



AMERICAN SUZUKI JOURNAL

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SUMMER 1978—INSTITUTES, FESTIVALS, WORKSHOPS

Days of Inspiration

by Robert Currier

Never underestimate the value of Suzuki summer institutes! They may not offer anything intrinsically different from the rest of talent education, but many aspects of the method unite during that concentrated week and reach a level of intensity at which alchemy can occur. The transmutation affects all involved—parents, children, teachers, and the students' regular teachers back at home.

For the child it is suddenly a world in which almost every other child plays an instrument, in which music making is truly as normal as talking, and almost as prevalent. They are no longer the only violinist in the block. In addition, children are well aware that their parents have driven all the way to the institute just for them, and have indeed made their child's musical improvement the focus of the family's summer vacation. What a boost to a child's morale, and what a reminder of the importance of music in life. This is something utterly different from the old style summer camp, where children may actually harbour unconscious fears of having been rejected temporarily by their families.

A New Self-Image

It is not surprising, therefore, or uncommon for a child to leave an institute with a new sense of achievement, of importance, and of a place in the universe. Several years ago, a beginning student of mine making his first trip back to Rhode Island from Stevens

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Photo by Montzka

If you can imagine a place where parents and children concern themselves primarily with the quality of life through beauty of tone and enriched personal relationships, then you should experience it happening at a Suzuki Summer Institute!

AMERICAN SUZUKI JOURNAL

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The views expressed in any article in this publication are those of the author, and do not necessarily represent an official position of the association. The observations and opinions contained herein are thought to be of interest and benefit to those in the Suzuki movement, and although they may present ideas from a different perspective, an effort has been made to confine the material to that which is not in conflict with the most basic points of Suzuki philosophy and pedagogy.

Articles not otherwise credited are by the editor.

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SAA

Membership Information

Membership in the Suzuki Association of the Americas is open to any interested persons.

Active and Associate members receive five issues of the AMERICAN SUZUKI JOURNAL annually plus the Directory issue. Members of Affiliate groups each receive copies of five issues of the JOURNAL plus one Directory issue per group.

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. Topics might be related specifically to one of our designated areas such as Personalities in Perspective, Music Reading Forum, the Parents' Corner, or ideas in connection with a specific instrument.

Submit a single, typed, original copy, double spaced, 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 sufficient postage is supplied. Accepted manuscripts will be subject to editing for precision, readability, and possible condensation.

The membership structure of the Suzuki Association of the Americas is as follows:

ACTIVE: For teachers, parents and others.

Includes individually addressed copies of the JOURNAL and other mailings, plus voting privileges and the right to hold office. Per year \$15.00.

ASSOCIATE: A contributing membership for individuals or family. Includes individually addressed copies of the JOURNAL and other mailings. Per year \$7.50.

AFFILIATE: For members of local Suzuki groups (*excluding* teachers) who wish to affiliate with the SAA. Includes copies of the JOURNAL mailed in bulk to a designated address, plus a Certificate of Affiliation for the group. Per member per year \$4.00.

Membership rates in effect from January 1, 1978.

Teachers should join as ACTIVE members in order to receive special mailings and information especially for teachers and be eligible to enroll Affiliate groups. Teachers enrolled as ASSOCIATE members will not be afforded these privileges.

In applying for membership specify type of membership desired. State complete name and address. Indicate whether you are a teacher privately or/and in public school, a parent, college student or other interested person (specify). Indicate your major instrumental area(s) of interest.

Send this information with check or money order to Suzuki Association of the Americas, P.O. Box 164, Mendham, N.J. 07945.

Days of Inspiration (continued)

Point abruptly exclaimed, "Mother, I can play Allegro," and whipping his violin from its case as the car rolled on, proceeded to play a piece he had never been taught. It was the beginning of a phase of rapid progress which has continued to this day.

Parents, too, may be considerably influenced by the institute experience. They may become better parents. No matter how much they have read about the mother tongue way of learning and about their role as parents, it is here that they have as dormitory neighbors other Suzuki families from other parts of the country. They invariably compare notes, catch contagious enthusiasms, and get a sense of what it means to say that Suzuki is a way of life. When they return home they are more able to cope with daily problems in a Suzuki-like manner; their Suzuki-consciousness has been raised. As likely as not, they will become mainstays of the Suzuki parents group in their local community.

For All Teachers

Teachers at all levels of training and experience find themselves at summer institutes. Whether they come as students, observers or staff, the *esprit* and sharing of ideas is very high. I have personally never attended such a gathering without carrying with me a number of questions that have arisen during that year of teaching. I wonder what other teachers do or would do in a specific situation. These exchanges are invaluable to me in my efforts to refine my teaching and to see how other teachers (as well as the movement as a whole) are developing. No matter how skilled the teacher, there is always something to be learned, if for no other reason, because the method itself is still a growing, evolving thing. At the end of last summer's Ithaca College institute, Sanford Reuning made the humbling remark, "I never come to the end of an institute without feeling a deep determination—to do better in my teaching next year."

Thus, the home teacher has a great deal to gain from the summer institute



Photo by Montzka

Suzuki Institutes provide every child with an opportunity to play a solo, whether it be for his individual lesson class or for an audience from the magnificent stage of Ithaca College. Early and continuing exposure to this experience fosters self-confidence and poise in all areas of living.

—more inspired students, enlightened parents, and, if she or he can make the trip, further insight and rapport with the movement. Nevertheless, some teachers may have concealed reservations about urging their students to attend. This can only be a vestige of the days of traditional teaching, where it is almost a *sine qua non* that in order to establish authority a teacher manages in some way to discredit a student's previous teacher. This does not happen in Suzuki teaching because it is a more integrated system than conventional teaching, and because the push is always forward from wherever the student is at the time of contact. There is no need to tear down but only to build.

Difficult to Lose

As a teacher who has had as many as fifteen or twenty of his thirty students at the same summer institute, I can say that it is probably impossible to lose by

having students attend. I had one who did not like either of his institute teachers (the group leader and individual teacher). "Mr. Currier," he told me, "of all the teachers I've had (he had only had the three of us) I like you the best." I had certainly not lost on that one! And I have had students whose institute teachers have grappled with particular problems and succeeded where I had not. There, too, I have gained, for it is my student, after all, who has improved. Only occasionally, and over trivia, have differences arisen which might be regarded as delicate. In these areas, institute faculty should lean backwards to explain to parents and children in order to establish a sense of continuity with a child's year-round teacher. For example, "Your teacher probably hasn't done this and Mr. Suzuki doesn't say anything about it, but I think you should start learning the letter names of the notes." Or "I can see your teacher hasn't worked much on vibrato yet. I think you're ready. Let's surprise him and really learn about it this week." In this way, parent and child can see that there are not cross-purposes at work, while the permanent teacher can accept specific suggestions (or reject them) without feeling threatened. However coordinated our movement, there are still going to be differences in timing and emphasis among teachers.

Bringing Out the Best

To me the greatest wonder about institutes are the people who organize them. What a vast amount of time and effort they must give. That these institutes go on, summer after summer, is surely an affirmation of all that is best in the human race. They are also one more indication of the deep almost mystical insight that Shinichi Suzuki has into the human condition.

Author Robert Currier teaches in the music department of Rhode Island College, Providence, RI, as well as Suzuki violin. He has served on the faculty of the Ithaca Suzuki Institute, and enjoys writing about his many areas of interest.

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FROM
THE
EDITOR'S
DESK

Lorraine Fink

The Directory Issue, Volume 6, Number 1, which had been planned for publication in the fall, was delayed until the newly computerized directory was ready to be printed from which to set the type.

In the meantime, this Institute Issue has been assembled over the past several weeks, in many cases pressing the various directors for information which normally is not available by such an early date. All articles were prepared through the cooperative effort of dozens of people, some of whom dedicated Suzuki parents and teachers, might plan ahead for the year which fits your needs. Most of the content herein has to do with those experiences which bring us together from far and wide. This element of sharing by teachers sharing together "for the good of all children" makes it meaningful and viable. Plan to join us — and bring along another family!

