



DR. SUZUKI SENDS A LETTER OF THANKS

The recent celebration of Dr. Suzuki's birthday brought many cards and greetings to Matsumoto from all over the world. These were displayed in a prominent place for the Japanese children to enjoy. As an expression of gratitude the following letter was received from Matsumoto by the SAA:

I would like to thank everyone for the many good wishes they sent to me on my birthday.

It was wonderful to discover that so many students, parents, and teachers are thinking of me. Letters and cards came from 25 states and from Australia, Canada, and England. There were 180 in all; enough to cover the staircase and hallway walls! The young students here heartily enjoyed looking at them all.

As I read the messages, I found some comments which I would like to share with you:

"Thank you for putting all the music together to make playing the violin so much fun." student age 7

"Thank you for helping us to discover the "gift of music," a gift that will bring us all pleasure the rest of our lives." parent

"May every day of your life be as special as you make every day of ours." parent

"The Suzuki program has brought my family and I many of the happiest moments of our lives." student

May you all enjoy your music and the special quality it brings to your lives.

Humbly,
Shinichi Suzuki

SUGGESTIONS FROM DR. SUZUKI

One of Dr. Suzuki's traits is his constant striving to improve the quality of teaching in Japan. By observing the teachers and by studying their students he periodically recommends where emphasis should be placed for continued high achievement.

The following list, which Dr. Suzuki wished to share with American teachers, is his most recent communication with teachers in Japan.

SEVEN POINTS OF STUDY OF THIS YEAR

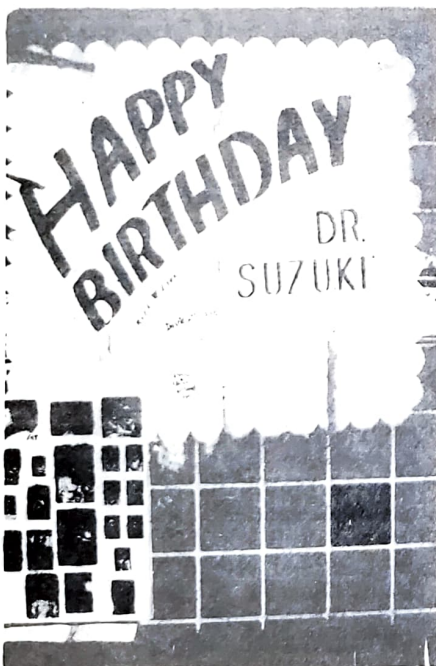
1. We can teach a good position of the right arm and the correct movement for changing strings by playing silent arpeggios.
2. Practice changing strings at the frog of the bow. This develops an ability to control the bow: an ability of the fingers.
3. Make the best use of the elastic power of the horse

hair. Please teach each student to hold the bow so that the tip of the bow does not waver.

4. Here is a way to correct the position of an arm that is too high: use a comparison to "swatting flies."
5. To draw a straight bow stroke, ask the student to draw the bow parallel to the bridge.
 - a. Take care that the distance between the tip of the bow and the bridge is always the same.
 - b. By changing the position of the first and second fingers we can bring the tip of the bow closer to the bridge.
6. To teach a truly musical tempo, use the piano accompaniment now available on cassette tape.
 - a. This will develop an ability to play in a musical tempo.
 - b. If the student can play perfectly with the piano accompaniment tape, then he may go on to study his next piece.(Note: Accompaniment cassette tapes are not currently available in the U.S. but can be imported from Japan. Write to the SAA for details.)
7. We must teach Tonalization at every lesson. If a student becomes able to play a beautiful tone, this shows that his teacher has an excellent ability to teach Tonalization.

SUZUKI MATERIALS ON LIST

The Kendall Listen and Play books and the Suzuki Books 4-8 have been included in the National Federation of Music Clubs' Junior Festival Bulletin. Charles L. Wilson, National Crusade for Strings Chairman, and a Suzuki exponent, secured permission to include the Suzuki literature in the required list for strings. This information will appear in the NFMC Junior Keynotes Magazine.



... from your many admirers, young and old alike, and from the SAA! Birthday greetings displayed in Matsumoto.

AMERICAN SUZUKI JOURNAL

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EDITORIAL

As a new editorial board publishes its first edition several thoughts come to mind that should be shared. First of all, our thanks are extended to Bill Starr for his efforts and talents in publishing the *Journal* these past several years. Since the SAA was formed Bill has practically single-handedly assumed the responsibility for this publication, and we as his successors have a tough job in maintaining the high standards he has set for us. Speaking for the members, we want to say thanks, Bill, for an exceptional job.

