



AMERICAN SUZUKI JOURNAL



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FOCUS IS ON ABILITY DEVELOPMENT AT INTERNATIONAL CONFERENCE

DEVELOPING CHILDREN'S ABILITY USING THE SUZUKI TEACHING METHOD

(The following article is taken from a pamphlet prepared by Dr. Suzuki for the Second International Teachers' Conference held in Hawaii last summer.)

by Shinichi Suzuki

*"Every child can be developed in his ability.
Let's pursue the right teaching method."*

The Suzuki Method is another name for the Mother Tongue Method. In this coming Second International Conference on the Suzuki Method, we intend to have an international cooperative study to discuss a better method of teaching music to children; a more natural method by which the ability of every child can be developed properly and successfully; a method based on the Mother Tongue teaching method by which all children of the world are developed to a great extent with a good awareness of the law of ability.

"The dawn of the world begins with children."

There certainly exists a method by which every child can be developed in his ability. Because of the fact the children all over the world prove their ability in learning their own mother tongue, we firmly believe that ability is not inherited, but is possible to be equally acquired by every child. However, to our great sorrow, because of wrong teaching methods, human beings have failed in their attempts to fully develop children's high potentiality with the only exception being the mother tongue acquirement method.

What's worse, people have failed to realize their own faults in that they have used the wrong methods for teaching children, and attributed their failure to the lack of inherent ability in the children. That is the history of ignorance and thoughtlessness of human beings in the past. They have made a serious mistake, but now is the time when we should go ahead and shift to a new era of awakening for humanity, holding this firm belief, and love for humanity, as the pioneers of a new era

TEACHERS ATTEND MEETING IN HAWAII

From violin teacher Kay Slone, Lexington, Kentucky.

The Second International Conference on Talent Education was held in Honolulu, Hawaii, June 27 to July 2, 1977. In attendance were teachers from Japan, the United States, Australia, Canada and Hungary. The meeting officially opened with a welcoming ceremony involving Dr. Suzuki, members of the Talent Education Board from Japan, Sanford Reuning, president of the Suzuki Association of the Americas, and members of the SAA Board of Directors.

Chairman of the Japanese Talent Education Board, who is also serving on the Board of the U.S.-Japanese Cultural and Educational Exchange, set the tone for the meeting with his remarks:

"What Dr. Suzuki is doing is focusing on a larger question, what kind of world are we preparing for tomorrow and how can we make it better?"

Daily violin sessions were held in the ballroom of the Hilton Convention Center. Cello sessions were also held at the Convention Center, while piano and flute sessions were housed at the University of Hawaii.

Each morning there was an opportunity to watch video tapes which included some new editions of the Sony teaching tapes from Japan, and tapes of Dr. Suzuki working with American students and teachers at the American Suzuki Institute—Stevens Point in 1976.

Dr. Suzuki spoke to teachers each morning, focusing on concepts of tonalization, bowing techniques, and string crossings. While the teachers were attending these sessions, students were in group lessons under the direction of

INSIDE YOU WILL FIND —

- . . . a list of Suzuki Institutes and Festivals to help you plan for next summer.
- . . . the revised cello repertoire to be used in preparing for the International Conference to be held in San Francisco next August 6 through 12.
- . . . a close look at the Twinkle Variations for the pianist who wants to get the most from them.
- . . . another touching incident in the life of Fritz Kreisler.
- . . . and more.

in which every child can be developed properly.

Let us pursue and develop the method through which all children can be fully developed in their ability. I ask all of you, let us join together hand in hand and make an effort to improve our methods continuously. First pursuing a more effective teaching method of music, then extending to a wider educational revolution.

This Second International Conference is to be held with the sole object of strengthening this aim and deepening our mutual friendship. I hope this objective will be attained successfully through the efforts of all participants.

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Teachers Meeting (continued)

Japanese instructors. At 11 a.m. and 2:30 p.m. each day, these classes met for group lesson with Dr. Suzuki as he demonstrated teaching points and techniques to the participating teachers.

A 1:30 recital each day featured outstanding students from various countries, and always ended with group performances.

In the afternoon, Dr. Suzuki again worked with teachers, often calling one from the audience to serve as the student in his demonstration. He was assisted at these afternoon sessions by American teachers William Starr (on vibrato), Evelyn Hermann (on Suzuki thumb and elbow), Margery Aber (on arm motion and string changes), and Theodore Brunson, who presented his

concept and materials on "Intonalization." Following the afternoon sessions, the teachers' orchestra rehearsed.

Both an Oriental and an American banquet were featured evening activities along with recitals. Performers included Japanese, English and American teacher-trainees, violist William Primrose, American teachers and students, and Dr. Suzuki.

During the final afternoon concert, special recognition was given to Mrs. Suzuki for her years of support and dedication.

Cello Included at Hawaii Conference

From cello teacher Phillip Lee Scheldt Ottawa, Kansas:

The cello sessions at the International Suzuki Conference 1977 were educational experiences that should be duplicated over and over again. One of the most rewarding of these was the opportunity to watch the Japanese teachers work with both American and Japanese students.

