

# The American Suzuki Journal

Volume 18, No. 3

Spring 1990



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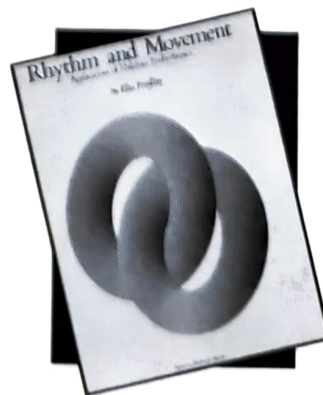
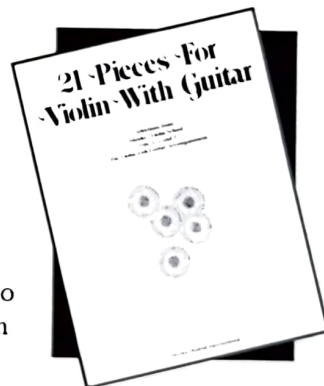
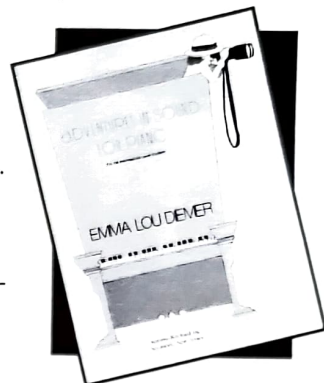
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Office hours: C.D.T.  
Monday-Friday: 9:00-12:00; 1:00-4:30  
Telephone: 319/263-3071

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# American Suzuki Journal

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**PRESIDENT'S MESSAGE**

## PRESIDENT'S MESSAGE

*Dorothy Jones*



*Dorothy Jones*

**T**he goals of the SAA during 1989-1990 have included communication, growth and research. One area of improved communication is through the development of an SAA newsletter, providing an opportunity for members to share events and ideas from their local programs. This newsletter also allows us to introduce to the membership scholarship recipients. In an effort to improve our communication within and outside of our organization, we have developed a set of brochures which define our membership benefits, teacher development programs, the Teacher Trainer Registry, and a general information brochure describing the philosophy and instruments taught using the Suzuki Method. As well a new brochure will be ready for distribution this May outlining the benefits of the International Suzuki Association. This year the SAA executive has worked closely with the pub-

lishers to develop a policy for handling Suzuki materials which are presented for publication.

A manual of operations is currently being prepared for committee and board member use. This May, there will be a meeting of 1988-1990 SAA committee members and 1990-1992 SAA committee members to allow for improved communication from year to year.

In November, 1989, workshops and concerts were held in many locations, worldwide. This was an SAA initiative to honor Dr. Suzuki and to promote understanding and growth in our Suzuki communities. At the request of SAA, Summy-Birchard developed an excellent press release and information package to assist local organizations in the promotion of the November 10/11 workshops and concerts.

A large membership committee has been working to assess the needs of the membership. Out of this study has come a request for a listing of local Suzuki organizations and a listing of available post-secondary university and college Suzuki pedagogy programs. These are currently being developed. Scholarship monies are each year being increased to provide more opportunity for Suzuki teachers to study. With the increased benefits to members and the efforts to improve communication, the future is bright for a significant increase in SAA memberships.

A research column has been established in our *American Suzuki Journal* to provide a forum for current research projects under way in various parts of the country. At the annual meeting of the Board of Directors in May, 1990, a proposal to "establish and support a Suzuki Research Commission" will be studied.

The SAA has continued to support committee research and development of materials for guitar and bass. At the

Teachers' Conference in San Francisco there will be scheduled meetings for each of these disciplines.

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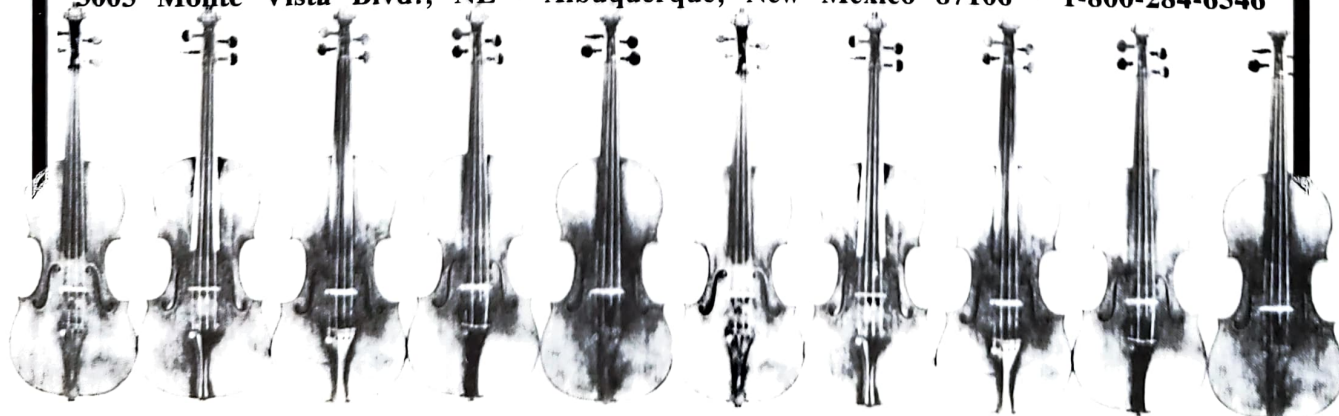
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## TO REST, BUT NOT TO REST

Daphne Hughes



Daphne Hughes

Perhaps the word “rest,” along with those other misleading terms “bow grip,” “up-bow” and “down-bow” should be relegated to the rubbish heap. Even to substitute the “silence” is inappropriate if it is defined negatively as absence of sound. For rests, if they are to be a meaningful part of music, are positive things, and should contribute to musical expression.

My preoccupation with rests may well be a reflection of my own psychological need for active silence. Most of us are desperately short of moments of contemplative peace; and, indeed, it seems that many students are uncomfortable with silence either in music or in their daily lives.

Let me hasten to say that I am firmly committed to the importance of listening repetitively to the Suzuki tape, and to an environment rich in music. Nor do I worry about playing the tape as “wallpaper” music as long as active listening is also included in the envi-

ronment. These aspects of talent education have been made possible by the amazing technological advances which have given us cassette recorders, earphones, endless tapes and incredibly realistic hi-fi sound. Having admitted this, however, I still wonder if it is necessary or healthy to have uninterrupted music throughout every car ride, in the dentist’s waiting room, the supermarket and the elevator. Is it impossible to do a 20-minute work-out in silence? Is math homework successfully accomplished only when the stereo set is blasting at full volume? Must the earphones be permanently attached during every waking moment? With constant bombardment of sound are we perhaps teaching ourselves not to listen instead of refining our listening skills? We need to have a balance of sound and silence. Silence provides an opportunity to get in touch with whatever is inside of us and calls for a comfortable acceptance of ourselves, an acceptance which is unfortunately sometimes lacking in children as well as in adults.

Whether or not students’ discomfort with rests in music is symptomatic of the general frenetic noisiness of their environment may not be relevant to this article. But the fact remains that many of them do not cope well with rests, meeting them as something to be waited out (one hopes the wait is of the correct length), to be endured rather than enjoyed.

As a teacher I was very slow to recognize this problem as something that should be dealt with in any specific way. My concern focussed on it only after I had one of those curious “bulges” that all of us have occasionally, with about ten students arriving at the Book 5 Vivaldi *Largo* simultaneously. In almost every case there was an awkwardness in moving from measure 1 to measure 2 — and the word “mov-

ing” is important here. Very little is “happening” even in the orchestral or piano accompaniment at the end of measure 1. Somehow, it seems inappropriate to the musical line simply to count crassly “4-and” or “7, 8:” some sense of the musical role of that rest is essential. The challenge in the first instance is to make the student aware of the problem.

Being visually oriented myself, I tend first to try marking the printed music in two different ways, asking the student to express a preference. I may combine this with a demonstration of how I would respond as a player to each marking:



If this doesn’t help (even with a certain loading of the dice!) I explain that the rest is not an excuse to go out for juice and cookies but an opportunity to plan for the future (the immediate future of the next measure, not your summer holidays), to prepare mentally and physically for the next moment of sound. The audience must not be permitted to slouch back in their padded seats during the rest, but must be made to sit even further forward, wondering with pleasant anticipation, even with a certain quiet excitement, what is going to happen next.

Here the importance of body language in communication not only with the audience but with *ourselves* becomes evident. To stand immobilized during the rest, preparing only immediately prior to the next measure does not send the correct message to anyone: the notes and rhythm may be

perfect, but the silence is not musical. Slowing and lightening the bow at the end of the second eighth-note, and then continuing to follow through above the string in slow motion throughout the rest so that there is in effect no stop in the play, no official “time out,” seems to keep not only the audience’s attention but the performer’s as well. The musical mood is held, even while nothing is happening (or, more accurately, while silence is happening).

When discussing body language it may be useful to refer back to *Witches’ Dance* and demonstrate how preparation in the rest just before the first key change (*meno mosso*) is most effective when done in the new tempo, the new mood, very different from the quick, energetic preparation after the fermata at the return to D Major.

We have all experienced the uncomfortable feeling of watching a student stand poised for action throughout the entire piano introduction of one of the Seitz Concertos. As an audience member one feels nervous, wondering constantly if the performer is going to start too soon, and it is impossible to listen comfortably. Even this skill of standing on stage with poise and relaxed attentiveness is one that often needs to be taught, and when and how to get into playing position are not things to be left to chance. Many students feel extremely self-conscious during these moments because they see and hear them as “pre-performance” time rather than as integral parts of a performance that has already begun.

In my experience, the rest in the Vivaldi *Largo* is one of the most difficult ones in the repertoire, but a sense that *something* is important about silence is an idea that needs to be planted like a seed from the earliest lessons. *Song of the Wind*, *Long, Long Ago*, *Chorus*: these pieces present golden opportunities to point out the way in

which a rest in the solo part allows the accompaniment to emerge temporarily to command. *O, Come Little Children*, on the other hand, is more similar to the *Largo*, albeit in a less dramatic way. The rest allows for breathing and preparation, but should not really be thought of as a stop so much as suspension, rather like that brief moment when a swing reaches the top of its arc and seems to hang still before returning downwards.

I do not pretend that a 3-year-old or 4-year-old is likely to understand the subtleties of phrasing *O, Come Little Children*. But just as we prepare for vibrato in our first placement of the left hand on the instrument, so our presentation of such musical concepts should anticipate later maturity, leaving room for growing musical sensitivity.

It is useful to point out in *Witches’ Dance* the dramatic difference in the effect of



as opposed to



Even if the phrasing is felt correctly in the reading of the second example, with a breath between the two quarter-notes, the feeling of the rest (as in the correct printing) is different. In fact I like to exaggerate the rest by making a legato join from measure 2 to 3 and from measure 4 to 5, and from measure 6 to 7. (As an incidental point, it’s amazing how often one hears performances that put in the first two rests but ignore the 3rd in measure 6.) The contrast with the *meno mosso* section which does not have the rests in a similar context is then felt very clearly.

A similar situation comes up in *Fiocco Allegro*. One frequently hears this passage —



played in exactly the same manner as



(i.e. without the 16th-rest), which misses out on the more expressive and melodic expansiveness of the second passage as opposed to the technical brilliance of the first.

Gavotte from *Mignon* provides two different opportunities for discussion of rests. The difference between the first two notes of



and the first two of

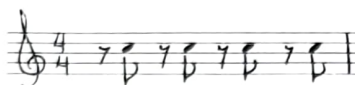


is essential to the change of mood, and the way in which the rest is played (with a lift, not a stop) again shows the way in which body movement affects performance. The silent measure towards the end of the piece, on the other hand, is a whole different experience. Here we have a sort of musical joke which relates back to the fermata in *Andantino*. In this case, to get the full value for our money we should emphasize that the audience should be picked up and held in mid-air, and then dropped (gently!) back into the music. This is not like the floating, gentle anticipation of the later *Largo*, nor like the listening, comfortable feeling of *Song of the Wind*, but gives a definite sense of interruption, of surprise. I rarely hear that in a stu-

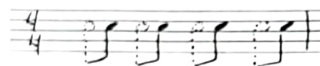
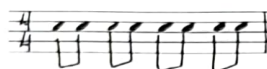
dent performance. Again body language can help. This time suspension of all movement, allowing the shortest possible time compatible with the student's skill for preparation of the following note will reinforce the joke. And, of course, the rest must be of precise length in the *Gavotte*, even though nothing is "happening." The sense of humor can be emphasized by mentally spelling out T-R-A-P in the rhythm of 4 eighth-notes.

The importance of rhythmic accuracy even in silence can be clarified for some students by describing rests as "ghost notes" hovering invisibly in the air. This idea can be particularly helpful in second-violin parts in chamber

and orchestral music when students are suddenly faced with repeated "off-beats:"



This type of passage becomes much more easily felt when the measure is practiced first without rests, and then with imagined "ghost notes" as shown:



No doubt we can all find many more examples of active silences both in the Suzuki repertoire and elsewhere. It is important to treat rests with respect and to recognize that, just as a scale or arpeggio pattern may have a totally different effect in two different pieces, so can a rest receive wildly varying treatments in different musical contexts. Our students should know that they must never rest in a rest!

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## LISTO, YA!

*Barbara Wampner**Barbara Wampner*

“**L**isto, ya!” San, hai!” “Ready, go!” Spanish, Japanese or English—the result is the same for the Suzuki teacher—a signal to begin. I had the need to add some Spanish to my teaching vocabulary last January when I had the opportunity to teach in Suzuki Festivals in Lima, Peru, and Santiago, Chile. While the violin and piano programs had been started and nurtured by teacher trainers Marilyn O’Boyle and Caroline Blondet, there had been no cello teacher trainer in either country. Marilyn did as many violin teachers may do, out of necessity, and began some instruction in cello and some training for the teachers who were there. The SAA made my trip possible by a grant to help with my airfare, which I very much appreciated. As I left San Francisco on January 2nd, I was feeling a big responsibility to Dr. Suzuki and the cello program in these countries to present the method as best I could.

“FESTIVAL”—What a good way to describe the experience of learning and making music together! Doesn’t it sound like it would be more fun to go to a “festival” than an “institute?” The festival director in Lima, where the program was begun ten years ago, was Roberta Centurion, a transplanted Pennsylvanian and Suzuki piano teacher. I teased her that in my hurried “homework” for this trip I had read that in Latin American cultures it was customary to have breakfast from 8:30 to 10:00 AM and a lunch/siesta break for about two hours in the afternoon. My schedule for the festival had no such timing with classes from 8:00 to 5:00, a two-hour break, and evening events. Supper came after that!

Activities began January 3rd, with a play-in that evening. The program was small enough to have an “ice-breaker” activity for parents and teachers to become better acquainted. The students had classes on Thursday and Friday, but only teacher training classes were held on the weekend. Students returned for more classes on Monday. I thought this schedule was a good idea to help avoid the fatigue that sometimes hits with the five-day consecutive student schedule.

Classes were held at the Colegio Franklin Delano Roosevelt, an American school with a beautiful campus in Lima. For reasons you will see later, I was grateful that this school has its own well. The only reminder that we were in difficult political times was the heavy security at the entrance to the school with the private guard signing in each carload at the strong front gate.

A familiar person is a welcome sight in a foreign situation. At the 1985 International Conference in Edmonton, Canada, I had met Annika Petrozzi, a cello teacher from Lima (and now the mother of eight!). A fine performer with

a background of European training, Annika has an excellent group of students started in Lima. We began the warm-up class together with Annika helping with the basics of the situation, namely, translating my English into idiomatic Spanish. As I started, I thought, “Well, let’s begin with what we have in common,” so I played the introduction to Twinkle A. What a relief to hear the students readily respond after the introduction! The parents were eager to help, also, so there really was no need for concern on my part. The students were a delight to me for their attention, concentration and courtesy. I was happy to find that they carried out their “homework” and were prepared so well for the next day of class. Some of the teenagers were at the Book 5 level so the program had the models of very fine advanced students for the beginners to see.

The teacher training in Book 1A Philosophy had up to 24 teachers with more teachers attending for later courses. I was so impressed by their earnest desire to learn as much as possible in a very short time. A young teacher who wanted to learn the piano method but had no piano of his own very carefully practiced in any classroom that was available. One teacher traveled 420 km (262.5 miles) to attend. Other members of the class included a choral teacher, who was delighted when she found that the method and philosophy of Dr. Suzuki was similar to her own ideas in music education which she had been pursuing in an isolated situation. There was a young bass player who was quite interested in developments in that area. (In recent correspondence I have learned that approximately forty teachers have pledged to join ISA.)

Evening events included a faculty concert attended by the American am-

bassador and his wife, who is quite interested in the Suzuki program. The "fun night" could have been in North America with the exception of skits in Spanish and some wonderful playing of Peruvian folk songs on violin. All too soon it was time for the final concert of the fifth festival in Lima. This was held at sunset at a band shell on the Costa Verde, an oceanside strip with rather steep cliffs covered with greenery. The teachers' orchestra accompanied seven students performing the Bach Double concerto, first movement; nine students playing the first movement of the Vivaldi a minor; two advanced cellists playing the Vivaldi Sonata in e minor, and Joseph McSpadden's arrangements of the Kuhlau and Clementi works with two pianists per movement. Two advanced violin students played the Bach a minor Concerto, first movement.

All who wished could attend a dinner following the concert. If anyone had told me a year ago that on January 10, 1990, I would be in Lima, Peru, eating in a Chinese restaurant while Beatles music was played on the background speakers, I would have thought it someone's fantastic imagination! I certainly felt the closeness of the Suzuki "family" that is building worldwide.

I cannot write an article on my experience in South America without mentioning the conditions I found in my first visit to a Third World country. While the Chilean economy is in comparison quite stable, the Suzuki families in Peru are certainly enduring difficult economic times. During my home stay with a professional, upper middle-class family, I became aware of some of the problems of living in Lima. Fifty-two power towers in the mountains were detonated last November by a group that desires economic and political collapse. The result is intermittent electrical service at random hours. One morning the electricity went out at 7:00 AM and did not return until evening. On the second day of the festival, no water came out of the tap for a morning shower. That was the situation for forty-eight hours in my home.

Instead of greeting a teacher with "How are you?," the question of the day was, "Do you have water?" The 1989 inflation rate was 2700%, according to the people. Prices are given in American dollars because the local currency is fluctuating daily. I can only admire the Peruvian parents who were managing to deal with these problems and giving their children music lessons as well.