Secondly, we as new editors are pleased that each edition of the *Journal* reaches more readers than the previous one. The SAA is undergoing rapid growth, and as the organization grows to include more and more teachers, parents and students we are pledged to serve the many needs of our various types of readers. In order to do this we need your assistance in the form of ideas and articles for publication, requests for the type of information most

helpful to you, and constructive suggestions for improvement. The addresses of the editorial staff are listed in this edition, and we encourage you to communicate with us so that the *Journal* can continue to be a source of information and inspiration in our common interests.

If you have information or articles you wish to submit for publication please send all materials to the specific editors as listed above. Not all materials sent can be published, of course, because of the great number of submissions, but each item will be carefully considered by the editorial staff for inclusion in the *Journal*.

We hope that with your help we can continue to make this publication as useful a tool in Talent Education as Bill Starr did.

KC

POSITIONS AVAILABLE

The Arkansas Orchestra Society is seeking applicants for positions combining instruction in a private Suzuki program with instruction in a public school or college string program. The positions also involve performing responsibilities with the Arkansas Symphony Orchestra and Chamber Orchestra. Applicants must be qualified Suzuki teachers, good performers, interested in building a new program. Salary dependent on training and experience. Send credentials and tape to: Joseph McSpadden, Director Arkansas Symphony School for Early Training Robinson Auditorium Broadway and Markham Little Rock, Arkansas 72201

Independent School District No. 284, Wayzata, Minnesota (western suburb of Minneapolis) is seeking an experienced Suzuki teacher for kindergarten-4th grade program. The district hopes to fill this position immediately, teaching duties beginning on January 5, 1976. The salary is based on training and experience, \$8,475 being the current base. Contact:

Dr. Roger Adams, Director of Personnel
210 Highway 101 North
Wayzata, Minnesota 55391
(612) 473-4621

NOTICES

A guide book for piano teachers called "Teaching Suzuki Piano," Vol. 1-2, has been prepared by Doris Koppelman of San Diego, California. The cost is \$5 per copy. It may be obtained by writing Doris Koppelman, 8565 Hudson Drive, San Diego, CA 92119.

Remember the ASI Spring Tour to Japan. Information is available. Reservations are being accepted by Travel Service, Inc., 8700 Stemmons Freeway, Dallas, TX 75247.

SUZUKI TEACHER TRAINING APPLICATION

During the past few years, there have been an increasing number of inquiries from those wishing to spend a period of time in Japan for study and observation with Dr. Suzuki. It is impossible for Dr. Suzuki, with his tremendously busy schedule, and limited facilities for students from abroad, to accommodate all who inquire.

For this reason, he has asked the SAA to assist him in selecting a limited number of qualified persons who would benefit from this experience, and who will contribute to their own communities upon return.

The procedures for application involve submitting the following:

- 1) A short statement of objectives.
- 2) A resume of background, experience and particular interests and beliefs leading to the decision to apply.
- 3) Two letters of recommendation from appropriate persons.
- 4) A tape recording representative of current performance.

Please send the above to the Executive Secretary of SAA, Glenn Pannell, 933 East State Street, Ithaca, New York 14850. The materials will be reviewed by the Executive Board of the Association, who will respond directly to you and to Dr. Suzuki.

SUZUKI PAGEANT FEATURED

In its 10th annual Youth Concert the Houghton (NY) College Symphony Orchestra premiered *O Come Little Children*, a Suzuki pageant commissioned for the concert by conductor, Professor Keith C. Clark. Composer-in-residence, Dr. William T. Allen, created the work to incorporate narration compiled from the sayings of Shinichi Suzuki in such a manner as to capsule his philosophy of music study. The narrative was spoken by Mrs. Nancy Barcus, who offers Suzuki method violin instruction to numerous area youngsters.

Dr. Allen's work, subtitled, "The Story of the Suzuki Violinists for Young Violinists" features several folk melodies incorporated in Suzuki instruction interwoven with original themes. Young children of Mrs. Barcus's Suzuki classes were guest soloists with the orchestra.

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EDUCATE AS EARLY AS POSSIBLE

by J. Frederick Muller

There are usually a number of ways to get to a specific destination whether it's a geographical point or an educational objective. As we look at the various alternatives, we often find some routes as being more desirable than others. It is interesting to note that in searching for the best routes to travel in education, a number of sound learning principles have emerged. One of them is to educate as early as possible.