During the week we were also pleased to have Mr. Sato present at several of our sessions to discuss the bowings and fingerings of the pieces contained in the cello literature. Most of the bowings were given to him by his teacher, Casals. Discussion of tonalization and practice were also on the agenda.

Probably the most important topic of discussion during the sessions was the Suzuki philosophy as it applies to the cello, and how it works in Japan.

Piano Sessions Held At University

From piano teacher Dorothy Jones, London, Ontario, Canada:

Piano sessions at the Second International Conference were held on the picturesque campus of the University of Hawaii. The students, who came from Japan, Australia, Canada and the United States, were able to use the University's practice studios each day.

It was Dr. Suzuki's wish that there would be many presentations of new teaching techniques and methods at this Conference. Along with eight Japanese teachers, three Americans were asked to assist Mrs. Haruko Kataoka with the teaching.

Each morning, lessons were scheduled for the participants, beginning with the youngest who was three years of age. Mrs. Kataoka stressed the importance of a careful beginning, explaining that beginning child and mother observe lessons in her studio

for one to three months. Mothers must be made aware of their importance in the program.

The child is taught to greet the teacher with a bow, an important discipline which he must master before moving on to the next step. The first lesson consists of *taka-taka-ta-ta* played with the thumb, teacher holding the child's hand and elbow, thus controlling tone and tempo. The mother, regardless of her musical background, can cope with the weeks' assignment.

Teachers must remind mothers at this point of the importance of listening to the Variations many times every day. Suzuki tells his students, "Your recording is the teacher and I am the assistant." Mrs. Kataoka stressed telling mothers, "You must do your job very well in the beginning, then it will become easier."

Later in the conference, excellent lessons were observed in the advanced repertoire.

Dr. Suzuki's address to the piano delegates was undoubtedly a highlight. Basically his message was that every child can be educated, and environment is very important. It is necessary that "Suzuki mothers" find time to create the proper environment. Success depends upon this.

Suzuki feels that students must learn musical sensitivity, tonalization, musical tempo and "when to breathe" in the music. His sense of humour was evident when he addressed the children saying, "The piano is like the orchestra, and your brain is the conductor." If the tempo is not correct, he asks the student, "Where is your conductor? Is he on vacation?"

In conclusion, he reminded those present that ability grows at home much more than at the lesson.

Each day we were treated to marvelous recitals of solo and ensemble performances. These concerts, perhaps more than all else, inspired me as a teacher to go home and work even harder to help my students achieve a higher level of ability.

NEW POSITIONS OPEN

Two full-time elementary school positions and a half-time middle school position (for a violin/viola teacher) need filling immediately. The government funded program is Suzuki-oriented and directed toward inner-city children. Contact Jane Aten, 7211 Dominique, Dallas, TX 75214.

Developing Ability (continued)

In the Conference, we are expecting the presentations of reports of study and research on some new ideas by teachers from all parts of the world. For your information, let me introduce here the latest report on the teaching methods in Japan since the last meeting.

Ability Is Developed

In The Home

During the lesson the teacher observes the student and finds the most important and essential point for the child to learn. The teacher lets the child understand how to practice it, and gives the point as homework to complete by the following lesson. If the teacher gives two or three points as homework at one time, the results will be unsuccessful. "One point for one lesson" is the most effective method.

In the lesson room, three or four students may be waiting for their turn, watching their friends having their lessons. They will influence each other in this way and make better progress. A one-to-one lesson in the room is not as successful in stimulating the learning motivation. The lesson in the class room is the occasion for teachers to coach

their students. Their ability will be developed successfully by their accumulated willingness to practice at home.

Therefore, it is necessary for the teachers to obtain full understanding of this from the children's mothers, and at the same time to cultivate and develop a teaching method that minimizes the requirement for help from the mothers.

For this purpose, the following ways and techniques have been tried with satisfying effects.

Using Cassette Tapes

I consider the invention of the cassette tape recorder as a revolutionary tool for music education, and Japanese members are making the most use of them. I have made such cassette tapes as the following:

1) Practice With Me.

With the tapes, children are supposed to enjoy practicing at home with me, one piece at a time. Then children can manage to play the whole piece after part-practicings that they have played over and over with my tapes. If they can finish the piece satisfactorily, they may proceed to the next stage where the piece is recorded with accompaniment on the piano. This tape has been

widely welcomed. It has spared the mothers trouble while the children have been enjoying more practice.

2) Accompaniment Tapes.

I made another kind of tape with piano accompaniment for Suzuki School Volume I. To the accompaniment on the tapes, children practice the pieces, learning the musical best, and gradually mastering the correct musical tempo. When the teacher judges that a child has practiced one piece enough, through and through, he says to the child, "At the next lesson, please let me hear you play the piece with the accompaniment on the tape." The child can proceed to the next piece if he or she can play well enough with the accompaniment. Otherwise the student is not allowed to go on to the next piece. This method has brought out marvelous results.

3) Recording The Lesson

Our children are supposed to attend their lesson with their own tape recorders so that they can tape the lesson and take the tape home for their practice.