This economic situation also means that the Suzuki teacher is greatly affected. In the town of Trujillo, one teacher was receiving \$3.00 per month for lessons. A cassette price of \$12.95 and \$6.95 for music is so expensive for



these students. Instruments and strings are difficult to obtain and maintain. Some violin students were playing on unraveled strings, ones that we might throw away when they become the least bit false. I hope that we in North America can work with our colleagues in the Southern Hemisphere in these areas that we take for granted.

We boarded the plane on January 11th for the three-hour flight to Santiago. It is not easy for Peruvians to leave the country so we were relieved when Roberta, who is married to a Peruvian, and Benito Palomino, a native, were allowed through emigration. At the Santiago airport, a group of

violinists, wearing Festival T-shirts and led by the teacher, Hatsuho Kuwayama, greeted us like VIP's, causing quite a stir! We were taken to the director's home for a brief rest and then to Nido de Aguilas (the nest of eagles), the International School with a campus of 130 acres and beautiful facilities in the Andean foothills of Santiago. I looked forward each morning of the festival to my daily commute with the view of the snow-capped higher peaks in the distance.

The festival schedule for this its second year included a weekend for teacher training and Monday-Friday student classes. Since the daily concerts were held at 5:30 PM, we were able to have a little more leisure time in the evenings. Faculty concert and "fun night" were augmented by a guest artist concert presenting local musicians who were not all involved in Suzuki teaching. That is a great way to introduce other musicians to the activities of the Suzuki community plus enrich the scope of the students' experience.

The director of the Santiago Festival was Mrs. Tillie Roberts, a classroom teacher and Suzuki parent, who has carried on the direction of the program after Marilyn O'Boyle returned to the U.S. last year. I was impressed that there were many faculty members of the International School who were donating their time (and their summer vacation!) to work at the Festival.

At the orientation assembly there was, as in Lima, an eager group of teachers for the training sessions. I worked with five cellists during the weekend, including my hostess, Sra. Jimena Bravo, a Philharmonic cellist who was responsible for the fine training of the students. Another trainee was a teacher of elementary school music using a unique system of music education. A young professional cellist whose father studied in the violin training class completed the core of the group.

As an ideal situation, I had two eight-year-old boys who were beginners with about three previous lessons. They were marvelous students and

gave the trainees a chance to see my initial stages of cello teaching. I was so fortunate that they were eager and very studious. I was delighted to present them at the end of the Festival, playing Twinkle A at a recital. The final concert included three violin students on the Bach a minor Concerto; five playing the Bach Double; and six on the Vivaldi a minor with the teachers' orchestra. The three most advanced cello students played the first movement of the Breval Sonata.

There were two special events for me at the Chilean festival. One was a faculty "tea" at a revolving restaurant with the International School as host. During "Saluds"—a toast is given at every sip of your drink—a most moving toast was given by Roberta to the furthering of the Peruvian-Chilean cooperation through the Suzuki movement.

The other event was a party given by Sony Corporation Chile to announce the recipient of a beca, or scholarship, to send one Chilean to train in Matsumoto for one year beginning in April, 1990. Letters were read from Dr. Suzuki and from Mr. Masaru Ibuka, founder and honorary chairman of Sony Corporation, Japan. The winner, Sr. Lautero Rojas, is a member of the faculty of the university and symphony. He spoke of his honor at being selected but also of the great responsibility that he knew awaited him when he returned to further the Suzuki Method in Chile. At this same event Mrs. Tillie Roberts graciously stepped down as the acting director of the Santiago Suzuki program. The teachers who gathered at the Festival had seen the need to form a professional organization. So the seed planted by Marilyn O'Boyle in

Santiago has begun to send out a tiny shoot.

It was thrilling to see the influence of these pioneer teachers working with the Peruvian Chilean teachers. From one person's encouragement has grown a dedicated, selfless group of teachers and parents who have been touched by the work of Dr. Suzuki. One of the Peruvian teachers, Benito Palomino, who always had loving encouragement for all of the students, expressed his feelings in a letter at the end of the Santiago Festival. I think this says it all:

"Through the activities of the Festival, music has united our hearts. The happiness, the enjoyment have filled our lives, and the hope for a better world of justice and love makes us put a personal effort to accomplish this."

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—Dr. Gerald Fischbach, Past President,  
American String Teachers Association

## GROWING A BUSINESS

*Jeanne Luedke*



*Jeanne Luedke*

**B**eing a Suzuki teacher is a multifaceted occupation! We teach, we educate, we counsel, we perform, we write, we lecture, we administrate, and many of us do these things as an owner of a small business. If you ask a Suzuki teacher what they do, they will probably not say to you, "I run a small business." For most of us, running the business is not the most exciting and inspirational part of what we do as Suzuki teachers. In fact, I think most of the time we didn't really plan to be a business owner exactly; it just sort of grew out of our first love, teaching. Most of us did not choose to become Suzuki teachers out of an entrepreneurial drive. Most of us choose to become Suzuki teachers out of a love of children, love of teaching, and love of music.

I think *Growing a Business* is an interesting topic for this month's journal columns. I think we need to do more educating in this area for trainees and established teachers alike. When I

teach units 1a and 1b, I take a little time to discuss the setting up of a program and that includes how to start your own business. I have sensed sometimes that as teachers we have been reluctant to talk or even think about our concerns or experiences as small business owners lest we diminish our image to ourselves and others of that of artist and teacher. Sometimes I'm afraid, we feel it's just too crass to discuss that we actually expect money for what we do, and that sometimes we have to spend a great deal of our creative energy on just making a living. The truth probably is for most of us, that we would really rather just teach, practice and perform and not have to deal with this whole business end of our Suzuki programs. It is facing the reality that we are a part of the small business community wherever we live and the more we can learn about making our business run smoothly, the better teacher and performer we will be. I know some teachers feel that by giving information on how to run a Suzuki business to Book 1A and 1B trainees, we encourage them to start their teaching before they are prepared. In the ten years that I have been actively involved in teacher training I estimate around 80% of the trainees I queried on the first day of institute about their Suzuki intentions following the course said they had already taught some or would be starting a program the following fall. I always tell the trainees as I go over the agenda for the week with them, that I'd like them to be relaxed and confident about their work for me this week. I tell the trainees to think of the Suzuki Method as a life-long research project and not to feel pressured to "get" all the answers in five days; rather they should view this as the first step in a long and pleasant journey that needs to be taken at their pace. I tell them I think they will find that the

greatest growth in understanding will come to them when they take a course two times in succession, especially Book 1A and 1B. So, with that statement made and knowing the largest percentage of those I'm seeing will be teaching very soon, I spend an hour with them called Setting up a Suzuki Program-Running a Business. Interestingly enough in several cases the trainees said to me following the course, "I've decided I'm going to wait a year and take some more training; teaching Suzuki piano lessons is more involved than I thought. Yes, most of us who have been teaching Suzuki for a while would have to agree the Suzuki teacher will be required to wear many hats, each one interesting and unique and one of them labeled "Proud owner of Suzuki Business."

I don't think any one needs to panic and think they need Lee Iacocca's business sense to be a successful owner of their own Suzuki business, however after founding, owning, and administering a Suzuki school for 10 years I believe the thinking and planning is very similar, on a much smaller scale, of course.

I feel that teachers can greatly improve the quality of their teaching, the quality of their free time and the quality of their family life if they have a better understanding of what to do and how to efficiently run their Suzuki businesses. For me that is the reason for addressing this subject. If we do a better job of running our business we'll do a better job in the rest of our lives and that includes teaching. I saw that every time my husband, Fred, who is executive vice-president of a manufacturing company, helped me gain greater understanding of business procedures. I ended up with more quality time for teaching and living. Fred made me realize that I often used a great deal more time and effort with

bookkeeping, inventory, marketing, than I needed to because I had not been trained in these areas of business administration.

What do we need to know to be a good business person? What are the most important areas to deal with first?

If we have educated ourselves well in the Suzuki approach and are ready to start our program it would be helpful if we could do most things that have to do with running the business right the first time. I'm afraid we spend too much time explaining and defending our business policy and position, detracting from our teaching. I now know what decisions need to be made and what actions need to be taken because I kept getting it wrong for so many years. It would have been extremely helpful to have had information on how to set up a program.

I would suggest the following actions to be taken if you have decided to be self-employed and open a Suzuki studio. First decide on how much studio space you will need and where your studio will be located. There are disadvantages to either your home or commercial space. The most obvious advantage to at home space is cost; working at home provides you with the cheapest rent you'll find. For me the biggest disadvantages to working at home are loss of privacy and something a bit harder to put one's finger on but it translates into a sense that as a teacher I am less of a professional person. I don't know if it's because they can smell what I'm cooking for dinner, or if it's because they get to see my family at such a close range that the relationship becomes too familiar. Whichever route you choose to follow be sure you have enough space for your needs but don't "buy" more space than you need in anticipation of expanding your program. Rather whenever you need to expand in either space or programs have the enrollment (waiting list with

paid deposit) before expending capital to expand.

When space has been decided upon, look for ways to make your teaching space into a quiet inviting, but functional environment. Entryway (permanent or movable), answering machine, and carpeting are three of the most obvious solutions to concentration problems. It is very helpful if the studio door doesn't open right into where you are teaching, a temporary screen will work wonders to eliminate visual distractions and most people can be taught to not make noise distractions when they enter. The entryway can also serve as a communication area if you will cover the wall by the door with a corkboard and post all information you want them to read there. Having an answering machine sitting on a desk provides an information center from which you can market your program as well as follow up on prospective calls. Having an answering machine eliminates one of the most annoying forms of noise pollution while you are trying to teach, and you are able to receive information at the same time. Carpeted floors invite children who are observing other lessons to sit. If for any reason a child is tired he can stretch out without really causing any great inconvenience to anyone if the floor is carpeted. Carpeted floors make it possible to get by with a small amount of furniture. Provide yourself with the best quality of instruments and recording equipment you can afford. I think pianists need to work toward acquiring two pianos as soon as possible to enhance both the quality and enjoyment of their teaching.

Simultaneously with the physical organization of the studio the new teacher should create a series of documents which include: a brochure (simple one page fold-over is fine) which tells about the programs offered, about you the teacher and about the proce-

cedure for orientation, observation and enrollment; an enrollment form; and a policy statement. This is the point where you may want to invest in a word processing typewriter or small computer. Even if you feel that writing and compiling information about Suzuki Method is not your strong suit, it will probably be necessary (it is expensive to have a secretary) and can be pleasurable to put these documents together yourself. In my policy statement I make sure I tell them my policy on: required parent classes before the child begins, refunds and make-ups, bad weather closing, payment requirements, group class requirements, material requirements for parent and child, policy on attendance by siblings, Parent Association information, and I include my calendar for the year which shows dates of lessons, vacations, and recitals. While this policy statement is the most important document you must create, I think a page of additional information you might want to tell them is important also. For example, parents need to know where to park, where to put coats, which door to enter and how, which bathroom, where the child can get a drink, and how long you expect them to stay. A few hours of writing and typing a policy page and an additional information page will save you hours of explanation. Sometimes it is the smallest things that cause the greatest difficulties between teachers, parents, students and even the teacher's family when the teacher is working at own home. When I taught at home in the early years, my husband had two obsessions: one, that no Suzuki parent park behind his side of the garage and two, that no one get any tire tracks on the grass. To be sure he would never say anything to any of my Suzuki families, but he and I discussed it a lot! So, make sure your parents know all the very important and not so very important information by mailing

it to them and keeping it posted on your studio communication board.

There is always lots of confusion and questions about how to price one's teaching. How much are we worth as teachers? The decision on how much to charge I believe should be based on the answers to two questions: what do I need to show a profit and cover the expenses of the business; and what will the market bear based on the area, your education, and your experience?

The perfect time to set up a book-keeping system is when the business is new and you are trying to determine what your tuition should be. Set up the various categories of expenses you think you will have and try to determine what some of the costs will be. You will come up with a ledger sheet which will give you a good picture of what tuition you will need to charge in order to provide a quality program. Being afraid to charge a sufficient amount for lessons can be a negative experience for every one concerned. The teacher needs to be happy with her remuneration in order to do her best, and we'd like the parent to be willing to pay for the quality teaching which we plan to give, rather than think "Boy, have I got a good deal with these cheap lessons." A parent who feels she is getting cheap lessons may give a cheap or half-hearted effort. Seldom does a human being work as hard for something for which they do not sacrifice, as for that which requires sacrifice. Do not be too shy about pricing your lessons, but rather be a teacher who prepares herself before beginning and continues to study and grow. Then charge what is fair and right for you based on your expenses, your education and experience, taking into consideration what the market will bear. I really believe that we make good Suzuki parents even better when we place a high value on our teaching by insisting that our time is valuable and that we be treated with the same

respect and consideration as any other professional. I find because I do not give make-ups I seldom have anyone miss a lesson; consequently, the student and parent are much more effective in their Suzuki work. Suddenly there are few schedule conflicts with their lessons. It is quite amazing! Not only is there more consistency in lessons now, but I see a very different attitude about the lessons. Perhaps this new attitude of never missing lessons was born out of my not giving make-ups; but anyway the child is developing a habit of consistency and learning that Mom thinks lessons are a top priority.

New Suzuki teachers often ask how one gets a class of students. I tell them they are lucky because they have chosen a profession of teaching that is highly regarded and quite well known in this country, and probably by telling friends and neighbors about their new business they will get several students. However there are other ways to get established in a new business. Often a local newspaper will be glad to either run an article you write about your new program or do a story about you. It is good to establish a relationship with the local newspaper and send short press releases with pictures of all studio activities. I had a parent who assumed responsibility for taking pictures for our local paper, in fact the local paper gave her short rolls of film (4-6 frames) to use. After she had taken the shots of a particular event, she would drop off the film with a short article at the paper. They would develop the picture and run the article. We learned that a picture with a two or three line caption was the best publicity for the school and that the papers prefer to run that also. I'm sure most small papers would do this as it saves them the time of photographing. I did find that they were especially helpful if I from time to time would run a small ad with them. Again it is all part of

building a relationship with the local paper for they can be very helpful in marketing your product which just happens to be teaching music. Generally the picture of a three year old at the piano or violin is quite enough to make the phones ring so get to know your local paper.

I would like to suggest that you, as a new business owner, get acquainted with your local banker, a good tax accountant and have the name of a reputable lawyer. When we start a new business we really don't know what kind of information or what kind of help we may need along the way. As my school grew there were occasions when I needed loans to make capital expenditures, tax advice specifically oriented to small business as well as how to set up and keep my books. If your program grows to the extent you have other staff working for you, you may find that you want legal contracts with them or maybe you are leasing property for your program and want to have a lawyer make sure everything is in order. In my school we had an occasion to use lawyers to process non-profit status for the parent association, (not the school) and also to clarify the legal liability of having a parent board of directors. In every case these professionals I used were worth the money spent as I learned how to run my small business.

Starting and running a Suzuki program whether it is you teaching alone from your home or a program that has expanded to include additional teachers and outside space requires a professional approach. We need not only to be knowledgeable about our teaching but also knowledgeable about the business aspects of our occupation. When we run our Suzuki program in an organized and professional manner, we will have more energy to be an enthusiastic, creative teacher as well as to have a freer mind to enjoy our non-teaching hours.

## THE TWO PIANO TEACHING STUDIO

*Martha Stacy*



*Martha Stacy*

**T**he two piano teaching studio is highly recommended as a blessing and a necessity. A new teacher should look forward to using a second piano, saving for it, and realizing the possibility of not doing without it too long into a career of teaching.

We who have experienced the use of two pianos sometimes take these facilities for granted. Most colleges observe the need for equipping each piano teaching studio with two good pianos; many independent teachers know from their college study that a second piano for demonstration purposes is desirable. Teacher training can be advantaged with two pianos for practice in that mode of teaching. Obviously, violinists and other instrumentalists use their own instruments for teaching demonstrations. Since 1983 Suzuki piano institutes have been required to provide two pianos for teacher training. There are still no requirements of two pianos for use with teacher/child workshops.

And there are many Suzuki piano teachers who teach all of their students with only one piano.

Why demonstrate for our students? For elementary students, there is need for sound before there can be much understanding of quality musical tone, phrasing, dynamics, form, and reading of notation. The child has not heard a large amount of classical music in his limited existence as a budding musician. Most students need to hear a piece played well with nuances of artistic tone production, shaping of phrases, and linking those similar and different phrases into the form of the total composition. Shades of crescendo and diminuendo and definitive dynamic changes bring a piano piece to fruition when well demonstrated for a student.

Demonstration at the piano by a teacher is limited, to some extent by the pupil. If the teacher is a good pianist/musician, so much the better. There was an interesting interview with concert pianist, Claude Frank, printed in the 1987 Nov/Dec issue of the *American Music Teacher*. Flora Silini, piano pedagogue emeritus of the University of Kansas, wrote that Frank described his teacher, Arthur Schnabel, by reporting, "Schnabel demonstrated everything. Really everything. He had such a strong personality and played so much during the lesson that many of his students ended up playing like him. And yet, this is not quite true of all, because the very talented students did not really sound like him."

Silini: "And that's what makes the individual performer."

Frank: "Of course...the less talented students do imitate the teacher. But then, if the teacher is a good performer, why not?"

Silini: "Why not? Yes, but that's as far as their piano performance level will get...imitating a good teacher."

Frank: "Right, and if that is their

limitation, then they might as well imitate a good teacher than not imitate anything at all."

Silini: "But the artist performer is one above that."

Frank: "Yes."

Now, of course, Frank and Silini were speaking of would-be artist-performer students. Even more so, the novice needs to hear the best technique, the best tone, the best interpretation possible if he is to become a musician in his own right. Can one imagine a fine pianist who has never heard another good pianist/musician? And such teacher demonstration is much more possible with a second piano.

What happens when there is only one piano in the teacher's studio? Usually, the teacher hovers over the student to demonstrate technique or interpretation in the correct register of the student's piano. Or the teacher demonstrates in the incorrect register of the student's piano. Is this good? The student doesn't really hear the piece in the keyboard range in which the composer wrote it.

However, there is a time for the teacher to be close to a student at the student's own piano, when there is a certain demonstrated technique the student can observe only at close range. Also, a young child often feels the comfort of the closeness of the teacher. Sometimes we give the student a tactile demonstration like playing on her arm to give her the feeling of just how much pressure to use to play a certain passage, or we touch her fingers in a gesture to remind her how she should hold her hand while playing. There are other times when sitting at the student's piano is essential, such as pointing to the notes she is reading to keep her on track.