You may recall that at the time when Dr. Suzuki was revealing his Talent Education Movement to American music educators, the Woods Hole Conference was taking place at Cape Cod where thirty-five scientists, scholars, and educators were discussing how education in science might be improved in our primary and secondary schools. Out of the ten-day meeting a number of provocative ideas were advanced. One of these ideas was already being implemented by Dr. Suzuki in his approach to learning.

This idea coming out of Woods Hole, by the Harvard psychologist, Jerome Bruner, indicated that "experience over the past decade points that our schools may be wasting precious years by postponing the teaching of many important subjects on the ground that they are too difficult."¹ Out of this, Bruner hypothesized that "any subject can be taught effectively in some intellectually honest form to any child at any stage of development."²

Jean Piaget, the Swiss psychologist, who is regarded by many as the foremost living child and educational psychologist, has been investigating intellectual development and theorizing about his findings since the early 1920's. Among the wealth of concepts that he has contributed to the psychology of intellectual development is much insight into the early years of child development. As he has observed in these early years, which he has labeled the period of *preoperational thought* (about two to six years), the child acquires a number of abilities, such as being able to manipulate his environment symbolically by inner representations or thoughts about the external world. He also points out a number of other notions that seem to be compatible with the observations that Dr. Suzuki made and put into practice.

In more recent years we have seen even more concern being placed on the idea of educating as early as

possible. For instance, in Japan, the "Early Development Association" was established in 1969 in an attempt to apply the ideas of Talent Education to other disciplines besides music.

Numerous music educators are becoming more aware of the significance of early childhood development. As a result of the Music Educators' National Conference Goals and Objectives Project of 1969-70, the National Commission on Instruction was appointed. In their published report³ they concerned themselves with recommendations and standards in respect to the types of experiences and instructional settings that need to be offered at each level of development. Their beginning level pertains to early childhood (ages 3-5).

In a current publication on music in early childhood,⁴ John Batcheller brings together a number of tested music experiences with details and directions that assist in better understanding this new thrust in both education and music. He points out that children in their early years need experiences that build up and strengthen their self-image. The direction of this booklet is to encourage individual recognition as well as group awareness. Dr. Batcheller indicates that "children in early childhood are born 'makers' and 'doers,' or put another way, 'participants.' Very young boys and girls learn to talk by talking and, in a like manner, they learn music by making music. Hopefully, the ideas will assist you so that your children can be expressive in many musically 'active' ways — all leading toward the end of musical involvement and sensitivity."⁵ In his publication he presents ideas for young children about rhythm and movement, singing, basic skills, music interest centers, and individualized lessons.

Elizabeth Mills and some of her friends identified ten reasons why musical training can and should be started early. Among these pertinent ideas about what can be best taught during these formative years, she pointed out that if we aren't beginning the study of music at the time of birth, we are wasting time. She also reminds us that this is the time when children have more time than during other periods in their life.⁶

We need to take full advantage of what we know about early childhood development. However, let's not stop with what Dr. Suzuki has told us about this crucial period, but continue to search for more knowledge about educating as early as possible.

J. Frederick Muller, past president

of a major company in the string industry, has been very active in the youth orchestra movement. He is a prolific arranger and co-author of the Muller-Rusch method for strings. The merits of the Suzuki philosophy and the subsequent results of early training have made him an enthusiastic supporter of the method.

1. Jerome S. Bruner, *The Process of Education*. New York: Vintage Books, 1960., 12.
2. *Ibid.*, 33.
3. *The School Music Program: Description and Standards*. Reston, Virginia: Music Educators' National Conference, 1974.
4. John Batcheller, *Music in Early Childhood*. New York: The Center for Applied Research in Education, Inc., 1975.
5. *Ibid.*, 4.
6. Elizabeth Mills and Suzuki Parents, *In the Suzuki Style*. San Francisco: Diablo Press, 1974.

A PARENT'S GRATITUDE

The following letter was recently received by the SAA from the parent of a Suzuki student. We have decided to print the letter with names and places deleted.

Gentlemen:

My daughter and I at present are enrolled in a Suzuki Program at - - - University. She was born with Downs Syndrome and is considered a Trainable Retarded person. She is fourteen years old, mentally she is about five years old. She cannot read, write or communicate well with speech, but does understand almost everything that is said to her. Her Suzuki teacher is a very fine teacher and my daughter appears to be progressing very slowly but she is progressing.

