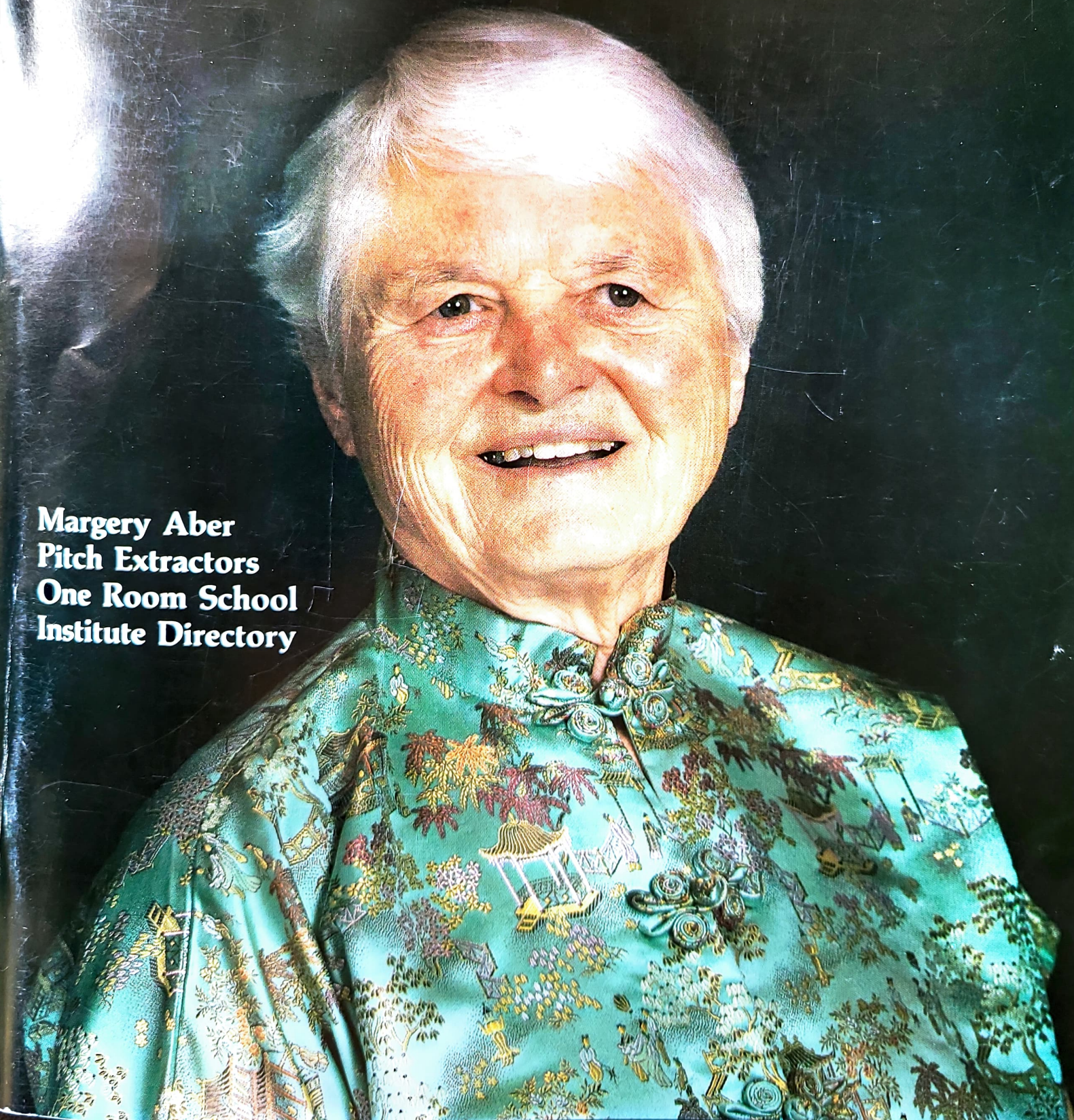


# American Suzuki Journal

Official Publication of the Suzuki Association of the Americas, Inc.  
WINTER • Volume 21, No. 2 • February 1993

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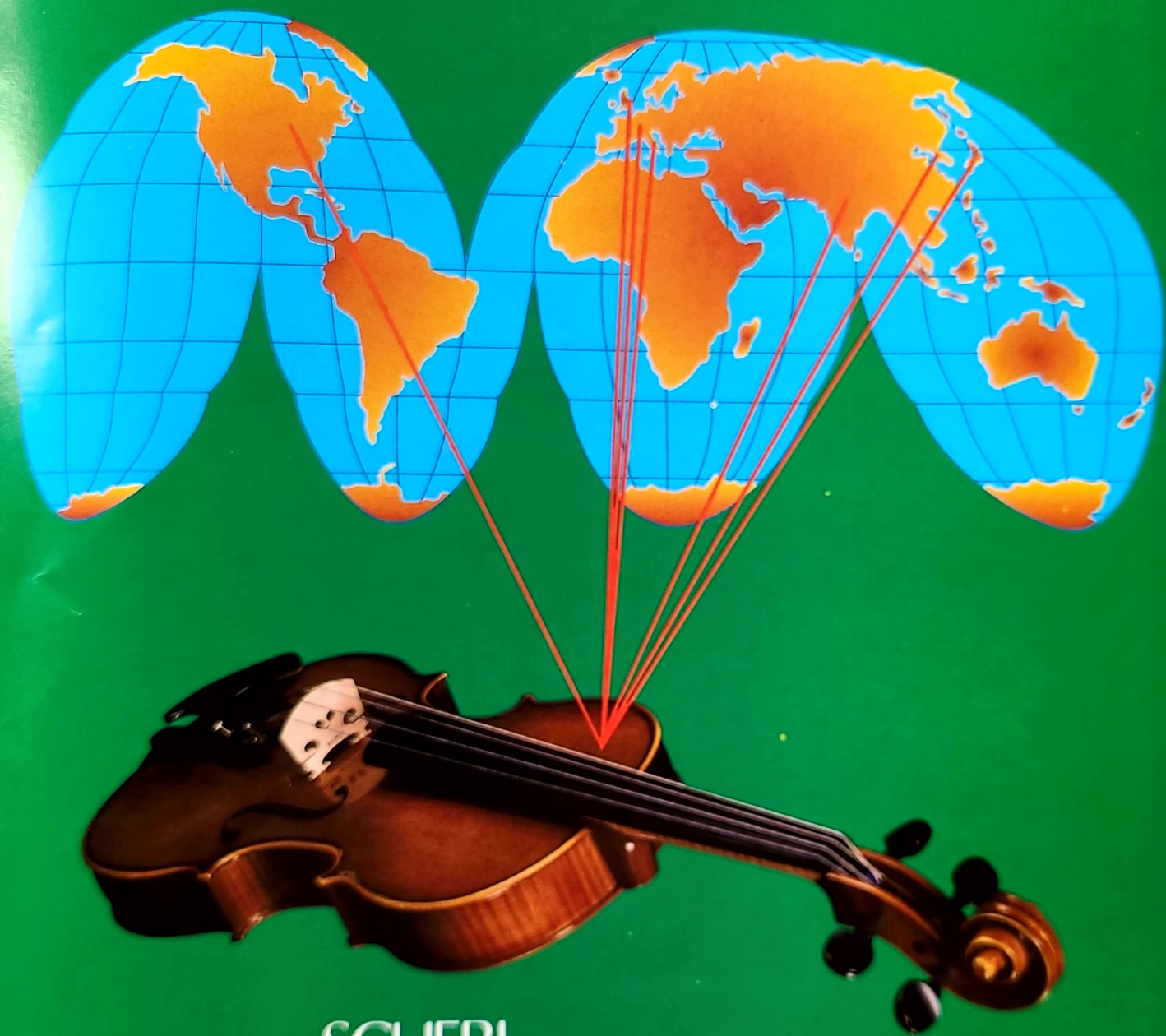
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# American Suzuki Journal

Official Publication of the Suzuki Association of the Americas, Inc.

Volume 21

February 1993

Number 2

The mission of the Suzuki Association of the Americas (SAA) is to meet the needs of all those interested in Talent Education, or the "mother tongue" approach to music education and furthering the philosophy and educational ideals of Dr. Shinichi Suzuki.



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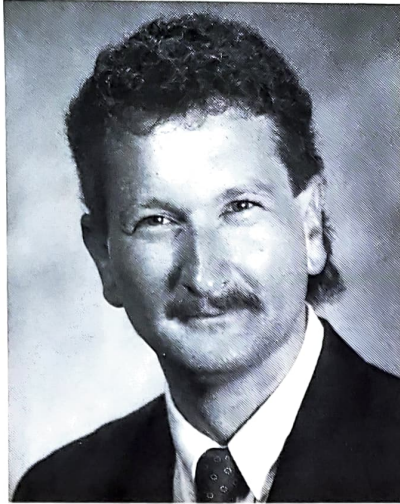
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# President's Message



Dr. Jeff Cox

It was late in the afternoon. The slant of the sun's rays gave the shapes outside my window a familiar, warm quality. Just moments before, I had been buckled-up, flipping for the twentieth time through *American Way* magazine while the federally legislated monologue of the flight attendants provided accompaniment.

I had avoided the window and center seats for years. They made me feel closed-in and seemed to limit my mobility. There are few things in life so awkward as moving from a window seat in order to address one of nature's inalienable rights.

But the seats were empty. As the plane awkwardly hunted for the correct runway, I left my familiar aisle seat and slid over to the window.

I was returning from a two-week trip to Guatemala and Costa Rica. As part of the Kellogg Fellowship, I had been traveling with other fellows and our advisors. Our goal had been to gain a better understanding of social and environmental issues in Central America. We had met with ambassadors, a Nobel Peace Prize winner, village weavers, former Presidents, international consultants, families of the "disappeared," entrepreneurs, labor unions, and had given offerings to Mayan gods.

It was soothing to see those familiar, warm shapes out the airplane's window. Though my time in Miami had only consisted of several long taxi rides, I found

myself attracted to the city. Memories of palm trees, generous waterways, and inviting night air moved through my mind as the plane gained speed and, once again, miraculously left earth.

The plane took off to the east and began a slow circle that pulled the entire downtown Miami area into full view. At one point, the headlight intensity of the sun filled the window, yet, as the plane continued its panoramic turn toward New Orleans, the genius of the meeting of city, bay and ocean appeared.

The water was mercury with a memory of blue. A boat moved across the bay. Its wake was forever. Though far from its point of origin, the boat had caused waves to travel out and away — to regions in the bay that the captain and crew may never have imagined.

We flew across Florida and out into the Gulf of Mexico. Soon there was no land to be seen. Below, a large cruise ship moved toward some tropical destination. Even in the endless world of the Gulf's waters, the trail the ship left remained in the horizon.

I thought of people on the ship. Standing at the bow with their concerns, troubles and joys. I thought how easy it is to forget the wake. To realize the path taken persists and travels to places we never imagined we could touch. That the greatest, most long-term effect had to do with the waves, in recognizing the **foundation** of all that we are and believe in. And realizing this will carry us forever. ■

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*Daydreams and Lullabies* is the perfect companion to any family's Classical Kids Collection. For further information, contact: The Children's Group, 561 Bloor St. West, Suite 300, Toronto, Canada, ON M5S 1Y6.

### NEW MPC MUSIC SOFTWARE TITLE FROM IBIS HELPS YOU LEARN TO PLAY!

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Continued on page 96



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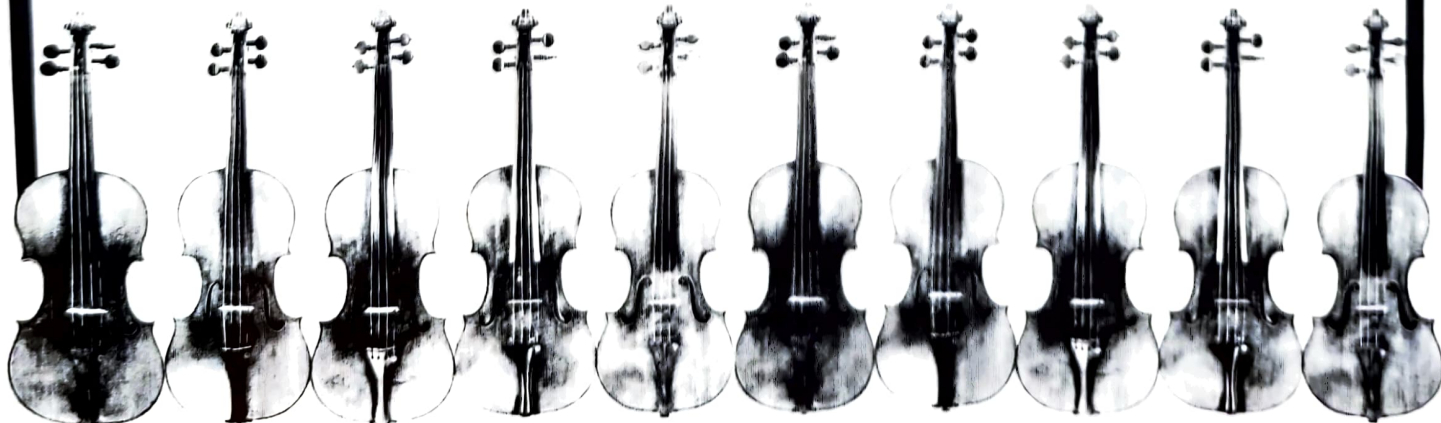
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# SAA NEWS

## From the Executive Administrator



Pam Brasch

### Sponsoring New Members

Active members, please see your 1993 Membership Directory for a special offer. Sponsor 3 or more new, active members and receive a free year's subscription to the *ASJ* for a friend, relative, colleague, or for your own studio. Offer expires April 1, 1993. Encourage others to join the Association — help our numbers grow!

### Chamber Music Weekend a Success

A chamber music retreat provided a wonderful weekend of music-making and fun for teen students from the Suzuki programs of the Music Center of the North Shore in Chicago and the Cleveland Institute of Music. Organized by instructors Michele Higa George and Gilda Barston, the Cleveland group consisted of ten violinists and a violist, while the Chicago program provided cellists and a violist. Five quartets were formed, and music was distributed and eagerly learned in advance. The Holiday Inn of Angola, Indiana, was chosen as the meeting point. Forty-eight work- and fun-filled hours followed, and the event was deemed a huge success by teachers and students alike. What a great way to motivate teenagers musically while providing recreation and opportunities to make new friends!

### 20th Anniversary Conference T-shirts

T-Shirts from the 1992 Conference are available through the SAA office — both regular and tie-dyed versions. Proceeds go to the Joe Cleveland Memorial Scholarship Fund. T-shirts are \$14. Thanks to Carole Walker for the design and to Jane Dunbar of Autumn Enterprises for creating the shirts and donating the proceeds to further the training of Suzuki teachers. Jane has also donated 100 shirts to Peru and Chile to help with their fund-raising efforts during their January Festivals. Proceeds will assist with scholarships in the two countries.

### Dates Set for Two Conferences

The Chicago Hilton & Towers Hotel will be the site for both the 1994 and the 1996 SAA Conferences. Dates are June 3-6, 1994 and May 27-30, 1996. Watch for program details in the coming months.

### Upcoming Workshops

Sacramento, California is the site of the First Piano Basics International Workshop, to be held February 21-24, at the CAHHS Conference Center. Guest master teacher will be Dr. Haruko Kataoka. For information, contact Cheryl Kraft, 1487 Telegraph Road, Bellingham, WA 98226. Phone: (206) 734-9955.

• Susan Levine will offer Teacher Training for Violin Books 3 & 4, April 20-29, and Book 8, April 25-29. Contact: Suzuki School of Newton, 218 Walnut St., Newtonville, MA 02160.

• Jeanne Luedke and Barbara Shepherd are offering a Teacher Enrichment Course, "Training Teachers for Effective Leadership in Parent Education," July 30-31, 1993 in Chicago, IL. For information, contact Barbara Shepherd, 415 W. Fullerton, Chicago, IL 60614. Phone: (312) 925-7650.

*Planning to offer an SAA Teacher Workshop? Workshop planners must submit an application for prior approval, if teacher training offered (outside the trainer's own program) is to be registered with the Association. Applications are available from the SAA office. Approved workshops will be listed in the next issue of the Journal.*

### New State & Local Associations Column

Thanks to Jennifer Burton of Stevens Point, Wisconsin for undertaking the development of the new State & Local Associations Column for the Journal. As chair of the S & LA Committee, Jennifer and her Committee hope to develop extensive networking resources for the Association. Active members, please complete and return the tear-out card in your 1993 Membership Directory to help the Committee gather much-needed information.

### Dates & Deadlines

- March 1 - Deadline for Teacher Scholarship Applications; Deadline for May *ASJ*; '93 Election ballots mailed to active Members
- March 15 - Final deadline for registration - Teacher Trainer Retreat
- April - Teacher Trainer Review Committee meets; '93 Teacher Scholarship recipients announced
- April 15 - '94 Budget proposals sent to Treasurer
- April 30 - Agenda & reports for May meeting sent to Board
- May 15 - Projected mailing date for Spring *ASJ*
- May 26-28 - Executive Committee & Board Meetings - Estes Park, CO
- May 28-31 - SAA Registered Teacher Trainers' Retreat - Estes Park, CO
- June 1 - Deadline for Summer *ASJ*
- August 10 - Annual Membership Meeting - Stevens Point, WI

### Fifth Conference Tapes Available

Tapes of the 1992 Fifth Conference are now on-hand for circulation through the SAA A-V Library. Audio tapes of most of the Conference sessions are available and videos of many of the sessions and performances as well. In addition, the movies *Every Child Can Be Educated* (Dr. Suzuki teaching Japanese children) and *Suzuki Teaches American Children and Their Mothers* have been reformatted for VHS and may be rented from the Library. These two films feature Dr. Suzuki teaching in the mid 1960's. The SAA Office has details and rental fees.

# Welcome!

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# CALLING ALL SUZUKI FLUTISTS!

Suzuki Flute students have been invited to perform at the National Flute Association's annual convention this year in Boston. It will be held from August 19-22, 1993 and will feature a lecture on Suzuki philosophy, demonstration of a Book 1 class and a group performance showcasing the most polished Suzuki flute performances at all levels in North America today.

Teachers, please encourage your best students to audition for this opportunity to show the flute world the high standards which we have attained. To insure the best playing from all students, we require that they agree to continue taking regular lessons throughout the summer and make a serious effort to attend a summer institute prior to the convention. They must also agree to stay in Boston from Wed., August 18 through Sun., August 22. Exact times of rehearsals and performance will be forthcoming.

Audition tapes must be recorded on VHS video cassette, unmarked. They will be coded and sent to unbiased judges. Please prepare your students carefully and use an accompanist. We do not expect professional quality video tapes; however, the quality of your audition tape could affect the final decision of the judges.

Repertoire for the performance will be selected from the following list:

BOOK 1 - Mary Had a Little Lamb - Go Tell Aunt Rhody

Moon Over the Ruined Castle

Bouree

Minuet 2

BOOK 2 - Gluck Minuet

Minuet 2 (g minor)

Minuet 5 (b minor)

Carnival in Venice

BOOK 3 - Drigo Serenade

Gluck Orfee

BOOK 4 - Handel Minuet & Allegro

BOOK 5 - Cimarosa Rondo

Carnival in Venice

BOOK 6 - Bach b minor (all)

BOOK 7 - Swiss Air

Doppler (last movement)

BOOK 9 - Mozart Concerto in D Major (1st mvt)

Book 1 students may audition with two pieces in contrasting styles to be considered for the demo class. If a student would like to be considered as a feature soloist in the Drigo cadenza (Book 3) or the Cimarosa cadenza (Book 5), he/she must play that piece on the audition tape. In the case of the Cimarosa cadenza, we feel the best quality will be maintained if those who wish to perform the cadenza will audition together. Your students' videotaped audition should be a performance, with accompaniment, of their most polished, memorized piece from the above list.

In addition to the Suzuki Flute group there will be time for a chamber music performance. If any of your advanced Suzuki students play with an existing chamber ensemble, you may include a videotaped audition of the piece they wish to perform at the NFA convention, not to exceed 5 min. duration. Chamber music performers should use printed music. Each member of the ensemble must submit an application with the videotape.

If you would like to give further motivation to your high school students to attend the convention, they may become members of the NFA and audition for the High School Soloists Competition or the High School Flute Choir.

If you live near Boston and would like to help

locally, or you have any questions, please contact Laura Larson at the address below.

Send your videotapes and applications, postmarked NLT May 1, 1993 to: Laura Larson, 443 Maison Rd., Grosse Pointe Farms, MI 48236.

## APPLICATION FOR NATIONAL FLUTE ASSOCIATION CONVENTION PERFORMERS (must accompany videotape)

name

age

phone

address

current book level & most polished piece

teacher

teacher's phone

teacher's address

My audition piece is \_\_\_\_\_

I would like to be the soloist on the cadenza of the Drigo Serenade. I have included a memorized performance of the cadenza on my audition tape.

I would like to be a soloist on the cadenza of the Cimarosa. My partner is \_\_\_\_\_. We are performing the cadenza together by memory on the audition tape.

I would like to perform with my chamber ensemble. The other members of my group are \_\_\_\_\_

names & instruments

\_\_\_\_\_. We would like to perform \_\_\_\_\_  
name of

piece and composer.

I agree to perform with the Suzuki Flute Group at the NFA convention in Boston and attend all rehearsals from 8/18 - 8/22. I will travel to Boston at my own expense and arrive in plenty of time to be ready to play. I will continue studying privately with my teacher through August, 1993 and intend to attend a Suzuki Flute Institute this summer.

student's signature

parent's signature

teacher's signature

Applications and videotapes must be postmarked by May 1, 1993 and sent to: Laura Larson, 443 Maison Rd., Grosse Pointe Farms, MI 48236.

# JOB ANNOUNCEMENTS

The SAA office would like to encourage members to send the office job postings for Suzuki positions — either jobs wanted or jobs available. The fee for this service is now \$10 per issue. All listings will be posted and made available for distribution to all parties requesting such information from the SAA office. They will be included in a maximum 3 column-inch paragraph in the next SAA Journal.

**Position:** The Pacific Academy of Music, located in Hilo, Hawaii, has an opening for a Suzuki piano teacher to expand existing program. Part-time, with rapid expansion potential.

**Qualifications:** Warm, enthusiastic individual with good communications skills. SAA approved teacher training. Experience in teaching intermediate students, Book 3 and up.

**Salary:** \$25.00 per hour. Beginning schedule of at least 16 students.

**Contact:** Gerdine Markus, POB 11028, Hilo, HI 96721, tel. 808-959-7827.

**Position:** Suzuki Violin Teacher for established program in Odessa, Texas. The program feeds into an outstanding public school orchestra program.

**Duties:** Teach private and group lessons from pre-Twinkle through Book 7 to approximately 30 students. Organize fundraiser, recitals, and weekend workshop. Currently housed at Odessa College, a community junior college.

**Salary:** \$50.00/student/month. Additional income possible with Midland/Odessa Symphony and other freelance performances. If qualified, assistant concertmaster with local symphony is open for auditions.

**Qualifications:** Bachelor's Degree in Music. Previous successful teaching experience. SAA training through Book 4 preferred; however, applicants of outstanding qualities and willingness to study at 1993 Summer Institutes will be considered.

**Contact:** Charles E. Nail, Director of Music, Ector County Independent School District, P.O. Box 3912, Odessa, TX 79760, Tel: 915/332-9151. Karen Hembree, 3216 Blossom Lane, Odessa, TX 79762, Tel: 915/366-4528.

**Position:** Part and Full Time violin teaching jobs available at Southern Illinois University Edwardsville, Edwardsville, IL, starting mid-August 1993.

**Qualifications:** Bachelors degree in music with extensive Suzuki training. Applicants should be able to teach advanced Suzuki students, Book 7 and beyond. A teacher trainer is preferable.

**Salary:** Salary is dependent on qualifications and student load. A full-time job includes benefits, a part-time job includes partial benefits.

**Contact:** Please send resume to: Carol Smith, Box 1779, SIUE, Edwardsville, IL 62026. Phone: 618-692-2839.

Established Suzuki program of 18 years seeks lead violin instructor. Central Arkansas location, serving a population of 300,000. Great potential for energetic and enthusiastic person. Send resume with cover letter to Deborah Beuerman, 18 Pleasant Cove, Little Rock, AR 72211. For more information call 501-225-2753 or 501-771-2510.

**Position:** Suzuki cello teacher needed to build a cello program within a community music school which has two string orchestras and a thriving (50 student) Suzuki violin program. Openings for Suzuki violin and piano teachers may also become available. Spring semester begins January 30, 1993.

**Location:** Poughkeepsie, New York is located on the Hudson River 75 miles North of Manhattan. Proximity to Westchester County, Connecticut and New Jersey might make it possible for an area teacher to commute out on two days weekly. Also performance opportunities.

**Salary:** \$25/hour for individual lessons. \$30/hour for group classes.

**Contact:** Allison Entekin, Director, Dutchess Community Music School, Dutchess Community College, 55 Fendell Road, Poughkeepsie, NY 12601, (914) 471-4500 ext. 4716.

**Job Opening:** Violinist/Violist needed for thriving and energetic Suzuki program for the fall of 1993. Some Suzuki training is required. A Suzuki Pedagogy degree is preferred. Duties include teaching all levels of violin and viola in private and group classes. Minimum of 25 students is guaranteed, above 25 is flexible. Current 1992-93 salary is \$29 CDN. per hour, plus disability and health benefits.

The Suzuki String School of Guelph now in its 20th year consists of four full teachers and 170 violin, viola, and cello students of all ages and levels. The School has become one of the leading Suzuki string centers in North America. Guelph is a University city of 90,000 people in the heart of Southwestern Ontario conveniently located close to large cultural centers such as Toronto.

Interested candidates are asked to submit a resume and two letters of recommendation in confidence to Rhondda Lymburner, Suzuki String School of Guelph, PO Box 1191, Guelph, Ontario N1E 5Y2 CANADA.

**Position:** Suzuki violin teacher.

**Duties:** Teach individual and group lessons; pre-twinkle to advanced.

**Qualifications:** SAA teacher training. Commitment to Suzuki philosophy and pedagogy.

**Description:** Established Suzuki string program sponsored by West Windsor-Plainsboro School District Community Education. Located next to Princeton, NJ, it is a cultural and growing area with motivated students and supportive parents. Many performing opportunities.

**Contact:** Barbara Greenberg, 6428 Thomas Paine Court, Bensalem, PA 19020, 215-757-2243.

**Orchestra Director:** DeKalb Community Unit School District, DeKalb, Illinois, is seeking an energetic string teacher for a well-established string program. Responsibilities include instruction from 4th grade level through high school. Pedagogical knowledge and practice of Suzuki is desirable. The school district is located 50 miles west of Chicago and has a close relationship with Northern Illinois University and its School of Music. Send letter, resume,

and credentials by March 19, 1993 to: Mr. Bernard J. Looney, Assistant Superintendent for Human Resources, DeKalb Community Unit School District #428, 901 South Fourth Street, DeKalb, Illinois 60115.

**Position:** Suzuki String Teacher (Part time)  
**Duties:** Teach private and groups lessons for approximately 5-10 students. Assist all other teachers within the program. Maintain an excellent relationship with the Indianapolis community.

**Qualifications:** Registered coursework with SAA through Book 3. Proven administrative skills preferred.

**Location:** Indianapolis, Indiana, a city with many cultural attributes including a major symphony orchestra, a fully professional chamber orchestra, choir, opera company, and childrens' choir. Numerous museums, including the world-renown Childrens' Museum, offer excellent performing opportunities along with 3 professional dance companies, numerous community and one major regional theater. Possible performance opportunities.

**Contact:** Mr. Raye Pankratz, Director, Allegro Music Classes, 4910 Marrison Place, Indianapolis, IN 46226, Telephone: 317/542-8247.

**Positions:** Suzuki Violin and Piano teachers needed.  
**Qualifications:** Teaching experience and SAA training units.

**Duties:** Teach private and group lessons to all ages. Opportunity to assist in Suzuki Preschool and summer day camp.

**Description:** Suzuki School of the Arts is a non-profit organization offering instruction in violin, cello, viola, flute, piano, guitar and ballet. We operate a Suzuki preschool, kindergarten and first grade as well. Total enrollment exceeds 100. Also performance opportunities.

**Salary:** Dependent upon number of students.

**Contact:** Please send resume to Nan Freeman, Suzuki School of the Arts, P.O. Box 3589, Hickory, NC 28603, 704-322-2694.

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# ISSUES —AND— IDEAS

What policies has your studio or program adopted which have been successful?

## Semester-Long commitments

Prospective students may observe the program for as long as they wish and consult with the teacher prior to enrollment; however, once enrolled, they understand that they are committed financially and are obligated to pay for an entire semester even if they "quit." — *Fairyra Mellado, IL*

I give every family a copy of my teaching schedule with students' names and phone numbers. If a student needs to miss a lesson, it is his responsibility to call another student to trade times. This has drastically reduced the problems with make-up lessons. — *Carol Jean Waldvogel, WI*

If lessons are canceled in advance, they are made up. If missed or canceled at the last minute (less than 24 hours' notice), they are not made up. — *Rita Hauck, OH*

I charge by the semester. There are only two allowable make-ups per semester, and these are at the teacher's convenience. Lessons are only made up for illness or emergency trips. I've found that attendance is better when I teach on a semester basis. — *Carol Lubetkin, OH*

## School-wide policies

Adopting to a school policy has been the greatest asset to my Suzuki program. The policy states the duties and responsibilities of both the teacher and the family and is signed before the lessons begin. When a problem arises, both parties refer

to the policy to check their responsibilities. — *Judy Olmstead-O'Regan, New Brunswick*

## University administrative support

We have joined with the University of Arkansas after many struggles to do so. Our greatest benefit is that the University does the billing and collection of tuition and fees and also pays salaries and other bills. As a result we now have a budget to follow and readily available information about our financial status. — *Martha Shackford, AR*

## All-inclusive tuition

Tuition payments are dues monthly with a \$5 late charge per week for late payments. Tuition is for the whole program. If a family chooses not to be in group lessons, they must still pay for them. This encourages attendance, of course! — *Irene Bozarth, TX*

All students pay their registration for our home workshop as part of their group lesson fee. Then I know exactly how much money will be available for the workshop, and we have 100% participation. — *Stan Smith, IL*

My school conducts a 12-month, year-around program. I expect students to take lessons all year and through the summer. For students who will be out of town during the summer, a two-week, no-tuition vacation is allowed. If they are away for more than two weeks, they still pay for the lessons that they miss, but I make up those lessons when they return. — *Judy Offman, TX*

## Supplies available

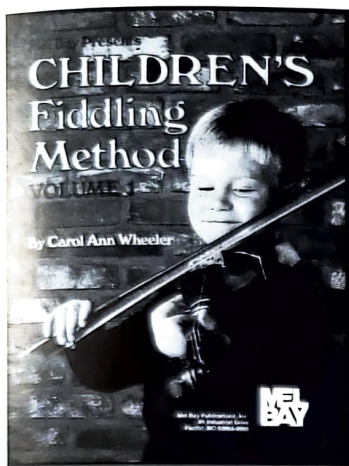
For the convenience of the busy families in the program, I always keep a full supply of strings, Suzuki books, reading books, theory books, tapes, etc. The purchases are recorded on a card and at the end of the month added to the families' tuition bills. — *Judy Offman, TX*

## Annual Tuition & Fees

I find the concept of school year tuition very appropriate for my Suzuki studio. A full Suzuki program encompasses much more than the weekly lesson, both in activities, goals and purposes. Individual, independent studios are, in reality, small campuses. Each August an outline of proposed activities for the coming school year and a plan for a minimum number of private lessons, group performances, classes and activities is presented. An annual tuition rate is assessed and may be paid which may be paid in eleven equal, monthly installments, if desired. An annual, non-refundable Registration Fee is due in August to cover SAA membership dues, materials and studio expenses (recitals, awards, etc.) for the year. Families are then committed for a complete year of study. I have very few missed lessons and my income stays steady year 'round. — *Charlene Wilson, OR*

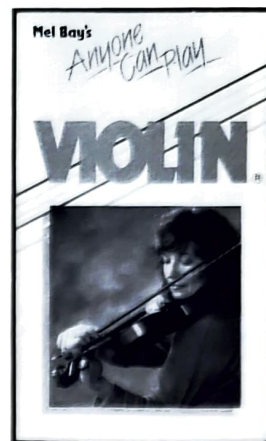
Would you like to contribute to "Issues & Ideas"? Send your ideas to the SAA Office.

# Mel Bay Publications Presents...

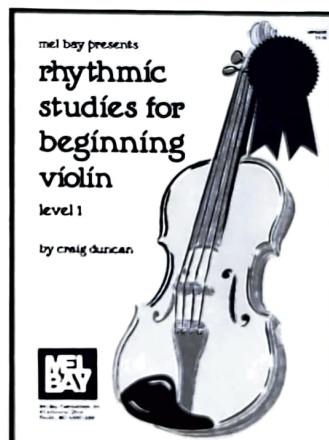
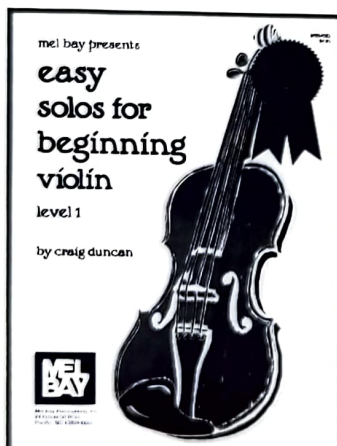


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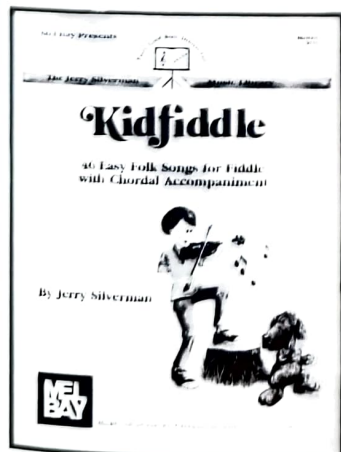
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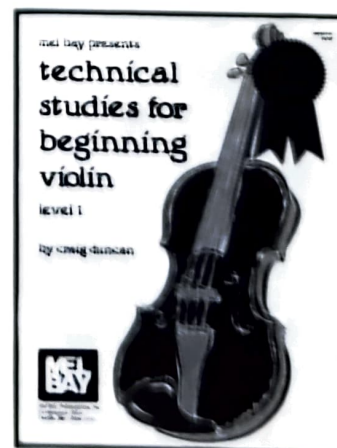


**Building Excellence/Rhythmic Studies for Beginning Violin** by Craig Duncan (94565). An ideal supplementary book for beginning band methods or private instruction courses for violin. Covers eighth, quarter, half, and whole notes, eighth and half rests, slurring, and more. Book \$4.95.