Thus I can say that the utilization of cassette tapes in the ways stated above has proved to be very effective.

(continued on page 4)

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Developing Ability (continued)

Study Of Tonalization Is Of Prime Importance

The research and teaching of Tonalization is the most important aspect of our method. As a matter of fact, the quality of teaching of Tonalization determines the quality of the student's ability. For this reason we are doing our best in studying Tonalization, and seeking how to teach it effectively.

If a teacher of vocal music can not teach vocalization, he will never be able to teach vocal music itself. This is also true with Tonalization on strings.

Therefore, together with our study of Tonalization, we put emphasis on teaching Tonalization in the lesson. In teaching not only string instruments, but also musical instruments in general, the study and development of the teaching method of Tonalization is naturally an important subject for us, just like vocalization is in vocal music.

An Essential Point In Ability Development

As a criteria or an important part of teaching technique for developing the student's ability, we have made it our motto (in our study and teaching) that the quality of teaching depends upon how we guide students to develop their ability by playing a piece they are already able to play, with the emphasis on a very good sensitivity for the music, excellent tone, and with a good posture. These are especially important factors at the early stage of learning.

Developing the ability with a piece they are able to play well is one of the most important points of the Suzuki Method.

Accordingly, at the beginning stage in every lesson, children have to play the previous piece a few times to the taped accompaniment, before proceeding to a new piece which will be the assignment for the next lesson. They are also assigned, as their homework, to play the previous piece to the taped accompaniment every day. As their ability develops, they come to proceed to the next piece in a shorter time.

Teachers decide when their students may proceed to the next piece, judging from the student's developed ability, and accumulated practices at home. If we allow the students to proceed to other pieces without this procedure, our teaching will fail. As the pieces become harder, some of the students may drop out because of their underdeveloped ability. If so, it is evidence of

failure of the teaching method. Every child can be developed in their ability. To what extent depends upon how well they are taught.

Playing Together

Once a month at least, all the children in the class are called together. They joyously play together as many pieces as they are able to play. This is the most pleasant time for the children, and at the same time, the best chance to stimulate their learning motivation, to learn effectively the musical beat, right posture, and manners. Playing to piano accompaniment, or practicing duets is their great joy. It also brings out an effective result in ability development.

Solo Concert Day

The last week of every other month is the week for solo concerts. There is no ordinary class in this week. On

Monday, all the students of Monday classes and their parents get together in a classroom for the solo concert. On Tuesday, all the students of Tuesday classes and their parents get together, and so on. Thus on each day of the week we have a solo concert in which every child is supposed to play a solo. Each of them is assigned, as homework, a piece the child is able to play, to practice it hard at home, so that he or she can play the piece on the solo concert day. This is a way to effectively stimulate the learning motivation of the children. They all practice at home willingly and with great pleasure. The solo concert is one of the important factors in the Suzuki Teaching Method.

Presenting Graduation Tapes

When students of our system in Japan are ready to submit a graduation tape, they do so on one of these five levels:

Graduation Pieces for the Violin Course

Step 1	Gavotte (Gossec)	Suzuki School Vol. 1
Step 2	Bourée (Bach)	Suzuki School Vol. 3
Step 3	Concerto in g minor, 1st Mov't (Vivaldi)	Suzuki School Vol. 5
Step 4	Concerto in a minor, all Mov'ts (Bach)	Suzuki School Vol. 7
Step 5	Concerto No. 4, all Mov'ts (Mozart)	Suzuki School Vol. 10

Graduation Pieces for the Piano Course

Step 1	Minuet No. 2 (Bach)	Suzuki School Vol. 2
Step 2	Two Minuets and Gigue (Bach)	Suzuki School Vol. 4
Step 3	Sonata K 331 (Mozart)	Suzuki School Vol. 7
Step 4	Italian Concerto (Bach)	
Step 5	Concerto "Coronation" (Mozart) or Sonata Appassionata (Beethoven)	



Photo by Montzka

Ability development reaches its greatest potential when begun at an early age. Sr. Helen Anne Barry of Rochester, NY, lovingly lays the foundation for a young child's progress.

This system of assigning the graduation pieces has proved to be very effective in motivating student's learning, and this year we numbered six thousand graduates in Japan. This system aims at students' efforts to turn in the tapes, and the teacher's efforts to stimulate their students' learning motivation. Actually our teachers permit their own students to graduate, and the president authorizes it. Therefore, no students who submitted the tapes can fail to graduate. We make it a rule that graduation certificates are granted to all of the students who submit the tapes.

Policy of Graduation Urged for the World

Graduation ceremonies are held locally in each classroom all over the country, at which the certificates are given to the students by their own teachers, and then a graduation concert takes place. For the children, to have a goal that can be reached through their own efforts is a great

(continued on next page)



THE VIOLIN CORNER

by Dr. Milton Goldberg
JOURNAL Violin Editor

BENDING THE RULES

As well-trained, conscientious, and dedicated teachers we are all interested in teaching our students to have a so called "correct left hand position" with fingers curved, wrist back, no "pancake," proper tunnel under the neck, etc.

