AMERICAN SUZUKI JOURNAL

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METHOD AND MISCONCEPTIONS

by Waltraud Suzuki

Waltraud and Shinichi Suzuki were married while he was studying in Germany. They made Japan their permanent home in 1928. She has played an active roll in the Talent Education movement, being particularly valuable during the past few years as a translator between the English and Japanese people. To her we are indebted for the English translation and subsequent publication of Suzuki's **Nurtured By Love.**

Shinichi Suzuki: this name has become known worldwide.

Much has been written about his work and personality, but not everything that is said about his method—Talent Education—is correct. Therefore, I will describe in this writing his work with small children from the beginning up to date, and correct the most common misconceptions of Talent Education, or the Suzuki Method.

Shinichi Suzuki was born in Nagoya, Japan, in 1898 as son of the founder of the largest violin factory in the world. At the age of seventeen he began to play the violin, and later studied in Tokyo. In 1920 he went to Berlin, Germany, to study violin with Karl Klingler for eight years.

While in Berlin he married a German girl, and in 1928 returned to Japan to concertize. Later he taught violin at the Imperial Music School and the Kunitachi Music School. With three of his brothers he founded the Suzuki String Quartet. The cellist had studied with Professor Klengel in Leipzig, Germany.

Talent Education Begins

Some years later, Suzuki discovered the learning potential of very small children and began concentrating his attention on them. This was the real beginning of Talent Education, as he named it later. World War II interrupted the work he liked so much.

It was not easy to find the right music to suit small children. From the very beginning the music should be pleasing to the ear, not too difficult to play, *but yet contain the basic technic* without scales or etudes, which, more often than not, take the pleasure out of violin or piano playing for children.

Suzuki found this in the melody and variations of "Twinkle, Twinkle Little Star." It took ten years to finish his entire Suzuki Violin School to his satisfaction. Now there is also the Suzuki Piano School available.

A few years after the war ended, Suzuki started again to teach small chil-

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Photo by Montzka

Waltraud Suzuki, in a photograph taken at the First International Conference of Suzuki Teachers, held in Honolulu, Hawaii, 1975.

SUZUKI TALENT EDUCATION TOUR

If you have never heard Shinichi Suzuki's Talent Education Tour group, give serious thought to joining the literally thousands of Americans who travel many hours, sometimes days, to the nearest community sponsoring the appearance of the children.

For well over a decade Suzuki has selected a dozen or so children for each annual tour. Although they are always excellent examples of technical achievement and musicianship, they are by no means the "Top Ten" in all of Japan. There are others, many others, who perform as beautifully.

The tour children tend to be those who can make the long sojourn most easily when all factors are considered. Frequently, boys who are approaching their teens are in less evidence, not because they do not play well but because their highly competitive school studies must take priority.

Quality Entertainment

The Tour Concert offers a full evening of music, balancing group numbers with solos. In 1976 the young violinists shared the stage with cello, piano and flute soloists from the Talent Education movement. In every case the music performed met the highest standards of composition, musicianship and technical professionalism. With eyes closed, one would have no way of distinguishing the players from fully mature adults. (The one possible exception would be the seemingly unavoidable quality of the tiny violins, which falls short of the full size tone.)

Among the newspaper reviews, one finds comments which must be unique, since the hearing of such a concert is unparalleled. A mid-western reviewer writes, "The group played like a single instrument, absolutely on pitch and ab-

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METHOD *(continued)*

dren, but on a broader scale. There are now branches of Talent Education all over Japan and in foreign countries. America and Canada formed branches, and Australia shows great interest.

Lessons Are Individual

Very often it is said or written that lessons are not individual but only in groups. That is one of the misconceptions, perhaps caused by seeing pictures which show many children playing together. But the *lessons are individual.* In the classroom other pupils with their mothers are allowed, because they can learn through listening to other students' lessons.

Shyness Is Forgotten

Another misconception concerns the "games." Suzuki uses them to put the children at ease, to make them smile or laugh. For instance, he lets them go around in circles while playing the violin. Or he lets them lift the bow very quickly up on their heads asking, "Let's see who is the youngest. The youngest will be the fastest." The children are happy and forget their shyness. This, in turn, affects their violin playing beneficially; it is then more free.

Some foreign teachers think if they let the children run around during violin playing, it is "Suzuki." Behind the Suzuki teaching method there is more psychology and physiology than it is usually credited with. More information about this can be found in Suzuki's book, NURTURED BY LOVE (Exposition Press, Inc., Jericho, N.Y. 11753).