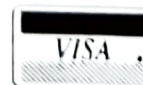


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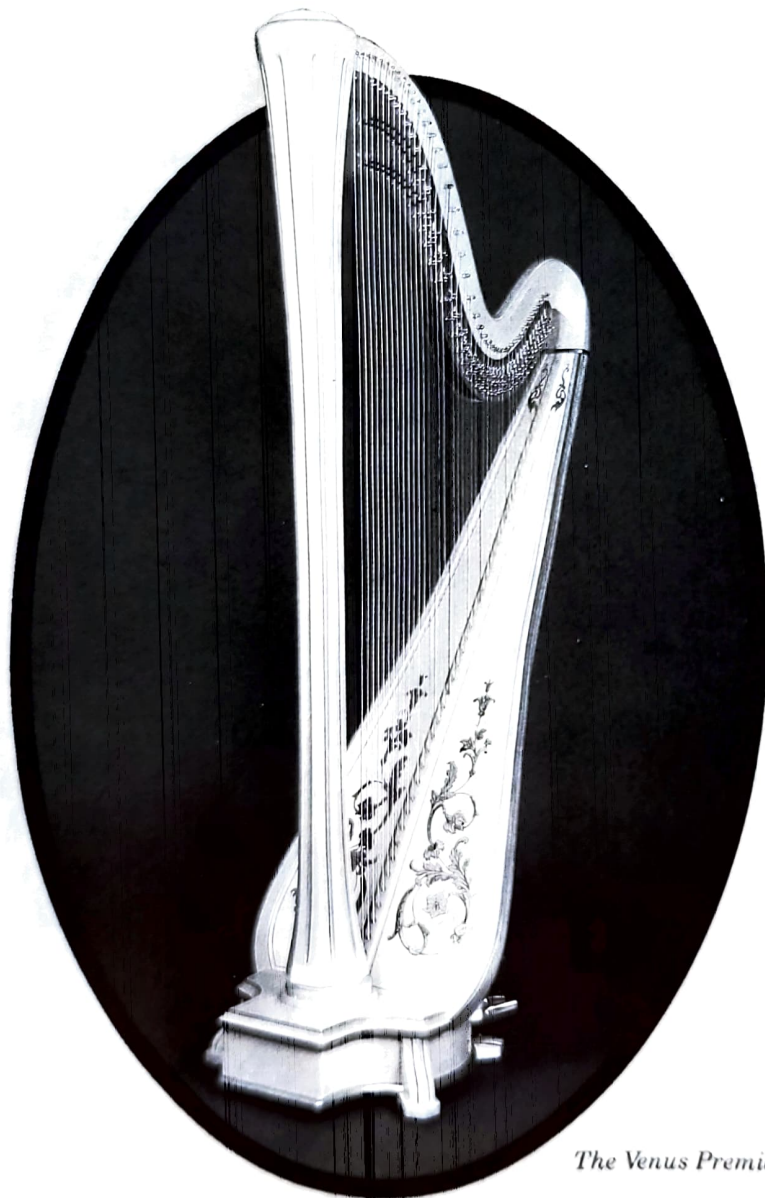
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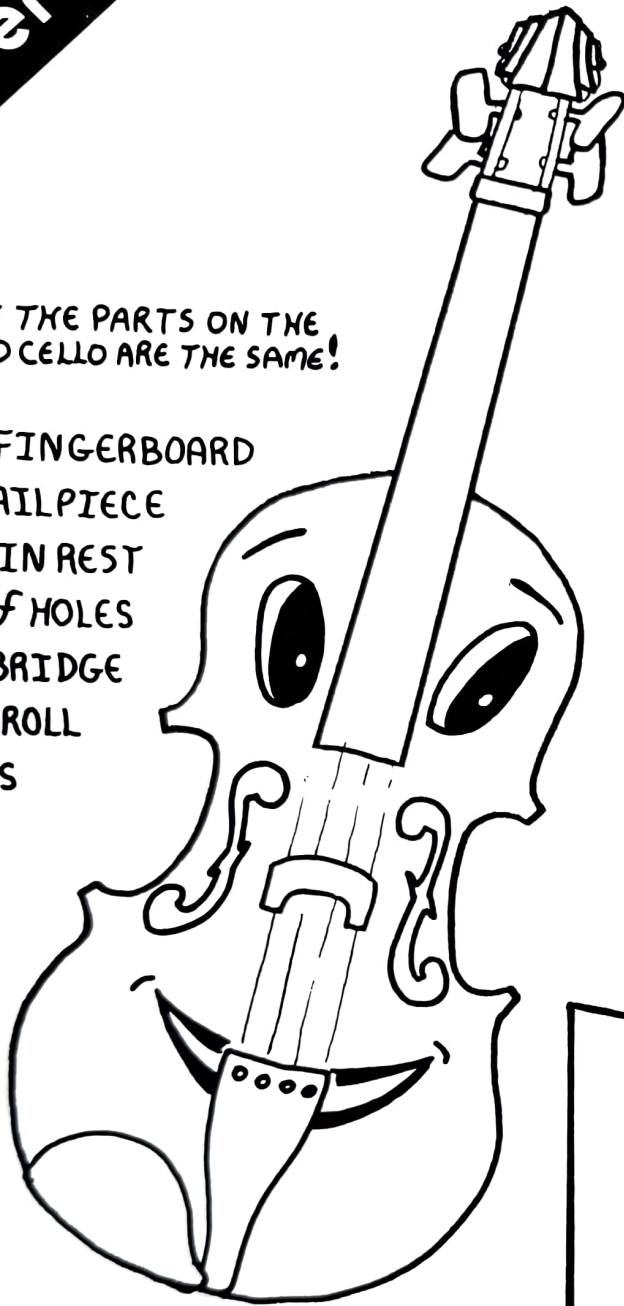
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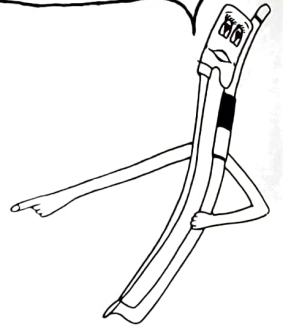
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- PURPLE-F HOLES
- BROWN-BRIDGE
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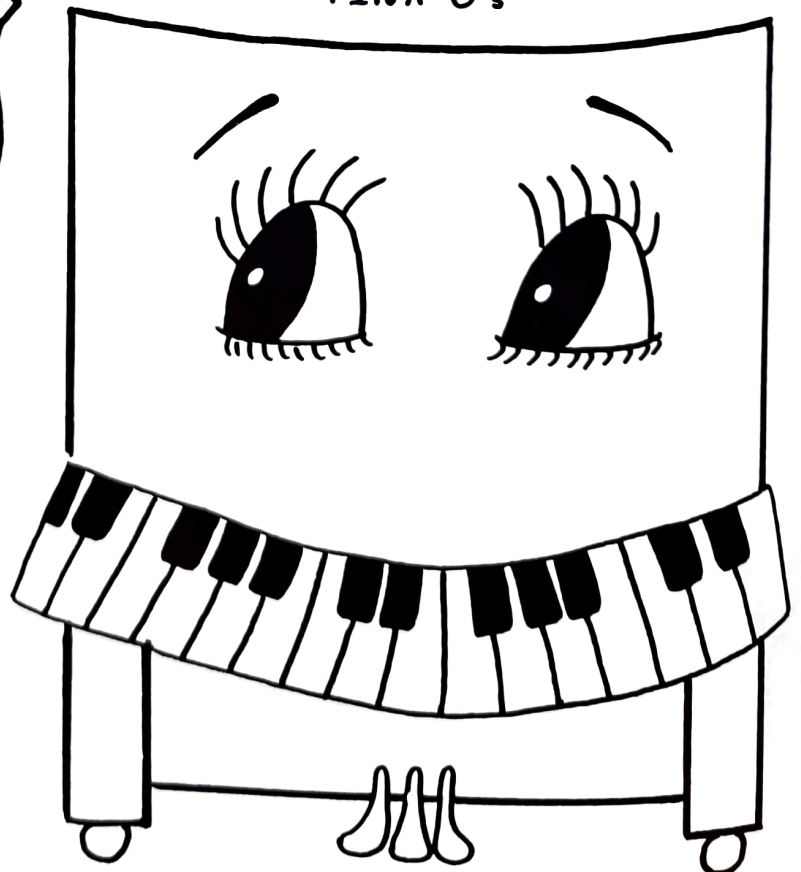


HI KIDS! GET YOUR MARKERS AND CRAYONS OUT, FREDDY FIDDLE AND PATTY PIANO WANT YOU TO COLOR THEM! USE THE COLORS SUGGESTED AND SEE IF YOU KNOW ALL THEIR PARTS.



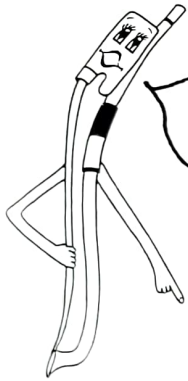
COLOR PATTY'S KEYS USING:

- RED-A's
- BLUE-B's
- YELLOW-C's
- ORANGE-D's
- BROWN-E's
- PURPLE-F's
- PINK-G's



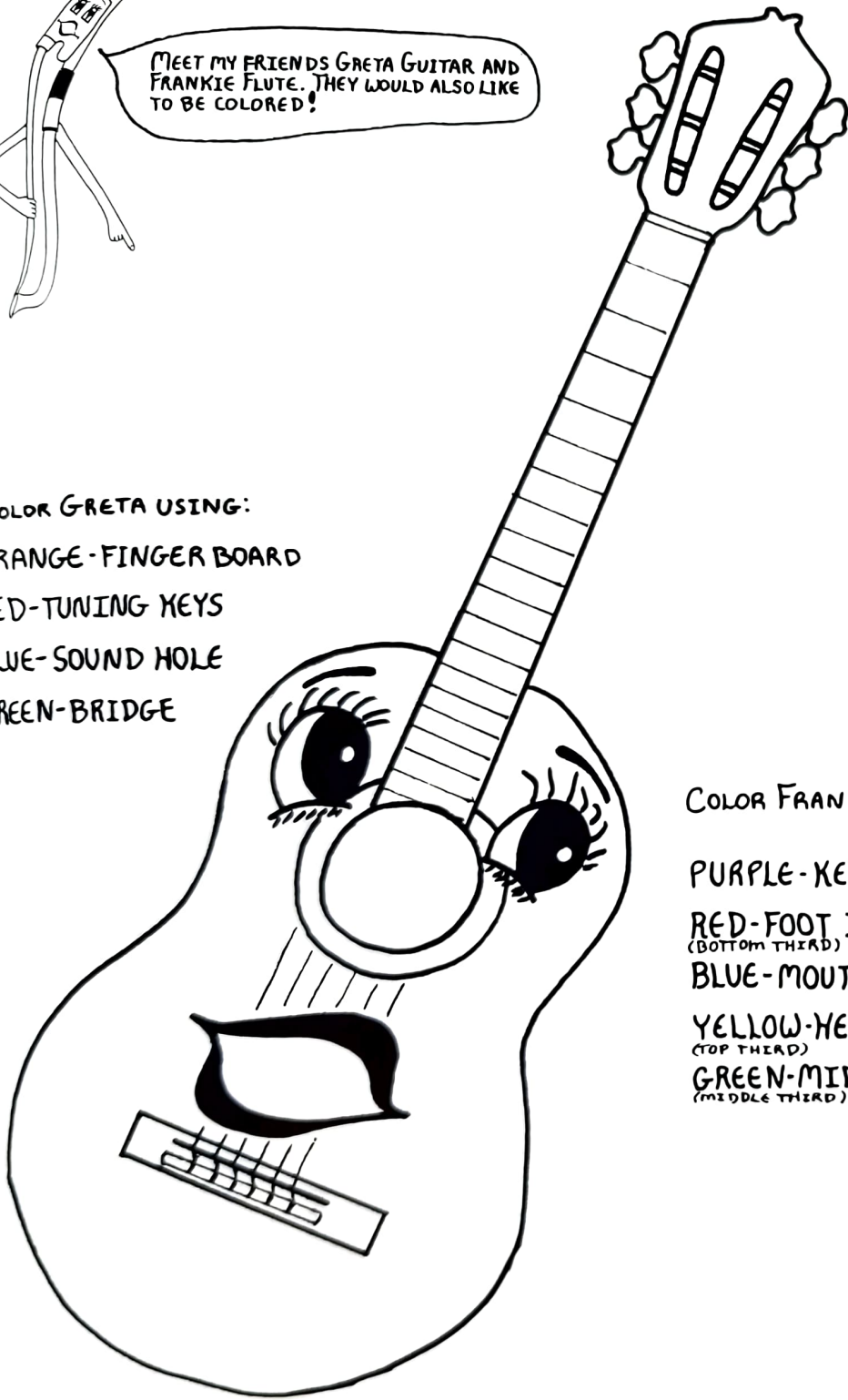
Kendra Law is the author and creator of *The Violin Activity Book* as well as the tape *Fiddlin' With Freddy and Betty*. She majored in music performance at Southern Oregon State College, and continues her studies with world renowned violinist, Sherry Kloss. Ms. Law has attended many Suzuki workshops, and has been teaching violin and piano for ten years. Although she works with students of all ages and levels, working with her young students has been especially rewarding, and they have inspired her to create activities and games. Ms. Law performs extensively in Southern Oregon and the surrounding areas. She lives in the Shakespearean town of Ashland with her husband and two daughters. She would be delighted to share her ideas for helping music to be fun and inspiring for children. She can be reached at 1263 Quincy St., Ashland, OR 97520.



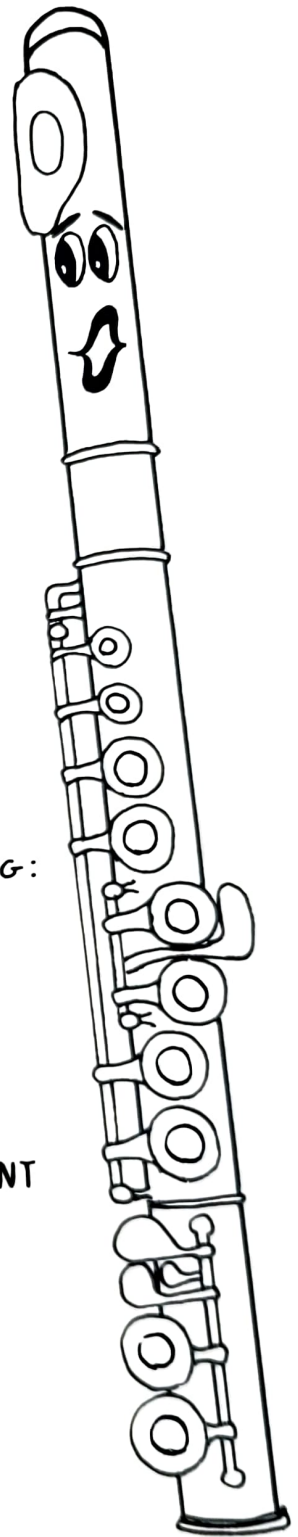


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 BLUE - SOUND HOLE  
 GREEN - BRIDGE



COLOR FRANKIE USING:  
 PURPLE - KEYS  
 RED - FOOT JOINT  
(BOTTOM THIRD)  
 BLUE - MOUTH HOLE  
 YELLOW - HEAD JOINT  
(TOP THIRD)  
 GREEN - MIDDLE JOINT  
(MIDDLE THIRD)



WHICH PARTS BELONG TO WHICH INSTRUMENTS?

<u>PEGS</u>	<u>BRIDGE</u>	<u>END PIN</u>	<u>KEYS</u>	<u>CHINREST</u>	<u>STRINGS</u>	<u>PEDALS</u>	<u>HEAD JOINT</u>
VIOLIN	PIANO	VIOLIN	CELLO	VIOLA	PIANO	GUITAR	VIOLA
FLUTE	GUITAR	PIANO	FLUTE	PIANO	FLUTE	FLUTE	GUITAR
CELLO	VIOLA	CELLO	GUITAR	CELLO	GUITAR	PIANO	FLUTE
VIOLA	CELLO	FLUTE	PIANO	VIOLIN	CELLO	VIOLIN	CELLO

# MARC



Photo by Arthur Montka

**T**ell us a little about your beginnings, both as a student and teacher. How old were you when you began violin study and what were some of your teaching experiences before you met Dr. Suzuki?

Mother said that Santa would be able to bring each of us just one gift, so what would we like. I'll never know why I said, "A violin." I had never seen one, but suspect that the midwife's daughter, who played a violin, may have been practicing during one of our visits. I was almost ten. Lessons began at once from the best teacher in town. He was so nice that I planned to marry him when I grew up. Instead I used his inspiration to learn scales, etudes, pieces and duets! Lessons were twice a week, and I still have the notebook with the grades he gave me. Mother always helped me with my practice during the first couple of years. There were times when it was a real chore to practice, especially when all of the other kids were playing baseball out in front of our house.

One dreadful time my mother had had it. I didn't even realize that I was shirking my practice when she told me in

a very stern voice to call my teacher and tell him that I couldn't take any more lessons. Tears and sobs for about an eternity made her realize that I just could not call him, and that I really loved the violin. A promise to practice was the condition.

When I was twelve I saw and heard Fritz Kreisler. From then on all wishbones had the secret wish that I could play like him. A summer at Interlochen was a further inspiration. Such great music. Wow! And such splendid conductors.

At Oberlin College I majored in violin, but took a minor in music education. Reber Johnson, my teacher, was a great inspiration. When I graduated, jobs were hard to find, but there was one in Detroit, Michigan. It would be fun to tell you about how I got it, but that isn't a part of your question.

I taught in eight elementary schools twice a week as an "emergency Substitute." That entitled me to the lowest wage, \$1,400 a year. It was hard to go from one school to another on busses, streetcars and by foot. Actually I spent about three

# MARGERY ABER and the American Suzuki Institute

Interviewed By Sr. Patricia D'Ercole

hours a day on busses and streetcars, and walked about three miles. The teaching was fun and very challenging. Eight years later, I was "promoted" to a high school where I taught string classes and orchestra, even dance band and choir. Each morning I arrived an hour early to practice, but children arrived early too with questions. I could never resist a child, and so my practice would wait 'til night time. My reputation as a teacher grew and so did my love for music and children. Kids of all ages are so wonderful!

Then the trip to Matsumoto and learning from Dr. Suzuki. Maybe my reputation had been good, but my work was elementary next to Dr. Suzuki's. Here was a Real teacher, a tremendous inspiration. He knew how to bring out the best in the children, and to make us teachers be the best we could. How natural, then, to want to start the American Suzuki Institute. I'm still inspired by this great man.

*Since you have been so closely involved with the development of the summer Suzuki institutes, I'd like to talk to you about the history of the Institute here in Stevens Point, the American Suzuki Institute. When was the first institute held, and what inspired its inception?*

The inspiration is easy to describe. I went to Japan with about forty other people, and it was my great pleasure and distinct advantage to be with Dr. Suzuki while I was there. Dr. Suzuki took us to many places in Japan, and in each place their children greeted us. At the railroad stations, at the bus stops, and at the airport we were always met by fifteen, twenty, or twenty-five children, usually no more than five or six years old. They would start off with Twinkle or Perpetual Motion. The most astonishing thing was that they all had perfect posture and wonderful intonation. They sounded like one person rather than twenty-five. Certainly none of my American students could do that. I didn't know any American children who could! If Japanese children could play that well, did that mean that they were better than the children in our country? It seemed to me that our children deserved as much training and ability as anybody in Japan or anywhere else would have. It was that, and all the work that Dr. Suzuki did and his inspiring ideas which made me feel that our children in the United States should have better training, and that training had to start with me.

It was fun to teach the Suzuki method even though I wasn't very good, yet, and I didn't know very much, to tell the truth; yet, at the same time, it seemed that my students should be able to meet with other children from other places and play the same music. At that time there was a man named Joe Skornika in Milwaukee who every Saturday had all the little oboe players meet in one place and all the bassoonists in another place to play together. Usually they were the only persons back in their schools who played such instruments, but when they played with others it made them feel much more important. That also was an influence on me, but mostly it was that I thought we should have an opportunity for children to get together and play, one for the other. There was no other institute anywhere, to my knowledge, and I dreamed that there should be one for American children. Plans were developed during 1969-'70. The first Institute was in 1971.



Winners of the Margery Aber look-alike contest.

# PROMISE YOURSELF

Promise yourself to be so strong that nothing can disturb your peace of mind. To talk health, happiness and prosperity to every person you meet. To make all your friends feel that there is something in them. To look at the sunny side of everything and make your optimism come true. To think only of the best, to work only for the best and expect only the best.

To be just as enthusiastic about the success of others as you are about your own. To forget the mistakes of the past and press on to the greater achievements of the future. To wear a cheerful countenance at all times and to give every living creature you meet a smile. To give so much to the improvement of yourself that you have no time to criticize others. To be too large for worry, too noble for anger, too strong for fear and too happy to permit the presence of trouble.

- CHRISTIAN D. LARSON -



## *Did you attend the summer school in Matsumoto?*

Yes, that's where we were with Dr. Suzuki. There we saw several hundred people play the Bach Double, and it was so perfect. At their summer school, we saw and heard children playing Beethoven, Sibelius, and Brahms Violin Concertos, and many children on their way up. In every instance, they were eager and their parents were also very eager, so this was the beginning of the inspiration for the institute — wanting to bring to our country something that was as wonderful and inspirational as these children.

In 1964, while I was teaching in Detroit, the first Japanese tour group came. It was impossible for people to hear that tour group without having lumps in their throats and tears in their eyes because the children played so beautifully. If they could play that well, shouldn't our children be able to play that well, too?

## *The American Suzuki Institute was the first institute in the United States, right?*

That's right, in 1971.

## *What did you offer at that time? What instruments were offered, and who were some of the faculty on your staff? How many children and parents attended?*

The first institute was held in August, as it has been ever since. The instruments offered were violin and cello, and Connie Starr came and lectured about piano. We had seven people originally, considered the finest teachers in the country, at least that I knew of, and those were Diana Tillson, Bill Starr, John Kendall, Louise Behrend, Milton Goldberg, Clifford Cook, and Anastasia Jempelis.

Soon the enrollment grew to the extent that we had about 350 people coming, so we had to add more faculty: Elizabeth Mills, Lorraine Fink, and some Japanese teachers, Kyoko Fuller, Hiroko Driver and others. In 1971 twenty-one teachers came, and cello was added. Our first cello teacher was Marilyn Kesler, who had just finished work with John Kendall, and we asked Jean Dexter to be an Honorarium, which means that she was assisting where needed. A lot of other people came

from all over the country. I remember spending many hours late at night discussing how the Institute started and all the intricacies involved with Walter Haderer and Elizabeth Mills, both from California. It was our dream then, that there should be five institutes in the country: one in Stevens Point; Elizabeth's Institute in California — the American Suzuki Institute West; and, we hoped, one in Texas, one in the East, and one in the Southeast. Our dream was that all these wonderful teachers would go from one place to the next. Every week there would be a new place to go, and in that way we would touch base with all the children in the country.

## *And now there are over sixty institutes across the United States?*

That's right, and it may sound like an ego trip, but I'm sure that the majority of those institutes were patterned after the one that I had, and it better be known that this one was patterned after Dr. Suzuki's summer school. In Matsumoto, they'd have a big concert and then a big play-in with all the children playing and Dr. Suzuki leading. Then everybody went to various little rooms and had private lessons or group lessons.

In our Institute, the American Suzuki Institute, what seemed to me to be the most important thing was to give the children the opportunity to play together under teachers other than their home teachers, to be inspired and motivated by a variety of teachers. It was important that the home teachers have the opportunity to learn from the teachers who had studied the most with Dr. Suzuki or who had the finest background as teachers. I wanted the parents to have the opportunity to learn more about how to work with their children and how to develop their children to be the noble human beings that Dr. Suzuki talked about. All these things were important, but yet, it seemed many more teachers should know about the innovations of Dr. Suzuki, and even further, that college students, who have never even known about it, should be involved and have the opportunity of learning firsthand. So we began to offer honorariums to ten people from anywhere in the country. Such honorariums wouldn't be possible these days, but they were a waiver of tuition, so the recipients just had to pay their travel expenses and room and board. We gave them some small jobs to do like passing out programs, and we insisted that they spend all their time observing. They had to write up their experiences for us and take notes on all the lectures — similar to what we ask now from university students who are studying for credit. Those people would be able to go home and use those ideas in their teaching. It makes me very happy to think that many of those honorariums, as we called them, did go home and experiment, did come back to learn more, and now are out in the field teaching Suzuki and performing splendidly as teachers.

## *You answered my next question which was, What were your goals for the American Suzuki Institute? You mentioned parent education and children playing together and teacher training. Do you think that those goals are still valid today?*

Absolutely, it seems to me that one of the most important aspects of the Institute is teacher training. As an Institute director, I had the opportunity to observe many teachers who came here to teach, and since each person is such a distinct individual and each offers his or her own special gifts, observing these other teachers was a great learning experience.

One of the wonderful things about the Suzuki Method is the possibility to be creative. A child will be able to hear



Photos by Art Montzka

one teacher suggest a certain way to do something, and another teacher will say the same thing, but say it differently. Each time that we see and hear someone say something that's a little different, we can use it, making it our own.

That's one of the greatest things about the first Suzuki Institute. I will always look back on that as one of the happiest times, educationally, that I ever had because everyone was so eager to give, to tell how things worked for them, to discuss the philosophy, and to discuss techniques. It was the most loving experience that one could want to have, loving in every way except, sometimes, by a few parents who complained that they wanted a certain teacher; they knew this teacher was supposed to be the best. John Kendall and Bill Starr were so marvelous with reputations that made them first choice, but the other teachers were all so wonderful too. When some of the parents gave me a rough time, it took me a long time to realize that my snappy, "Sorry, I can't do that," wasn't the right way to work because it was really that those parents loved their children so much that they wanted the very best for them. What they didn't know was that all the twenty-one teachers we had were the best; the ideas that were presented were just presented in a slightly different way.

***What's the average enrollment today? This summer will be the twenty-third year of the American Suzuki Institute, do you have any idea how many parents, students and teacher-trainees have spent a week or two in Stevens-Point?***

Well, let's go back to the first teacher training. Bill Starr, as you know, was on that first tour, and he was so enthralled with what we were learning, seeing, and hearing that he went back to Tennessee and gathered his wife and eight children and went back for a year. He also made tapes of Dr. Suzuki, and the tapes are wonderful; he went through just about everything that was possible. The second year, it seemed to me that we should have some form of teacher training. I started teacher training at the institute and used all the ideas about how to get tone development and how you place your fingers. There must have been thirty-five people at that first

teacher-training session. Of course, other people had been doing teacher training before this, so this can't be considered a first, but it was important at our institute that we have that "teacher-training feeling." At the second institute there were over eighty people in that same class, some of them repeaters. By 1975, there were over 150 people in the teacher training classes, and we all met in the auditorium where we used each of the films that Bill Starr had made. Each film was shown, and we'd stop at any spot when anyone had a question and try to demonstrate the techniques being taught.

In 1976, Dr. Suzuki came, so there were many more — close to three hundred people — enrolled for teacher training of some sort. By this time, we also had a lot of piano teachers and students. In the second or third year, we invited Mrs. Kataoka. She taught children and talked about what she was doing through an interpreter. Gradually some of our piano teachers became teacher trainers: Connie Starr, Carol Bigler, Valerie Lloyd-Watts, and others. The piano program grew rapidly. We could only have about 120 children at one time, and the piano faculty grew to about twelve or fifteen. We wanted to give piano students as great an opportunity as the violinists and cellists had, so we started out with three classes: the A class, a private lesson; a B class, a group class emphasizing the development of tone; and a large C class, a review of repertoire to allow the students the fun and joy of playing with other children. Because they played the same pieces, it made them feel like those pieces were important. Then on the final concert we played all those pieces.

Every day some children played on a concert. One of the interesting pictures that Art Montzka took was of a little three or four-year-old boy sitting at a nine-foot grand piano on the stage all by himself. The concerts were really interesting; they didn't compare to the ones in Japan because the children weren't trained as well yet. Then we also had faculty concerts because we wanted to represent what children should sound like.

About the third year, we decided to have a student orchestra. Stan Knosel from Kenosha, Wisconsin, directed

the orchestra for three or four years. He's a fine conductor with lots of verve. He did a terrific job. Marvin Rabin came for a couple of years until he became in such great demand all over the country. We had wonderful orchestra conductors and still do. From almost the beginning, we offered either a reading class or orchestra for those who were in books four and beyond.

Eventually we added flute, viola, and chamber music. We especially felt that children should have the opportunity of playing together. Whether they would go into music as a profession was not the point, it was to give them a good education that would carry over into adulthood. We developed a chamber music period with the idea that this is where amateurs would find the most enjoyment after they finished high school.

The first year we really didn't have any evening events because we had too many lectures. A lady from northern Michigan said to me, "You know you're making an awful mistake. There ought to be something that's just for kids." She said, "I teach physical education. Let me, next year, bring some square dancing. I said, "Square dancing?" and thought she must be out of her mind. She said, "Yes, we'll do it with the violins." We gathered in a small gym, and everybody got into groups of eight with their violins. She taught us to do a dance to Lightly Row. All the children played and danced at the same time. Some of the pictures of a dance like the Virginia Reel, only it was Perpetual Motion, show John Kendall and his partner going beneath all the violin bows in his group while other groups played. We had such fun that we continued square dancing for two or three years until we had too many children. Then we started the talent show.

*One of the other features unique to Stevens Point is the number of lectures that are offered every day to parents and teachers. Was that always part of the institute?*

Very definitely. Everybody was so eager to learn, and parents had so many questions that from the very beginning we had lectures. Dr. Suzuki had lectures and observations in Matsumoto, so we felt that was just part of the course. We had something like three and four lectures all at the same time at 11:00 and 5:00. I had met Kay Slone in Madison when she attended a conference with Dr. Suzuki. She volunteered to help me out with arranging the lectures. She was such a sparkly person — a parent and a musician also and eager to have a program in her own area, Lexington, Kentucky. She and I spent hours on the telephone deciding what lectures there should be and who could give this kind of a lecture.

*You mentioned that Dr. Suzuki was here in 1976 and again in 1984. What are some of your fondest memories of his visits?*

The first time he was here, Mrs. Suzuki said to me, "You are in charge of him and don't let anything happen to him. Protect him." I have all kinds of good memories of what I learned about him while trying to be his protector. He was so nice, always so gentle and kind. No matter what happened, he always had a smile, and he knew how to handle everything. One day when I was angry because some people were not being considerate of him, I said, "Hey Dr. Suzuki, how is it that you can keep such a wonderful disposition. You never get angry, I'm very frustrated and angry with some of these people who won't let you rest." He thought for a little while, and then he said, "Well, it's a little like tonalization, it takes about ten years." That's one thing that I remember very distinctly.

When he ate in the lunch room, everyone wanted to talk to him and get a picture taken with him. When he saw children on the walk, he would always bow and say good morning to them, and oftentimes put his arm around them and ask them if they'd practiced that day.

*You have a few trademarks yourself that people expect to see when they come to the institute. One is your canoe, and the other is the three "Hip, hip, hoorays" that children give to their home teacher, their institute teacher and their parents. How did both of those traditions start?*

I love to go canoeing, and wherever there's fast water that's where I like to be. Of course, it's hard to find fast water sometimes. Before the first institute started, we had to make arrangements for housing, and all those things fell to me. I didn't even know how to have a secretary; the secretary had to train me for her use. Because I wanted everything to be perfect, I made arrangements with the housing director to inspect the places that we could use. This was about a two-hour walk through all the dormitories, and then I would tell him that I wanted all the chairs in specific places. Our dormitories are arranged like a "T," so we'd go in one door, and then we'd go out another door, and then I would think, "Where am I?" So, in order to find myself, I put my canoe on top of my car, so that when I came out of the dormitories, I could look towards the street and find my car. That's the reason for the canoe. I hardly ever got to canoe during the weeks that we had the Institute, but I could always find my car.

About the "Hip, hip, hoorays" — children are wiggly sometimes and at concerts in the gym I wanted to be sure to get their attention. When I came out on the stage, they always stopped talking and paid attention to what I was going to say, but I wanted them to have the same excitement that I had inside of me. I was always thrilled with the institutes. It was like when you have a baby born to you. It becomes so much a part of you. I had so much excitement within me, and so much pleasure in seeing all these children that I would have the kids stand up with their parents. I'd have them pat the top of their heads and repeat after me everything I said. I had seen Dr. Suzuki do this, and I've been imitating him all these years. I don't think he patted his head, but I did. He would say things like, "I'm a very good child," "My mother and dad ought to let me practice more," and all sorts of things like this. Of course, it always made the kids laugh, and it gave spirit to the group. So, I'd have them pat their heads or maybe do some kind of a loosening up exercise. Then I thought we ought to have "Hip, hip hoorays," so I'd say, "Everybody get their fists up, and now we'll have three 'Hip, hip hoorays,' one for mothers and dads for bringing us here and one for the kids who are so wonderful and who are working so hard." We never wanted to neglect the teachers back home because these children wouldn't be so good without those teachers back home, so we'd have "Hip, hip, hoorays" for all this. It just became a way of affirming everybody.

*You directed the American Suzuki Institute from 1971 until 1984. What do you consider today to be the most outstanding outcome of that period of Suzuki development in this country?*

Well, it's interesting to remember how the children played during the first year. Of course, there were some wonderful performances that were given by violin kids in those years. Yet now the performance level is so high that I feel

## Two Homely Stories For Suzuki People

By Margery V. Aber

A beautiful flower had to be a seed first. The potential within that seed was great. It contained everything necessary to become a flower, and a special kind of flower. The person who planted the seed must have had a great love for that specific kind of flower or it would not have been planted.

Just planting, though, was not enough. It had to be in the right soil, in a place where the sun could get at it. There had to be nutrients added and an appropriate amount of moisture. Patience on the part of the planter . . . but not on the part of the seed . . . was important, too. No disturbing of roots, peering into the unopened bud, but a willingness to do the necessary thing and wait. At last the flower blooms, the reward

for the farmer whose only job was to create an environment. The beautiful flower is as nature planned, and as the planter, God's assistant, worked.

Ah! Beautiful children . . .

Learning to play an instrument is something like eating an apple. The first bite is delicious, especially if it is a delicious apple. In fact, we like it so much that we keep taking bites round and round the apple, getting closer and closer to the core. On our instrument, too, we keep working around on all the parts of the piece, all the time getting nearer to its core.

But wait, sometimes even a delicious apple has something in it besides seeds. A juicy little worm may have squiggled its way in there. We are not the only ones who want

to get to the core of things! What do we do with the wormy section? We cut it out, not wasting the good parts. What do we do with the wormy (tough) part of a piece? You've guessed it, we keep working on it, eliminating anything that is bad, impure, or undesirable. We get to the core of the music.

What about the seeds? They are the life of the apple, reproducing more fruit. Perhaps we don't eat them, but we do plant them. In music, there are seeds, too. The life of the music grows with our new abilities. As we plant them firmly, new fruit, in the form of new music, will emerge in the future to be shared with you.

The stem? You are the answer . . .

our children are as good or better than any of the tour groups that we heard in those early years. Many children now have a very artistic tone and are capable of going anywhere and being top-notch. They are taking over many of the first chair places in orchestras and becoming soloists around the world. Teaching and musical performance have risen to a very high level. Children feel music and can express their own individualities in music. That's one of the things that I think is really an outgrowth of the Suzuki method.

I think teacher training has made a vast difference all over the country. Many other institutes have been formed by excellent directors with very high standards for themselves and their institutes. I think it's great! In the public schools and other places people who don't claim to be Suzuki teachers are using many of the techniques as well as the music, and often they are willing to come to the institutes and learn more.

*Is it true that the Suzuki Association of the Americas was born on this campus?*

During the first year of our Institute here, some of the people said, "Isn't it about time that we do something about having an organization with a board and a president so that things can happen?" And so, Yes.

*There are more than sixty institutes now over the country and recently some of these have been changing to a biannual schedule. Do you think there is truth to the statement that the movement has outgrown the need for week-long institutes?*

Absolutely not. Those first goals are still in place in my mind. The children need to be able to go someplace and play with other people. The Suzuki program is a world-wide affair, and it's something that needs to be enlarged and continually made available to all children, not just a few. Yes, they could have large group events at home or maybe in a district or state, but imagine the enhancement and motivation for children who practice only a half hour a day at home and leave practicing all the way home! When they get home, they look

forward to the next institute and work towards playing better, so they can be in the same class with the wonderful friends they have made. For that reason alone a week-long institute is worthwhile.

I think a one-week teacher training course is wonderful, but a semester is better with an appropriate teacher trainer, and there are many fine ones now. However, I think the inspiration that teachers have from working with others and having one or two weeks with one teacher with a real in-depth study is vital; the institute is an inspiration and motivator for our teachers. The institute often puts teachers in touch with some of the older teachers. These teachers who've had the most contact with Dr. Suzuki play a valuable role in continuing to spread the philosophy of Talent Education.

A lot of people come regularly to the American Suzuki Institute because they have found it is a great meeting place for living and working with other teachers whom they respect and with whom they can exchange ideas. It's so easy to get into a rut, just to teach in your own little bivouac — the same way all the time; but when you go to an institute, you see and hear other teachers' ideas and learn how they've used creativity to become livelier, greater teachers. The fact that faculty can play in the recitals is also a boon. Isn't the institute a marvelous place for teachers to do the very thing that Dr. Suzuki has always talked about? We should be the models; in living and performing we must become better and better in order to teach and inspire the children. The institute is a wonderful part of the Suzuki tradition in this country and must be maintained. ■

Note: The American Suzuki Institute in Stevens Point, Wisconsin, continues to be the largest Institute in the U.S. Past SAA President Paul Landfeldt served as its Director in 1984 and was succeeded by Dee Martz, who has ably directed the ASI for the past eight years.

Interviewer: St. PAULISTA DRESCHE is a registered SAA Teacher Trainer and an SAA Board member. She serves on the faculty of the University of Wisconsin at Stevens Point, teaching in the American Suzuki Talent Education Center (ASTEC). She is a friend and colleague of Margery Aber, Miss Aber, who is Professor Emeritus at the UW-SP, now teaches part time for ASTEC.

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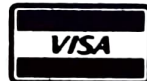
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# The Beginning Student

By Beverly Tucker Fest

*A forum presents the opportunity for sharing and discussing interesting topics. A productive forum will also inspire the participants to ponder and to research further the questions which have been posed. This particular forum is a gathering of responses from many fine Suzuki piano teachers. The structure of this forum does not allow for lengthy, detailed responses. Neither is it designed to give readers absolute answers. Rather, it is hoped that these responses will offer some general ideas and opinions which will then prompt readers to evaluate their own teaching and form more satisfying answers for themselves.*

## **What do you feel is most important for a student to learn in the study of Suzuki Piano, Book I?**

**Rita Hauck:** The most important musical concept for a student to learn in Book One is the ability to listen for, to hear, and to produce a beautiful tone. In addition, personal qualities need to be developed in Book One which will give a student confidence, perseverance, and a desire to continue studying music.

**Mary Craig Powell:** The most important goal for Book One is the development of the ear, thereby enabling a student to listen to himself at the piano. Developing this ability will enhance other aspects of playing, such as: beautiful tone, good rhythm, and musical sensitivity. Good posture and a solid basic technique are also significant goals for the Book One student.

**Barbara Jones:** The art of practicing is the most important concept that a student must learn in Book One. With the guidance of the parent and the teacher, careful practice habits can be established before Book Two.

**Virginia Burkhardt:** I consider Book One a time of preparation for playing works of the great masters which are studied in the subsequent books. Specifically, the following factors should be established in Book One:

1. Physical and mental preparation before playing.
2. Ability to identify a beautiful tone and to know how physically to produce that tone.
3. Ability to produce by ear the pieces heard on the tape.

4. Development of a good, natural hand position.
5. Development of a sense of rhythm, enabling the student to play with the teacher and the tape.
6. Encouraging enjoyment of music and performance.
7. Understanding the necessity of careful practice.
8. Ability to produce legato repeated notes.

**Jeanne Luedke:** In my program, the learning process of Book One begins with training the parents to develop in their children the desire to learn. Thus, long-term education and instruction for the parent take place before the child comes to lessons. If the parent is trained successfully, she will be able to inspire the child to learn. Once the desire is present in the child, formal lessons begin.

**Doris Harrel:** I would suggest the following skills as vital to Book One learning:

1. Focus and concentration in lessons and in practice.
2. Development of aural discrimination.
3. Rhythmic playing.
4. Establishing the habit of correct fingering.
5. A sense of ownership of the instrument and the freedom to experiment, as developed through improvisation.

**Diana Galindo Hernandez:** It is important for the parent and child to learn to work effectively together in a way that is exciting for both. It is also one of my primary goals to enable the student to learn quickly from the tape.

**Francoise Pieredon:** Important points in Book One include:

1. Balance in the body through good

posture and hand position.

2. Tone quality.
3. Enjoyment and concentration.

**Dorothy Jones:** The development of focus and concentration is primary; this is followed by the ability to distinguish a good tone and then to produce it. Book One students also need to learn to play the piano with a balanced body. This is followed by the ability to play legato, staccato, articulate scale passages, and simple chords.