However, there are times when we must bend the rules in order to accomplish mastery of certain passages. For students with short 4th fingers, one of the first pieces which usually needs left hand position help is the Bach Bouree

(Loure) in Book 3. The following passage will usually be performed with a 4th finger C played a trifle low because of the extended 4th.



Instructing the pupil to use a flat uncurved 4th finger will allow the finger to reach the proper pitch for C. Then request that the student practice sliding the C to B, B to C, and CBG-GBC, always with a flat 4th.



For those playing the Mozart A major concerto and using the following fingering at Letter C, an extended flat-shaped 4th finger will enable the student to play the high A with correct intonation.



Developing Ability (continued)

joy and brings out very fruitful results. I hope that this graduation system will be introduced to countries all over the world. This system is also a very important aspect of the Suzuki Method.

Every year the level of children's development is elevated higher. This year we had two seven-year-old graduates in the violin course who performed the Mozart's concerto No. 4 excellently. They both began the violin at the age of three.

This year we had the 25th graduation ceremony, that is, we have been carrying on the system for twenty-five years.

Summer School

Every year in the city of Matsumoto we have a ten-day summer school at the end of July and the beginning of August (five days for the first half, and five days for the second). This summer is the 27th summer school. Approximately three thousand students and their parents attend the school, as well as teachers from all parts of the country. As one of the annual events, the summer school is a welcomed feature for the students, where they can improve in their studies. The students who attend the school have shown improvement, not only in their studies but also in their personality growth.

I am very much pleased by the fact that this summer school system has been conducted in the United States and Canada. In the States last year, the summer school was conducted on a large scale in seventeen different places.

Teachers' Conferences

Every May our teachers get together, give presentations of their new ideas, teaching techniques, and methods, study together and have practical training for the period of five days. This year we will hold the Second International Conference on the Suzuki Method in Hawaii, and we will have many presentations of new teaching techniques and methods, cooperative studies, and practical training on an international scale.

I sincerely hope that we, together with the teachers from all parts of the world, will try to do our best in studying this method and having our daily teaching become as close as possible to the Mother Tongue Method, by which we can develop the ability of all children without failure.

(Editor's note: In 1978, the Suzuki Association of the Americas will host the Third International Conference from August 6 through 12. It will be held in California at San Francisco State University. The JOURNAL will publish information concerning the various aspects of the Conference as it becomes available.)



Lorraine Fink

FROM THE EDITOR'S DESK

Did you notice? Our JOURNAL is getting bigger! And we are also getting better.

Several more features are planned for your enjoyment and information, but they have had to wait in order to bring you Dr. Suzuki's thoughts for the 1977 International Conference on ability development in this issue.

Parents will be pleased to learn that there soon will be a column especially for them (but, of course, the teacher would be wise to read it!). It could contain, for example, a letter from a parent with questions about the method, his teacher's approach, or a child's reactions. Those with helpful replies could respond. Or, as we learn at Institutes, parents from other areas frequently contribute ideas and solutions which are taken home to become part of our own program. Now we need not wait until summer to share our joys and concerns.

Reading Feature

Because Dr. Suzuki does not prescribe specific details on the teaching of reading skills, teachers have been at work in this area with our American children to develop successful techniques. In the upcoming Music Reading Forum, the JOURNAL can share with teachers and parents alike the findings of those who have worked out ideas, sequences of material, or a philosophical approach.

Welcome, Advertisers

Our increase in size and content is due in part to those members of the music industry who have chosen to advertise in the JOURNAL. Many firms offer merchandise which directly or indirectly sustains or assists both parent and teacher. We hope you will discover new things, and be reminded of old, as you note the companies featured herein. We anticipate having many more join us as we grow and flourish.



THE
END-
PIN
COLUMN

by Yvonne M. Tait
JOURNAL Cello Editor

In preparation for this column, I looked back over the summer of 1977 as I emptied the briefcases and filed the programs and other "goodies" collected during the summer travel. I participated in five Institutes from the east to the west and I am exhilarated by the experience. Special mention should be made of the two "first-timers." The GREATER WASHINGTON SUZUKI INSTITUTE, directed by Ronda Cole and Florence Kwok with The Catholic University as host and THE DENVER SUZUKI INSTITUTE with James Mauer, Director, and the Lamont School of Music, University of Denver, as host.

The Directors served our needs with distinction and with thoughtfulness. I should add that there was wisdom in their planning too. I have a strong feeling (born out of our experience here in Arizona) that the first Institute should be organized around the needs of the local (or nearby) children and their parents. This means that there will be no housing for children and parents and that the enrollment will be small. In both Institutes the enrollment of cello students was small but there was an exciting enrollment of teachers. This meant that the faculty could spend as much time with the teachers and their needs as they did with the children and this is so important.

Cello Teacher Training

Wherever I went this summer, I heard teachers saying they wanted more time devoted to their needs. TEACHER TRAINING loomed large in the discussions and decisions of the National Board meetings at Stevens Point, Wisconsin. I urge the readers of this column to direct your ideas con-

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THE PIANIST'S SOUNDING BOARD

Constance Star, JOURNAL Piano Editor

THOSE AMAZING "TWINKLE" VARIATIONS

By Doris Koppelman

The Twinkle Variations with which Suzuki piano students begin their study of the instrument provide a highly concentrated introduction to basic listening and technical points every good pianist needs to know. The abilities developed are cumulative — each depending on mastery of the previous variations.

