

AMERICAN SUZUKI JOURNAL

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In this issue:

*A Message From
The President*



*More Suzuki And
Montessori Parallels*



*A Cellist's View
Of Munich*

SAA

Membership Information

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

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Inquiries regarding advertising and closing dates should be addressed to the Managing Editor. Original articles and other editorial material may be sent to the Editor of the appropriate area or to the Managing Editor.

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.

American Suzuki Journal

Official publication of the Suzuki Association of the Americas.

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President's Message

Mark Bjork

The *American Suzuki Journal* enters a new era with this issue, as Carey Hockett assumes the position of Managing Editor. As recently as the last issue Ms. Hockett was introduced to you as the new Cello Editor; that position will now be assumed by Richard Mooney. Our new Managing Editor has many ideas for expanding and developing the *Journal*; I am eager to see these become realities. Please join me in welcoming Carey Hockett to her new position.

Last fall I said that during my term as SAA President I wanted to focus on two areas that seriously need attention: teacher training and a higher level of professionalism for teachers. As a major accomplishment in the first area, I am delighted to announce that the SAA Board of Directors, at its August meetings, approved the *Guidelines for Teacher Training* presented by the Teacher Training Task Force. Under the outstanding leadership of Tanya Carey, this task force worked very hard to put together a thorough and significant set of guidelines. It is my sincere hope that they will contribute substantially to a better musical education for countless children in the future.

The second area, professionalism, requires a good deal of creative and timely thought. The guidelines mentioned above are but one manifestation of the growing demand for more and better trained Suzuki teachers. Parents are becoming better informed, and want the very best for their children. This is as it should be.

During the past few months I have been deeply concerned by a problem that could well threaten the growth of Suzuki teaching in America. A number of our promising teachers (including two in my own program at the MacPhail Center in Minneapolis) have made the startling decision to leave the teaching profession. Investigation has revealed that one reason common to all of the decisions is the financial hardship involved in Suzuki teaching. It is often too difficult to to earn an adequate living as a Suzuki teacher. A teacher who is the head of a household will almost invariably need to supplement his or her income. Second jobs range from playing in a

(continued on page 11)

POLICY ON USE OF LOGO

The following policy for the use of the SAA logo was approved by the Board in August:

1. Active Members of the Suzuki Association of the Americas and schools (university affiliated, private, public, etc.) which have 100% of their Suzuki faculty members holding a current membership in the SAA may use the logo in the following manner:

Printed matter such as letter-head, business cards, brochures, etc.

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2. Sanctioned activities of the Association *must* use the logo in the following form on all printed publicity materials:

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3. The designation of SAA *association* or *membership* may only be done through the use of the logo with the appropriate design. Any alteration, modification, or change of the logo design in any manner is not permitted.

4. A moratorium on the production of the logo on any and all commercial products will become effective beginning 1/1/80 and effective for a period of two years. During this time the Association will investigate and publish a new policy covering all aspects of the use of the logo.

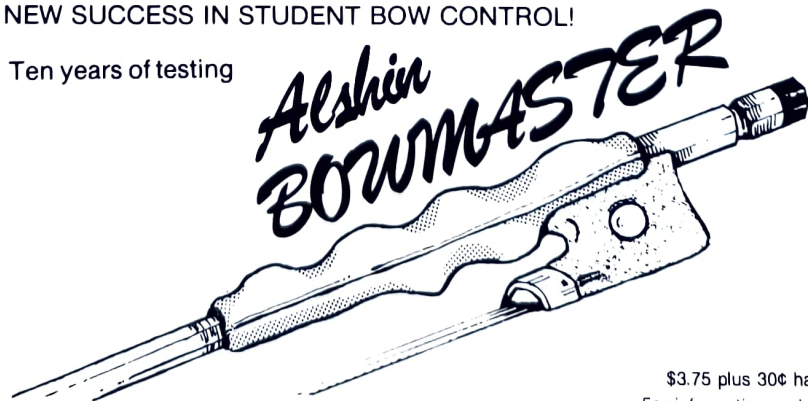
The AMERICAN SUZUKI JOURNAL encourages the submission of manuscripts relating to Talent Education. This covers a broad area of music instruction, philosophy, psychology, comparative arts, and events. Topics might be related specifically to one of our designated areas such as Personalities in Perspective, 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)

