



AMERICAN SUZUKI JOURNAL

VOLUME 8

SPRING 1980

NUMBER 3

FIRST YOU HAVE TO GET THEIR ATTENTION

Evelyn Hermann

In 1967 when the first group of American string teachers went to Japan to learn more about the Suzuki Method, we were all amazed to see the deep concentration of the young Japanese children. Even the smallest child gave his undivided attention when performing. Yet when not having a lesson, they were like children everywhere. We were extremely curious about this.

Dr. Suzuki has a wonderful way of making everyone think for himself. If you ask him how he gets certain results, he frequently gives you a one-word answer. You ponder its meaning for days. Then one day as you are working you begin to understand what he said. When this happens, you feel as though you discovered it all by yourself. It is a game which he thoroughly enjoys.

When the American teachers asked about the children's ability to concentrate, Dr. Suzuki's succinct answer was, "Keep one point." Later we were told to teach only "one point" in each lesson, and we presumed this was the reason the children were able to concentrate so well. I am certain this aids their concentration, but it was years before we learned another meaning for "keep one point."

In the study of KI (the study of the coordination of mind and body) there are four rules of mind and body necessary for coordination and concentration. They are:

1. Keep one point
2. Relax completely
3. Keep weight underside
4. Extend KI

Rules 1 and 4 are rules of the mind, rules 2 and 3 are rules of the body. If

you understand any one of the four thoroughly, the others will automatically work. According to KI experts, without observing these four rules, complete coordination is not possible. Through the ages people mastered the coordination skills, but because of their inability to verbalize how it was done, they could not pass the skill to anyone else.

In his book *How to Unify KI*, Koichi Tohei defines for us the meaning of "one point."

The universe is a limitless circle with a limitless radius. It is a limitless sphere. Thus I can say that I am the center of a limitless sphere. Even if I take a step to the right, one cannot say the right side of the universe became short by a step. The universe is still limitless. That is, wherever I go or jump, I am always the center of the Universe . . .

The universe condensed becomes myself. This in turn condensed becomes the one point which is the center of the universe. The one point is not really a tangible point, but the point which infinitely condensed never becomes zero but becomes one with the universe. While standing if you relax your whole body, your weight will naturally settle in your lower abdomen. The one point is the center of your lower abdomen about two inches below the navel. You must not tense this one point. All you have to do is think that you have one point there. In other words, just believe that you have the center of the universe in your lower abdomen . . .

You must understand that real relaxation is the most natural and strongest condition . . .

The one point is not a place where you concentrate your physical power, but a place to keep and calm your mind and to coordinate mind and body.¹

In our society a mother frequently rushes to pick up her child at school. Together they rush to the lesson. Inwardly the child is not prepared for a lesson. His mind is on events of his day. He hasn't had time to share these events because he has been confined at school. They are still racing through his mind as he rushes to the lesson. The mother is not only rushing to drive from school to the lesson, but often she is fighting traffic on the way. She is under constant tension wondering if she will be late. Even if the child comes from his school quite relaxed, when the parent picks him up, he senses her tension and he in turn becomes tense. So both mother and child come to the lesson emotionally high.

I frequently ask the parent and child to stand outside my door and see how quiet they can get inside themselves before they enter for the lesson — to find their calm center. To do this I ask them to close their eyes and shut everything out around them and to breathe deeply and slowly. This all children can understand and can do. It quickly brings together mind and body. As they begin to play, if their eyes dart around the room or their playing shows they have not found their one point, then again I suggest they breathe slowly and see if they can relax the one point.

The parent must follow through with this procedure at home. Never begin practice without finding the one point. Without home training, finding the one point will not be automatic at the lesson.

¹Koichi Tohei, *How to Unify KI*, translated and published by Ki No Kenyukai H.Q., Ushigome Heim No. 202 2-30 Haramachi, Shinjuku, Tokyo 162, Japan, 1974.



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Official publication of the Suzuki Association of the Americas.

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PUBLICATION DEADLINES

	Spring	Summer	Fall	Winter
Articles	February 15	April 15	July 15	September 15
Advertisements	March 15	May 15	August 15	October 15
Month of mailing	May	July	October	December

The *American Suzuki Journal* welcomes the contribution of manuscripts related to Talent Education. Articles may be sent to the managing editor or to the editor of a specific area. All materials will be acknowledged. Inquiries regarding advertising should be addressed to the managing editor.

SAA OFFICERS — 1978-80

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The Suzuki Association of the Americas (SAA) is a nonprofit, professional association of teachers and parents in the Americas dedicated to meeting the needs of all those interested in Talent Education, or the "mother tongue" approach to music education. SAA provides an opportunity for music educators and parents to join together in an exciting adventure of nurturing and realizing the potential of each child.

SAA is the "singular extension of Talent Education for the teachings of Dr. Suzuki in the Northern, Central, and Southern Americas." In the summer of 1975, in Munich, Germany, SAA joined with other national associations to form the International Suzuki Association (ISA). SAA members may also want to join ISA. SAA and ISA share the common goal of furthering the philosophical and educational ideals of Shin'ichi Suzuki.

SAA is also a member of the Music Educators National Conference, the National Music Council, the Japan Society, the American String Teachers Association, and the Chamber of Commerce of the United States.

The *American Suzuki Journal*, the official publication of the SAA, presents a broad spectrum of articles related to Talent Education as well as announcements of events and reports on the activities of the Association. General issues of the *Journal* are published quarterly, a Membership Directory each January, and an Institute Issue each March.

Any interested person may join the SAA. ACTIVE MEMBERS (\$20 per year) receive all issues of the *Journal* and special mailings for teachers, are listed in the annual Directory, and are entitled to vote and hold office. Active membership is recommended for teachers and open to other interested persons.

ASSOCIATE MEMBERS (\$10 per year) receive all issues of the *Journal*. This membership category is not recommended for teachers.

Members of local Suzuki groups (excluding teachers) who wish to affiliate with the SAA as a group, are encouraged to become ASSOCIATE MEMBERS (\$5 per year). Affiliate members receive the general and Institute issues of the *Journal*; each affiliate group receives one copy of the Membership Directory.

An application form for Active and Affiliate Memberships is included on page 9. A special application form for Affiliate Groups may be obtained from the Suzuki Association of the Americas, 2023 Crooked Creek Lane, Arlington, TX, 76011.

SAA BOARD NOMINEES ANNOUNCED

Sixteen nominees for the 1980-83 term on the Board of Directors of the Suzuki Association of the Americas have been announced by Barbara Wampner of San Francisco, CA, Chairman of the Nominations Committee. Ten new board members will be elected at the Annual Business Meeting of the Association to be held on Wednesday, July 23rd, 1980, at Ithaca College, Ithaca, NY, to fill vacancies left by Directors whose terms expire in 1980.

Assisting Ms. Wampner as members of the Nominations Committee are Phillip Sheldt of Dallas, TX, and Sanford Reuning of Ithaca, NY. In appointing the committee in accordance with the By-Laws of the Association, President Mark Bjork charged them with the responsibility of seeking out and nominating a group of persons that represent not only the geographic areas served by the organization, but also teacher and parent alike in violin, cello, and piano. The nominees include:



GERI TATA ARNOLD,
Michigan (Violin)

Geri Tata Arnold graduated from the Interlochen Arts Academy and from the University of Michigan where she received Bachelor of Music degree in 1972 and Master of Music degree in 1973.