A Natural Procedure

Another point which brings criticism is learning to play through listening to records and without written music in the beginning. But isn't this the most natural procedure? We don't learn how to read first and then talk, right? Why shouldn't it be the same in music?

Naturally the children learn to read notes, usually when they are able to play Vivaldi's A Minor Concerto to the satisfaction of their teacher. This concerto is in the fourth book of the Suzuki Violin School. The children are then usually five or six years of age. Since they know the music very well, it is easy for them to learn the notes.

Educational Reform

Suzuki was not satisfied to give music lessons only. He wanted to change the entire education system, if possible. Twenty years ago he founded a Kindergarten. Calligraphy, mathematics, reading, English conversation, etc., are taught. As in music, emphasis is placed on memory training.

Every child is enrolled without taking any test or examination. At graduation the average IQ test is 169.

Suzuki's cherished wish is for the education and development of the mind and heart of children from birth, i.e. zero age, then kindergarten, primary school, high school and on to university. He believes that through his method, graduation from a university could be reached at the age of seventeen. Thereafter only two to three years in a professional school would be necessary.

Years ago (1948) Suzuki carried out an experiment with one class of a public school. The teacher, Mr. Tanaka, followed exactly Mr. Suzuki's instructions in his five-year-long teaching. All pupils reached the highest grade.

Early Development Association

Dr. Suzuki has finally accomplished one of his dreams, the founding of the Early Development Association. Since he lives in Matsumoto, a small town close to the Japan Alps, it would probably have been much more difficult for him to do it if were not for the understanding and help of Mr. Masaru Ibuka, President of the Sony Company.

Mr. Ibuka accepted the presidency of the newly formed association, since Suzuki declared if his own name appeared as president everyone would think only of violin playing.

Dr. Tako, professor of psychology at Chiba University, Dr. Honda, a physician and twenty-year-long admirer of Suzuki, and Mr. Toshiyuki Miyamoto work together with Suzuki in the committee. About once a month they meet and discuss further guidelines. Suzuki

NEW PRODUCTS DEPARTMENT

Three new publications of interest to both parents and teachers in the Suzuki movement will be ready for the beginning of the 1977-78 school year.

For children primarily in grades three through six, the *Fun Workbook for Violin* by Diana Tillson and Victor V. Salvo introduces music notation as it specifically relates to the instrument. It can preceed or be used in conjunction with the first year reading method. Published by Pro Art Publications, Inc., it sells for $2.00.

For parents, *A Parent's Guide to String Instrument Study* by Lorraine Fink helps answer both big and little questions that interest families, particularly those who might be new to Strings. For teachers, it will save much time so frequently spent discussing numerous topics, for instance, home practice, instruments, and psychology. Published by Kjos Music Company, it will sell for about $2.50.

For teachers and orchestra directors, publisher Forest R. Etling is announcing a new edition of the Rondo (3rd Movement) from the Seitz Concerto No. 5, arranged for violin solo(s) and string orchestra. It has been done by the noted string educator Merle J. Isaac.

and Ibuka come together more often for discussions.

This organization, just like the Talent Education Research Institute, is hampered by not enough capital.

Praise Bestowed

Suzuki is a very modest, amiable, gentle, and patient person. With a character like that, there are, of course, people who take advantage of him. Sometimes he must feel it, but he always overlooks or excuses faults and selfish motives in others.