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SOME SUZUKI AND MONTESSORI PARALLELS

Jeanne S. Rubin

(Continued from Volume 7, Number 4)

Importance of Early Education

Montessori

Coincidentally, she too found substantiating evidence for her conviction about the importance of early training in a documented account of the "wild boy of Aveyron" who had been abandoned in the forest. The account was written during the French revolution by a physician named Jean Itard who was the first to produce a methodical education for the sense of hearing and to practice observation of the pupil in the manner that patients are observed in a hospital.

After eight years of observation and

of training, his report of the "wild boy" concurred with the Yale findings.

Suzuki

Substantiating evidence for his conviction that early learning is most important because of its almost indelible nature was found in the 1941 Yale report which documents the finding and subsequent observation of two children who grew up among animals in the jungle.

Some animal training/learning persisted until death ten years later.

Self-Esteem

Suzuki

"Very good — but one point" was reiterated so many times with a smile and stress on the last half as a reminder to parents and teachers alike that the "one point" was a most important follow-through. This simple comment serves two goals, self-esteem and development. To sacrifice either one by omitting half of the comment destroys the balance necessary for development. Self-esteem is needed to provide the necessary confidence to tackle a new challenge. New

challenges are necessary for growth.

In the process of pursuing these two goals, it is important that mistakes are not viewed as failures.

Montessori

The same attitude toward self-esteem and development is applied by Montessorians. The child, however, is allowed to seek his own level of challenge.

Mistakes are also treated as a part of the natural growth process rather than as failures.

(continued on page 8)



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AMERICAN SUZUKI JOURNAL

END-PIN COLUMN

Carey Beth Hockett

The summer of 1979 will certainly be one for Suzuki cellists to remember! Our eagerness to share ideas inspired by our need to find a new and more idiomatic cello repertoire has resulted in the long-awaited publication of the *Suzuki Cello School*. And for the first time in the history of cello teaching, we have an artist recording of a graded, early repertoire. Credit must once again be given to the charter members of the revision committee who gathered in Wisconsin in 1975: Marilyn Kesler, Jean Dexter, Phillip Scheldt, Nell Novak, and Barbara Wampner; we also offer our sincere gratitude to Yvonne Tait for her insight and dedication, without which the project would never have been carried through; and we hereby publicly acknowledge the contribution of Ronald Leonard, whose beautiful cello recordings serve as an inspiration to us all!

After a summer of experiment, evaluation, and careful inspection of the new *Suzuki Cello School*, representatives of cello faculties from institutes across the country met in August to review the materials and lay plans for further development of the repertoire and related teaching aids. The Cello Committee's activities are summarized below:

1) A list of corrections and changes for the three published volumes was delivered to Summy-Birchard for inclusion in the second printing.

Volume IV

1. Allegro from Sonata in C major, Brevall (International).
2. Rondo from Sonata in C major, Brevall (International).
3. "La Cinquantaine," Gabriel Marie (*Solos for the Cello Player*, Schirmer).
4. Gigue from Suite in G major, Bach.
5. Gavotte (tenor clef), Lully (*Sato Cello School*, Vol. 3).
6. "Berceuse" from *Jocelyn*, Godard (*Sato Cello School*, Vol. 3).
7. "Danse Rustique," Squire (Carl Fischer).
8. "Nina," Pergolesi (*Solos for the Cello Player*, Schirmer).
9. "Moment Musical," Schubert (*Sato Cello School*, Vol. 3).
10. Largo from Sonata in E minor, Vivaldi (Schirmer).
11. Allegro from Sonata in E minor, Vivaldi (Schirmer).

Volume V

1. "Pavane," Francoeur (*Le Jeune Violoncelliste*, Vol. 2B, Delrieu).
2. Rondo from Concerto No. II, Brevall (Delrieu).
3. Largo doloroso from Sonata in E minor, Vivaldi (Schirmer).
4. Allegro con spirito from Sonata in E minor, Vivaldi (Schirmer).
5. Minuets I and II from Suite in G major, Bach.
6. "Arioso," Bach (*Sato Cello School*, Vol. 3).
7. "Tarantella," Squire (Carl Fischer).
8. "The Swan," Saint-Saens (*Sato Cello School*, Vol. 4).
9. Gavotte in D Major, Popper (*Sato Cello School*, Vol. 5).
10. Prelude from Suite in G Major, Bach.