May 5-7

**SUZUKI TALENT EDUCATION ASSOCIATION
OF MEMPHIS:
WORKSHOP AND SPRING CONCERT**

Memphis State University
Memphis, TN 38152

Director: Yuko Takahashi

Faculty: John Kendall, Southern Illinois University, Edwardsville, IL

Fee:
Student registration for Workshop and Concert \$15.00

Additional information:

Ms. Yuko Takahashi
Music Department, Memphis State University
Memphis, TN 38152
Ph. 454-2552 (business)
377-1170 (home)

June 3-5

SUZUKI VIOLIN FESTIVAL

Morris Harvey College
Charleston, WV 25304

Director: John Lambros

Faculty: Ernestine Aberle (WV), Elizabeth Christ (IL),
Lorraine Fink (OH), John Lambros (WV), Theory:
Dianne Johnson (OH)

Fees:

Student registration fee	\$ 3.00
Parent fee	3.00
Suzuki violin student tuition	20.00
Teacher registration	10.00
Observers	10.00

Housing: Dormitory, \$5.00 per person per night

Meals: Available at college cafeteria, a la carte

Program offerings: Large and medium group violin and theory activities, plus supervised recreation, swimming, Tennis. Group picnic.

Additional information:

John Lambros
c/o Music Department
Morris Harvey College
Charleston, WV 25304

June 4-8

SUZUKI INSTITUTE AT DALLAS

University of Dallas
Dallas, Texas

Director: Dr. Evelyn Hermann

Program offerings: Violin, cello, piano, Teacher Training

Faculty: **Violin:** Margery Aber (WI), Eleanor Allen (KS), Joe Cleveland (LA), Lorraine Fink (OH), Alice Joy Lewis (KS); **Teacher Training:** Evelyn Hermann (TX); **Piano:** Ruth Urban (TX); **Cello:** Phillip Scheldt (KS)

Housing and meals: Room and board, facilities on campus; Age 10 through adult, \$65.00; age 9 and under, \$55.00.

Fees:
Suzuki student registration fee (\$15)
and tuition (\$40) \$55.00

After May 1	65.00
Teacher registration (\$15) and tuition (\$40)	55.00
After May 1	65.00
No credit available	
Parents, no fee	

Child care: Available for a fee

Additional information and brochure:

Dr. Evelyn Hermann
c/o Suzuki Institute of Dallas
3617 Fairmount
Dallas, TX 75219

June 5-8
SUZUKI PIANO INSTITUTE
 Emporia State University
 Commercial Street
 Emporia, KS 66801

Director: Elaine Edwards	Teacher registration	5.00
Program offerings: Piano, teacher training, chamber music, violin for siblings of piano students, parent program	Teacher tuition, non-credit	30.00
Faculty: Carole Bigler (NY), Elaine Edwards (KS), Sue Kwak (KS); Theory: Michiko Yurko (MD); Violin: Anita Wright (KS)	Graduate and undergraduate credit, per hour resident	17.45
Housing: Dormitory, Double, \$25.00, 4 nights	non-resident	37.45
Meals: Cafeteria style, meal plan, \$4.70 for 3 meals, \$3.75 for 3 meals.	Observers, per day	10.00
Fees: Registration due May 30.	Recreation: Swimming, parks, wide variety of university and community activities.	
Suzuki students registration	Additional information:	
Student tuition	Bill Harman, Program Coordinator	
\$ 5.00	ESTC Twin Towers	
30.00	1200 Commercial Street	
	Emporia, KS 66801	

June 8-10
TULANE-NEWCOMB
SUZUKI STRING WORKSHOP
 Tulane University Music Department
 New Orleans, LA 70118

Director: Doris Hansen	Fees:	
Program offering: Violin, cello, orchestra, parents program and teacher training	Suzuki students	\$25.00
Faculty: Hiroko Driver (TN), John Kendall (IL); Orchestra: Roger DiGiulian (LA).	Teachers	25.00
Housing: Dormitory, double, \$7.00 per night; single, \$9.00 per night	Recreation: Swimming, tennis	
Meals: Cafeteria style	Additional information:	
	Doris B. Hansen	
	1331 Louisiana Avenue	
	New Orleans, LA 70189	

June 9-11; June 12-16
LOUISVILLE SUZUKI INSTITUTE
 University of Louisville School of Music
 9001 Shelbyville Road
 Louisville, KY 40222

Director: Virginia Schneider	Suzuki student tuition	\$45.00
Program offerings: June 9-11: Intensive teacher training, violin; June 12-16: Observation of children's classes (required for credit), Student instruction in violin, cello, piano, chamber music, sight-reading, orchestra, theory, parents program.	Second child in family	40.00
Faculty: Violin teacher training: Doris Preucil (IA), Yuko Takahashi (TN); Violin: Harriette Green, Karen Grenawalt, Jack Griffin, Sherry Hofmeister, Carol Hughes, Mary Katherine Mather, Patricia Miller, Virginia Schneider, all of Louisville, KY; Piano: Barbara Amend (KY); Cello: Robert Story (KY)	Third child	35.00
Housing: Dormitory, \$5.00 per night, \$25.00 per week	Beginners	25.00
Fees:	Teacher training	45.00
Application must be received by May 1 from local residents. Out-of-town students will be considered after May 1 only.	Sessions June 9-11, parents and students	
	Vol. 9 and beyond who are also registered at Institute	25.00
	Teacher training credit (1 hour)	
	Resident: Graduate	26.00
	Undergraduate	23.00
	Out-of-state: Graduate or undergraduate	82.00
	Auditor's fee (June 12-16)	15.00
	Additional information and brochure:	
	Virginia Schneider, Suzuki Advisor	
	University of Louisville School of Music	
	9001 Shelbyville Road	
	Louisville, KY 40222	

A Letter to Parents — From a Parent

Our family has attended the Ithaca Suzuki Institute for the last three summers, and I have lots of good reasons why every Suzuki family should try to participate in a summer institute. Consider these:

◆ The students have the experience of working with a different teacher, who may use different vocabulary or games, but who will be concerned with the same things that your home teacher is working on. Your child may realize from this experience that his teacher is not just expressing personal prejudices about pinkies, straight bowing, intonation, etc., and the slightly different point of view of another teacher might actually help with a problem.

◆ The small group lessons give the children the chance to see other children working with a teacher, and working on the same things that they are working on. Since the institute is only for one week, the children are much less likely to feel the pressure of com-

parison which is sometimes hard to avoid at home.

◆ Even the youngest students spend two hours a day playing the violin, and the older ones spend many times that. The Suzuki repertoire is being played all day, every day, around campus, which adds up to a lot of listening time.

◆ Parent discussion sessions can lift your drooping spirits, give you some good ideas on motivation and technique, and generally give you a better perspective on your own little hassles.

◆ What a thrill it is to see and hear 400 children from all over North America playing Twinkle together — 400!

Lasting Impressions

Some day I may make a list of 100 good reasons to go to an institute, but let me add just two more, two important reasons.

Taking your children to an institute is a way of showing them that their music is important to you. Every time you practice with your child, play a record, buy a violin, or drive to a lesson, you are showing your interest in

his music, and attending an institute is a meaningful and rather spectacular restatement of your interest. Your children cannot miss the fact that you are spending your time and money to go on a trip solely because they take Suzuki lessons. They'll get the message.

Finally, we all want our children to participate in music as a part of a cultural community, and the institute is a place for all students, from Pre-Twinklers on up, to participate in that kind of community right now. Traditional music lessons had only recitals to offer as a social experience, but the Suzuki method has added group lessons, solo parties, and institutes, to make music a social experience from the very beginning. It is just plain more fun to make music together, and since we share a common repertoire, "togetherness" is completely natural.

Come and join us. You and your children will enjoy the Suzuki community.