**Doris Koppelman:** There are three elements which I feel are essential to Book One:

1. How to listen.
2. Good use of the body at the piano.
3. How to learn easily and accurately.

Each of these three is an enormous subject in itself. All three continue to be important in the study of all the books and, in fact, in the study of music generally. Each of these is a complex subject with many facets. For example, good listening involves a number of skills, such as developing a model in our mind, listening attentively to what others play, comparing a performance to the one in our head, and refining what we listen for and hear.

Virginia Burkhardt

Rita Hauck



Dorothy Jones

Gail Lange



Good use of the body is also a complex matter, in which specialized study by the teacher can be helpful. Habits are formed at the beginning of learning anything. We are able to work on good use of the body from the start of lessons because we are not concentrating on reading. This is one of the big advantages of the Suzuki method.

The third point, easy and thorough learning, also involves many subdivisions. Learning through absorption rather than verbally; the home and studio environment; developing concentration; how to foster the desire to learn — all this and more is included in this subject. We make a start on all these elements in Book One.

### *How do you know that a child is ready to play hands together? How do you teach it?*

**Dorothy Jones:** When a child demonstrates good tone and is able to play all of the melodies correctly up to "Little Playmates," I ask if he/she would like to play "Mary Had a Little Lamb" hands together. (I have never had a child say "No!") I demonstrate how to play two notes together (C and E). After that has been practiced, I demonstrate three notes together (C, E, and G). When the C chord is mastered, we add the G chord. Then I ask the student to practice alternating between the two chords. When the student is comfortable with alternating chords, I demonstrate hands together and ask the child to play. When the student plays securely hands together, I move the C chord down one octave to begin the left hand study for "Cuckoo."

**Doris Harrel:** In order to ensure success in playing hands together, each hand must be confident in terms of notes, rhythm, hand position, and technique. If these elements have not been internalized, coordination of the two hands is very difficult.

In pieces where the left hand consists of chord patterns (such as "Lightly Row"), I play a phrase of the melody and ask the student to use his/her ear and to accompany the melody with the harmony

that sounds best. Once the student can anticipate and play the correct harmonies, we play through the phrase many times, trading parts. Then I ask the student to play hands together. If not successful, we repeat the above, often working measure by measure.

If the left hand has melodic elements (such as "Cuckoo" and "Goodbye to Winter"), the process is the same, except that the left hand is playing the melodic line for a whole phrase instead of matching chordal outlines to the melody.

**Jeanne Luedke:** I have my students memorize all of the right hand melodies in Book One first. Then they memorize the left hand parts and put hands together at the rate of one or two pieces per week. In the parent education course, before the student starts lessons, I teach the parent how to assist the child in putting hands together. So, I do not teach the child how to play hands together; rather, I teach the parent how to teach the child to put hands together. It has been my experience that if the parent and child do enough listening, the pieces go together easily; no one has to teach much about playing hands together after learning the first few pieces.

**Gail Lange:** I consider two factors: the age of the child and the ability of the student to maintain a balanced hand position. With a six-year-old beginner who learns the early pieces easily, I would begin working hands together sooner than I would with a younger beginner. Usually I take a young child through Book One with the right hand before beginning hands together. Meanwhile, we develop left hand skills with the Twinkles.

When starting hands together with "Mary Had a Little Lamb," I ask the student to practice the C chord for one week. The following week we learn the G chord. The third week the student practices alternating between the two chords. When this is fluent, we begin putting the hands together by first preparing the first beat of the piece. We proceed measure by measure, listening to the fourth beat of each measure in the right hand as the left hand prepares for

the first beat of the next measure.

**Peggy Swingle:** Usually, I focus on the right hand exclusively (except for left hand Twinkles) until the student can play through "Little Playmates." At that point, I am looking to see if the student's ear has developed so that learning melodies is quite easy and to see that the student is using his/her hand properly to produce good tone. Then, if the student can play the left hand Twinkles accurately and with a nice sound, I let him/her learn "Honeybee" with the left hand. Next we learn the chords to "Mary Had a Little Lamb," which is the first piece we put hands together. Following this, the student learns the left hand of "Cuckoo." I help the student at the lesson to put the first measure of "Cuckoo" together, continuing with the piece only after he/she can do the first measure easily. After that, the rate may vary, but putting hands together at home is usually not difficult.

**Rita Hauck:** Usually I teach all my students to play hands together for the first time on "Cuckoo." When the student can play hands alone accurately and easily, then I begin hands together, one step at a time, with each beat of the measure being another step. Each step is mastered before proceeding to the next step.

**Caroline Orman:** A child should demonstrate an ease of playing hands separately before the hands are played together. The elbow should be loose, shoulders relaxed, arms and hands moving in a unified, flowing manner. The step of putting hands together, even on a simple piece, may be difficult for some children. At first it is important to use small steps (a note or two). Repeat steps as they are mastered, then add a bit more. The stop-prepare-play technique is very effective.

**Barbara Jones:** A child is approaching the point of playing hands together when he/she can independently play the right hand or left hand part successfully while the teacher or parent performs the complementary part. When the parent assists the child in putting the hands together, the help should be given in small segments, one note at a time.

Beverly Fest

Doris Harrel

Barbara Jones

Doris Koppelman

Diana Hernandez





Caroline Orman



Jean Luedke



Françoise Pierredon



Mary Craig Powell



Peggy Swingle

**Virginia Burkhardt:** When a student can play the entire piece, each hand separately, with a good hand position, accuracy of notes, fingering, and rhythm, and can also play one hand while the teacher plays the other, the student is probably ready to start putting the hands together.

If the student has been listening regularly and playing with the tape, teacher, or parent, putting the hands together is not difficult. For students needing more help, I restrict the practice to one note at a time, making sure that hand position, notes, and fingering are exact. There should be many repetitions of each step, only proceeding when every detail is correct. There should be much praise for each step that is added!

**Mary Craig Powell:** When the student can perform each hand alone with good posture, tone, and accuracy, I feel it is time to begin to play hands together. I also watch for the concentration level to be developed so that I know the student can handle the increased demands and extra practice time required.

Our first hands together experience is with the Twinkle A study, which plays up and down the C major five-finger pattern. I use a stop-prepare technique between each note in order to break it into as small a step as possible and also to ensure success in this new endeavor.

**Doris Koppelman:** When a student can play each hand alone confidently and securely with regard to notes, rhythm, tone, and technique, he/she is ready to put hands together. The student has heard the piece hands together on the tape, and the teacher usually plays the other hand's part at lessons, so there has been good listening preparation. After all the Book One right hand parts and the left hand Twinkles have been learned well, I show the student and parent at the lesson how to put hands together on "Cuckoo." After this one demonstration, putting hands together is done at home. The student thinks of and prepares (places the finger lightly on the key) the first note in each hand. We call that "ready." When the teacher or parent sees

that this is done correctly with good body position, we say "go," and the student plays just that much. We repeat this a few times, to build ability, confidence, and memory. Then we ask the student to think of the first two notes in each hand. We repeat the "ready, go" process for that much. We continue the process for as many notes as the student can do easily at that time. I ask the parent to continue in this way at home, doing only as much each day as is comfortable for the student. Some students may be able to do much more at once, and some may be very hesitant. What is important is that the learning is easy and the playing is done well.

***At what point do you introduce balance between right hand and left hand? How do you teach it?***

**Diana Galindo Hernandez:** When "Cuckoo" is fluent, I ask the student to work now on the idea of balance between the hands. I first introduce the concept through the body. I ask the student to tense the right hand in a fist and move around the room keeping the left hand totally relaxed. This builds confidence that the body will obey you. Then I use imagery to enhance the imagination. I ask the student to picture a very firm and heavy fish, like a dolphin, as the right hand and a tiny goldfish skimming the surface and swimming alongside the dolphin for the left hand. Another idea which I find effective is to play on the student's arm to demonstrate the weight necessary from each hand to achieve appropriate balance.

**Françoise Pierredon:** I work on developing this ability by asking my students to continue practicing hands alone, even after learning a piece hands together. I ask that the right hand be very "awake" and the left hand very quiet.

**Jeanne Luedke:** I always demonstrate good balance in my own playing. Thus the children learn aurally about balance early in their studies. In addition, the child learns about balance from the tapes. When I refine the last few pieces

in Book One, as the child is beginning Book Two, I work on the physical act of balance by having the student do additional practice with each hand alone, developing the ability to play gradations on soft and loud. I believe the ability to play with good balance between the hands comes most readily when a student actually hears internally the music being played that way.

**Peggy Swingle:** When the student is learning the pieces in early Book Two, I introduce the idea of balance. I begin by using Book One pieces which use alberti bass. We first work on the alberti bass separately to soften it and bring out the downbeat. We then work on balance between the hands in "Lightly Row" and similar folk tunes.

**Gail Lange:** Throughout Book One I demonstrate all pieces with appropriate balance between the right hand and the left hand, giving the student an awareness of the different levels of sound being played simultaneously.

As a child learns "Short Story," I ask that he/she work carefully on "Musette," at the end of Book One. An assignment is to practice measures 1-4 left hand alone, playing very quietly with even tone. We review the right hand of "Musette" with stronger tone. I then ask the student to try half of measure 1 hands together, listening for a soft left hand and a stronger right hand. When successful, the whole measure can be practiced, eventually continuing with measures 2-4. This often takes weeks to accomplish. However, such a skill, once acquired, is available when needed.

**Caroline Orman:** I do not introduce balance at any definite point in the Suzuki repertoire. Some children are ready in Book One; more are ready in Book Two. Before teaching balance, a lot of work must be done with tone and dynamics. Each hand should learn to play with good tone at various dynamic levels and, ideally, be able to produce a crescendo and decrescendo.

There are several ways to teach balance, all of which I employ at times, but not necessarily in this particular order:

Continued on page 86

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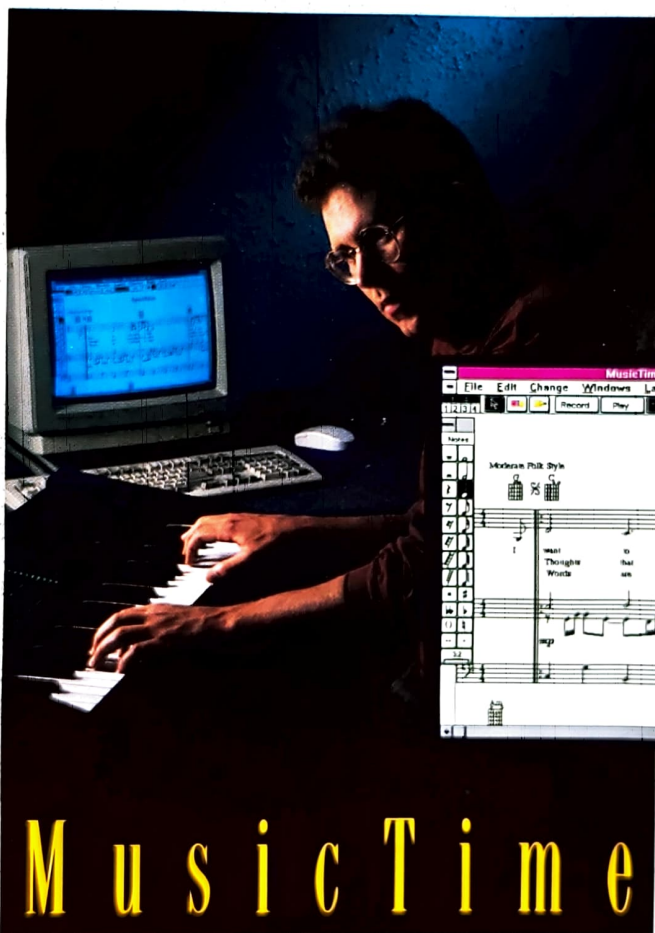
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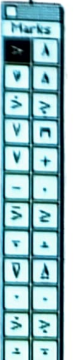
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SZM144	Volume 1	6.95	.....	\$5.20
SZM146	Volume 2	6.95	.....	\$5.20
SZM148	Volume 3	6.95	.....	\$5.20
SZM150	Volume 4	6.95	.....	\$5.20
SZM152	Volume 5	6.95	.....	\$5.20
SZM154	Volume 6	6.95	.....	\$5.20

### Digital Cassettes

Performed by David Nadien

SZM350	Volume 1	12.95	.....	\$10.85
SZM351	Volume 2	12.95	.....	\$10.85
SZM352	Volume 3	12.95	.....	\$10.85
SZM353	Volume 4	12.95	.....	\$10.85

### Violin Compact Discs

Performed by David Nadien

SZM346	Volume 1	15.95	.....	\$13.65
SZM347	Volume 2	15.95	.....	\$13.65
SZM348	Volume 3	15.95	.....	\$13.65
SZM349	Volume 4	15.95	.....	\$13.65

### Cello Parts

SZM479	Volume 1	6.95	.....	\$5.20
SZM481	Volume 2	6.95	.....	\$5.20
SZM259	Volume 3	6.95	.....	\$5.20
SZM266	Volume 4	6.95	.....	\$5.20
SZM267	Volume 5	6.95	.....	\$5.20

### Ensembles

SZM296	Cello Vpl. 1	5.95	.....	\$4.75
SZM298	Cello Vpl. 2	5.95	.....	\$4.75
SZM299	Cello Vpl. 3	6.50	.....	\$5.10
SZM411	Viola, vol. 1	5.95	.....	\$4.75
SZM412	Viola, vol. 2	6.95	.....	\$5.20
SZM281	Quartets, v.1	19.95	.....	\$16.50
SZM282	Quartets, v.2	19.95	.....	\$16.50

### Home Concert

SZM306	Vln. parts	5.95	.....	\$4.75
SZM307	Piano parts	5.95	.....	\$4.75

### Violin Duets

SZM262	Baroque Duets	.....	\$4.75
SZM093	Duets for 2 violins	.....	\$4.75



•Orders may be placed by phone or FAX with a credit card or by mail with a check or money order.  
 •Shipping Charges

Accessories	..... \$3.75	Vlins & Vlas	..... \$15.00
Cases	..... \$6.50	Cellos	..... \$20.00

DISCOUNT STRING CENTER  
 div. of the Woodwind & the Brasswind  
 19880 State Line Rd. South Bend, IN 46637  
 Toll Free: 1-800-348-5003  
 Local: (219) 272-8266 FAX: (219) 277-2542

**Free Shipping on any strings only order over \$15.00!**

All prices subject to change. Not responsible for typographical errors.

## Shoulder Rests

### KUN

Kun, violin, 4/4 size	
#LW1540	31.50 ..... \$19.00
Kun Super-rest, violin 4/4	
#LW1540S	36.00 ..... \$22.40
Kun, violin, 1/2 & 3/4 sizes	
#LW1540S/4	30.00 ..... \$18.90

### RESONANS

Violin, 4/4-1/4 specify low, med or high	
#LW1557( ) ( )	12.50 ..... \$6.95
Viola, specify low, med or high	
#LW1558( )	16.00 ..... \$7.95

### WOLF

Superflexible, violin/ viola - adj. from 1/4"-3"	
#W1552	38.50 ..... \$19.25
Forte Piano, violin - adj. from 1/4"-3"	
#W1553	35.00 ..... \$17.50
Forte Piano, viola - adj. from 1/4"-3"	
#W1554	35.00 ..... \$17.50
Forte Secondo, viola, 3/4-4/4 - adj. to 3"	
#W1554	35.00 ..... \$17.50
Forte Secondo, violin, 1/2-1/8 - adj. to 3"	
#W1555	35.00 ..... \$17.50

Call for prices on other brands

**Need Advice?**  
 Our customer service representatives are friendly, helpful and conscientious. If they don't have the answers they'll find them for you!

**CALL TOLL FREE: 1-800-348-5003**

# Index: 1993 SAA-Approved Suzuki Institutes & Workshops

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The above index of institutes is arranged alphabetically; listings on the following pages are arranged chronologically. Materials given in this issue were current as of December, 1992. Institutes reserve the right to make changes as needs arise.

Codes: student instrument offerings & teacher training courses: V=violin; A=viola; C=cello; B=bass; P=piano; F=flute; H=harp; G=guitar. Teacher training course codes include: Ov=Overview; PJ=Pedagogy with a Japanese teacher; Su=Supplementary; En=Enrichment; Re=Review; TBA=to be announced.

# Summer 1993 Institutes and Short-Term Teacher Workshops

Featured on the following pages are over fifty SAA-approved institutes and short-term workshops for the coming summer. Listings are in chronological order according to starting dates. (The index on the preceding page is organized alphabetically by state for your reference.)

These approved institutes and workshops have fulfilled the requirements necessary to sponsor such an event, including maintaining high standards of teaching and specific hours and types of instruction. All these programs are run independently yet have the same goal of providing a unique educational experience for the Suzuki Method student and teacher.

Institute directors have made every effort to provide accurate information about their programs in time for publication. You are encouraged to write to individual institutes for complete information and details.

**May 31 - June 6, 1993**

## THE GREAT PLAINS SUZUKI PIANO & VIOLIN INSTITUTE

Emporia State University  
Emporia, Kansas

### DIRECTORS:

Elaine Edwards, Director  
Dr. Joseph Shirk, Co-Director

### DATE INFORMATION:

Teacher Workshop: Monday, May 31  
after 3 pm through June 6  
Student Institute: Wed. June 2 after  
3 pm through June 6

### PROGRAM OFFERINGS:

Piano, Violin, Beginning Recorder, Advanced Recorder, Composition, Art, Sight Reading, Theory (A, B, C, D), Repertoire (piano), Violin Sightreading, Music Theatre

### FACULTY:

Christine Allen (LA), Anne Atherton (KS), Karen Bartman (MO), Carole Bigler (NY), Sue Kwak (KS), Dr. Ray Landers (NJ), Mary Craig Powell (OH), Kathy Rollings (MO), Valery Lloyd-Watts (Ontario)

Additional: Music Theatre & Piano - James Belway (VA); Recorder - Richard Perry (NY); Art Enrichment - Dan Kirchhefer (KS); Music Theory - Virgelene Swift (KS)

### SHORT-TERM TEACHER WORKSHOPS:

(Choices of the following dependent upon enrollment).

Faculty to be determined by request of the Teacher-Trainees.

Instrument	Book	Teacher Trainer
Piano	1A	tba
Piano	1B	
Piano	2	
Piano	3	
Piano	4	
Piano	5	
Piano	6	

Standard Repertoire & Its Relation to the Suzuki Literature for the Professional - C. Bigler or V. Watts  
Overview of Suzuki Piano Repertoire: Books I-IV or V-VII - C. Bigler or V. Watts

### FEES:

Registration Fee	\$15
Student Fee, includes one enrichment course	\$150
Teacher Trainer Fee	\$220
Additional Courses, each	\$25
Teen Fee	\$35

(plus \$7 fee for music & tape recording)

### HOUSING:

Family and Faculty will be housed on campus. Twin Towers Dormitory.

Double occupancy, for teachers/per person, per week	\$36
Double occupancy, same family, per family per week	\$56
Family of 3, same family with own bedding and cot, per week	\$56
Family of 4, occupy two double rooms, per week	\$84
Daily Rate, per person per night, multiple occupancy	\$9

(For observers or teachers only)

Please note: If two families of 3 decide to use 3 rooms, the two people who are not in the same family but who are sharing a room will both be charged the \$36 per week for the room.

### MEALS:

Meals tickets must be purchased in advance	
Adult	\$50
Child (9 years & under)	\$37

### CHILD CARE:

Available on upon request at \$1.50 per hour per child. Child care for children enrolled in the Institute who are not scheduled for a class during the parent lectures will be provided free of charge. See information in packet upon arrival.

### RECREATION:

Public swimming pool & public parks

### OTHER:

supervised teen program

### ADDITIONAL INFORMATION:

Elaine Edwards  
Division of Music  
Box 29  
1200 Commercial  
Emporia, KS 66801  
Phone: (316)341-5431

**June 5-10, 1993**

## ARMADILLO SUZUKI INSTITUTE

O'Henry Middle School  
Austin, Texas

### DIRECTORS:

Dr. Laurie Scott, Mr. William Dick

### PROGRAM OFFERINGS:

Student Suzuki violin, viola, and cello - private and group lessons; orchestra, origami, Orff

### FACULTY:

Laurie Scott (TX), William Dick (TX), Nancy Steffa (KY), Elizabeth Brady (TX), Deanna Badgett (TX), Alejandro Mendoza (NY), Marilyn O'Boyle (TX)

### SHORT-TERM TEACHER WORKSHOPS:

Violin Book 4

### FEES:

Registration	\$15
Student Tuition	\$100
Orff	\$20
Origami	\$20
Orchestra	\$20
SAA Student Fee	\$1

### HOUSING

Housing need to be self arranged; no on-campus housing available.



Academic Success Being Institute

### MEALS:

No food service

### CHILD CARE:

8:00-12:00 daily, \$2 per day

### RECREATION:

Swimming, hike and bike trails, State Capitol, local area parks

### ADDITIONAL INFORMATION:

William Dick/Laurie Scott  
6913 Hardy Drive  
Austin, TX 78767  
Phone: (512)454-7706 or  
(512)474-8196

June 6 - 11, 1993

**SOUTHCENTRAL  
ALASKA SUZUKI  
INSTITUTE**

Alaska Pacific University  
Anchorage, Alaska

**DIRECTORS:**

Eleanor Branedel, Alan Schmitz

**PROGRAM OFFERINGS:**

Individual and group instruction in violin, cello and piano; Short-Term Teacher Workshops in violin and piano. Additional classes include theory, choir, note reading, orchestra, chamber ensemble (for advanced students), fiddling, choir chimes and Orff; also parent discussion groups; student and faculty recitals.

**FACULTY:**

**Violin:** Terry Durbin (KY), Vera McCoy-Sulentic (IL), Carol Smith (MO), Ellen Shertzer (OH)  
**Cello:** Lynn Burrows (CA), Ellen Shertzer (OH)  
**Piano:** Jeannne Brazier (IL), Bruce Anderson (FL), Nehama Patkin (Australia)  
**Orchestra:** Lynn Burrows

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	2	Carol Smith
Piano	1B	Bruce Anderson

**FEES:**

Registration fee (per family/non-refundable):  
Postmarked by April 15 ..... \$30  
Postmarked after April 15 ..... \$45  
Student Tuition: .....  
Pre-Twinkle - Book 3 ..... \$100  
Book 4 & above ..... \$120  
Short-Term Teacher Wkshps - Participant ... \$160  
Auditor ..... \$150  
All elective and second instrument classes,  
each ..... \$25  
SAA Student Participation Fee ..... \$1  
SAA Teacher Participation Fee ..... \$3  
Observers, per day (children's classes only) . \$30

**HOUSING:**

Nearby hotels, motels, bed and breakfast rooms and campgrounds.

**MEALS:**

Alaska Pacific University cafeteria and local restaurants.

**CHILD CARE:**

Make your own arrangements.

**RECREATION:**

Hiking in nearby mountains and along coastal trail; scenic one-hour drive south to Alyeska Ski Resort and Portage Glacier, or north to Palmer-Wasilla farm area; local zoo and museum.

**ADDITIONAL INFORMATION:**

Eleanor Braendel  
Eagle River Fine Arts Academy  
PO Box 773989  
Eagle River, AK 99577  
Phone: (907)694-2533

June 6-11, 1993: Piano  
June 13-18, 1993: Strings

**UNIVERSITY OF  
LOUISVILLE SUMMER  
INSTITUTE**

University of Louisville  
School of Music  
Louisville, Kentucky

**DIRECTORS:**

Dr. Naomi J. Oliphant, Piano  
Mrs. Peggy Mastropaolo, Strings

**PROGRAM OFFERINGS:**

Piano, violin, viola, cello, bass, chamber music

**FACULTY:**

**Piano:** Lorraine Landefeld (TX), Yasuko Joichi (IL), Naomi Oliphant (KY), Karen Griffin (KY), Julia Easton (KY), others tba  
**Strings:** Hiroko Driver (KY), Yuko Honda (WA), Joe McSpadden (AR), Brice Farrar (KY), Sally Gross, CANADA, Kyoko Fuller (WI), Stacey Shuck (NY), James Gomez (OH), Pauline Fitzgerald (KY), Sherry Hofmeister (KY), Carol Hughes (KY), Mary K. Mather (KY), Alicia McGinnis (KY), Judy Pease Wilson (KY), Lydia Whitford (KY), Wayne Krigger (KY)

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Piano	2	Lorraine Landefeld
Violin	1B	Yuko Honda
Violin	6	Hiroko Driver

**FEES:**

**PIANO**  
**Children:**  
SAA Fee ..... \$1  
Per Family Registration ..... \$30  
Pre-Twinkle ..... \$60  
Books 1-6 ..... \$95  
Late Fee (after May 15) ..... \$20  
Observer, per day ..... \$15

**Teacher Workshops:**

SAA Fee ..... \$ 3  
Registration Fee ..... \$ 30  
Participant ..... \$180  
Auditor ..... \$140  
Late Fee (after May 15) ..... \$ 20  
Daily Auditor/per day ..... \$ 25

**STRINGS**

**Student Workshop Fees:**

SAA ..... \$ 1  
Per Family Registration ..... \$ 45  
New Beginner ..... \$115  
Pre-Twinkle ..... \$115  
Books 1-6 ..... \$135  
Books 7-10 (no chamber) ..... \$135  
Chamber Music ..... \$165  
Late Fee (after May 15) ..... \$ 20

**Teacher Workshop Fees:**

SAA ..... \$ 3  
Registration Fee ..... \$ 45  
Participant ..... \$175  
Auditor ..... \$120  
Late Fee (after May 15) ..... \$ 20

**Housing:**

Louisville Hall  
Single, per night ..... \$ 15  
Double, per night ..... \$ 20  
Suite, per night ..... \$ 40

**MEALS:**

No meal plan - local restaurants

**CHILD CARE:**

Available

**ADDITIONAL INFORMATION:**

**Piano:** Dr. Naomi Oliphant  
School of Music  
University of Louisville  
Louisville, KY 40292  
Phone: (502)588-6907; 588-5557  
**Strings:** Peggy C. Mastropaolo  
7130 Branden Drive  
Georgetown, IN 47122  
Phone: (812)923-7286

June 7 - 11, 1993

**CANADIAN-  
AMERICAN SUZUKI  
PIANO BASICS  
WORKSHOP**

Bellingham, WA

**DIRECTORS:**

Jerry and Cheryl Kraft

**PROGRAM OFFERINGS:**

Teacher Workshop: Suzuki Piano Basics.  
Parent session, teacher forums, videos, student recital

**FACULTY:**

Dr. Haruko Kataoka (Japan)

**SHORT-TERM TEACHER WORKSHOPS:**

Study with a Master Teacher from Japan

**FEES:**

Participant ..... \$225  
Auditor ..... \$225  
Daily Observer ..... \$60

**HOUSING:**

Local motels

**MEALS:**

Local restaurants

**CHILD CARE:**

Not available

**RECREATION:**

Spectacular maritime and mountain scenery, salmon barbeque, beach walks, sailing, hiking

**ADDITIONAL INFORMATION:**

Cheryl Kraft  
1487 Telegraph Road  
Bellingham, WA 98226  
Phone: (206)734-9955

**June 7-12, 1993**

**ADVANCED STRING  
CAMP  
of the  
INTERMOUNTAIN  
SUZUKI INSTITUTE**

**Southeast Baptist Church  
Salt Lake City, Utah**

**DIRECTORS:**

Ramona Stirling, Karen Child

**PROGRAM OFFERINGS:**

The Advanced String Camp has been held for three years. Violin students should be in book 8 and above; cello students, book 6 and above; and viola students, book 5 and above. Interested bass students should inquire. Minimum age requirement: 11 years old by August 30th, 1993.

Daily schedule for five days: 2 hours a day of orchestra with the assistant conductor of the Utah Symphony; one hour of chamber music, coached by Utah Symphony members; a master/technique class; and a group performance class of three advanced pieces (listed in brochure). There will be daily student recitals, faculty recitals, a recital by Brian Lewis of Juilliard on Temple Square, and social activities. The week will conclude with orchestra, chamber, and group performance concerts given by the students. Students will be divided into two orchestras with the advanced orchestra consisting of students at the major concerto level (by audition).

**FACULTY:**

Violin: Brian Lewis (NY), James Maurer (CO), Jacqueline Maurer (CO)

Viola: Elizabeth Stuen-Walker (WA)

Cello: Rodney Farrar (KY)

Bass: David Yavornitzky (UT)

Chamber: Utah Symphony instructors: Jack Ashton, Kory Katseannes, David Yavornitzky, Ryan Selberg, John Chatelain; Ted Aston (UT)

Orchestra: Kory Katseannes, assistant conductor Utah Symphony

**SHORT-TERM TEACHER WORKSHOPS:**

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin 4	Jacqueline Maurer

Observation will be available of both Book 4 students and Advanced String Camp classes and recitals.

**FEES:**

Student Tuition (includes T shirt and teen activities, Monday evening meal and lunch for 5 days) ..... \$265  
Teacher Workshop Course ..... \$180

**HOUSING:**

No housing is available, but out-of-town, unaccompanied students will be housed with local participating students for \$85. This includes transportation from airport, bed, breakfast, some dinners, daily transportation, and supervision by parents. Contact will be set up between local and out-of-town families.

Teacher trainees and students coming with a parent can arrange to stay in local hotels or bed and breakfasts.

**MEALS:**

Lunch will be provided at the church. Dinner will be your own arrangement.

**CHILD CARE:**

Not available.

**RECREATION:**

Monday evening picnic and entertainment at local historic farm, Wednesday evening tour and concert at Temple Square in downtown Salt Lake City. All other hours will be filled with string camp activities. Salt Lake City is surrounded by beautiful canyons and mountains, a 20 minute drive.

**ADDITIONAL INFORMATION:**

Ramona Stirling  
1723 Ensign Bay  
Salt Lake City, UT 84121  
Phone: 801-943-5327

Karen Child  
1504 No. 675 West  
West Bountiful, UT 84087  
Phone: 801-292-9728

**June 11 - 17, 1993**

**GEORGIA STATE  
UNIVERSITY SUZUKI  
INSTITUTE**

**School of Music, GSU  
Atlanta, Georgia**

**DIRECTORS:**

Dr. Beth Cantrell, Ms. Pat Vas Dias

**PROGRAM OFFERINGS:**

Student Institute: June 14-17

Short-Term Teacher Workshops Courses:  
June 11-19

Violin, viola, cello, and flute program for students; violin teacher workshops.

**DATE INFORMATION:**

Short-Term Teacher Workshops: June 11-19  
Student Institute: June 14-17

**FACULTY:**

Violin: Margo Ames (GA), Edward Kreitman (IL), Doris Preucil (IA), Ann Schoelles (MI), Thomas Wermuth (IL)

Viola: Ann Schoelles (MI)

Cello: Pam Devenport (FL)

Flute: Deborah Kemper (VA)

Orchestra: Arlene Witte (GA)

Composition: Dr. Kristin Wendland (GA)

Jazz Improvisation and Fiddle: Randal Hoecherl (WI)

**SHORT-TERM TEACHER WORKSHOPS:**

<i>Instrument Book</i>	<i>Teacher Trainer</i>
Violin 1A & 1B	Edward Kreitman

Violin 2 and 3	Doris Preucil
Violin 4 and 5	Thomas Wermuth

**FEES:**

Registration fee (one per family) ..... \$25  
Student tuition before May 1 ..... \$153  
After May 1 ..... add \$25

**Short-Term Course Tuition:**

First Course ..... \$168  
After May 1 ..... add \$25  
Second Course ..... \$153  
After May 1 ..... add \$25

Observers, per day ..... \$25  
Observers, four days ..... \$70  
No charge for parents or teachers of student participants.

**HOUSING:**

Participants are responsible for their own accommodations. The Atlanta area offers numerous hotels and motels from which to choose. Please call the office at (404)651-1111 for suggestions or for assistance in finding a roommate.

**MEALS:**

Meals are the responsibility of participants. A wide variety of restaurants may be found within walking distance of the GSU campus.

**CHILD CARE:**

None available.

**RECREATION:**

Atlanta and its environs offer rich recreational resources, including generous city parks, the children's interactive science museum "Scitrek", the new Fernbank Museum of Natural History, botanical gardens, a fine zoo, and various Civil War monuments and landmarks. Lake Sidney Lanier, Stone Mountain, and Callaway Gardens are all comfortable day trips. The GSU campus is also within easy walking distance of the state capitol building, the Coca Cola Museum, the historic Five Points business district, and Underground Atlanta.

**OTHER:**

FINANCIAL AID: Some scholarship assistance may be provided for families enrolling more than one student. Please address inquiries to Dr. Beth Cantrell.

**ADDITIONAL INFORMATION:**

Georgia State University Suzuki  
Institute  
Dr. Beth Cantrell  
PO Box 55169  
Atlanta, Georgia 30309  
Phone: (404)651-1111

**SAA TEACHER  
SCHOLARSHIPS**

Available to SAA teachers, teacher trainees, & college students for Short-term Teacher Workshops & Long-Term Training.

**ANNUAL DEADLINE:  
MARCH 1**

See November ASJ or contact the  
SAA Office for application or  
further information.

June 12-17, 1993

**ARMADILLO SUZUKI PIANO INSTITUTE**

Southwestern University  
Georgetown, Texas

**DIRECTOR:**

Dr. Kiyoshi Tamagawa

**PROGRAM OFFERINGS:**

Student Suzuki lessons, Short-Term Teacher Workshops, Orff, music reading and theory, origami, piano concerto workshop and concert with Texas Suzuki Tour Group Orchestra; public recital for all student participants.

**FACULTY:**

Yasuko Joichi (IL), piano; Martha Stacy (OH), piano; Dr. Carol Lee (TX), advanced piano; Kiyoshi Tamagawa (TX), piano and theory; other faculty tba.

**SHORT-TERM TEACHER WORKSHOPS:**

<i>Instrument</i>	<i>Book</i>	<i>Teacher Trainer</i>
Piano	5	Yasuko Joichi

**FEES:**

Registration fee (all participants;  
one fee/family) ..... \$15

..... \$15  
Student Tuition, before May 15 ..... \$85  
After May 15 ..... \$95  
Short-Term Teacher Workshop Fee: ..... \$125  
Advanced Piano Concerto Workshop Fee: .. \$240  
(taped audition is required in addition. Write for details)  
SAA Student Participation Fee, per student .... \$1  
SAA Teacher Participation Fee, per teacher .... \$3

**HOUSING AND MEALS:**

Housing will be available in Southwestern University dormitories, cost approx. \$15-20 per night for a double room. Meals will be available through the campus food service; also, many restaurants are available within easy driving distance.

**CHILD CARE:**

None planned at this time.

**RECREATION:**

Southwestern University, new home of the Institute, is a private, Methodist Church-affiliated, liberal arts institution renowned for the high quality of its educational offerings. The beautiful campus is compact enough for all facilities and living quarters to be within easy walking distance. Georgetown, where the University is located, is a quiet and historic community about 30 miles north of Austin, easily accessible via Interstate 35.

**ADDITIONAL INFORMATION:**

Dr. Kiyoshi Tamagawa  
1005 Meriden Lane  
Austin, TX 78703  
Phone: (512)474-8196

June 12-20, 1993

**DENVER SUZUKI INSTITUTE**

University of Denver, Northeast  
Campus  
Denver, Colorado

**DIRECTORS:**

James Maurer, Artistic Director  
Gail Seay, Administrative Director

**DATE INFORMATION:**

Teacher Workshops (2 consecutive):  
June 12-20  
Student Program: June 14-19

**PROGRAM OFFERINGS:**

**Teachers:** Short Term Teacher Workshops for violin, viola, cello, guitar, flute, piano. Additional courses for teachers include "How to Teach Note Reading-Theory," Taubman Technique, "Beyond Imitation-A Search for the Essence," and "Creative Practice and Review Techniques."

**Students:** Instruction in violin, viola, cello, guitar, harp, flute, and piano. Daily student and faculty recitals. Enrichment classes include chamber ensembles, chorus, Dalcroze eurhythmics, fiddling, handbells, improvisation, orchestra, Orff, piano accompanying, theory/note reading, viola for violinists, video films of Suzuki groups.

**Parents:** "Creative Practice and Review Techniques" class, piano accompaniment class, and daily discussion groups.

**FACULTY:**

**Violin:** Gail Acosta (CA), Ellie Albers (CO), Irene Bozarth (TX), Everett Goodwin (WI), Susan Kempter (NM), Susan Kent (MA), Lesa Longay (CA), Jacqueline Maurer (CO), James Maurer (CO), Mary Cay Neal (NY), Marilyn O'Boyle (TX), Sandra Payton (WA), Margaret Shimizu (CA)  
**Viola:** Jacqueline Maurer (CO), Betsy Stuen-Walker (WA)  
**Cello:** Gilda Barston (IL), Rodney Farrar (KY), Carol Tarr (CO)  
**Guitar:** William Kossler (NC)  
**Harp:** Pam Eldridge (CO)  
**Flute:** Laura Larson (MI), Kenichi Ueda (WA), Kaye Wagner (CO), June Warhoftig (WV)  
**Piano:** Marilyn Andersen (IL), Norma Carozzi (CA), Beverly Fest (CO), Doris Harrel (TX), Doris Koppelman (CA), Michael Medley (KY), Catherine McMichael (MI), Nancy Peterson (MN), Peggy Swingle (WA)

**SHORT-TERM TEACHER WORKSHOPS:**

<i>Instrument</i>	<i>Book</i>	<i>Teacher Trainer</i>
Violin	1A & B (June 12-20)	Mary Cay Neal Marilyn O'Boyle James Maurer
Violin	2	Betsy Stuen-Walker
Violin	Overview 3-7	Gilda Barston
Viola	Overview 4 & up	Carol Tarr
Cello	1A	William Kossler
Cello	6	June Warhoftig
Guitar	1A	Kenichi Ueda
Flute	1A & 1B (June 12-20)	
Flute	4	

APPEAR IN CONCERT WITH A SYMPHONY ORCHESTRA!