She has taught violin in the Ann Arbor Suzuki Institute for eight years and has served as its director for the past five years. She is also involved in a new Suzuki program in Livingston County, Michigan.

Mrs. Arnold has attended several teacher training courses at institutes and has studied under Celia Weiss, William Starr, John Kendall, Sanford Reuning, and Mark Bjork. She also attended International Suzuki Conventions in Honolulu and Munich.

In April, 1978, Mrs. Arnold was selected as one of ten American Suzuki teachers to join Dr. Suzuki for the International Children's Concert tour of the East Coast. In August 1978 she was honored by being selected to serve out the SAA Board term of the late Harry Kobialka. At present, she is a member of the SAA special task force on States Associated Policy.

Mrs. Arnold has taught at institutes in Ithaca and Stevens Point and has presented numerous workshops in the Midwest and on the East Coast. She is married to Gary Arnold, dentist in Brighton, Michigan, and they have a little "Perpetual Motion" two-year-old named Chas.



SUSAN GRILLI, New York (Violin)

Susan Grilli holds a Master's degree in Early Childhood Education from Bank Street College. She graduated from Oberlin College in 1963 with a B.A. in English literature and minors in art and music. She has studied violin privately with David Peterson, Charlotte Marty, Louise Behrend, and at Oberlin with Larrie Howard, John Dalley, and David Cerone. Her three-year Suzuki apprenticeship involved teaching with Sylvia Edmunds in Harwich, Massachusetts in a project funded by Title III P.A.C.E. (Projects to Advance Creative Education). The experiment offered Suzuki violin instruction to all children in Kindergarten through second grade in daily classes at the Harwich Elementary School.

Ms. Grilli spent two years in Japan where she observed Suzuki teaching at the Talent Education Institute in Matsumoto. She first extended the Suzuki philosophy to areas of early learning other than music in her Kindergarten at the Nishimachi International School in Tokyo. She has a teacher-training certificate from Louise Behrend's School for Strings, and with two other violin teachers at the School established the Suzuki Pre-School in 1974. It is now located at the Cathedral of St. John the Divine in New York City.

The Suzuki Pre-School participated in a workshop with Dr. Suzuki at the Manhattan School of Music in April,

1978, and was introduced in a lecture-demonstration to the Suzuki Teachers' International Convention in San Francisco that Summer. As part of the "Japan Today" celebration of 1979, the School presented a musical play, concert, and art exhibit in honor of the "Year of the Child."

At present, Ms. Grilli is the chairman of the Kindergarten Committee of the SAA.



SARAH HERSH, Minnesota (Violin)

Sarah Hersh teaches sixty violin students at MacPhail Center in Minneapolis. This is her fourth year as part of a team of eight MacPhail Talent Education teachers who offer weekly individual lessons in violin, cello, and piano to 450 children. The program also includes solo recitals, studio recitals, home concerts, note-reading classes, group lessons, a Winter-week-end workshop, parent discussions, and festival concerts in the Fall and Spring.

Ms. Hersh received Bachelor of Music degree in violin performance from Oberlin College and Conservatory and a Teaching Certificate from Dr. Suzuki. The latter was presented to her at her graduation recital following three years of study at the Talent Education Institute in Matsumoto. As a free-lance union musician, Ms. Hersh performs with various groups in the Twin Cities area. She has taught at institutes in Ithaca, Stevens Point, Dallas-Fort Worth, and Blue Lake, and has presented workshops in Okemos, Michigan and Des Moines, Iowa.

Her future plans include a solo recital, renewed study of Japanese or French, and continued study of the viola.



YUKO HONDA, Tennessee (Violin)

Yuko Honda is supervisor of the Suzuki String Program at Memphis State University and last year directed the Memphis State Suzuki String Institute. Raised in Japan, she began violin at age four with Mr. Yamamura and at age twelve started studying with Dr. Suzuki himself. Ms. Honda came to the University of Washington in Seattle to study with Vilem Sokol and work with the Suzuki program at Holy Names Academy. After teaching in Tokyo for two years, she was sent by Dr. Suzuki to Eastman to help establish Project SUPER. While there, she studied with Zvi Zeitlin.

Ms. Honda has lived in the U.S. since 1968 and has toured with Dr. Suzuki to assist with workshops. She has performed with orchestras and in recitals in the U.S. and Japan, and has taught for several university Suzuki programs and at numerous institutes.



JUNE ITAMI, Idaho (Violin)

June Itami is founder and director of the Idaho Suzuki Institute, now in its seventh year. She visited the Summer School in Matsumoto in 1968, attended the 1975 and 1977 International Teachers' Conferences, and studied with Dr. Suzuki in Japan in September, 1978.

A Suzuki violin teacher for the past

twelve years, she served on the faculty of the Intermountain Suzuki Institute in 1974 and 1975. She was invited to lecture on string techniques and methods at Boise State University, 1970 and 1971, and this past year presented demonstration programs there and at the College of Idaho in Caldwell. Her students were seen in a television feature on the Suzuki method in October, 1979.

She is a member of the SAA, ASTA, and the AFM. She serves as chairman of the "Crusade for Strings," Nampa Musicale, an affiliate of the National Federation of Music Clubs. An active performer, Mrs. Itami is concertmistress of the College of Idaho-Community Symphony, a former seven-year member of the Boise Philharmonic, and member of the Idaho Bicentennial Orchestra tour. The *Idaho Statesman* featured her in a "Portrait of a Distinguished Citizen" article last December.



DOROTHY JONES, Ontario (Piano)

Dorothy Jones has been actively involved in the Suzuki program in London, Ontario, since its inception in 1970, first as a Suzuki parent, then as a teacher in the preparatory program for preschool violin students, as accompanist for the violin program, and in developing the piano program. She is a graduate of the University of Western Ontario and London Teachers' College, holds an Associate of Music Diploma in piano performance from Western Ontario Conservatory of Music, and has certificates in the Kodaly and Orff methods. She taught music in the elementary schools for ten years before becoming involved in Suzuki teaching. Mrs. Jones attended workshops under Haruko Kataoka and Shin'ichi Suzuki in Stevens Point, Honolulu, San Diego, and London. In 1977 she was invited to teach piano at the Second International Suzuki Conference in Honolulu. She has also been

on the faculties of summer institutes in Knoxville, Stevens Point, and Kingston, and has given many demonstrations and workshops with her own Suzuki family and students.



DORIS KOPPELMAN, California (Piano)

Doris Koppelman has been teaching Suzuki piano for the past ten years. Her experience includes workshops, demonstrations, and institutes in California and Oregon. For three years she has directed the San Diego Suzuki Piano Workshop.

She is the author of several articles which have appeared in the *American Suzuki Journal* and was recently appointed as its new piano editor. She has published two books, *Teaching Suzuki Piano* (1975) and *Introducing Suzuki Piano* (1978). Mrs. Koppelman is a member of the SAA piano committee and also serves on the Executive Board of the San Diego Chapter of the Suzuki Music Association of California.



CHANG SOOK (SUE) KWAK, Kansas (Piano)

Sue Kwak has a M.M. degree in piano from the Cincinnati Conservatory of Music and was a guest student at the Vienna Academy of Music in Austria. She has taught piano privately

for the past fifteen years, served on the faculty of Baker University in Baldwin, Kansas, and now directs the Suzuki Piano Studio at Ottawa University.