Take the starting pattern of Twinkle "A" Variation. It is cleverly placed at the C above middle C (or below for the left hand) rather than at middle C as in so many conventional beginners' books. This places the student's arm out in space, free to float. At middle C the arm is apt to feel cramped, too close to the body. Since our students begin with a buoyant arm, it's much easier for them to achieve the "up and over" the keys hand position, with

thumb dangling down, ready to begin the first pattern. From this position the thumb will touch the key on the corner of the nail, and the hand will be "up off the floor," wrist level, everything in excellent position. No sagging wrist or flat fingers here!

Beginners Sound Well

Once the arm is floating and the thumb position is set, the next step is playing that marvelous bouncy rhythmic pattern. Think back to those slow, dull pieces (?) with which other piano methods begin. What an advantage it is for our students to begin playing with a rhythm they can really feel and respond to. Another well-thought-out point: it's impossible to play that rhythmic pattern on a repeated note up to tempo as our students are asked to do from the beginning, with good tone, unless their arm is freely moving and loose. And, of course, we ask our students to listen for good tone from the first note they play. We try to develop the habit of always listening carefully when playing. Think of all those beginning pianists (and some much more advanced) that we have seen and heard, trying to play with frozen, tight arms. Revel in the sound and sight of our smoothly moving, good-sounding beginners.

From the playing of the first pattern, they have learned so much: how to distinguish and attain a good sound; how to hear and play a precise rhythmic pattern, and how to do all this using a buoyant hand position and arm freedom in vertical movement. Does any other method come near achieving so much in so short a time?

Horizontal Movement

Now with the addition of the second pattern on G, a new and equally important element is added. The fact that this note, a fifth above the first note, is to be played with the fourth finger, introduces horizontal arm movement across the keys. This is necessary in order to position the fourth finger over the new note. It is impossible to say too much about the importance of free horizontal arm movement for the attainment of smooth, easy playing all over the keyboard with good tone.

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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.

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ANNOUNCING



Lorraine Fink's

A Parent's Guide to String Instrument Study

At the risk of both of our reputations, may we suggest that you provide each of your student's parents with this marvelous pattern of organizational behavior, because they are the most important link between you and your students. Browsing through chapters such as "How to Choose a Teacher" and then on to the less risky, "Introducing the Instrument," "Equipment" (names, parts, etcetera), "Care and Maintenance of String Instruments," "Trouble-shooting," "Inspiration, Motivation and Application," "To Sit or To Stand," "Tuning," and the important, "A Persistent Question—One of 'Talent' ", Lorraine Fink tells it all just as you wish you had time to do! Author Lorraine Fink is an accomplished violinist and is currently employed as the Suzuki Specialist with Scherl & Roth, Incorporated where she supervises the beneficial educational assistance that the Scherl & Roth Corporation is providing to string teachers throughout the United States. Lorraine Fink is also managing Editor of the American Suzuki Journal and a free-lance editor of string and orchestra music.

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DATES ANNOUNCED FOR SUMMER 1978

The following list is offered as an aid to planning for next summer. It contains the dates which were submitted to the JOURNAL as of October 15, 1977. More dates may be added for later publication.

Institutes and Festivals differ in objectives, services and facilities.

The indications below are general. Detailed information submitted to the JOURNAL by January 1, 1978, will appear in the Institute Issue of March 1978.

DATE	LOCATION	EVENT
June 2-4	Charleston, WV	Festival
3-4	Montreal, P.Q., Canada	Northeast Festival
3-8	Emporia, KS	Piano Institute
4-8	Dallas, Texas	Institute
10-14	Ottawa, KS	Institute
12-16	Louisville, Kentucky	Institute
19-23	Syracuse, NY	Piano Institute
"	Washington, D.C.	Institute
"	Chicago, IL	Institute
"	Forest F Grove, OR	Institute
24-30	San Diego, CA	Institute
25-30	Fremont, Nebraska	Institute
June 25-July 1	Pasadena, CA	National Cello Institute
June 26-29	Flagstaff, Arizona	Violin Institute
"	Charlotte, N.C.	Institute
26-30	New York City	Institute
"	Denver, Colorado	Institute
July 10-14	Chautauqua, NY	Teacher Training
July 9-22	Ithaca, NY	Chamber Music/Ensemble
July 16-22	Ithaca, NY	Institute
July 23-August 5	Stevens Point, WI	Institute
August 6-12	San Francisco, CA	International Conference
August 13-18	Terrace, B.C., Canada	Piano Institute

Variations (continued)

When the next pattern is played with the fifth finger, a small adjustment of the arm position is again made in order to place that finger directly over the key and parallel with it. How much horizontal arm movement is necessary from finger to finger depends on the size of the hand. We are, of course, asking the student to listen for matching fine tone as each finger is played.