Mrs. Suzanne Bellezza
Boy, age 5
Girl, age 8
Athens, Ohio

June 9-14

SUZUKI INSTITUTE MID-SOUTHWEST

Ottawa University
10th and Cedar
Ottawa, KS 66067

Directors: Alice Joy Lewis and Phillip Scheldt

Program offerings: Violin, cello, piano, orchestra, parent program, teacher training in strings and piano, teacher training practicum (selective, see below)

Faculty: **Violin:** Eleanor Allen (KS), Joe Cleveland (LA), Lorraine Fink (OH), Evelyn Hermann (TX), Joan Reuning (NY), Sanford Reuning (NY), Norma Jean Seaton (KS), Dorothy Walker (IA); **Cello:** Jean Dexter (MO), Yvonne Tait (AZ); **Piano:** Carole Bigler (NY), Elaine Edwards (KS), Sue Kwak (KS); **Orchestra:** Harold Popp (KS); **Theory:** Judy Sheard (PA), Michiko Yurko (MD)

Housing: Dormitory, \$5.00 per night

Meals: Meal plan, Saturday lunch through Thursday breakfast (15 meals), Adults \$32.00, Children \$22.00; Teachers, 19 meals beginning with breakfast June 9, \$39.10.

Fees:

Suzuki student tuition: postmark May 1 or earlier \$ 60.00
postmark May 2-May 15 70.00
No registrations or fees may be accepted after May 15; no refunds after May 15.
Teacher Training and observation 80.00
Teacher Training and practicum 125.00

Graduate credit, 1 hour, Emporia State College 27.00
Undergraduate credit, 4 hours, Ottawa Univ. (pending approval) 175.00
Observer's fee, per day 10.00

Child care: Provided by Institute during daily parents' session. Additional service available for a fee.

Teacher Training Options:

1. Observation—Includes the 2 days of intensive class work, plus the teacher training sessions during Institute along with observation of children's classes. No supervised teaching.
2. Practicum—(string teachers only) Prerequisites: Having attended teacher training sessions at a Suzuki Institute, and/or having had college course work in Suzuki Pedagogy. Includes the 2 days of intensive class work, teacher training sessions during Institute, observation, and the opportunity to teach an Institute class daily under the supervision of a faculty member who will be present at each class and consult with the teacher following.

Additional information and brochure:

Alice Joy Lewis
819 South Hickory
Ottawa, KS 66067
Ph. 913-242-4284

or Phillip Lee Scheldt
1517 South Oak
Ottawa, KS 66067
Ph. 913-242-6876



Photo by Monizka

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Include a check or money order made payable to Suzuki Association of the Americas with your order. Allow 30 days for delivery.

Send to SAA, P.O. Box 164, Mendham, New Jersey 07945.

Use of the Annual Directory by non-members for commercial purposes is not permitted.

June 12-15

IDAHO SUZUKI INSTITUTE

Northwest Nazarene College
Nampa, Idaho 83651

Director: Mrs. June Itami

Program offerings: Violin, cello, piano, chamber music, parent program, teacher training in strings and piano.

Faculty: **Violin:** Theodore R. Brunson (CA), Walter A. Cerveny (ID), June Itami (ID), Harold Mealy (AZ), Peggy Miller (ID), Laura Owens (ID), Charles L. Wilson (ID); **Cello:** John H. Best (ID), Carol S. White (ID), Nancy B. Wilson (ID); **Piano:** Edith Stephenson (ID), Elaine Worley (ID)

Housing: Dormitory, \$3.00 per night per bed. Provide own bedding and towels.

Meals: Food service available on campus; \$27.00 meal ticket includes three meals daily for four days.

Fees:

Student registration	\$20.00
(After June 3)	25.00
Teacher registration	25.00
Graduate or undergraduate cost	20.00

Recreation: Playground and tennis courts across from Institute building. Swimming, bowling, golfing nearby.

Child care: Available at hourly rates.

Additional information:

Mrs. June Itami
Route #1, Box 1311
Nampa, ID 83651
Ph. 208-466-5871

June 13-17

INTERMOUNTAIN SUZUKI INSTITUTE

University of Utah
Salt Lake City, UT

Director: Mrs. Cleo Brimhall

Program offerings: Violin, piano, parents program, teacher training in violin and piano.

Faculty: **Violin:** Hiroko Driver (TN), Steve Goodman (UT); **Piano:** Norma Gehrki (CA), Beverly Graham (CO). Plus additional local faculty.

Housing and meals: Motels and restaurants nearby.

Fees: Registration due by April 21.

Suzuki student registration	\$10.00
Tuition for students	50.00
Fee for second parent only	10.00

Teacher registration	10.00
Teacher tuition, non-credit	60.00
Graduate or undergraduate credit	85.00
Special Saturday session for teachers, non-credit	30.00

Child care: Available for a fee.

Additional information:

Mrs. Cleo Brimhall
3264 Nutmeg Drive
Salt Lake City, UT 84121
Ph. 801-943-1237

June 17-21
SYRACUSE SUZUKI PIANO INSTITUTE
 Metropolitan School for the Arts
 339 E. Onondaga Street
 Syracuse, NY 13202

Director: Annetta Kaplan

Program offering: Teacher training for Suzuki Piano

Faculty: Linda Jackson, Director of Suzuki Piano Program, Memphis State University, Tennessee.

Housing: At private homes whenever possible at no cost.

Meals: Lunch provided at Institute most days. Restaurants in area.

Fees:

Teacher tuition \$30.00

Recreation: Activities at state parks in Finger Lakes region, various museums, race tracks, and a wide variety of sight seeing and tours famous in the area.

Additional information:

Annetta Kaplan or Sheila Mofson
 339 E. Onondaga Street 318 Westminster Road
 Syracuse, NY 13202 Dewitt, NY 13214

June 18-24
GREATER WASHINGTON SUZUKI INSTITUTE
 The Catholic University of America
 Michigan Avenue NE
 Washington, D.C. 20016

Director: Ronda Cole (musical); Florence Kwok (business)

Program offerings: Violin, cello, piano, parent program, teacher training in strings and piano, discussions for parents, teachers and public school teachers.

Faculty: **Violin:** Sr. Helen Anne Barry (NY), Janice Butler (NY), Nicole DiCecco (NY), Lorraine Fink (OH), Rudy Hazucha (VA), Anastasia Jempelis (NY), Paul Landefeld (PA), Linda Mac Rury (PA), Kathryn Schatz (NY); **Teacher Training:** John Kendall (IL) and Rebecca Sandrok (IL); **Cello and Teacher Training:** Yvonne Tait (AZ); **Piano:** Lorraine Landefeld (PA); **Teacher Training:** Carole Bigler (NY)

Housing: Dormitory, Trinity College (across the street), six nights—with air conditioning: single, \$42.00; double, \$34.00; without air conditioning: single, \$30.00; double, \$24.00. Linens, \$3.00 extra.

Meals: Cafeteria style, no meal plan

Fees:

Registration per family \$ 10.00

Tuition for Suzuki students 65.00

Teacher Training—audit 100.00

Teacher Training—2 credits:

Undergraduate 135.00

Graduate 165.00

Observation (not including Teacher Training Classes) 45.00

Recreation: Swimming, tennis, recreation hall, sightseeing on your own.

Child care: Sitting service or craft room available for a fee.

Additional information and brochure:

Florence Kwok
 5109 Philip Road
 Annandale, VA 22003
 Ph. 703-256-3031

June 19-23
PACIFIC NORTHWEST SUZUKI INSTITUTE
 Pacific University School of Music
 Forest Grove
 Oregon 97118

Director: Kenneth Combs

Program offerings: Violin, cello, orchestra, parents program, teacher training in strings.

Faculty: Not yet announced.

Housing: Dormitory, \$40.00 per bed

Meals: Meal tickets: Adult, \$40.00; children 10 and under, \$22.00.

Fees:

Suzuki families with one child \$ 56.00

Each additional child 40.00

Undergraduate and Graduate credit cost 110.00
 Non-credit 85.00

Recreation: Swimming. Scenic beauty of the area—Oregon coast, Cascade Mountains, City of Portland

Child care: Pre-schoolers, 8 a.m. to 3 p.m. daily, \$12.00 per week.