I am very grateful to Mr. Suzuki for making such a program available, and happy for this opportunity. It makes me sad that the special school she attends does not have music or the finer things in life being taught to these children. You too would be sad if your child was being trained only to mop floors, clean toilets, make beds, wash dishes and do laundry. All these things can be achieved at home in due time but I cannot teach her music or musical instruments. This is why I am so happy for the opportunity Suzuki presents.

I'm writing to request of you any information you might be able to give me — particular books or material you have on teaching retarded persons! I would be grateful.

Sincerely,
Name withheld

MUSIC THEORY — TRAINING THE INTELLECT WITH GAMES

By Michiko Yurko

"I am truly impressed with Suzuki children, their remarkable ability, the beautiful sound. I would like my Lisa to begin lessons . . ."

The young mother hesitated.

"But — ?" I prompted with an encouraging smile.

"It's just that — is it true that they can't read a note of music?"

Here again was concern about musical literacy from an interested parent. Since the Suzuki method does not spell out how to teach music theory, many teachers return to traditional methods. Others let the mothers take over this baffling procedure. One teacher told me that she glues music all over the walls of her studio, and her students learn because it's there.

After the joy of playing beautiful music, what a disappointment if a child finds the study of note reading a puzzling and discouraging drag! It's like having to eat a snack of carrots instead of cookies. Just because Mother and Teacher say it's important is hardly enough reason to want to learn to read music.

I have asked myself how much longer we can ignore having a good way to teach note reading? Is this not a real need in the charmed world of Suzuki? Because I believe it is, I have developed an approach to teaching music theory to young children which parallels the Suzuki method of learning, and at the same time is completely child-oriented. Young children are captivated and with sparkling eyes and bouncing little bodies, they beg for more.

One of Suzuki's basic philosophies is to move in small steps, learning each one thoroughly before moving on to the next. This forms the basis of my method. Each step deals with one isolated aspect of music theory such as learning the order of the musical alphabet (ABCDEF G ABCD . . .), learning the difference between a line and a space, and the position of the treble clef on the staff. Other steps are learning to spell thirds (ACEGBDFAC . . .), spelling triads and seventh chords and how that fun rhythm, "Mississippi Hot Dog" can be written out.

Each of these small steps is learned through a progression of highly entertaining games which the child plays with teacher or mother or with other children. Each game requires a minimum of explanation, just enough to catch his interest and motivate him to discover the concept. By repeating the game again and again — at his

delighted requests — he commits this concept to memory with no effort outside of having a lot of fun.

These games have a tantalizing magic about them. There is the excitement of competing and winning, and the children never quite realize that the games are designed so that sooner or later, everyone wins! Thus, they are played with much suspense and excitement, with peals of laughter and clapping of hands. This fascination is of paramount importance.

The teachers and mothers who watched me teach theory classes at three Suzuki Institutes during the summer of 1975 (Ithaca, New York; Stevens Point, Wisconsin; and Knoxville, Tennessee) remarked with wonder and enthusiasm that they'd never seen children having so much fun learning music theory. Classes of preschoolers concentrated for up to an hour, totally absorbed, and so involved with creative thinking that they came up with innovations that kept me on my toes!

The materials currently on the market are too small for young children, and they deal with too many concepts at a time. So I have developed my own materials, a BIG kit of them. We play nearly thirty games and their variations with brightly colored alphabet cards. For other games I use staff boards two by three feet. My clef signs are over a foot long, and the notes are nearly the size of doughnuts — and practically as inviting! Everything is colorful, sturdy and three dimensional, and the child handles everything. There are no chalkboards, paper, pencil or homework for the child.

I use no gimmicks or cute sayings to help the child memorize. (May I never hear "Every good boy does fine" again!) Instead he learns the real concept, then commits it to memory through joyful repetition. It is the intellect that must be trained, the thought process that needs to be developed.

It is up to the teacher and parent to present the materials in such a way that the child meets success each step of the way and has so much fun that he scarcely realizes what a valuable concept he has learned. He proceeds with confidence and anticipation, eager to discover and learn more. What he learned is for keeps because he is actively involved. He doesn't just listen — he discovers and does it for himself.

The games can begin with the very first lesson. But the theory is kept separate from the study with the instrument until the technical and musical skills are secure. It's like two

trees growing side by side. They grow and mature in their own ways, intertwine beautifully, and eventually they are as one.

Music theory is the most logical and lovely of all languages. It is as basic to musicianship as the sun is to the unfolding of a beautiful flower. Children must learn it thoroughly and correctly. At the same time, why not have a wonderful time!