Mannerisms often show up better when the teacher is a few feet away, like at a second piano, where the teacher

can see the student as an entity rather than when sitting next to him where only the close-up will point out a minimum of peculiarities. After all, the audience will see the student/performer at the distance of a concert hall!

When the teacher sits at the second piano, the student also sees the whole, almost the picture frame of the teacher while he is demonstrating a technique. Therefore, we must be very careful how we look when demonstrating; our posture is certainly limited just as much as our sound. Our gestures of body, feet, arms, hands, fingers may be copied. It is awesome to know we are being mentally photographed; but it is a lesson in how to literally “pose” ourselves as teachers. We teachers can learn much of how we look and sound to another by video taping our lessons with students.

Some teachers like to play along with their students, holding back the tempo if the student is rushing, speeding up if he is poking along. Dynamics, phrasing, all nuances of music can be aided by the duo-playing of teacher and student. Sight-reading with the student is valuable as he reads the printed notation so that he cannot stop and start, as is often the sight-reading practice of the novice student. Slower or faster tempi can be practiced at the lesson between teacher and student as can repetition of phrases. Playing by ear and styling accompaniments can also be taught by student/teacher duo playing. Playing along with anyone who is a bit stronger as a musician is a distinct learning advantage.

One of the learned crafts of being a good teacher is how much of our musical selves to give, and how much to let the student develop of his own creativity in music making. We don't have to use the second piano to the point of annihilation of the student's own instincts. But we can help the student develop those instincts. Ability devel-

ops ability, so it is wise to start with the young student in giving of our musical selves for as long as is beneficial to the student. A second piano is an indication that a teacher wants to give the student “the sound of music” as much as teach him to read the composer's and editor's noted indications.

Teacher Trainers should discuss the obvious advantages of teaching with two pianos with Teacher Trainees. As originally stated, a second piano can be a blessing, a necessity, and the expense a worthy sacrifice to the betterment of a teaching career.

Martha Stacy is Associate Professor of Piano Pedagogy at the Conservatory of Music of Oberlin College. She has served on the SAA Board of Directors, is a Piano Teacher Trainer and has taught at many piano institutes.

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## GROWING A BUSINESS

*Pandora Bryce**Pandora Bryce*

**I**n a way, discussing the business of a Suzuki school is akin to thinking the unthinkable; we are supposed to be concerned with art and the philosophy of learning, not with dollars and cents. At the Ontario Suzuki Teachers' Conference in November, 1989, intense discomfort was the feeling in the room when the discussion turned to wages, benefits, and working conditions. While there were some who were vocal about the business side of Suzuki teaching, others were disturbed by the issue, perhaps worried that by discussing it, we would become people who were motivated solely by financial gain.

I was one of those who wanted to bring this topic into the open. For one thing, now that I am a mother, I am looking at my career differently. Five years ago I cared only about doing a job that I loved, money or no; now I want to be sure that I could, if necessary, support my daughter, and do it without having to work sixty hours a week.

The question of money is not a frivolous one. My own mother was a single mother twice, neither time by choice. She is not the only young widow in North America who had to raise four children, and like it or not, I have to face the financial realities of being a parent. And the tough reality that possibly I will be a single parent. For this reason alone, it is an act of responsibility to get serious about the business of running a Suzuki program.

At our conference in November, we heard from a teacher at one of the Suzuki schools that has a benefits plan. The cost of the plan is split between the parents' organization and the teachers themselves. It includes both short- and long-term disability insurance, among other things, and although expensive, the teachers feel that it is well worth the cost. These teachers are taking responsibility for the unthinkable, and facing up to things that most of us would rather not think about.

It is notable that while they had hoped to find a plan that included good-ies like dental insurance, in the end they chose to cover the essentials for now. Also of note is that the parents organization believes in its teachers enough to spend almost two thousand dollars a year so that the four teachers can know that their incomes are protected.

The Ontario Suzuki teachers expressed a great deal of interest in investigating the possibility of putting together at least a pension plan, if not a larger benefits package. There is probably a way for us to create an organization that would qualify us to offer such a plan, although many of us are self-employed. Suzuki teachers who are married to people in the corporate sector may feel that they are well covered by their spouses' benefits, but in today's job market, nothing can be counted on to last forever. If teachers across North America would get in-

involved, we could have a terrific benefits and pension plan. Is anyone out there connected to an expert in this field?

In Canada, some of the Suzuki schools are officially designated as non-profit organizations, and they enjoy some benefits that for-profit schools do not have. On the other hand, there are more technical requirements and more accountability is required to forces outside the school. Sometimes a volunteer parent group takes on the bookkeeping and fund-raising chores. Other schools hire an administrator to do all the stuff that takes time away from Suzuki teaching. In my case, I look on the organization and bookkeeping as a necessary evil. If I go back to a large program, next time I hope to find someone else to do all that stuff for me, and I will be more than happy to pay for the service. In a small studio, though, it is not worth the cost.

We are faced with a dilemma. What is a fair rate to charge, one that pays us sufficiently well, but does not leave Suzuki talent education available only to the very rich? How can we deal with this issue? The Ontario teachers who live in smaller towns said that no one would study with them if they charged Toronto rates, and rightly so. The cost of living is so high in this city that everything is far more expensive than elsewhere. I teach at home because even church basements cost fifty dollars an hour to rent in this neighborhood. My students have to pay more, and it means that most of my families are in the higher income ranges. Is this fair? Should Suzuki learning be only for a financial elite? I do not think so, and I have an idea for teachers who want to do something about it.

I would like to see Suzuki programs offering financial assistance to families that really cannot afford the cost. Teachers could spread the word through their churches and local orga-

nizations that several scholarships would be available to families in need. No one in the program would need to know who those families were, and instruments could be donated, and loaned or rented at a nominal cost. It would be easy to do some fund-raising to cover the cost of a few instruments. These families would be asked to pay what they could afford, on the understanding that should things get better for them, their scholarship would be made available to someone else who needed it more. I know of one family that had to stop "extras" like music lessons when the parents split up, and sometimes those "extras" are what make life feel at least somewhat normal in the face of difficult times.

The role of business-person does not have to mean the kind of ruthless money-chasing popularized in so many movies of the eighties. Suzuki teachers can find ways to be businesslike while showing responsibility both to their own families and to those in their programs.

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P.O. Box 354  
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## RESEARCH: THE GENERATION OF QUESTIONS

[A Report of a research initiative concerning Student Completion Rates of Book 1 Suzuki Piano]

*Brian Roberts*

**W**e often think of “research” being undertaken to find out answers to questions. Market researchers, for example, often want to know whether you use a particular product, if you like the taste, the package or just why you buy it anyway, or perhaps what other brand you prefer and why. These questions seem obvious enough because they are the questions that business people need answers to in order to compete in the market place. In fact, this style of research is usually only undertaken by vested interest groups in industry. They want answers!

But sometimes research is initiated to generate questions rather than answers. At the end of most university studies for graduate degrees the reader will find a typically very short list of “suggested future research.” Because most graduate students develop a specific question to examine and report the findings, little emphasis is usually placed on the parts of the study that didn’t work or that didn’t get answered. After all, why would the student wish to make obvious the apparent failings of the study to provide “answers” to the hypothesis presented. In fact, in the scientific community, it is common knowledge that only “successful” research gets published. Hence we have a rather large number of celebrated frauds in research reporting within medicine and the scientific community generally.

In typical scientific study, the research attempts to control as much of the situation as possible in order to quite specifically point to the “variable” that accounts for the explanation of the issue at hand. While in many instances this is the only reasonable way to proceed, in other instances, I would make a case that a different orientation to the research process may be more appropriate. In education, it is almost impossible to control the situa-

tion to the point where significant single controllable variables in isolation can be identified with confidence. In fact, researchers are often not even able to identify in advance some variables which later appear to impact on their studies. Furthermore, the possibilities of locating such a pure laboratory setting in “life systems” seems futile. Particularly complex and sophisticated statistical systems have been developed in the research community to try to deal with such apparent complexities in “life system” research. But even the best of these statistical “treatments” relies in the first instance on the research’s perception of what the problems may be. Thus in order to be successful, one must make certain hypotheses in advance and set out to show that they are true or false. Side issues such as unexplained outcomes and unanswered questions typically get pushed to the last few passing comments. But even these are often used to try in a last desperate attempt to “qualify” a piece of research by pointing out perceived failings in light of obvious limitations such as sample size or representativeness. But truly appraising a piece of research and providing future researchers an insight into the shortcomings is obviously seen as either undesirable or unnecessary. Thus research, particularly through publication, is seen as a “product” of enquiry rather than a “process” of enquiry and graduate students are often left with the feeling that their particular contribution to the literature is complete or final. If research were seen more as a process perhaps more graduate students would continue with their quests because, when examined carefully good research usually provides more questions than answers. We must focus our attention on what we have been unable to figure out as much as on our apparent successes.

I would make a case that more research must be initiated in context. If learning goes on in our studios and in our homes, and it does obviously, then researchers must look closely at the total package as well as isolated technical microscopic bits and pieces that have more typically preoccupied the attention of these researchers. Contextualized research is difficult and has many of its own problems, but no style of research can generate as many problems to solve in the future and it seems obvious to me that the development of research depends more on questions than on answers.

While it is possible to determine many factors that contribute to musical learning and these have been examined in many educational settings, the idea of contextualized settings for research points most logically toward the Suzuki movement. The Suzuki Method not only attempts to control the literature over a long period of time but also the teaching approach and the home environment. While this context is clearly not quite a clinical research situation, in real world terms, it may very well represent the most rigorous attempt to control and make constant as many of the learning variables as might be possible in the natural setting. Because of the large influence of the Suzuki Method in North America now and this relatively large and aggressive degree of control of the total learning regime through this method, the Suzuki Method appears to be a logical and fertile source of contextualized data for further investigations of the learning of musical performing skills, particularly in young children.

By way of example, I would like to explore some of the questions raised in a research initiative undertaken over the last seven years with Suzuki Piano students in St. John’s, Newfoundland!<sup>1</sup> This was exploratory research and at

the outset it is important to point out to the serious researcher that we acknowledge certain breeches of statistical assumptions here such as in the calculation of Pearson  $r$  values where our calculation is based on population data rather than the normal premise of sampled data. The violation of some of the statistical assumptions does not alter nor negate the importance of the results in identifying questions in the study which need to be examined in more detail.

This research set out to examine three basic questions as follows:

- (1) Are the achievement rates for second siblings in a family faster than for the first family member?
- (2) Will the achievement rates for children who begin their instruction at an older age be faster than those for students who begin their instruction at a younger age?
- (3) Do females achieve faster rates than males at this early age at playing the piano?

The Suzuki world has a tremendous cumulative experience in the studios across North America. This has given rise to large numbers of suggested "facts" about the achievement of Suzuki students. Many of these myths may undoubtedly be partially or even wholly true but there is little documentation from organized research efforts to explore many of these beliefs. The questions above were derived from concerns raised by parents in unstructured interviews and partly because parents often expressed "conclusions" or answers to these questions. Often, for example, it was suggested that because the home environment is created for the first sibling, second and later siblings are advantaged because they grow up inside this previously established musical milieu. The parents, having learned what is expected of them for their first child, will be

better prepared and more skilled personally to help the younger sibling(s). Suzuki teachers typically recommend to parents that they start their children "young" but many parents do not see the advantages to beginning as young as the Suzuki plan appears to recommend. This is partly attributable to comparisons with more traditionally trained players seen in the community who started much older. The parents often express a "street wisdom" that starting late does not handicap the children in any real way. There is much folklore surrounding the probable success rates of boys compared to girls. Parents as well as teachers often express "street wisdom" with respect to this last of the three questions, giving girls the edge.

Our research followed the progress of 19 students by tracking their accomplishments during the past 7 years. Of these 19 children, there were 7 sibling pairs, accounting for 14 of the 19. All have completed the first book of the Suzuki piano literature and data have been collected as to their completion times both for the total book as well as for the time it took to complete the first discreet task in the piano literature, the "Twinkles." In addition, qualitative data have been collected about each of the children as case histories. This information results from "field notes" from participant observations and includes, but is not restricted to, such things as comments made by parents and students about progress, family life and the effects of the Suzuki regime, observations as to apparent technical difficulties and a vast array of other bits and pieces of information about holiday times and practice schedules throughout the instructional time as well as holiday times. In addition, data are available as to the general as well as musical education of parents, especially the "Suzuki parent."<sup>5</sup>

Although the data collection for this study took 7 years, the number of subjects is nevertheless small. But since the objective of the exercise was to search for more questions, the result has been largely fruitful.

Our analysis of the quantitative data was directed toward the three questions outlined above. In the "sibling" analysis we were able to compare the completion times for 7 pairs of siblings. Much of the success or failure of children in the Suzuki Method is often attributed to the "Suzuki parent." Because of the parent's role as home "surrogate-teacher," it falls on the parent's shoulders to play recordings of the Suzuki literature regularly for the children as well as supervise the actual practice regime. It might therefore be supposed that if two or more siblings come from the same home, the second or later sibling might have advantages because of an earlier exposure to the literature in their environment than was available to the first sibling and that the rate of progress might be positively correlated between siblings because they share the same environmental situation and perhaps parental experience and expectation. Power (1990) makes no attempt to check for consistency of parental expectation since the questionnaire in the research refers only to "my child". Whether parents actually (either openly or secretly) have the same expectations for their children remains unexamined.

In our population, 71% (5 of 7 cases) of the second siblings took longer to complete the book than did their older brother or sister. However, the first siblings in our population were older (mean starting age = 71 months) than the second sibling (mean starting age = 55 months). The significance of age is reported later in this report. Another indicator was a positive correlation between the siblings' completion times.

Although not "statistically" significant, the result has practical significance. When one looks at the family completion times, however, other things become apparent. The fastest completion times overall were recorded by two brothers. The slowest completion times recorded were also brother and sister. In fact a look at the graphed results shows quite a similar profile for family completion rates.

Therefore we can easily conclude that while individual differences are obvious, it must also seem likely that other forces are at work in the family setting. Although 71% of the second siblings took longer to complete the book than their older brother or sister, a fact that may be possibly explained by earlier entry level, it might be questioned whether parental expectation remains the same for all children in the family thus accounting for the apparent similarity in family completion times. Furthermore, in the two instances where this is not the case in this study, can we challenge the parental expectation. More qualitative data can provide insights here. Since it is typical in Suzuki families for a second sibling to begin instruction at an earlier age than the first, can more "clinically pure" experimental results reveal practically significant information?

To turn now to the issue of age specifically, we found that taking split half groups of the 19 subjects in our population we had a group of 10 with starting ages of less than 60 months for the early beginners and a group of 9 with starting ages of 61 to 81 months for the later beginners. In this configuration, the younger students had a mean completion time of 67 weeks while the older beginners took an average of 73 weeks to complete the book. There are however other clues here. In addition to the completion times for the entire book, times were recorded for the completion of the first discreet task

in the Suzuki literature, the "Twinkles." It is interesting to note that while the younger children as a group took less time to complete the book than the older beginners, they nevertheless took longer on average to complete the "Twinkles" (older children = 12 weeks; younger children's mean = 15 weeks).

In order to further examine the importance of these observations, a Person  $r$  value was calculated using the Twinkle completion times and the Book completion times as cell data. Interestingly, the  $r = .56$  is significant statistically beyond the .01 level using the one-tailed test. Thus it might be concluded that the completion time for the "Twinkles" be considered a suggestive predictor for the projected completion time for the book.

Among the subjects in this study, the younger children on average took less time to complete the first book of the Suzuki literature. While parents often express concern about the relative merits of beginning so young, particularly parents approaching the Suzuki Method for the first time, it would appear that parents' concerns in this area are unfounded.

We also examined the rate of progress of boys and girls separately. Our sample population of 19 provided two groups of 9 boys and 10 girls. The mean completion times were nearly identical (boys = 70 weeks, girls = 69 weeks). The girls took slightly longer on the Twinkles (15 weeks vs. 13 weeks for the boys) and the boys were slightly younger (59 months vs. 64 months for the girls). Of most interest perhaps is the degree of variation in completion times. The fastest boy took only 22 weeks to complete the book while the slowest took 124 weeks, a difference of 102 instructional weeks (almost 3 calendar years at approximately 35 lessons a year). The fastest girl was engaged for 36 weeks on Book 1 while the slowest stayed at it 95 weeks. As

noted earlier, the two slowest children were brother and sister. Expressed statistically, the standard deviation for the boys is 35.2 and for the girls 18.12.

### General Comments

The most notable outcome of this small sample investigation appears to be the predictive potential of the first task in the Suzuki literature. This may prove useful to other researchers who lack the time for studies using data compiled from the completion of entire books.

Parents typically assert that sibling factors, age and sex are important and while the parents do not agree, many have strong opinions and feelings about the importance that these factors might play in the ability profile of students. They are generally concerned about how young to start and whether boys should start at the same age as girls (usually they believe girls should/could start earlier).

The faster families are prepared to accept the importance of the family on the completion times. The slower families are less agreeable to this notion. Furthermore, the musical expertise of the parents is often seen as an important variable to parents, particularly by parents who view themselves as uneducated musically. Parents have reported that they tend not to take the responsibility so aggressively with subsequent children. They feel like they have the "system" figured out and at whatever level they have managed, have created the environment that they are likely to sustain. They also report that their confidence is higher with the second child but that they often have less time with both siblings than they did with one. Some families in this study have only one child, other families in the study have 5 children. If the second child receives a different treatment by the Suzuki mother, what ef-

fect might a family of 4 or 5 have on the relative completion times for each child?

The environment in the Suzuki program is largely determined by the amount and type of "listening" that takes place in the home. Although no comprehensive data are available yet, preliminary data show that the high speed achievers all have high listening times while the slowest families have consistently low listening times recorded. Lesson observations however tend to indicate that the "music" may be in the head but the "technique" of the piano is not affected. Certainly more information is needed here.