Additional information:

Kenneth Combs
 841 SE 25th Ct.
 Hillsboro, Oregon 97123

June 19-21
MODESTO JUNIOR COLLEGE
SUZUKI TALENT EDUCATION

Modesto Junior College
Modesto, CA 95350

Director: Leo B. Reynolds

Program offerings: Violin for Suzuki students, parents, observing teachers.

Faculty: Elizabeth Mills, West Altadina, CA, and local Talent Education faculty

For information:

Leo B. Reynolds
Modesto Junior College
Music Dept.
Modesto, CA 95350
Ph. 209-524-1451

June 19-23
GREATER CHICAGOLAND
SUZUKI SUMMER INSTITUTE

DePaul University
804 W. Belden Avenue
Chicago, IL 60614

Director: Mr. Julian Leviton

Program offerings: Violin, cello, piano, chamber music, orchestra, Teacher Training in strings and piano.

Faculty: **Violin:** Betty Haag (IL), Yuko Takahashi (TN), Judy Vasek; **Cello:** Gilda Barston; **Piano:** Julian Leviton (IL), Julia Windson (IL); **Orchestra:** Henry Mazer (IL)

Housing: Air conditioned dormitory, \$20.00 per bed in double occupancy, six nights.

Meals: Three meals a day for five days, adults and children age 9 and older, \$35.00.

Fees:

Tuition deposit for students	\$ 15.00
Total tuition for Suzuki students	60.00

Credit cost, graduate only, 2 quarter hours	128.00
Deposit	15.00
Non-credit	70.00

Recreation: Swimming, crafts and game rooms and campus recreation areas.

Child care: All participating students *must* be accompanied by a parent

Additional information:

Mr. Julian Leviton
c/o DePaul University
School of Music
804 W. Beldon Avenue
Chicago, IL 60614

June 25 - July 1
EASTERN NEBRASKA
TALENT EDUCATION WORKSHOP

University of Nebraska
Division of Continuing Education
Lincoln, NE 68508

Location:
Camp Calvin Crest
Freemont, NE

Directors: Mary Beerling, Marilyn O'Boyle

Program offerings: Violin, cello, viola, piano, orchestra, parent program, teacher training in strings.

Faculty: **Violin:** Mary Beerling (NE), Mark Bjork (MN), Valery Caporale (NE), Gay Kohl (NE), Brenda Manuel (NE), Marilyn O'Boyle (NE), Joyce Pease-Nelson (NE), Lois Peterson (NE), Barbara Zeigenbein (NE); **Cello:** Linda Jenkins (NE); **Piano:** Joyce Reimer (NE).

Housing: Three types:

Full Service—room and board; Adult, \$8.00 a day; Children age 3-9, \$4.00 a day. Partial Service—cabin only; \$1.80 adult or child per day. Meals extra, pool service extra (.45). Camping—tent or trailer; \$2.50 per day per unit plus 15¢ per person per day insurance.

Meals: Age 10 and above, \$27.25 per week; Age 3-9, \$20.25 per week; Under age 3, no charge.

Fees:

Tuition deposit for students	\$10.00
Total tuition for Suzuki students	35.00
Parent fee	10.00
Additional children in family	25.00
Teacher registration	35.00
Credit cost, graduate and undergraduate one hour	26.00
Observer fee	35.00

Recreation: Swimming, hiking, etc.

Child care: Available during class hours for a fee.

Additional information:

Mary Beerling 706 N. 58th St. Omaha, NE 68132	Marilyn O'Boyle 2045 Euclid Lincoln, NE 68502
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THE PIANIST'S SOUNDING BOARD



by Constance Starr
JOURNAL Piano Editor

Singing is an important expression of the human personality. The folk songs which have evolved in most cultures have given voice to feelings using rhythmic and tonal expression.

Singing songs together at parties, holiday celebrations, etc., has almost become extinct in our country. I am continually amazed when in teaching

one of the folk songs in the Suzuki piano literature I find that the children have never heard it before! It is no longer a part of their heritage. Not only do they not know the songs but they are timid and reluctant to use their voices at all. Singing has not been an enjoyable recreation or musical entertainment.

Contact with music as the learning of a skill on a particular instrument is important. The rhythmic and tonal feeling expressed through song and dance can enhance and support that learning. Folk dancing as well as folk singing was a valued part of most cultures and allowed for rhythmic expression through body movement. I am again amazed at the stiffness of many children when asked to clap, swing or march in time with the music played for them.

With most of my young beginning students, I have been experimenting by

giving them the words to the songs they play, or where the words are not available, asking them to make up their own. As part of their home assignment, they can sing as well as play the piece they are learning. The whole family can learn the words and sing together with the child singing or accompanying them. This is an added supportive dimension to the beginning learning experience.

Linking sight-reading with a singing approach has also had interesting results. A line is sung using the notes' letter names thereby reinforcing the learning of the notes as well as training the ear to hear the intervals that will be played. The student is allowed at first to sing without worry about correct timing. Following this he again sings the notes but this time feels and sings the line with the correct rhythm. Conducting a few measures, reviewing

(continued next page)

June 24-27

SAN DIEGO SUZUKI PIANO WORKSHOP

University of California at San Diego
Gilman Drive and La Jolla Village Drive
La Jolla, CA

Director: Doris Koppelman

Program offerings: Piano, parents program, Teacher Training in piano

Faculty: Doris Koppelman (CA), Harlow Mills (CA). Others not yet announced.

Housing and meals: Available Friday night through Tuesday night: Single, \$14.25; Double, \$12.75. Includes breakfast and lunch. Rollaway for child, \$2.50. Cost of two meals for a child—\$4.25; Children under 4 years of age, no charge for meals.

Fees:

Tuition for Suzuki students	\$30.00
additional children in family	20.00
Parents fee	5.00
Teacher Training, non-credit	50.00

Recreation: Beach, swimming pool for dormitory residents, recreation facilities nearby.

Addition information:

Doris Koppelman	or	Polly Campbell
8565 Hudson Drive		Business Manager
San Diego, CA		Ph. 714-755-4427

June 26-30

MANHATTAN MID-ATLANTIC SUZUKI INSTITUTE

Manhattan School of Music
120 Claremont Avenue
New York City, NY 10027

Director: David Greitzer

Program offerings: Violin, cello, piano, parent program, teacher training in strings and piano.

Faculty: **Violin:** Louise Behrend (NY), Nicole DiCecco (NY), Anastasia Jempelis (NY), Jeanne Switzer (CN), Sandra Kurtis (NY); **Cello:** Yvonne Tait (AZ); **Piano:** Robert Fraley (NH).

Housing: Available at nearby facilities, arrangements to be made in advance.

Meals: Breakfast and lunch available in school cafeteria.

Fees:

Suzuki student registration	\$ 15.00
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Tuition for Suzuki student	75.00
Teacher registration fee	18.00
Teacher training, non-credit	100.00
Graduate credit, 1½ hrs.	165.00

Child care:

Play room with attendant. Infants not provided for.

Additional information:

David Greitzer
530 Riverdale Avenue
Yonkers, NY
Ph. 212-749-2802 (business)
914-963-9530

Singing (continued)

note values, and discussing strong and weak beats before he does this is helpful. Asking the student to exaggerate the strong beats by accenting boldly seems to propel the student by establishing a rhythmic flow. This gives form and shape to what sometimes had a tendency to become a meaningless line of unrelated notes to the beginning reader.

Considering these observations, perhaps we ought to incorporate singing and folk dancing as recreational musical experiences in our institute and workshop schedules!

Suggested Reading for Teachers and Parents

At a summer workshop, our cello editor, Yvonne Tait, enthusiastically suggested the reading of a book called *The Inner Game of Tennis* by Timothy Gallwey. Although some people might have wondered what this book could have to do with music, those of us who read it quickly found its value. Since then another book, *Inner Tennis, Playing the Game*, by the same author, has also come out. Tennis players in the
(concluded on page 16)



Photo by Montzka

Piano Workshops and Institutes are becoming more numerous as traditionally trained piano teachers thrill to the success and exhilaration of doing it "the Suzuki way".