Her introduction to the Talent Education philosophy was through her daughter, Sarah, in 1967. Since that time she has closely followed her daughter's progress at lessons with Mrs. M.C. Allen, Dr. Suzuki, Toshiyo Eto in Aspen, and currently with Ivan Galamian at the Curtis Institute in Philadelphia.

In 1975, Mrs. Kwak attended piano workshops at Ottawa and Stevens Points where she observed the work of Haruko Kataoka. Later that year she opened a piano studio in Lawrence, Kansas and, in 1976, in Ottawa. Since 1977, she has been in demand to conduct piano workshops in Kansas, Oklahoma, Missouri, and Texas. She participated in the 1978 International Teachers' Conference and was the co-director of the Suzuki String and Piano Festival at the University of Kansas at Lawrence in March of this year.



IDELL LOW, California (Violin)

Idell Low is currently president of the Los Angeles Chapter of the Suzuki Music Association of California and director of the San Fernando Valley Suzuki Program which includes four teachers and seventy-five students. Her early music training was in Chicago. She received B.M. degree with a major in violin from Roosevelt University (formerly Chicago Musical College) and trained further at the University of

Illinois under Paul Rolland. Mrs. Low has played professionally with the Chicago Civic, North Carolina, New Orleans, Columbus Symphony, and Jerusalem Radio orchestras as well as with various chamber music ensembles.

She became interested in the Suzuki method in 1965 while living in Israel and upon her return to this country attended the first teacher training workshop at San Francisco State University in 1966. In the Summer of 1968, she observed and worked with Dr. Suzuki in Matsumoto. She has attended California Suzuki institutes at Holy Names College, San Diego State University, Pomona College, and San Francisco State University as well as the International Conferences in Hawaii and San Francisco, and was a member of the faculty at the 1976 Institute. In the Summer of 1978, Mrs. Low was co-director of the first Suzuki workshop in Tel Aviv which brought together teachers and students from all parts of Israel. In 1979, she directed the California Suzuki Violin Institute at

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Pomona College in Claremont.

She is a member of the SAA, SMAC, ASTA, and MENC, and has three children all of whom have studied string instruments following the Suzuki method.



RICHARD W. MOONEY,
California (Cello)

Rick Mooney studied Suzuki cello methods with Dr. Phyllis Glass while attending USC. In addition, he studied in Japan in the Spring of 1976 and has attended many Suzuki institutes and International Conferences. Mr. Mooney has served on the Suzuki faculties of the USC Community School of the Performing Arts and Claremont Community School of Music, and currently teaches at California State University, Northridge and with the Pasadena Suzuki Associates. He had also been on the faculties of institutes at Claremont (1975), Stanford (1979), and Stevens Point (1977 and '79).

In addition to teaching, Mr. Mooney is the director of the National Cello Institute and of the Suzuki program at Cal State, Northridge, President-elect of the Suzuki Music Association of California, chairman of the SAA Audio-Visual Committee, and Cello Editor of the *American Suzuki Journal*.



MARY CAY NEAL,
New York (Violin)

Mary Cay Neal began her music education career by teaching in the

public schools for seven years. In 1968, after her first meeting with Dr. Suzuki, she founded the Buffalo Suzuki Strings, a program which has now grown to include 200 students and five teachers in violin, viola, and cello.

Since 1968 she has studied with Suzuki on several occasions, attended all of the International Teachers' Conferences, and taught at numerous institutes and workshops across the U.S. and Canada. In addition to teacher training activities at institutes, Mrs. Neal has presented a graduate course in Suzuki pedagogy at the University of New York at Buffalo.

Mrs. Neal continues to enthusiastically promote Dr. Suzuki's philosophy of education through expanded programs and contact with public and private institutions.



NELL NOVAK, ILLINOIS (Cello)

Nell Novak is an active member of the SAA Cello Committee and was a member of the original ad-hoc committee which undertook revision of the Suzuki cello repertoire. Since 1970 she has taught in the Winnetka Public School program under the direction of Milton Goldberg, and is also on the faculties of the Music Center of the North Shore in Winnetka and the American Suzuki Institute in Stevens Point.

Following graduation from Radcliffe College, Mrs. Novak taught cello in Massachusetts public and private schools. She has performed in many orchestras on the East Coast and in Illinois and Wisconsin, and has an extensive performing background as soloist with orchestras, including the Boston Pops, and in solo and chamber music recitals. She has given many clinics in the Midwest and is a member of the AFM and ASTA.



NORMA JEAN SEATON,
Kansas (Violin)

Norma Jean Seaton is Director of Orchestras and Coordinator of the Suzuki String Program in the Parsons, Kansas, District Schools. In 1966, after attending a workshop with Dr. Suzuki, she became the first Kansas teacher to use modified Suzuki techniques in the public schools. The Parsons Honors Orchestra has appeared at the state KMEA Meeting. In addition to her public school work, Mrs. Seaton has always maintained a private studio.

Mrs. Seaton received her undergraduate degree in music education from Pittsburgh State University, a M.M. from Northwestern, and extra credit hours at various university workshops. She has taught at institutes at Stevens Point, Ottawa, Dallas-Fort Worth, Houston, and Ithaca, and will also teach in Denver this Summer. She is an active member of SAA and has attended all of the International Conferences. She was president of the Kansas chapter of ASTA for the past three years and has also been its secretary. As an active KMEA member she has been the District Orchestra Chairman for four years and has given string workshops for its meetings. She served for two years as the National School Orchestra chairman for Kansas and will be the Kansas All-State Orchestra chairman for 1981-82.

KYOKO SELDEN,
New York (Parent)

Kyoko Selden is at present a freelance translator and parent of three children studying in the Ithaca Talent Education program. She graduated from Tokyo University and holds a degree in English from the Yale Graduate School. In the past thirteen years, she has taught English and Japanese language and literature at Tsuda

College in Tokyo and at Washington University in St. Louis.

Mrs. Selden was introduced to the Suzuki method when her children began violin lessons in St. Louis in 1976. She has translated Japanese articles for the *Talent Education Journal*, edited by Suzuki teachers Eiko and Masayoshi Kataoka, and for the *American Suzuki Journal*. Her poems and translations have appeared in the *Frogpond*, *Cicada*, *Japan Interpreter*, and are forthcoming in the *Japan Encyclopedia*.

GWENDOLINE THORNBLADE,
Massachusetts (Violin)

Gwendoline Thornblade was educated at the St. Paul's Girls' School in London, England where she studied violin, viola, and piano, and at London University where she was a member of the orchestra while earning a Bachelor of Dental Surgery degree. Her graduate studies led to a M.S. in Dentistry from Boston University where she served on the faculty in 1967 and '68.

Mrs. Thornblade first heard about the Suzuki method in 1970 and began observing the Ithaca Talent Education program. She has observed and attended classes with Carol Sykes,

John Kendall, Louise Behrend, and Sanford Reuning. A visit to Matsumoto in 1975 and to the Rochester Suzuki Institute in 1976 gave her opportunities to observe Dr. Suzuki.

Currently, Mrs. Thornblade is teaching Suzuki violin in the Newton Public Schools and maintains a private studio. She has taught at the All Newton Music School for two years and also at the Longy School of Music in Cambridge. She co-organized the Greater Boston Area Suzuki Festivals in 1978 and '79 and participated in the SAA Friendship Tour in 1978. In that year she also served on the faculty of the Ithaca Suzuki Institute.