Many questions have been raised by this small project. During my term as research column editor for the ASJ, I have been approached by many graduate students looking for some ideas for graduate projects. There are many indicated here alone. We have little or no information concerning most of the factors that relate to the rates of learning and the quality of learning that takes place in the Suzuki world. What do we know about the individual differences which account for the obvious variation in progress? What variables and combination of variables, aside from individual differences, account for the variation in the rates of progress? Are there really discreet tasks in the Suzuki Method or does the notion of thorough mastery and review complicate these issues enough to render them impossible for examination. When does the teacher know when to move on with a student. What influences this decision and are there influences which can be shown to be non-musical yet important? Can these be seen to be predicable and controllable? What efforts might better be addressed to the parent surrogate-teacher rather than to the students? How much and what instruction specifically about performance is best directed at the student and what best directed towards the

parent? We know that learning happens and that it happens well. Suzuki performers play wonderfully. Why?


**Endnotes:**

1. Roberts, Brian and Sheena Roberts (1989) "An Exploratory View of Student Completion Rates of Book 1 Suzuki Piano using Sibling, Age and Sex Variables: A Research Report" Canadian Journal of Research in Music Education. 31/1, September, pp. 151-166.
2. Burgess, R.G. (1982) Field Research: a Sourcebook and Field Manual. Allen & Unwin. and also Denzin, N. (1970) The Research Act. Chicago: Aldine.
3. See end note #2 for general references regarding "participant observation."
4. See also Power, Kikuyo (1990) "Teachers and Parents as Partners: The Key to a Successful Parent-Teacher relationship"

American Music Teacher. 39/4, February/March, pp.22+.


5. By way of comment here, these data are stored in an excellent computer data base package called "ask Sam" where coding and retrieval of such dissimilar information is reasonably easy and certainly efficient. The author also can make available a copy of following paper to interested readers upon request.  
Roberts, Brian (1988) "On Sorting Interview Transcripts for Analysis: A guide for the Social Scientist using WordPerfect." Occasional paper for the Institute for Educational Research and Development, Memorial University of Newfoundland Faculty of Education, Feb. 3.
6. Times are given as "instruction" times, i.e. without the inclusion of holiday periods. The correlation between total times and instruction times in this study was  $r = .97$  and therefore instructional times were generally used for the analysis.

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## ON RAISING ABILITY

### The Alexander Technique Meets the Suzuki Method

Vicki Vorreiter



Vicki Vorreiter

**A**s Suzuki parents and teacher, we know unquestionably all children are born with ability. Yet we also know that children come to us with individual experiences and from unique environments; they come in all shapes and sizes; they grow and learn at different rates; they possess marvelously distinctive personalities. Truly each is an extraordinary being offering the world his or her own special qualities. Vive la difference!

To allow these one-of-a-kind wonders to blossom in playing their musical instruments, it is helpful to educate them towards the common good position and use of the body which is beneficial to all. For should the repetition of misuse be left neglected, problems may arise that interfere with the growth of ability. As encouraged by the Alexander Technique, it is better to establish in the beginning a good foundation on which to build.

#### Up-lifting

Frederick Matthias Alexander (1869-1955) founded the Alexander Technique in Australia at the turn of the century in response to the physical difficulties he experienced as an actor. From extensive study, he discovered a correlation between the improper relationship of the head, neck, and back (called the primary control) with dysfunction of the body. Put in other words, he observed that improving this relationship, by freeing the neck and lengthening the spine, has a profound effect on developing an integrated, balanced, and efficient functioning.

The Alexander Technique seeks to prevent misuse by "re-educating" the body to choose that which lengthens and expands, what is referred to as good "direction." Alexander teachers encourage proper use with a hands-on approach when they guide students to "let the neck be free," to "let the head go forward and up," to "lengthen and widen the back." Rather than modify old faulty habits, students are nurtured to develop more effective patterns of functioning. Good use then is not a fixed state of being that is absolutely, inflexibly "right." It becomes instead a foundation of equilibrium and facility to renew over and over.

#### A Chorus Line

Following is a brief introduction to some of the delightful, yet diverse, children I've learned from over the years. Each was helped when a sense of good direction and use was nurtured, important principles of the Alexander Technique.

**Peter:** a strong, athletic boy, who became very involved physically with his music-making and would often lose his balance. The power with which he forced his arms, hands, and fingers made easy playing feel and sound very difficult.

**Luke:** deeply affectionate child who wanted to please others and "tried" so "hard" that all his joints became rigid and tight, including his forehead, jaw, mouth, raised shoulders. Tension and pressure were his first reactions to "be better."

**Jeremy:** a soft-spoken child, sensitive, gangly and a bit awkward. His body language of crossing his feet at the toes, looking down, and hunching his shoulders so his chest was contracted, even while playing his instrument, reinforced his sense of shyness.

**Lauren:** a fragile little girl, very fearful and uncertain, who spoke in a whisper, if at all, and played with tone to match. She looked as if a gentle breeze could blow her over.

**Sam:** large for his age, with big hands and feet into which he had not yet grown. It seemed he had no backbone and if his legs weren't there to give some support, he might crumple in a heap. Often appeared drowsy.

**Josie:** clever, capable, and fidgety! There was almost always some part of her body in nervous motion, including her mouth. Even her ankles wobbled like a first-time ice skater.

**Kurt:** temperamental with moments of enormous warmth. So active that there was great difficulty in concentration and standing in one place. Little accomplished in lessons.

**Paula:** bright and spirited away from the violin, but while playing her tone sounded "heavy" and "stuck." An accomplished violinist who "thought down"

physically. She had locked knees, a sway back, and her body appeared "closed."

All of these children have tremendous ability. Yet each one uses his or her body differently, which ultimately influences how she/he goes about things in life. Good or bad, the body adopts as natural, as "correct," that which has been repeated over and over (sound familiar?). In regard to music, no matter how well the musical instrument is placed or how well these children are prepared in their Suzuki skills, unfavorable habits may persist if nothing is changed in how they use their body-instrument. This use fundamentally affects tone, facility, and motivation in playing. Ultimately it affects the success of the musical experience. As John Kendall emphasized in his valuable lecture at the teachers' convention in May 1986, we need *our whole body* to play our instrument, not just our arms, hands and fingers. To help our children better reach their full potential, it is our challenge to help them first establish a healthy, balanced, relaxed body use.

### First Things First

Just as function affects form, so also *form affects function*. Thus influencing body position in a positive way creates like positive effects in the way the body performs. Developing a quiet, balanced, relaxed body (form) alters such patterns (function) as shyness, fear, aggression, lack of coordination, nervousness, lack of focus, tension, fatigue. For example, telling a very shy child to play with bigger tone may not have the same lasting impact as first developing more confidence in the child's attitudes and body. Drilling a single passage repeatedly in a child with poor motor skills may not be as effective as working with the general balance and coordination of the child's body. Demanding an active student to

stop wriggling may not work at all if his feet and mind are not quiet. Teaching advanced skills to a child who is tense may cause damage unless relaxation is instilled.

It is difficult to express oneself well from a position which is weak, tense, or contracted. Repeated often enough, this state can lead to future obstacles. Certainly we do not embark on this musical journey just to have our children quit because they are unable to focus, they falter technically, or their body hurts. It is important to encourage the body at the beginning towards a vantage point of well-being and success.

In the Suzuki spirit of introducing one point per lesson, a child can better focus on a single instrument, his body, than on two. It is often beneficial then to work with the child away from his musical instrument, rather than to continually correct faulty posture while his is performing.

### Encore

So let us look again at these children, with their distinct personalities, and at how they could benefit from nurturing their bodies, using principles of the Alexander Technique.

Both Peter (muscle-bound) and Luke (hard worker) profited from "allowing" their bodies to feel relaxation and balance. By unlocking their knees, by rocking back and forth to find their center, by freeing the neck, and lengthening and widening the back, they could experience the sensation of ease and flexibility in every muscle. This flowing and supple feeling was similarly cultivated while playing their musical instrument.

The music-making of Jeremy (shy) and Lauren (fearful) was improved by encouraging a position of sturdiness and upward direction. Establishing a firm foundation by "rooting" their feet at shoulder width and by lowering their

center of gravity by asking them to feel weight in their tummy, offered a secure base from which to expand. Lengthening the spine, directing upwards, and especially widening the chest contributed to a sense of "coming out of their shell." This allowed for energy to spring from a deeper source, for fuller breathing, and for a stronger "voice" (whether vocal or instrumental).

Sam's (Raggedy Andy) physical development shot way ahead of his years. It was very important for him to develop strength in his back to counteract his crumpling and lethargy. (This condition is not uncommon in quick-growing teenagers during their slouch years.) The lengthening of the spine instead of the compression, increased his stamina by letting energy circulate to all his limbs.

The patterns of Josie (high strung) and Kurt (perpetually moving) were greatly helped by reinforcing a strong sense of grounding. Emphasizing the anchored connection between the children's feet and the earth, stressing their weight and their stillness (perhaps the adult helper could even plant their feet by adding some of his own weight), served as a foundation for quiet body and mind. Especially for very young children this skill must be repeated until it is constant. In Kurt's case, it was essential to secure a centering of body and mind before moving on to learning any musical skills.

Paula's (down-hearted) technique improved when she incorporated a sense of "lightness," expansion, and ease in her body and musical sensitivity. After feeling gravity anchor her feet, she then freed her neck and allowed her head to float up as if it were a balloon. This image and sensation supported a stance that felt "up-lifted." Her tone and technique became firmer.

As the Alexander Technique encourages, nurturing direction

lengthening opens up the body towards more efficient use. Good form stimulates better functioning.

**Personality Plus**

The aim of instilling the body with good position is not to create indistinguishable conformity amongst our children. Far from this, establishing a sound and effectual foundation, using healthful principles beneficial to all, gives them the still point — the center — which allows individuality to radiate. From the strong center, freedom and ease can flow. And from this ease, a child can explore in music his unique qualities: energy, warmth, humor, agility, sensitivity, expression. . . Music then becomes a living creation in the hands of an artist.

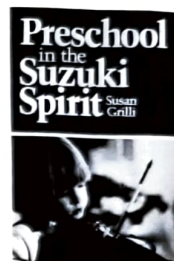
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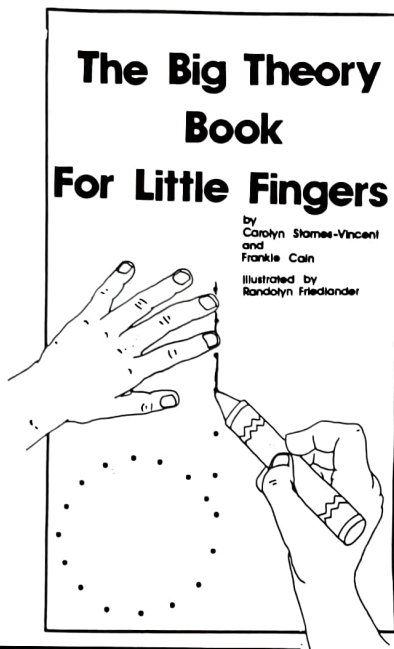
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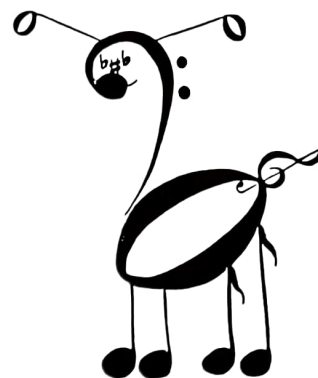
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## THE TALE OF A CLOSET TWINKLER

*Mary Kay Hoffman*

**H**ave you ever been a “closet twinkler?” Let me explain. This term is used to describe a Suzuki mother with no previous musical training who waits until the school bus pulls away, closes the drapes, blinds and windows and picks up the 1/8th size violin on which her 5 year old can play a pretty mean Twinkle. She places this uncomfortable chunk of wood under her chin trying to maintain her balance while not dropping the bow. This in itself is trying and humiliating — I’m a coordinated (or at least I thought so) adult with a college education and I can’t do such a simple task. That morning I learned my first Twinkle variation and polished my first piece from a crunch to a squeak. When I practiced with my child that day he asked me why I kept singing “Wish I had some patience” instead of “Mississippi Hot Dog.” This ritual went on every day for quite a few weeks until I saw a full size violin at a garage sale and couldn’t pass up a new adult toy.

I started taking five minutes of my child’s lesson whenever he got the moment permitted. I thought it would be easier to play on a full size instrument but found out the contrary. The bow was heavy and three times as long. The violin was larger, heavier to hold and crunched and squeaked even louder. I also have to admit I felt very foolish playing Seesaw and Twinkle when children less than half of my age played Mozart (from memory no less).

This has gone on for about 5 years and trying a few teachers until I found the one special person with whom I could work with and who would respect and encourage my adult endeavors. I’ve decided to go public and come out of my closet so I now go to group repertoire class once a week where I still play Twinkle along with Vivaldi and the Bach Double (if I get really daring). I have my own private one

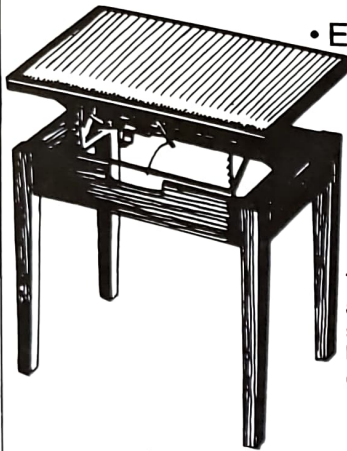
hour lesson each week which I consider a special gift to myself away from my motherly duties. I am very supportive of my daughter’s playing but I also recognize my own needs.

About one year ago a garage sale sign enticed me once again and I ended up with another adult toy — a viola. Twinkle never sounded so beautiful. I finally found the “mature adult sound” I wanted and was filled with the depth of the instrument. I guess it’s back to Twinkle again — although it was a lot easier the second time around. I decided I needed some first hand laboratory experience to try out my new toy so when my daughter and I went to our first Suzuki Institute this summer, I decided to sign up for the viola classes. My teacher informed me that I needed a “polished piece” to play for my institute teacher. I looked at her in horror and thought I’d rather be dead than get up before strangers and play a piece from memory. A few thoughts entered my mature adult brain. What if I forget the piece? (I can always play it in cut time and get through it twice as fast.) What if I get “vibrato of the bow arm?” (Don’t you know this piece was written to be played spiccato even though it says largo?) What will the other parents think of me? (If they glance at me wrong I’ll make them play this and see how easy it is.)... As adults we have all of our previous experiences in which we have failed or felt foolish which we can recall in times of duress. We don’t have the uninhibited openness which children are so lucky to have. I got through the week and by the end I didn’t want it to end: I had a lot of fun and can’t wait until next summer. I also got very attached to my viola and have decided to seriously pursue this instrument rather than the violin. I now am a violist in two student orchestras where I study and will be starting a quartet class shortly.

If any other parent has ever felt that they wanted to play, I urge them to “come out of the closet.” It’s been one of the most enriching experiences of my whole life and has made me able to share something very special with my children: the discipline and discovery of the learning process nurtured by love. Dr. Suzuki said “All children have ability” but he failed to define at what age childhood begins and ends. I hope that I never lose the uninhibited, spontaneous funloving psyche of childhood because I’ve found the secret to staying young forever.

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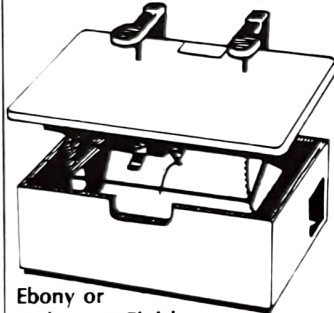
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## MUSIC FOR THE WHOLE PERSON YOUR CHILD IS BECOMING

*Jeanette Schuszler*

**A**s parents, we find ourselves deluged each day with many situations in which we must help or teach our children: tying shoes, cooking meals, arriving at lessons on time, enforcing household rules, finding coats, tennis shoes, doing laundry, rescuing homework from the dog...and any number of necessary, but far from aesthetic, details.

As teachers, we find ourselves concentrating on correct posture, right bowings, counting rhythms, fingerings for a scale, naming notes, and reading bass clef. Again, necessary, but not inspiring details.

All these things with which we spend so much time and energy are important. We want our children and students to develop coordination, finger dexterity, skills of listening, reading, imitation, and to learn songs "correctly." To be the best parents and teachers we can be (and parents are teachers), we read articles and books about stages of learning, appropriate behavior and learning patterns, books on positive reinforcement, behavior modification, discipline, "how to talk to our children," "how to listen," and "the teenager." These things are all good and all important, but, I believe it is necessary (but difficult), to save ourselves from becoming immersed in the trappings of the purely "physical" learning. We must, at the end of the day — or the end of the week — pause for a moment and contemplate not only our children's physical learning skills and accomplishments, but also that which he has learned emotionally, mentally and spiritually. A child has not necessarily learned mentally or emotionally just because he can demonstrate physically. And I use the term, "spiritual" in a context different from the usual connotation of "religious." I like the Webster definition of "that which is held to be of ultimate importance."

My father, whom I remember not only as a wonderful person and fine parent, but also as an outstanding educator, talked to me often when I was a young graduate and beginning teacher. On one occasion when I was frustrated with what I saw as poor progress on the part of my students, he said to me, "Always remember your goal and responsibility as a teacher is to use your subject matter as a tool to help make the lives of your students a little happier."

I have thought about this so often in the ensuing years. He meant, of course, that Music (or Math, or English, or Science) is not what we are ultimately teaching: it is not "that which is of ultimate importance." And by "happy," he did not mean to eat ice cream, goof off, or be free of responsibility or self-discipline, but rather the opposite: that we are, in fact, happier when we are successful, have self-esteem, develop knowledge and skill, when we can apply self-discipline, can concentrate, dream dreams, be creative, and all these things...

So I began to see that we, as parents and teachers, must of course teach these physical skills but must also be

equally and constantly aware of learnings on these other planes, and of their interrelationships. We are a physical, emotional, mental and spiritual being and learn certain characteristics in each area. The chart below will illustrate:

It is important to remember that we learn these things, whether in a positive or negative way, helpful or not helpful way, according to the individual and the situation.

For example, when a child learns "Twinkle," she is developing manual dexterity and coordination. She may also become frustrated. Because of that frustration, she may get in a bad mood, or temporarily lack self-confidence or self-esteem. With a little determination, she may practice some concentration, memory work and the beginning stages of self-discipline and learn to play "Twinkle!" Once she is successful, she is in a good mood, has good self-esteem, confidence, she may demonstrate determination to learn the next song. She may be sympathetic and understanding of other children trying to learn Twinkle, and try to be helpful to them. She may be able to begin to make judgments about good tone quality in herself and others; she may start

PHYSICAL	EMOTIONAL	MENTAL	SPIRITUAL
Manual dexterity Coordination Imitation	Frustration  Social confidence	Self discipline Self esteem	Beauty Aspirations Understanding of form and design
Listening Follow directions	Moods Fear  Happiness Self-trust Relation to history Successful	Concentration Visualization, Memory	Creativity Ideals  Empathy Aesthetics
	Competitive		Conceptual judgments Self expression Communication

to conceive an ideal toward which she will aspire in her playing. She may use her elemental skills (on all planes) toward creativity, and say, "Listen to this new song I just made up!" Thus using skills of expression and communication. So we see that all of these characteristics are interrelated, both vertically and horizontally.