The Armadillo Suzuki Piano Institute  
in conjunction with  
Southwestern University

presents

ADVANCED PIANO CONCERTO WORKSHOP AND CONCERT  
June 12-16, 1993

The Armadillo Suzuki Piano Institute is proud to offer an exciting and unique opportunity for a select group of young pianists. Students selected for this program will study and perform standard concerto movements from the repertoire list below with the Texas Suzuki Tour Group Concerto Orchestra. This ensemble of young string players from the central Texas area which recently appeared to great acclaim at the Suzuki Method Teachers' Conference in Chicago will combine with a wind section to form a full concerto orchestra. The daily curriculum will include rehearsals with the orchestra, plus individual coaching and lessons on solo parts with Institute faculty.

CONCERTO REPERTOIRE FOR 1993:

Haydn:	Concerto in D (any movement), Concerto in C (Hob.XIV:4) (any movement)
Mozart:	Concerti in F, K. 413; A, K. 414; C, K. 415; D Minor, K. 466; A Major, K. 488; D, K. 537 (first movements suggested)
Beethoven:	Concerto in C, Op. 15 (first or last Movement) Mendelssohn: Concerto in G minor, Op. 25 (last movement)
Schumann:	Concerto in A minor, Op. 54 (first movement)

Taped auditions will be due by May 1, 1993.

For application forms or details write:

Dr. Kiyoshi Tamagawa, Director  
Armadillo Suzuki Piano Institute  
1005 Meriden Lane  
Austin, Texas 78703

Piano	1A & 1B (June 11-19)	Doris Koppelman
Piano	2	Beverly Fest
Piano	6 (June 16-20)	Doris Harrel

**ADDITIONAL COURSES:**

"Beyond Imitation-A Search for the Essence" Music from the Suzuki Piano School Books 2 and various supplemental music. Doris Harrel, June 12-16.

"How to Teach Note Reading" for teachers of all instruments. Barbara Rubenstein, June 14-18.

"Creative Practice and Review Techniques" for teachers of all instruments. Jacqueline Maurer, June 16.

**FEES:**

Registration fee per student or teacher, non-refundable

Postmarked on or before March 15 .....	\$50
Postmarked after March 15 .....	\$75

Student tuition:

Pre-Twinkle .....	\$140
Book 1 and up .....	\$160

Teacher workshops:

Short-Term teacher Training Course and Special Teachers Course, participant or auditor:

1 course .....	\$150
2 courses .....	\$280

**HOUSING:**

Limited dormitory space available: singles, doubles, suites available ranging from \$13 - \$17 per person per night. Also conference rate of \$45 per night for 1-4 persons available at the Ramada Inn, 1 3/4 miles from campus. Limited shuttle service available from motel to campus.

**MEALS:**

Available at reasonable cost at campus cafeteria on a cash basis; restaurants and fast food within a one-mile radius.

**CHILD CARE:**

Available at a reasonable cost on campus through a private day care facility.

**RECREATION:**

Tennis courts, ample outdoor play space, Denver Museum of Natural History, Zoo, Botanical Gardens, and the beautiful Colorado Rocky Mountains. Rocky Mountain National Park is 1 hour away.

**ADDITIONAL INFORMATION:**

Gail Seay  
373 Clermont St.  
Denver, CO 80220  
Phone: (303)399-5764

**June 13 - 18, 1993**

## FAIRBANKS SUZUKI INSTITUTE

University of Alaska  
Fairbanks, Alaska

**DIRECTOR:**

Peggy Swartz, Musical

**PROGRAM OFFERINGS:**

Violin, viola, cello. Orff, fiddle and chamber music.

**FACULTY:**

Violin: Barbara Barber (TX), Timothy Durbin (KY), Linda Wear Fiore (PA), Vera McCoy-Sulentic (IL), Carol Smith (MO)

Cello: Carol Ourada (IL)

Orff: Lisa Kjaich

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument Book	Teacher Trainer
Violin 1B	Carol Smith

**FEES:**

Registration (non-refundable) .....	\$25
Student Tuition .....	\$100
Chamber Music .....	\$15
Fiddling .....	\$15
Teacher Workshop Tuition .....	\$150
Late Fee .....	\$25
(if postmarked after May 1st)	

**HOUSING:**

Available at University dorms by prior arrangement

**MEALS:**

Available at University and local restaurants

**ADDITIONAL INFORMATION:**

Peggy Swartz  
2149 Yankovich Rd.  
Fairbanks, AK 99709  
Phone: (907)479-2316

**June 13-17, 1993**

## MEMPHIS STATE SUZUKI INSTITUTE

Memphis State University  
Memphis, Tennessee

**DIRECTORS:**

Phyllis Long, Strings  
Libby Armour, Piano

**PROGRAM OFFERINGS:**

Student instruction in violin, viola, cello and piano; Orff, note reading, composition, orchestra, chamber music, piano ensemble, daily student

solo recitals, art classes, children's choir, parent discussion and faculty concerts.

**FACULTY:**

Violin/Viola: Mark Bjork (MN), Pak-Chung Cheng (TN), Danette Coughlan (MS), Winifred Crock (MO), Susan Hailey (TN), Diane Lewis (MO), Allen Lieb (NY), Eileen MacNaughton (AR), Gregory Morris (TN), Lyda Partee (TN), Michelle Pettigrew (TN), Edmund Sprunger (MI), Irene Wade (TN)

Cello: Barbara Wampner (CA)

Piano: Linda Nakagawa (CA)

Additional: Orff: Karen Gephart (TN); Orchestra: Winifred Crock (MO), Karla Philipp (TN); Children's Choir, Notereading, Theory: Chris Nemec (TN); Art: Gregg Coats (TN)

**SHORT-TERM TEACHER WORKSHOPS:**

None offered.

**FEES:**

Non-refundable Registration, per student (DUE APRIL 15) .....	\$ 40
Tuition per student:	
1st child in family - DUE MAY 10 .....	\$120
Tuition per additional child .....	\$105
Late fee after MAY 10:	
Per student .....	\$25
Weekly observation fee - teachers .....	\$85
Daily observation fee - teachers .....	\$30
SAA student fee, per student .....	\$1
No fees for accompanying parents.	

ALL FEES ARE PAYABLE IN FULL BY MAY 10.

**HOUSING:**

Rooms are available in Richardson Towers, an air-conditioned dormitory within walking distance of the Institute. Sheets, towels, blankets and soap will be provided.

Fees: Per person, per night:

Double, adult .....	\$16.00
Double, child (16 and under) .....	\$10.00
Single, adult .....	\$21.00
Single, child .....	\$12.00

**MEALS:**

Persons staying in Richardson Towers MUST purchase the package meal ticket which begins with brunch Sunday, June 13 through breakfast Friday, June 18. A lunch-only meal ticket is available for commuting families.

Dorm resident meal package .....	\$67.00
Lunch only .....	\$20.00
(Meal prices are 1992 quotes; prices are subject to change.)	

**CHILD CARE:**

Not available

**RECREATION:**

Campus recreation facilities include swimming and tennis. The Institute is within short driving distance of most major attractions including the Children's Museum, Libertyland, Adventure River, Memphis Zoo, museums and art galleries.

**ADDITIONAL INFORMATION:**

Phyllis Long  
Memphis State Suzuki Institute  
Memphis State University  
Department of Music  
Memphis, TN 38152  
Phone: (901)454-1299

### Delightful SAA 5th Conference T SHIRTS

Available through the SAA Office:

Proceeds benefit the Joe Cleveland Memorial Scholarship Fund.

Joe Cleveland

was an inspiring teacher and a favorite institute clinician. An annual scholarship is awarded in his memory to a deserving SAA teacher member.

T-SHIRTS are available in white or tie-dyed. Mixed sizes: \$14 each ppd.

June 13-18, 1993

SUZUKI INSTITUTE OF THE PALOUSE

Washington State University  
Pullman, Washington

**DIRECTORS:**

Janet De Temple  
Ehrich and Jane Lear

**PROGRAM OFFERINGS:**

**TEACHERS:** Short-Term Teacher Workshops for violin and cello; daily forums for all enrolled teachers; individual study with faculty for teachers; special emphasis on teacher development/training.

**STUDENTS:** Classes in violin, viola and cello; advanced and elementary orchestra; non-Suzuki offerings include jazz improvisation, dramatic improvisation and puppetry. Special social activities for teens.

**FACULTY:**

**Violin:** Ted Ashton (UT), Nancy Daby (MO), Debbie Goolsby (WA), Cathryn Lee (CA), Teresa Plotnick (ALB), Craig Timmerman (KY), Katherine Wood (WI)

**Viola:** Nancy Daby (MO), Teresa Plotnik (ALB)

**Cello:** Annette Costanzi (MD), Lisa Liske (CA)  
**Additional: Orchestra:** Ted Ashton; **Jazz Improvisation:** Greg Yasinitzky; **Dramatic Improvisation:** Lou Furman; **Puppetry:** Sharon Wiser  
**Teacher Forum Guest Lectures:** Dr. Dean Funabiki, Anna Weiland

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1B	Debbie Goolsby
Violin	3	Craig Timmerman
Violin	6	Katherine Wood
Violin	8	Cathryn Lee
Cello	2	Annette Costanzi

**FEES:**

Non-refundable Registration,  
per student or teacher ..... \$30  
SAA Required fee, per student ..... \$1  
SAA registration fee (Short Term Teacher) ..... \$3  
Student Tuition:  
Pre-Twinkle & Twinkle ..... \$90  
Book 1 & above (1st child) ..... \$115  
Book 1 & above (add'l child) ..... \$100  
Teacher Short Course fee ..... \$170  
Late Fee (postmarked after April 15) ..... \$15  
Teacher individual study (please inquire, limited enrollment)

**HOUSING:**

Campus dormitory - per person, per night  
Double occupancy ..... \$14.00  
Single occupancy ..... \$19.00

**Notes:**

- 1) Linens, towels, and pillows are provided.
- 2) Each room includes 2 single beds.
- 3) Children in sleeping bags are free

**MEALS:**

Note: On-campus, a la carte, and local restaurant meals are available.

**ADDITIONAL INFORMATION:**

Janet De Temple  
SE 425 High St.  
Pullman, WA 99163  
Phone: (509)334-1318  
for information and brochure.

June 14 - 24, 1993

OTTAWA UNIVERSITY  
SUZUKI INSTITUTE MID-SOUTHWEST

Ottawa University  
Ottawa, Kansas

**DIRECTORS:**

Alice Joy Lewis, Rita Dowling

**DATE INFORMATION:**

"Sound Encounters"	June 14-24
"A Sound Investment"	June 14-19
SAA Teacher Workshops	June 14-19
(Violin 1A & Bk.7; Cello 1A)	
Institute, all levels	June 19-24
SAA Teacher Workshops	June 19-24
(Violin 1B & Bk.8; Cello 1B)	

**PROGRAM OFFERINGS:**

Violin, viola, cello, bass, and piano programs. Theory, reading classes, student orchestras; electives: Orff, chorus, drama, graduation program, parent classes.

"Sound Encounters" - Advanced Students' Quartet/Chamber Orchestra Program. Special master class by Brian Lewis, open by audition to violinists in "Sound Encounters." (Additional fee required)

"A Sound Investment" - String orchestra Repertoire Workshop for Teachers and Orchestra Directors

Teacher Practicum; Short-Term Teacher Workshops

**FACULTY:**

**Violin:** Eleanor Allen (KS), Carol Dallinger (IN), Teri Einfeldt (CT), Michele George (OH), Jay Gilbertson (OR), Everett Goodwin (WI), Shirley Koch (TX), Cheryl Kutscher (IA), Brian Lewis (NY), Joy Moeller (MN), Moshe Neumann (IL), Judy Offman (TX), Doris Preucil (IA), Kathy Rollings (MO), Stephanie Sandven (KS), Norma Jean Seaton (KS), Beth Titterington (KS), Vicki Vorreiter (France), Judy Yamada (MI), Sonja Zeithamel (IA)

**Viola:** Joanne Martin (Canada), Kathy Rollings (MO)

**Cello:** Elliott Cheney (TN), Jean Dexter (MO), Ellen Shertzer (OH), additional, tba

**Bass:** Kathleen McCullough (KS), Scott Neumann (KS)

**Piano:** Christine Allen (LA)

**Orchestra:** David Einfeldt (CT), Cheryl Kutscher (IA), Scott Neumann (KS)

**Additional:** Joyce Stuermer (KS) - Chorus/Orff;

Martha Sandven (KS) - Drama

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1A & 1B	Michele George
Violin	7	Teri Einfeldt
Violin	8	Stephanie Sandven
Cello	1A & 1B	Jean Dexter

College credit information available upon request

**FEES:**

Registration fee	\$ 30
"Sound Encounters" - 10 days	\$300
"Sound Encounters" activity fee	\$ 70
Special Brian Lewis Master Class	\$ 65
Suzuki students - 5 day Institute	\$175
Teacher Workshops, each	\$175
Teacher Practicum, pending acceptance	\$230
Teacher Observer (student classes)	\$135
Parent Playing Class (vln & vla)	\$ 35
SAA Student assessment	\$ 1
SAA Teacher assessment	\$ 3

**NOTES:**

· **DISCOUNT:** All registrations (teacher and student) postmarked **MARCH 1, 1993** or **BEFORE**, **SUBTRACT \$30** per registrant.

· Student registrations postmarked **March 2 - March 29, 1993** will be accepted at **FULL PRICE** for **FULL PROGRAM** offerings.

· Student registrations postmarked **March 30 - May 15, 1993**, will be accepted at **FULL PRICE**, with students' names on a **WAITING LIST** for "**A GROUP**" (private lesson) **SCHEDULING**. To be **guaranteed** an "**A group**," student registrations **MUST** be received postmarked **March 29** or before.

· No student registrations accepted after **May 15, 1993**.

· Teacher registrations postmarked **May 16** or later, **ADD \$20**.

**HOUSING:**

Dorm, per night, per person ..... \$11  
Dorm, children age 2 & under ..... no charge

**MEALS:**

Program	Adult	Child
10-day program	\$146.50	\$ 96
(Supper Monday, 6/14 thru breakfast, Friday 6/24)		
5-day program	\$ 86	\$56
(Supper Mon., 6/14 thru breakfast, 6/20 OR Supper Sat., 6/19 thru breakfast, 6/25)		

Adult = 11 & older; child = 10 & younger

**CHILD CARE:**

Available @ \$2/hour/child. Available without charge during parents' sessions.

**RECREATION:**

Supervised recreation during parents' sessions. Also swimming, tennis, handball, volleyball

**OTHER:**

Transportation is available from Kansas City International Airport to Ottawa University. Information sent upon request.

**ADDITIONAL INFORMATION:**

Alice Joy Lewis  
1001 South Cedar  
O.U. Box 99  
Ottawa, KS 66067-3399  
Phone: (913)242-5200, ext. 5437  
or 1-800-755-5200, ext. 5437  
(out-of-state)

**June 14-18, 1993**

**UTAH SUZUKI PIANO  
BASICS TEACHER  
WORKSHOP**

Salt Lake Community College  
Salt Lake City, Utah

**DIRECTORS:**

Muriel G. Hayes, Cleo Ann Brimhall

**PROGRAM OFFERINGS:**

Teacher lessons, student demonstration lessons, parent sessions, videos, informal teacher forums, and lectures by Dr. Kataoka

**FACULTY:**

Dr. Haruko Kataoka, Head of Piano Department, Talent Education Institute, Matsumoto, Japan and co-founder of the Suzuki Piano School; Cleo Ann Brimhall

**SHORT-TERM TEACHER WORKSHOPS:**

Piano Basics: Study with Master Teacher from Japan, Haruko Kataoka  
Piano 1A: For all teachers without previous training - Cleo Ann Brimhall

**FEES:**

Teacher Workshop Course Participant  
or Auditor ..... \$200  
Observer Daily Fee ..... \$50  
SAA Teacher Workshop Course Participation Fee \$3

**HOUSING:**

Local motels. Additional, tba

**MEALS:**

Local restaurants. Other, tba

**CHILD CARE:**

Not available

**RECREATION:**

Temple Square, Tabernacle Choir Rehearsal and Broadcast, Local scenic and tourist attractions

**ADDITIONAL INFORMATION:**

Muriel G. Hayes  
7090 DeVille Drive  
Salt Lake City, UT 84121  
Phone: (801)943-6970

**Session 1: June 16-19 Piano  
only**  
**Session 2: June 20-23 Piano  
and Strings**  
**Session 3: June 24-27 Strings  
only**

**BLUE LAKE SUZUKI  
FAMILY CAMP**

Twin Lake, Michigan  
(Western shore of Michigan)

**DIRECTOR:**

Marilyn Kesler

**PROGRAM OFFERINGS:**

Classes in violin, viola, cello, piano, piano chamber music, string chamber music, orchestra; Short-term Teacher Training Courses.

Blue Lake Suzuki Family Camp offers a low-cost opportunity for Suzuki students and their families at the Blue Lake Fine Arts Camp located in a beautiful, rustic setting in the southern tip of the Manistee National Forest.

**FACULTY:**

Violin: Geri Arnold (MI), Jan Burchman (MI), James Butler (MI), Linda Gregorian (MI), Satoko Handa (MI), Sheryl Hudler (MI), Mark Mutter (MI), Roxanne Oliver (MI), Elaine Osterbur (MI), Judy Palac (MI), Patricia Reiter (MI), Edmund Sprunger (MI)

Viola: Mark Smith (MA)

Cello: Annette Costanzi (MD), Sally Dunning (MI), Grace Field (MI)

Chamber Music: Nancy Marttila (MI), Patricia Smith (MI), Tomio Anderson (MI)

Piano: Sue Crosser (MI), Ron DiSalvio (MI), David Lipps (MI), Carol Lubetkin (OH), Armena Marderosian (MI)

**SHORT-TERM TEACHER WORKSHOPS:**

June 15-23, 1993:

Dates	Book	Teacher Trainer
June 15-19:	Piano 4	Carol Lubetkin
June 19-23:	Violin 1B	Geri Arnold
	Cello 3	Annette Costanzi

**FEES:**

Registration Fee (per family) ..... \$20  
Student Lesson Fee ..... \$65  
SAA Student Registration ..... \$1  
Chamber Music, additional, per student ..... \$20

Short-Term Teacher Training ..... \$100  
Observing Teacher ..... \$40  
SAA Teacher Registration ..... \$3

*Note: Applications will be accepted until camp is filled or until April 1, 1993. If space is available, a late fee of \$10 will be charged on all applications received after April 1, 1993.*

**HOUSING:**

Cost for one session:

Single cabins for each family:

Adult, each ..... \$40  
Student, each ..... \$25

(minimum charge \$90)

Shared cabins with another family:

Adult, each ..... \$20  
Student, each ..... \$10

Tents are available or bring you own - \$15

RV parking, limited availability

**MEALS:**

Children, 5-11 years ..... \$25  
Children, under 5 ..... no charge  
Adults ..... \$35

(Costs stated are for one session only.)

**CHILD CARE:**

Available on hourly fee basis. Individual arrangements made on arrival.

**RECREATION:**

Activities Directors: Mr. and Mrs. Wm. Tenant. Swimming in 2 pools, lakeside activities, hands-on arts and crafts activities in the Art Barn. Games and sports scheduled during the day.

**OTHER:**

Note: The camp usually fills up relatively quickly. We suggest that applications be sent in by March 15 for housing at the camp.

**ADDITIONAL INFORMATION:**

Patricia Smith  
1911 Birchwood  
Okemos, MI 48864  
Phone: (517)349-1230



New Orleans hosts the Japanese Tour Group.

**SAVE THE DATES!**

**6th Conference**  
**Suzuki Association of the Americas, Inc.**  
**June 3-6, 1994**  
**Chicago Hilton & Towers**  
**Chicago, Illinois**

**June 18 - 26, 1993**

**MID-SOUTHEAST SUZUKI INSTITUTE**

Virginia Intermont College  
Bristol, Virginia

**DIRECTORS:**

Jane Blair MacMorran, Betty Newell

**DATE INFORMATION:**

Teacher Workshops: June 18-26  
Student Programs: June 20-24

**PROGRAM OFFERINGS:**

Violin, viola, cello, piano, fiddle, orchestra, chamber music, theory, Kodaly/Orff, parents' program, student ensemble for advanced students, week-end or week-day options; special fiddle sessions.

Teacher Workshop Courses in violin, piano and cello; Teacher Training for high school students; teacher individual study;

Workshop dealing with Alexander Method

**FACULTY:**

**Violin:** Hiroko Driver (KY), Betsy Fee (SC), Linda Fiore (PA), Nan Freeman (NC), Helen Higa (HI), Jane MacMorran (TN), Vera McCoy-Sulentic (IL), Joseph McSpadden (AR), Betty Newell (TN), William Starr (CO), Julie Swenson (TN), Linda Waltner (TN)

**Viola:** Linda Waltner (TN), Betty Newell (FL)  
**Cello:** To be determined

**Piano:** Yasuko Joichi (IL), Jane Perry (NC)

**Ensemble:** Linda Fiore (PA), Domenick Fiore (PA)

**Additional: Theory** - Linda Waltner (TN); **Kodaly/Orff** - Cathy Logan (TN); **Orchestra** - Domenick Fiore (PA); **Alexander Method** - Helen Higa (HI); **Fiddle** - Jenny Armstrong (IL)

**SHORT-TERM TEACHER WORKSHOPS:**

**SESSION 1: June 18-21**

Instrument	Book	Teacher Trainer
Violin	1A	Rudy Hazucha
Violin	2	Hiroko Driver
Violin	6	Joe McSpadden
Violin Supplementary for High School and College Students: "Suzuki Philosophy and Pedagogy including Practice Techniques" William Starr		
Cello	Book 1A	tba
Piano	1A	Yasuko Joichi

**SESSION 2: June 22-26**

Instrument	Book	Teacher Trainer
Violin	1B	Linda Fiore
Violin	4	Rudy Hazucha
Violin	7	Hiroko Driver

Violin Supplementary For Teachers:

"Problem Resolution, Motivation and Practice Techniques" William Starr

Cello Supplemental - Review 1-3" tba

Piano 3 Yasuko Joichi

**Individual Lessons:**

Violin William Starr  
Cello tba  
Piano Yasuko Joichi

**FEES:**

Program	Before May 1	After May 1
Student tuition	\$135	\$150
SAA Student Registration	\$1	\$1
Ensemble Workshop, Week-End Option		\$100
Student Ensemble Week-Day Option		\$20
Fiddle Option	\$25	\$25
Observer	\$135	\$150
<b>Teacher Workshop:</b>		
Participant	\$175	\$190
Auditor	\$175	\$190
Teacher Workshop, 2nd course		\$155
Teacher Individual Lessons		\$135
SAA Teacher Registration	\$3	\$3
College Credit, 2 hours	\$85	\$85
Alexander Technique	\$15	\$15
T-Shirts, Students		\$6
T-Shirts, Non-Students		\$8

**HOUSING/MEALS:**

11 yrs. & over	\$140
10 years & under	\$125
Linens	\$8
Week-end room, per night	\$11
Commuter fee (Includes 4 lunches)	\$48
Room deposit, per bed	\$10
Lunch for commuter families	\$20

**CHILD CARE:**

Per child:	
Student Families	\$60
Teacher Trainees, weekend only	\$15
Teacher Trainees, all week	\$65
Counselor Fee	\$30

**RECREATION:**

Indoor Swimming pool, gymnasium, tennis courts, evening entertainment

**ADDITIONAL INFORMATION:**

Henry Gonzalez  
434 Isley Dr.  
Blountville, TN 37617  
Phone: (615)323-3228, after 6 p.m.

**June 21 - 25, 1993**

**IDAHO SUZUKI INSTITUTE**

Northwest Nazarene College  
Nampa, Idaho

**DIRECTOR:**

Connie Hadlock

**PROGRAM OFFERINGS:**

Student classes in violin, viola, cello; includes Suzuki literature in master class, technique class, repertoire class.

Solo recital opportunity; reading ensemble or pre-reading; optional classes: viola or cello as a secondary instrument; theory, chamber music, others to be announced.

**FACULTY:**

Violin/Viola: Mihoko Hirata (WA), Paul Hirata (WA), Cathryn Lee (CA), Kathleen Spring (WA), Barbara Solowan (WA), June Itami (ID), Peggy Miller (ID), LeRoy Bauer (ID), Connie Hadlock (ID)

Cello: William & Linda Wharton (ID)

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	2	Kathleen Spring
Violin	4	Cathryn Lee
Violin	7	Mihoko Hirata

**FEES:**

Student registration	\$15
Family registration, 3 or more students	\$35
Required SAA fee, per student	\$1
Pre-Twinkle tuition	\$65
Tuition, Books 1-3	\$85
Tuition, Books 4-10	\$100
Optional classes	\$15
Viola/cello as secondary instrument	\$20
Viola/cello rental	\$25
Short-term course registration	\$25
Short-term course tuition	\$125
Required SAA fee, per teacher	\$3
College credit, 3 quarter hours	\$55
Observer fee (student class only), per day	\$20
Late registration fee, after May 15, each	\$25

Registration deadline: May 15, 1993

Final payment due: June 15, 1993

**HOUSING:**

On campus, per person/night \$6.25

**MEALS:**

Many fast food places and grocery stores near campus.

**CHILD CARE:**

On campus, per hour/child \$1

**RECREATION:**

Indoor swimming pool; park with tennis courts/ playground; special teen night; fun night

**ADDITIONAL INFORMATION:**

Connie Hadlock  
16159 So. 10th Ave.  
Caldwell, ID 83605  
Phone: (208)454-8180

**June 21 - 25, 1993**

**WESTERN SPRINGS SCHOOL OF TALENT EDUCATION TEACHER WORKSHOP**

Western Springs School of Talent  
Education  
Western Springs, IL 60558

**DIRECTOR:**

Edward Kreitman

**PROGRAM OFFERINGS:**

Violin Teacher Training

**FACULTY:**

Edward Kreitman (IL), Thomas Wermuth (IL)

**SHORT-TERM TEACHER WORKSHOPS:**

"Teaching Balanced Basics: Overview of Suzuki Books 1-4" -

Edward Kreitman, instructor

"Group Class Techniques" - Thomas Wermuth, instructor

**FEES:**

Registration ..... \$25  
 Tuition ..... \$175  
 Late Fee, after June 1 ..... \$20

**HOUSING:**

DAYS STOP INN, 115 E. Ogden Ave.

Westmont, IL 60559

Phone: (708)969-5200

Weekly rates available

HAMPTON INN OF WESTCHESTER

2222 Enterprise Dr. Westchester, IL 60154

Phone: (708)409-1000

Free shuttle to W.S.S.T.E.

**MEALS:**

Variety of nearby restaurants

**CHILD CARE:**

None available

**RECREATION:**

Western Springs is within five minutes of Oak Brook Shopping Center and Brookfield Zoo.

**ADDITIONAL INFORMATION:**

Edward Kreitman

c/o Western Springs School of Talent

Education

1106 Chestnut

Western Springs, IL 60558

Phone: (708)246-9309

**June 22-26, 1993****GREATER  
WASHINGTON SUZUKI  
INSTITUTE**

The Catholic University of  
 America  
 Washington, D.C.

**DIRECTORS:**

Ronda Cole, Musical

Florence Kwok, Business

**PROGRAM OFFERINGS:**

Violin, viola, cello, bass, flute, parent lecture series; Short-Term Teacher Training, chamber music, four orchestras.

**FACULTY:**

Louise Behrend (NY), Robert Cole (VA), Ronda Cole (VA), Pamela Devenport (FL), Timothy Durbin (KY), David Einfeldt (CT), Teri Einfeldt

(CT), Susan Kent (MA), Katie Lansdale (OH), Laura Larson (MI), James Stern (CA), Craig Timmerman (KY), Scott Walker (NC), Katherine Wood (MI), Cynthia Finks (VA), others - tba

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1B	Katherine Wood
Violin	Overview: "Remedial Teaching in Books 2-4"	Ronda Cole
Violin	"Preparation for Mozart Concerti and Book 9"	Louise Behrend
Flute	6	Kenichi Ueda

**FEES:****STUDENT INSTITUTE:**

Tuition, Books 1-4 ..... \$180  
 Tuition, Book 5 & up ..... \$200  
 Registration fee ..... \$30  
 Siblings enjoy reduced rates.

Chamber music ..... \$60

**TEACHER WORKSHOP:**

Short-Term Teacher Workshops ..... \$205

(Add \$30 Registration fee.)

Two graduate or undergrad. credits .... add \$100

Teacher observers' fee ..... \$100

**HOUSING:**

\$162 per/person double occupancy for 6 nights. (Third and fourth occupants may use sleeping bags without charge.)

**MEALS:**

Pay as you go on and off campus.

**CHILD CARE:**

Not available

**RECREATION:**

Sight-seeing in Washington, D.C. Swimming and tennis. Subway stop on campus.

**ADDITIONAL INFORMATION:**

Florence Kwok

5109 Phillip Road

Annandale, VA 22003

Phone: (703)256-3031

**June 25 - July 1, 1993****GREATER  
WASHINGTON SUZUKI  
PIANO INSTITUTE**

Education Building,  
 Vienna Baptist Church  
 Vienna, Virginia

**DIRECTOR:**

Linda J. Gutterman

**PROGRAM OFFERINGS:**

Student Workshop: June 27-July 1. Offerings include master class, repertoire class, Orff, recorder, singing, electronic keyboards/improvisation, duets, daily student recitals, faculty recitals. Teen program.

Special teacher seminars.

**FACULTY:**

Fay Adams (TN), Donald Beattie (IL), Carole Bigler

(NY), Tony Caramia (NY), Frank Conlon (DC),

Kathleen Fitzgerald (PA), Nancy Fox (VA), Valery

Lloyd-Watts (Canada), Jeanne Luedke (CT), Robert

Wyatt (VA)

**SHORT-TERM TEACHER WORKSHOPS**

Instrument	Book	Teacher Trainer
<b>June 25-July 3:</b>		
Piano	IA/IB	Jeanne Luedke
<b>June 27-July 1:</b>		
Piano	2	Valery Lloyd-Watts
Piano	4	Carole Bigler

**FEES:**

Teacher workshop tuition, per book ..... \$230

IA &amp; IB ..... \$450

Student tuition - Books 1-3 ..... \$185

Books 4 and up ..... \$200

**HOUSING**

Housing in nearby motels, information available on request

**MEALS**

Meals at nearby restaurants, box lunches available; information upon request

**CHILD CARE:**

\$80 per week for child age 5 or younger

**RECREATION:**

Sightseeing in Washington, D.C.; playground on-site

**ADDITIONAL INFORMATION:**

Linda J. Gutterman

307 South Jackson Street

Arlington, Virginia 22204

Phone: (703) 979-6635



Chicago Suzuki Institute

**Suzuki Summer Institutes:****Ideas, Inspiration, New Skills, New Friends, Fun***See you there!*

June 26 - July 4, 1993

CHICAGO SUZUKI INSTITUTE

Trinity Conference Center  
Deerfield, Illinois

DIRECTOR:  
Gilda Barston

DATE INFORMATION:

Student Program: June 28 - July 2  
Chamber Music Program: June 26- July 4  
Short-Term Teacher Workshop Courses:  
(1a, 2, 4, 6, violin 8) June 26 - June 30  
(1b, 3, 5, 7, 9, cello 8) June 30 - July 4

PROGRAM OFFERINGS:

Short-Term Teacher Workshops in violin, cello, piano; student classes in violin, viola, cello, piano; chamber music program; pre-Twinkle classes; orchestra; note reading; musicianship studies; improvisation; Orff; children's chorus; country fiddle; parents' discussion sessions; advanced master classes in violin, viola, cello, and piano; daily solo recitals.

Special teachers' classes: "A Symposium: The Essentials of Suzuki Teaching Besides the Repertoire." Part I: Setting up a program, Parent Education, Enrichment classes (Orff, Dalcroze, Chamber Music, Orchestra). Part II: Reading, Supplementary Materials, Performance Opportunities.

FACULTY:

**Violin:** Mark Bjork (MN), David Einfeldt (CT), Teri Einfeldt (CT), Michele George (OH), Milton Goldberg (IL), Everett Goodwin (WI), Edward Kreitman (IL), Moshe Neuman (IL), Stephanie Preucil (IL), Craig Timmerman (KY), Thomas Wermuth (IL), Judy Yamada (MI)  
**Viola:** David Einfeldt (CT), Dee Martz (WI)  
**Cello:** Carey Cheney (TN), Elliot Cheney (TN), Jean Dexter (MO), Rodney Farrar (KY), Nancy Hair (MA), Marilyn Kesler (MI), Richard Mooney (CA), Nell Novak (IL), Carol Ourada (IL), Carol Tarr (CO)  
**Piano:** Yasuko Joichi (IL), Doris Koppelman (CA), Nehama Patkin (Australia)  
**Chamber Music:** David Einfeldt (CT), Mark George (OH), Dee Martz (WI)  
**Enrichment:** Country Fiddle - Jenny Armstrong (IL); Chorus - Mary Brown (IL); Orchestra - David Einfeldt (CT); Orff & Musicianship Studies - Fran Kazan (IL); Orchestra - Marilyn Kessler (MI); Pre-orchestra - Nancy Kocal (IL); Jazz Violin - William Kronenberg (IL) Rhythmic Reading - Kal Novak (IL); Jazz - Jennifer Peters (IL); Orff - Peggy Wise (IL); Music & Movement - Wayne Krigger (KY)

SHORT-TERM TEACHER TRAINING COURSES:

Instrument	Book	Teacher Trainer
Violin	1A/1B	Michele George
Violin	2, 3	Ed Kreitman
Violin	4, 5	Craig Timmerman
Violin	6, 7	Thomas Wermuth
Violin	8, 9	Mark Bjork
Cello	1A, 1B	Jean Dexter

Cello	2, 3	Nancy Hair
Cello	4, 5	Carol Tarr
Cello	6, 8	Nell Novak
Cello	7	Richard Mooney
Piano	1A, 1B	Doris Koppelman
Piano	2, 3	Yasuko Joichi
Piano	4, 5	Nehama Patkin

SPECIAL TEACHERS' COURSE: "Essentials of Suzuki Teaching Besides the Repertoire" - Teri Einfeldt

Part 1 (June 26 - June 30): Setting up a program, Parent Education, Enrichment Classes (Orff, Dalcroze, Chamber Music, Orchestra)

Part 2 (June 30 - July 2): Reading, Supplementary Materials, Performance opportunities

\*Note: This course is open to teachers of all instruments. You may register for either part or both together.

FEES:

(Due May 15, 1993)  
Student Program Tuition ..... \$195  
Chamber Music Program Tuition ..... \$315  
Short-Term Teacher Training Courses:  
One course ..... \$195  
Two courses ..... \$360  
Special Teachers' Courses:  
One course ..... \$195  
Two courses ..... \$360  
Observers other than parents ..... \$65  
(May attend all student classes)  
Family Fee (parent registration) ..... \$25  
Campus Facility Fee (per student/day) ..... \$5  
Late Payment Fee (after May 15) ..... \$25

HOUSING:

(all air-conditioned facilities):  
Single occupancy/per person/per night ..... \$25  
Double occupancy/per person/per night \$16.00

MEALS:

FULL MEAL PLAN: (Breakfast, Lunch and Dinner)

Per day:  
Adult ..... \$16.20  
Child, 10 and under ..... \$8.10

COMMUTER PLAN: LUNCH ONLY

5 days:  
Adult ..... \$30  
Child, 10 and under ..... \$15  
8 days  
Adult ..... \$48  
Child, 10 and under ..... \$24

CHILD CARE:

Not Available

RECREATION:

All the cultural and entertainment features of the Chicago area are available, as well as the recreational facilities of Trinity Conference Center. An institute activity is scheduled each evening.

ADDITIONAL INFORMATION:

Gilda Barston, Director  
The Music Center of the North Shore  
300 Green Bay Road  
Winnetka, IL 60093  
Phone: (708) 446-3822

June 27 - July 3, 1993

NEW ENGLAND SUZUKI INSTITUTE

Bates College  
Lewiston, Maine

DIRECTOR:  
Clorinda Noyes

PROGRAM OFFERINGS:

Violin; viola, cello, piano Suzuki core curriculum; Orff, orchestra. In addition, chamber music and fiddle will be offered as electives.

FACULTY:

Violin: Nancy Fennessy (NY), Gwendolyn Thornblade (MA), Katherine Wood (WI)  
Viola: Gwendoline Thornblade (MA)  
Cello: Richard Noyes (ME)  
Piano: Katherine Johnson, (IL)  
Orff: Nancy Cash-Cobb (ME)

SHORT-TERM TEACHER WORKSHOPS:

None offered.

FEES:

Family Registration Fee not available at this time  
Tuition, all instruments, all levels ..... \$165  
Electives, each ..... \$40

HOUSING & MEALS:

A split room and meal plan will be offered this year. Specific prices will be available on the brochure.

RECREATION:

Participants will have access to all campus recreational facilities including tennis, racquetball and squash courts, the fieldhouse, and the 25-meter indoor pool. Bicycles are welcome.

ADDITIONAL INFORMATION:

Clorinda Noyes  
40 Woodmont St.  
Portland, ME 04102  
Phone: (207)761-4639



New England Suzuki Institute

June 27 - July 1, 1993

## CLOUDCROFT SUZUKI INSTITUTE

Cloudcroft Middle School  
Cloudcroft, New Mexico

### DIRECTORS:

Dr. Laurie Scott, Mr. William Dick

### PROGRAM OFFERINGS:

Student Suzuki violin, viola, and cello lessons and group classes; orchestra, origami, Orff

### FACULTY:

Laurie Scott (TX), William Dick (TX), Alejandro Mendoza (NY), Elizabeth Brady (TX), Kiyoshi Tamagawa (TX)

### SHORT-TERM TEACHER WORKSHOPS:

None offered.

### FEES:

Registration .....	\$15
Student Tuition .....	\$100
Orff .....	\$20
Origami .....	\$20
Orchestra .....	\$20
SAA Student Fee .....	\$1

### HOUSING:

Housing needs to be self-arranged, local cabins available, information can be forwarded.

### MEALS:

No food service

### CHILD CARE:

None offered

### RECREATION:

Hiking, camping, local parks, cherry picking, fossil hunting.