Cellists working with the first printing may obtain a copy of this list by sending a self-addressed, stamped envelope to committee chairman Marilyn Kesler, 3650 E. Meadows, Okemos, MI 48864.

2) Plans were laid for the writing of a manual designed to help parents and teachers in the use of the new materials. The manual will be prepared by the Cello Committee and will present a brief discussion of the Pre-Twinkle phase of study followed by a comprehensive analysis of the repertoire focused on presentation and refinement of teaching points.

3) The repertoire listed below was proposed for Volumes 4 and 5. Copies of the list will be sent to the Japanese cello teachers for their comments and suggestions. A copy of the Bach G Major Suite edition being considered by the Cello Committee may be obtained by writing to Chairman Marilyn Kesler. Recommended editions and sources for the other works are included in parentheses.

4) Possible repertoire for Volumes 6 and 7 was discussed. A trial list will appear in a subsequent issue of the *Journal*.

Beginning with the October issue, Richard Mooney, Director of the National Cello Institute, past member of the SAA Board, and member of the Cello Committee, will take over the End-Pin column of the *Journal*. We look forward to his tenure as Cello Editor and encourage readers to submit ideas and questions directly to him.

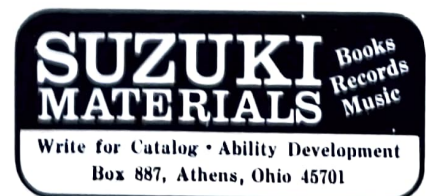
A Cellist's View of Munich

Tanya Carey

The International Convention in Munich proved to be a stimulating, exciting experience in spite of DC-10 cancellations and high prices. The Sheraton facilities and hospitality were equal to the task of providing for the hundreds of teachers, parents, and students gathered for the conference. In his keynote address, Dr. Suzuki told us that the new International Organization would help us to learn how better to help our children. He said that he was eager to present his ideas and to watch other teachers demonstrate their work. After hearing a five-year-old perform the Bach A Minor Violin Concerto, he reminded us of the ever rising level of ability we can observe in our students at younger ages as compared to years ago. Dr. Suzuki said "The children you have heard are not special cases. They simply have been raised in the proper circumstances. I'm trying to persuade you to do the same for your students. . . . The Suzuki Method . . . wants every parent and teacher to realize the vital energy in our children and to help them develop their ability. . . . I feel that the task of how to raise our children is assigned to all humankind. I would like to start an educational revolution which can be applied not only to music, but to other fields as well."

The cello class included four American students (Andrew Mullins of Minneapolis, Minn., Jonathan Lee of Chippewa Falls, Minn., Kwan Li Kandstrup of Paris, France, and Mireya Hyland of New York City); there were also children from Japan, Denmark, and England. The Danish children, with their families and teachers, camped out in a nearby park.

(continued on page 8)



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PUBLISHER'S NEWSLETTER

Dear SAA Members:

As 1979 rapidly draws to a close, we are formulating publishing plans for 1980 and the decade it ushers in. In retrospect, we view the progress of the Suzuki Movement during the 1970's with excitement and pride in our own participation. And, we look forward to the 1980's and the challenges and rewards the decade will undoubtedly present to everyone involved with the Suzuki Method™.

Summy-Birchard Music Relocation

We are now located in Princeton, New Jersey. All of our editorial and development activities are centered in our offices here, while our Order Fulfillment Center is located near Chicago, Illinois. All orders and correspondence should be directed to our Princeton address.

New Materials

Books 1, 2, and 3 of the SUZUKI CELLO SCHOOL were published in May of this year, as were accompanying recordings for the books.

We would like to thank the SAA's Cello Committee, under the chairmanship of Marilyn Kesler, for their enthusiastic support and hard work with the project. And, we especially congratulate Yvonne Tait who spent countless hours editing and reviewing the books for publication.