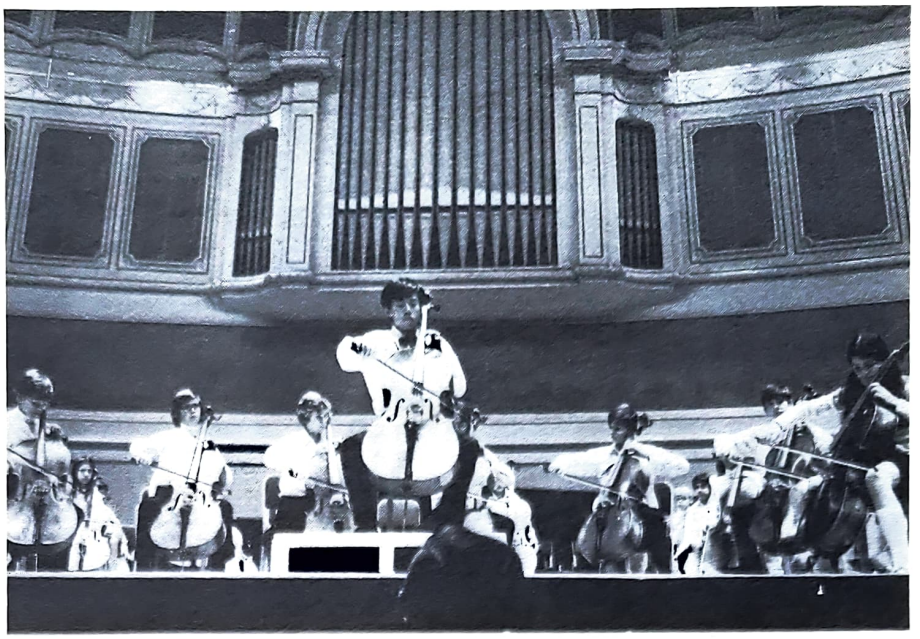
No wonder that he is called "kami-sama," which means God in Japanese. Foreigners say he is "Christ-like," "The greatest man of our century," etc. I could go on and on with praise attributed to him. He is the most unselfish person I know, never thinking of himself, only of others.

Mr. Ibuka, returning from a trip to America said, "It is regrettable indeed that Japanese cannot appreciate the work Suzuki has done so far. If they listen to the children play their violins, they mostly think only "how cute," without realizing the cultural achievements."

"A prophet is nothing in his home country."

I hope and pray that Dr. Suzuki lives long enough (in Japan things move slowly) to see his most cherished wish come through, which is the school reform.

But to have it on a broad scale, he will first have to prove its workability through the Early Development Association, which, as yet, is still in the beginning state. When will the time come to have education from zero age up to university level through the "Suzuki Method"?



Japanese cellist Tomoyuki Nomura performs with Americans while on tour.

TOUR SCHEDULE

Date	Sponsored by	City
OCTOBER		
21	Coral Ridge Presbyterian Church	Ft. Lauderdale, FL
24	East Carolina University	Greenville, NC
26	Institute for the Achievement of Human Potential (Academy of Music)	Philadelphia, PA
29	Le Centre Culturel de Shawinigan	Shawinigan, P.Q., Canada
NOVEMBER		
1	Jamestown Concert Association	Jamestown, NY
3	University of Puerto Rico	Rio Piedras, PR
5	Ottawa University	Ottawa, KS
7	Capital University	Columbus, OH
11/12	Monroe Suzuki Parents Forum	Monroe, LA
13	Suzuki Institute for Musical Training	Pine Bluff, AR
14	Suzuki Institute for Musical Training	Little Rock, AR
17	San Diego State University	San Diego, CA
19	San Joaquin Delta College	Stocton, CA
22	Suzuki Association of Hawaii	Honolulu, HI

SUZUKI TALENT EDUCATION TOUR

(continued from page 1)

solutely together. You heard it, but you didn't believe it. Technical difficulties which would disturb many adult musicians were handled by the youngsters with remarkable ease. It was almost uncanny."

Another says, "Their playing was beautiful, supernaturally beautiful." And still another admits, "Seldom has this writer heard such musically correct performances with such feeling and maturity," and declares that the demonstration "amazed and delighted everyone."

As For The Critics . . .

The reviewers are not oblivious to the critical comments leveled at the Suzuki system, but when faced with the evidence they are not reluctant to voice their sentiments. One states, "A criticism sometimes voiced of the method is that the children don't learn to read notes until quite late in their training. After hearing these Japanese youngsters one might well wonder—so what, if they can play so superbly without them?"

From another writer: "Critics have mistakenly and glibly called it "rote learning' or 'programming', but those people haven't any concept of the total results."

Suzuki assures us, "All children can be educated" regardless of heredity, to perform music with sensitivity. Let's actively join in the expression from a large metropolitan area reviewer who observes, "In our cynical and dispirited era, the Suzuki children are spreading a gospel of hope and confidence in the future. We look forward to welcoming still another set of little musical ambassadors from Japan next year, and *developing some of our own in exchange.*" (italics added) L.F.

Lorraine Fink

FROM THE EDITOR'S DESK

Waltraud Suzuki is concerned that her husband's teaching method be accurately represented. She is disturbed by references to "group teaching", "rote learning", and "games" by people who are ignorant of the teaching context into which these terms fit.

Even if it is clear to you personally that in the Suzuki Method every child needs an individual lesson, it is obviously not clear to thousands of teachers who blemish the Suzuki concept by trying to teach *en masse*.