### ADDITIONAL INFORMATION:

William Dick/Laurie Scott  
6913 Hardy Drive  
Austin, TX 78757  
Phone: (512)454-7706



Cloudcroft Suzuki String Institute

June 27 - July 2, 1993

## CAPITAL UNIVERSITY SUZUKI INSTITUTE

Capital University  
Columbus, Ohio

### DIRECTOR:

Ginny Christopherson

### PROGRAM OFFERINGS:

Suzuki violin, viola, cello, piano, chamber music, performance class (strings and piano duos), dance, choir, music appreciation, electronic music, handbells, clogging, beginning piano, fiddling, harpsichord, organ, recorder, musical theatre scene, parent classes, Kodaly, theory, string orchestra, recitals, concerts, reading classes, movement, improvisation (strings & piano), talent show, viola for violinists, practice classes (on Vivaldi's A minor Concerto), and conducting.

### FACULTY:

**Violin:** James Butler (MI), Ronda Cole (VA), Terry Durbin (KY), Brice Farrar (KY), Alice Joy Lewis (Kansas), Nancy Lokken (MN), Vera McCoy-Sulentic (IL), Joe McSpadden (AR), Joy Moeller (MN), Kathy Rollings (MO), Stevie Sandven (KS), James Stern (CA), Linda Stieg (OH), Roger Stieg (OH), Vicki Vorreiter (France)  
**Viola:** Terry Durbin (KY), Joe McSpadden (AR), Roger Stieg (OH)  
**Cello:** Pam Devenport (FL), additional faculty tba  
**Piano:** Audrey Andrist (OH), John Carter (OH), Rita Hauck (OH), Christopher Liccardo (NY), Mary Craig Powell (OH), Merry Bing Pruitt (OH), Susan Soehner (NY), David Volkhausen (NY)  
**Chamber Music:** Violin and viola - Terry Durbin (KY), Brice Farrar (KY), Joseph McSpadden (AR), James Stern (OH), Roger Stieg (OH); Cello - Rodney Farrar (KY)

### SHORT-TERM TEACHER WORKSHOPS:

Mary Craig Powell will teach all of the piano teacher workshop courses. Trainees for 1A, 1B, Book 4, and Book 5 (which are not during Institute) will be able to observe her teach her own students at "regular" lessons. There are also tapes of her teaching her students at various levels. Teachers have found it very valuable to see how she incorporates development of pieces, technique and reading into the learning process.

Books 3 and 4 are taught during Institute, and teachers have the opportunity to see a wide range of levels, teachers and student courses.

Trainees for these courses will be housed in the newly renovated, air-conditioned, Cotterman Hall. These courses may be registered with the SAA, just as those taught during Institute week.

Trainees are sometimes frustrated because there is so much to do and see. We suggest that teachers come just to observe on days their courses do not meet, in order to take in all the other activities that go on during Institute.

Date	Instr/Book	Teacher Trainer
June 14-18:	P1A	Mary Craig Powell
June 18-22:	P1B	Mary Craig Powell
June 25-29:	P2	Mary Craig Powell
June 29-July 3:	P3	Mary Craig Powell
July 12-16:	P4	Mary Craig Powell
July 19-23:	P5	Mary Craig Powell
June 25-29:	Vn1A	Linda Stieg
June 29-July 3:	Vn1B	Linda Stieg
June 27-July 2:	Vn2	Nancy Lokken
June 27-July 2:	Vn3	Ronda Cole
June 27-July 2:	Vn4	Carol Dallinger
June 27-July 2:	Vn7	Alice Joy Lewis

Teacher's Institute will not be held this year.

### FEES:

Family Registration .....	\$20
Students through Bk. 3 .....	\$130
Book 4 (3 per class) .....	\$155
Optional: Book 6+ (2/class) .....	\$175
Parent Violin or Reading Class .....	\$15
Parent Individual Lessons .....	\$50
Organ or Harpsichord .....	\$20
Teen Activities .....	\$10
Chamber Music .....	\$165
String and Piano Performance Class .....	\$20
Child Care (per week or \$1.50/hr.) .....	\$35
Sibling Classes .....	\$20
String Improvisation Class .....	\$15
Vivaldi A minor Practice Class .....	\$15
Conducting .....	\$15

### Teacher Training Workshop Fees:

Registration Fee .....	\$20
Tape Evaluation Fee .....	\$5
Teacher Training per course .....	\$165
University Undergraduate .....	\$50
Graduate credit (3 quarter hrs.) .....	tba
Auditor .....	\$165
Observer, per day .....	\$20
Observer, 6 days .....	\$75

### HOUSING:

Dormitories, 5 nights .....	\$55
4 nights .....	\$46
Per Single, 5 nights .....	\$75
Per single, 4 nights .....	\$60

### MEALS:

\$55 per person, individual meals available, restaurants close by; Sunday lunch and barbeque, to be announced.

### CHILD CARE:

Weekly .....	\$35.00
Per hour .....	\$ 1.50

### RECREATION:

Tennis courts, bowling alley, picnicking on campus, municipal pool, Columbus Zoo, Center for Science & Industry

### ADDITIONAL INFORMATION:

Ginny Christopherson  
Capital University Suzuki Institute  
Conservatory of Music  
Capital University  
Columbus, OH 43209  
Office: (614)236-6411  
Home: (614)237-4917

June 27 - July 2, 1993

OREGON SUZUKI INSTITUTE

Pacific University  
Forest Grove, Oregon

**DIRECTORS:**

Kathie Reed, Cynthia Scott

**PROGRAM OFFERINGS:**

Teacher Short-Term Workshops in violin and piano. Student instruction all levels for violin, viola, cello and piano. Enrichment courses include chamber music, orchestra, fiddling, Dalcroze, Orff, piano sight-reading, piano improvisation, and daily lectures for parents. Evening concerts.

**FACULTY:**

**Violin:** Ellie Albers (CO), Clarisse Atcherson (OR), Richard Bauer (OR), Suzanne Gaye (OR), Lesa Longay (CA), Sandra Payton (WA), Margaret Shimizu (CA), Kathleen Spring (WA), Betsy Stuen-Walker (WA), Kathy Walden (OR)  
**Viola:** Richard Bauer (OR), Betsy Stuen-Walker (WA)

**Cello:** David Littrell (KS)

**Piano:** Jane Hill-Daigle (MT), Linda Nakagawa (CA), Peggy Swingle (WA)

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1B	Kathleen Spring
Violin	3	Ellie Albers
Piano	1B	Peggy Swingle

**FEES:**

To be announced.

**HOUSING:**

Available on campus

**MEALS:**

Available on campus for both commuters and dorm residents

**CHILD CARE:**

Available on campus during class hours.

**RECREATION:**

Municipal swimming pool; classes in origami and arts and crafts; other activities.

**ADDITIONAL INFORMATION:**

Cynthia Scott  
500 Hartke Loop  
Oregon City, OR 97045  
Phone: (503)655-7839



The wave of teens at Kingston Suzuki Institute

June 28 - July 2, 1993

WESTCHESTER SUZUKI INSTITUTE

State University of New York at  
Purchase  
Purchase, New York  
(Westchester County)

**DIRECTOR:**

Amy Rosen

**PROGRAM OFFERINGS:**

Pre-Twinkle, Violin, Cello, Eurhythmics, Reading Classes, Orchestra, Play-Ins, Recitals, Theory, Parents' Discussion Group, Parents' Eurhythmics, Quartets, Viola for the Violinist

**FACULTY:**

**Violin:** Nancy Dexter (NY), Helen Higa (HI), Elisabeth Kaufman (NY), Mary Ann Meade (NY), Hisako Resnick (NY), Margo Sokolow (NJ)  
**Cello:** Katharine Brainard (NY), Jacqueline Stern (NY)

**Eurhythmics/Theory:** Bill Bauer (NY)

Additional faculty to be announced.

**SHORT-TERM TEACHER WORKSHOPS:**

None offered.

**FEES:**

Tuition:	
Bk. 5 and Up .....	\$215
Bk. 1-4 .....	\$190
Pre-Twinkle .....	\$175
Family Registration Fee .....	\$25
Late Fee (after May 28, 1993) .....	\$25
Observer's Fee (one day) .....	\$25
Observer's Fee (one week) .....	\$100
Parent's Eurhythmics Class .....	\$35
Viola for the Violinist .....	\$35

**HOUSING:**

Bed and Breakfasts available in the area

**MEALS:**

Cafeteria available for breakfast and lunch. Numerous restaurants in the college vicinity.

**CHILD CARE:**

Not available

**RECREATION:**

Play area. College is located 30 minutes from New York City.

**ADDITIONAL INFORMATION:**

Amy Rosen  
310 West End Ave., Apt. #3C  
New York, NY 10023  
Phone: (212)787-0948



Westchester Suzuki Institute

July 5-9, 1993: Session 1  
July 12-16, 1993: Session 2

SUMMER MUSICFEST  
AND SUZUKI KINGSTON  
(17th Year)

Queen's University  
Kingston, Ontario

**DIRECTORS:**

Vera Risk  
T.J. McAvaney, String Co-ordinator

**PROGRAM OFFERINGS:**

**SESSION 1 (July 5-9)**

**Suzuki Student Tuition:** Piano, violin, viola, cello, and flute. Plus a choice of Pre-reading/Rhythmic Reading; Music Through The Ages; Theory; Music & Movement; String Ensemble; Chamber Music; Fiddling, Recorder Ensemble; Lullaby & Nursery Song Class, Family Chorus; Individual Voice Lessons or Coaching; Keyboarding; Organ; Young Artists Program; Daily Recitals, Participation in the Final Recital and Student Variety Concert; Teen Program and Theatre Arts. Programs and Courses for traditional students and teachers.

**Parent/Adult Program:** Daily Lectures; Private Lessons; any of the above courses; Social Events; Concerts; Recitals.

**Sibling programs:** Choose from any of the above.

**Short-Term Teacher Training Courses:** Piano, violin, cello and flute. (Detailed listing follows.)

**Non-Parent Observers:** May observe any part of the Institute except Teacher Development Programs and restricted classes.

**Graduate Suzuki Teacher Observer:** For Suzuki teachers who have completed and registered all books of their instrument repertoire. These teachers will be able to audit (strictly non-participatory) any or all of the Teacher Workshop Courses for a reduced fee. (Verification of registration of all books with the SAA must accompany application, unless previously enrolled under this category at this Institute.)

**SESSION 2: (July 12-16)**

**Suzuki Student Tuition: Piano.** Plus a choice of Pre-Reading, Sight Reading; Theory; Master Classes in Concerto Performance; Accompanying; Keyboarding, Organ, Young Artists Program; Recorder Ensemble; Lullaby & Nursery Song Class, Family Chorus, Individual Voice Lessons or Coaching; Theatre Arts; Teen Program; Daily Recitals; Participation in Final Recital and Student Variety concert. Programs and courses for Traditional students and teachers.

**Parent and Adult Programs & Non-Parent Observers:** Same as Session 1

**Sibling Programs:** Same as Session 1

**Short-Term Teacher Training Courses:** Piano. (detailed listing follows)

**Non-Parent Observers:** Same as Session 1

**Graduate Suzuki Teacher Observer:** (Details under Session 1)

*Note: Concurrent programs for Traditional Students and Teachers offered during both sessions.*

**FACULTY:**

(Partial listing)

**Piano:** Christine Allen (LA), Donna Barnes (Ontario), Donald Beattie (IL), Carole Bigler (NY), Tony Caramia (NY), Elaine Edwards (KS), Susan Gibbon (Ont), Sondra Harnes (VA), Rita Hauck (OH), Gerri Henderson (NE), Jane Kutscher (OH), Spiro Kizas (Ont), Dr. Ray Landers (NJ), Valery Lloyd-Watts (Ont), Mary Craig Powell (OH), Joanne Scully (GA), James Selway (VA), Clayton Scott (Ont), Sue Vasquez (NY)

**Violin:** Helen Brunner (England), Terry Durbin (KY), Pamela DeWall (PA), Karen Kimmett (France), T.J. McAvaney (NJ), Jule Supplee (PA)

**Viola:** T.J. McAvaney (NJ)

**Cello:** Catherine Walker (Que)

**Flute:** June Warhoftig (WV), David Gerry (Ont)

**Group Classes:** T.J. McAvaney (NJ) - String Ensemble and Chamber Music; Pamela DeWall (PA) - Fiddling; Donald Beattie (IL) - Keyboarding; Tony Caramia (NY) - Jazz Piano; Fran Harkness (Ont.) - Organ; Ann-Lorraine Molloy (Ont) - M & M, Orff and Kodaly; Richard Perry (NY) - Recorder; Clayton Scott (Ont) - Music Through The Ages; Sondra Harnes (VA) - Singing and Voice; James Selway (VA) - Theatre Arts

**Teen Counsellor:** Sandra Zaidel (NY)

**Day Care Supervisors:** Wendy Parry & Mary Playfair

**Day Care Supervisors:** Wendy Parry & Mary Playfair

**Day Care Supervisors:** Wendy Parry & Mary Playfair

**Day Care Supervisors:** Wendy Parry & Mary Playfair

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*Violin, Foundation 1A Cello and Flute start July 5 and continue until Saturday, a.m., July 10, with Pedagogy, Performance and Observation scheduled throughout the week. For those wishing to study both courses offered in your instrument, a specially reduced two-week rate for tuition applies along with a special reduced fee for Accommodation for 8 nights, July 2 - July 9, inclusive. (Classes will conclude at 11:00 a.m. on Saturday, July 10).*

**SHORT-TERM TEACHER TRAINING COURSES:**

**SESSION 2: July 12-16**

Instrument	Book	Teacher Trainer
Piano	2	Rita Hauck
Piano	4	Elaine Edwards
Piano	6	Carole L. Bigler

**FEES:**

To be announced

**HOUSING:**

On-campus Accommodation and Meals offers your choice of private or semi-private accommodation (no imposed sharing) in the finest University residence. During the summer, the residences are equipped, organized and staffed to provide the comforts and amenities expected by adult delegates. There are common rooms used for informal social mingling and comfortably furnished sitting rooms throughout the bedroom areas. Laundry facilities on every floor. Rates, to be announced.

**MEALS:**

Taken in the University Dining Hall, cafeteria-style. Non-Resident adults, students, or children may purchase a weekly meal card for 16 meals and the Opening Banquet. (Costs to be announced.) Casual meals also available on a "pay-as-you-go" cash basis for the convenience of Non-Residents.

**CHILD CARE:**

Available July 5-9 only. A comprehensive Day Care Centre provides professional care by the hour or day. Snacks are provided morning and afternoon but no meals.

Cost: \$3.50 per hour; \$20.00 per day per child. (Service is conditional upon demand and if necessary will be substituted by a babysitting service.)

**RECREATION:**

Historical Kingston, the original capital of Upper Canada, is located on the shores of Lake Ontario in the heart of the famous "Thousand Islands". Site of the 1976 Olympic Sailing, it is considered to be one of the best fresh water sailing centres in the world. Queen's University is situated only a block from the lake, providing convenient and abundant opportunities for wind-surfing and sailing (rentals), boat cruises and swimming, strolling or relaxing by the water. Tennis, golf, theatre, art galleries, museums, and famous military sites such as "Old Fort Henry" and the Martello Towers are all within easy access. There are special events for teens enrolled in the Teen Program. Suzuki Kingston is a family-oriented Institute with something for everyone!

**ADDITIONAL INFORMATION:**

Vera Risk  
756 Tacoma Crescent  
Kingston, Ontario, Canada K7M 5C4  
Phone: (613)634-3410 (9a.m. - 5p.m.)  
or (613)549-8336 (5 p.m. - 9p.m.) -  
Glenda Gullberg  
Fax: (613)634-3410 (24 hours)

July 5 - 10, 1993

**ORANGE COUNTY'S WEST COAST SUZUKI PIANO INSTITUTE**

Christ College Irvine  
Irvine, California

**DIRECTOR:**

Maxine Casper

**PROGRAM OFFERINGS:**

**July 5-10: Teacher Workshops**

**July 6-10: Student Workshops**

Student program includes Suzuki piano and violin master classes, pre-twinkle and twinkle classes, ensemble, trios, fiddling, accompanying, Alexander Technique, folk dancing, handbells, improvisation, Orff-Schulwerk, percussion, reading, recorder, and theory with a special emphasis on teens. Also, classes are available for siblings and non-Suzuki students. There will be special concerts, daily recitals, parent classes, arts and crafts, organized games and activities.

**FACULTY:**

**Piano:** Arleene Antin (CA); Karen Hagberg (NY); Doris Koppelman (CA); Peggy Swingle (WA); Cathy Williams (CA); Elaine Worley (ID)

**Violin:** Kathy Lincke Brow (CA); Kristi Tretter Frisby (CA)

**Additional:** Orff-Schulwerk & recorder: Beverly Chaffee; International folk dance & choir: Cathy Crawford; Alexander Technique: Eileen Troberman

**SHORT TERM TEACHER TRAINING COURSE:**

Piano Book 3

**FEES:**

**Student tuition:**

Full day (4 classes) .....	\$175.00
*Short day (3 classes) .....	150.00
Piano & Violin - full day with two masterclasses .....	\$220.00
Pre-Twinkle or First Piano Lessons	
2 classes .....	120.00
1 class .....	90.00
Non-Suzuki Student .....	125.00
Alexander Technique Group Class .....	20.00

\* Short day is a Master Class plus 2 additional classes for the young child who doesn't last well for a full day.

**Teacher tuition:**

Participant .....	\$175.00
Observer/Auditor .....	150.00
Per day observation .....	35.00
Alexander Technique - 2 or 3 per class .....	100.00

**HOUSING:**

On-campus dorms ..... \$15/person/night  
Two single beds per room; two rooms share bath, sofa & kitchenette.  
Many nearby hotels are also available.

**MEALS:**

On-campus meals:  
Lunch ticket (5) ..... \$25

*Please Note: Violin teacher Workshop Courses Fdn. 1A and Flute Book 3 start at 7:00 p.m. on Friday, July 2, and continue with Pedagogy and Performance through July 3 & 4; Observation, July 5-7. Book 5*

## SAA-Approved Institutes

Breakfast, Adult .....	\$4
Child under 12 .....	\$3
Dinner, Adult .....	\$6
Dinner, child under 12 .....	\$4

### CHILD CARE:

Available on campus @ \$1.50/hr.

### RECREATION:

Christ College, close to John Wayne Airport, has great on campus tennis, basketball courts and playing fields. The campus is located 4 miles from the beach and Newport Harbor. Orange County's Performing Arts Center, Disneyland, Knott's Berry Farm, Wild Rivers, Angel Stadium and many other attractions are a short drive from campus.

San Diego's Wild Animal Park, Sea World, Zoo and Balboa Park, and Los Angeles County's Gene Autry's Western History Museum and Griffith Observatory, Magic Mountain, and other attractions are a considerable distance and can be visited before and/or after the close of the institute.

### OTHER:

Since trainees are sometimes frustrated with so much to do and see during the institute, a full day of the teacher training will held on Monday, July 5 before the Tuesday, beginning of classes for students. This provides more time for observation of our wonderful teacher trainers during student lessons.

### ADDITIONAL INFORMATION:

Maxine Casper  
33586 Via Lagos  
Dana Point, CA 92629  
Phone: 714/496-4930

**July 6 - 10, 1993**

## UNIVERSITY OF MIAMI SUZUKI INSTITUTE 1993

University of Miami  
Coral Gables, FL

### DIRECTORS:

Simon Salz, Sarah Neham Salz

### PROGRAM OFFERINGS:

Violin, viola, cello, guitar, flute, piano, orchestra, Orff, chamber music, fiddle, Dalcroze, harpsichord.

### FACULTY:

Jacqueline Maurer (CO), James Maurer (CO), Debbie Elafros (TX), Lauren Kossler (SC), Gretchen Smith (KY), Kagari Tanabe (OH), Connie Helm (PA), William Kossler (SC), Pam Devenport (FL), Zirka Sochan (NY), Lucinda Lippert (FL), John Krumich (CA), Robert Heath (FL), Greta Shanley (PA)

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Jacqueline Maurer
Violin	5	James Maurer
Flute	1B	Greta Shanley
Guitar	1B	William Kossler
Piano	1A	Gretchen Smith

### FEES:

tba

### HOUSING:

Dormitory or local motels

### MEALS:

Meal plan or local restaurants

### CHILD CARE:

Not available

### RECREATION:

Recreation: swimming pool, tennis courts, Parrot Jungle, Orchid Jungle, Monkey Jungle, Miami Seaquarium, Metro Zoo, beaches, Everglades National Park, Pennekamp National Park, Disney World (5 hours by car)

### OTHER:

Special Feature: "Jazz for Kids" Concert

### ADDITIONAL INFORMATION:

Sarah Neham Salz  
12241 S.W. 103rd Ave.  
Miami, FL 33176  
Phone: (305)238-8937

**July 11 - 16, 1993**

## EAST TENNESSEE SUZUKI FLUTE INSTITUTE INTERNATIONAL

East Tennessee State University  
Johnson City, Tennessee

### DIRECTOR:

Rebecca Paluzzi, director, Jeanne Lilly, registrar

### PROGRAM OFFERINGS:

Flute, music theory, flute choir, parent education, teachers' group lessons

### FACULTY:

Toshio Takahashi (Japan), Kenichi Ueda (WA), Rebecca Paluzzi (TN), June Warhofstig (WV), Pandora Bryce (Canada), David Gerry (Canada), Laura Larson (MI), Deborah Kemper (VA), Cindy Brody (MD), Fay Adams (TN) - Music Theory

### SHORT-TERM TEACHER WORKSHOPS:

Flute 1A, 2, 3, 5, 8

### FEES:

Registration:	
Early discount if postmarked by April 1 .....	\$35
Postmarked by May 10 .....	\$45
After May 10	\$60
Student Tuition Books 1-2 .....	\$135
Student Tuition Books 3 and above .....	\$150
Student SAA Fee .....	\$1
Short-Term Teacher Workshop:	
Participant .....	\$185
Auditor .....	\$165
Takahashi Group Lesson for Teachers (by levels) .....	\$60
Teacher SAA Fee .....	\$3
ISA Family Membership Fee .....	\$12
ISA Teacher Membership Fee .....	\$17

Music Theory .....	\$25
Ensemble .....	\$25

### HOUSING:

Dormitory fees to be announced after January 1.

### MEALS:

University meal ticket cost to be announced after January 1.

### RECREATION:

Swimming, tennis, children's party

### OTHER:

Brochures to be mailed in February. Registration due by May 10, 1993. Telephone calls are returned collect.

### ADDITIONAL INFORMATION:

Jeanne Lilly, Registrar  
East Tennessee Suzuki Flute Institute  
International  
2211 N. Greenwood Dr.  
Johnson City, TN 37604  
Phone: (615)926-2090



East Tennessee Suzuki Flute Institute

**July 11 - 16, 1993**

## OKANAGAN SUMMER SCHOOL OF THE ARTS SUZUKI INSTITUTE

Penticton, B.C., Canada

### DIRECTORS:

Esther Ngai, Peter Armstrong

### PROGRAM OFFERINGS:

Student instruments: violin, Twinklers through Book 6, depending upon enrollment

### FACULTY:

Ester Ngai, Rosalind O'Keefe

### SHORT-TERM TEACHER WORKSHOPS:

Selection depends upon enrollment.

Instrument	Book	Teacher Trainer
Violin	1A & 1B	Rosalind O'Keefe

Violin 2 Rosalind O'Keefe

**FEES:**  
\$125 plus registration

**HOUSING:**  
Billeting arranged through school.

**MEALS:**  
Not available

**CHILD CARE:**  
Not available

**RECREATION:**  
Inquire for information.

**ADDITIONAL INFORMATION:**  
Peter Armstrong  
Okanagan Summer School of the Arts  
PO Box 22037  
Penticton, B. C. V2A 8L1  
Phone: (604)493-0390

**July 11 - 16, 1993**

**NORTH CAROLINA  
SUZUKI INSTITUTE**

East Carolina University  
Greenville, North Carolina

**DIRECTORS:**  
Robert Hause, Joanne Bath

**PROGRAM OFFERINGS:**  
Violin, viola, cello student classes; motion, orchestra, chamber music.

**FACULTY:**  
Enid Cleary (IL), Nelson Cleary (IL), Annette Costanzi (MD), Carol Dallinger (IN), Rocky DiGeorgio (FL), Terry Durbin (KY), Brice Farrar (KY), Margery Aber (WI), Ruth Johnsen (NC), Mary Frances Boyce (NC), Pamela Kelly (NC), Wayne Krigger (KY), Andrea Moore (NC), Dee Martz (WI), Nan Freeman (NC), Melissa Hedrick (NC), Betsy Stuen-Walker (WA), Craig Timmerman (KY), Vicki Vorreiter (France), Carole Walker (NC), Scott Walker (NC)

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1B	Margery Aber
Violin	5	Craig Timmerman
Viola	5	Elizabeth Stuen-Walker

**FEES:**  
Registration - all programs ..... \$35  
Student tuition, per student ..... \$135  
Teacher workshop tuition ..... \$175  
Auditor tuition ..... \$175  
Teacher observer fee ..... \$100

**HOUSING & MEALS:**  
To be announced.

**CHILD CARE:**  
To be announced.

**RECREATION:**  
Swimming, bowling, evening events

**ADDITIONAL INFORMATION:**  
Robert Hause  
School of Music  
East Carolina University  
Greenville, NC 27858  
Phone: (919)757-6197

**Session 1: July 11-16, 1993  
Session 2: July 18-23, 1993**

**ITHACA COLLEGE  
SUZUKI INSTITUTE**

Ithaca College  
Ithaca, New York

**DIRECTORS:**  
Sanford Reuning

**PROGRAM OFFERINGS:**  
Suzuki violin, (including two-week Special Advanced Repertoire Program), viola, cello, chamber music (three-week session), string orchestra, parent program.

**FACULTY:**  
**Violin:** Loren Abramson (MO), Geri Arnold (MI), Sr. Helen Anne Barry (NY), Mark Bjork (MN), Christophe Bossuat (France), Judy Bossuat (France), Janis Butler (NY), David Einfeldt (CT), Teri Einfeldt (CT), Nancy Fennessy (NY), Lorraine Fink (CA), Daphne Hughes (Canada), Carrie Reuning Hummel (WI), Susan Jarvis (NY), Edward Kreitman (IL), Kathy McHugh (NY), Stephanie Sandven (MO), Ann Schoelles (MI), Carol Smith (MO), Thomas Wermuth (IL), Katherine Wood (WI)  
**Viola:** David Einfeldt (CT), Ann Schoelles (MI), Thomas Wermuth (IL)  
**Cello:** Gilda Barston (IL), Nancy Hair (MA), Richard Mooney (CA), Sera Smolen (NY)  
**Chamber Music:** Crispin Campbell (MI), John Lindsey (NY), George Myers (NY), Marla Rathbun (NY), Belinda Reuning (OH), George Sopkin (ME)

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1A	Stephanie Sandven
Violin	1B	Stephanie Sandven
Violin	2	Daphne Hughes
Violin	3	Carol Smith
Violin	5	Carrie Reuning Hummel
Violin	8	Thomas Wermuth
Cello	1A	Gilda Barston
Cello	1B	Gilda Barston

**FEES:**  
Student Registration Fee ..... \$15.00  
Family Registration Fee ..... \$15.00  
Tuition:  
Violin/Viola, Books 1-3 ..... \$202.00  
Books 4-10 ..... \$230.00  
Advanced Repertoire Program, 2 weeks ..... \$725.00  
Cello, Books 1-2 ..... \$202.00

Books 3-8 ..... \$230.00  
Parent Violin Class ..... \$70.00  
Chamber Music Institute  
(3 weeks, all-inclusive) ..... \$1,298.00  
Short-Term Teacher Workshop Courses:  
Registration Fee ..... \$15.00  
Participant, grad. credit 1 1/2 hrs. .... \$472.50  
Participant, non-credit ..... \$236.25  
Auditor ..... \$236.25  
Teacher Observer ..... \$90.00

**\*\*Fees, including housing and meals, subject to change without notification.\*\***

**HOUSING:**  
Residence Hall (per person):  
Single ..... \$102.00  
Double ..... \$87.50  
Triple ..... \$71.75  
Garden Apartments (per apt.):  
Studio ..... \$215.00  
2 Bedroom ..... \$353.00  
3 Bedroom ..... \$461.25  
Teen Dorm Fee ..... \$45.00

**MEALS:**  
Adult, child 13 and over (per week) ..... \$105.00  
Child, age 5 - 12 ..... \$89.50  
Child, age 1 - 4 ..... No charge

**RECREATION:**  
Swimming, tennis, track and fitness trails, game room.

**ADDITIONAL INFORMATION:**  
Sanford Reuning  
Ithaca Talent Education  
PO Box 669  
Ithaca, NY 14851  
Phone: (607)272-6006



Ithaca Suzuki Institute

July 11 - 16, 1993

TEXAS CHRISTIAN  
UNIVERSITY SUZUKI  
INSTITUTE

Texas Christian University  
Fort Worth, Texas

**DIRECTOR:**

Marilyn O'Boyle

**PROGRAM OFFERINGS:**

Violin, viola, cello: 3 Suzuki hours per day & 1-2 hrs./day-other activities; Piano: 2 Suzuki hours/day & 1-2 hrs./day-other activities; harp: 3 Suzuki hours/day & 1 other activity hour per day. Other activities referred to above: Dalcroze classes, chamber music, orchestra, viola for violinists. Piano: special master classes for advanced piano students, improvisation, accompaniment and duo classes. Graduation for piano, violin & cello. Daily student recitals. TCU Piano Trio in residence. Violin classes and piano accompaniment classes for parents.

**FACULTY:**

**Violin:** Ellie Albers (CO), Barbara Barber (TX), Everett Goodwin (WI), Anastasia Jempelis (NY), San San Kletzien (NJ), Cathy Lee (CA), Allen Lieb (NY), Nancy Lokken (MN), Susan Moinister (Israel), Moshe Neumann (IL), Joe Petron (PA), Roger Stieg (OH), Craig Timmerman (KY), Judy Yamada (MI).

**Cello:** Audrey Cosgrove (LA), Jean Dexter (MO), Marilyn Kesler (MI), Annika Petrozzi (Peru)

**Harp:** Mary Kay Waddington (CO)

**Piano:** Cleo Brimhall (UT), Doris Koppleman (CA), John Owings (TX), Barbara Shepherd (IL), Kagari Tanabe (OH)

**Chamber Music:** Jim Barber (TX), John Burton (TX), Kurt Sprenger (TX)

**Orchestra:** Joanne Erwin (OH), Kurt Sprenger (TX)

**Dalcroze:** Chuck Albers (CO)

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1B	Craig Timmerman
Violin	7	Anastasia Jempelis
Violin	"Developing Advanced Techniques Through Student Repertoire"	
		Barbara Barber
Cello	3	Marilyn Kesler
Piano	3	Cleo Brimhall
Piano	6	Doris Koppleman
Harp	1B	Mary Kay Waddington

**FEES:**

<b>Teachers:</b>	
Application fee	\$30
Participant/Auditor	\$195
Observer	\$125
<b>Students:</b>	
Application fee (per family)	\$50
Pre-Twinkle	\$125
Violin Bks. 1-3	\$165
Viola/Cello Bks. 1-2	\$165
Harp/Piano	\$195
Violin Bks. 4 & up	\$195
Viola/Cello 3 & up	\$195

Chamber Music	\$50
Graduation	\$10

**HOUSING:**

Residence hall housing will be available  
Housing, double ..... \$115

**MEALS:**

Cafeteria is available on a cash basis.

**CHILD CARE:**

No child care available

**RECREATION:**

Museums, parks and other attractions nearby

**ADDITIONAL INFORMATION:**

Marilyn O'Boyle  
Box 32927  
Fort Worth TX 76129  
1-800-TCU-7134



Texas Christian University Suzuki Institute

July 12 - 30, 1993

HOLY NAMES  
COLLEGE PIANO  
SUMMER WORKSHOPS

Holy Names College  
Oakland, California

**DIRECTOR:**

Caroline Blondet Fraser

**PROGRAM OFFERINGS:**

Short-term courses in Suzuki piano; HNC Certificate in Piano Pedagogy with Suzuki Emphasis; Piano Literature Courses; General Pedagogy Courses; Lesson Observation in HNC Preparatory Music Department

**FACULTY:**

**Suzuki Piano:** Caroline Blondet Fraser (CA), Doris Harrel (TX), Cheryl Kraft (WA), Cathy Williams (CA)

**Piano Literature:** Roy Bogas, Betty Woo, Margaret Fabrizio

**General Pedagogy:** Caroline Blondet Fraser, Doris Harrel, Robert Athayde

**SHORT-TERM TEACHER WORKSHOPS:**  
(ALL PIANO COURSES)

Book	Dates	Teacher Trainer
1A	July 12-16	C. Blondet Fraser
1B	July 19-23	C. Blondet Fraser
2	July 26-30	C. Blondet Fraser
3	July 12-16	Cheryl Kraft
4	July 19-23	Cathy Williams
5	July 26-30	Doris Harrel

**FEES:**

HNC Suzuki Certificate Program:  
(includes 3 Suzuki Books, 3 Piano Literature Courses, 3 General Pedagogy Courses) .... \$925  
Individual Suzuki Books, each ..... \$205  
(\$235 for Continuing Education credit)  
Piano Literature Courses, each ..... \$90  
General Pedagogy Courses, each ..... \$60

**HOUSING:**

Housing in the HNC Residence Hall is available. Rates to be announced.

**MEALS:**

A snack bar and cafeteria are available on campus. Local restaurants are nearby, off-campus.

**CHILD CARE:**

Children's programs are available. Call the Special Programs Office at (510)436-1508 for more information.

**RECREATION:**

Swimming, tennis, concerts, sight-seeing in the scenic Bay Area.

**ADDITIONAL INFORMATION:**

Caroline Blondet Fraser, Director  
1993 Piano Summer Workshops  
Holy Names College  
Music Department  
3500 Mountain Blvd.  
Oakland, CA 94619  
Phone: (510)436-1031

July 17 - 24, 1993

LINCOLN SUZUKI  
SUMMER CAMP

Nebraska Wesleyan University  
Lincoln, Nebraska

**DIRECTOR:**

Barbara Jones

**PROGRAM OFFERINGS:**

Student classes in piano, violin, cello; recitals, violin and cello repertoire classes, piano ensembles, choir, Orff, recorder, orchestra, art, Kindermusick, and parent/teacher lectures. Short-term Teacher Workshops in piano, violin and cello.

**FACULTY:**

**Piano:** Doris Harrel (TX), Carol Novak (NE)  
**Violin:** Franca Mann (NY), Mischa Johnson (NE)

Cello: Carol Tarr (CO)

Additional: Michael Nuss (NE) - Orff and Choir;  
Karen Benson (NE) - Recorder; Tracy Sands (NE)  
- Orchestra; Anne Sweet (NE) - Art

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	1A and 2	Doris Harrel
Violin	1A and 2	Francina Mann
Cello	1A	Carol Tarr

### FEES:

Student Registration (includes SAA fee) .....	\$15
Late Fee (after June 1, 1993) .....	\$10
Student Tuition (4 core curriculum classes) ...	\$85
Each additional Enrichment Class .....	\$25
Art Class Material Fee .....	\$5
Pre-ordered T-shirt .....	\$9
Observer fee (per day) .....	\$10
Short-Term Teacher Workshop Registration: (includes SAA teacher participation fee) .....	\$20
Late Fee (after June 1) .....	\$10
Short-Term Teacher Training Workshop: Participant/Auditor .....	\$150
College and Undergraduate College Credit: (1 hour) .....	\$110

### HOUSING:

Air-conditioned dormitory rooms on campus.  
Per person/per night .....

List of near-by hotels and motels provided upon request.

### MEALS:

The Campus Center cafeteria will be open for breakfast and lunch. Coupon books will be available.

### CHILD CARE:

Not available

### RECREATION:

State Capitol Building, State Historical Museums, Folsom Children's Zoo, Lincoln Children's Museum, miniature golf, roller skating, swimming, tennis, picnicking in city parks.

### ADDITIONAL INFORMATION:

Barbara Jones  
5730 Prescott Ave.  
Lincoln, NE 68506-5154  
Phone: (402)483-4531

**July 18 - 23, 1993**

## EDMONTON SUZUKI STRING INSTITUTE

University of Alberta  
Edmonton, Alberta

### DIRECTOR:

Elizabeth Jones Cherwick

### PROGRAM OFFERINGS:

**STUDENTS:** Private and group instruction in violin, viola, and 'cello. Dalcroze classes, reading classes or orchestra, play-ins, recitals by students and faculty. **PARENTS:** Lectures, recitals, and reading orchestra. **TEACHERS:** Short-Term Teacher Workshop - Violin 1A; observation of all

classes, recitals, and play-ins.

### FACULTY:

Violin: Ellie Albers (CO), Paule Barsalou (ON), Linda Judiesch (ON), Rosalind O'Keefe (BC)  
Viola: Elizabeth Stuen-Walker (WA)  
'Cello: Carey Cheney (TN), Rodney Farrar (KY), Diana Nuttall (AB)  
Dalcroze: Chuck Albers (CO)

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1A	Ellie Albers

### FEES:

(Canadian Funds)	
Student Tuition .....	\$160
(includes \$20 non-refundable registration fee and \$10 parent fee)	
Additional sibling .....	\$150
Short-Term Teacher Workshop Participant .....	\$250
Short-Term Teacher Workshop Auditor .....	\$200
Observer, (5 days) .....	\$65
Observer, (per day) .....	\$15
Late Registration: (additional fee after May 15, 1993) .....	\$40

### HOUSING:

On-campus student residence, nearby hotels, campgrounds. Details in brochure.

### MEALS:

University cafeterias, nearby restaurants. Details in brochure.

### CHILD CARE:

Available on site at additional fee.

### RECREATION:

Swimming on campus, walking/biking trails in nearby river valley. Many attractions in Edmonton area such as museum, zoo, Space Sciences Centre, Fort Edmonton Park, and West Edmonton Mall.