★ ★ ★ ★

Michiko Yurko, a Suzuki piano teacher in Gaithersburg, Maryland, is currently preparing a book describing her approach and each game in sequence. Materials for the games will also be available.

SUZUKI TRAINING PROGRAM AT SOUTHERN ILLINOIS UNIVERSITY

Southern Illinois University at Edwardsville offers a teacher training program in strings relating to the Suzuki Talent Education method and geared either for independent study or a Master of Music degree. This degree may be taken in music education or in music performance, depending on the needs and capacities of the candidate.

The teacher training program has three aspects:

1) Private study at the highest level possible for the student, and including thorough analysis of the Suzuki repertory.

2) Seminars in string pedagogy, emphasizing Suzuki's approach.

3) Actual apprentice teaching under supervision both in private and class work in the SIU String Development Program.

Graduate assistantships are available and carry a stipend plus a waiver of tuition. For further particulars, write to John Kendall, Music Department, Southern Illinois University at Edwardsville, Edwardsville, Illinois 62026.

SAA INTRODUCES NEW LOGO

The Suzuki Association of the Americas is pleased to present in this issue of the Journal the official logo design for the Association. Produced by the Houragency Inc. of Ithaca NY expressly for the SAA, the logo captures the teacher-parent-child concept basic to the Suzuki philosophy in a strikingly simple design bound together by a pair of 16th notes. It gracefully includes all applications of the Suzuki philosophy today and its futuristic flair looks ahead to expansion of the Suzuki ideals to other areas of education.



Michiko Yurko and her young students enjoy the group reading activities while learning the written language of music.

NEW PAMPHLETS AVAILABLE FROM SAA

Among new materials being prepared by the SAA are several pamphlets aimed at the uninformed teacher and parent who may be interested in finding out more about Suzuki learning. These will be printed in the Journal as a series, beginning with:

"SO YOU WANT TO BE SUZUKI TEACHER"

If you have become curious about, or interested in the Suzuki approach, the chances are that you are already a trained musician and already involved in teaching or are preparing for it. If so, you will bring many established concepts and procedures to your study of Suzuki, as well as many questions.

This pamphlet is designed to help you discover which of your ideas already coincide with the Suzuki approach and the extent to which changes of viewpoint or the adoption of new ideas or practices may be necessary if you are to align yourself with this movement.

Between the extremes of the rigid "party-liner" and the careless borrower of an idea, there must be an extensive middle ground within which intelligent teacher-performers may operate, and cooperate. This middle ground, we feel, must involve the adoption of the following ideas:

- 1.) Genuine interest in, and affection for children as developing human beings as well as musicians.
- 2.) Capacity to work well with

children of different ages, and with parents and colleagues in a pleasantly cooperative atmosphere.

3.) Recognizing the importance of continuing study and self improvement for the teacher-performer, at the highest level possible.

4.) Belief in the importance of:

- a) Beginning early
- b) Postponing reading until readiness is established by teacher and parent
- c) Listening to recordings
- d) Following the Suzuki repertory sequence

3) Private lessons plus group classes

f) Training parents to be auxiliary teachers at home

g) Cooperation, not competition

(1) Since a minimal amount of traditional etude and drill materials are included in the Suzuki books, the teacher must use creative and imaginative approaches to the repertory and build exercises and studies relating to specific problems and new techniques in each piece.

(2) Merely teaching the student to play the pieces is not enough. Making productive use of constant review, reinforcement, and performance are intrinsic to this way of teaching.

(3) In order to teach effectively, the teacher must memorize the repertory and know it inside and out, both from the playing and the pedagogical standpoints. Keeping "one step ahead of the student" will not succeed in this method.

You will certainly not be happy with the Suzuki approach if you believe strongly in competition as

motivation: in strict use of the traditional regimen of etude materials; in teaching reading simultaneously with the beginning steps; in bypassing parent involvement, and minimizing the use of recordings.

If you believe some, but not all of the essential points listed above, you may wish to experiment with these ideas, but choose not to call yourself a "Suzuki teacher." If on the other hand you find yourself in agreement with the basic outlines here, and are strongly committed to continuing study of the flexible and changing features of this approach, as well as its stable concepts you will enjoy associating yourself with other teachers and parents in the Suzuki Association of the Americas and identifying yourself with the many others who are exploring and studying how to teach the Suzuki Method.