GEORGE WELLINGTON, Hawaii

George Wellington studied at Bard College and did graduate work at

Northwestern University and the University of Hawaii. He worked as a public-school band and orchestra director for twenty-six years, retiring in 1979, and was twice guest conductor of the Hawaii Music Festival String Orchestra.

Mr. Wellington attended his first Suzuki workshop at Eastman in 1965 and spent four summers studying in Matsumoto subsequently. He assisted in the planning of the 1975 and '77 International Conferences in Honolulu and attended the 1978 conference in San Francisco. After attending six Paul Rolland International String Workshops in England, Austria, and Switzerland, he was selected to be Pacific Co-ordinator for the 9th International String Workshop to be held this Summer in Hawaii.

Mr. Wellington has served for three terms as past president of the Hawaii Chapter of ASTA and was the first president of the Suzuki Association of Hawaii.

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FROM THE EDITOR'S DESK

Carey Beth Hockett

As Connie Starr and David McLean have retired from their posts on the Journal staff, we take this opportunity to express sincere thanks for the many valuable contributions they made to our publication.

Beginning with the Summer issue, Doris Koppelman of San Diego will take over as Piano Editor. Readers are encouraged to submit all piano-related materials to her at the address given on page 2. Until a new editor for the Parents' Corner is appointed, materials may be sent to the Managing Editor.

We always appreciate hearing from our readers and will include their letters from time to time as space allows.

The two letters which follow were among the many that we received in response to "Practice Makes Perfect and Rewarding Makes Practice" by Nada Mangialetti, which appeared in the October 1979 issue of the Journal.

Adults do things because they are rewarded by "satisfaction, pleasure, status, popularity, and a clear conscience." (In addition to money.) Did we parents acquire these attitudinal rewards by being paid in snacks or money for the activities that brought them about? I rather doubt it. We acquired them as a result of internalizing attitudes of those around us, primarily parents, but also teachers and peers. In Talent Education we have an ideal situation to transmit parental values, peer pressures, and pure pleasure. The extrinsic reward will only detract from this, distracting the student from the internal reward at each step of his way. If someone comes during a lesson or practice time and interrupts concentration, we are annoyed; we try to eliminate such disruptions as much as possible. Constant extrinsic rewarding seems to us to be

of the same order. It is totally irrelevant to the activity in process.

The bit of candy says to the child, "This activity is so unpleasant that you must have a real goodie to make it worth your while to do it." It does not say to the child, "Listen to what you just did. Hear how much better that was than the time before. Think of what you might do to make the next repetition even better. It is lovely, the sound grows ever better and it is you who are making something beautiful." The reward system is insulting to the child's efforts and can early on destroy any pleasure he may have derived.

At what point should the student find his own activity pleasing? The end of Book 1? The first Sonata graduated? Or not until the Italian Concerto is ready for performance? When is the child suddenly supposed to find that music and the playing of music is itself a reward because it is beautiful? The parent who feels that the child's first "squeaking out" of Mississippi Hot Dog is a mere mess of miserable sounds bought at tremendous effort, seems to me to be a distinctly strange parent! I have never encountered anything but joy on the part of the parent who hears those first efforts succeed. The joy of the child who finally accomplishes this feat is a wonder to watch. I am always disappointed when a parent does this at home and comes in only to share the tale of the experi-

ence because for me as a teacher being a partner in those first thrilling steps (and all the succeeding ones) is 90% of my reward for teaching. It is this pleasure that traditional piano teaching never could be.

The older advanced student (is) "... faced with the many lonely hours of practice required to master technique." Where is the parent during those lonely hours? Are these Suzuki students?! A parents' discussion brought up the question of when a child is ready to practice on his own without parental supervision. Many parents who didn't mind the early five minutes a day found that two hours a day was more than they had bargained for and they were becoming restless. Yvonne Tait ended the discussion that had ranged over such topics as independence, maturity, school age, reading ability, teacher motivation, etc. by summarizing my point of view exactly: "The parent no longer need be a part of the practice when the student no longer needs an audience." That goes to the heart of it: while the student no longer may need our constant coaching, few students ever outgrow the need for applause.

If we love music and our children there is no need for us to do more than watch and marvel at growth. Spontaneous pleasure will come from both home partners that will make raisins and circus tickets seem like dog biscuits.

TOUR DATES ANNOUNCED

Sheldon Soffer Management of New York City has announced the following itinerary for the 1980 Talent Education Tour. More information about the Tour may be obtained by writing to the sponsoring organization or to the management agency at 130 W. 56th St., New York, NY, 10019.

Date	City	Sponsor
October 5	Winnipeg, Manitoba	Suzuki Talent Education Institute of Manitoba
7	Austin, Minnesota	Allied Concert Services
9	Appleton, Wisconsin	Appleton Public Schools
11	Ottawa, Kansas	Ottawa University
14-18	El Paso, Texas	El Paso Symphony
20	St. Louis, Missouri	St. Louis Symphony
22	Frankfort, Kentucky	Frankfort Arts Foundation
24	Fort Lauderdale, Florida	Coral Ridge Presbyterian Church
26	Hattiesburg, Mississippi	University of Southern Mississippi
28	Carbondale, Illinois	Southern Illinois University
30	Anderson, Indiana	Anderson Symphony
November 1	Hendersonville, Tenn.	Hendersonville Arts Council
4	Nampa, Idaho	Nampa Concert Service
6	Phoenix, Arizona	Talent Education of Arizona
8	Torrance, California	El Camino College
10-11	Mexico, D.F.	Aceros Ecatepec

The Zen way, as exemplified by Galwey's books, does truly have an important part in our work. It does not negate applause or pleasure in the activity itself and at no time does it even hint of extrinsic rewards.

Hava Rogot
Bethesda, MD.

The article "Practice Makes Perfect and Rewarding Makes Practice" in the October 1979 *Journal* was interesting and thought-provoking. As a Suzuki parent and nursery school teacher, however, I found some of the author's assumptions a bit disturbing. Particularly distressing was a statement made in support of offering tangible rewards for practice: "The rewards — the joy of producing beautiful music, the satisfaction of achievement, the status and praise that go along with it — are so distant that they may not be enough to keep him going from day to day."

This statement, it seems to me, represents the antithesis of Mr. Suzuki's philosophy of teaching and learning. More eloquent than any words was the cover picture on the same issue of the *Journal*. The beautiful expression on that young cellist's face is surely evidence that the rewards of learning to play an instrument are not so distant after all.

Nancy Foster
Washington, D.C.

THE SAA AT MUSIC CONVENTIONS

Richard Mooney

With the increase in popularity of the Suzuki teaching method, people have found that the word "Suzuki" on business cards, brochures, or advertising attracts more customers. Unfortunately, we occasionally find that what is offered under this name bears little resemblance to genuine Talent Education philosophy or techniques. One result is that many of the criticisms leveled at the Suzuki Method are based on misunderstandings if not on outright falsehoods. During the past few years, the SAA has recognized a need to increase its visibility and to establish its reputation as a source of accurate information about the Suzuki Method.