### ADDITIONAL INFORMATION:

Elizabeth Jones Cherwick  
or Holly Maccagno  
Society for Talent Education  
8525 - 101 St.  
Edmonton, AB  
T6E 3Z4  
Phone: (403)433-4922

**July 19 - 23, 1993**

## RALEIGH SUZUKI PIANO INSTITUTE

Peace College  
Raleigh, North Carolina

### DIRECTORS:

Robin Stroud, Betsey Aldrich

### PROGRAM OFFERINGS:

Piano Master class, group repertoire class, harpsichord, introduction to organ, rhythm and movement, chorus, living history, chamber music, parent talks and evening concerts.

### FACULTY:

Piano: Elaine Worley (ID), Dana Southwell (CA), Robin Stroud (NC), additional staff TBA  
Organ and Harpsichord: Tom Marshall (VA)  
Chorus: Dana Southwell  
Rhythm and Movement: Wayne Krigger (KY)  
Living History: Debbie, Joanna and Nathan Betz (VA)  
Chamber Music: Wayne Krigger (KY)

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Piano	2	Elaine Worley
Piano	4	TBA

### FEES:

Registration .....	\$30
Student Tuition .....	\$145
Book 2 Teacher Workshop .....	\$170
Book 4 Teacher Workshop .....	\$170

### HOUSING:

Quiet, air-conditioned dormitory available on Peace College Campus.

### MEALS:

Campus cafeteria meal plans available for dorm residents and commuters. Many restaurants nearby.

### CHILD CARE:

Will be provided. Fees to be announced.

### RECREATION:

Swimming, basketball court, tennis courts, many museums and parks to see in Raleigh and surrounding areas; evening concerts.

### ADDITIONAL INFORMATION:

Robin Stroud  
102 N. Library St  
Greenville, NC 27858  
Phone: (919)830-4871

*Don't miss out!  
Attend an Institute this summer.  
Bring a friend!  
You'll be glad you came.*



July 19 - 30, 1993

**INSTITUT SUZUKI  
MONTREAL**

McGill Conservatory of Music  
Montreal, Quebec

**DIRECTORS:**

Eric Madsen, Dragan Djerkić

**PROGRAM OFFERINGS:**

July 19 - 30: (2 weeks): Chamber music for strings with Marcel Saint-Cyr, Short Term Teacher Workshops Violin 1A and 1B with Michele George.

July 25 - 30: (1 week): Suzuki Method in violin, cello, flute; choir; parent workshops; faculty and student recitals (Every child is allowed to play.); theory; chamber music; and string orchestra for intermediate and advanced students, and Short-Term Teacher Workshop Violin 1B.

Individual instruction is given in either English or French, according to preference. Most group events incorporate both languages.

**FACULTY:**

**Violin:** Paule Barsalou (Ontario), Christophe Bossuat (France), Judy Bossuat (France), Helen Brunner (England), Michele George (OH), Linda Judiesch (ONT), Susan Kent (MA), Karen Kimmett (France), Lydie Krivosik (QUE), Karen Langille (NS), Katherine Wood (WI)

**Cello:** Carey Beth Hockett (England), Catherine Walker (Que)

**Flute:** Jean Tremblay (QUE)

**Chamber music:** Kristina Melnyk (QUE), Marcel Saint-Cyr (QUE)

**Additional: Orchestra -** Dragan Djerkić (QUE);

**Choir -** Margie Stubington; **Theory -** Helen Diguier (RI), Margie Stubington (QUE)

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher trainer
Violin	1A & 1B	Michele George

**FEES:**

Program	CAN\$	US\$
Family registration	\$25	\$20
Student tuition, Books 1-4:		
Before June 7	\$160	\$130
After June 7	\$180	\$145
Student tuition, Book 5 & up:		
Before June 7	\$180	\$145
After June 7	\$200	\$165
Chamber music, July 19-30:		
Before June 7	\$270	\$220
After June 7	\$290	\$235
Teacher training:		
Participator/Auditor	\$180	\$145
Teacher Observer	\$75	\$60

**HOUSING:**

Single rooms in the campus dormitory with towel and linen service, \$26.50CAN/night, \$115/week (taxes included). Children may double up with their parents for free if own bedding (mattress and sheets) is provided.

**MEALS:**

Kitchen facilities are available in the dormitory. There are also many good and inexpensive restaurants within a five minute walk.

**RECREATION:**

Sights, sounds, and cuisine of cosmopolitan Montreal, on-campus sports facilities.

**ADDITIONAL INFORMATION:**

Institut de l'education du talent  
414 Maple  
Saint Lambert, QC J4P 2S4  
Phone: (514)465-6543  
or (514)465-9410

July 23 - 30, 1993

August 1 - 6, 1993

**CENTRAL VIRGINIA  
SUZUKI INSTITUTE**

Sweet Briar College  
Sweet Briar, Virginia

**DIRECTORS:**

Rudy A. Hazucha, Musical Director  
Susan Fralin, Executive Director

**PROGRAM OFFERINGS:**

Suzuki violin, viola, cello, and piano classes; orchestra, chamber music, creative movement, and fiddle classes. Adult private lessons in violin, viola, cello and piano; adult chamber music, and accompanying class.

Suzuki piano students may enroll in theory, harpsichord, organ, fortepiano, accompanying, ensemble, recorder, or chamber music classes.

**FACULTY:**

**Violin:** Margo Ames (SC), Merideth Rexford Buxton (MD), Betsy Fee (SC), Linda Fiore (PA), Nan Freeman (NC), Rudy Hazucha (VA), Anna Joiner (GA), Joe McSpadden (AR), Nadine Burden Moehlenkamp (VA), Carole Walker (NC), Scott Walker (NC)

**Cello:** Nan Freeman (NC), Nancy Hair (MA), Wayne Krigger (KY), Scott Walker (NC)

**Viola:** Merideth Rexford Buxton (MD), Anna Joiner (GA)

**Piano:** Susan Fralin (VA), Sandra Horwege (VA), Yasuko Joichi (IL), Judith Sheard (PA), Claudio Vasquez (NY), Sue Vasquez (NY), Michiko Yurko (MD)

**Chamber Music:** Domenick Fiore (PA), Chris Moehlenkamp (VA), Scott Walker (NC)

**Additional:** Scott Walker (NC) - Orchestra; Judith Sheard (PA) - Recorder; Allen Huszti (VA) - Harpsichord, Fortepiano, Organ; Robbie Wells (VA) - fiddle; Wayne Krigger (KY) - creative movement.

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Cello	4	Nancy Hair
Piano	3	Yasuko Joichi
Violin	3	Joe McSpadden

**FEES:**

Family Registration Fee	\$30
<b>Student Tuition:</b>	
Violin Books 1-3	\$170
Violin Book 4 & up	\$180
Viola, Cello, and Piano, Books 1 & 2	\$170
Viola, Cello, and Piano Books 3 & up	\$180
Chamber Music Class	\$50
Chamber Music Workshop	\$80
<b>Adult Student Tuition:</b>	
Private Lesson	\$90
Chamber Music (Strings)	\$90
Harpsichord/Fortepiano	\$90
Accompanying Class	\$50
Short-Term Teacher Workshop	\$190
Observer Tuition	\$160

**HOUSING & MEALS:**

Room and Meals:	
Under 2 years	Free
3-10 years	\$140
11 years - adult	\$185
Teenage Counselor Fee	\$30

**CHILD CARE:**

Child Care may be made available during student lesson hours for the weekly rate of \$60.00 per child payable upon registration.

**RECREATION:**

Tennis courts, indoor swimming, lake for swimming and fishing and hiking trails on campus. Blue Ridge Parkway, Appalachian Trail and many historic points of interest nearby.

**OTHER:**

Chamber Music Housing and Meals (8 nights)	
Under 2 years	free
3-10 years	\$186
11 years-adult	\$246

**ADDITIONAL INFORMATION:**

Rudy A. Hazucha  
PO Box 2264  
Lynchburg, VA 24501  
Phone: (804)845-2227



Southern California Suzuki Institute

July 25 - 29, 1993

## SOUTHERN CALIFORNIA SUZUKI INSTITUTE

Occidental College  
Los Angeles, California

**DIRECTOR:**  
June Manners

### PROGRAM OFFERINGS:

Suzuki piano & violin programs include master classes, repertoire classes and advanced violin technique. Supplementary classes in orchestra, Orff, Baroque dance, piano duets and duos. Chamber music for advanced teens includes quartets and trios, as assigned, master classes, advanced theory, orchestra for string players and duo piano for pianists. Afternoon recitals and evening concerts are open to the public. Accompanying siblings may have a chance to enroll in musical enrichment classes on a limited basis for a pro-rated tuition, to be arranged with the Director.

### FACULTY:

**Violin/viola:** Liz Arbus (CA), Gail Acosta (CA), Diane Byington (CA), Satoka Duffy (CA), Betty Dyer (TX), Lorraine Fink (CA), Dorothy Lee (CA), Idell Low (CA), Marjorie Cofer Marth (CA), Richard Schwabe (CA)

**Piano:** Beverly Fest (CO), Carol Hendrixson (CA), Gwen McKeithen (CA), Nancy Mitchell (CA), Virginia Robbins (CA)

**Chamber Music:** Richard Schwabe, Coordinator; Other faculty, TBA

**Supplementary:** Baroque Dance: tba; Orchestra: Allen Gross (CA), Patricia Pinkston (CA); Orff: Maria Koubeserian (CA); Theory for Chamber Music Program: Allen Gross (CA)

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	6	Bette Dyer
Piano	6, new edit.	Beverly Tucker Fest

### FEES:

Student Tuition ..... \$175  
Observer, per day ..... \$ 25  
Observer, per week ..... \$100

Note: The \$175 per registrant fee includes a \$50 non-refundable deposit and processing fee.

### HOUSING:

Room and Board in College Dorm, American Plan (4 nights-Sun thru Wed, 13 meals-Sun dinner thru Thurs dinner). Thursday night stay over for extra payment, breakfast not included.

Adult in single room (1 bed) ..... \$195  
Adult in double room (2 beds) ..... \$180  
Child(4-10), double room ..... \$95

All children are in double room with a parent. A limited number of 3 bed rooms are available.

### MEALS:

Resident participants have meals included in Dorm package. For commuters, some meal tickets can be purchased for the college dining hall. Local restaurants and picnicking on the college

grounds are additional options.

### CHILD CARE:

Not available

### RECREATION:

Occidental College is less than an hour away from tourist attractions such as Disneyland, Universal Studios, Magic Mountain and Knott's Berry Farm. A fitness running track, tennis courts, trails and afternoon swimming are available at no charge on the campus.

### ADDITIONAL INFORMATION:

June Manners  
835 N. Holliston Ave.  
Pasadena, CA 91104  
Phone: (818)798-3458

July 25 - 29, 1993

## UNIVERSITY OF MONTANA SUZUKI STRING INSTITUTE

University of Montana  
Missoula, Montana

### DIRECTORS:

Sally Greiser, Dorothy Whiston

### PROGRAM OFFERINGS:

Student classes in violin, viola, cello and bass; Short-Term Teacher Training Courses in violin and cello; parent discussion groups; daily student recitals; music reading & ensemble classes; fiddle and viola exploration classes; orchestra, Orff and Kindermusik.

### FACULTY:

**Violin & viola:** LeRoy Bauer (ID), Janet DeTemple (WA), Carol Helseth (MT), Pam Hillygus (MT), Susan Kempter (NM), James Maurer (CO), Jacqueline Maurer (CO), Peggy Miller (ID), Andrew Pudewa (MT), Lisa Shull (MT), Julianne Slaughter (ID), Kathleen Spring (WA), Mary Lou Weddle (MT)

**Cello:** Richard Mooney (CA), Carol Tarr (CO)

### SHORT-TERM TEACHER WORKSHOPS:

Instrument	Book	Teacher Trainer
Violin	1-4 Overview	James Maurer
Violin	5	Jacqueline Maurer
Violin	7	Susan Kempter
Cello	1A	Richard Mooney
Cello	4	Carol Tarr

### FEES:

Registration ..... \$25  
Late Registration ..... \$15  
Student Tuition ..... \$100  
Teacher Training Tuition ..... \$150  
Late Tuition, add ..... \$15  
College Credit (1 undergraduate or graduate credit) ..... \$70  
Observer Fee, per day ..... \$15  
Student Elective Courses ..... \$10  
SAA Student Participation Fee ..... \$1

SAA Teacher Participation Fee ..... \$3

### HOUSING:

University dormitory:

Double occupancy, per person/night .... \$10.50  
Single occupancy/per night ..... \$12.50

Also local hotels available.

### MEALS:

University Food Service contract meals:

Adult ..... \$72  
Child under 11 ..... \$36.25

Also local restaurants available.

### CHILD CARE:

Limited babysitting available through Missoula Suzuki Parent Group.

### RECREATION:

Swimming, tennis, racquetball, golf, bowling, picnicking, hiking, whitewater rafting, canoeing, fishing, mountain climbing.

Nearby vacation spots: Glacier and Yellowstone National Parks, Flathead Lake, Rattlesnake & Bob Marshall Wilderness Areas.

### ADDITIONAL INFORMATION:

Sally Greiser, Co-Director  
3125 Pattee Canyon Road  
Missoula, MT 59803  
Phone: (406)721-7034;  
721-1958 (work)

Dorothy Whiston, Co-Director  
300 McLeod Avenue  
Missoula, MT 59801  
Phone: (406)543-5679

July 25 - 30, 1993

## CENTRAL PENNSYLVANIA SUZUKI STRING INSTITUTE

Elizabethtown College  
Elizabethtown, Pennsylvania

### DIRECTOR:

Pamela deWalt

### PROGRAM OFFERINGS:

Master classes and repertoire classes: Violin, Viola, Cello, at all levels.

String Orchestra: Level I (Books 2-3), Level II (Books 4-10). Chamber music: string quartets & other ensembles for more advanced students.

Fiddling: Advanced & Intermediate Fiddling with Jenny Armstrong

In addition, Rhythm & Movement for pre-Orchestra students. Play-ins for all levels; solo recitals for all students, all levels.

Observation for Teachers.

### FACULTY:

**Violin:** Rocky DiGiorgio (FL), Terry Durbin (KY), Linda Fiore (PA), Tom McAvaney (NY), Ann Scholtes (MI), Ed Sprunger (MI),  
**Viola:** Laura Woodside (FL)  
**Cello:** Annette Costanzi (MD), Alicia Randisi (PA)

**Orchestra/Chamber Music:** Dominick Fiore (PA)

**FEES:**

Tuition, Books 1-3 ..... \$145  
 Books 4-10 ..... \$170  
 Registration ..... \$25

**HOUSING:**

2-Bedroom Apartments ..... \$80.00/night  
 (may be shared)  
 Also near-by motels and camping.

**MEALS:**

Full Meal Ticket (15 meals)  
 Adult ..... \$82.00  
 Child ..... \$41.00  
 Lunch Ticket (5 meals)  
 Adult ..... \$28.00  
 Child ..... \$14.00

**CHILD CARE:**

Available

**RECREATION:**

Close proximity to: Hershey Park, Valley Forge, PA State Capitol, Mt. Gretna (Lake Swimming), Gettysburg, Amish Countryside, Some campus facilities available.

**ADDITIONAL INFORMATION:**

Pamela deWall  
 436 River Road  
 Dauphin, PA 17018  
 Phone: (717)921-3208; (717)540-7741

**July 25 - 30, 1993**

**UNIVERSITY OF PUGET  
 SOUND SUZUKI DAY  
 CAMP**

University of Puget Sound  
 Tacoma, Washington

**DIRECTOR:**

Kristen Murphy

**PROGRAM OFFERINGS:**

Master classes and Suzuki repertoire classes for flute, violin, viola, cello, string bass, and piano. Music theory, music history, chamber music, orchestra, piano jazz improvisation, string pedagogy classes (pre-teacher training for young people), Kodaly, Dalcroze and other enrichment will also be offered.

**FACULTY:**

Julia Black, Geoffrey Block, Jacqueline Block, Karlyn Brett, Katherine Davies, Jerry Evans, Robert Evans, Karen Hillyard, Micheal Jacobsen, Celia Mikulski, Peggy Olson, Edward Seferian, Susan Seneft, Margie Skreen, and Janis Upshall.

**FEES:**

Per student registered before June 1 ..... \$120  
 Per student registered after June 1 ..... \$135  
 Per student for families with two or more students attending (if registered prior to June 1) ..... \$100  
 Observer's fee ..... \$ 35

No fee for accompanying adult

Registration Deadline is July 1, 1992

**HOUSING:**

Nearby hotels and motels are available for individual reservation.

**MEALS:**

Snacks and meals are available for purchase on the University campus. Many restaurants are located in the area. Participants are welcome to bring sack lunches.

**CHILD CARE:**

None provided

**OTHER:**

Sponsored by the Community Music & Dance Department of the School of Music at the University of Puget Sound.

**ADDITIONAL INFORMATION:**

Kristen Murphy  
 Community Music & Dance Department  
 1500 North Warner  
 Tacoma, WA 98416  
 Phone: (206) 756-3575

**July 26 - 30, 1993**

**CALGARY SUZUKI  
 PIANO INSTITUTE 1993**

Mount Royal College  
 Calgary, Alberta

**DIRECTOR:**

Merlin B. Thompson, Artistic

**PROGRAM OFFERINGS:**

Suzuki student classes in piano, group repertoire, piano ensemble, computer workshop, chorus, student honours concert, participation in final concert.

Parent Program: daily lectures, social events, recitals

**FACULTY:**

Dorothy Jones (ONT), Merlin B. Thompson (ALTA), Tess Brown (ALTA), Alexandra Lawson (OH), Elsie Ng (ALTA), Audrey Johnson (ALTA), Linda Rowlands (ALTA), Nancy Thornhill (ALTA), Helen Beach (ALTA), Brent Lee (ALTA)

**SHORT-TERM TEACHER WORKSHOPS:**

<i>Instrument</i>	<i>Book</i>	<i>Teacher Trainer</i>
Piano	1	Merlin B. Thompson
Piano	Overview of Repertoire and Technique	Dorothy Jones

**FEES:**

(Canadian \$)  
 Student tuition ..... \$135  
 Student/parent daily observation ..... \$25  
 Teacher Tuition ..... \$200  
 Teacher Daily Observer ..... \$45

**HOUSING:**

On-campus housing will be in modern dormitory arrangement in suites of 2-4 single bedrooms with kitchen, living area, and 1 or 2 bathrooms. Rates calculated per single bedroom at \$20/night. Rate is subject to change.

**MEALS:**

College cafeteria, commercial food outlets on campus, as well as public restaurants off-campus.

**CHILD CARE:**

None available.

**RECREATION:**

Calgary, the host of the 1988 Winter Olympics, is considered one of Western Canada's most exciting cities. Olympic sights and facilities are located throughout the city, open to the public for touring and recreation. MRC campus features park areas and swimming pool. Calgary Zoo, Heritage Park, and the Planetarium are just a few of the highlights within easy access. MRC's "Shakespeare in the Park" presents nightly performances in the Olympic Plaza. Banff, Lake Louise and the magnificent Canadian Rockies are within 1-2 hours' driving distance.

**ADDITIONAL INFORMATION:**

Merlin B. Thompson, Artistic Director  
 Calgary Suzuki Piano Institute  
 Mount Royal College  
 4825 Richard Road SW  
 Calgary, Alberta, Canada T3E 6K6  
 Phone: (403)240-6821

**July 26 - 30, 1993**

**PHILADELPHIA SUZUKI  
 PIANO BASICS  
 WORKSHOP**

Eastern College  
 St. Davids, Pennsylvania

**DIRECTORS:**

Joan Krzywicki, Kathy Fitzgerald

**PROGRAM OFFERINGS:**

Teacher lessons, student demonstration lessons - all levels, parent lecture, videos, social and cultural events.

**FACULTY:**

Dr. Haruko Kataoka, Head of Piano Department at Talent Education Institute, Matsumoto, Japan and co-founder of the Suzuki Piano School.

**SHORT-TERM TEACHER WORKSHOPS:**

Piano Pedagogy Study with Master Teacher from Japan: Dr. Haruko Kataoka

**FEES:**

Registration fee (non-refundable) ..... \$25  
 Teacher Course Participant ..... \$200  
 Teacher Course Auditor ..... \$175  
 Teacher Course Auditor, daily ..... \$50  
 Late Registration Fee (after June 25) ..... \$25  
 SAA Institute Fee ..... \$3

**HOUSING:**

Air-conditioned dormitory room on campus.  
 Single (5 nights) ..... \$130  
 Double ..... \$115  
 Local hotels also available.

**MEALS:**

Full Meal Plan (5 days) ..... \$90  
 Lunches only (5 days) ..... \$32.50

**CHILD CARE:**

Not available

**RECREATION:**

Historic Philadelphia attractions, Valley Forge, museums, Mann Music Center with The Philadelphia Orchestra, Fairmount Park.

**ADDITIONAL INFORMATION:**

Joan Krzywicki  
 1102 Cromwell Road  
 Wyndmoor, PA 19118  
 Phone: (215)836-1120

Kathy Fitzgerald  
 250 Ridge Pike, #59C  
 Lafayette Hill, PA 19444  
 Phone: (215)941-9379

**August 1 - 7**  
**August 8 - 14, 1993**

**AMERICAN SUZUKI  
 INSTITUTE - STEVENS  
 POINT**

University of Wisconsin-Stevens  
 Point  
 Stevens Point, Wisconsin

**DIRECTOR:**

Dee Martz

**PROGRAM OFFERINGS:**

**August 1-7, 1993:**

Violin institute for children - all levels; Violin short-term teacher workshops: 1A, 1B, 2, 3, 5, 7  
 Piano institute for children - all levels; Piano short-term teacher workshops: 1A, 2, 4  
 Harp institute for children; Harp-short term teacher training course TBA  
 Flute institute for children all levels; Flute short term teacher training course: 1B  
 Chamber music program for violin, viola, cello and piano (The chamber music program is a two-week experience.)

**August 8-14, 1992:**

Piano institute for children - all levels; Piano short-term teacher workshops: 1B, 3, 5  
 Violin institute for children - all levels; Violin short-term teacher workshops: 1A, 1B, 2, 3, 4, 6, 8;  
 Viola institute for children - all levels  
 Cello institute for children - all levels; Cello short-term teacher training courses: 1B, 4, 6 and Beyond Overview (Will include a good look at supplementary materials with a strong emphasis on thumb position).

Chamber music program for violin, viola, cello and piano (The chamber music program is a two-week experience.)

**ANTICIPATED FACULTY:**

(Partial list)  
**VIOLIN/VIOLA:** Margery Aber (WI), Geri Arnold (MI), Joanne Bath (NC), Martin Beaver (Canada), Steve Bjella (WI), Mark Bjork (MN), Jennifer Burton (WI), Enid Cleary (IL), Nelson Cleary (IL), Louita Clothier (IA), Kay Collier-Slone (KY), Corine Cook (NC), Danette Coughlan (MS), Carol Dallinger (IN), Allan Dennis (IL), Patricia D'Ercole (WI), Timothy Durbin (KY), Brice Farrar (KY), Kyoko Fuller (WI), Edith Gettes (NC), Everett Goodwin (WI), Karin Hallberg (MN), Nancy Jackson (IN), Linda Judisch (Canada), Joseph Kaminsky (MO), John Klein (NY), San San Kletzien (NY), Edward Kreitman (IL), Patrick Langer (WI), Alison Lawson (NC), Alice Joy Lewis (KS), Allen Lieb (NY), Nancy Lokken (MN), Joanne Martin (Canada), Kimberly Meier-Sims (MN), Carolyn Meyer (WI), Joy Moeller (MN), Moshe Neumann (IL), Marilyn O'Boyle (TX), Mana Primrose-Beaver (Canada), Kathy Rollings (MO), Lewis Rosove (WI), Steve Sims (MN), Stan Smith (IL), Sarah Smith-Bergmann (IL), Edmund Sprunger (MI), Betsy Stuen-Walker (WA), Craig Timmerman (KY), Tom Wermuth (IL), Janis Wittrig (IL), Judy Yamada (MI)

**CELLO:** Gilda Barston (IL), Carey Cheney (TN), Elliot Cheney (TN), Jean Dexter (MO), Rodney Farrar (KY), Nancy Hair (MA), Lawrence Leviton (WI), Richard Mooney (CA), Rosanne Mostardini (IL), Nell Novak (IL), Carol Ourada (IL), Nancy Snustad (IN) and Carol Tarr (CO)

**PIANO:** Marilyn Andersen (IL), Ethel Fang (WA), Yasuko Joichi (IL), Jeanne Luedke (CT), Michael Medley (KY), Ann Marie Novak (WI), John Reglin (IL), Danna Southwell (CA), Sarah Williams (IL) and Michiko Yurko (MD).

**FLUTE:** Rebecca Paluzzi (TN)

**HARP:** Mary Kay Waddington (CO)

**SHORT-TERM TEACHER WORKSHOPS:**

**Week of August 1-7, 1993:**

Instrument	Book	Teacher Trainer
Piano	1A	Jeanne Luedke
Piano	2	Michiko Yurko
Piano	4	Yasuko Joichi
Violin	1A	Kay Collier-Slone
Violin	1B	Patricia D'Ercole
Violin	2	Craig Timmerman
Violin	3	Alice Joy Lewis
Violin	5	Margery Aber
Violin	7	Carol Dallinger
Flute	1B	Rebecca Paluzzi
Harp	TBA	Mary Kay Waddington

**Week of August 8-14, 1993:**

Piano	1B	Jeanne Luedke
Piano	3	Michiko Jurko
Piano	5	Yasuko Joichi
Violin	1A	Kay Collier-Slone
Violin	1B	Allen Lieb
Violin	2	Patricia D'Ercole
Violin	3	Craig Timmerman
Violin	4	Alice Joy Lewis
Violin	6	TBA
Violin	8	Carol Dallinger
Violin	1B	Jean Dexter
Cello	4	Gilda Barston
Cello	6 & Beyond	Richard Mooney

(Will include a good look at supplementary materials with a strong emphasis on thumb position)

**FEES:**

Registration Fee (non-refundable) ..... \$ 30  
 (Applications must be accompanied by payment in full and postmarked on or before June 12.)  
 Early Registration Fee (non-refundable) . \$ 60.00  
 (Application received with partial payment or postmarked after June 12.)  
 Parent fee (only one pays) ..... \$ 20  
 Additional person fee ..... \$ 45  
 (Grandparent or third adult attending w/family)  
 Cello, flute, piano students (Books 1 and 2);  
 viola and violin students (Pre-Twinkle through Book 3) ..... \$135  
 Cello, flute, piano students (Books 3 and above);  
 viol: and violin students (Book 4 and above);  
 harp students ..... \$150  
 Chamber music (violin, viola, cello, piano, flute)-2 week program ..... \$325  
 Parent violin class (no beginners) - small group  
 violin lessons - one hour per day ..... \$ 50  
 Adult: Teacher Workshop Course  
 (participant or observer) ..... \$175  
 Teen Dorm Activity Fee (in addition to housing fee), per week ..... \$ 35  
 SAA required fee per student ..... \$1  
 SAA required fee per adult participant ..... \$3

**HOUSING:**

Dormitory fee, per person, per week  
 (single/double) ..... \$80/\$60

**MEALS:**

Adult (ages 13 and older), one week ..... \$ 85  
 Two weeks ..... \$170  
 Child (age 3-7), one week ..... \$ 45  
 Two weeks ..... \$ 90  
 Youth (Age 8-12), one week ..... \$ 60  
 Two weeks ..... \$120

**CHILD CARE:**

Child Care (up to age 3) ..... \$ 55  
 Child Care (age 3 and older) ..... \$ 50

**RECREATION:**

Tennis courts, running track, fishing, swimming (indoors or outdoors), new health enhancement center

**ADDITIONAL INFORMATION:**

Dee Martz, Director  
 American Suzuki Institute  
 University of Wisconsin-Stevens Point  
 Stevens Point, WI 54481-3897  
 Phone: (715)346-3033



American Suzuki Institute

August 2 - 6, 1993

ATLANTA SUZUKI PIANO  
BASICS WORKSHOP

Georgia State University  
Atlanta, Georgia

**DIRECTORS:**

Leah Brammer, Pam Smith

**PROGRAM OFFERINGS:**

Short-Term Teacher Workshops. Teacher lessons, student demonstration lessons - all levels; social and cultural events, videos, Friendship Concert.

**FACULTY:**

Dr. Haruko Kataoka, Head of Piano Department at Talent Education Institute, Matsumoto, Japan and co-founder of the Suzuki Piano School

**SHORT-TERM TEACHER WORKSHOPS:**

Pedagogy Study with Master Teacher from Japan, Haruko Kataoka

**FEES:**

Registration fee (non-refundable) ..... \$25  
Teacher Course Participant ..... \$200  
Teacher Course Auditor ..... \$175  
Teacher Course Auditor, daily ..... \$50  
Late Fee (after July 1) ..... \$25  
SAA Participant fee ..... \$3

**HOUSING:**

Special rates available at several hotels and motels near restaurants, transportation and shopping.

**MEALS:**

A wide variety of local restaurants.

**CHILD CARE:**

Not available

**RECREATION:**

Accommodations for workshop teachers are convenient to the well-known Lenox shopping area. Easy access by the MARTA rail system is available to both the workshop location and downtown attractions such as Underground Atlanta and the High Museum. Hotels have pools and fitness facilities. Visiting teachers will find Atlanta to be exciting, culturally stimulating and full of southern hospitality.

**ADDITIONAL INFORMATION:**

Robin Blankenship  
2518 Country Lake Circle  
Powder Springs, GA 30073  
Phone: (404)943:1218

Pam Smith  
3994 St. Clair Court N.E.  
Atlanta, GA 30319  
Phone: (940)-457-5144

August 2 - 7, 1993

HARTT SUZUKI INSTITUTE

University of Hartford  
West Hartford, Connecticut

**DIRECTORS:**

David and Teri Einfeldt

**PROGRAM OFFERINGS:**

Short-Term Teacher Training Courses in violin, cello, piano and guitar. Student instruction in violin, viola, cello, guitar, and piano. Optional courses to include: chamber music (strings and piano), composition, viola for the violinist, string orchestra, rhythmic movement, sightreading for pianists, and theory.

**FACULTY:**

Violin: Linda Fiore (PA), Michele Higa George (OH) Susan Kent (MA), Jacqueline Maurer (CO), James Maurer (CO), Carrie Reuning (WI), Stephanie Sandven (KS), Carol Smith (MO), Gwendoline Thornblade (MA), Katherine Wood (WI)

Viola: Jacqueline Maurer (CO), Carrie Reuning (WI), Gwendoline Thornblade (MA)

Cello: Gilda Barston (IL), Pamela Devenport (FL), Nancy Hair (MA), Richard Mooney (CA)

Guitar: William Kossler (NC)

Piano: Katherine Barley (PA), Jane Bradley (CT), Elaine Edwards (KS), Rita Hauck (OH), Judy Sheard (PA)

**SHORT-TERM TEACHER WORKSHOPS:**

Instrument	Book	Teacher Trainer
Violin	1A	Michele George
Violin	2	Linda Fiore
Cello	1A	Gilda Barston
Guitar	1A	William Kossler
Piano	1A	Katherine Barley
Piano	5	Elaine Edwards

**FEES:**

**STUDENTS:**  
Registration Fee ..... \$25  
Books 1-3 ..... \$190  
Books 4 & up ..... \$215  
Composition ..... \$60  
Piano Sight Reading ..... \$40  
Viola for the Violinist ..... \$40  
Chamber Ensemble ..... \$40  
Advanced Quartets and Trios ..... \$60

**TEACHERS:**

Registration Fee ..... \$25  
Graduate Credit (1) ..... \$240  
SAA Course Participation ..... \$180  
Auditor ..... \$120  
Observer ..... \$120

**HOUSING:**

New housing complex, 130 suites with 4 beds each, 1 1/2 baths, sitting area. Cost - to be announced.

**MEALS:**

A la carte

**CHILD CARE:**

Not available

**RECREATION:**

New recreation center with indoor and outdoor pools, tennis courts, beautiful grounds, pond, plenty of space for walking and jogging.

**ADDITIONAL INFORMATION:**

Teri Einfeldt  
Hartt Suzuki Institute  
Hartt Community Division  
200 Bloomfield Avenue  
West Hartford, CT 06117  
Phone: (203)768-4015



Hartt Suzuki Institute

August 9 - 13, 1993

SOUTH CAROLINA  
SUZUKI '93

Converse College  
Spartanburg, South Carolina

**DIRECTOR:**

Martha Brons

**PROGRAM OFFERINGS:**

Students: Violin, Viola, Cello, Piano, Guitar, String Orchestra, Movement, theory for piano students, student and faculty recitals.

Teachers: Short-Term Teacher Workshops in Violin, Guitar. Observation of Violin, Viola, Cello, Piano and Guitar.

**FACULTY:**

Violin: Lois Akins (GA); Lynn Baughman (GA); Nan Freeman (NC); Rudy Hazucha (VA)

Cello: Wayne Krigger (KY)

Piano: Ray Landers (PA)

Guitar: Bill Kossler (NC)

Additional faculty to be announced.

**SHORT-TERM TEACHER TRAINING COURSES:**

Instrument	Book	Teacher Trainer
Violin	1B	Rudy Hazucha
Guitar	1A	Bill Kossler

**FEES:**

Registration, includes t-shirt ..... \$15  
Late registration, after July 15 ..... \$25  
Student tuition, pre-twinkle ..... \$100  
Student tuition ..... \$140

**Short-Term Teacher Workshops:**

Participant or auditor: ..... \$160  
 College credit for Short-Term Teacher Workshops will be available.

**HOUSING:**

Air-conditioned dorms of Converse College.  
 Single room, 1 person ..... \$60  
 Double room, 2 persons ..... \$120

**MEALS:**

Monday evening, August 3 through Friday evening, August 7: Adult - \$70; Child - \$60.

**CHILD CARE:**

Tuesday through Friday, \$40.

**RECREATION:**

Swimming, tennis

**ADDITIONAL INFORMATION:**

Martha Brons, Director  
 302 Hermitage Road  
 Greenville, SC 29615  
 Phone: (803)268-8666

.....  
 • Interested in sponsoring a 1994  
 • Suzuki summer institute in your area?  
 • Call the SAA office for a copy off  
 • the Institute Guidelines.  
 • .....

**August 16 - 20, 1993**

**HAWAII SUZUKI WORKSHOP**

Honolulu, Hawaii

**DIRECTORS:**

Katherine Hafner, Sheryl Shohet

**PROGRAM OFFERINGS:**

Short-Term Teacher Workshop

**FACULTY:**

Doris Preucil (IA)

**SHORT-TERM TEACHER WORKSHOPS:**

<i>Instrument</i>	<i>Book</i>	<i>Teacher Trainer</i>
Violin	2	Doris Preucil

**FEES:**

\$180

**HOUSING & MEALS:**

Call director for information

**CHILD CARE:**

None

**RECREATION:**

Just minutes to beaches, public pools, hiking, parks, golfing, tennis, Waikiki. Guaranteed blue skies, gentle breezes and abundant mangoes, papayas, and pineapples. Excellent bus system.

**ADDITIONAL INFORMATION:**

Katharine Hafner  
 1931 Puowaina Drive  
 Honolulu, HI 96813  
 Phone: (808)538-1221

**August 10 - 14, 1993**

**GREATER NEW ORLEANS SUZUKI INSTITUTE**

University of New Orleans  
 New Orleans, Louisiana

**DIRECTORS:**

Kathleen and Esther Tyree

**PROGRAM OFFERINGS:**

August 10-14: Short-Term Teacher Workshops in violin and piano.

August 11-14: Student instruction in violin, viola, cello, piano, harp and flute. Enrichment courses including Art, Chamber Music, Movement-Orff and Introduction to the Instruments of the Orchestra, Jazz Improvisation, Recorder, Adult Suzuki Class.

**FACULTY:**

Mary Anne Fairlie (LA), Joseph McSpadden (AR), Mary Cay Neal (NY), Donis Schweizer (KY), Gretchen Smith (KY), Shirley Koch (TX), Roger Stieg (OH), Rocky DiGeorgio (FL), Keiko Furness (GA), Stephen Weiss (AL), Kathleen Mackey King (MS), Carolyn Suda (IL), Delaine Fedson (TX), Jerrie Lucktenberg (MS), Doris Harrel (TX), Elizabeth Cain Nelms (CO)

**SHORT-TERM TEACHER WORKSHOPS:**

<i>Instrument</i>	<i>Book</i>	<i>Teacher Trainer</i>
Violin	1B	Joe McSpadden
Piano	1B	Doris Harrel

**FEES:**

Pre-Twinkle students ..... \$111  
 Students, Twinkle & above ..... \$126  
 Short-Term Teacher Training Course ..... \$163  
 Chamber Music Elective, additional fee ..... \$40  
 String Quartet Elective, additional fee ..... \$45  
 Observer Fee, per day ..... \$10  
 (not required for Institute Parents)  
 Late Registration Fee after 7/15/93 ..... \$30  
 Fee for students not enrolled in Institute:  
 Movement-Orff ..... \$30  
 Art or Recorder ..... \$30  
 Advanced Chamber Group \$60  
 Adult Suzuki Class ..... \$30

**HOUSING:**

Special rate at Days Inn, Read Blvd. 1-800-331-6935 (Angela). Double occupancy. Children under 18, accompanied by adult, free. Pool. 24-hour restaurant, largest shopping mall in New Orleans

with fast food restaurants within waling distance.

**MEALS:**

On-campus cafeteria; nearby fast food restaurants and Days Inn.

**CHILD CARE:**

By request

**RECREATION:**

Swim cards at UNO; Aquarium, City Park, Audubon Zoo, Children's Museum, and Sight-seeing in New Orleans.

**ADDITIONAL INFORMATION:**

Kathleen Tyree  
 6101 Nora Street  
 Metairie, LA 70003  
 Phone: (504)733-3159

**August 15 - 19, 1993**

**ADVANCED SUZUKI WORKSHOP**

Stanford University  
 Stanford, California

**DIRECTOR:**

Celia Vollov

**PROGRAM OFFERINGS:**

Students: Instruction in violin/viola (Bk. 4 & up), cello (Bk. 3 & up), technique, repertoire, master, orchestra, recitals, concerts, viola for violinists, jazz, Bach Double, theory, chorus, ensemble; Chamber music for most advanced starting August 15 - audition tape required.