Denda gives Workshops at MacPhail Center

Mr. Mitsumasa Denda of Nagano, Japan, will begin a month long residency at the MacPhail Center for the Arts with a workshop scheduled for March 12, 1978. Mr. Denda, a Talent Education string teacher and one of the more familiar names to American Suzuki teachers, will also hold sessions on March 19 and 25, and April 2.

The workshops will be for those who have already had some experience with Suzuki teaching. There will be opportunities during his residency to observe him working with students from the MacPhail Suzuki Program, and for teachers to work with him on an individual basis.

Complete information about these events is available by contacting Mark Bjork, Director of the MacPhail Center Suzuki Program. The Center's address is 1128 LaSalle Avenue, Minneapolis, Minnesota 55403. Phone 612-373-1925.

June 26-28

SUZUKI VIOLIN WORKSHOP AT STANFORD UNIVERSITY

Stanford University
Stanford, CA 94305

Director: Mrs. Jackie Corina

Program offerings: Suzuki violin, book 4 and beyond, chamber music

Faculty: Steve Goodman (UT), Mihoko Hirata (WA), Doree Shimizu (CA), Etsuko Suehiro (CA), Sr. Terese Cecile Murphy (CA)

Housing and meals: Room and Board: Adult single, \$21.50 per day; Half double, adult, \$19.00 per day; Half double, youth, \$13.50 per day.

Fees:

Tuition for Suzuki students	\$40.00
Parent fee	10.00
Observer fee (teachers)	25.00

Additional information:

Mrs. Jackie Corina
806 Pear Avenue
Sunnyvale, CA 94087
Ph. 408-245-1104

June 26-30

NORTHERN ARIZONA UNIVERSITY SUZUKI VIOLIN INSTITUTE

Northern Arizona University
Flagstaff, AZ 86001

Director: Louise Scott

Program offerings: Violin, observation.

Faculty: Ted Brunson (CA), Lurames Mandel (AZ), Max Mandel (AZ), Louise Scott (AZ), Laurel Thurman (AZ), others to be announced.

Housing and meals: Dormitory.

Fees:

Suzuki student application fee	\$10.00
Student tuition	45.00

Observers, college credit available
No fee announced.

Recreation: Mountain country sightseeing, 1½ hours to Grand Canyon.

Additional information:

Louise Scott
Box 6040
Northern Arizona University
Flagstaff, AZ 86001

Help Needed At Convention

At the Music Educators' convention to be held in Chicago at the Conrad Hilton Hotel, April 12 through 16, the Suzuki Association of the Americas will have an exhibit booth. Dr. Milton Goldberg is very much in need of qualified parents or teachers to attend the booth for short or extended periods of time. If you can arrange to help out please contact him at 1233 Ash Street, Winnetka, IL 60093.

Suzuki Teacher Thanks Donors

I would like to express my deep gratitude to all who offered condolences to me and to all who so generously contributed to the memorial scholarship fund for the Suzuki Program at Southern Illinois University-Edwardsville, established in memory of my husband, Charles.

Sincerely,
Beverly de la Bretonne

Listen and Watch— The Exposure Team

by Louise Behrend

The more exposure all of us enjoy to good music, the better. And for the children, who are just beginning their journey of musical discovery, there cannot be too much exposure. Musical response and sensitivity, musical knowledge and pleasure—all develop in direct ratio to the amount of exposure.

Listen, Listen, Listen

How can you provide this exposure at home? By making sure that your child lives with music every day. Play tapes and records for him—at mealtimes, during playtime, at bedtime. Pick any pieces you like (ask your teacher for suggestions). But make sure that your child listens to music every day, that he grows up in an environment where music is a basic ingredient of life.

Take your child to concerts. Let your child hear live music and see live musicians. All of this general listening will increase his familiarity with the language of music, and will give him an understanding of where his present studies are leading.

Over and Over and Over

Play his Suzuki record for him. Make sure that he listens to the pieces he is working on every day—not once, not twice, not three times, but over and over and over and over again. The more he hears the pieces, the better he knows them; the better he knows them, the more quickly, easily, and securely he will learn to play them.

(continued next page)



Photo by Montzka

When the student's posture, technique, tone and intonation allow him to concentrate on notation without ill effects, he may expand his experience with music by playing in an orchestra. This opportunity is offered at some Institutes for the student who is reading music at a given level.

June 25 - July 1 NATIONAL CELLO INSTITUTE California Institute of Technology Pasadena, California

Fees:

Cello students	\$80.00
Beginning cello students	40.00
Teacher sessions and lessons	90.00
Observation only	50.00
Violin (sibling only)	40.00
Parents	10.00
Registration fee of \$10.00 applies toward tuition. (Above fees may be subject to slight revision.) No credit is available.	

Additional information

Richard W. Mooney
1959 Bobolink Way
Pomona, CA 91767

Director: Richard W. Mooney

Program offerings: Suzuki cello of all levels, master class teaching of traditional students, teachers course of playing, observing and discussion, parents discussion and observation, and violin for siblings of cello student only.

Faculty: Tanya Carey (IL), Roger Emanuels (CA), Barbara Goodman (MI), Juanita Mooney (CA), Margaret Rowell (CA), Irene Sharp (CA), Barbara Wampner (CA), and Charlene Wilson-Russell (CA).

Housing and meals: Facilities on campus, Sunday evening to Friday evening, \$80.00.

Listen and Watch (continued)

Have you tried making repetitive tapes of each new piece and each review piece as they are assigned? Let your child help you make the tape from his record. And then place the tape recorder, in his playroom, in the kitchen, in his bedroom, so he can hear his current pieces over and over while he is playing, while he is eating, while he is bathing, while he is sleeping. Each 30-minute side of a 60-minute tape can provide six to fifteen performances of a short piece. Listen to that tape even three times a day, and the child will have heard the piece eighteen to forty-five times! He'll absorb the music painlessly, and you'll notice a definite pick-up in his progress on the instrument.

Watch and Note

We all enjoy seeing as well as hearing people play. Here in the School, there is the perfect opportunity for watching. Ours is an open school; visitors are welcome in classes and lessons. Come 10 minutes early, stay 10-minutes

later. Take your child to watch another child's lesson, preferably a child who is older or more advanced than your child. Take him to watch an advanced playing class. He'll hear the pieces that are coming up for him in the future; he'll see how the older and more advanced students work; he'll even hear the pieces he is now working on played as review pieces by older students. Mr. Suzuki has said that children often learn more from other children than from adults—and we, too, have found this to be true.

Visiting other lessons and classes can also be a very easy introduction to concert manners. The visiting children should, of course, sit quietly and listen, so as not to disturb the lesson or class. And please—"in or out, but not in-and-out." Stay as long as your child is interested; if he shows signs of restlessness, take him out quietly.

Listening Plus Practice Equals Progress

It is obvious that, just as the rate of progress is in direct ratio to the amount

of listening, so is it in direct ratio to the amount and kind of practicing. No practice, no progress. Good practice, good progress.

Of course, practicing must be viewed differently for children of different ages. For the three-year-old, practicing should possibly be only 2-minute or 3-minute periods of concentration within a period of pre-violin rhythm and coordination games or games with the instrument itself. What is important here is the establishment of the *idea* and the *habit* of *concentrated work*. Try to set regular practice times for your three-year-old and try to establish a pattern of concentration.