One important way of increasing our visibility is to send representatives to music educators' conventions and conferences. In 1978, Milton Goldberg, with the help of Summy-Birchard, organized an SAA booth at the MENC National Convention in Chicago, and in the Spring of '79 I was given the opportunity to man a booth at the MENC Western Convention in Anaheim, California. These exhibits proved to be tools for good public relations because music educators from all across the country had the opportunity to talk with SAA representatives and to take home various information pamphlets.

The need for this kind of public relations campaign was made even more evident to me at the convention in Anaheim, when a person approached me at our booth and said, "I understand that you people are manufacturing recorders now." I replied that, to my knowledge, we were doing no such thing. I didn't understand how this rumor could have started until I found another booth at the same convention advertising a "\$1.98 Suzuki Recorder Package." Of course this had nothing at all to do with Talent Education or the SAA — but who was to know? Fortunately, we had our own exhibit and people could see that the two groups were completely independent.

At Stevens Point last August, the members of the SAA Board decided that we should pursue this kind of outreach program more actively. Authorization was given for the purchase of a booth display that could be dismantled and shipped anywhere in the country. The booth has since been purchased and was "unveiled" at the ASTA Convention in April with Joe Cleveland of Louisiana on hand to represent the SAA.

The potential benefit of increasing our activities at music conventions is tremendous. Such exhibits give SAA a chance to get its name, logo, information, and representatives out where they will do the most good — among the people who are most concerned about the future of music education in America.

SAA MEMBERSHIP APPLICATION: Complete membership information appears on page 2. Send completed application form with check or money order to SAA, 2023 Crooked Creek Lane, Arlington, TX 76011. Please write legibly.

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 parent
 student
 interested person
 library
 teacher

Instrument(s) of interest are
 violin
 cello
 flute
 viola
 piano
 other _____

I use Suzuki's ideas always sometimes not at all.

I teach violin cello flute viola piano.



THE VIOLIN CORNER

Dr. Milton Goldberg,
Violin Editor

DON'T LIFT YOUR FINGERS — CONSERVE ENERGY — COVER YOUR FIFTHS

The term interval in music means measurement of distance between two notes. One includes all letter names when identifying intervals: *A-b-c-d-e-f-G* — seventh, *A-b-c-d-e-F* — sixth, *A-b-c-d-E* — fifth, etc. One of my young students recently described the interval from A to B as a "tooth."

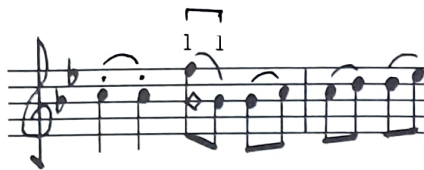
Your violin is tuned in fifths, that is, from one open string to the next five letter names are included: *G-a-b-c-D, D-e-f-g-A, A-b-c-d-E*. The action of placing a finger simultaneously on two adjacent strings is termed *covering the fifth*. Teachers will sometimes use a diamond-shaped note (◊) and, or a bracket (┌───┐) to remind the student.

Fifths other than open strings need to be covered, especially in fast, slurred passages. The Bach Minuet in Volume 3 has an excellent example:



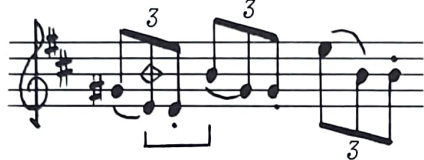
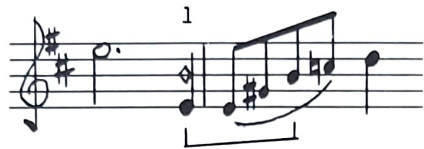
The 3rd finger is placed with most of the flesh on the A string and very little on the D because the A is thinner and needs more flesh. The finger is not to be lifted until both notes of the fifth have been played.

The Bach Gavotte in G Minor has another example:

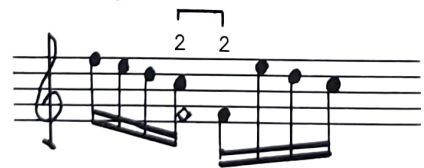


Here one must place most of the 1st finger on the E string and very little on the A.

In the first movement of Seitz Concerto No. 5, there are many opportunities for covering fifths:



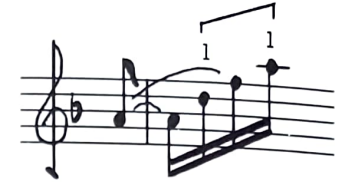
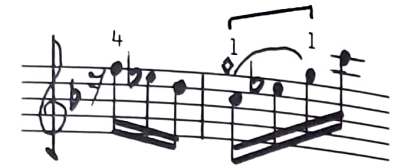
In the third movement of the Vivaldi A Minor Concerto the bracket indicating that the fifth should be covered has already been placed, over the passage:



Although there are no slurs, the tempo of the sixteenth notes required this placement. In a later section, a covered fifth is extremely helpful when building speed:



The first movement of the Bach Double requires covered fifths in the following places:



Remember, for good intonation, place your finger so that the upper string receives most of the fleshy part. Have your teacher or a good repairman check your fingerboard should it require dressing and test strings for trueness. Metal strings may not break but they do become false with wear, which will cause out-of-tune fifths.

BREATH CONTROL FOR VIOLIN TONE

Evelyn Hermann

Dr. Suzuki constantly works to improve the sound of the young violinist. More and more he has found breathing to be of the utmost importance.

In *An Encyclopedia for the Violin* written by Alberto Bachmann in 1925, Bachmann states:

In my opinion every violinist who reaches a certain age should learn how to breathe properly, something which would be of great advantage to him, not only in aiding the proper exposition of his violin phrasing, but also in view of what I am about to explain.

It is very difficult to play the violin when the player's breathing is labored; and when heart and lungs are deprived of their freedom of circulation, it is almost impossible to obtain the maximum results which the exercise of a given talent permits. . . . Being extremely nervous by nature, and find-

ing that the quality of my playing was often at the mercy of the insensate terror inspired by an approaching performance in public, I made it a practice to inhale deeply at the moment when I commenced to play a composition on the platform, and soon found that my performance gained noticeably in calmness and equality.

The emission of the singing voice is identical with the emission of the violin tone, the voice of the violin, and by exercising great care it is quite possible to play in a manner which will make it impossible for any listener to notice the falling of the bow upon the strings.¹

Mozart said: "You must play with your head, your ear, and your heart." When your breathing controls your performance, all three are automatically together.

As the child begins to play the tonalization, we talk about breathing. We are all born breathing correctly. However, at an early age we change to shallow breathing. After that the only

time we breathe deeply is when we are lying down. I sometimes ask the student to lie on his back on the floor to see what it feels like when he breathes deeply using the diaphragm. We then apply this to his violin performance.

The student gets ready to play the first note and just as he lifts the bow, he takes a deep breath and holds it. Using the breath with the bow, he now has "one point" concentration. In a short time the results are phenomenal. The playing posture improves, and the rib cage now supports the violin. There is complete concentration. The mind cannot wander and still control the breath. Fresh oxygen clears the mind of all extraneous thoughts and sound. Musical phrasing improves. When your breathing depends on your playing, you must listen carefully. The complete relaxation allows the bow hand to move more smoothly. With proper breathing any excess motion of the bow hand, wrist, or arm is instantly obvious to the player.

As a conservatory student I was taught to look for the back wall of the auditorium in which I was performing. While doing so, I was to concentrate on breathing deeply. You will find that it is impossible to be nervous if you do this. These were the only final words of wisdom my teacher had for me before a performance, but they worked wonders.