How many wasted hours have been spent by students in playing Czerny exercises with a cramped arm, reaching with the fingers and putting the whole burden of weight and strength on the fingers, and consequently playing with weak-sounding fingers (especially the fifth) and erratic tone control. How wonderful to hear our beginning students playing with ease and confidence, and with such good tone and crisp rhythm on every finger. Add to this the control necessary to play the "echo" (the repeat of the B section) softly but clearly. They have learned so much, and they haven't yet begun Twinkle "B" where new and equally important sounds and "moves" are introduced.

Variation "B"

Twinkle "B" combines the buoyant staccato touch already learned with the relaxed weight used to achieve a sus-

tained, singing tone. This "weighted" touch has as its basis the free vertical arm movement in Twinkle "A." The arm weight is dropped onto the key, keeping the wrist flexible. At the point of contact with the key, the arm swings forward, moving the wrist up and towards the piano. Playing the piano involves free movement of the torso, as well as arms, hands and fingers, and this is particularly evident in this graceful movement.

Our students should listen for beautiful singing tone. It is the arm weight which powers this movement. Using just the fingers will produce a thin tone. Moving the wrist without arm weight behind it will also fail to produce the desired sound. Any pushing at the keys or playing with a stiff wrist will result in a harsh, banging tone. Our beginners, using relaxed arm weight working through a flexible wrist, will be able to play with the kind of tone that is wonderful to listen to. Some might call it one with "soul." What an important addition to our new pianist's abilities!

Skills Developed Further

Twinkle "C" is a further extension of the skills developed in Twinkle "A." The rhythm is more difficult, with its more frequent alternation of short and

long notes. Since each pattern ends with a short note, the horizontal arm movement between patterns must be made very quickly. The move from C to G requires fine coordination. The arm must be easy and ready to fan out; the student must have the destination (G) in mind while the fourth finger must be prepared for its turn. In teaching, these three elements can be prepared leisurely at first, one at a time. This step-wise procedure can be used whenever there is difficulty in achieving a complex move or series of moves.

Twinkle "D" expands the single singing tone of Twinkle "B" to a legato phrase. Each note is played with the weighted arm swing used on the long note of Twinkle "B." The student must listen for equal intensity of sound on the repeated notes. If the second note sounds softer, the arm was not used to power the swing. In order to make the repeated notes sound as legato as possible, the weight must be left on the key as long as possible before the new arm swing is initiated. The horizontal arm movement previously learned in going from C to G is now incorporated into a combined movement ending in the forward swing — "over and in." This results in full, evenly matched tone on each note and can be achieved without strain by even the smallest child.

Sound and Movement

The moves described in this discussion are somewhat exaggerated. They will be refined as the student goes along. Teaching them in exaggerated fashion at first helps to make them very clear and definite. The student can really feel what she or he is doing, and associate sound and movement in a very specific way.

The verbal detail given here is appropriate for discussion among teachers. Involved explanations are not necessary with students. Most of what is described here should be taught by demonstration. The student needs to listen to the desired sound and watch the teacher's movements. It is useful to move the student's arm, wrist or hand to illustrate what the move in question feels like. An occasional descriptive word may help.

The development of the ability to play all of the Twinkle Variations well will establish a foundation for the achievement of fine musical performance by all of our students. It's an exciting experience.

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 following incident is the third and final one of the series begun in the last issue of the JOURNAL dated September 1977.

III.

During the season of 1943-44 the Cincinnati Symphony Orchestra was having difficulties. A decision was made to invite artists of renown to give a series of special concerts, for it was known that certain performers always filled Music Hall. It was hoped that these concerts would give the orchestra enough financial aid to see them through the following year.

Cincinnati had always been an opera city, as the Zoo Operas produced annually had become internationally famous. Therefore, two opera singers were asked to perform, namely, Lauritz Melchior and Grace Moore. The third artist was to be Fritz Kreisler.

Each of these musicians was asked to give two performances, one on Saturday evening and one on Sunday evening. The concert series was to be given on successive weekends, and the second performance was to be a repeat of the first. Kreisler, however, suggested that two different programs be given by him with the orchestra. Then perhaps many would come both nights, rather than just choosing one performance. Can you imagine! Two consecutive nights with the Master! He would perform two major works each evening. To show his gratitude to a city that had been so important in his career, he would donate his entire fee to the orchestra. The following literature was programmed:

February 19, 1944

Mozart—Overture from "The Magic Flute"
Beethoven—Concerto in D Major, violin and orchestra

Intermission

Glinka—Overture, "Russlan and Ludmilla"
Rimsky-Korsakoff—Fantasy on Russian Themes, violin and orchestra
Tschaikowsky—Capriccio Italien

February 20, 1944

Weber—Overture, "Euryanthe"
Brahms—Concerto in D Major, violin and orchestra

Intermission

Bizet—"Minuet" and "Farandole" from L'Arlesienne Suite
Saint-Saens—Introduction and Rondo Capriccioso, violin and orchestra
Dukas—The Apprentice Sorcerer

(A reminder to the reader: it had been less than a year since Kreisler had had his serious accident, so two such evenings were a tremendous undertaking.)