But with these little ones, attempt only a *very* short practice period at a time. Five or six 2-minute sessions a day can be fun for the child; but for heaven's sake, don't try to keep your three-year-old at it for 20 or 30 minutes at a time. Set a very small goal for each session, concentrate on working out this one tiny problem, and then

(continued on page 14)

June 26-29

CHARLOTTE SUZUKI INSTITUTE

Harding High School
2001 Alleghany Street
Charlotte, NC

Director: Mary Jane Kirkendol
Program offerings: Violin, piano, chamber music, parent program
Faculty: **Violin:** Hiroko Driver (TN), Milton Goldberg (IL); **Piano:** Linda Jackson (TN)
Housing: Motels will be listed on brochure
Meals: No meals furnished.
Fees:
Student registration fee \$15.00

Tuition for Suzuki students 48.00
Observer fee 40.00
No child care available.
Recreation: Carowinds Theme Park and Old Salem, Winston-Salem, NC
Additional information and brochure:
Mary Jane Kirkendol
1210 Andover Road
Charlotte, NC 28211
Ph. 704-366-2578

June 26-30

DENVER SUZUKI INSTITUTE

University of Denver
Lamont School of Music
Denver, CO 80210

Director: James Maurer
Program offerings: Violin, cello, piano, orchestra, parent program, teacher training in strings and piano
Faculty: **Violin:** John Kendall (IL). Five faculty to be announced.
Housing: Dormitory, double, \$6.50 per person per night; single, \$10.00 per night. Apartment, one bedroom, \$80.00 per week for 1, \$90.00 for 2; two bedroom, \$80.00 per week for 2, \$90.00 for 3, \$100 for 4.
Meals: Breakfast, \$1.75; Lunch, \$2.50; Dinner, \$3.50
Fees:
Tuition for Suzuki students \$50.00

Teachers, non-credit 82.00
Credit, graduate and undergraduate per credit hour (1 to 3) 82.00
Recreation: Swimming, tennis, Rocky Mountain sight-seeing.
Child care: Day care available at University Park Pre-school and Kindergarten.
Additional information:
James Maurer
2691 S. Kingston Ct.
Aurora, CO 80014
Ph. 303-753-2084 (business)
751-2947 (home)

Listen and Watch (continued)

quit. Then repeat the process later. The child will gradually build up his concentration span, he will see that he can indeed enjoy a series of small successes, and he will progress.

Practice for the Four-, Five-, and Six-Year-Old

For the four-year-olds, 10-minute practice sessions are usually successful. Again, try several short sessions a day, and again set only one small goal, one small problem to be worked on and solved in each session. At this stage—and even later when the child is grown up—it is better to solve one problem at a time, to do one thing well, to achieve security in one small technique, than to do several things sketchily.

By the time the child is five, he probably will be ready for concentrated practice sessions of 15-20 minutes. Again, try to schedule two or three of these a day. Practicing 45 minutes a day in three installments can be fun; doing it all at once might well be discouraging. Many five-year-olds can already handle a 30-minute practice session, just as they can handle a 30-minute lesson.

By the time the child is six, he is already what we have come to think of as a "middle-aged" child. Certainly 30 minutes at a time should be comfortable; in fact, those 30 minutes may fly by. Now he may very well be ready for a total of an hour a day, provided it is done in two 30-minute sessions.

Try one in the morning and one in the afternoon, or one when he first comes home from school and one as an after-dinner treat. Plan with your child what pieces and what exercises you want to work on during the first session, and what review, what new work, and what home-concert performances you would like to do during the second one.

The Older Child

For seven-year-olds and up, 30-minute or 45-minute sessions twice or three times a day should be worked out, building up eventually to an hour at a time. If planned in small, challenging, pleasant doses, the child can easily accomplish an hour-and-a-half to two hours a day.

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July 9-15

SUZUKI KINGSTON INSTITUTE AT QUEEN'S UNIVERSITY

Suzuki Kingston
Kingston, Ontario
Canada

Director: Dr. Trevor Spencer

Program offerings: Piano, violin, teacher training in piano and violin.

Faculty: **Piano:** Ann Barber (NY), Carole Bigler (NY), Dorothy Jones (Ontario), Dottie Soong, (NY), Fujiko Takahashi (NY), Sue Vasquez (NY), Phyllis Wood, (Ontario); **Violin:** Lorraine Fink (OH) Teacher Training: Craig Timmerman (MN). Additional teacher to be announced.

Housing and meals: Student residence at Queen's University, breakfast, lunch and dinner in University Dining Hall. Cost not yet available.

Fees:

Suzuki student registration	\$ 10.00
Student tuition	50.00
Parent fee	10.00
Teacher registration	15.00
Teacher training, non-credit	100.00

Recreation: Physical Education Centre of Queen's University. Family vacation area in nearby Thousand Islands.

Additional information and brochure:

Mrs. Vera Risk and	Mrs. Delphine Spencer
756 Tacoma Crescent	33 Ontario Street — Apt. 514
Kingston, Ontario	Kingston, Ontario
Canada K7M 5C4	Canada K7L 5E3

July 9-21

ITHACA COLLEGE SUZUKI INSTITUTE

Ithaca College School of Music
Ithaca, NY 14850

Directors: Sanford Reuning and Glenn S. Pannell

Program offerings: July 9-21: Chamber music, orchestra and teacher training; July 9-14: Suzuki piano students; July 16-21: Suzuki violin and cello students, parents discussions.

Faculty: To be announced.

Housing: Dormitory.

Meals: Campus cafeteria. Children age 5 and under, half price.

Fees:

Student registration	\$ 10.00
Parent fee (first parent only)	10.00
Suzuki violin and cello students tuition	65.00
Suzuki piano students tuition	85.00
Teacher registration fee	15.00

Graduate credit, 3 hours, two-week session only	270.00
Non-credit (in service), two-week session only	200.00
Observer fee per week (does not include teacher training)	25.00

Recreation: Swimming, bowling, recreation hall on campus. Five state parks for swimming, hiking, picnicking. Cornell University. A wide variety of sightseeing and tours famous in the area.

Additional information and brochure:

Sanford Reuning
929 Danby Road
Ithaca NY 14850
Ph. 607-272-6006 (business)
272-7449 (home)

Listen and Watch (continued)

A word of caution: older beginners will at first have very little they are able to do, and thus their initial practice time will necessarily be rather short. But as ability, knowledge, strength, control, and endurance are built, they will very shortly find that they have the capability, the concentration, and the challenge to start building up their practice time. Do check with your teacher for suggestions.

Enjoy Work and Results

Suzuki training does not mean learning without working. What it *does* mean is learning to find pleasure in the work as well as the result. The better we work at something, the better we do it. The better we do it, the more we enjoy it. Suzuki's aim is to bring the children to a very high level of proficiency on the instrument, so that they can enjoy a lifetime of pleasure in playing and in music.

Louise Behrend is director of the School for Strings in New York City and currently Vice President of SAA. This article is reprinted from her school's publication, TUNING FORK.



Photo by Montzka

In response to the growing number of requests from the mothers and dads who accompany their children to Institutes, many programs now offer a Parents Playing Class. You can be an absolute beginner, or nearing the concerto literature. In either case you will learn and love it!

July 10-14

UNIVERSITY OF NORTHERN IOWA SUZUKI WORKSHOP

School of Music
University of Northern Iowa
Cedar Falls, Iowa

Director: Martha Holvik

Clinician: Doris Preucil, Preucil School of Music, Iowa City, IA

Program offerings: Teacher training in violin. Lectures, demonstrations, discussions, including philosophy, technique, repertoire, and starting of Suzuki programs.

Books 3 and 4 will be studied.

For brochure and details:

Martha Holvik
School of Music
University of Northern Iowa
Cedar Falls, Iowa 50613

July 10-14

SUZUKI WORKSHOP

Chautauqua Institution
Box 28
Chautauqua, NY 14722

Director and clinician: Miss Anastasia Jempelis, Rochester, NY

Program offering: Teacher training, violin.

Accommodations: Write for brochure.

Fees:

Teacher registration fee	\$100.00
Non-credit	100.00
Graduate credit cost, 2 hours	100.00
Undergraduate credit, 2 hours	100.00

Recreation: Swimming, tennis, golf; symphony, opera and theatre companies.

Child care: School for Pre-schoolers; Boy's and Girl's clubs to age 15; baby sitters.