¹Alberto Bachmann, *An Encyclopedia of the Violin*, unabridged republication of the first edition published in 1925. Da Capo Press, Inc., a subsidiary of Plenum Publishing Corporation, 227 W. 17th St., New York, N.Y., 1966.



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PUBLISHER'S

Dear SAA Members:

We have devoted this issue's *Newsletter* to a detailed listing of existing and planned publications in the Suzuki repertoire. While unforeseen events may create necessary changes in publications currently planned, the information provided is accurate as of April, 1980.

SUZUKI VIOLIN SCHOOL

Books

Volume 1	\$4.05
Volume 2	3.85
Volume 3	3.70
Volume 4	3.70
Volume 5	3.80
Volume 6	3.65
Volume 7	3.65
Volume 8	3.80
Volume 9	4.95
Volume 10	5.10

Piano Accompaniments

Volume A	14.50
Volume B	16.75

Volume A includes accompaniments formerly published as separate Volumes 1 through 5, plus Home Concert, Piano Part.

Volume B includes accompaniments formerly published as separate Volumes 6 through 10.

Records (12" LP)

Volume 1	\$11.05
Volume 2	11.00
Volume 3	12.35
Volume 4	12.45
Volume 5	11.05
Volume 6	11.00
Volume 7	10.90
Volume 8	11.15

Cassettes

Volume 1	\$11.05
Volume 2	11.15
Volumes 3 & 4	11.05
Volume 5	11.05
Volume 6	11.00
Volume 7	10.90
Volume 8	11.15

Volumes 3 & 4 (combined) are in limited supply. After June 1, 1980 each volume will be published as a separate cassette.

SUZUKI PIANO SCHOOL

Books

Volume 1	\$4.15
Volume 2	3.80
Volume 3	4.35
Volume 4	4.30
Volume 5	5.15
Volume 6	5.40

Records (12" LP)

Volumes 1 & 2	11.00
Volumes 3 & 4	11.00

Cassettes

Volumes 1 & 2	11.50
Volumes 3 & 4	11.50

New recordings and cassettes for the Piano School are in production. They will be available late summer, 1980 and each volume will be a separate edition. Further information will be included in future *Newsletters*.

SUZUKI CELLO SCHOOL

Books

Volume 1	\$4.65
Volume 2	4.65
Volume 3	4.95

Records (12" LP)

Volume 1	11.35
Volume 2	11.20
Volume 3	11.10

Cassettes

Volume 1	11.60
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Volume 2	11.45
Volume 3	11.25

Volumes 1, 2, and 3 of the SUZUKI CELLO SCHOOL, Second Edition will be available in June, 1980. *Piano Accompaniments, Volume A* will also be available in June, 1980 and will include accompaniments for Volumes 1, 2, & 3 of the CELLO SCHOOL.

Volumes 4, 5, & 6 of the CELLO SCHOOL are in preparation for future publication. Guides for the CELLO SCHOOL are also in preparation.

NEWSLETTER

SUZUKI VIOLA SCHOOL

The SUZUKI VIOLA SCHOOL is currently in preparation. Volumes 1 & 2 will be available in mid-1980 as follows:

Books

Volume 1

Volume 2

Piano Accompaniments

Volume A (will contain accompaniments for Volumes 1 & 2.)

Records

Volume 1

Volume 2

Cassettes

Volume 1

Volume 2

Prices will be announced upon publication.

TAKAHASHI FLUTE SCHOOL

Books

Volume 1 \$3.80

Volume 2 3.15

Volume 3 3.30

Volume 4 3.30

Volume 5 3.45

Piano Accompaniments

Volume 1 3.55

Volume 2 3.50

Volume 3 4.10

Volume 4 4.30

Volume 5 4.35

Cassettes

Volumes 1 & 2 12.00

Volumes 3, 4, & 5 12.50

STRING ORCHESTRA ACCOMPANIMENTS

To Solos From Volumes 1&2

Score \$5.00

Violin 1 3.05

Violin 2 3.20

Viola 3.20

Cello 3.35

Bass 3.15

SUPPLEMENTARY MATERIALS

Duets for Two Violins 3.05

Home Concert, Violin part 4.10

Position Etudes 4.35

Quint Etudes 5.50

NOTE: SUZUKI IN THE STRING CLASS has not been included because it is being allowed to go out of print. Dr. Suzuki has expressed his desire that it not be included in the SUZUKI literature. A heterogeneous method is being considered at this time.

The list of publications includes the only editions authorized by Dr. Shinichi Suzuki and represents the complete repertoire of the Suzuki Method (TM). Each of the editions approved by Dr. Suzuki has been carefully reviewed by him to assure proper development of the student's ability.

We invite your comments and suggestions; please submit 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



THE END-PIN COLUMN

by Richard Mooney,
Cello Editor

In this issue we are happy to present reports on two pre-cellos that have been developed by SAA members. Marilyn Kesler, inventor of the "Yello-Cello," is the Chairman of the SAA Cello Committee and teaches public school and Suzuki students in Okemos, Michigan. Robert Currier, "Chellin" fabricator, is Professor of Music at Rhode Island College in Providence, teaches Suzuki violin students, and is a member of the Rhode Island Philharmonic Orchestra. The reports on these instruments are offered strictly for the information of our readers. Their inclusion does not imply endorsement by the SAA or Dr. Suzuki.

THE YELLO-CELLO

Marilyn Kesler

A cello box? Yes Sir! We call it a Yello-Cello. No need to wait until the budding young cellist is out of diapers. The newest criterion is "Can the child sit on a stool?" The lightweight Yello-Cello is made of solid balsa wood. It features:

- Proper depth and shape for good cello positioning
- A grooved fingerboard for left-hand placement
- A bow with impressions for right-hand hold
- A track for drawing a straight bow

And the most important feature:

- A drool-proof finish!

The Yello-Cello has

- "No strings attached" (soundless)

To obtain plans for constructing a Yello-Cello, send a self-addressed, stamped envelope to Marilyn Kesler, Kinawa Middle School, Okemos, MI, 48864.



THE CHELLIN

Robert Currier

Levels of development are an important aspect of Suzuki teaching. Not only do they help children know where they stand in relation to others, but also a clear trail upward marks the way. In my experience children are never unhappy when progressing along that trail at a rate commensurate with their potential, no matter how slow or rapid the climb. In some respects the more stages there are the better, and it is a function of the teacher to find additional footholds and niches so the student may always be assaying what is possible, never overreaching.

Mitsumasa Denda's "box" is a case in point. It assuredly provides young children something to grow out of while at the same time developing sensibility and responsiveness. With cello teaching, such devices are perhaps even more valid, because small cellos are relatively scarce. This suggests a need for an instrument a child could use while getting the feel of good posture and while learning to play the earliest pieces.

Such an instrument exists in the Chellin. The Chellin grew rather inevitably from the Monolin, a single-stringed pre-violin I developed about a decade ago*. As a Suzuki teacher, I have invariably used the Monolin as an introductory instrument for young students, lending them one until they have learned to play a major tetrachord in combination with the Twinkle rhythms. Then it's on to a violin. By that time parents are oriented to their role, and an appropriate instrument has been located.