Even if you understand that "rote learning" refers to the entire complex theory of the Mother Tongue approach and not just "playing by ear", there are prominent and intelligent musicians who have been given quite a different impression.

Yehudin Menuhin refers to "Suzuki's group-teaching methods", and a youthful English conductor talks about the need to "modify" Suzuki because "Group instruction really doesn't work, it seems." One conservatory advertises Suzuki lessons, but defensively hastens to add that they teach them to read the music, too.

The prominent young concert violinist Eugene Fodor is allowed to publish damaging and insinuating opinions such as, "I've heard students who play at a passable level of ability at age five, then I've heard them again when they were eight and they're no better—they've not improved one iota. To me there is something wrong with that." And glibly, "There's nothing wrong with it (Suzuki), as long as you get them to a more conventional way of studying soon."

Why should we parents and teachers be concerned about such remarks and general misrepresentations?

As parents we like to think we have selected the best educational system for our children, and we would like everyone else to admire our good choice, too. As teachers we have seen the remarkable results, compared them, and decide on the Suzuki way. Our professional integrity will be linked to the reputation of Suzuki.

But the strongest point of all is that if someone has negative impressions of Suzuki, they may never discover as a parent or teacher the "truth" about the method, and this will certainly delay the realization of Suzuki's dream to educate every child in the world to love beauty.

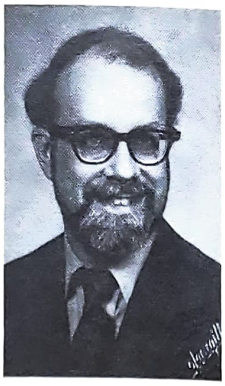
GOOD EXPOSURE

The JOURNAL benefits greatly from the skillful work of photographer Arthur Montzka of Syracuse, Ill. Because he is a musician and teacher by profession, you can count on him to catch a child displaying his best posture and to anticipate just the right instant for an exchange of humor or action between student and teacher.

He is faced annually with the incredible task of trying to capture each child at least once in a picture at those Institutes to which he goes. Having his own children in attendance, he can appreciate a family's eagerness to have a class or big recital moment recorded on film.

Credit to Mr. Montzka for the photos in the last issue of the JOURNAL was accidentally omitted, and we wish to acknowledge here his important contribution.

Arthur Montzka, photographer, "at work". Photo by Fink



Sanford Reuning, SAA President

FROM THE PRESIDENT'S DESK

I hope many of you took advantage of the summer months to attend workshops or an institute. I can report that the Hawaii International Suzuki Conference which I attended was a wonderful success, and that all in attendance were thrilled with Dr. Suzuki's presentations.

In 1978 we plan to host the International Suzuki Conference in San Francisco. The chairman for the conference will be Dr. Walter Haderer, and the site for the conference will be the campus of San Francisco State University. I am appointing a steering committee to work on plans for the Conference, for much work needs to go into the planning long before the conference opens. You may wish to begin thinking of attending the conference, so save the dates of August 6-12, 1978.

I am most anxious that as many students as possible submit a tape and application to perform at the 1978 International Society of Music Educators (ISME) Conference. Procedures for applying were in a front page article of Volume 5, No. 2 (June 1977) of the AMERICAN SUZUKI JOURNAL.

Parents are to be advised that they must assume financial responsibility for travel, housing and meals at the conference. Also, we have put an upper age limit of fourteen on students to be selected. These two points were not made in the June JOURNAL article. The association is most eager to display the finest players at the conference, and we urge your participation in making this project a success.

This past summer we again were able to award summer study scholarships to college students wishing to attend an Institute. Eleven scholarships were awarded by SAA with matching funds provided by Summy-Birchard Company. Our thank to David Sengstack, president of the company, for this fine support to our educational efforts.

PERSONALITIES IN PERSPECTIVE: INCIDENTS IN THE LIFE OF FRITZ KREISLER

by Dr. Evelyn Hermann

Editor's Note: While in Germany, Suzuki heard Fritz Kreisler play in Berlin, and the "Kreisler tone" has become his model and ideal. Incidents in the life of Kreisler are legendary, and seem particularly significant to followers of Suzuki who speaks so frequently of the "Kreisler highway" in urging students toward a warm and full sound.

The first story below was told to Dr. Hermann by her teacher, Peter Froehlich Jr., at one time principal violist of the Cincinnati Symphony.

I.