The CELLO SCHOOL recordings employ a dual-track recording technique which allows the listener to select either piano or cello alone, or together. We were most fortunate in obtaining the services of Ron Leonard, principal cellist with the Los Angeles Philharmonic, to be the performing artist for the cello recordings.

Piano Accompaniment books for the CELLO SCHOOL are now being developed and a publication date will be announced soon. Books 4, 5, and 6 of the School will be announced for publication as well.

VIOLA SCHOOL

Following meetings at the Stevens Point Institute, we anticipate publication of the SUZUKI VIOLA SCHOOL by mid-1980.

Doris Preucil has prepared materials which have been reviewed and recommended for publication by the SAA. Further information will be shared with you as the VIOLA SCHOOL becomes closer to reality.

International Activity

SAA members are well aware of the growing interest in the Suzuki Method abroad. The Munich Conference, for example, was closely observed by the Verband Deutscher Musikschulen, a German music education organization which is considering adoption of the Method in its teaching program. Formation of a European Suzuki Association is also underway. And, we recently played host here in Princeton to visiting Australian Suzuki Method teachers, Yvonne Gannoni and Sr. M. Vianney.

Announcements

Effective October 1, 1979 the PIANO ACCOMPANIMENT books for the VIOLIN SCHOOL will be published in two (2) volumes: *Volume A* will include all of the contents formerly issued in separate Volumes 1, 2, 3, 4, and 5, and HOME CONCERT; *Volume B* will include all of Volumes 6, 7, 8, 9, and 10.

Please note: we will continue to offer the PIANO ACCOMPANIMENT books to the VIOLIN SCHOOL in separate volumes (as they are currently published) until January 1, 1980, or until our present inventory is depleted.

Volumes 9 and 10 of the VIOLIN SCHOOL will be available as individual editions after October 1, 1979.

We invite your questions and comments and will share inquiries, where appropriate, in this column. Please address all correspondence to our Princeton address.

David K. Sengstack

Summy-Birchard Music Box CN 27 Princeton New Jersey 08540 USA phone 609/896-1411 TWX 510-685-9330

Introduction of One Thing at a Time

Suzuki

Selecting the "one point" is the crucial decision by which teachers can be identified as superior or average. It seems that two considerations should be made: (1) how basic is the "point", and (2) how ready is the child for achieving that point?

Suzuki also applies this principle in structuring his literature to introduce one new point at a time and modestly demonstrates it by announcing that he must work on his vibrato ("very bad" — with a grimace). "I must practice ten thousand times a day for the next ten years so that when I am ninety years old I will vibrate better."

To be sure, there are times when several less basic points are treated along with a more basic one.

Montessori

Introduction of one thing at a time

is accepted scientific procedure so it is natural that Montessori applied it in both her scientific and pedagogical work. Her didactic materials even *isolate the sense undergoing education*. For developing the ear, she devised materials which are identical to the eyes, fingers, etc., but differ only to the ear. Bell, bars, cylinders, — they all have the same size, weight, etc. but only differ in pitch, timbre, and so forth.

She also carefully structured developmental stages and literature according to the principle of introducing one thing at a time.

There is naturally some overlapping at times — a characteristic of natural processes.

Her use of two Pythagorean monochords (one with fixed and one with movable frets) would be useful in Suzuki for training in tuning.

Repetition

Suzuki

"Ten thousand times a day", demonstrated with "one", (one, one, etc.); "two", (two, two, etc.) was repeated at almost every session conducted by Suzuki. His multiple repetitions for each count deluded the little ones and amused the older ones.

As mentioned before, he announced his personal use of the formula but, most importantly, repetition develops motor skills, self-esteem in the child who can already do something well,

and persistences in the child who is *learning* to do something well.

Montessori

In E. M. Standing's *Maria Montessori: Her Life and Work* (p. 41) he mentions that she observed that the child of about three years of age loves repetition. On one occasion she counted forty-three times that a child *voluntarily* repeated an achievement she had already mastered. It seemed to her that it answered for the child some profound need.