Much the same approach is feasible with the Chellin, except that its two strings give it an octave range instead of the basic five notes of the Monolin. Thus the Chellin is suitable for playing the first nine pieces in the new *Suzuki Cello School*. Some pupils could undoubtedly use the instrument

*See the author's "You can't Play the Wrong String on the Monolin" in the *Music Educators Journal*, December 1970; and "Simplicity Gambit," *American String Teacher*, Winter, 1972. Chellins and Monolins are manufactured and distributed by the Peripole Company, Brown Mills, New Jersey.



A student tries out a Chellin. Clearly visible are the tuning spring at the end of the A string and the "inverse frets." The highest pitched, shortened groove is the tuning mark for the D string. Photo by Peter P. Tobia.

profitably for a full year, while others might stay with it much more briefly.

Like the Monolin, the Chellin can be tuned fairly accurately by sight. The A string is fastened to a spring which extends as the string is tightened. When a pointer on the spring reaches a line drawn on the body of the instrument, the string is up to pitch. The D is tuned by placing a fingernail against a tuning mark under that string while adjusting the tension to achieve a unison with the A of the other string. This makes it possible for even an inexperienced parent to keep the Chellin shipshape for practice sessions.

Having no soundbox, the Chellin produces a small tone, but one that is

clearly audible to teacher, pupil, and parent. The body is solid maple, with a softwood crosspiece which rests on the player's knees. In this respect, the Chellin follows the design of the "cello board" developed a number of years ago by David Freed of Salt Lake City. Finally, thin grooves (inverse frets) are cut across the fingerboard to indicate the pitches of the D major and minor scales.

It is true that a system working as well as Suzuki method today has no burning need for novelty. Yet for a number of reasons, not the least of which is the ever more precarious import market, the Chellin may well prove to be a valuable addition to the budding Suzuki cello movement.

TEACHER TRAINING AT ITS BEST

Jeanne Luedke

Sometimes we need to get some distance between ourselves and an experience to realize the full value of that experience. Last summer I went on the Suzuki tour to Japan, and as I observed Haruko Kataoka teaching in her native surroundings, I realized that I had received truly excellent teacher training in the United States.

I was very fortunate in the summer of 1976 to have a very thorough and uncompromising teacher instruct me in the whys and wherefores of the Twinkle Variations. I can still remember feeling quite intimidated by her incredible persistence with the wrist roll on Variation B and the high staccato bounce on Variation A.

Our class was held in a very small

room, seemingly smaller because there were two grand pianos and some twenty-five teacher trainees present. Nevertheless, though we literally had to crawl over each other to get to the pianos, the teacher insisted that each of us be individually instructed in the look, the feel, and the sound of each of the Variations. Some of us murmured our feelings of inadequacy at trying to perform these little gems in front of our peers, but she stated that it was absolutely necessary for us to try each variation with her so that, should we be interpreting the motions wrong, she could help us. She felt very strongly that learning the technical significance of these variations would determine the degree of success we

would have with our forthcoming Suzuki students.

There were long discussions about the tension in our hands and wrists and soon we could hear the tension disappear and our tone quality improve. Some of us thought that if we let the others go first, our teacher would weary of Twinkling before she got to number twenty-five, but to no avail — each and every one of us eventually got the treatment.

As I sat in another crowded teaching studio in Japan this past summer, and saw that Mrs. Kataoka was pointing to me to come forward to receive a lesson on the Twinkles, I was most grateful for the thorough teacher training I had received in my own country. As I said before, it took a trip to Japan to make me fully realize what good training I had been given in the Summer of 1976 by Constance Starr.

GROUP PIANO TEACHING: A MUSICAL PLUS

Gloria Pearson Vasey

I was initiated to the wonderful world of Suzuki music in January, 1977, when my youngest son, then aged three, began violin lessons. At that time, I had been teaching piano in the traditional style for more than ten years. I observed the Suzuki lessons with a curiosity that quickly grew into enthused admiration.

In the Fall of that year, I cautiously began using Suzuki books and recordings with my own beginning students. Having had some experience with class teaching, and believing that the Suzuki method required this, I decided to teach these beginners in classes of three to four students each. In the Suzuki fashion, parents attended lessons with their children.

The year was a fun-filled experience for the children, parents, and myself. Thus inspired, I attended the Piano

Teacher Training Institute at Kingston, Ontario the following Summer. I was not disappointed. We teachers left the course exuberating with new knowledge, renewed confidence, and great expectations.

It *was* a surprise to me, however, that group piano lessons had not been stressed. True, a piano student cannot carry around his instrument as can the students of flute and strings. But three little persons fit nicely side by side on a piano bench, and a fourth can even be added on a stool. For solo performances, classmates love to cluster around the keyboard for a closeup look at hand position and phrase execution.

There are, in fact, many advantages to group piano teaching. First and foremost is the friendship created among the students in a group. Gone is the loneliness so often associated

with piano study. Even after the first year, when students have private lessons on weeks alternate to the class weeks, they still feel a part of this fellowship.

Beginning students sharpen their listening skills by carefully attending to each other while they play together at the same keyboard. They quickly learn to keep going if another child falters and to join in again should they themselves miss a note or phrase.

Often we sing together while one or more children play. Last year parents and children composed words for all the pieces in Volume One. Now other beginners benefit from their creativeness.

Tonalization and the various touches can be emphasized in classes through repetition. At classes, children strive for excellence not only in themselves but in each other. "Your mischievous finger 5 is not standing up," they might point out good-naturedly.

The classes produce spontaneity of expressiveness, trust, imagination, and self-confidence. Constructive criticism is sincerely given and graciously accepted by young musicians from the earliest lessons. Of course, these skills too must be acquired under the patient tutelage of a loving instructor. Children learn to be confident performers as well as polite and appreciative audiences when they have a healthy self-esteem.

Discipline is easily maintained.





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Should a student be uncooperative at a lesson, I turn my attention to desirable behavior in another child. "I love the way Samantha is holding her hand," I might say. "She'll be getting a sticker for sure today!" (Students go wild over gummed seals given at the end of each lesson for attentive behavior.) Parents are instructed to ignore all inappropriate activity. Thus ignored, the errant child soon returns to the group activity, where once again he can share in the attention and praise. This well known behavioral principle never fails.

Theory, sight reading, and ear training can be taught well to groups. Students enjoy learning together and also having opportunities to act as teacher and quiz each other.

Parents, too, benefit from group participation. They can discuss problems that arise with practicing, and share ideas or successful solutions. Moreover, like the children, they find it reassuring and encouraging to know that they are not alone during the years essential to cultural enrichment.

Although competition is never a part of group lessons, parents and children are indeed motivated by each other to work harder. When someone

complains of having had a "bad week," the others are quick to offer understanding and encouragement.

It provides a pleasant variety to have a mixture of private and group lessons in ones timetable. Senior students, older beginners, and handicapped children attend private lessons every week. While young beginners receive

only group lessons, intermediate students have class teaching every two weeks and individual tutoring on alternate ones.

Group piano teaching has been a boon to my experience as a music teacher. The enthusiasm of the parents and the joy of the students are contagious qualities that inspire me daily.

Announcements

Full-time teaching assistant needed in Suzuki Program at University of Northern Iowa. \$2750 stipend for nine months; in-state tuition also provided. Candidate must maintain full-time master's degree status. Preference may be given to a candidate with experience in cello. If interested, contact Martha Holvik, Director of Suzuki Program, School of Music, UNI, Cedar Falls, IA, 50613. Phone (319) 273-2292 or (319) 273-2024.