The year was 1913. The place was Cincinnati, Ohio. World War I was about to erupt in Europe, but the United States had still not declared itself for either side of the conflict. At a time most Americans were more pro-German than pro-Allies, Cincinnati was a city that was referred to as "Little Germany" because one of the major sections of the city had a large German population.

Fritz Kreisler had served a year in the Austrian armed forces, and now he wanted to concertize. Europe was no place for an artist to perform, so he came to America. Through his agency it was decided that if the people of Cincinnati would accept him on his merit as a musician, and disregard his political views, other cities in America would then welcome him. A Cincinnati concert was scheduled.

The city fathers took no chances. The famous old Music Hall was well covered with police, both uniformed and plainclothesmen. They were stationed in every section of the great Hall, including backstage and in the catwalk above the stage, ready for any kind of violence that might occur. One could feel the unrest throughout the auditorium.

Then Kreisler stepped out on the stage. As the first strains of the music reached the audience, one could feel the tension ease. After the first work was performed, the audience showed such a genuine expression of approval that the police immediately realized there was no need to worry about violence, and the crisis was over.

Kreisler played at least five encores, and from that day on, he was referred to as "The Master" of the instrument by music lovers of that city. An even greater reward followed, for now Kreisler was free to perform in any city in America.

II.

In 1943 Kreisler suffered severe injuries when he stepped in front of a truck in the Manhattan section of New York City. Doctors said that his recovery was a miracle. But his performing ability was greatly in doubt. It has been said that his wife took his violin to him one day, stating she could not remember the Mendelssohn Concerto, and then asked him if he would play it for her. When he did so, the music world was informed that the doctors felt Kreisler would play again.

In the fall of that year the Master was booked for a solo recital in Cincinnati's Taft Auditorium. He programmed a concert that would have been taxing to the most healthy young performer. Kreisler was already in his 68th year, and now recovering from his long illness.

His program was as follows:

The Devil's Trill Sonata	Tartini
Concerto No. 2, B Minor	Paganini
Intermission	
Poeme	Chausson
Humoresque	Tschaikowsky-Kreisler
Tango Espagnol	Fernandez-Arbos

By intermission the Master was visibly tired. The audience seemed a bit uncomfortable. "Why does he think that he must impress us with his ability?" "We know that he is a great violinist. He doesn't have to prove it to us." (These and similar remarks were audible among the concertgoers at intermission.) There was great concern that he would become ill again from such a strenuous program. The musicians of the city had only wanted to hear the great master perform his own works, but they had no idea he would try such a taxing concert.

Kreisler, however, had come to prove to himself and to others that he could still play. Because of his great fatigue, encores were limited. But no one moved until he played "The Old Refrain", and then there was thunderous applause with a standing ovation, for this was the Master they knew and loved.

Author Evelyn Hermann is Director of the Suzuki Institute of Dallas, Texas, and a busy member of SAA, frequently guiding tours to Japan and being Chairperson of the Committee on Conferences.

Subscription to the AMERICAN SUZUKI JOURNAL is obtained through membership in the Suzuki Association of the Americas. Listed below are the membership categoires:

ACTIVE: Open to teachers, parents and others; includes voting privileges, individually addressed copies of the AMERICAN SUZUKI JOURNAL, and other mailing, plus the right to hold office.

per year.....$15.00

ASSOCIATE: A contributing membership for individuals or family; includes individually addressed copies of the AMERICAN SUZUKI JOURNAL and other mailings.

per year.....$5.00

AFFILIATE: For members of local Suzuki groups (*excluding* teachers) who wish to affiliate with the Suzuki Association of the Americas; includes copies of the AMERICAN SUZUKI JOURNAL mailed in bulk to a designated member or group, and a Certificate of Affiliation for the group.

per member per year.....$3.00

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Send with complete name and address, indicating whether you are a teacher privately or/and in public school, a parent, college student or other interested person (specify), plus your major instrument(s), to Executive Secretary, Suzuki Association of the Americas, P.O. Box 164, Mendham, New Jersey 07945.

The **AMERICAN SUZUKI JOURNAL** encourages the submission of manuscripts relating to Talent Education. This covers a broad area of music instruction, philosophy, psychology, comparative arts and events.

Submit a single, original copy, double spaced and preferably three to six pages in length, to the Editor of the appropriate area or to the Managing Editor. (Addresses are on page 2)

Manuscripts received will be acknowledged, but they cannot be returned unless accompanied by sufficient postage. Accepted manuscripts will be subject to editing for precision, readability, and possible condensation.