Additional information:

Miss Anastasia Jempelis
c/o Eastman School of Music
26 Gibbs Street
Rochester, NY 14604
Ph. 716-275-4326

Report from Claremont Summer Course

Fifty-six teachers, responding to the opportunity for improved violinistic skills and intensive study of the Suzuki literature, came in the summer of 1977 to California's Claremont Graduate School from many areas. John Kendall was the master teacher, and Marjorie Marth of the Claremont Community Music School was the director of the six-week workshop. The course was offered either for credit or non-credit.

For some years, many Suzuki teachers have felt the need for more time devoted to teacher training than that available at primarily student-oriented institutes. Some of these teachers came to Claremont for self-development as violinists, and to attain deeper insights into their own and their students' problems.

Housing was in the Oldenburg Center on the Campus, with private rooms for living and practice. Classes were held in the music building near by. A swimming pool was less than two blocks away.

Each day began at 8:30 a.m. with an hour of strenuous warm-up. The valuable experience of a creative approach to problem solving characterized the entire workshop: analyze the problem and learn to custom construct the exercise to solve it. If the tone is sluggish and lacks life, if the vibrato is pale and wan, why? How can I sharpen my sensitivity? How can I learn to focus on the problems and what practice techniques are best for their solution?

The six-week course was divided into three two-week sessions, covering the materials in Books 1-3, then Books 4-6, and finally, selections from Books 7-10. A final play-in climaxed each session,

TEACHER TRAINING FOR VIOLINISTS

Private study and practical experience in a well established string development program at Southern Illinois University in Edwardsville.
Graduate Assistantships available for qualified violin, viola and cello applicants.

- Private study with John Kendall
- Group and individual teaching experience in the SIU Preparatory Program
- Seminars in the Suzuki Method of violin teaching
- Performance in university orchestra and ensembles
- The curriculum may lead either to a Masters of Music in Education or a Masters of Music in Performance.

For further information write directly John Kendall, The String House, Box 74-A, Southern Illinois University - Edwardsville, Edwardsville, Illinois 62026

and the teachers, in addition to demonstrating their thorough familiarity with the agreed-upon fingerings and bowings, performed the repertory with tonal beauty and style.

The careful, detailed study of each piece in the repertory helped teachers to improve their own performance, and also to discuss new creative ways to guide their students musically and technically.

At 11:00 each morning a small group of young students served as a demonstration group, with a professional accompanist on hand during the hour. To underscore and reinforce the teaching ideas which had been discussed that day, these students were taught both individually and in groups by Mr. Kendall. The teachers could now observe and record many ideas applicable to their own teaching.

Private lessons with Mr. Kendall were in the workshop format. The teachers came in pairs for two hour sessions. While one took the lesson, the other took notes for him. All lessons were open to observers and the atmosphere was such that everyone felt comfortable with this arrangement. One of the most gratifying results of these lessons was indicated by a comment: "Not only am I playing better now, but I know how to listen to myself and

analyze and invent solutions to my own playing problems."

During evening chamber orchestra sessions, held two or three times a week, topics discussed in the mornings were related to string orchestra literature.

Plans are already projected for a similar course next July in Claremont. It will end immediately prior to the beginning of the International Suzuki Institute to be held in San Francisco.

John Kendal writes: "The Suzuki movement is characterized by the willingness of teachers to exchange ideas. Their enthusiasm for self improvement, as evidenced by their efforts to study the materials intensively, as well as the techniques for teaching, make them a remarkable and spirited group. We should continue to organize both short and long term sessions in order to bring together fine teachers such as those attending Claremont this summer."

(continued from page 11)

ranks of our parents and teachers will, no doubt, apply its suggestions directly to their game, but Gallwey doesn't limit the direction of his books to tennis players or even to sports enthusiasts. Music teachers and parents will find these books a great source of exciting, provocative ideas, applicable to music and to life.

July 8-18; July 19-23; July 24 - August 3

CLAREMONT GRADUATE SCHOOL TEACHER TRAINING COURSE EMPHASIZING SUZUKI LITERATURE

Claremont Graduate School
9th and College
Claremont, CA 91711

Director: Marjorie Cofer Marth

Program offering: Adult Teacher Training in Violin

Faculty: John Kendall, Southern Illinois University, Edwardsville, IL

Fees:

Teachers, non-credit \$ 75.00
Graduate or undergraduate credit,

2 hours 105.00
(Costs approximate, to be announced later)

Additional information:

Marjorie Cofer Marth
1420 N. Mills Avenue
Claremont, CA
Ph. 714-626-8511 (business)
624-5353 (home)

Are You Planning To Visit Japan?

The Headquarters for Talent Education in Japan is located in Matsumoto. It is here that Dr. Suzuki and other distinguished faculty teach. Foreigners are welcome to observe and study.

For those planning a trip to Japan and the Talent Education Institute, the following information is of great importance:

The school schedule in Japan differs from the United States in that the holidays and vacations occur at different times. If you wish to observe children taking lessons, you should inquire about suitable dates for your trip.

Notify the Talent Education Institute that you are coming. Please give arrival and departure dates, and the number of people in your party (adults and ages of children).

There is a minimal fee for observing at the Institute. Lessons with Dr. Suzuki are a set fee, which is the same for one lesson or more (each month).

Visitors are welcome to observe piano lessons. However, there are no facilities for piano practice, and lessons cannot be scheduled.

String players should bring their own instruments since there are no rentals in Japan.

For Summer School, hotel reservations and registration should be made well in advance, probably in May.

There are accommodations in western style hotels in Matsumoto. Prices range from 3000 Yen per day upward. Travel-



Photo by Montzka

The international language of music suffers no vocabulary problem. Teachers and students of diverse backgrounds communicate freely at Institutes. Here, Margery Aber delights in the stage personality of visiting faculty member, Miss Yoshiko Nakajima of Japan.

ers are cautioned to carefully check current prices as well as the dollar exchange rate before budgeting their trip. Living in Japan is far from inexpensive!

Those wishing to enroll in the Teacher Training Course, which is a minimum of two years, must apply for consideration through the Suzuki Association of the Americas before contacting the Talent Education Institute.

Ability Development Associates,
Box 887, Athens, Ohio 45701
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SMAC IS INCORPORATED

The Suzuki Music Association of California (SMAC) is reaching completion of its process of incorporation. SMAC is designed to be a non-profit umbrella organization for existing Suzuki organizations throughout the state.

In addition, the existence of this central body will facilitate communication among the relatively wide-spread local groups. This will "help the coordination of meetings, Institutes and other Suzuki activities," according to Rick Mooney, director of the National Cello Institute and a member of the first Board of Directors of SMAC.

The complete Board of Directors is as follows:

- Ted Brunson—San Diego
- Rosa Lee McKay—Riverside
- Harlow Mills—Pasadena
- Rick Mooney—Pomona
- Barbara Wampner—San Francisco

People who would like more information may contact Harlow Mills, 2293 Country Club Drive, Altadena, CA 91001

"Child prodigies are not born — they are developed."

Dr. H. E. Gruber, Rutgers University

July 23 - August 5
AMERICAN SUZUKI INSTITUTE
OF STEVENS POINT
University of Wisconsin — Stevens Point
Stevens Point, WI 54481

Director: Margery V. Aber

Program offerings: Violin, cello, piano, chamber music, orchestra, parents program, teacher training in strings and piano.

Faculty: To be announced.

Housing: Dormitory, Session 1, \$24.00; Session 2, \$24.00; Both sessions, \$48.00

Meals: Campus dining hall: Meal ticket each session July 23 dinner through July 29 breakfast, or July 30 dinner through August 5 breakfast; Adult, \$32.60, Age 10 and under, \$23.00. Both sessions, Dinner July 23 through breakfast August 5, Adult, \$71.65, Age 10 and under, \$50.25.

Fees:

Suzuki student tuition	\$50.00
Parent fee	10.00
Chamber music	65.00
Teacher registration, credit or non-credit	65.00
Credit available, 2 to 4 hours, fee to be announced	

Recreation: Swimming, several park areas.