The preparatory program at Indiana-Purdue University seeks Suzuki violin and piano teachers to instruct private lessons and classes, and to administer the Suzuki Program. Associate (part-time) faculty position for piano; per-service or contract position for violin with the Ft. Wayne Philharmonic. For further information contact Joy Jone, Coordinator, Preparatory Program, Music Division, IU-PU, 2101 Coliseum Blvd. E., Ft. Wayne, IN, 46805.

Experienced violin teacher needed immediately to take over prospering program in

Denver, Colorado. 40 students and a waiting list, pre-twinkle through Book 4. For further information, contact Joyce Torgerson, 830 S. Miller Ct., Lakewood, CO, 80226. Phone (303) 986-9373.

Twinklers to Sizzlers . . . Suzuki Violin, a private studio in Norfolk, Virginia, announces an opening for a full-time Suzuki Violin teacher. This position is available due to program expansion. Starting date for the salaried position is September 1, 1980. Interested persons should contact Suzanne Schreck, Director, Twinklers to Sizzlers . . . Suzuki Violin, 107 E. 13th Street, Norfolk, VA, 23510. (804) 627-3042.

The New School of Music of Cambridge, Massachusetts is seeking an experienced Suzuki Violin teacher to start in the summer or fall of 1980. For complete job description, write to Mr. Nicholas Van Slyk, Director, The New School of Music, 25 Lowell St., Cambridge, MA, 02138.

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Peg holes are positioned and the bottom of the peg box is carved out to prevent strings from binding.

The fingerboard is removed and the neck is carefully planed to prevent warpage. And the fingerboard is gently hollowed so strings don't buzz when depressed.

All intervals are comfortable to reach, because fingerboards are hand planed to the correct curvature, and both neck and fingerboard are then match-finished to create a perfect joint.

Bridge feet are hand fitted to the top of each instrument, and cut to the correct height and curvature. The bridge is set at a slight back angle to help prevent forward warping toward the fingerboard.

Various styles of chin rests are available and installed in Cleveland.

Durable and humidity-resistant tail adjusters are used to mount the tail piece.

In Cleveland, ebony pegs are shaped by hand, and peg holes are drilled and tapered so pegs fit perfectly.

The nut is cut and shaped by hand to the correct height, and the string slots hand cut into the nut for correct spacing.

The maple neck is hand rubbed with fine oil to a mellow finish that leaves the neck smooth, and not sticky like varnish.

The soundpost is carefully fitted to the inside graduation of the instrument for consistent, balanced sound.

Student models are fitted with chromium steel strings with four adjusters.

Endpin holes are drilled, tapered and centered over the saddle for maximum strength, and proper fit.



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OPENING THE DOORS TO THE WORLD OF MUSIC

PARENTS' PLACE

David McLean,
Parents' Editor

Parents, here we are again to discuss items of interest to those of us who are nonprofessionals in the Suzuki education business.

Remember the letter from a parent in the June '79 *Journal* calling for high standards of Suzuki teacher training (certification??) Here was one subject that really hit on all of us. What caliber of teachers will we have for our children? Especially as the idea of being "Suzuki-trained" becomes more and more popular?

We got one reply. Mr. Milton Goldberg, a teacher of admirable reputation from Winnetka, Illinois, had a comment in regard to emphasizing memorization. He correctly pointed out that "(memorization) is but one lowly step toward . . . final mastery (of the Suzuki materials)." He feels parents need better orientation and training in order to put the relationship between memorization and mastery of musical fundamentals into proper perspective.

Very true! Memorization is not and should not be an end in itself. But Mr. Goldberg says he sees more and more

of this attitude as he travels around the country. "Parents who believe that memorizing the previous piece is the only goal. . . . Students (of these parents) usually have very bad posture, incredibly poor intonation, and very stiff, uncontrolled bowing. Attempting to correct any of these problems encounters much resistance by the student and parent even when the instructor uses the utmost tact and patience." Mr. Goldberg concludes, "It is important that a Suzuki teacher master the Suzuki repertoire and understand the many ways to introduce it to the student but it is not disgrace to refer to the published material while teaching. However, it is a disgrace to allow parents and students to dictate when new material is to be introduced and to ignore the many bad habits acquired regardless of memorization."

Here is the real critical issue — not whether or not to memorize, but whether or not parents should dictate to teachers the course of their children's musical training.

I agree with Mr. Goldberg. Parents should not be dictating to teachers about the progress of their children through the curriculum. That is the job, yes, the responsibility of the professional teacher — the well-trained teacher.

Perhaps conflict comes about be-

cause some parents don't have faith in their teachers. Perhaps they sense a lack of training on the part of their teachers. Just because one calls himself a Suzuki teacher doesn't make him a teacher, Suzuki or otherwise.

Those of us who have teachers of demonstrably high quality are probably spoiled. We believe the role of parents in a Suzuki program is to aid, support, and assist that educational program developed by our teachers. We do not believe it is necessary for us to dictate how or what or when materials and or techniques should be taught. We feel comfortable acting this way because we see the high level of training our teachers bring with them to their jobs.

The educational program is not, and should not be, the responsibility of the parents. We should luxuriate in the peaceful feeling of letting our teachers do that job for which they have been trained; the job they want to do.

To memorize or not to memorize, that is not the question. But rather, to train or not to train, that is the fundamental question. With this question properly resolved, other questions assume their proper perspective. Yes, Suzuki teachers should be trained and standards of training established.

Information about the two programs listed below did not reach our offices in time to be included in the Institute Issue of the *Journal*. Both have been officially sanctioned by the SAA.

June 23-27

**UNIVERSITY OF NORTHERN IOWA
SUZUKI VIOLIN PEDAGOGY WORKSHOP**
Cedar Falls, IA

Director: Martha Holvik

Program offerings: Teacher training in violin (Units 1 and 2).

Faculty: Lorraine Fink (OH).

Fees:

Registration	\$ 5.
Teacher training, non-credit	50.
Graduate or undergraduate credit, 2 hours	72.

Housing: Dormitory, double occupancy \$27, single occupancy \$36.

Meals: Cafeteria, meal plan \$35. Additional restaurants nearby.

Additional information:

School of Music, Attn: Martha Holvik
Northern Iowa University
Cedar Falls, IA 50612

July 28-31

COLORADO STATE SUZUKI INSTITUTE
Fort Collins, CO

Director: James McCray

Program offerings: Teacher training in violin (Unit 1).

Faculty: Hiroko Driver (TN).

Fees:

Graduate or undergraduate credit, 1 or 2 hours, per hour	\$32.
Teacher training, non-credit	65.
SAA Unit Credit registration	5.

Housing and meals: Dormitory and cafeteria on campus, meal plan available.

Additional information:

Colorado State Suzuki Institute
James McCray, Director
Dept. of Music
Colorado State University
Fort Collins, CO 80521

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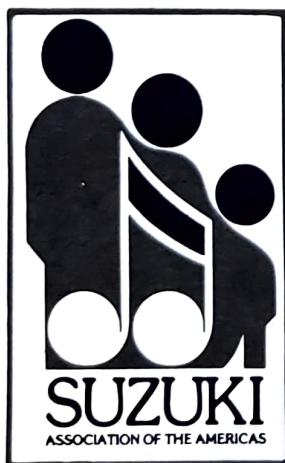
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