If all these elements are present in learning Twinkle, what is happening when one is working on the Vivaldi Concerto, the Clementi Sonata, or the Carnival of Venice Variations? The "spiral curriculum" that Jerome Bruner talked about is fascinating to contemplate when applied to the "whole person." He said that anything can be taught at any age as long as it is presented in a manner appropriate for that age level and learning stage. So we are constantly adding to and refining all the characteristics of our learnings.

We must be constantly vigilant, must constantly remind ourselves that the physical is a tool to utilize in developing the "whole child" or "whole person," not just his physical self. It is wonderful, and it is a challenge, to use these physical learnings or "subjects" or "skills" or "songs" as tools toward the child's greater understanding of herself and others and thus a greater understanding of life. Perhaps because of that understanding, toward a happier life. Therefore, we also educate our child in self-understanding and teach him that we think *he* is important and not that we think only what *he* does is important.

It is much easier to measure learnings on the physical, or the objective plane. Did he answer "yes" to the question? Did she play this practice spot five times a day? Did he count this rhythm correctly? Did she practice each day this week? It's much more difficult to observe and thus harder to measure

the subjective. Because he answered "yes" to the question, does he really understand the use of unusual phrasing in this piece? Because she played this practice spot five times a day, is she beginning to feel more successful and confident? Because he counted this rhythm correctly, can he use this rhythm in the new composition he is working on? Because she practiced each day this week, is she developing better concentration and perhaps some musical goals and aspirations?

It is difficult to know, it is difficult to measure, but we must not be afraid to try; we must not become frustrated, or lack self-confidence; we must visualize the best, work toward our ideals, look for the best and most beautiful, be empathetic, understanding, and ultimately successful.

Emerson said, "Self-trust is the first secret of success." We must trust ourselves, and trust the possibilities within our children. Once we begin to look for these things, try to incorporate them into our daily lives and learnings, and to find ways to encourage their growth, we will also begin to see ways in which they are manifest. And we, and our children, will bloom and grow, and become whole.



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## ROOTS, WINGS, and OTHER ESSENTIAL THINGS

*Beverly Tucker Fest*



*Beverly Tucker Fest*

I have always been especially fond of my poster with Hodding Carter's words: "There are only two lasting bequests we can hope to give our children. One of these is roots; the other, wings." When I first contemplated these words, I looked at the roots and wings as sequential elements of childhood. That is, for many years one develops the child's roots, then bestows wings when the child leaves home to make his own path in the world. However, after more contemplation, greater experience with my own children, and working closely with my teen-age piano students, I have developed the belief that the roots and wings must be given simultaneously throughout a child's life. The wings are not given merely to allow or encourage a child to leave the comfortable nest. Rather, the wings are symbolic of freedom: the freedom to know and express oneself, the freedom to be loved and accepted for oneself, and the freedom to grow and to make decisions and

mistakes, knowing that the parental love and self-esteem, the roots, will always be secure.

One of the challenges of parenting is to establish roots that truly allow and encourage freedom. It is too easy as parents or as teachers to unknowingly use our children for our own pleasure and ambitions. Unfortunately, it is often only in retrospect that we realize what we have done. Fortunately, we are always blessed with new opportunities or new children where we can try again.

Today's society is highly competitive and goal-oriented. Unless we act with awareness, we as teachers or parents can easily pass on this attitude to our students and children. In doing so, we directly or indirectly relay a message implying conditional love. That is, "You are worthy of love if you are successful." The opportunity to overtly or subtly instill this message is possible in many children's activities. Little League is one example. The threat is heightened when a parent acts as coach, for the involvement by the parent can put an unspoken pressure to succeed onto the child. Another area where tremendous pressure can be applied is in infancy with the "super baby syndrome." Obviously there is tremendous parental investment in developing an impressive infant. Surely such investment is felt as pressure to succeed by the baby. Yet another area where parents should monitor their messages is any endeavor where the child is following in the parent's footsteps. Frequently, a child receives an unspoken message which says, "This is what our family does, so if you want to fit in you will need to comply." This puts tremendous pressure on the child, whether the area is athletics, academics, music, or anything else.

Suzuki music lessons can also foster a spirit of conditional love. The paren-

tal involvement is essential, but parental pressure is not. Indeed, it is a delicate balance. How can the parental involvement establish roots without stunting the sprouting of wings?

Children and parents who become goal-oriented to acquire self-worth and love are doomed to feelings of failure and inadequacy, for they can never achieve the ultimate; there is always someone who is better. Someone else will run faster, swim farther, hit more home runs, play a more difficult piece of music, play their instrument with greater ease, paint a more beautiful work of art, do more advanced math problems, give a more humorous speech, or write a better best-seller.

Children who are being pressured or receiving messages of conditional love are usually not consciously aware of these pressures. Unfortunately, parents and teachers are often themselves equally unaware. However, there certainly are tell-tale signs which adults may observe in the pressured child which will answer the question, "Is my child/student suffering from the pressure of competition and the need for success?"

First, there is the child who constantly desires to please others. Such a child will never truly know himself/herself because of the desire to do whatever is necessary to please the parent, teacher, other authority figure, or peers. Frequently this child also suffers from achievement overload, striving to excel at everything. Sadly, such a child will always seek outside approval to validate his/her goodness or worthiness. Particularly prone to this are children in fields in which judgement is subjective, such as the arts or speech and debate. Of course, every parent wants to instill self-esteem in a child so that he/she need not look to outside sources for approval. That is the essence of strong

roots in a child. Be grateful for the strong-willed child. Obviously, such a child has inner strength independent of another's approval.

A second indicator of parental pressure is overt rebellion. The reason may remain unknown to the child, but his/her mind eventually says, "I've had enough. Not only will I stop trying to please you, I will displease you in any way I can." Such blatant behavior certainly creates difficult times for everyone.

Third, a submissive child may not be so blatant in rebelling. Instead, "acceptable" physical ailments become the way of rebellion. Unable to risk parental rejection, a pressured child develops instead headaches, injuries, or illnesses. Surely we cannot be angry or blame a child who is physically afflicted. Rather, we sympathize. The end result is still the child's mind and heart crying, "Enough! I won't submit to this pressure any longer." Certainly, it is not a conscious choice by the child, but it does relieve the pressure in an acceptable manner and at the same time tests the depths of the parental love.

Fourth, pressured children can become one-sided, identifying themselves solely with performance in a restricted field. Frequently they are vain or conceited. Also, other aspects of a well-rounded personality are ignored in favor of the sole area which brings acclaim, attention, and love.

Fifth, pressure to achieve will often drive a child to become compulsive and goal-oriented, at the expense of finding pleasure in the process. How tragic when children lose the ability to simply enjoy the journey, whether or not the goal is reached and whether or not a goal even exists!

What can we as parents and teachers do to prevent the problems of pressure and conditional love? How can we help ensure that our children feel un-

conditional love? Of course, the child's perception is what is important, not what we think the child should perceive or what we think we are portraying to the child.

First, encourage participation in activities "just for fun." One need not be "the best" to enjoy or participate in sports, reading, dance, music, art, drama, or group activities. Equally important is time for unstructured play or daydreaming. Creativity needs space to grow, not confinement, structure, or pressure. Children need to learn to balance their lives. Just as adults are healthier and happier with a balance of structure and relaxation, so it is with a child. Everyone needs regular doses of rest, relaxation, and spontaneity.

Second, if we want children to enjoy the process, not the goal, we need to emphasize and praise the process, not the goal. For example, a good math grade can bring forth a response of, "I'm proud of you for getting an A!" Perhaps a more supportive comment would be, "I know you've been working hard! Are you enjoying your math class?" Similarly, one can give awards for the process, not the goal. Should only home run hitters get taken out for ice cream? Should only straight-A report cards be worthy of a little glass owl? If we reward in that manner, we are ignoring the process. We also encourage a child to do more through praise, but at what expense? Surely we are perverting the motivation for learning. Through praise we also foster a desire for self-acclaim which will be less and less easy to satisfy as the child grows. Enthusiasm, support, and love are gifts we can give our children which will encourage self-motivation, roots, and wings.

Third, refrain from offering "If only..." advice. Generally, children are already aware of the "if only," and are humiliated by the reminder. Addition-

ally, "if only" advice is usually focussed on a goal, rather than the process. "If only you had studied harder you could have gotten an A." "You could be the concert mistress if only you practiced more." Such comments establish clearly the perception of conditional love and disappointment in unattained goals which seem important to the parent or teacher, but maybe are not so important to the child.

Fourth, it must be clear that any desired goals truly are the child's and not really those of the parent. Too much involvement and concern gives the impression that an activity is really the parent's, not the child's. Whether it is implied or actually spoken it is clear where the ownership is when a child hears, "After all the money and/or time I've spent, you're not going to quit!"

Finally, children need to be given honest and free choices. While the words may be, "It's your choice," the child knows when the parent's underlying message is, "It's your choice, and I'm sure you'll make the 'right' decision, which is naturally the same as my choice." Children must know deep in their hearts that a parent is honest when saying, "Whatever you decide, I accept, and I will always love you." You will know that your child is receiving and believing that message when he/she does make a decision which does not match your inner wishes, and yet, you still respect the decision, are not disappointed, and also feel an intense love which cannot be described.

As Suzuki parents and teachers, there are specific ways we can guide our children and students so that they are blessed with wings while establish strong roots. Overly zealous parents or teachers can use the Suzuki Method, albeit unknowingly, in destructive ways in a child's emotional growth. Appropriate discretion and acute awareness

are essential for using the Suzuki Method to enhance, rather than inhibit a child's inner growth.

The discipline of regular practice can be helpful in establishing roots. However, the child needs to be enticed without parental pushing, threats, or anger. Power struggles frequently result when too much of the parent's self-interest is invested in the child's instrument. Appropriate interest should be exhibited in all of a child's activities, rather than excessive interest focussed primarily on a child's musical studies.

Similarly, the goals of a practice session or a lesson need to be appreciate for the child, rather than fulfilling the adult's needs. Children can help set and agree upon goals. When a child is given power and choices, it eliminates the need for a power struggle. A simpler, manageable goal set by the child shifts the focus to enjoyment of the activity rather than the parent's needs.

Gradually, children need to be given more opportunities for choices and decision making. Choice of repertoire (with guidance from the teacher), amount of practice, and activities related to the instrument such as orchestras, ensembles, and contests are examples of decisions which should become more and more the child's.

We should avoid projecting guilt in relation to lessons or practice. While Suzuki says, "Practice on the days that you eat," we are quite aware that we will not be struck by lightning for missing an occasional day of practice. A spontaneous trip to the mountains, a picnic, or a surprise visit from friends will certainly bring joy to a child's life. Sometimes that spontaneity is much more beneficial than unbending discipline. Be flexible, and enjoy that freedom!

Focussing on the child's effort rather than his/her success will help prevent a child from identifying the self and goal as one. For example, to say, "You seem pleased that your bow hold is much better than yesterday," focuses on the child's feelings, not a goal or the parental ambitions. To say, "Good boy! I knew you could have a nice bow hold if you just worked a little harder," focuses on the parent's omniscience, and also implies that to not "work hard" or succeed makes the child a "bad boy" in the eyes of parent.


Finally, the transfer from parent to child of responsibility for the child's musical progress must be completed by adolescence. By then, if the child is going to continue studying an instrument, it must be because he/she is possessed and inspired by the music itself. That is the source of motivation, rather than awards, acclaim, or worst of all, "because my mother makes me." To continue with music must not be a decision he/she has subtly or overtly been told to make. If a child has been blessed with wings while roots were established, the decision will be freely made, and the outcome will be acceptable to the parent.

In Benjamin S. Bloom's book, *Developing Talent in Young People*, one of the "successful" pianists was quoted as saying, "I felt I had to prove I was worth something, and the best way to do it was through the piano." Should any child feel it necessary to prove his/her worth? Can anyone truly delight in the music and the process while feeling the imposed goal of proving one's worth along with the accompanying fear of failure? Certainly it indicates the absence of self-esteem, strong roots, joyousness, and wings. The Suzuki Method offers opportunities for pushy teachers, stage parents, and over-achieving children. But, it also offers

opportunities for sharing in a love of music while building roots and fostering freedom and self-confidence. By example we can show children how to live positively and in the present. We can teach them to find joy in music and in all of life's journeys. If they are to have wings, we cannot push them or pull them on their musical journey. We can offer them signposts, opportunities, and the wings to permit them to choose a path or even better to make paths of their own. Roots help give children the ability to make wise decisions. Wings offer the opportunity to make wise decisions or sometimes foolish decisions, but more importantly they are the child's decisions, and he/she will learn and grow from any decision which is freely made.

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## MUSIC READING

*Barbara Rubenstien and Peggy Wise*

**D**r. Suzuki's method of teaching the child to play a musical instrument following the same progression as language development has revolutionized music education. His intent to enable children to acquire the tools necessary to enjoy music throughout their lives is dependent not only on the ability to play beautifully, but also to have the music literacy with which to explore the art. The Suzuki movement has come a long way in providing opportunities for teachers to receive a comprehensive training with high standards in Suzuki pedagogy. We can now be in the forefront of developing and facilitating a music reading curriculum within the structure of The Suzuki Association. Many individuals have worked effectively in this area. Now that teachers are being trained effectively in Suzuki pedagogy, it is time to provide vehicle that will help teachers present music reading material to their students.

The gift of a music education has a profound impact on a child's academic and psychological growth and development. The aim of music study is instrumental competency and music literacy. It is this philosophy that has lead us to design a program that meets the literacy needs of all students.

In countries where literacy is stressed, it takes about ten to twelve years to develop mathematical and language arts skills to a desirable degree of competency. It is society's expectation that the majority of children can achieve this. The same should be true in music. The process used in teaching language arts and math involves integrating many learning systems, continuous presentation, constant reinforcement and practical ap-

plication. Those pedagogy principals must be applied in teaching music reading, particularly since it is a multi-dimensional, multi-sensory, parallel processed experience.

Note reading should be taught in an enjoyable, participatory context in which all music reading activities involve musical performance, and the culminating activity of each skill taught is making music using the skill that is being mastered. To accomplish music literacy, a comprehensive music program consists of a step by step progression of skills in rhythm, melody and harmony. Concepts are presented systematically and reinforced with activities that encourage singing, movement, ear training, composition and performance. Skills are isolated, drilled, layered and transferred.

After a child learns to speak, he/she learns to sound out what he says, to read it and then write it down. Reading material employs vocabulary that is an outgrowth of his experience. The Suzuki student has the beginnings for the successful development of note reading. Following the bridge between spoken language and reading, the Suzuki student has music that has been learned and can now sound it out, write it down and read it. It is this process that develops inner hearing or what Edwin Gordon refers to as audition.

Inner hearing is a valuable component of sight reading. Sight reading is the ability to look at printed music and know how it will sound without playing it or having to hear it played. An instant response must be demanded and trained. One cannot read language for comprehension if every syllable needs to be deciphered nor can sight reading occur if the rhythmic, melodic

and harmonic structure of each measure needs to be analyzed and then played.

Some questions must be addressed in considering the integration of music reading with Suzuki.

### **1. In what ways will note reading readiness and theory enhance the child's musical growth without interfering with the progression of Talent Education and with Dr. Suzuki's goals?**

- The emphasis on learning to keep a steady beat and perform rhythmic patterns against the beat helps Suzuki students to play their repertoire more rhythmically accurate.
- The emphasis on matching pitches and singing enables children to play their Suzuki instrument more musically and to be more sensitive to phrasing and dynamics.
- Each reading activity or game has a specific skill development as its goal. A systematic progression of these skills builds a foundation for note-reading.
- Once a skill has been developed, it can be used in a Suzuki repertoire class or individual lesson with review pieces as a readiness exercise for future note-reading.

### **2. How can a reading class be effective?**

- A reading class provides an opportunity for active, fun involvement where skill development occurs as a natural outgrowth of exploration of music.
- Parents can be involved along with the children so they also can experience the elements of rhythm, melody and harmony. Therefore,

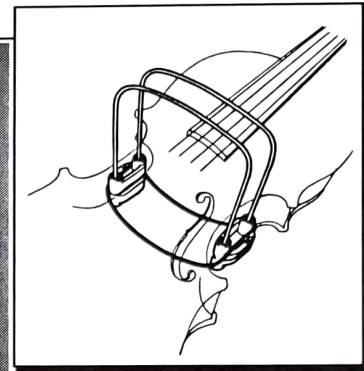
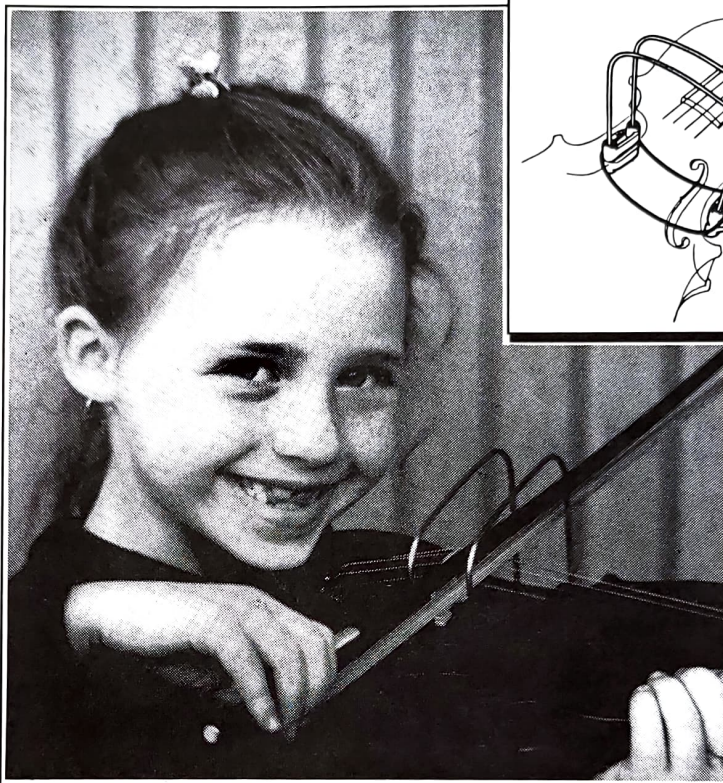
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*... from the start!*

parents can be more effective as the home teacher.