Teachers: Advanced repertoire and techniques.

**FACULTY:**

Gail Acosta (CA), Julie Athayde (CA), Bob Athayde (CA), Barbara Barber (TX), Linda Case (NY), Carey Cheney (TN), Hiroko Driver (KY), Moshe Newman (IL)

**SHORT-TERM TEACHER WORKSHOPS:**

Advanced repertoire and techniques - tba

**FEES:**

Students, includes parents ..... \$210  
 Teacher Training Course ..... tba  
 Observers, per day ..... \$25  
 Chamber music additional fee ..... \$40

**HOUSING AND MEALS:**

Youth single/Double ..... \$195/\$170  
 Adult single/double ..... \$292/\$259  
 Teen Dorm addition fee ..... \$40

**RECREATION:**

Library, tennis, swimming, bike rentals, golf, campus tours, shopping. Minutes from Downtown San Francisco and easy access to public transportation.

**ADDITIONAL INFORMATION:**

Celia Vollov  
 2708 21st Avenue  
 Oakland, CA 94606  
 Phone: (510)534-7982

**August 15 - 20, 1993**

**GUELPH SUZUKI INSTITUTE**

University of Guelph  
Guelph, Ontario

**DIRECTORS:**

Daphne Hughes (strings), Gail Lange (piano)

**PROGRAM OFFERINGS:**

Individual and group instruction for violin, viola, cello and piano at all levels. Special advanced master classes for violin and cello by audition. Music enrichment classes, reading classes or orchestra as appropriate. Play-ins, informal choral singing. Group and solo recitals and concerts. Parent lectures, discussion groups.

**FACULTY:**

Violin/Viola: Loren Abramson (MO), Paule Barsalou (Ont), Dragan Djerkic (Que), Teri Einfeldt (CT), Linda Judiesch (Ont), Karen Kimmett (France), Edward Kreitman (IL), Alice Joy Lewis (KS), Allen Lieb (NY), Eric Madsen (Que), Joanne Martin (Man), Sandra Kurtis Schupior (NY), Thomas Wermuth\* (IL)  
Cello: Annette Costanzi (MD), Nancy Hair (MA),

Richard Mooney (CA), Carol Tarr (CO), Eric Wilson\*(BC)  
Piano: Silvija Abols (Sask), John Goddard (Ont), Dorothy Jones (Ont), Gail Lange (Ont), Gretchen Smith (KY)  
Orchestra: David Einfeldt (CT), Kirsten Marshall (OH)  
Music Enrichment: Karen Haack (Ont)

\*Advanced Master Class teacher

**SHORT-TERM TEACHER WORKSHOPS:**

These courses will be offered subject to sufficient enrollment. Early application is requested.

Instrument	Book	Teacher Trainer
Violin	3	Alice Joy Lewis
Cello	1A	Annette Costanzi
Piano	1B	Gretchen Smith

Repertoire for Young Ensemble Players  
David Einfeldt  
When, where and how to begin and continue working with young players in chamber music and orchestra. Survey of repertoire, observing and conducting opportunities. Designed to follow up on the course offered in 1992, this is also suitable for first-time teacher registrants.

Classes will begin on Sunday August 15th.

**FEES:**

**STUDENT TUITION:**

CLASS	CDN\$	US\$
Violin/viola to end Book 4; Cello/piano to end Book 3:*	\$250	\$220
Violin/viola beyond Book 4; cello/piano beyond Book 3:*	\$270	\$235

**Short-Term Teacher Workshops:**

Participant .....	\$265	\$235
Auditor .....	\$235	\$205

Ensemble Repertoire Course:  
Participant .....

Participant .....	\$235	\$205
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\*Additional students in a family deduct \$20 from tuition.

**HOUSING:**

Details available in brochure. Single or double occupancy in campus dormitory, American plan. Motels and campgrounds nearby.

**MEALS:**

Cafeteria-style meals are available on campus. Details available in brochure. Campus sandwich, salad and snack bars are open Monday through Friday.

**CHILD CARE:**

A list of individual baby-sitters provided upon request.

**RECREATION:**

On-campus indoor swimming pool, informal soccer, nature centre, arboretum, art gallery. Other summer recreational facilities nearby.

**ADDITIONAL INFORMATION:**

Ellen Anderson  
Administrative Coordinator  
Guelph Suzuki Institute  
PO Box 1191  
Guelph, Ontario  
Canada, N1H 6N3  
Phone: (519)824-7609

**A D A M**

*(A short, comforting story for Suzuki parents & teachers)*  
by Joseph McSpadden

Adam is an original. He was one of my first Suzuki students. His story might be comforting to parents who have headstrong, recalcitrant kids.

Adam was one of many children who learn by testing. It was the rare lesson that didn't take five minutes or so for him to unleash his gripes and complaints such, as "I hate the violin! I don't want to do this! I'm gonna quit! What Adam didn't know was that he had met someone more stubborn than he — ME!

At the time I was quite inexperienced at teaching four-year-olds, and worried that my approach, which later came to be known as "tough love," might be inappropriate. Then one day his mother, who is both an angel and a teacher, casually mentioned that Adam tested everyone — in school, at home, everywhere. This was simply his mode of learning. That was a good lesson for me, and certainly made me feel more confident in my way of working with him and several other strong-willed students.

Adam was about ten when his mother called one morning and said, "Joe, I thought you'd like to hear this." She then told me that at dinner the night before Adam decided to make an issue out of eating his vegetables. After a round or two of "Yes, you will" and "No, I won't," Adam stood up and stated emphatically, "That's it. I'm leaving!" He then stomped off to his room, whence ensued sounds of drawers slamming and other commotion for a couple of minutes. Then the front door slammed. Adam was gone, and all was silent. None of this, I should add, could be seen from the table, only heard.

Now, this is not an uncaring family; quite the contrary. But they live in a safe, quiet neighborhood, and knowing Adam's ways, were not overly concerned that he might stray too far or too long. So, after dinner the rest of the family went into the living room, sat down to watch TV, and wait.

An hour later the front door opened and Adam, still frowning, walked in. In his right hand was his suitcase. In the left was his VIOLIN!

Shortly after Adam's return, a neighbor called and said, "Hey, I was out jogging on Grandview a while ago, and when I crossed Tyler, I saw Adam sitting on the corner playing "Humoresquel" What's going on?"

**SAA REGISTRATION**

The SAA office offers centralized record-keeping services for its teacher members. There is a \$5 fee (payable in US\$ directly to the SAA) to register each completed Short-Term course.\* The completed, white copy of your course registration form, signed by the SAA Teacher Trainer, must be sent to the office with your \$5 check. All registrants must be current, active members of the SAA. Courses must be registered in sequence, beginning with 1A through specified levels. A small certificate will be issued to you for each unit registered. Allow 8 weeks for delivery.

Beginning in the summer of '93, a special certificate for completion of levels completed and registered through Book 4 will be provided.

Your SAA Teacher Trainer or the SAA office can provide further details about registration of courses; or see the 1993 SAA Membership Directory for Teacher Development guidelines.

\*Long-term study and apprenticeships may also be registered.



May the music  
of children  
be the instrument  
to bring Peace to the  
hearts of all people



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# COUNSELING CORNER



Sue  
Heisner

*The SAA, under the leadership of President Dr. Jeff Cox, has made a commitment to strengthening and supporting the parent side of the Suzuki triangle (the teacher/student/parent relationship). Hence the installation of this new parent-oriented ASJ question-answer column.*

*Since this issue of the Journal is dedicated to summer Suzuki institutes, perhaps you would have some advice for other parents on how to avoid stress during a week-long summer institute?*

**Heisner:** Stay on campus, or if you must commute, clear your calendar of other commitments. Ask for help or advice of those in charge of the institute, if you find yourself in a potentially stressful situation.

**Hemmendinger:** For some families, institutes are very inspiring; for others, fatigue or increased irritability may result. We've been going for many years, and what I find helpful is the family atmosphere and the sharing between students, teachers, and other families. I cannot over-emphasize the importance of the socialization which institutes provide for children. Meeting others with whom they share this activity and reuniting with "old" friends from other years is important, as is the support that parents give each other. Parents must have reasonable goals regarding what can and should be expected from an institute. Competition should be minimal, with acceptance of the child being paramount in importance.

**Kemp:** Most stress at Suzuki institutes is not inherent in the setting. I agree with Rational-Emotive Therapist Albert Ellis that we create most of our own stress and misery by what we tell ourselves inside our own heads. Here are some examples:

"My child must excel at each lesson."

"My child must be selected for a recital and must play flawlessly."

"My child must be in the top orchestra, top ensemble group, top group class, top chair."

"We must be cheerful, outgoing and agreeable at all times."

These perfectionist "musts" create stress. Institutes are much more fun without these judgmental "musts." Travel light. Leave your "musts" behind.

**Hoffman:** When my daughter was "stressed out," I took her swimming, out to lunch, fishing in off-times. I let her "sleep in" one day. It's important to do some fun things away from the institute. We went on a picnic away from the cafeteria. I took a couple of out-of-state Suzuki friends to the Fourth of July parade, and we had ice cream together. I bought the kids water balloons and turned them loose to play in the shower room.

**Fisher:** Try to attend with only one child. If you must bring siblings, bring along someone to help with them.

Often families bring a grandparent, a baby-sitter or a friend to help with additional children, whether these children are enrolled in the institute or not. Of course, if two parents are able to attend with the children, with a fair amount of coordination and cooperation among all family members involved, the situation could be ideal.

*Attending an institute with just one child, perhaps even alternating years between two children, is a wonderful way for a parent to form long-lasting, special bonds with the child. In addition to the many on-campus Suzuki activities you will share, exploring a new town when attending an out-of-town institute, simply exploring a new neighborhood together when the institute is located in your own area, or taking the time to visit a park or museum during free institute hours — all these will be unique, shared experiences, and perhaps, someday, fond memories. The one-on-one attention the child receives from the parent for that week is invaluable and may be just the cure needed for practice problems at home for quite a long while afterwards!*

Pamela  
Kemp



Barbara  
Hemmendinger



Dale  
Fisher



Mary Kay  
Hoffmann



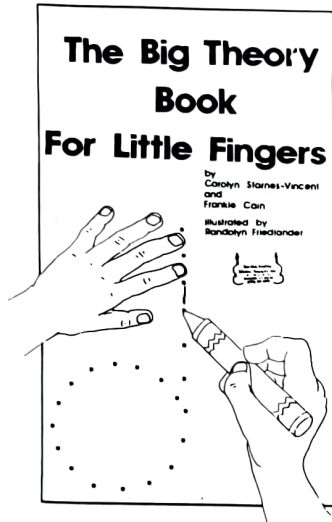
*Remember, as Susan suggested, to cancel other routine activities and dedicate the entire week, if at all possible, to the Suzuki Institute experience. You'll be glad you did!*

Thanks to the parent contributors for their viewpoints on this issue. Let us hear from you if you would like to contribute questions or advice to this column.

# BOOKS - JUST FOR THE FUN OF IT . . . ?

## The **BIG** Theory Book for Little Fingers by Carolyn Starnes-Vincent and Frankie Cain

Can Music Theory really be FUN?? We think it can thanks to this brand new fun book. Printed on oversize (10" x 15") paper, it is perfect for those little fingers to draw and color all types of musical notes, rests, clefs, staves, etc. All material presented in a logical sequence and a built-in reward system at the end of each section gives the student a sense of pride and progress on their musical adventures.



**\$5.95**

## Music Activity and Fun Book Volumes 1 and 2 by Jackie Gallagher

This silly creature is made up of 8 different musical notes and symbols. Can you name them?

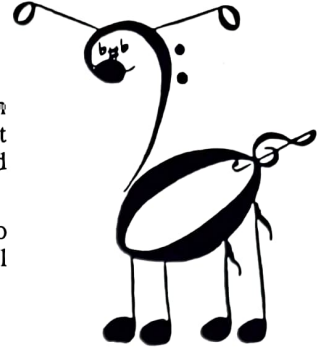
At last, a music funbook for Kids!

These two volumes are filled with games and activities which are not only loads of fun but reinforce and teach musical concepts.

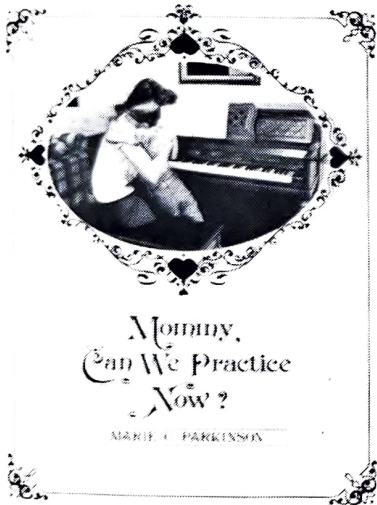
However, your kids don't need to know they're learning, they will use the book just for the fun of it!

(in two volumes)

**\$3.95 each**



## PLEASE MOM??...



**\$11.95**

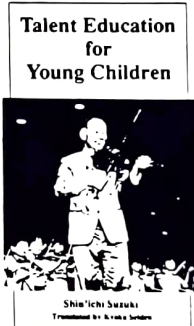
. . . at the store . . . at bedtime. . . you've heard it before, but how about when it comes to practice? "Mommy, Can We Practice Now" could make it happen for you. Filled with games and activities, it provides a wonderful means of reinforcing previous skills and introducing many new skills our kids will enjoy. 160 pages of fun make practice a treat. Your child too may ask. . .

### Mommy, Can We Practice Now?

by Marie Parkinson

## TALENT EDUCATION FOR YOUNG CHILDREN

Dr. Shinichi Suzuki



**\$6.95**

This is Dr. Suzuki's newest book just published for the first time.

Included are writings from teachers in the Talent Education School in Matsumoto describing how Dr. Suzuki's method can be used to teach subjects other than music. Of course, Dr. Suzuki also explains in great detail not only why, but how, his "Mother-Tongue Method" of education works.

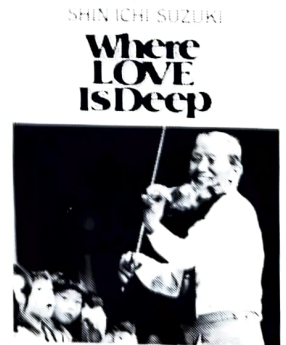
A must for anyone interested in the Suzuki movement.

also from DR. SUZUKI

## WHERE LOVE IS DEEP

This is another popular book by Dr. Suzuki. It is more than just a history of Talent Education or discussion of Suzuki's philosophy. This book includes many important writings which are published in English for the first time.

This book explores all areas of Talent Education. A special feature is a discussion between Dr. Suzuki and Dr. Glenn Doman, Director of the Institutes for the Achievement of Human Potential.



**\$9.95**

## THE PRE-TWINKLE BOOK

by Kathryn Merrill & Jean Brandt  
(for Suzuki Violinists)

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The "Pre-Twinkle" Book has a very simple purpose . . . to make the new Suzuki parent's life a little easier at practice time. By utilizing rhymes and games that are fun to perform, practicing with your "Pre-Twinkler" will not only be easier, but fun as well. Included are games to reinforce posture, bow hold, hand position, fingering, and much more. Nearly 60 pages of fun learning and practice!

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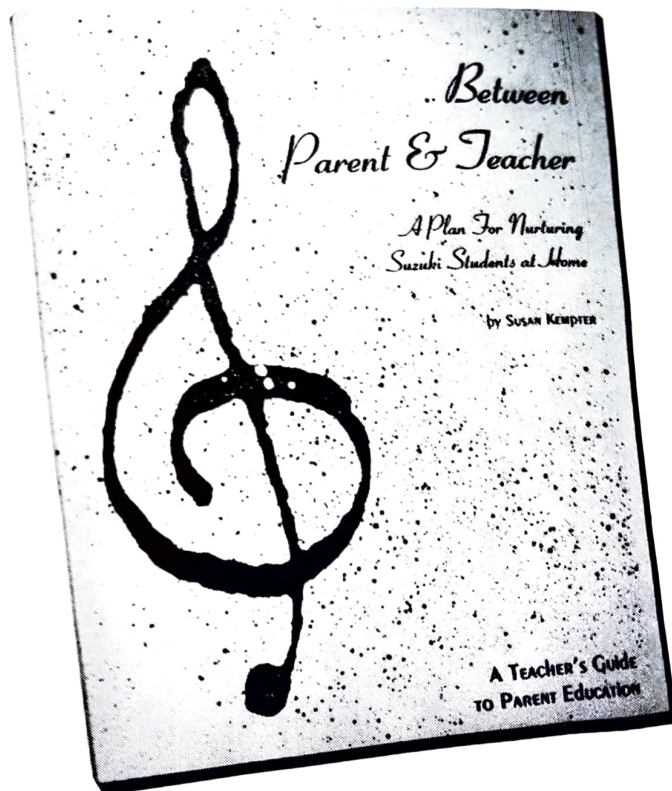
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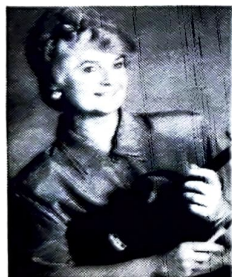
\*Shipping charges to Hawaii, Alaska, and foreign countries may be higher.

“Susan Kempter’s excellent book, *Between Parent & Teacher*, fills a real need by providing clear and complete information for parents and for the teachers working with them.”

— John Kendall,  
Southern Illinois University  
at Edwardsville



Easy to use and extremely thorough in its approach to the Suzuki learning experience, *Between Parent & Teacher* is hailed by experts as a one-of-a-kind teaching aid. Every aspect of learning is covered, from understanding “Suzuki philosophy” to creating a positive learning environment to mastering small steps one at a time. After reading many other such books over the years, experts have agreed that this book represents an unequalled resource for Suzuki teachers and parents alike.



Susan R. Kempter  
Violinist, Teacher, Author

“Helps prepare the way for the most complex area of teaching—helping the child want to learn.” —Dr. Louise Scott,  
Northern Arizona University.

“I congratulate you on your creativity, research and organization. Your information not only encourages teachers and parents to be professionals, but inspires them to be the best that they can be.” —Linda Case, Ithaca College

*Between Parent & Teacher* by Susan R. Kempter is available at \$14.95 suggested list price from fine music and book stores in addition to the following mail-order distributors:

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## A Brand New Committee

By Jennifer Burton



A new committee has been formed this fall whose charge is to gather information on state and local Suzuki associations. Committee members are: Carol Sykes, Eastern Region; Bridget Jankowski, Central Region; and Beth Goldstein, Western Region. We have five goals for 1992-94:

1. Compile an updated list of all state and local organizations in the Americas
2. Designate one person from each state or province to act as a liaison with the SAA office
3. Gather and create materials that would be good resources to have available at the SAA office
4. Distribute a survey to determine what services are provided by associations
5. Publish a column in the *SAA Journal* which features state and local association news.

The groundwork for this committee was laid by Dorothy Jones and Martha Brons with the SAA Newsletters published from 1988-1990. Addresses of associations were published; news from across the Americas were featured. Since 1990, the SAA Membership Committee has been gathering more information. Under the direction of Cleo Brimhall and Margaret Shimizu, they have compiled a master list of major Suzuki programs and have designated one contact person per state to assist in gathering membership data.

The State and Local Suzuki Association Committee will build upon this foundation. We will offer services as well as gather information. Our state contact personnel will help the SAA office by providing information and answering questions. Sometimes people contact the SAA office and ask questions that pertain to a specific state or region. Pam Brasch, our personable Executive Administrator, wants to help these people, but her staff does not always have the information they need. As soon as we develop our list, the office can meet more needs.

In some cases, the state liaison for the membership committee and our committee could be the same person. If the state is small or if they offer fewer services to area Suzuki teachers and families, then one person could do both jobs. In fact, it would eliminate duplication of efforts if one person would be willing to serve on both committees. If, on the other hand, the state offers a lot of services to thousands of people, it would be better to have two different people serve on the committees.

We will publish our state contacts and the addresses of the state and local associations in the *SAA Journal* when our search has been completed. Associations can update their addresses by filling out the card that was enclosed in the 1992 Membership Directory. Some of you have been contacted by our committee and have already responded. Thank you for your timely response.

We are collecting by-laws, articles of incorporation, newsletters, and brochures. If your association would like to contribute these items, it would be greatly appreciated. These will be kept

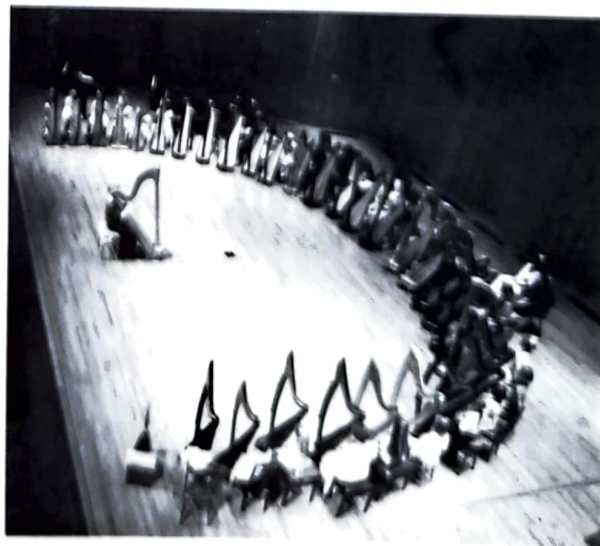
on file and will be shared with other associations who are looking for models. The Suzuki network is vast; we can benefit from the expertise of our membership through this channel.

After the master list has been compiled, all associations will be asked to complete a survey. This information will indicate what services are offered by each association and will show to whom the services are offered. It will also indicate the dues structure of each organization.

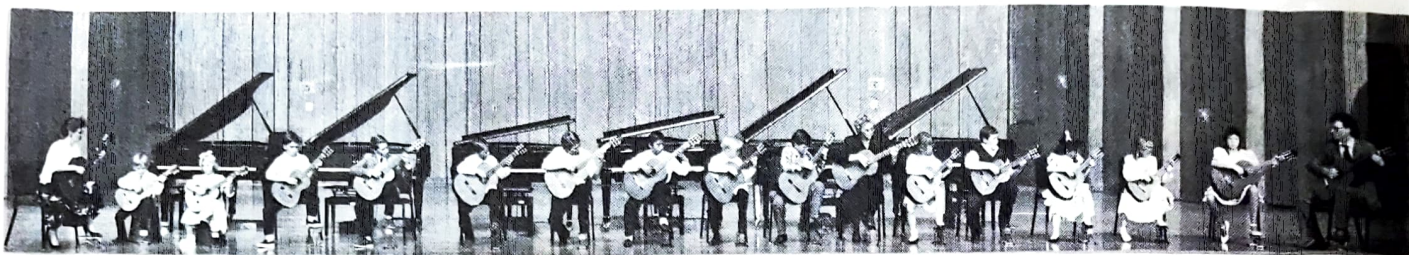
This column will be a regular feature of the *SAA Journal*. Each issue will give a profile of an exemplary association from the Americas. Associations can submit news items to Pam Brasch at the SAA office or to the following address: Jennifer Burton, Column Editor SAA State and Local Associations 2341 Clark St. Stevens Point, WI 54481

### The Suzuki Association of Utah

The Suzuki Association of Utah (SAU), was created in 1977 to provide educational and performance opportunities for



Students from the Suzuki Association of Utah are featured in concert in this column.



Suzuki teachers and families. Although most of its clientele are from Utah, the SAU also attracts members from Wyoming, Idaho, and Arizona. The organization began with 17 cello, flute, piano, viola, and violin teachers and has expanded to 804 teachers and 1,310 families in 1992. Since 1984, the state-wide curriculum has been expanded to include harp, guitar, string bass, preschool, and voice.

### Organizational Structure

A 12-member Executive Board handles state-wide matters. Leadership is provided by the president, past president, and the president-elect. A secretary and eight vice-presidents, each representing a different instrument, complete the board. Each instrumental discipline has its own sub-chairs to plan recitals and graduation ceremonies for students and other special events. Violin and piano are also sub-divided geographically to accommodate the greater number of students.

Appointive officers take care of the nuts and bolts of the Association. Positions include: treasurer, assistant treasurer, financial assistantship chairs, institute directors, librarian, newsletter editors, publicity chair, membership secretary, boutique manager, parent convention chair, and teacher referral officer.

### Dues Structure

Funding for the Association comes from membership dues. The 1992 rates were as follows:

- \$25.00 — teacher membership
- \$15.00 — new family membership
- \$10.00 — renewing family membership

The SAU also recognizes Contributing members. These are usually businesses in the community who provide services to the Association.

### Benefits and Activities

The SAU offers services to teachers, parents, and students. Teachers can participate in regional meetings and can take advantage of performance and training



opportunities. They receive five newsletters and have access to a library of books, video and audio tapes, journals, pamphlets, and music. A teacher referral service is also provided from the state office.

The parent arm was organized immediately after the founding of the Association and assists with all major activities.

Each year since 1982, a parent convention has been conducted and features nationally-acclaimed clinicians. The parent committee also oversees financial assistantship awards presented to members who attend the Intermountain Suzuki Institute in St. George, Utah. Funding is provided by the SAU Boutique which is operated year-round by a parent and is staffed at the Institute by assistantship recipients.

Students receive performance opportunities, educational workshops and master classes, regional recitals and play-

ins, and are invited to participate in a graduation program. Several state-wide concerts have also been offered. In 1989 and 1991 all of the students from Utah joined together in a Celebration Concert in Symphony Hall in Salt Lake City. Over 1,700 students participated in last year's concert. Another special event was the Red Carnation Concerto Concert given in April, 1991. The Salt Lake Symphony auditioned Suzuki students and featured the winners as soloists. At the concert, all Suzuki students in the audience were presented a red silk carnation. Another Red Carnation Concert is planned for April, 1993.

### Conclusion

The Suzuki Association of Utah is an exemplary organization. They are well-managed and offer superior services to teachers, parents, and students. Through cooperation and support, they have developed a state program that includes all instruments which have been adapted to the Suzuki philosophy.

Why have they been so successful? Perhaps this can be answered in the words of one of their former presidents, Cleo Ann Brimhall. In the October, 1992 SAU teacher Newsletter, she wrote: "In developing fine human beings, with wonderful musical skills, we would like to provide such a quality education that the name of Suzuki becomes recognized, respected and honored by the entire community. We feel we have a good beginning." ■

Jennifer Burton is a Suzuki violin teacher. She teaches at the American Suzuki Talent Education Center at the University of Wisconsin, Stevens Point. She is the new chairman of the SAA State and Local Associations Committee.



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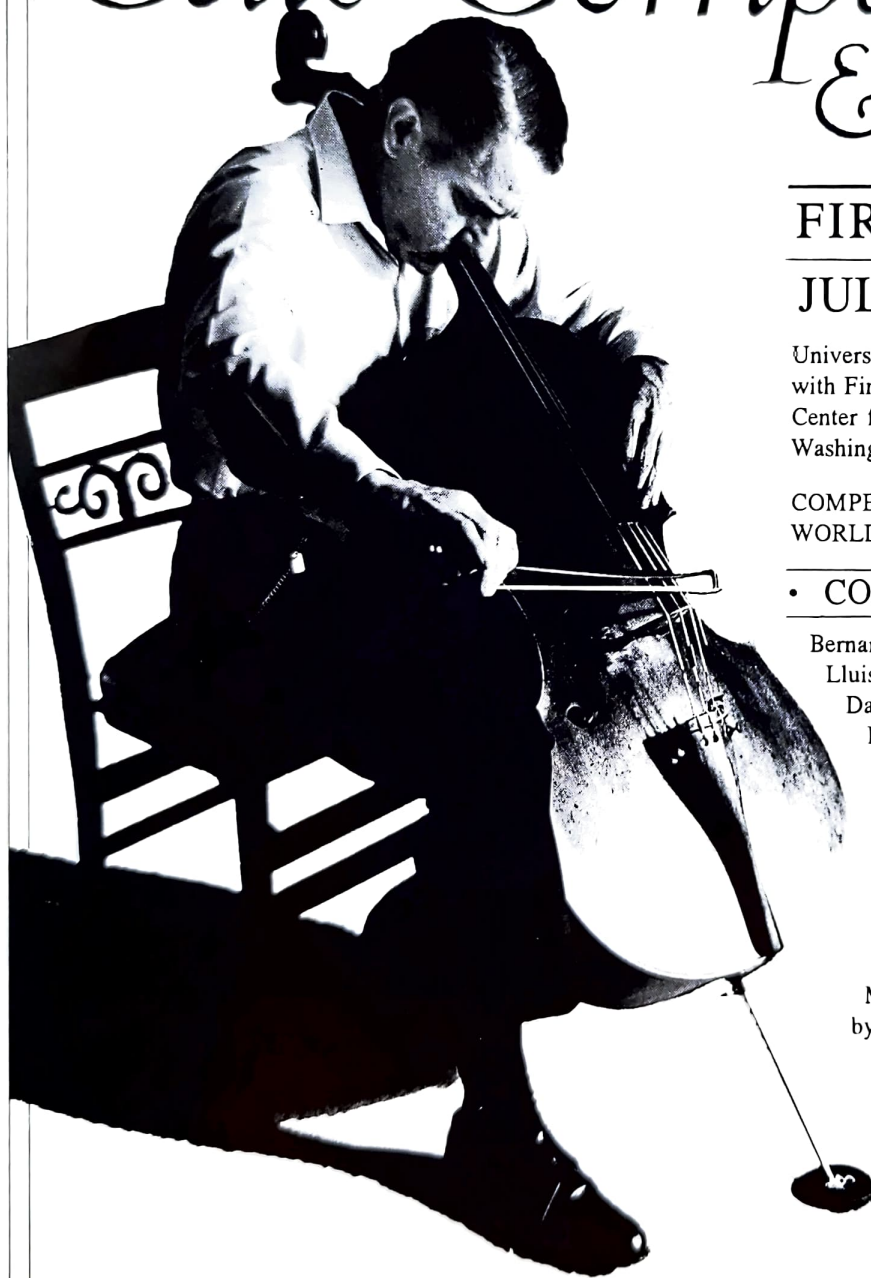
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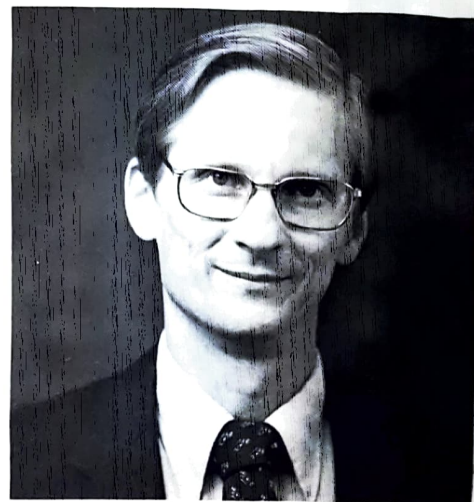


# Computer Technology & You

By Dr. John A. Kuzmich, Jr.

## Part V

### Pitch Extractors



**M**usic educators are well versed in the benefits of ear training for their students. Suzuki instruction is well endowed with ear training concepts. Being able to identify intervals, chords and scales is important, and being able to play in-tune is essential. There is now an innovative approach available for music educators to teach applied intonation skills. It is available through the microcomputer via pitch extraction hardware and coordinated software. New recent advances in hardware construction allow software to help the computer analyze your own acoustic sounds in a sophisticated manner.

There are presently two types of tuning software to choose from: internal and external pitch software/hardware sources. Internal deals solely with software that produces two pitches on the computer with the user selecting the second pitch via the computer keyboard.

Pitch extractors, the external type, differs from the internal type by requiring the user to produce the second sound vocally or instrumentally into an external microphone with the sounds then converted from analog to digital in the computer for analysis and instant feedback to the user. This article focuses on the second type, pitch extractors. Through pitch extractors, teachers are able to analyze information from the sound in terms of dynamics, intonation, attacks, releases, vibrato, rhythm and other characteristics and provide immediate feedback to improve the student's performance. Pitch extractors represent the very latest development of computer-assisted instruction in music.

There are big differences between pitch extractors and a traditional strobe tuner. A strobe tuner doesn't have software interaction and requires long, steady tones lasting several seconds in

duration. Short notes and vibrato characteristics (rate, width, evenness, and average frequency) are difficult to assess. No information concerning intonation during attacks and releases is given. Tones are evaluated one at a time, isolated from any rhythmic or melodic context. Displays are momentary, lasting only as long as the tone itself. Duration as a musical entity is not considered.

Pitch extractors can graphically display attacks, releases, short notes, vibrato, and melodic contour and remain there after other notes are played. These pitch graphs can show rhythmic as well as intonation accuracy. Intonation and rhythm can be evaluated within the context of an actual musical performance, where errors are more likely to occur. Performance data can be evaluated objectively by the computer, producing overall measures of intonation accuracy and tuning tendencies. The visual feedback, provided in real-time as a student performs, can be used to teach concepts regarding vibrato.

There are many applications for the computer graphing of musical pitch. The student can see how their own performances correspond to the pitch graph model. Successive performances can be replayed in different colors to show improvement in pitch and rhythmic accuracy. Graphs showing phrases and

#### PRODUCTS REVIEWED

"Amadeus II"  
c/o Pygraphics  
P.O. Box 639  
Grapevine, TX 76051  
800-222-7536

"Claire, the Personal Music Coach"  
Arpeggio Software, Inc.  
P.O. Box 72583  
Davis, CA 95617  
916-757-6466

"Pitch Master"  
c/o Temporal Acuity Products  
Building 1, Suite 200  
Bellevue, WA 98005  
800-426-2673

"Micro Notes Music Theory"  
c/o TECHNOLOGY  
1120 West Florissant, Suite 303  
St. Louis, MO 63033  
618-466-1775

"Audio Mirror"  
c/o Electronic Courseware Systems  
1210 Lancaster Drive  
Champaign, IL 61821  
217-359-7099

Code Music Technology  
6210 Bury Drive  
Eden Prairie, MN 55346-1718  
800-843-2066

"Pitch Explorer"  
Advantage Technologies, Inc.  
239 Southland Drive, Suite B  
Lexington, KY 40503  
606-276-1113



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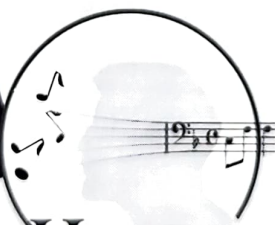
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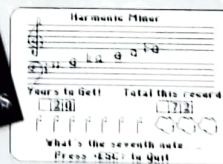
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even entire melodies can be stored on disk and reloaded for later display, analysis, or printing. Subtle details of pitch or duration can be seen by zooming in. Portions of pitch graphs can be selected for statistical analysis, such as minimum, maximum, and average frequency, and vibrato rate and width. What I perceive to be the most valuable thing about pitch extraction is that the student receives immediate feedback to his entire performance as well as to any portion of it.

Because of recent advances in technology hardware, there are no less than five brand new pitch extraction products available right now. Together, they represent the most current ideas about pitch extraction with specific software applications. The following products are included in this review.

The *Pitch Explorer* enables any Macintosh computer with 1 Mb of RAM and 2 floppies or a hard disk drive to detect pitches produced by a solo voice or instrument. An IBM-PC version is under development. It uses a hand-held microphone that connects to the computer. The program can be as accurate as 1/100 of a half-step. The four software programs are game-like and a lot of fun. Originally designed for elementary school students, teachers and college students will have fun with it, too. "Sing and Paint" and "Sing and Draw" programs display graphs of voice pitch in real-time as you sing and could be used in voice studios or music acoustics classes. With "Sing and Paint," you can create abstract art in color, and even print out in color. It focuses on pitch levels being high and low. "Sing and Draw" expands the voice to a full range. The "Hand Signs" program displays hand and music notation as you sing. It instantly displays Kodaly signs as you change pitch. The "Frog and Butterfly" is a game where the frog eats the butterfly (and belches) when you correctly match the pitch. There are four areas of emphasis in *Pitch Explorer*. It improves listening skills. It improves singing skills. It creatively adapts to people of different ability levels. Range, accuracy and response time can all be adjusted which helps make the program accessible to students differing in ability and interest. At \$295, it offers teachers of elementary and middle/junior high music students a variety of pedagogy opportunities.

*Micro^Notes Music Theory* is a comprehensive, self-paced classroom/private studio hardware/software product for Apple IIe and IIgs computers which can maintain up to 350 individual scoring and progress records. It represents over twenty years of development of competency building and testing materials and was perfected in theory classes at Southern Illinois University at Edwardsville. The program is useable at any level, from beginners to college level, and performance parameters may be adjusted to match individual abilities. Priced at \$495, it consists of a music theory text/workbook, a micro^pitch extractor plug-in card, a microphone, a complete set of program disks and a teacher's operating manual. The IIe version requires a MIDI card and any MIDI synthesizer with speakers. The IIgs version utilizes either internal sound or MIDI equipment.

It is a success-oriented theory program in which the students respond to exercises interactively like a video game by using a microphone to input actual vocal or instrumental sounds which are duplicated in proper notation on the computer screen and immediately evaluated by the software. There are six levels of instrumental input (all of which are correctly transposed for the instrument): 1) trumpet or clarinet, 2) bass clef instruments, 3) baritone tenor clef and tenor sax, 4) Eb instruments, saxophone,

5) French horn and 6) flute and violin. On any standard disk, there are up to 900 experiences dealing with all aspects of tonal organization of music plus as many as 360 musically illustrated quiz questions. The tonal organization consists of pitch matching and tonal memory, sight reading (by letter name, number, stationary or movable DO), part singing (in 1, 2, 3 or 4 parts, or vertically as chords), intervals (ascending and descending), triads and inversions (ascending and descending), all seventh chords and inversions (ascending and descending) and four-part harmonic progressions. The strength of this hardware/software is the immediate bio-feedback as you sing or play your instrument. When students have difficulties, there is some extensive branching available to teach the concepts being missed. There are help screens. You simply have to see a student input his voice in a four-part exercise and hear all four parts simultaneously. It is amazing to see how much depth there is to this program in spite of it being on the Apple IIe computer for it is very intuitive and really feels natural in using it! For classroom use, extra text/workbooks are available at quantity discounts. What I especially like about the program is that teachers can modify existing program materials and/or create new teaching materials. There is even a modality where students can write their own musical examples to test themselves or their friends. A similar program for Macintosh is in development.