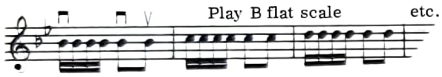
THE VIOLIN CORNER

by Dr. Milton Goldberg
JOURNAL Violin Editor

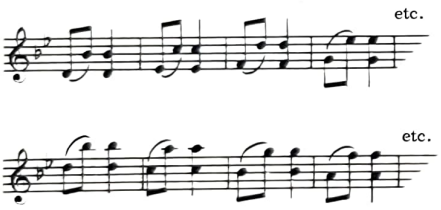
THE VIVALDI G MINOR

Here are hints for practice in preparation for the following difficult passage in the First Movement of the Vivaldi G Minor Concerto:

Play the B-flat scale in rhythm

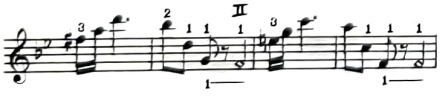


Play "prepared" double stops

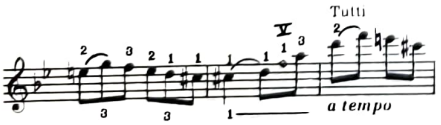


Shifts

In this next passage, keep your first finger down and shift back to second position F before playing your third finger (E) on the A string.



Prepare the next shift in the following manner: keep first finger down on the note D (3rd position, A string), shift to first finger F on the A string in fifth position before playing the third finger (note A).



When shifting remember:

Move finger, hand and arm simultaneously from the left elbow "hinge."

THE PIANIST'S SOUNDING BOARD

Constance Starr, JOURNAL Piano Editor

This summer many children, parents, and teachers have made their pilgrimage to Suzuki institutes and workshops and are back into the daily routine of activities at home. Let's hope the excitement and motivation they gained carries over into their lives for a long time! . . . . perhaps until another opportunity arises to recharge their musical batteries once again.

Instead of New Year's resolutions, we could have "Post-institute resolutions."

Resolved:

To practice *each* and *every* day! Remember Dr. Suzuki's famous statement. "You don't have to practice every day—only on the days that you eat!" Even a few minutes is better than none at all. Psychologically this establishes practice as a part of each day's routine, as are eating, sleeping, etc.

Resolved:

To listen to the records or tapes of learning repertory daily. This is no optional activity. It is one of the indispensable ingredients of "talent education". Without it we are not being true to the mother tongue learning process.

Resolved:

To remember—especially during the inevitable plateaus of learning, or the appearance of the "reluctant" student syndrome—that our involvement with music offers us the chance to absorb its special beauty, a beauty that enriches our lives and helps us to grow in love and sensitivity to all beauty in our environment. This is the gift we are trying to give our children.

PRE-PIANO GAMES

by Mary Craig Powell
Piano Teacher, Athens, O.

How many of us have looked for ideas to captivate and motivate our young beginners in those first lessons! We have realized that we must employ something less academic in approach than perhaps we would use with an older beginner. An answer to our problem might be a more creative approach to our teaching.

Rhythmic games can provide an opportunity for creativity in the early lessons. For example, have the child, mother, and teacher sit on the floor and begin by chanting the familiar "Taka-taka-tah-tah" rhythm of the first "Twinkle" variation. The child and teacher can then clap the rhythm against each other's hands, making certain that the child is using a strong forearm motion. The clapping activity is not only the beginning of rhythmic training, but is the initial step toward the forearm action which the child will soon need for producing a good tone at the piano.

After success with this game, the teacher can then place her hands in her lap, palms upward, and the child can clap on them—forcing the child to produce the rhythm independently. The arm motion in this position closely approximates the motion the child will use at the piano.

A third game would be simply shaking hands to the rhythm, again stressing forearm motion. The remaining rhythms of the "Twinkle" Variations can be added in the same manner as the child is ready. In the early weeks of instruction the mother and child will have pleasure at home using these rhythmic games while strengthening initial skills.

A different clapping game which has validity in developing both rhythmic and listening ability is one in which the teacher claps a rhythm for the child and he claps it back. This game can be a great aid in combating "piano bench restlessness" by having the child move off the bench for the activity. The teacher begins with simple rhythms, and as the weeks continue, they can be made increasingly more difficult and lengthy. For extra interest (and exercise) the hands can move to new positions to clap—above the head, at the feet, to one side or another, etc. The children like to make up their own rhythms and motions both in their lessons and at home. What pride they feel upon discovering that they are much better at the game than their moms and dads!

