for the child several times each day. I can now devote the whole lesson to the child without having to interrupt it and explain what a Rondo is, or what a dotted half note means, because the parent knows it already.

Parent training doesn't stop here. I invite my parents to quarterly meetings where I help them edit future music and teach them chords so they can accompany their child at home. We also discuss what is working and what is not working at home. All of this improves the parent's understanding of the Suzuki values of listening, review, and group class.

Recently, I enrolled a new parent who is from China. He had no idea about Western music and how it is made. After a month, he has joy on his face as he comes to his lesson. He couldn't believe it when I demonstrated how Fr. Guido DeArezzo (13th-century priest) developed the music staff of five lines and four spaces using his hand. Now he looks forward to writing in his theory book, because he is beginning to understand it. This dad brings me such pleasure every week, because he loves this journey, and I really like taking him on it. 恭



**Judy Dunson** is a Suzuki Guitar instructor in the School of Music at Meredith College, Raleigh, North Carolina.



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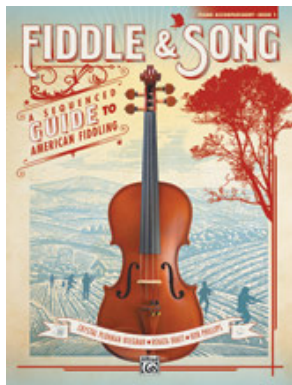
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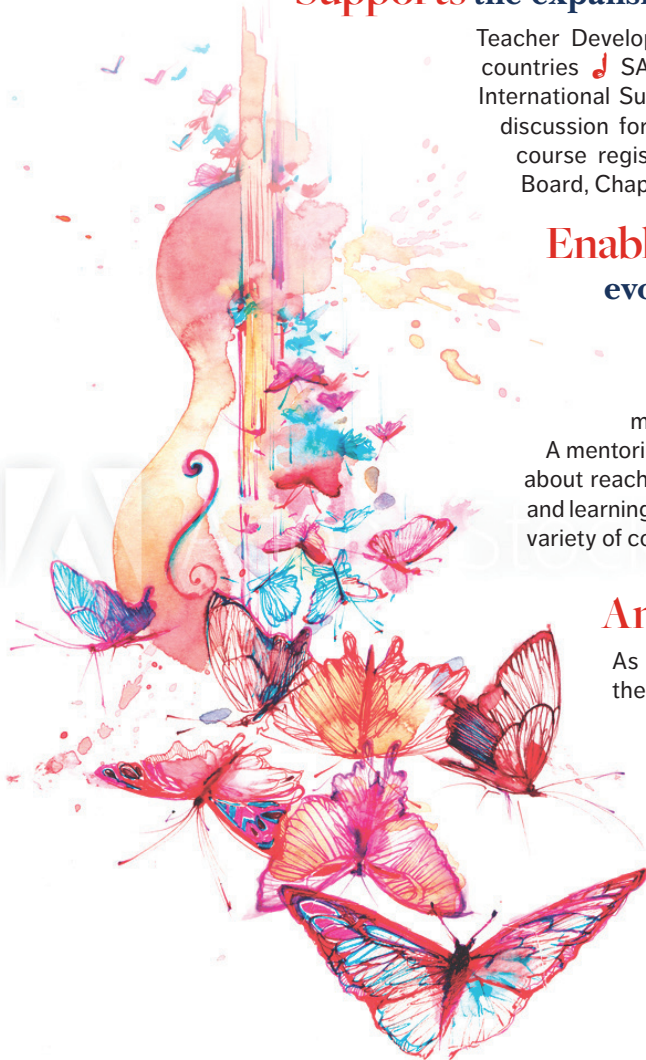
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Connolly Music Company .....	IBC
East Carolina University.....	52
Frustrated Accompanist.....	35
Intermountain Suzuki String Institute.....	39
Ithaca College .....	33
Johnson String Instrument.....	62
Musikgarten .....	34
Nurtured by Love .....	IBC
Potter Violins .....	58
Shar Music .....	OBC
Super-Sensitive Musical String Co. ....	37

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