The four cello teachers from Japan and two from the USA who demonstrated teaching ideas with the cello class were Takeji Nomura, Karan Nagase, Akira Nakajima, Vaclav Adamira, Yvonne Tait, and Tanya Carey. Mr. Adamira, a Czechoslovakian who has made his home in Tokyo, was especially helpful in establishing communication because of his multi-lingual skills. Yvonne Tait gave a fine cello class demonstration at the general session using the "French Folk Song" as a point of departure for tonalization. In addition, she attended the International Board meetings and worked training German teachers in Suzuki cello techniques.

Facing a multi-lingual group of wiggly cellists was quite a challenge. I chose a non-verbal approach for my session with the children. This included tone-building through the C major tonalization and Minuet No. 2. The class also worked on "Perpetual Motion." Tone-building and bow control were the focal points of all the teaching — a common decision reached by observation without discussion. Seeing the various teachers work on similar points in the same pieces and with the same children was an extraordinary learning experience. I was impressed with the concentration of the Japanese children, and the diligence, persistence, and creativeness of the Japanese teachers.

The cello teachers at the conference gathered to discuss and play through the new edition of the *Suzuki Cello School* and to discuss ideas for the future volumes. It was heartening to join with colleagues from England, Denmark, Germany, Japan, Israel, and others to see how each has taken the principles of Dr. Suzuki and is working to adapt them to cello teaching. Would I go again? YES!!

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local symphony to driving a school bus! Employers of Suzuki teachers expect them to have a solid background on their instrument as well as a great deal of special training in pedagogy; most also demand teaching experience. In only a handful of cases in North America is the compensation of Suzuki teachers comparable to that in other fields calling for a similar amount of training — indeed even in other fields in education. Although Suzuki teachers are almost without exception unusually dedicated people who value the many non-material rewards of their profession, there is a limit to the amount of sacrifice we ought to expect of them.

The reason for the financial dilemma of the Suzuki teacher is obvious to me. The teacher's income is usually directly related to fees paid for instruction and most teachers try to keep the fees as low as possible in order to make Talent Education available to as many children as possible.

During the past few years fees have rarely increased enough to keep up with the escalating cost of living, to say nothing of rewarding the teacher for his or her added experience and commitment to the profession. Still in almost any other profession some sort of reward or merit increment is virtually taken for granted. It may be illuminating for parents of our students to compare the financial plight of Suzuki teachers with their own financial situations.

I hope that both teachers and parents will spend some of the energy so abundant in the Suzuki movement to search for creative ways of dealing with this problem. We all need to explore the possibility of obtaining subsidies, grants, endowments, and other outside support. We want to retain the fine teachers we already have, and also attract talented young people to answer the rapidly growing need for Suzuki teachers. It is all for the benefit of the children.

The Community Music School in Langley, British Columbia, has openings for September 1979, for Suzuki violin and piano instructors. Established program in a growing area. Two days a week of teaching with opportunity for other employment in the Greater Vancouver area. Send resume immediately care of Langley Community School, 2899 207 Street, Langley, B.C., Canada V3A 2E4.

Piano teacher needed immediately in established program. Strong parent support through non-profit incorporated organization. Also, violin teacher will be needed in Summer or Fall of 1980. Please contact Mary Marks, secretary, Columbia Talent Education Association, Inc., 509 Defoe, Columbia, MO 65201; or phone (314) 445-1919.

Talent Education of Fort Wayne is seeking qualified Suzuki piano and violin teachers with Institute experience for an established and growing Suzuki organization. Immediate openings. Send cover letter and resume to Mr. Shep Weinswig, Chairman of Search Committee, Talent Education of Fort Wayne, 4808 Ottawa Dr., Fort Wayne, IN 46815.