- Parents can be advised of the progression of skills taught and activities that can be done at home.
- Children can be made aware of the value of the skills being taught, of how these skills will become tools for increased enjoyment, and of the connection to their Suzuki instrumental experience.
- Through experiencing the elements of rhythm, melody, and harmony both parents and students may better **feel** and **understand** areas of note-reading that may have previously caused confusion.

A body of material with an organized progression of note reading skills is an essential tool for all instrumental teachers. It is our hope that we can facilitate the effective teaching of music reading so that Suzuki students will not only learn to play beautifully but will acquire music literacy that will enable them to experience the life long joy of music making.



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## SOME THOUGHTS ON GROUP CLASSES

*Teri Einfeldt*

**T**raveling around the country for weekend workshops, it seems quite apparent to me that one thing lacking in many programs is a disciplined atmosphere for learning within the group class. I know for myself that my creative abilities are directly proportionate to the amount of discipline and attentiveness within the group. Younger, less advanced students seem to have an edge over the more experienced group class participants. They are alert, bright, and eager, making it easy to capture their imaginations. More advanced students can easily turn into non-blinking, outer-space aliens because of either lack of review or reviewing constantly without a purpose.

Musicianhip can be worked on effectively, and efficiently in a group situation, if there is follow thru at home. This falls into the hands of the parent. Attendance at group lessons, with notebook and pen in hand, is necessary in order to receive the maximum benefits from the classes. Unfortunately, as the group classes become more advanced, and the students more independent, parents seem to have more and more errands to run. This is fine, and even desirable, if your child is in his/her teen years and is responsible and responsive towards their involvement with music.

Since the "perfect hour" for group class has not yet been invented, students are usually tired, hungry, hot, and/old cold. We have all heard the complaints. Consequently, if left to their own devices, follow thru of group class instruction will probably not occur.

Parent Education is an on-going process. Even though I have been teaching for many years, I am still learning new things every day. It suddenly occurred to me that perhaps what I expected to happen in a group class had not been communicated to the parents in our program. On a recent

flight from Hartford to Atlanta, a pen jumped out of my purse along with a piece of paper and the following

thoughts found their way to the page. I would like to share them with you.

### SOME THOUGHTS ON GROUP CLASSES

#### PURPOSES

1. TO work on and reinforce techniques and musical concepts learned in the private lesson.
2. TO learn more advanced techniques through review of previously learned materials.
3. TO become musically flexible by accepting and reacting to differing interpretations.
4. TO improve direction following skills.
5. TO instill discipline in following the leader (orchestral preparation).
6. TO become a better audience.
7. TO learn to work together as a team.
8. TO learn to offer constructive criticism in a positive environment.
9. TO provide a social and educational environment for motivation.
10. TO prepare for performances.

#### ROLE OF THE PARENT

1. TO actively review with your child every day, concentrating heavily on the current review list.
2. TO attend group lessons and take notes on techniques and musical concepts stressed.
3. TO practice with your child the ideas worked on in class.
4. TO arrive in plenty of time for class. Late arrivals mean stopping the entire class for tuning.
5. NOT to distract your child with gestures and threatening looks.
6. TO discuss with your child the purposes of group class and what the appropriate behavior should be.

#### MISCONCEPTIONS

1. To play through as many pieces as possible. (That is a Play-In.)
2. A good time to review.
3. A time to exchange the latest gossip for both parents and students.
4. A time for parents to run errands.
5. A time for perfecting chalkboard writing.
6. Another opportunity for show and tell.

#### ROLE OF THE STUDENT

1. TO be well reviewed.
2. TO practice at home what was presented in the group class.
3. TO show respect for students, parents and teachers.
4. TO listen to the teacher and react quickly to instructions.
5. TO remain in rest position while the teacher is talking.
6. TO sit and watch attentively while more advanced students are playing.
7. TO line up for tuning as soon as the instructor enters the room.
8. TO sit quietly on the floor after being tuned.
9. TO have all snacks consumed before group class tuning begins.

## 1964-1989: 25 Years With The Japanese Tour Groups

Göran Berg



Göran Berg

**W**ho could have predicted, 25 years ago, the cascade of statistics which accumulated during the next quarter century? These statistics reveal that 126 Japanese children with an average age of 10 years, playing violin, cello, piano, and flute, toured 31 times to 19 countries and performed 96 different pieces by 83 composers at 492 concerts. One of the children, Makiko Yashiro, would reach a record high by participating in 15 of these tours between her age of 5 and 15, and perform solo pieces by Bloch, Sibelius, Sarasate, Kreisler, Tchaikowsky, in 215 different concerts before she was even 16!

John Kendall, who visited many centers of Suzuki Talent Education in 1959, expressed the following wish in his report from that visit: "As a cultural exchange, as an educational adventure, as a potent demonstration of international understanding, there should

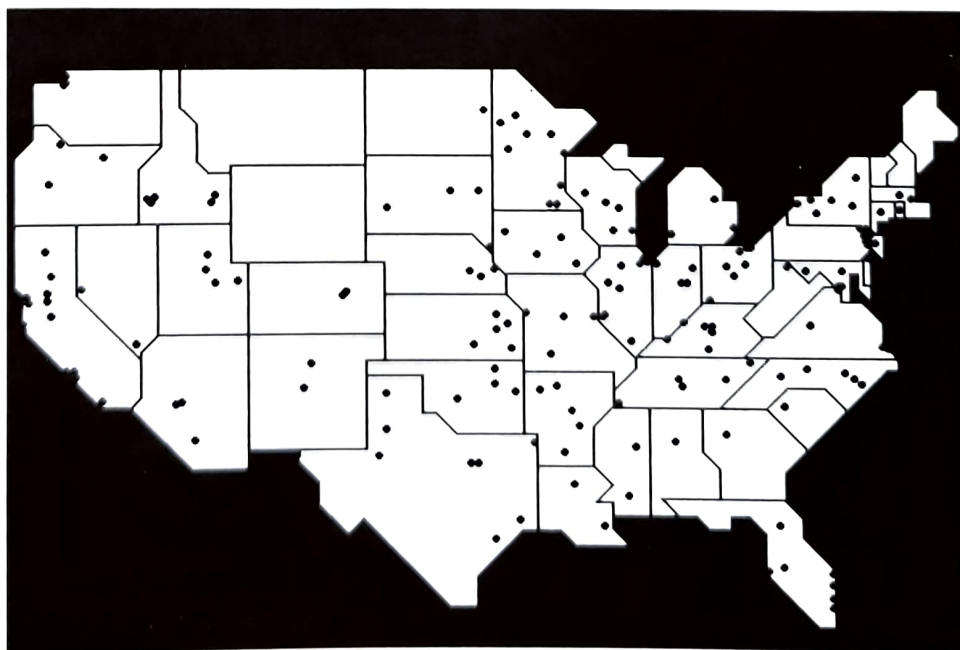
be an exchange of student groups between Japan and America: perhaps a group of young Japanese violinists coming to America..." "The next 50 years will be crucial ones..." Now we have seen 30 of these years pass, and Kendall's wish seems already to have been realized, since the Japanese Talent Education Tour Groups have toured outside Japan 31 times since 1964, when the very first visit to the US occurred. During the seventies and eighties they have expanded the trips both in a geographical and a musical sense, and in 1989 the tours reached a celebrated 25th anniversary.

In this article I would like to share with the reader some of the statistics about this period. I have divided up the extensive material and comments under the following headings: **The Geography, The Children And The Music, The Audience, The Future.**

### The Geography

#### US TOURS

The United States was the first country outside Japan where a large number of string teachers became interested in the Suzuki Method. Therefore a wish, like John Kendall's, was to materialize here first, and this country is still the main target. Of all the 492 performances around the world, 378 have occurred in the USA. The groups have gone to 207 places in 44 states and Washington, DC (The 6 states without any visit so far are Maine, Maryland, Montana, New Hampshire, Vermont and Wyoming.) The most frequently visited states are California, 48 performances, New York State, 35, and Illinois, 25 performances. The most visited places are New York City (13 times), Honolulu, HI (10), Philadelphia, PA, and Winnetka, IL (7), and Memphis, TN (6 times). See map, figure 1, about all places in the US.



The remaining 114 performances outside the US are divided among continents and countries as follows.

**NORTH and CENTRAL  
AMERICAN TOURS**  
outside the US

All these visits have been parts of the regular US tours. Canada has hosted 15 performances in 9 places between 1966 and 1989: Winnipeg, Montreal, Toronto, and St. John's. 3 visits have been made to Puerto Rico (1977, 1979 and 1985), and 2 visits to Mexico (1979 and 1980).

**EUROPEAN TOURS**

In 1970 through 1973 and in 1978, some of the European countries were included in the US tour routes as a beginning. The first places hosting the group were Berlin, London, and Lisbon. Countries to be included later on were Sweden, Ireland, and Switzerland.

All tours so far mentioned have occurred in October/November, except the very first in March, 1964. But in 1982 a tour group was sent solely to Europe during May/June, touring 4 countries in 4 weeks. In 1984 and 1986 this route was repeated, and now 12 European countries have been visited so far. In 1986 a historical event occurred, when the first visit to Eastern Europe was made in visiting Warsaw, Poland.

The tour groups have performed 82 times in Europe: Great Britain (Channel Islands, England, Scotland and Wales), 47 performances, Ireland and Sweden, 8, Spain, 6, Belgium, 3, Luxembourg, Italy, Poland, 2, and Germany, Switzerland, Portugal, and France, 1 performance each. The Number 1 place hosting performances is London, England, with 8 events. Hitchin and Cardiff, England, have had 3 performances each. In Ireland both Dublin and Cork have had 4, Madrid, Spain, 6, Stockholm and Gothenburg, Sweden, 3, and Antwerp, Belgium, 2 performances. Warsaw, Poland, also had 2 performances in 1986.

In 1985 there was a special tour to Italy. In April, the tour group and Dr.

Suzuki were invited to Torino and Venezia where he was awarded "Omaggio A Venezia" (Honor Award of Venice). Two concerts were given, one at each of these places.

After 1986 no more European tours have been undertaken. It is a significant fact, that, during the three years of the European tours in Spring, several children participated in two tours of four weeks each, as the US tour continued during the Fall season. In 1982, four of the children (9-12 years) attended both tours, in 1984 eight of them (6-14 years) did the same, and in 1986 seven (7-13 years) made both tours. In order to avoid such strenuous tasks and staying away from homes and schools for so long a time, it seemed reasonable to seek another solution to touring so much of the world with such young children. Probably the Japanese tour groups will select their routes more carefully and not try to cover such a vast area in too short a time.

For the future, a qualified guess probably is that more tour groups from other countries will develop plans to make tours abroad. This would actually increase the cultural exchange and likely favor the idea of international understanding. A recent example is the Buffalo Suzuki Strings, who toured Hungary and the USSR in March, 1989. Other groups of American Suzuki children have toured some European countries, as well as South and Central America. Also European groups have made international tours.

**AUSTRALIA**

In 1978 and 1982 the US tour route expanded to the Australian hemisphere. They visited there 8 times and in Hamilton, New Zealand, 1. Brisbane, Melbourne, Sydney, and Adelaide hosted the groups.

**INTERNATIONAL TOURS  
CHINA/USA**

A special friendship tour took place in The People's Republic of China in March 1983. The Japanese children were sent to China together with American students, teachers, and par-

ents. They visited Shanghai, Beijing and Xian and gave concerts together at these places.

In connection with this tour it is very appropriate to mention the 1978 Suzuki International Children's Concerts in Washington DC (Kennedy Center), Atlanta, Georgia (Symphony Hall), and New York City (Carnegie Hall). 200 children (100 children each from Japan and the USA) combined in April, 1978 and produced this mini tour in the name of international friendship.

**The Children And The Music**

**31 PROGRAMS**

With few exceptions the concert programs have always started and ended with performances by the violin group, with one or two solo sections between. During the sixties, almost every program started with Eccles' Violin Sonata g minor, 1st and 2nd movement, and ended with Suzuki's "Perpetual Motion." Another very often performed piece has been Bach's "Double Concerto" d minor, 1st movement. Often the Japanese teachers used that piece for a demonstration of the freedom in memorization of the two parts, by letting the children switch one by one between the parts during playing. These first tour concerts usually included demonstrations like that of the teaching methods and games. Later the group offered separate workshops through advanced booking, instead of the demonstrations.

The violin groups have always been the core of the tours, with an average of 7 group pieces per concert. But after 1985, only two or three group pieces have been performed, and these pieces have become more and more advanced, such as Tchaikowsky's Violin Concerto D major, movement 1987, Wieniawski's "Scherzo-Tarantella," 1988, and Sibelius' "Violin Concerto" d minor, 1989. A trend to use fewer early pieces from the Suzuki books also characterized the last decade. Very advanced group pieces are becoming more prominent in the programs.

For some time certain compositions have consistently been favorites: Fiocco's "Allegro" has been performed every tour except 5. In the latest tours, however, this piece disappeared from the programs. During 1982 to 1985 Kreisler's "Tambourin Chinois" was performed as a group piece six tours in succession. From 1981 to 1986 the Mendelssohn "Violin Concerto" e minor, third movement, was performed every time for ten tours.

Interestingly enough, "Twinkle, Twinkle Little Star" with variations has appeared only two times as a concert piece, in 1964 and 1970. "Ave Maria" by Schubert has been performed as a concluding group piece during the last four tours (1986 to 1989). "Ave Maria" is the piece Dr. Suzuki heard in his early years on a recording by Mischa Elman and which turned him toward a long life with music and study of the violin.

#### MORE ABOUT THE VIOLIN GROUP PERFORMANCES

41 pieces by 32 composers have been performed by the violin groups. The most performed piece is Vivaldi's "Violin Concerto a minor," followed by Fiocco's "Allegro" and Bach's "Double Concerto." The most common composer is J.S. Bach, followed by Vivaldi, Fiocco and Suzuki (pieces from Book 1). The most rarely performed pieces in group (one time only) are Dvorak's "Humoresque" (1964), Mozart's "Concerto No. 5 A Major," (1971), Paganini's "Siciliano" (1981), Tchaikovsky's "Violin Concerto," (1987), Vitali's "Chaconne" (1985), Wieniawski's "Scherzo-Tarantella" (1988) and Sibelius' "Violin Concerto," (1989).

#### VIOLIN SOLOS

56 compositions by 29 composers have been performed by 66 performers. Most common composers are Fritz Kreisler, played 37 times, Mozart, 12 times, Veracini and Mendelssohn, 10 times, Sarasate, 8 times, Paganini, Saint-Saens, and Sibelius, 7 times.

Most common compositions are Kreisler's "Variations on a Theme by

Corelli", performed 12 times, Veracini's "Violin Sonata e minor," and Mendelssohn's "Violin Concerto e minor," 10 times, Kreisler's "Sicilienne and Rigaudon," 9 times, Sarasate's "Zigeunerweisen," 8 times, Kreisler's "Preludium and Allegro," Saint-Saens' "Introduction and Rondo Capriccioso," Kreisler's "Tambourin Chinois," Sibelius' "Violin Concerto d minor," and Vitali's "Chaconne," all performed 7 times.

#### VIOLIN STUDENTS

The violin students provide us with some very interesting statistics, as several of the children have had remarkable and unique careers. Following are just 5 examples from a list of about 20 with the same amazing records.

- YUKARI TATE-DEVOYON, participated in 4 tours. She performed solos in
  - 1964: 14 years old Chausson "Poeme"
  - 1966: 16 years old Tchaikowsky "Violin Concerto" D major (1st mov.)
  - 1967: 17 years old Brahms "Violin Concerto" D major (1st mov.)
 Yukari performed solos 52 times during the tour concerts. She is now married, and is a Concert Master and violin teacher in France.
- EMIKO YASHIRO, has toured 9 times (to date) to Europe, Australia, China and America.
  - 1982: 4 years old Vivaldi "Violin Concerto" a minor (1st mov.)
  - 1983: 5 years old Vivaldi "Violin Concerto" a minor (3rd mov.)
  - Veracini "Violin Sonata" e minor (2nd mov.)
  - 1984: 6 years old Bach "Double Concerto" (1st mov.), together with Kanako Sagoh, 6 years old, and with accompaniment by a string ensemble.
  - 1985: 7 years old Mendelssohn "Violin Concerto e minor" (3rd mov.), played in unison with Kanako Sagoh, 7.

1986: 8 years old Kreisler "Variations on a Theme by Corelli," played in unison with Kanako Sagoh, 8.

1988: 10 years old Kreisler "Tambourin Chinois"

1989: 11 years old Sarasate "Zigeunerweisen"

Emiko has performed her solo pieces in public 146 times during the tours. She is still in elementary school.

- HIROKI SUGANO participated in 9 tours, both in USA, Australia and Europe.
  - 1980: 10 years old Kreisler "Preludium and Allegro"
  - 1981: 11 years old Saint-Saens "Introduction and Rondo Capriccioso"
  - 1982: 12 years old Saint-Saens "Introduction and Rondo Capriccioso," Beethoven "Violin Concerto" D Major (3rd mov.)
  - 1983: 13 years old Saint-Saens "Introduction and Rondo Capriccioso"
  - 1984: 14 years old Saint-Saens "Introduction and Rondo Capriccioso"
  - 1985: 15 years old Paganini "Le Streghe" ("Witches Dance")
 Hiroki has performed his solo pieces 132 times during the tours. He has now graduated from high school.
- MAKIKO YASHIRO, as mentioned, has completed a record number of tours: *Fifteen* to USA, Europe, Australia and China. She has played the following pretentious pieces in public *215 times!* She is still in high school.
  - 1979: 6 years old Veracini "Violin Sonata" in e minor (2nd mov.)
  - 1980: 7 years old Kreisler "Preludium and Allegro"
  - 1981/82: 8/9 years old Kreisler "Sicilienne and Rigaudon"
  - 1982/83: 9/10 years old Bloch "Nigun"
  - 1983/84: 10/11 years old Tchaikowsky "Violin Concerto" D major (3rd mov.)
  - 1985/86: 12/13 years old Sibelius "Violin Concerto" d minor (1st mov.)