Since "preparation" is a key word in early Suzuki training, these games, as well as many other creative activities, can serve just that purpose. At the same time, the lesson and home practice can be enjoyable and rewarding for the child, mother, and teacher.

THE END-PIN COLUMN

by Yvonne M. Tait
JOURNAL Cello Editor

Editor's Note: The following article appeared in the CELLO FORUM of the AMERICAN STRING TEACHER (Spring 1977). It occurred to me that it would not only interest, but inform, the readers of the END-PIN Column and we might use Dr. Gordon Epperson's sequence for teaching cello technique and materials as a "spring-board" for an exchange of ideas. Dr. Epperson plans future articles to cover the intermediate and advanced areas of technique and repertoire.

A SEQUENCE FOR TEACHING CELLO TECHNIQUE AND MATERIAL

by Gordon Epperson

Many contributions to this Forum—my own and those of guest columnists—have emphasized particular problems of technique and ways of dealing with them. It has occurred to me that many of our readers might be interested in a panoramic survey of the progressive stages through which a student passes in his studies. I propose to offer such a summary now, in a suggested sequence of steps which have worked well for many cello students, subject always to those modifications which individual players require. I do not presume to proclaim it a model, since fixed procedures bring unhappy artistic results. I am simply giving an account of teaching practices which, applied in a flexible manner, have been productive over many years.

The timing with which these elements are introduced is crucial, but cannot be determined in advance. The rate of progress differs for each student and depends upon many factors: aptitude, industry, interest, ability of the teacher, and so on. It cannot be emphasized too strongly, that specific literature is suggested only to represent the general technical requirements and in some cases, as with Italian sonatas, stylistic characteristics which may be appropriate at a given time. Each item may be considered replaceable with something comparable.

Beginnings
(Gr. I, II)

Begin with open string bowings, emphasizing a free and relaxed movement of the arm. Play quarter notes in moderate speed. In crossing open strings, watch the direction of the bow, so that it is parallel to the bridge and end of fingerboard. Use the whole bow, or as much of it as feasible, without strain. It is helpul to practice with a mirror to assure good position. Slurred bowings across open strings may be introduced at the teacher's discretion.

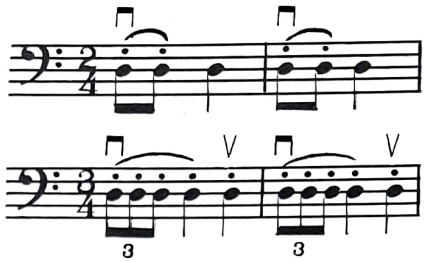
I believe it best, at this stage, to encourage the use of long, swift bows, with sufficient weight to produce good resonance. Measuring the bow is likely to be inhibiting to the beginner. Sustained tones are also tension-producing; but a variety of speeds and rhythms, so long as there is enough movement, can be practiced from the first.

Introduce descending one-octave major scales in first position, starting with 4th-finger G on the D string; 4th-finger D on the A string. Then add C Major in two octaves, beginning with 2nd finger on the A string, again descending. Finally, add the 2nd (lower octave) for D Major, to introduce the 1-2-4 extension.

The scales should be played in quarter notes at moderate speed: single bows, 2-slurred, 4-slurred. When some degree of fluency has been attained it will be profitable to incorporate progressive rhythms in the scale practice, both for reading purposes and added dexterity.

The reason for the descending approach is that the hand is set properly in position for the sequence of notes. Only after this position is habitual is it safe to ascend. Beginning the scales with the two inner strings, moreover, also helps to establish a secure hand position.

Next, introduce ricochet on the open D string, starting of course with an uncontrolled drop in the middle of the bow, then gradually adding these rhythms at the most comfortable speed:

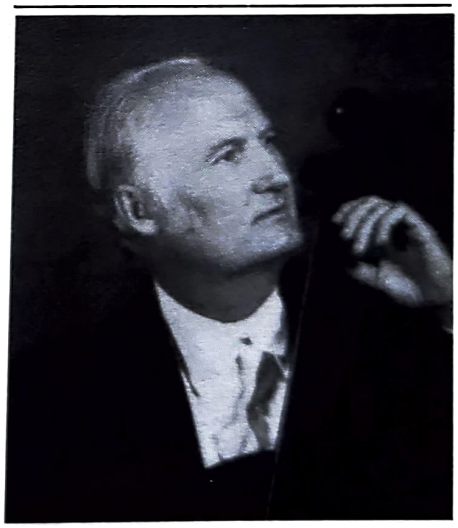


Apply these bowings to the scales given above.