You are not asked to submerge your identity, nor to lose your own special qualities as a teacher and a person in becoming a Suzuki teacher, but rather to combine these in an artistic and creative way with the ideas and practices which we believe characterize this way of teaching.

Music Instruction Lecture Series No. 3

STEPS TOWARD EXCELLENCE IN TALENT Shinichi Suzuki

I would like for us to consider the following question: While possessing (equal amount of) zeal in the daily practice of one's musical instrument, be it violin, viola or cello, some will attain higher degrees of accomplishment in talent cultivation while others lower as the result of the differences in the goal-aimed procedure — what to practice and how to practice.

There are many artists who, in spite of their devoted attitude toward diligence in practice for a period of decade or so, are still unable to attain a high artistic and esthetic level, and are merely note-producing technicians. In other words, there are many whose goal-aimed procedure is nothing more than learning one musical work after another, increasing the size of their repertoire. It is a procedure not according to the proper steps toward artistic achievement, but merely circling around the circumference of a mountain, so to speak, without ever arriving at the mountain peak.

Those who instruct are, in essence, like guides who show the proper road and who lead step by step toward

(Please turn Page)

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zenith. They must be not only knowledgeable of the proper ways, but also the pursuers of the goal themselves.

Reminiscing my past five decades of artistic pursuit, I realize that the first ten years were spent foolishly; practicing five hours daily, learning to master the technical difficulties present in one new piece to yet another new piece.

Then I was awakened by the instruction of Kreisler and other great masters (through their recordings); henceforth I continued my study of their interpretive technique, tone production, musical phrasing. This (renewed approach to learning) has since continued until this day for some forty years.

From this personal experience, I have been endeavoring to communicate this important point in my coaching and teaching. Still, I feel that many students, particularly at the beginning, tend to repeat my earlier mistake by thinking that all there is to musical lesson is to learn yet another new piece of music, to be able to move fingers in ever more difficult ways. As the time passes, however, students begin to realize the essence in my repeated request for higher artistic rendition in their playing. They begin to comprehend the "what" and the "how" in learning.

The Trilogy (of learning): Ear, Mind and Heart

In encountering new difficulty in a new piece of music, it is easy to think that the mastery of technical difficulty is the primary goal in lesson. I committed the same error. This is because of the failure to recognize that the learning of new and more difficult technique is only means of attaining a higher level of artistic excellence, means of cultivating the artistic talent. With this quality, one is then able to be awakened by the (spirit of) art in the great masters. (The cultivation of) ear capable of discerning the accuracy in pitch production is not enough. The goal of music instruction is to cultivate the ear capable of perceiving the delicacy and the inner beauty in the interpretive rendition of music by the great masters.

To accomplish this, one must have the active mind to accompany the sensitive ears. To the students who are not mindful of their tones but merely endeavoring on the technical aspects, I often make the following comment: "You have a very good ear; but your mind is not working as good. Let's see if we can put the mind

of some 14 trillion brain cells to work a little." The point in this lesson is to cultivate the ear to hear how expressionless the student's tone is, and, at the same time, to cultivate the mind to perceive the beautiful tonal expression in the masters' performance.

When the student begins to have musical expression in his playing, the lesson will proceed to the cultivation of the heart. "Let's see if we can give the tone a little more feeling," I will often comment; "Let's give life to your musical tone." This is to progress from the correct tonal production to the transmittance of the 'heart' into music. This is what was stated previously; the combination, the trilogy of ear, mind and heart. This, I believe, is the core of musical instruction.

Cultivation of Talent (Comes After the Correct Playing)

Thus, in my lessons, I will say to the

student, when he has learned to play the piece of music without mistake, "Now you have completed the basic preparation. We will now go into the musical lesson." "Let's aim at a higher level of excellence. Let's compare with the recording, and see if you can play the piece better than the recording.

To aim at reaching a higher level of excellence starting at the point when the student has mastered the technical side of playing a musical work is like having the saving in the bank earning premium interest continuously and compounding.

Those who practice diligently, but think that being able to play a piece (without mistake) is all there is to the musical lesson, are the ones who do not realize the possibility of their own talent earning premium interest in the talent bank. They are likely to waste their days (without knowing that there is a higher level of artistic accomplishment to be attained).

REPORT BY THE INSTRUMENTS COMMITTEE

There has been much confusion regarding the availability of small-sized stringed instruments, and also the exact sizes of cellos, especially. This report is the first, and certainly very incomplete, effort to provide SAA members with helpful information. We will continue to search for information, and we ask you to please send us all the information you have. There are certainly dealers all over the country who carry, or can get, the instruments we need. Please help us complete our lists.