Additional information and brochure:

Margery V. Aber
American Suzuki Institute of Stevens Point
University of Wisconsin
Stevens Point, WI 54481

August 6-12

SUZUKI METHOD INTERNATIONAL TEACHERS' CONVENTION

San Francisco State University
1600 Holloway
San Francisco, CA 94132

Directors: Dr. Walter L. Haderer and Kiyo I. Tashima

This convention is designed primarily for teachers for in depth study of the Suzuki Method and Philosophy in violin, cello, piano and flute. Selected students will be used for demonstration purposes and concerts.

Those students who are selected to participate will represent outstanding Suzuki teaching from all areas of America and Japan. At the convention their musicianship will be further enhanced by the instruction of Master Teachers from America and Japan, and by Dr. Suzuki.

At the time of this publication, the various costs and fees for the convention had not been determined.

Cost for dormitory living and cafeteria meals on campus will be \$66.50 beginning with supper on Sunday evening and ending with Saturday breakfast. Upper division undergraduate credit of 2 hours will be offered, with the pre-requisite being previous study of string instruments, piano or flute.

Additional information about the International Convention will be sent to members of the Suzuki Association of the Americas when it becomes available.



Photo by Montzka

Teacher Training has become a major course at most Institutes. The success of a Suzuki program is closely linked to the teacher's understanding of the "mother tongue" philosophy, his application of the materials, and his own personal playing ability. Joan Reuning conducts a class in bow control and tone production at the Ithaca, NY, Suzuki Institute.

NEW PRODUCTS DEPARTMENT

Patterns are now available to make the theory game materials developed by Michiko Yurko and designed for Suzuki students of any instrument. Five different sets each include patterns, measurements, drawings and ideas. Each set is \$6.00, all five for \$28.00, plus postage and handling. Descriptions and information are available from MUSIC 19, 19718 Greenside Terrace, Gaithersburg, MD 20760.

TEACHERS AVAILABLE

Performer and teacher seeks position, preferably college, in a community desiring a Suzuki program. Excellent training and background, including Suzuki work at Preucil School, Eastman, and Stevens Point Institute. For resume and reference information contact Jeffrey R. Cox, 254 Prospect Street, New Haven, CT 06511.

Violin instructor with twelve years Suzuki teaching experience desires to establish a public school program or assume existing one in Sept., 1978. Contact: Mary Carroll, 725 N. Garden St., Bellingham, WA 98225, Ph. 206-676-9018.

TEACHERS NEEDED

Seek highly qualified Suzuki Piano Teacher for MacPhail Center for the Arts, 1128 LaSalle Avenue, Minneapolis, Minnesota 55403. Write c/o Dr. Richard Sieber for details.

Violin teacher needed for full-time position in established Suzuki program. Area boasts enthusiastic parents' group and cultural renaissance. Additional playing opportunities for qualified performers. Contact: Joseph McSpadden, Suzuki Institute for Musical Training, 6508 Evergreen Rd., Little Rock, Arkansas 72207.

Suzuki teachers needed in State College, Pa., home of Penn State. Existing positions for part-time cello and full-time violin instructors. Many requests for a piano program. Strong support for the arts and Suzuki teachers. Contact: Sue Ann Wible, P.O. Box 92, 600 Matilda Ave., Lemont, Pa. 16851, Ph. 814-234-3493.

Suzuki Family Guild in Clearwater, Florida, wishes to expand and seeks an experienced violin teacher. Contact: Helen Kellner, 1335 Jeffords St., Clearwater, FL 33516.

Unlimited private teaching opportunity for Suzuki string teacher in Woodland and Davis, with possible 20 hr per wk through adult education program. Contact: Chuck Rhoades, 911 Cleveland St., Woodland, CA 95695.

New music store seeks full-time Suzuki/traditional violin teacher for culturally-minded community. Contact: Cagnoli Music Co., 35 W. Caracas Ave., Hershey, PA 17033.

A Suzuki violin and/or piano teacher needed immediately for new and expanding program. Must have good training. Additional playing opportunities for qualified performers. Contact: Dr. Gerald Lloyd, Dean, Conservatory of Music, Capital University, Columbus, OH 43209.

Desire contact with teachers using Suzuki Flute Method. Wish to receive teacher training in hopes of starting a program. Contact: Mary Beth Welcher, University of Louisville School of Music, 9001 Shelbyville Road, Louisville, KY 40222.

PUBLISHER'S NEWSLETTER

DEAR MEMBERS:

As the exclusive publisher outside Japan of the Suzuki Method materials developed by Shinichi Suzuki to further his ideas about how children's learning takes place, we have a special privilege. It goes without saying that anything which helps spread Suzuki's philosophy is a privilege to promote. Our aim is to see that these materials present his ideas as faithfully as possible, in spite of language barriers and geographic distances. We also have a mission to see that these materials are available throughout the world.

If you are having difficulty in obtaining any of the Suzuki Method materials, please get in touch with our Customer Service Department. We realize that music dealers aren't supermarkets, which can have every item in stock and can ascertain the proper reorder point instantly by pressing a few buttons on a computer terminal. Even so, many dealers provide excellent service for their customers. There are occasional slip-ups, however, as well as areas that have no dealer. So let us know if you need help. Don't remain frustrated while your students are without the books and records they need. We'll see that your order is filled or, in rare instances where it can't be filled, we'll give you an explanation. One currently needed explanation concerns John Kendall's "Listen and Play."

Let me go back in history a bit. We first learned of Shinichi Suzuki's work in 1959 when a member of our staff heard John Kendall give a glowing report (illustrated with a sound film) after spending six weeks in Japan observing Suzuki and teachers he had trained. We were intrigued and contacted Kendall about

publishing material for American children based on the Suzuki Method. Suzuki was interested in having his work known in America and agreed to cooperate with Kendall. The result was "Listen and Play," published in three volumes in the early 1960s.

While working on "Listen and Play," we became acquainted with Zen-On Music Company in Tokyo, publisher of the original edition of the Suzuki Violin School.

As Dr. Suzuki came to know more and more American teachers through tours and workshops (beginning with his historic appearance at the Music Educators National Conference Convention in 1964), he gained confidence that the Japanese text in his books could be translated directly into English. Zen-On agreed to publish a revised Japanese-English edition for world distribution and gave us the exclusive rights for North America (later expanded to include all territory outside Japan) for this and all other works by Shinichi Suzuki in the field of music already created or to be created.

Teachers welcomed the idea of having the Suzuki Violin School in a new bilingual edition drawn from the original source. Even so, there were many who found John Kendall's expanded explanations, photographs, and special exercises very helpful. We therefore continued to publish both the revised Suzuki Violin School and "Listen and Play," even though the musical material was basically the same in both series. There was greater demand for the Suzuki Violin School and, as printing costs soared, we were forced to combine books in order to keep prices down. Combining the three volumes of "Listen and Play" into one volume

wasn't a satisfactory solution. Perhaps more important, however, was the feedback we were getting from parents and teachers regarding what we had felt were minimal differences in the two series: a different order of pieces, additional pieces in the "Listen and Play" book to which students of the Suzuki Violin School were not exposed, and recordings done by a concert violinist instead of the recordings done by Suzuki himself.

Accordingly, we proposed to John Kendall that "Listen and Play" be revised and published as a teacher's handbook to supplement the Suzuki Violin Method.

At our meeting last June with Dr. Suzuki in Honolulu we submitted preliminary artwork for a new international edition. We decided to begin work on the Suzuki Violin School and the Suzuki Piano School, a project which we hope will be completed in the near future. The text will appear in Japanese, English, French, German and Spanish. In addition, we think you will be happy to know that all books will again be available separately and that we are making the transition from records to cassettes.

We welcome the opportunity that the expanded AMERICAN SUZUKI JOURNAL gives us to communicate with you. We plan to take space in each issue to keep you informed about what is happening in the field of Suzuki Method publications.

David Sengstack

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