Beginning students usually can play the ricochet quite well. They love to do it. The technique is relaxing to the right hand and arm, provides a good basis for bounced bowings in general, and is useful also in finding the player's natural bow grip.

By this time, easy duets, such as those in the Joseph Werner Method, Vol. I should be played by student and teacher. Easy reading material, especially short pieces, should be assigned from a variety of materials, such as Herfurth's Classical Album of Early Grade Pieces and Isaac's Melody Book for Strings.

Fourth position should now be introduced via the two-octave G scale: again, descending first! The same pattern may be followed via the descend-



Gordon Epperson has conducted master classes and workshops throughout the world and produced numerous videotapes which have enjoyed wide distribution over educational television. He has edited pedagogical works and performing editions of cello literature and is author of THE MUSICAL SYMBOL, an essay in philosophic theory. He has taught at the University of Puget Sound, Louisiana State University, the Eastman School, the Ohio State University, and is now Professor of Violoncello at the University of Arizona at Tucson.

ing two-octave C scale: 4th finger on the D string. Alternate this with the first position version of the two-octave C scale, already practiced, to emphasize choice in positions. Apply the ricochet rhythmic bowings to these scales also. Ease of shifting must be stressed, keeping the string down with the finger in moving smoothly from one position to another. There should be no sudden, tight or spasmodic movements.

Werner's exercise (p. 36 in Joseph Werner Method, Vol. I), which appears also in Harvey Whistler's *Introducing the Positions, Book I*, and in Epperson's *Manual of Essential Cello Techniques* (pp. 31-32), may now be undertaken, to consolidate first and fourth positions and the shifts between them. This exercise should be practiced with single, 2-slurred, and 4-slurred bowings, as well as a dotted eighth followed by sixteenth pattern. This would be a good time for beginning Alwin Schroeder's 170 Foundation Studies, Vol. 1.

The student should be assigned exercises well within the compass of what he has learned, for further fluency. Most students do best if they are working, as soon as practicable, from a variety of materials, and not interminably from just one or two works. Further, it is not necessary (or desirable) to use everything in an album of etudes or solos. Most young players enjoy solos published separately as sheet music; the sense of accomplishment, when such a piece has been learned, is likely to be greater than when just one or two compositions out of say, fifteen, have been mastered. Here, the most economical thing financially—a bargain collection—may not be the best choice psychologically.

Editor's Note: Grading conforms to the "ASTA String Syllabus (Revised 1975)."

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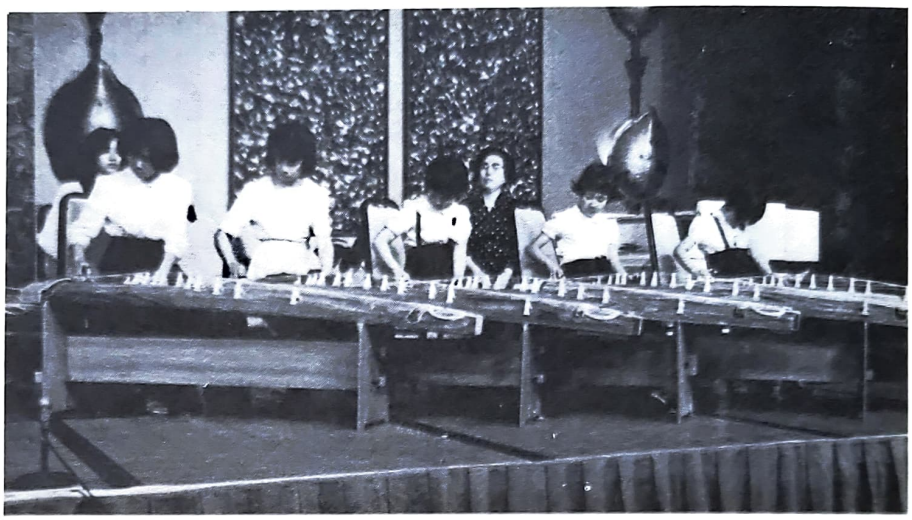

Strongly represented at the Teachers' Conference in Hawaii are the Koto students of Japan. Although like pianists they are stationary in their seating, they can participate in group unison and ensemble playing due to the portability of their instruments. Photo by Montzka

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