It is our policy to avoid recommending any particular dealers, wholesalers, or makes of instruments. We have provided addresses. We ask you to write directly to dealers for information, and ask your local dealers (if they do not

already carry the instruments) to write to the wholesalers.

Regarding cellos, several importers would like to know what demand there is for small-sized instruments. They do not want to import large amounts if there is limited demand. To help you decide your needs based on cost, the list prices of cellos referred to here range from \$475 to \$615. Schools and studios are customarily given discounts. If you are interested in Nagoya Suzuki cellos get your order in immediately. Because of the tremendous growth of the cello program in Japan the factory is way behind in filling orders for the United States. Will you please write to us to advise us of your approximate needs so that we can advise the importers? Please state German or Nagoya Suzuki preference.

Sizes of Nagoya Suzuki Cellos

Over-all length	Recommended height of child			
1 / 10	27.46"	31"	to	41"
1 / 8	29.37"	41"	to	49"
1 / 4	33.86"	45"	to	53"
1 / 2	38.27"	49"	to	57"
3 / 4	45.15"	53"	to	61"
7 / 8	46.85"	61"		
4 / 4	48.23"	63"		

Body length of some cellos

Kiso Suzuki	1 / 2	25 1/2"			
Lang	1 / 8	20 1/8"	1 / 4	22 14 / 16"	
Mayer and Son	1 / 8	20"	1 / 4	22 14 / 16"	
Meisel	1 / 8	20 1/2"			
Nagoya Suzuki	1 / 10	16"	1 / 8	17 1/2"	1 / 4 21"

Dealers

Hirata Trading Co., (Mr. Yoshihiko P. Hirata will ship anywhere); 11713 38th NE Seattle, WA. 98125; **Nagoya** Suzuki violins 1/16 through 1/2.

Morey's Music Store (Mr. John Morey). 342 Pine Ave., Long Beach, CA.; **Nagoya** Suzuki and German, Vl., Va., Vc. all sizes, (Mayer and Son, and Lang cellos are hand carved).

Shar Products Co., P. O. Box No. 1411, Ann Arbor, MICH. 48106; **Kiso** Suzuki, **Nagoya** Suzuki, Wm. Lewis, Chinese, and German violins; also German Va., Vc. all sizes.

Phyllis Glass, 1285 Eastlyn Pl., Pasadena, CA. 91104; **Nagoya** Suzuki Vl., Va., Vc all sizes.

Wholesalers

Andrew Schroettler and Co., Inc., 55 Marcus Dr., Melville, NY 11746 German Vl., Va., Vc.

C. Meisel Co., Inc. **East Coast:** 2332 Morris Ave., Union, NJ 07083; **West Coast:** 6541 San Fernando Rd., Glendale, CA. 91201; German Vl., Va., Vc.

Glaesel String Instrument Service, Inc., 2300 Payne Ave., Suite 501; Cleveland, OH 44114; **Nagoya** Suzuki and German Vl., Va., Vc.

Metropolitan Music Co., 160 Tillman St., Westwood, NJ 07675; German and Czech, Vl., Va., Vc.

Scherl and Roth, Inc., 1729 Superior Ave., Cleveland, OH 44114; **Nagoya** Suzuki and German Vl., Va., Vc.

Sorkin Music Co., Inc., 370 Vanderbilt Motor Parkway, Hauppauge, NY 11787; German Vl., Va., Vc.

Tolchin Instruments, Inc., 147 Scranton Ave., Lynbrook, NY 11563; German Vl., Va., Vc.

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SAA Instrument Committee

Phyllis Glass, Chr., 1285 Eastlyn Pl., Pasadena, CA 91104.

Mark Bjork, 7610 North St., Minneapolis, MINN. 55426.

Steven Goodman, 920 So. 340 W. No. 29, Provo, UT 84601.

Hear ye! Hear ye! All Sato-Suzuki cello teachers, students and parents. With this edition of the Suzuki Journal we initiate a forum for discussion of how to listen and play in D Major and so leave the violinists to worry about their chin-rests while we hold high the virtues of the mighty "end-pin." We hope this forum will be sharp and to the point as befits a first rate cello end-pin and will serve to support and improve our pedagogy as the end-pin supports the cello and so serves the cellist! We are challenged to exchange our experiences, our questions, and our creative solutions to our problems.