The members of the orchestra were greatly exhilarated by the scheduled performances. Many string players, who were also Cincinnati Conservatory and Cincinnati College of Music teachers, cancelled their teaching schedule for the week so they could practice and be in their best playing form. It seemed they sensed this was to be the Master's final performance in this city that had been so important in his career. They wanted to make the appearances memorable for him.

On February 19 there was great enthusiasm and excitement in the Music Hall. Many skeptics went with the idea that they were going to hear a performance of poor quality. Their attitude was essentially one of "Let's be polite to the old gentleman." Many came away from that concert with a new respect for the master. His Bee-



Photo by Montzka

Children who are nurtured by love and good training soon grow to exhibit security and self-confidence in other areas as well as music.

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thoven was flawless. But those who attended that program and not the Sunday night concert missed the performance of the century.

The word of the excellence of Kreisler's playing reached many people after the Saturday concert. Sunday evening every available space, including all of the standing room, was filled. The orchestra itself never sounded better. The Overture was very well done. Then Kreisler came on stage and the Brahms was begun. Never once was one aware of the technique necessary for the work. The tone and style were so pure that one had the feeling they had been given a brief and rare opportunity to experience the ethereal world. Each succeeding movement was more beautiful than the last. Brahms could not have imagined a more perfect performance.

When the last movement was finished, the audience rose as one. The orchestra joined them. No one applauded, for that would have been sacrilegious. The title "Master" given Kreisler so many years ago in this city was truly his that night. No one could have performed with greater mastery.

Kreisler stood for a few moments. The orchestra members had tears streaming down their faces from the great emotional experience. Still no one applauded. He finally walked off the stage. The audience and the orchestra did not move. He returned to the stage. Still they stood. Finally the brass section of the orchestra played a fanfare. The Master left the stage, the house lights were turned on, as the orchestra and the audience slowly filed out. It was intermission.

That concert given on Sunday, February 20, 1944, was Kreisler's last performance in Cincinnati, but what a farewell concert! No one present will ever forget it. Whenever they hear the Brahms Violin Concerto, or the name Kreisler, they immediately recall that night.



Photo by Montzka

A well-trained and enthusiastic teacher can make even the most challenging assignment a delight to tackle.

End-pin (continued)

cerning teacher training to Mrs. Tanya Carey, 507 Meadow Drive, Macomb, Illinois, 61455. Mrs. Carey is our representative on the TEACHER TRAINING Committee of the National SAA Board. She will serve us best if we bombard her with our ideas and expectations for a National Teacher Training Cello Program. I would be interested in hearing of other "firsts" in Institutes this summer. I don't want my limited knowledge and experience to leave unmentioned others who organized a "first." Drop me a card and I'll include a list in a future column.

National Cello Institute

The National Cello Institute, directed by Richard W. Mooney, at the California Institute of Technology, Pasadena, California, was two years old this summer. A special feature of the planning this summer included Mr. Karan Nagase and Mr. Akira Nakajima from

Japan on the teaching staff. It was a memorable experience to meet and to work with Mr. Nagase and Mr. Nakajima. I can't go a *word* further without recognizing the valuable services of Mrs. June Sumida who was the interpreter. We are grateful to her for so much of the understanding possible in the conversations with our two Japanese colleagues. Needless-to-say, the children needed little help in the translations. Children have a way of understanding beyond the precise word.

Areas For Consideration

I came away from the association of words and music with Mr. Nagase and Mr. Nakajima with two areas for study by the American Suzuki Teachers. I share them with you in the hopes it will stimulate your thoughts and experiences in teaching. The Japanese cello teachers put into practice the Suzuki philosophy beyond my own understanding. It is shown specifically in the training they give to the parent. It is their belief that the "Parent is truly the teacher" and they plan for it to be so from the first lesson. This thought leads to the second. I cannot quote Mr. Nagase verbatim but, in essence, he said, "The teacher should not be the only model for the child. After the first book, my students play better than I; they must have a better model — Casals is their model."

As I listened to his words, I remembered the words of my teacher, Walter Heermann. He said, "I don't like to keep a student longer than four years. I begin to hear my own weakness in the student's playing." When I began using Dr. Suzuki's philosophy and pedagogy in teaching, I had to learn to teach a child through the ear. I had to develop my own, "listen and play" techniques for teaching a new piece. Perhaps my Japanese colleagues will lead me to play less and to teach the parent more.

I hope you will share with me, through your letters, your reaction to these observations. We are indebted to Richard Mooney and the National Cello Institute for bringing Mr. Nagase and Mr. Nakajima to our country. This is the first time the Japanese cello teachers have participated in an American summer Institute.

A special note of thanks to the Directors of all the Institutes. I speak for the children, the parents, and the teachers when I remind you that without your hours of work and tons of persistence and energy — the rest of us would never meet!

CELLO REPERTOIRE LIST

The following revised list of cello repertoire is published for the benefit of teachers and students who may not yet have it. Students who wish to apply for acceptance in the Demonstration Teaching group at the International Conference to be held next August in San Francisco, must be prepared from this list.