1986/87: 13/14 years old Sibelius "Violin Concerto" d minor (3rd mov.)  
 1988: 15 years old Sarasate "Havanaise"

• KYOKO TAKESAWA, participated in 4 tours and performed her pieces 71 times during the tours.

1973: 6 years old Veracini "Violin Sonata" e minor (2nd mov.)

1974: 7 years old Mozart-Kreisler "Rondo" G Major

1975: 8 years old Mozart-Kreisler "Rondo" G Major

1976: 9 years old Bruch "Violin Concerto" g minor (2nd mov.)

In 1977 she won 1st prize in All Japan Music Competition (elementary school level), in 1982, 1st prize in Japan Music Competition. In the same year she also received the Reucadia Award and the Kuroyanagi Award. In 1983 she won 1st prize in Aspen Concerto Competition, USA, and in 1986 the very prestigious 1st prize in Indianapolis International Violin competition, USA.

Kyoko is now studying at the Juilliard School of Music. In January 1989 she performed Mendelssohn's "Violin Concerto" in Chicago with the Chicago Sinfonietta. A reviewer in Chicago Sun-Times (Feb 2, 1989) wrote: "Takezawa is a remarkable artist. She has authority, projection and the mixture of exceptional technique and beautiful tone that every distinguished violinist must possess."

#### AWARDS AND PRIZES

Kyoko Takezawa above is just one, although a very good example, of several other children as participants and also prize and award winners in different competitions. In Japan there are two famous competitions, both mentioned in Kyoko Takezawa's records above: All Japan Music Competition and Japan Music Competition. Around 25 of the children are mentioned as participants or prizewinners in these

competitions. Other international competitions attended by tour group children are the Szerying Competition, the Maria Canal (Barcelona) Competition, the Italy-Napel's International Competition, the Long-Thibaud International Competition, the Hideo Saito Award (Chamber Music Competition), the Paganini International Competition, the Pozzoli International Piano Competition, and the Carl Flesch International Competition. 10 prizes have been won by tour group children.

#### PIANO

28 performers have played 24 compositions by 14 composers. The most common piano solo piece is Weber's "Rondo Brillante," Op. 62, played 7 times. No. 2 are Mozart's "Fantasia" d minor, K. 397 and Chopin's "Fantasie Impromptu", Op. 66, 3 times.

#### PIANO STUDENTS

• MIKIE NAITO was 10 years old when she played Mozart's "Fantasia." It was in 1969 and was the first time a piano solo occurred on a tour concert. Mikie is now self-employed.

• SUGURU ITO was not just a piano performer but also a composer. He performed his own piece, "Songs without words and 8 variations", in 1978, when he was 11. He is now studying at the Schola Cantorum in Basel, Switzerland.

• SEIZOU AZUMA toured in 1970 and played Mozart's "Fantasie d minor," as an 8 year old. He became later a top graduate from the Paris Music Conservatory in France and has won 1st prize in both the Japan Music Competition 1983, and the Pozzoli International Piano Competition in 1987. He works now in France as a pianist.

#### CELLO

14 pieces by 11 composers have been played by 13 performers. Popper is the most performed composer. His "Hungarian Rhapsody" and "Gavotte" have occurred 6 times in the programs. Other frequent composers are Boccherini and Faure.

#### CELLO STUDENTS

• MICHIKO TAKAMURA was 9 years old in 1966 when she played Popper's "Hungarian Dance." That was the first time a cello occurred on the stage. Michiko is now married and a housewife.

• TOMOYUKI NOMURA, was 7 to 15 years old when he participated 6 tours during 1968 to 1976. He is now a cello teacher.

• SHINICHI EGUCHI was 11 and 12 when he toured 3 times in 1983/1984, both to America and Europe. He played "Elégie" by Fauré. He is still in High School.

• CHIZU and NORIKO KATAOKA participated 1983 and 1986, and played Lalo's "Cello Concerto d minor," 3rd movement. Chizu also performed Chopin's "Introduction and Polonaise Brillante." Both girls also play the violin. Chizu has been a teacher trainee at the Talent Education Music School in Matsumoto and is now studying the violin in the US with Joseph Gingold. Noriko is still in junior high school.

#### FLUTE

Flute soloists have been features of three tours:

• TAKEAKI MIYAMAE in 1976 (9 years old) played Gluck's "Dance of Blessed Spirit." In 1978 (11 years old) he played Reichert's "Fantasie Melancolique."

• TAKESHI MIZUMA in 1989 (15 years old) also performed Reichert's "Fantasie Melancolique."

#### The Audience

During the 20th century a tremendous flood of information started to travel across the continents. Broadening our frame of reference by gaining this information and knowledge has become crucial. Every day our minds are challenged by different phenomena and experiences. The tour group concerts are one of these challenges.

A person once addressed a tour group audience, saying "I envy you, who are

hearing this performance for the first time!" It is true that any first time listener to a Japanese tour group should be prepared for a very special experience, because it is so outside our usual frame of reference. These tour concerts have created strong emotional reactions among the audiences. Sometimes with feelings of witnessing an educational revolution, they have become very surprised at the young and skillful performers. Often tears of happiness have occurred when hearing such beautiful tone on such tiny instruments.

Most people have reacted positively, commenting either "This is unbelievable, how can we ever accomplish it?" or "This is too wonderful, it can't be possible here," or "I must learn how to get these results (a teacher)," or "I just have to get my child into a program like this (a parent)." Others have reacted more skeptically, in words like "This is too good to be true," "this can't be achieved in a natural way," "they must be brainwashed," "they can't have any sound childhood," "they are robots without individual feelings," "they are very special kids." In my own experience I have met both categories of reactions in writing and orally.

After a certain time we become more experienced and remember with difficulty how amazed we were by the children playing Händel's "Bourrée" and Gossec's "Gavotte" so well. Now we are accustomed to the unique high levels of the group and solo performances, this emotional reaction calms down and a more reasonable appreciation appears. The extreme becomes almost normal, which perhaps is desirable, since it shows a progress in cultural development.

## The Future

### PURPOSES

Negative reactions to the Suzuki concept are most often, in my experience, expressed by people who have never seen or heard a tour group or any performance of Suzuki children.

Therefore, it is very important in the coming years to reach more of these "first listeners." Other target groups are the teachers, children, and parents in new and old Suzuki programs, to give encouragement and support. From this standpoint it is important that some of the pieces from the early Suzuki books are played in the performances in order to reinforce other students.

Another purpose, in our world of information, is to let the children's playing abilities continue to raise important questions about what music education is, what effects music has on human beings and what very young children actually can accomplish. Additional research in these fields is therefore crucial for the years to come.

### RESEARCH

In my article "Japanese Tour Children: Where Are They Now?" (ASJ Spring 1989), I describe the number of musical careers among the tour children, including predictions concerning those still in school. This investigation indicated that 60 out of 115, or 52% of the children, had or will have a *non-musical* profession. This shows that most of these extraordinary performers are not specifically aiming for or forced into a musical career, despite the impressive list of records related above. Also, the documents on which I have based my two articles do not indicate any personal failures, like "burnouts of prodigies", which have occurred among some very young and successful musicians.

What then, are the reasons for this tremendously high performance level, even among the ones with no musical professions in mind? Is it the teachers, the parental participation, the Japanese way of fostering children, the early exposure, the consistent training, or combinations of these and other factors? Finding more answers in a scientific way to educational and psychological questions of this kind becomes an important task for the future. The

Japanese tour children represent a most interesting area for this research.

I believe, however, that we must pay attention also to *all* Suzuki-trained children and how they develop into adulthood. Have there ever been so many very young children exposed to so much musical sound, and training in motor skills, coordination, cooperation, concentration, and other general abilities, in an organized system designed for their age? What effect will this musical exposure and training have on their minds and future life? The fact that the Suzuki-trained children of the world also represent many different cultural areas makes it even more interesting for exploration and comparison.

This gigantic field for research should also include groups of comparable categories of music students from other educational traditions in order to reach a scientific basis of evaluation. A realization of such investigations will likely give important information about the Japanese Suzuki children's success and have a bearing on future development of music education.

### Sources:

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6. Masaaki Honda: "Suzuki changed My Life" (Summy Birchard Co, 1976).

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**A**dventures in Sound is a collection of 15 one to two page 'prelude' type pieces that do an excellent job of introducing and demystifying many of the somewhat intimidating new music devices and their notational symbols. Multiple time signatures, using the wood of the piano as a percussion instrument or damping the strings inside the piano (possible only on grand pianos) are all found in the songs. Some of the other intriguing features of the pieces include glissandi, rolling chords down instead of up, tone clusters played with the arm or the fist, and notes held silently down while other notes play. All of these formerly avant-garde techniques are fast becoming standard as the piano's incredible versatility continues to be explored by today's (and tomorrow's) composers. And tomorrow's composers are today's piano students!

I played the book straight through, with only a few double-takes on some of the time signatures. The music encompasses a rather wide range of what might be considered 'intermediate': leaps, four and five note tone clusters, many accidentals, some very fast running figures and no conventional major-minor tonality, found side by side with simple repetitive rhythmic figures and 5 finger patterns. New techniques such as damping the inner strings are simply and clearly explained. The picturesque titles (Hazy Afternoon, In a Deep Cave, Jazz Echoes) would interest the intermediate student. (The accompanying tape is a helpful guide to the teacher or student unsure of exactly how the music should ultimately sound.) The sound of the pieces is definitely contemporary, not

in the Kabelevsky sense, but rather in the George Crumb sense, and as with most new things, may require gentle, gradual introduction to young ears accustomed to C Major Alberti bass.

As a teacher, you might ask, "Which of my students would enjoy this music the most?" The answer came to me halfway through the book: your improvisors, your composers, your adventurous students would use this book as a wonderful jumping-off place to expand on their own creative ideas. I've never illustrated any of these exciting fun ways to make sound to my students, even though I do these things all the time when I play 20th century music with the symphony. I suddenly realized how much wider their experimental horizons could be. And how about the students who aren't as comfortable

with new ideas? This kind of book would be a non-threatening guided tour into the realm of real contemporary music. Simply to be able to play the pieces as written would certainly stretch their musical and creative perceptions.

Just think how refreshing the "Wind In the West" would sound in your repertoire class after a Twinkle concert, 3 Bach minuets and 2 Clementi sonatinas! The attractive, innovative music in this book would fulfill a present need in many teachers' instructional repertoire for new sounds, new techniques and new motivations for their maturing students and for themselves as well.

Catherine McMichael, reviewer  
Saginaw, Michigan



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## ANNOUNCEMENTS

**POSITION:** Suzuki piano teacher needed to join large well established Suzuki string school in Illinois.

**DUTIES:** Teaching private and group lessons to children and adults, as well as assisting in theory and chamber classes and other program events.

**QUALIFICATIONS:** SAA registered teacher training. Commitment to the Suzuki philosophy.

**LOCATION:** The music school is located 90 miles southwest of Chicago. Our area supports a community orchestra and youth symphony as well as a junior college music department. We are located in the beautiful Starved Rock Park area on the Illinois river. Our area is very family oriented and the Suzuki strings program has strong support from both the general public and the business community.

**SALARY:** Negotiable. Included in the salary is a one bedroom rent free apartment at the studio. The apartment also has a garden area for cookouts and relaxing. Help in relocating is also available. All teaching is done at the studio.

**CONTACT:** Send inquiries and resumes to: Lynne Oliverius, Illinois Valley Suzuki Strings, 732 First, LaSalle, IL 61301 815/223-1007. Feel free to call 815/434-2506 collect.

**POSITION:** Suzuki Violin Coordinator

**APPOINTMENT DATE:** September 1990

**QUALIFICATIONS/DUTIES:** Bachelor's Degree and substantial formal Suzuki training and experience. Should have outstanding abilities as a Suzuki violin teacher, coordinator and supervisor of all other Suzuki violin teachers. Good interpersonal skills a must. Duties include a minimum of 3 days teaching, plus administrative responsibilities.

**ADMINISTRATIVE DETAILS:** Hiring, interviewing and supervising faculty; parent education, orientation, scheduling, organizing recitals and play-ins.

**SALARY:** Based on number of teaching hours plus administrative stipend.

**LOCATION:** The Westchester Conservatory of Music is located in suburban Westchester County, just 30 minutes north of New York City. The Conservatory is a nationally recognized community music school known for the quality of its programming, and is a member of the National Guild of Community Schools of the Arts and the National Association of Schools of Music. The Conservatory's artist-faculty of 83 instructs 800 in-house students plus 2,200 through outreach programs. The Suzuki violin program, established in the

1960's by well-known Suzuki coordinator Eleanor Wortley, has an enrollment of 70 children.

**APPLICATION PROCESS:** Letter of application, resume, names of at least two references.

**CONTACT:**

Dr. Lenore Schmidt  
Dean of Faculty and Students  
Westchester Conservatory of Music  
20 Soundview Avenue  
White Plains, NY 10606  
914/761-3715

**POSITION:** The Kingsport Suzuki Association is seeking a teacher of violin, violin/cello, cello/piano, or violin/piano.

**DESCRIPTION:** KSA is a parent run non-profit organization with an enrollment of 150 students. It is a long established program serving the Northeast Tennessee and Southwest Virginia region.

**DUTIES:** Teach individual and group lessons at all levels.

**QUALIFICATIONS:** Commitment to the Suzuki philosophy and pedagogy. Must have experience, at least a Bachelor's Degree in music, and SAA training.

**SALARY:** Based on student load. Additional income may be available from our Suzuki Institute and local community orchestra.

**CONTACT:**

Jane Blair MacMorran,  
Artistic Director  
Kingsport Suzuki Association  
1701 Virginia Avenue, #32  
The Dickson Center  
Kingsport, TN 37664

**POSITION:** Suzuki Violin/Viola Teacher.

**DUTIES:** Teach private and group lessons on violin through book 7; teach viola private lessons through Book 4.

**QUALIFICATIONS:** Some SAA Teacher Training required; bachelor degree with major in music preferred.

**LOCATION:** Bend, in Central Oregon; 3,600 ft. altitude; community of 35,000 at the foot of the Cascades; summer and winter recreation area with excellent skiing, hiking, high desert, dry and sunny.

**PROGRAM:** Private studio operated successfully for 12 years with approximately 35 students and a large waiting list for possible expansion. Supportive parent organization. Suzuki program feeds into a fine public school orchestra program and community symphony.

**SALARY:** Depends upon student load and teacher qualifications.

**CONDITION:** Temporary position vacant effective July, 1990, for 14 months; position could become permanent.

**CONTACT:**

Charles or Wilma Hens  
1638 NE Woodridge Lane  
Bend, OR 97701  
503/389-8111

**POSITION:** String Opening

**LOCATION:** Pittsburg, KS

**QUALIFICATIONS:** Music certification in the State of Kansas

**DUTIES:** String Instruction in public schools grades 6-12

**SALARY RANGE:** Based upon qualifications and experience

Strong Support from Pittsburg State University, Pittsburg, KS where a Suzuki program has just started. Additional teaching opportunities at the university. Strong community support.

**CONTACT PERSON:**

Dr. Jerry Steele  
Board of Education  
510 Deill Street  
Pittsburg, KS 66762

**POSITION:** Suzuki string teacher

**DUTIES:** Teach private and group lessons at all levels in well established program.

**QUALIFICATIONS:** Teacher training and commitment to Suzuki philosophy.

**LOCATION:** A thriving community music school enrolling more than 200 students in violin, viola, cello (Suzuki and conservatory) as well as woodwinds, brass, piano, theory, junior and senior orchestras. Prince George is B.C.'s third largest city, enrolling 20,000 students in its public schools and junior college and has recently received approval for a degree-granting university. Major cultural organizations include a symphony orchestra, active concert association, choirs with world-wide reputations, and several theatre groups. Excellent outdoor recreation is available in the vicinity.

**SALARY:** Commensurate with qualifications and number of students. Salary ranges from \$1100 to \$3000 per month. Performing opportunities may supplement income.

**CONTACT:** Submit resume highlighting training, experience, preferred levels of instruction, references, and copies of teaching reports to:

Grace Bosma  
Prince George Music School  
P.O. Box 2459  
Prince George, BC  
Canada, V2N 2S6  
604/564-7467

**POSITION:** Full-time Suzuki violin teacher, beginning September, 1990.

**DUTIES:** Teach private and group lessons weekly to students from beginning through advanced levels; assume responsibility, with other faculty, for organizing lesson schedule, concerts, recitals and special activities.

**QUALIFICATIONS:** Bachelor's Degree in Music; Suzuki training and teaching experience required. Master's Degree in Music preferred.

**PROGRAM/AREA:** Corning Suzuki Strings, originated in 1967, is well-established and growing, with support of enthusiastic, active parents group. Corning's unique character combines small city friendliness and low cost of living with big city sophistication in scenic Finger Lakes Region of New York State. The region provides multiple performing opportunities with professional orchestras and smaller ensembles. Nearby Ithaca College, other universities, and Suzuki master teachers, offer opportunities for professional growth.

**SALARY:** Tuition is billed directly by teacher. Current rates are \$27 per hour, from which teacher pays studio rent (approximately \$110 per month). Anticipated gross annual earnings from teaching range from approximately \$18,360 to \$30,840. Performing opportunities offer additional potential.

**CONTACT:** Send resume, transcript, and telephone numbers of three professional references to:

Mrs. Patrica Kahl  
70 East Fourth Street  
Corning, NY 14830.  
Inquiries: Mrs. Kahl  
607/962-8163  
Mrs. Marjorie Abbas  
607/962-6988

**POSITION:** Suzuki violin teacher for cooperative four-member teacher association. Located in Beverly Hills neighborhood of Chicago. Teacher of 26 students leaving area.

**RESPONSIBILITIES:** Teach Pre-Twinkle-Book 8 individual and group lessons. Work with other faculty in planning and preparing 2-3 recitals annually, as well as other community performances. Begin June 5, if possible.

**QUALIFICATIONS:** Bachelor's degree in music. High level of violin playing proficiency. SAA training through Book 4. Previous successful teaching experience.

**SALARY:** \$30 per hour for both individual and group lessons. Income is dependent on enrollment. There are also many playing opportunities in the Chicago area.

**CONTACT:**

Mary Beth Cullitan  
708/424-3124  
or Joe Kaminsky  
708/386-7381

**POSITION:** Suzuki violin teacher for growing program at established private music school.

**STARTING DATE:** July or September 1990.

**DESCRIPTION:** MusicMasters School of Music has been in operation since 1978, offering lessons in piano, Suzuki violin, voice, and guitar. The Suzuki violin program was established six years ago and continues to grow. MusicMasters is located in a thriving suburb about 20 miles from Dallas. There are numerous performance opportunities with area orchestras and university arts groups.