You should know that there is a cello committee appointed by President John Kendall to be of service to cello teachers, students, and parents. They are:

Miss Jean Dexter, 1109 S. Leslie, Independence, Missouri, 64050; Miss Marilyn Keslar, 2926 Mt. Hope, Okemas, Michigan, 48864; Mr. Rick Mooney, 1959 Bobolink Way, Pomona, California, 91767; Mrs. Elinor Osborn, 91 Coachman Drive, Penfield, New York, 14526; Mr. Phillip Scheldt, Box 99, Ottawa University, Ottawa, Kansas, 66067; Miss Yvonne M. Tait, Chairman, 2854 N. Wilson Ave., Tucson, Arizona, 85719, (602) 325-2118.

These committee members are available to you for direct consultation and, in turn, they will appreciate your suggestions as to how our lessons and schedules can serve the student and the parent better at the various Suzuki Workshops and Institutes. While at Stevens Point, Wisconsin in August, 1975, the cello staff presented to Summy-Birchard and to the Board of Directors (Suzuki Association of the Americas) a revised version of the first six Volumes of the **Sato-Suzuki Method** and repertoire. This was sent to Dr. Suzuki for his consideration and the

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SEVCIK CAN HELP

By Milton Goldberg

Many of the works written during Otakar Sevcik's lifetime concerned detailed studies and exercises written to overcome the difficulties of some of the major violin concertos, Kreutzer works, and solo pieces. It is interesting to note that Dr. Suzuki has included some suggestions for preparing the **Bach A minor Concerto**, and the **Mozart A and D Major Concertos** in his violin school.

In teaching a section of the **Seitz No. 5 in D** to my pupils I use some of these following approaches patterned after the "Chain Idea":



These "Chain" exercises offer a progressive way of developing speed and accuracy. Most pupils tend to start such a section at the beginning and play as printed to the end — usually at a fast clip — and then repeat the section, "locking in" the errors. Even slow practice usually fails at this point to correct those fingering errors which are now quite difficult to remove. Chain practice can be used successfully with the Vivaldi **A Minor Concerto** and, of course, with any selection of a similar nature.

THE END-PIN FORUM

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following is his response to our effort.

"First of all, may I thank all the cello teachers who have worked to compile these pieces. As you know, I spent twenty years compiling and testing the violin materials, and am still revising. Thank you for this important step which you have taken along the way to providing a comprehensive cello method. I, too, have been considering the best way to revise the cello books. At this time it seems wisest to use your six books as a basis for discussion with cello teachers here . . . The new materials should lead the student to take smaller steps forward. After the cello teachers here have explained to me the way in which the pieces you have gathered proceed technically, I will be sure to write you again on the subject. Be assured that I consider assembling a revised set of cello materials to be one of the important tasks of Talent Education . . ."

Dr. Suzuki's letter also responded to our list of artists who might be considered for the recordings of the cello

repertoire. Since there is nothing definitive in that regard, we will postpone any news of that for a later issue. The following is a report from Barbara Wampner, cellists, who is in Matsumoto this year.

"There was a practice tape made for cello students (this last October) of the piano accompaniments for the cello graduation pieces. This enables the children to practice with a piano so that the tempi used are uniform. The pieces recorded are: Bach **Minuet No. 2**; Beethoven **Minuet** (Book 3); **Vivaldi Sonata**, 1st and 2nd Movements (Book 4); Popper **Gavotte**, (Book 5). I am impressed with the number of group recitals that have been going on. There were two in October and one two weeks ago. Next Monday there will be another big concert in Nagano. Cellists will perform as a group, but Tomoyuki Nomura, who was on the recent tour, will be one of three soloists.

Another activity which was good for motivation was a weekend at a hot-springs area. The mothers and children who attended numbered

about 150 including violin and cello students. Three cello teachers and four violin teachers ran the daily schedule . . . the children really enjoyed it all . . ."

Before writing "mini" to this our first End-Pin forum, your editor suggests that we follow Dr. Suzuki's leadership and outline the way we believe the pieces proceed technically. If you will send me your analysis I will compile them for their similarities and differences and include that analysis in the next forum. Please note the deadline for cello news and materials to be received by me for each edition of the Suzuki Journal:

Spring Issue: Monday, February 2nd

Summer Issue: Thursday, April 1st
Fall Issue: Friday, August 13th

If you need a list of the revised edition of the Volumes I through VI, please address your request to:

Summy-Birchard Co., Evanston, Illinois, 60240, Attention: Mr. David Sengstack.

American Suzuki Journal



ADDRESS CORRECTION REQUESTED