BOOK I

1. Twinkle, Twinkle Little Star
All variations including triplets.
2. French Folk Song
3. Mary Had A Little Lamb
4. Lightly Row
5. Song of the Wink
6. Go Tell Aunt Rhode
7. Oh Come, Little Children
8. May Song
9. Allegro
10. Perpetual Motion
- 10b. Perpetual Motion - G Major
11. Exercise for C natural and F natural on D and A strings
- 11b. Rigadoon - Purcell
- **Play all previous material in the key of G Major and C Major. Play Twinkle in F Major to prepare backward extension.
12. Long, Long Ago (D Major)
13. Allegretto (Also play in D Major)
14. Andantino (G Major)
15. Etude
16. Long, Long Ago (C Major)
Delay Variation until Book II.
17. March in G - Bach
(Bach for the Cello - Schirmer)
18. March in D - Bach
(Bach for the Cello - Schirmer)

BOOK II

1. Minuet No. 1 - Bach (C Major)
(Sato Volume 2, No. 1)
2. Happy Farmer (C Major)
3. Long, Long Ago Variation (C Major)

4. Minuet No. 2 - Bach (C Major)
(Sato Volume I)
5. Chorus, "Judas Maccabaeus" - Handel
(C Major)
6. Hunter's Chorus - Von Weber (G Major)
7. Gigue - Bach (Bach for the Cello - Schirmer) (G Major)
Play also in F Major for backward extension.
8. Song of the Sea Gull (F Major)
(Otis Pieces - Schirmer)
- 8b. Repeat Gigue (#7) - Bach. Transpose to F Major
9. Minuet No. 3 - Bach (C Major)
(Sato Volume 2, No. 2)
10. Gavotte - Gossec (C Major)
11. Berceuse (Lullaby) - Schubert (G Major)
12. Two Grenadiers - Schumann (G minor)
(Suzuki Violin School Volume 2)
13. Gavotte - Lully (D minor)
14. Musette - Bach (G Major)
15. Witches' Dance - Paganini (G Major)
16. Bouree - Handel (C Major)
17. Minuet (with minor section) - Bach (C Major)
18. Gavotte in C minor - Bach
19. Minuet - Boccherini (D Major)
20. Sonata - Brevval (from International, C Major)

BOOK III

Fifth position exercises. Review *Twinkle* through *Perpetual Motion* in Thumb Position.

1. Waltz (Suzuki Violin Vol. 2) - Brahms (G Major)
2. Minuet in G - Beethoven
3. Presto/Scherzo - Webster (Boston Music Co.)
4. Nina-Pergolese (Cellist's Favorite Solo Album - Carl Fisher, Inc.)
5. Gavotte - Martini (F Major, Rewrite to follow violin score.)
6. Gavotte - Lully (Tenor clef)
7. Sonata - Marcello (e minor, Peters Ed.)
8. Berceuse from "Jocelyn" - Godard
9. Concerto No. 4, G Major, Op. 65 - Goltermann (Schirmer)
10. Tarantelle - Squire (Carl Fischer)

What's New?

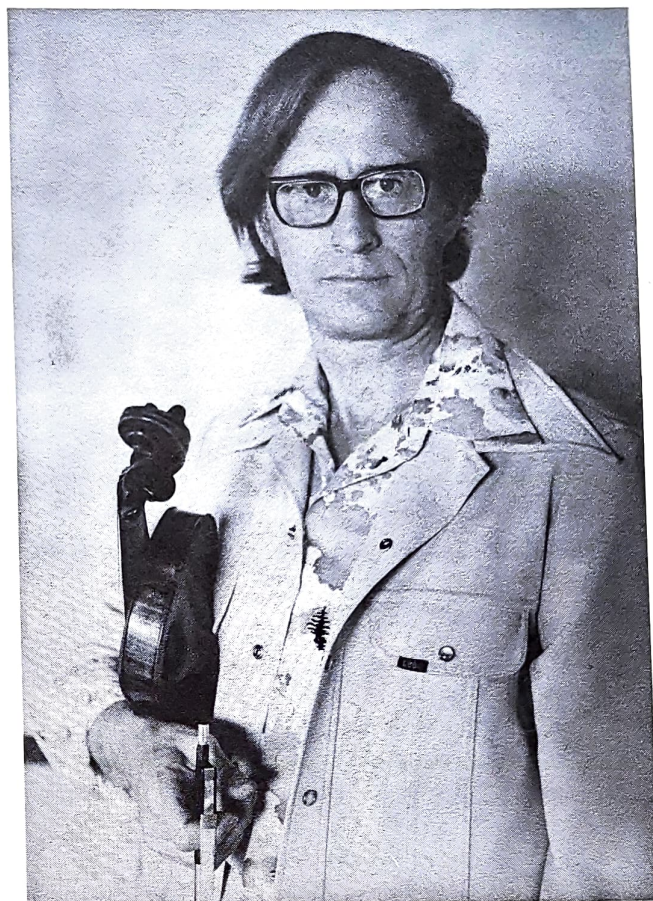
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