**DUTIES:** To teach weekly individual and group lessons to established as well new students. Anticipated load of 20-30 students

**QUALIFICATIONS:** Bachelor's degree in music, SAA registered training, and at least two years of teaching experience. Enthusiastic, motivated, and responsible individual.

**SALARY:** Enrollment based.

**CONTACT:**

Jill Fleck  
MusicMasters School of Music  
PO Box 868273  
Plano, TX 75086  
214/985-9058

**POSITION:** A Suzuki violin teacher for a well established program. Located in Huntington, Long Island a cosmopolitan area about 30 miles from New York City with many playing and performing opportunities. Free room available.

**DUTIES:** Teaching of new students and group lessons to begin in the fall.

**QUALIFICATIONS:** Bachelor's degree in Music Education or Performance and an in-depth training in teaching of Suzuki violin as approved by SAA. No experience necessary.

**CONTACT:**

Libby Clemens, Director  
Huntington Suzuki School  
Huntington, NY 11743  
516/423-5860

**POSITION:** Suzuki violin teacher

**DUTIES:** Teach private and group lessons to children and adults in growing Suzuki program.

**QUALIFICATIONS:** SAA Teacher Training, demonstrated excellence in teaching, love of children. Books 1-10 preferred.

**SALARY:** Private basis, fees negotiable. Orchestral and freelance opportunities available locally and in nearby major metropolitan area.

**CONTACT:**

Mary Alice Swope  
Brenau Suzuki School  
Brenau College  
Gainesville, GA 30501  
404/532-6704

**POSITION:** Violin teacher required for September 1990 at a well established Suzuki program in Toronto, Canada.

**DESCRIPTION:** The Etobicoke Suzuki School of Music is an enthusiastic, growing, school offering violin and cello instruction to a supportive community. The school is run by an executive in which all teachers participate. Toronto is a culturally rich city providing many performing opportunities and a stimulating environment in which to grow.

**DUTIES:** Teach children from beginning to book 6 levels, lead group classes, and contribute to the running of the school.

**REQUIREMENTS:** Must enjoy working with children and co-operating with a friendly group of teachers. Suzuki training required and a music degree preferred.

**SALARY:** \$28-\$30 Canadian per hour, minimum 20 hours per week.

**CONTACT:**

Margot Jewell, Co-ordinator  
Etobicoke Suzuki School of Music  
2 Adelpha Drive  
Toronto, Ontario  
Canada, M8Z 3A2  
416/233-0279

**POSITION:** Violin teacher needed for a well-established Suzuki program in Bismarck, North Dakota; also serve as director of program which involves another full-time teacher.

**DESCRIPTION OF DUTIES:** Teach private violin and viola lessons. The violin students range from Book 1 through book 8; violists are in Book 1 through Book 4. Serve as director for a program involving approximately 85 students; plan and organize group class schedule, recitals and other public performances, and organize yearly weekend workshop. The position would also include teaching group classes approximately two weeks per month.

**REQUIREMENTS:** Applicant should have a Bachelor of Music or Music Education degree; four years of experience can

be substituted for the degree requirement. Applicant should have completed Suzuki training through Book 6, with the ability to perform beyond the Suzuki literature.

**SALARY:** \$19,000 for 36 weeks of teaching; this includes 23 hours per week of private lessons, plus group classes. Benefits include partial health insurance, paid recital fees, and \$300 per year allowance for continuing education. Other benefits include sick leave and personal time, plus paid vacation. Possibility of approximately 8 weeks of teaching during the summer months; this would be in addition to the salary for the school year. Also, there is the opportunity to perform in the Bismarck-Mandan symphony, which gives five concerts per season.

**LOCATION:** Bismarck is located in the center of North Dakota; it is the capitol of the state, and has a population of approximately 50,000. The Suzuki School of Music was founded in 1986, and is administered by a Board of Directors made up of Suzuki parents. The Suzuki School of Music is a very active program, with volunteer support required of each Suzuki family.

**CONTACT:**

Cheryl Helm, Board of Directors Chairperson, or Nancy Jackson, current director  
Suzuki School of Music  
P.O. Box 2571  
Bismarck, ND 58502

For more information, call the Suzuki School of Music, 701/224-1484, Cheryl Helm, 701/663-9453, or Nancy Jackson, 701/258-2403

**POSITION:** Available immediately; Suzuki Violin Teacher for well established preparatory music school.

**DUTIES:** A minimum of 10 students to begin with the possibility of building a full studio. Must enjoy working with pre-twinklers.

**QUALIFICATIONS:** Master's degree in either performance or pedagogy with Suzuki pedagogy course work. Three or more years of teaching experience preferred.

**SALARY:** Per-student basis. Salary dependent upon qualifications and experience. Other job opportunities available through the Memphis Symphony Orchestra and Memphis State University. Graduate Assistantships may be applied for by contacting Mr. Julian Ross, Department of Music, Memphis State University, Memphis, TN 38152.

**CONTACT:**

Catherine Fletcher, Director  
The Music Academy  
Rhodes College  
2000 N. Parkway  
Memphis, TN 38112

**POSITION:** Available immediately; Suzuki Piano Teacher for well established preparatory music school.

**DUTIES:** A minimum of 15 students to begin with the possibility of building a full studio. Must enjoy working with pre-twinklers.

**QUALIFICATIONS:** Master's degree in either performance or pedagogy with Suzuki pedagogy course work. Three or more years of teaching experience preferred.

**SALARY:** Per-student basis. Salary dependent upon qualifications and experience. Memphis is a thriving cultural center where many opportunities for employment are available in the fields of accompanying and church employment.

**CONTACT:** Send curriculum vita to -  
Catherine Fletcher, Director  
The Music Academy  
Rhodes College  
2000 N. Parkway  
Memphis, TN 38112

**POSITION:** The Wausau Area Suzuki Association is seeking teachers for two newly formed positions, one in cello and the other piano. These positions will begin in August 1990.

**RESPONSIBILITIES:** To teach private lessons and group classes in their area. To lead necessary public relations functions to develop their own student load.

**QUALIFICATIONS:** Minimum of a Bachelors degree in music or related experience. A willingness to teach utilizing the Suzuki Philosophy. Background in Orff or Dalcroze would be helpful.

**SALARY:** Commensurate with education and experience.

**CONTACT:**

Pat Langer, Director  
Wausau Area Suzuki Association  
PO Box 6225  
Wausau, WI 54402-6225  
715/842-4125

**POSITION:** Suzuki violin teacher for The State College Suzuki Program starting September 1990.

**DUTIES:** Teach private and group lessons at all levels.

**SALARY:** Hourly wage. Teaching studio is provided by the program.

**QUALIFICATIONS:** Please send resume listing music degrees, teacher-training and experience.

**LOCATION:** State College is a university town located in central, rural PA with a local symphony orchestra plus a second orchestra in nearby Altoona. The State College Suzuki Program offers Suzuki

violin, viola, cello and piano lessons to students in the community.

**CONTACT:**

Dorothy Fraser  
Program Director  
PO Box 438  
Lemont, PA 16851  
814/238-5793 or 814/237-1189

**POSITION:** Violin teacher required for September 1990 at a well established Suzuki program in St. Catharines, Ontario.

**DESCRIPTION:** Suzuki Niagara is an autonomous organization affiliated with the Niagara Youth Orchestra with a keen and supportive group of parents and teachers. Suzuki Niagara is located in St. Catharines in the Niagara Peninsula. Playing opportunities are available with the Niagara Symphony and surrounding orchestras.

**DUTIES:** Teach children from beginning to book 6 levels and lead group classes. Available are 18-22 hours per week at \$25-30 Canadian per hour.

**REQUIREMENTS:** Suzuki training required and a music degree preferred.

**CONTACT:**

Rosemary Nickerson  
Suzuki Niagara President  
68 Dalhousie Avenue  
St. Catharines, Ontario  
Canada L2N 4W9  
416/937-4504

**POSITION:** Combination appointment: Suzuki violin teacher at Cedar Rapids Symphony School, violinist with Cedar Rapids Symphony, and one day per week teaching at Preucil School of Music in Iowa City.

**RESPONSIBILITIES:** Teaching individual and group lessons using the Suzuki Method pedagogical principles and philosophy, coaching chamber music groups, participating in curriculum development, recruitment, and planning with other faculty. Performing with the Cedar Rapids Symphony.

**QUALIFICATIONS:** Bachelor's Degree in music minimum. Evidence of performance and teaching excellence, including experience in the teaching of young children. Applicants who have completed Suzuki Association of the Americas teacher training courses through Book 4 are preferred; however, applicants of outstanding qualities and willingness to study at 1990 summer institutes will be considered.

**SALARY:** Negotiable. Partial salary guaranteed. Some Benefits.

**STARTING DATE:** August, 1990

**APPLICATION:** Please submit a letter of application, resume and two letters of recommendation to:

Doris Preucil, Director  
Preucil School of Music  
524 N. Johnson Street  
Iowa City, IA 52245

**POSITION:** Director of Salsbury Community School of Music; Violinist; Teacher of Strings in the School and Lecturer position at Simpson College (one year and possibly continuing appointment).

**EFFECTIVE:** Fall, 1990

**DUTIES:** Manage the affairs of a five year old preparatory and adult community school of music which shares facilities and some instructors with the Simpson College Department of Music. Teach strings to all levels of students. Teach string methods at the college level on an alternate year basis. Perform in solo and ensemble programs at the college.

**QUALIFICATIONS:** Masters degree in violin or related area. A performer also interested in building a pedagogical program. Suzuki background a valuable asset.

**THE COLLEGE:** Simpson College is located in Indianola, Iowa, about 15 miles south of Des Moines. The Department of Music is accredited by NASM. Music students may choose one of three degree programs: B.A. (major in music); B.M. (major in applied music); B.M.E. (major in music education). There are approximately 50-60 music majors out of a full-time enrollment of 1050, with 8 full-time music faculty and 7 part-time affiliate applied instrumental teachers. There is a strong emphasis on performance within the Music Department. Graduates primarily move into careers as teachers or are accepted for work on advanced degrees in the nation's finest universities and conservatories.

**SALARY:** Salary is consistent with entry-level position and qualifications. Additional performing and income possibilities through participation in the Des Moines Symphony and/or the Des Moines Metro Opera orchestra (which performs on the campus in the summer).

**APPLICATIONS:** Applications should be addressed to:

Dr. Robert L. Larsen, Chairman  
Department of Music  
Simpson College  
701 North C Street  
Indianola, IA 50125

**POSITION:** Suzuki Violin teacher - twenty hours a week. To become part of a school faculty team of ten teachers in Greenville, SC.

**DUTIES:** Private and group lessons, some chamber work, pre-reading and/or reading orchestra work. Applicant must be willing to do minimum traveling to surrounding community.

**QUALIFICATIONS:** Suzuki training and/or experience in Books 1-8 required. Ability to teach beginning cello and viola considered a plus. BM, BME, MM, or MME desirable. High level of performance ability necessary. Applicants should submit a resume, two letters of recommendation and a tape with application.

**LOCATION:** The Suzuki Academy of Talent Education is located in Greenville, SC and has been in existence as a non-profit, independent organization since 1984. Instruction in violin, viola, cello, piano, flute and classical guitar is offered. Teachers are provided with all services by school and are free to focus their efforts on teaching. Greenville is an actively cultural community, offering a Symphony, Chamber Orchestra, many chamber ensembles, two youth orchestras and possibility for run out jobs to other orchestras in the state.

**SALARY:** Guaranteed for twenty hours a week for 36 weeks. Total salary of \$15,840 per year for the first two years, plus teacher training bonus and compensatory pay for extra hours.

**CONTACT:**

Lucie W. Fink  
Executive Director  
Suzuki Academy of  
Talent Education  
107 West Round Hill Road  
Greenville, SC 29609  
803/246-2447

**POSITION:** Suzuki Violin Instructor wanted to teach in Lenoir-Rhyne's Kids in Koncert program in Hickory, NC, established in 1981.

**DUTIES:** Private and group lessons for students of all levels, to begin in September, 1990. Opportunities for numerous concerts, touring programs and workshops.

**QUALIFICATIONS:** String teacher with training in the Suzuki philosophy and pedagogy.

**SALARY:** Beginning of 20 students guaranteed in this growing program. Position with the Western Piedmont Symphony available upon audition. Expanding music programs in local school systems.

**LOCATION:** Hickory, NC, is in the midst of a blossoming of the arts and was named an All-American City in 1987. Located one hour from the Blue Ridge Mountains, Charlotte and Winston-Salem, it is a city of growth which provides KIK with many opportunities to perform in the community.

**CONTACT:** Please send resume to:

Nancy Brittelle  
Program Director  
704/464-6367  
Kids in Koncert  
Lenoir-Rhyne College  
Campus Box 7355  
Hickory, NC 28601

### Announcing...

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## AMERICAN SUZUKI STUDENTS: WHERE ARE THEY NOW?

As a result of my recent research on what has become of the Japanese Tour Children, published in an article in American Suzuki Journal, Spring issue 1989, and with another article to come as well, I would like to conduct a survey to get an indication of the American Suzuki students' professional life. Therefore, I have prepared An Appeal To American Suzuki Teachers, regarding this question:

### WHAT HAVE BECOME OF OUR AMERICAN SUZUKI STUDENTS?

I want to inspire you to make a mini-research of your own students and former students through the years! I don't expect every single student of yours to be listed in this survey, but could you try to include as many as possible, within the age limit mentioned below.

This survey concerns the ones **who have reached a mature age (18 years and up), and are preparing for or having a professional life.** Make a summary of these students below, answering the following questions:

1. How many students and former students, totally, are included in this survey?	<input style="width: 90%;" type="text"/>
2. a. How many of them are just now studying MUSIC to become professionals?	<input style="width: 90%;" type="text"/>
b. How many have MUSIC as a profession today?	<input style="width: 90%;" type="text"/>
3. a. How many are studying for or have other occupations than MUSIC?	<input style="width: 90%;" type="text"/>
b. How many of these are studying for or have occupations in higher education?	<input style="width: 90%;" type="text"/>
c. How many of these (question 3a) are active in different musical activities?	<input style="width: 90%;" type="text"/>
4. How many have returned to a Suzuki program as parents?	<input style="width: 90%;" type="text"/>

Please make additional comments on an additional page. If you wish, give the names of your students who have reached prominence in the field of music, together with the name of their activity.

I hope this will be an interesting task for you and that it will not be too difficult or take too much of your time to track former students. After finishing it, send this questionnaire to my address below before **August 15, 1990**. I appreciate very much your efforts, and hope the journal of the Suzuki Association of the Americas will be able to publish the results later on.

Return the answers before **August 15, 1990** to my address:  
**GÖRAN BERG**  
 1300 St. Louis Street  
 Edwardsville, IL 62025

# Glaesel offers a hand-crafted feature not found in many Suzuki violins: Encouragement.

Encouragement shouldn't just come from teachers, parents, and fellow students. It should also come from the instrument itself. A violin that can reward good technique with good music is encouraging. A violin that can't, isn't.

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### Program offering

Violin, Viola, Cello  
Piano, Orff, Solo  
Recitals, Performance  
Class, Group performance  
Faculty performance

### Faculty

Violin, Stephanie Preucil  
Violin, Susan Walker  
Piano, Annette Lee  
Cello, Walter Preucil  
Also offered: Orff instruction

### Fees

Registration: \$10 Single  
\$18 Family  
Student tuition: \$50  
Auditor: \$30  
Deadline June 1, 1990



### Housing

Furnished campus apartments at \$10 / person / night, or host families are available

### Meals

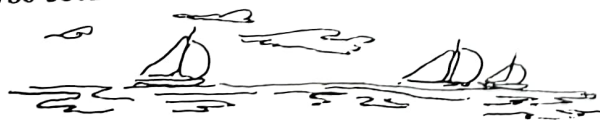
Lunch provided for student  
Others: \$3

### Recreation

Swimming, fishing, hiking, beach activities nearby parks

Child care program and indoor swimming pool available at College; Handicap accessible

For information or brochure, call or write:  
(906) 786-5802



### Strings on the Bay

Suzuki Workshop  
C/O Development Office  
Bay de Noc Community College  
2001 N. Lincoln Rd.  
Escanaba, MI 49829



# Shar Violin Shop

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Investing in a fine instrument or bow can be difficult and frightening. Shar now offers fully-warranted bows and instruments both old and modern. **Authenticity is guaranteed.** Our customers may select from hundreds of masterpieces including those by: **Amati, Bailly, Bernardel, Betts, Bissolotti, Burgess, Buthod, Caressa & Francais, Collin-Mezin, Dieudonne, Esposti, Fetique, Gadda, Gagliano, Grandjon, Hill & Sons, Klotz, Laberte, Lupot, Maire, Ouchard, Panhaleux, Peccatte, Pfretzschnier, Raguse, Sartory, Taylor, Testore, Tourte, Watson and more.**



**1 60 Day No-Risk Instrument Return Policy**  
Shar offers a money-back guarantee on any instrument returned within 60 days from the date of purchase\*. This guarantee applies to any violin, viola, or cello from \$300. - \$150,000.

**2 Approval Service**  
Shar will help you select an instrument or bow which you may try at home prior to making a purchase. Bow approval forms are included in our catalog. Please call to request instrument approval information.

**3 Liberal Trade-In Policy**  
Any instrument purchased from Shar may be traded for 100% of its original price when moving up to another of greater value. This policy applies to items over \$1,000\*.

**4 Consignment of Instruments**  
Good instruments are hard to find. We will gladly accept saleable items at a reasonable fee. Shar will sell your instrument fast! Call or write to us with details.  
*Attention: Instrument Buyer*

\* Repair cost and depreciation due to damage is deducted.

*Contact our Fine Instrument Specialists for assistance in selecting an instrument or bow. They will help you choose from our large collection which includes rare old masterpieces.*

**Call Toll-Free 24 hours every day 1-800-248-SHAR**

**In Michigan: 1-800-482-1086 or (313) 665-7711**

**Our free discount color catalog features:**

- Strings • Accessories • Cases • Bows • Outfits
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- Suzuki Materials and more

**Note:** Our separate sheet music catalog contains over 10,000 titles ready to be shipped.

**Shar Products Company P.O. Box 1411, 2465 S. Industrial Hwy., Ann Arbor, Michigan 48106**



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