The Ann Arbor Suzuki Institute needs an experienced Suzuki violin teacher for 30 violin students, Suzuki books 1-7. Group and private lessons weekly. Responsible for start-

(continued on page 11)

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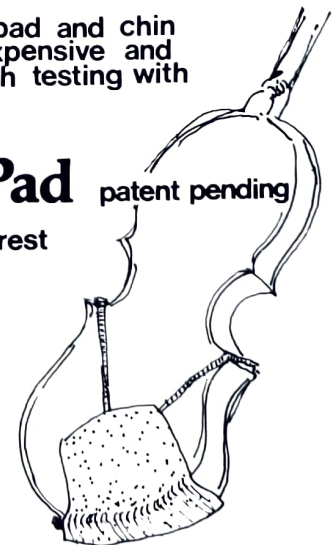
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ANNOUNCEMENTS (continued)

ing box class beginners and helping Institute with teacher training. Private Institute with violin, cello, and piano programs, stong and helpful parent association, excellent rapport with University of Michigan and public school music teachers. Many playing job opportunities in the area also. Please contact Geri Arnold, Director, 2760 Swarthout Rd., Pinckney, MI 48169.

Suzuki teacher wanted qualified to take on additional duties as musical director for the Suzuki Talent Education Institute of Manitoba, Inc. Send information and three references to Richard Bochonko, Suzuki Talent Education Institute of Manitoba, Inc., 2 McMasters Rd., Winnipeg, Manitoba, Canada R3T 2Y1.

Suzuki violin teacher wanted to join twelve teacher staff. Bachelor of Music, violin, and acceptable Suzuki training and experience, to teach 20 hours along with participation in other staff activities. Salary \$12,000-\$14,000. Contact Jerold Gerbrecht, The Community Music School of Greater Vancouver, Music Centre, Vanier Park, 1270 Chestnut St., Vancouver, B.C., Canada V6J 4R9.

Suzuki instructor needed for well developed Suzuki program, 60 students, needs to travel. \$7.50 per half hour. Contact Ms. Lendon Hamilton, Jackson Arts Council, PO Box 3235, Jackson, TN 38301. Phone: (901) 427-6431.

Part time Suzuki teacher need for position with full time potential. For information on salary, benefits, and terms of employment, send resume to Bruce C. Johnson, Society for Talent Education, 2831 Broadway, Bellingham, WA 98225.

The Saskatoon Symphony Orchestra, Ruben Gurevich, Music Director, requires for the 1979-80 season a Talent Education Director (violin), an Assistant Talent Education Director (cello), and a Talent Education Instructor (violin). Applicants should have experience in the Suzuki Method and will be responsible for the violin/cello program. The Talent Education Instructor will act as an assistant to the Director. Applicants will also be required to perform in the Saskatoon Symphony Orchestra and chamber groups. Salary negotiable (depending on qualifications and experience). Send resume and application to The General Manager, Saskatoon Symphony Society, PO Box 1361, Saskatoon, Saskatchewan, Canada S7K 3N9. Phone (306) 665- 6414.

Wanted: Qualified Suzuki teacher for a full or part-time position in a charming, growing community between Ann Arbor and Detroit, Michigan. There are at present about thirty students in the Plymouth, Michigan program with room for growth. Contact Cathy Keresztesi, 705 S. Division, Ann Arbor, 48104, phone (313) 663-7068, or

Vicki Vorreiter, 2200 Fuller Rd. 1110 B, Ann Arbor, 48105, phone (313) 995-2340.

A qualified Suzuki violin instructor is sought to fill a full-time position in a private Suzuki violin studio in Norfolk, Virginia. There are currently fifty-five children in the program with one hundred and thirty on the waiting list. Interested persons should contact Suzanne Schreck, business: Suzuki Violin Instructor, School of Continuing Studies, Old Dominion University, Norfolk, VA 23508, phone (804) 489-6635; home: 516 "D" Birmingham Ave, Norfolk, VA 23505, phone (804) 489-1115.

The Suzuki Associates of Syracuse will sponsor a Teacher Training Seminar on music reading to be held October 19 and 20. Michiko Yurko will lead the seminar, which will include lectures, discussions, demonstration classes, and recitals. For further information write to Lucille Sack, Workshop Chairman, Suzuki Associates of Syracuse, 860 Lancaster Ave., Syracuse, NY 13210, or call (315) 472-4603.

Wanted: Suzuki instructor for a growing program in Harrisburg, Illinois. Interested persons should contact Michele Gidcumb, 31 W. South, Harrisburg, IL, phone (618) 252-7851, or The Harrisburg Park Department, 501 Denison, Harrisburg, IL, phone (618) 252-2111.

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