*Amadeus II* represents a two-fold pitch extractor for music educators. It is an independent precision tuner and note generator that can also connect to a computer for extensive pitch and rhythmic drill studies. It has a large illuminated graphic display that is big enough to view across the room. As a pitch generator, *Amadeus II* plays along in pitch, with instant feedback on every note played. The graphic display indicates when a note is sharp or flat while simultaneously providing comparisons of the played note with *Amadeus'* tuned note. In real-time, the headset feeds *Amadeus'* tuned note through one ear and the student's notes through the other ear. There are six software programs that interface with *Amadeus II* when connected to the computer. These programs are: "Scale Drill," "Pitch Matching Drill," "Scale Pitch Pong Game," "Fingering Module," "Graphic Tuner" and "Curriculum Manager." The "Graphic Tuner" software is used to display, assess and compare intonation perception and performance of students individually or in groups. Up to 6 *Amadeus* units can be connected into one computer. The "Graphic Tuner" will display all units at the same time which is great for a small ensemble. The "Scale Drill" is a practice and assessment application for the purpose of developing and testing knowledge and performance of any scale type. Pitch performance is continually tracked so students can evaluate pitch. Lessons can be time-based. The student progresses to the next level automatically when a targeted score is achieved. The "Pitch Matching Drill" is for development of ear training as well as breath support. Pitches are played not displayed. The student will hear a pitch and in four seconds, the student must attempt to perform the same pitch and hold that pitch for four seconds without the pitch raising or dropping. The program will gradually increase the note range as determined by the instructor. The "Scale Pitch Pong Game" is an exciting game created to develop ear training and pitch detection skill development. The scales appear and are performed by *Amadeus* for the students. The object is to move a paddle located below the notes. By accurately performing the pitches, the paddle will react to a bouncing puck which in turn destroys the targets on the screen. The "Fingering Module" shows fingering and alternate fingerings for most instruments and notes. Once installed, it is instantly accessible to all of the *Amadeus II* software programs. Any time a student needs fingering information, it is immediately available. The student can hear the tone and try to play it. If the student is having trouble finding the note, the "Fingering Module" will even coach the student when they need to play higher or lower until they are playing the correct note. The "Curriculum Manager" is used for creating lesson plans the instructor wants the students

to do. It can automatically load the appropriate *Amadeus II* software and the next lesson. When vocal or instrumental information is imputed to *Amadeus*, a standard MIDI file is created that can be used by many software programs (notation, sequencing and others). In summary, *Amadeus II* represents an innovative approach to ear training. Student results are displayed on the monitor so students see where they need to improve, and graphic graded reports can be printed to show a student's pitch variation on each note. Each drill has a target goal, and the difficulty increases automatically as students reach each goal. The rate of increase in difficulty can be regulated by the teacher. The *Amadeus* unit costs \$950, and the software varies from \$50 for the "Graphic Tuner," \$100 for the "Scale Pitch Pong" and "Scale Drills," \$150 for "Fingering Modules" and "Pitch Development" and \$200 for the "Curriculum Manager." The software is for the Macintosh computer with 1 Mb of RAM and a hard disk drive.

*Claire*, the *Personal Music Coach* is a pitch extractor working on any Macintosh with 1 Mb of RAM, a hard disk drive and the Apple built-in digitizer (included on most recent models) or an external digitizer (such as Mac Recorder, Voice Recorder, Voice Impact). The external digitizer goes through a serial port, either the modem or the printer port to convert analog sounds into digital format which the computer software can analyze. Priced at \$149.00, it is the least expensive computer assisted ear-training product using pitch extraction because it does not require a separate "black box." For computers not equipped with a digitizer, an external digitizer is also offered with the software for less than \$70. *Claire* is effective for teaching intonation, sight-reading and sight-singing. Its curriculum is based on breaking the complex process of intonation training into simple steps by separating the "internal" and "outside" ear skills. The software was developed in a two-year test with 45 violin and solfège students from ages 3 to 50.

The product offers a wide variety of solfège exercises such as singing three note patterns, five note patterns, intervals, arpeggiated chords, major and minor scales. There is a handy auto-curriculum option which progressively increases the difficulty of the instruction based on your progress. What is beneficial about the auto-curriculum is that the student does not have to touch the software controls for an extended period of time. In this "self-attended" mode, *Claire* talks, sings and listens, while the student simply interacts with the program by listening and singing. *Claire* includes a number of options allowing the user to adjust the level of sensitivity (1/4th to 1/16th of a step), visual aids, aural aids and practice routines. In the "self-attended" mode, *Claire* adjusts all these for you. There are four nomenclature preferences: moveable do, fixed do, letters or none. There is a metronome function in the software along with a tuner to tune your instrument. This product offers a lot of instructional options without expensive hardware. I particularly like how *Claire* identifies the weaknesses of your ear through a histogram pointing out pitches that you need work on.

The manufacturer is working on modules for violin, cello and others addressing the specific mechanic and intonation problems of each instrument. Each module includes that instrument's own sounds. Students can better hear and recognize the timbre of their own instrument, and consequently, their intonation skills are quickly improved. It is estimated that these modules will be priced between \$60 and \$80.

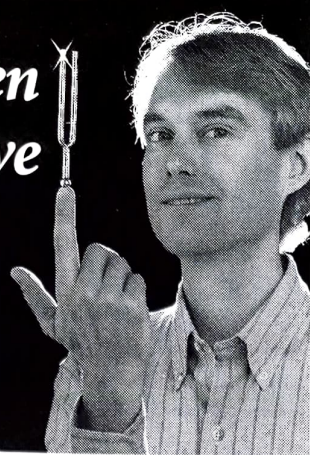
*Pitch Master* is a pioneer product that does not use a computer. It is included in this article because it functions as a pitch extractor with outstanding pitch instruction. It uses modern-day developments in analog electronics that enhance pitch sensitivity and intonation skills. The hardware consists of an analyzer/comparator system including stereo headphones and microphone. This system is primarily designed for vocal applications, though non-transposing instruments can use it easily. Its range approximates the human voice with two tessitura settings: treble and bass

Continued on page 82

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# "They laughed when I said they could have Perfect Pitch

## ...until I showed them the secret!"



The TRUE STORY  
by David L. Burge

IT ALL STARTED in ninth grade as a sort of teenage rivalry.

I would practice the piano for five hours daily. Linda didn't practice anywhere near that amount. But somehow she always seemed to have an edge which made her the star performer of our school. It was frustrating.

What does she have that I don't? I would wonder.

Linda's best friend, Sheryl, sensed my growing competition. One day she bragged on and on about Linda, adding more fuel to my fire. "You could never be as good as Linda," she taunted. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated over a few of Linda's uncanny musical abilities: how she could name any tone or chord—just by ear; how she could sing any pitch she wanted—from mere memory; and how she could even play songs after only listening to them on the radio!

My heart sank. Her fantastic EAR is the key to her success I thought. How could I ever hope to compete with her?

But later I doubted Sheryl's story. How could anyone possibly know F# or Bb just by listening? An ear like that would give someone a mastery of the entire musical language!

It bothered me. Did Linda really have Perfect Pitch? I finally got up the nerve and point-blank asked Linda if the rumors were true.

"Yes," she nodded to me aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied cheerfully.

Now I couldn't wait to make her eat her words...

My plan was ingeniously simple:

I picked a moment when Linda least suspected it. Then I boldly challenged her to name tones for me—by ear.

I made sure she had not been playing any music. I made her stand so she could not see the piano keyboard. I made certain other classmates could not help her. I got everything just right so I could expose Linda's Perfect Pitch claims as a ridiculous joke.

Nervously, I plotted my testing strategy. Linda appeared serene.

With silent apprehension I selected a tone to play. (She'll never guess F#!)

I had barely touched the key. "F#," she said.

I was astonished.

I quickly played another tone. She didn't even stop to think. Instantly she announced the correct pitch.

Frantically, I played more and more tones, here and there on the keyboard, but each time she knew the pitch—without effort. She was SO amazing—she could identify tones as easily as colors!

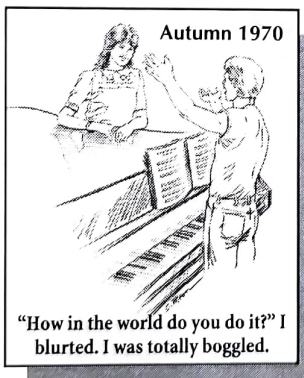
"Sing an Eb," I demanded, determined to mess her up.

Without hesitation she sang the proper pitch. I had her sing more tones (trying hard to make them increasingly difficult), but still she sang each one perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And to my great dismay, that was as much as I could get out of her!

The dazzle of Perfect Pitch hit me hard. My head was dizzy with disbelief, yet from that moment on I knew that Perfect Pitch is real.



I couldn't figure it out...

"How does she DO it?" I kept asking myself. On the other hand, why doesn't everyone know musical tones by ear?

Then it dawned on me that most musicians can't tell C from C#, or A major from F major—like artists who brush painting after painting without ever knowing green from turquoise. It all seemed so odd and contradictory. I found myself even more mystified than before.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it myself. I would sweet-talk my brothers and sisters into playing tones for me so I could guess each pitch by ear. My many attempts were dismal failures.

So I tried playing the tones over and over in order to memorize them. I tried to feel the "highness" or "lowness" of each pitch. I tried day after day to learn and absorb those elusive tones. But nothing worked. I simply could not recognize the pitches by ear.

After weeks in vain, I finally gave in. Linda's gift was indeed extraordinary. But for me, it was out of reach.

Then came the realization:

It was like a miracle. A turn of fate. Like finding the lost Holy Grail.

Once I had stopped straining my ear, I started to listen NATURALLY. Then the incredible secret to Perfect Pitch jumped right into my lap.

I began to notice faint "colors" within the tones. Not visual colors, but colors of pitch, colors of sound.

They had always been there. But this was the first time I had "let go"—and listened—to discover these subtle differences within the musical tones.

Soon I too could recognize the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a different pitch color sound—sort of like "hearing" red and blue!

The realization hit me: THIS IS PERFECT PITCH! This is how Bach, Beethoven and Mozart could mentally envision their masterpieces—and identify tones, chords and keys just by ear—by tuning in to these subtle pitch colors within the tones.

It was almost childish—I felt that anyone could unlock their own Perfect Pitch by learning this simple secret of "color hearing."

So I told my best friend Ann (a flutist) that she could have Perfect Pitch too. She laughed at me.

"You have to be born with Perfect Pitch," she asserted.

"You don't understand how Perfect Pitch works," I explained. "It's easy!"

I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. Soon Ann had also acquired Perfect Pitch! We became instant school celebrities. Students tested us in great amazement. Everyone was awed by our virtuoso ears.

Back then I would not have dreamed I would later explain my discovery to college music professors. When I did, many of them laughed at me at first. You may have guessed it—they told me you had to be born with Perfect Pitch.

But once I revealed the secret to Perfect Pitch—and they heard for themselves—you'd be surprised how fast they'd change their tune!

As I continued with my own music studies, my Perfect Pitch allowed me to progress far faster than I ever thought possible. I even skipped over two required college courses. Perfect Pitch made everything much easier—performing, composing, arranging, sight-reading, transposing, improvising—and it skyrocketed my enjoyment as well. I learned that music is definitely a HEARING art.

And as for Linda?

...Oh yes—well, time found us at the end of our senior year of high school. I was nearly 18, and it was now my final chance to outdo her.

Our local university sponsored a high school music festival each spring. That last year, I scored an A+ in the most advanced performance category. Linda only got an A.

Sweet victory was mine at last!

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Now I'd like to show YOU how to discover your own Perfect Pitch—whatever your age!

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- Henry Roth, *The Strad* - November 1991

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**Cello:** Ardyth Alton, Tanya Carey, Owen Carman, Steven Doane

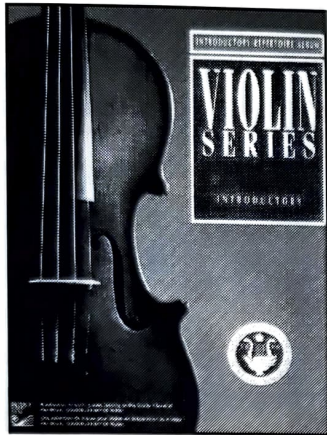
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# Local Students Lose When Arts Are Downplayed

By Robert Jesselson

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Several years ago an editorial in The News and Courier demanded that public schools should "spend less time on 'generals' like music and art." And the chairman of the Charleston County School board was quoted as saying, "We just need to concentrate on basic skills and stay away from the little singing classes and coloring classes and all these funny elective courses."

Unfortunately Charleston schools have done just that. In a city that hosts one of the finest music festivals in the country and prides itself on a sophisticated

taste for the arts, who is educating the next generation of artists and art lovers? What native Charlestonians will receive the training to appreciate the arts in the future? Has the school system improved as a result of this suppression of the arts?

One troubling sign of the direction that Charleston schools have taken away from the arts is the fact that fewer and fewer Charlestonians are able to participate in the S.C. All-State Orchestras. These orchestras are made up of the finest young instrumental musicians from around South Carolina: Columbia, Spartanburg, Greenville, Florence, Anderson, Sumter and numerous other communities. Unfortunately, the number of Charleston students has dropped

significantly over the past decade. This year, out of a total of 144 students who participated in the two Senior All-State Orchestras, Charleston had three representatives. (By comparison, 80 students came from Spartanburg.)

While Spartanburg continues to boast of exceptional string programs in its schools (800 string students representing 13 percent of the students in grades five-12), and cities the size of Sumter, Pickens and Rock Hill can claim great success in their programs, where is Charleston? In Columbia 10 years ago, there was just one small program in all the schools. Now Richland Districts One and Two, and Lexington Districts One, Two and Five offer strings, and students as young as

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Why should the schools bother with the arts? Research during the past few years has revealed that the study of music can actually influence a child's overall learning potential and his educational development. Much research has been done in this area, and these facts must be taken into consideration when discussing the future of our educational system.

Fact 1: There is a direct relationship between SAT scores and arts study. According to a study in 1990, SAT scores tend to increase with more years of arts

study, and the more arts work a high school student takes, the higher his or her SAT scores.

Fact 2: Students who learn to play a musical instrument receive higher marks in school than their classmates who don't. Not only that, but according to this study in Albuquerque, N.M., with 5,000 students, it was discovered that the longer the children had been in instrumental programs, the higher they scored.

Fact 3: A study in Tennessee compared gifted and talented students who participated in a fine-arts program with other gifted and talented students who did not.

The result: Those in the fine-arts programs scored significantly higher on tests of intelligence and creativity than their peers.

Fact 4: Approximately 90 percent of the brain's motor control capabilities are devoted to the hands, mouth and throat. According to experts, the fine dexterity involved with playing a violin can exercise the entire brain and stimulate general intelligence.

Fact 5: In Stanford University studies, psychologists found that "learning to control rhythm and tempo in group music-making helps the student perform other routine activities with greater ease and efficiency."

Fact 6: According to research at the University of Southern California, "Arts instruction has a significant positive effect on basic language development and reading readiness."

In addition, one other fact should be kept in mind as we become increasingly conscious of competition with other countries. In Japan today, every school child between the fourth and ninth grades is required to play a musical instrument. The Japanese have recognized a direct relationship between high technology and economic development with brain bilateralism and music. Japanese students score consistently higher on musical aptitude tests than Americans — and this is Western music we're talking about. In Japan there is a barrier test after seventh grade — all students must be able to read music.

But, even more than all this research shows, what we are doing in the training of young people is passing on our culture — a universal language of music which can cross boundaries and facilitate understanding. As the Charleston sculptor Willard Hirsch said when he addressed the cadets of The Citadel in 1948, "Art is a language, and a powerful one. All of us should know at least a few words in it."

Jesselson, a cellist, is professor of music at the University of South Carolina and winner of the 1992 Verner Award for Arts in Education.



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## Group Class Ideas For Including Violists with Violins and Cellos

By Elizabeth Stuen-Walker

This column is in response to the question regarding how to include violists in violin/cello group classes, when there are only a few viola students in the program.

### Cello Groups

It is quite easy to include violas into a cello group as they already play in the same key for many of the early pieces. (Note that the cello repertoire includes many pieces not in the viola or violin books, and that *Long, Long Ago* from cello Book One is not in the same key as the violas or violins.) In our program here in Bellingham, Washington, Cathy Hayward used to include the viola students often. The violists loved learning *Rigadon* and *Minuet in C!* The blend of the two timbres is lovely. Occasionally, the violists even got to sit and play! I know it was successful because the violists (my son included) enjoyed participating in the class.

### Violin Groups

Here are some suggestions for including violists into a violin class:

Have violinists play any Book One piece down a fifth.

The violinists actually seem to enjoy this change and challenge.

As game activities:

Try dividing any piece such as *Perpetual Motion*, *Go Tell Aunt Rhody*, *May Song*, *Allegro*, etc., between the violins and violas.

For example, have the violas play all the A's and E's (open string and 4th finger) in *Perpetual Motion* while violins play the other notes. The high A's in the third section could be played open A string or a harmonic if they are familiar with them. (More advanced students could play in 4th position.)

Or *Go Tell Aunt Rhody* with violas playing the first line using 4th finger for

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*Special games for middle to late Book 1 would work well when combining two instruments.*

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the E, then having the violins play the middle line, ending with all playing the last line together.

Using *May Song*, the violas could play their open A strings with the rhythm of the first measure, playing with the 1st measure, the 3rd measure, 5th measure, etc. That puts some spice into the ensemble, and by playing every other measure, there is no need to change notes to fit the harmony.

### Tonalization and Scales

If you include tonalizations and scales in your group classes, there are lots of ways to play together. Try teaching the tonalization in the key of C Major, everyone starting 3rd finger on the G string. Or teach the violists the G Major tonalization down an octave.

An activity using scales could be to have students responsible for different notes — by rows, by person, by teams (maybe team up a viola with a violin). The students could then play their note (whatever octave) at the right place in the scale. If you use a *Twinkle* variation rhythm, it can be fun and gives the students time to prepare for the next note. Try building chords the same way.

### Pieces in the same keys

Pieces in the Suzuki Repertoire that are played in the same key for violins, violas and cellos include *Hunter's Chorus* and *Minuet in G*. Violas and violins play *g minor Gavotte* and *Becker Gavotte* (both an octave lower than violins) in the

same keys, and violins and cellos play *Humoresque* in the same key.

### Keep in mind skill levels

For example, if the violin group is Book One and Book One level violists are included, be sensitive to the abilities of the students when suggesting playing down a fifth for pieces like the *Minuets*. Generally, when students have just learned a piece, they are more dependent on the notes and strings and are sometimes confused to play on the A string when they are used to the E string. I'm sure you have special games and ideas for including beginning students into say a middle to late Book One class; and those ideas can be used also when combining the two instruments.

### Harmony Parts

When the violists are experienced note-readers, they can play the harmony parts in the new Ensemble Volumes. Viola students at the end of Book One often haven't had enough experience playing and reading the high 3rd fingers needed to play the C# on the G string or the G# on the D string that are often found in the harmony parts to pieces in the keys of A and D Major.

Viola students in Book Three have had shifting experience and are able to learn some pieces in the violin keys. Most advanced violists love the challenge of playing up in position with the violins. The harmony parts and pieces in positions might be previewed at lessons so the group class is more successful.

It is my hope that this article has stimulated ideas and generated excitement towards including violas in violin and cello groups. ■

Elizabeth Stuen-Walker maintains a studio in Bellingham, Washington, where she teaches Suzuki viola and violin, Viola Teacher Training and Orff Musicianship. She is a graduate of Eastman School of Music and Yale University School of Music.



# Imitation Are Your Students Really Listening?

By Pandora Bryce

**S**uzuki flute teachers have many opportunities to be the tone example for their students. The flute "tonalizations" used at the beginning of each lesson are basic to the development of the students' tone quality. Though the exercises are simple, they are limited only by the teacher's ability to think up more and better ways to use them. For students who play them every lesson, the exercises function both as a warm-up and as a familiar place in which to introduce new ideas about tone or technique. Constant repetition over the years means that the student does not have to think about what note comes next, and can focus on

whatever point the teacher is highlighting at the time. Years of repetition may also mean that the student switches onto "automatic pilot" and forgets to pay attention during the first part of each lesson . . .

### What are the tonalizations for?

Each of Mr. Takahashi's flute tonalizations has a basic purpose, and a number of other possible uses. Ideally, you will always remember everything about all of them, but it does not matter much if certain details go missing now and then. Notes from institutes can be helpful, and may bring a sense of purpose back into

the material. (AHA! Now I remember!) Failing that, and if you do not want to telephone someone and ask, you can sit down with your flute and think up five ways to use each one. In order to make the tonalizations work with your students, you need to believe in their value; better yet, use them yourself, every time you warm up, and see what happens to your tone.

### Guide your listeners

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needs to become aware of each teaching point, and who can help the student reinforce the material from the lesson. Sometimes the fastest way to make a point clear is to play the passage twice, once the way you want to hear it done, and once in some other manner. Ask the student and parent to listen and describe each, avoiding words like "good" and "bad." If you want to increase their awareness of articulation, for example, you can offer possibilities: "Tell me if the beginning of the note sounds like D, T, H, Hoo, or something else." Perhaps they have never considered all the possibilities. The point is not that there is one answer, but rather that you are getting the student and parent to listen in a new way. Then when you play the exercise for the student to imitate, it is clear what the focus is. Describe the sound.

If you want to help your students develop the spark of awareness, help them to avoid judgmental terms like "good" and "bad." You do not want them to think that your playing is "good" and theirs is "bad," any more than you would want them to think that, say, loud playing is "good" and soft playing is "bad." You can offer a few suggestions to get them started. "Does it sound like bright

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*If you want to help your students develop the spark of awareness, help them avoid judgmental terms like good and bad. You do not want them to think yours is good and theirs is bad.*

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colors or like pastel colors? Is the tonguing sharp or soft? Which one sounds more chocolatey? Which one sounds more like a dance?" As they learn

more repertoire, they will find that there are pieces that sound wonderful with a "misty" quality, or that sound odd when played with a very clear attack like Allegro. Your task is to help the student become aware of what is coming out of her own flute, and how to control the sound so it becomes more expressive.

#### Practice imitating

It can be fun to spend time trying to sound like your favorite flutist, your least favorite flutist, the loudest flutist, the player with the sweetest tone, etc., etc., and to work at these until you can get pretty close. When tone becomes interesting to you, it will no doubt become interesting to at least some of your students. Knowing that they will start to sound like you, what do you want to offer as your example? Are they really listening? Are you really listening? ■

---

Pandora Bryce received her Master of Music in Performance from the University of Toronto where she has been an instructor since 1983. Her performances have been broadcast on radio and television, and she is a member of Three Piece Suite, a professional chamber trio established in 1985. Ms. Bryce is currently Principal Flute in the Oshawa Symphony Orchestra, and is a registered Suzuki Teacher Trainer.

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## COMPUTER TECHNOLOGY

Continued from page 72

clef voices. A multi-track stereo cassette recorder is not included but is required. The system gives students the opportunity to match pitches using the visual aid of the sharp flat meter on the "Pitch Master" and aural feedback through headphones. It instantly compares the student's pitch with the correct pitch. Tuning resolution can be adjusted from 20 cents to 200 cents in three settings (easy, medium and advanced) which is a very handy feature for dealing with students of different degrees of musical aptitude. When "intuneness" is achieved, exercises in vocal flexibility and short term memory are presented. It is basically a rote series as no text is used. A counter tallies each quarter-second during which the correct pitch has been sung, thus providing a numerical score which can be compared with the perfect possible score for individual evaluation based on how much time was used and the accuracy of the responses. To maintain the progress of students, a notebook can be used to record the points students earn in practice sessions. There are 15 cassette tapes in each series: "Tune-Up" and "Diatonic" written by Ronald B. Thomas. "Tune-Up" is basically a rote series with no text. "Diatonic" is a sight-singing, non-rote series of exercises that go beyond the scope of "Tune-Up." Each cassette contains about ten minutes of instruction. It may be necessary to repeat each tape several times to master the contents. In addition, teachers can develop their own personalized exercises modeled after the published courseware. This can be done with a multi-tracking tape recorder, MIDI keyboard or sequencer. \$700 for hardware and two series of 15 cassettes at \$190 per series.

**Audio Mirror** is an IBM pitch extractor software program that has three sections to assist singers: 1) determining their voice range, 2) matching single pitches by sing-

ing and 3) singing short series of notes "in-tune." It requires 640K RAM, an AFI PitchReader card and microphone. Optional equipment includes Roland MIDI interface or compatible and MIDI keyboard and speaker. The **Audio Mirror** software and AFI card and microphone cost \$295. If you have the card, the software is \$39.95. The imputed sounds are converted to MIDI and can then be used by sequencing or notation printing programs. The AFI PitchReader can be used with either voice or monophonic music instrument input such as flute or violin. The AFI board can be installed in less than five minutes. Pre-recorded material can be imputed as well. At this time, **Audio Mirror** is the only pitch extractor software currently available for the IBM platform.

**Vivace Personal Accompanist** is a Macintosh-based hardware/software product that listens to an instrumental soloist during a practice or performance and performs full-orchestrated accompaniment. **Vivace** accompaniments speed up and slow down to match the soloist's tempo, just like a human accompanist would. The **Vivace** system includes next-generation pitch-generation pitch extraction hardware, an instrument microphone, an advanced synthesizer, computer interface and cable, plus software. Everything is hooked together inside one box, so set-up is easy. An extensive repertoire of accompaniments includes everything from contest solos to elementary band methods to jazz improvisation. The **Vivace** software includes an on-screen 12-note digital tuner. Students can tune to the accompaniments or ask the software to tune to them. Accompaniments can be transposed to any key. There are software add-ons that teach rhythms by listening to students, offering corrections and playing examples. Other software add-ons teach pitch and how to hear and play the just and tempered scales. A March, 1993 release is planned with a suggested retail price of \$2,295. Music cartridges will start at \$30.00. ■



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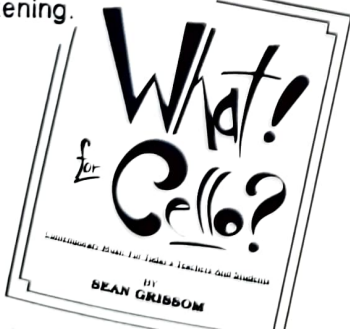
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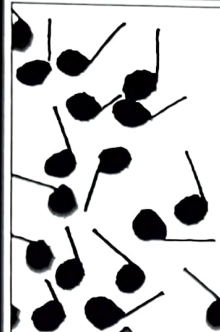
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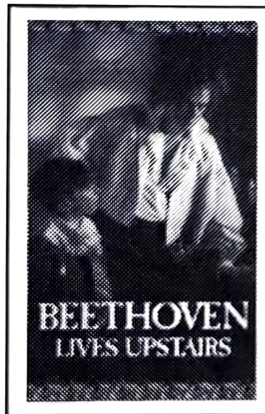
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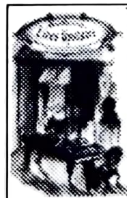
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## Hold and Pull

By Ronda Cole

Over the years there have been times in teaching when I have offered my best demonstration and explanations and still fail to communicate a point to a willing and eager student. When I have exhausted all that I know, then thankfully, comes the precious moment that teaches me what my student and I need to know.

I experienced such a moment recently. I was working with a student who had made impressive progress in restructuring her technique to relieve considerable

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*When pull moves against hold, there is a sizzle with the tone.*

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tension. She now looked to be a picture of relaxed ease, but she still had a small sound. When I asked her for more volume, pressing and pronation returned

to her bowing. The idea of playing forte to her meant press the bow down into the string. Heavy arm and heavy bow meant the same. Pull also translated into press down. Bigger sound also meant to her, "try harder."

Remembering how meticulous Dr. Suzuki is about teaching string change as a separate action (and thought) from moving the bow, I applied it to tone production. I asked my student to think this:

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the string with the bow hold. Have the string hold the bow hairs. The arm moves itself and the bow.

Pull happens at the site of the action, where the instruments meet to make sound — the point of contact! Pull occurs when the hair that is holding the string pulls it. Think: pull the string to the right (down bow) and to the left (up bow). Do not play on the top of the string. Only pull the sides of the strings. Can you (have the hair) hold and pull the string without playing? Because the string and the hair hold each other, the violin plays the bow as well as the bow playing the violin. When pull moves against hold there is a sizzle with the tone. This avoids the slip tone.

An analogous experience: Pull the metronome toward you. Notice that you hold it before pulling. Another analogy: Pull an empty wagon. Because there is little weight, there is little resistance. Now put your dad into the wagon. Notice that you must really pull to move the wagon. Notice that you did not need to push down to make the wagon heavier. If your bow hair is really holding the string when the arm moves, the string is pulled a lot.

The arm must work against the resistance of the string hold.

Playing with the German Bass Bow Hold was a revelation during the lesson. My student simulated a German bass bow hold and played on the open lower strings (not attempting to go to the tip). She profoundly experienced feeling the hair hold and pull the string. She absolutely could not press at that angle and her bow arm was forced to stay under the level of the bow. She remarked at how rich and powerful (and easy) the sound was.

As the new violin columnist, I would appreciate hearing what interests you would like addressed. Thanks. Ronda Cole, 6137 Farver Rd., McLean, VA 22101. ■

Ronda Cole has been a private Suzuki violin teacher for 20 years. She is active as an SAA Teacher Trainer internationally and serves on the Teacher Development Committee. Several of Ms. Cole's students have been soloists with major orchestras and have continued as professionals. Ronda directs the Greater Washington Suzuki Institute in Washington D.C. She is also active in ASTA and was awarded "Citation for Leadership and Excellence" at the 1990 ASTA Convention. Last summer Ms. Cole taught at several Suzuki events as well as the ASTA International Workshops in Switzerland.

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## PIANO FORUM

Continued from page 31

1. The teacher plays a piece two ways: one, with both hands at the same dynamic level, the other, with the melody louder. The student is asked to identify the one which sounds better. If this seems difficult for the student, the teacher should play "The Happy Farmer," which is almost guaranteed to work!

2. I begin with an easy piece, such as "Mary Had a Little Lamb. I ask the student to play a short phrase of the melody with the right hand and only touch the keys with the left hand, making no sound. This is repeated with the left hand sinking a bit deeper into the keys each time, until sound is produced.

3. Ask the child to practice playing only the accompaniment of a piece very quietly for a week.

4. Ask the child to play the accompaniment very loudly and the melody very softly to heighten aural awareness.

5. When polishing pieces, find endings where a melody note is held and dying away and have the accompaniment match it with a diminuendo (e.g. "Musette").

6. The teacher and student can play with good balance, trading roles as "singer" and "accompanist."

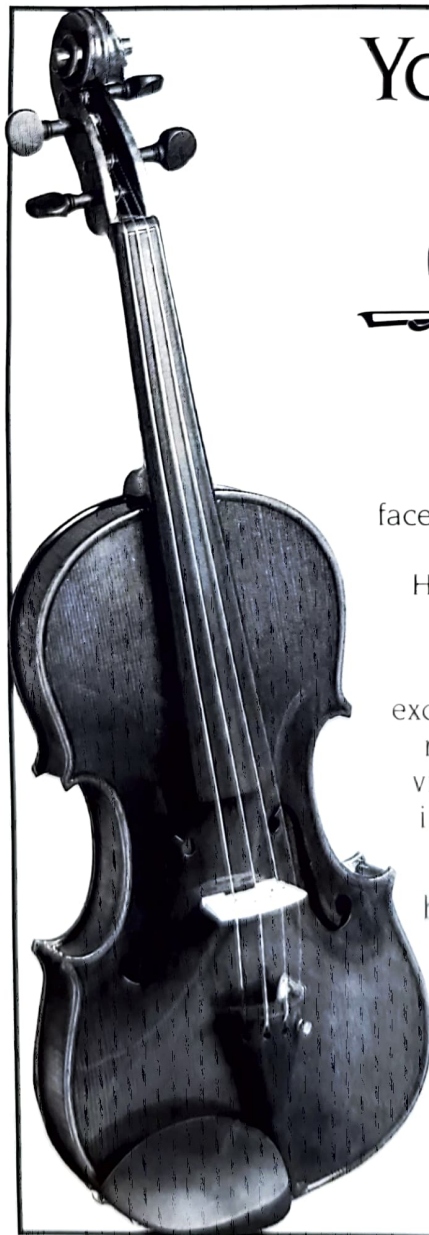
**Barbara Jones:** Balance between the melody and the accompaniment is an ongoing concept for students to master. This idea is modeled on the recordings and in the teacher's examples. I make a point of drawing attention to balance as the students polish "Go Tell Aunt Rhody." One technique for achieving correct balance is to alternate the right hand and the left hand parts with the teacher or parent. Another helpful technique is "ghosting," where the left hand touches the keys but does not produce a sound while the right hand actually plays the melody. Little by little, the volume is increased in the accompanying hand.

**Doris Koppelman:** Some students develop a good balance between hands even before I ask for it, just from having heard it in my playing and in their recordings. After a student has been playing hands together comfortably for a while, I call attention to balance by playing the student's piece with and without a difference between the hands, making sure the student can hear the difference. Then I ask the student to play the first note in the right hand with a ringing tone, listen to it, and then add the first left hand note, played so that it

sounds softer than the still ringing right hand note. We do that at the lesson a number of times. I then ask that the first note in each hand of all the pieces in the repertoire be played and listened to that way before they are played through. When a student can do this easily, I ask for the first note of each hand to be played together with the same good balance achieved when playing one hand at a time, demonstrating it several times first and having the student practice it many times at the lesson. I assign playing just the first notes together of all the pieces in the repertoire, listening for the difference in dynamics, before playing the piece through. When this can be done easily, the student usually goes on to play the rest of the piece with good balance naturally.

**Doris Harrel:** I like to teach balance between melody and accompaniment through use of the ear. I play a singing melody while the student plays a quiet accompaniment. We switch parts a number of times. The student is responsible for the control of only one hand at a time, but is internalizing the correct sound through many repetitions. When he/she first plays hands together, the balance at the beginning of the phrase is sometimes not perfect, but improves markedly during the phrase as the ear sends feedback to the brain and the brain gives adjusting messages to the fingers.

*My thanks to the participants of this forum. The next segment of this forum will focus on the transition from Book One to Book Two. We will also discuss ideas on reading music.* ■



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By George F. Litterst

The national Suzuki convention of May 1992 had many high points for me — not the least of which was a discovery that I made in the exhibit of a marvelous set of supplementary teaching tools called Discus Velcro Boards.

Having an interest in computers and the adaptation of new technologies for learning, I am always on the lookout for high-tech products which enhance and extend my current teaching methods as well as point me in new directions. I would have been delighted to find some new, fun music theory or ear training

software at the convention. However, I would not have predicted that I would be completely blown away by a product based on velcro technology!

Yes, velcro! Nowadays, visitors to my studio often hear the familiar sound of ripping velcro as my students eagerly involve themselves in various music notation activities — such as taking dictation, identifying notes on the staff, constructing rhythms, building scales and chords, and composing little pieces.

So, just what is going on here? Like many teachers, I find it difficult to teach everything that I would like to teach in



George Litterst with his son Patrick, and the Discus Board.

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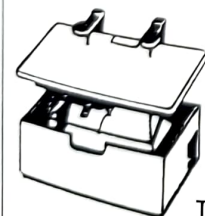
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Suzuki School of Newton teacher, Mary Jean Allen, with students Emilio Oliverio and Andy Stuart.

the course of an all-too-short music lesson. It's the perennial challenge of trying to teach music notation, basic music theory, ear training, and music history during the same time that I must use to teach the repertoire. Naturally, I am always on the lookout for materials which are lean, efficient, appealing to students, and time-saving. At the Suzuki convention, I found such a product which has

proven itself to be a big hit with all of my students.

The Discus Velcro Staff Boards are light-weight boards which have been covered with a soft, velvety material. They are designed to be used with special velcro-backed music symbols which easily stick to the surface of the board.

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staves imprinted on it. Two sizes of staff (and associated musical symbols) are available. The board is available separately or in a variety of packages including various sets of musical symbols.

Just about any symbol that you might want is available from the Discus Music Education Co. Basic symbols include clefs (treble, bass, middle C), notes and rests (sixteenth to dotted whole), accidentals, beams, barlines, time signature numerals, and slurs. Specialized symbols include stem notation, sol-fa letters, letter names, number overlay, keyboard overlay, and Kodaly hand signs. All of these symbols are perfectly notated on clear, hard, velcro-backed plastic. Basic kits also include a variety of brightly colored disks — about the size of a notehead — which can be used for simple pitch identification. There are even rhythm cards that can be used conveniently on the reverse sides of the board.

My 7-year-old son was immediately drawn to these symbols at the convention. There was something very appealing to him about being able to manipulate the music symbols himself. I have since observed this same phenomenon in my other students — this sense of being able

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to touch, move, change, and otherwise take command of these symbols. My son loves the materials so much that he often comes to me and asks me to give him a musical dictation to notate.

I have found that my students can create musical examples with the Discus

materials much faster than they can with pencil and paper because they are unencumbered by their own handwriting. Not only can they notate examples quickly, they can easily make corrections without making a mess with an eraser. The end result is very pleasing visually.

When I first saw the Discus materials, I immediately thought of my son Patrick's solfège class at the Suzuki School of Newton (Massachusetts). As a parent of a student at this school, I have been most impressed with the school's solfège program and the resourcefulness of the teachers. As part of this review, I arranged for teachers at the school to try the materials and share their comments with me. I also contacted a few other Suzuki teachers around the country who have purchased these materials for their reactions.

All of the teachers I spoke with who used the materials extensively loved them. The comments which I received included, "Kids take to it immediately . . ." "The materials have a tactile thrill which makes theory come alive . . ." and "How do you keep the kids away from it?"


There seem to be an unlimited number of ways that teachers and students use these materials — from illustrating examples, to taking dictation, to giving a student's sibling something fun to play with during the lesson. In short, these materials do not constitute a musical method; they are tools standing ready to be used during a lesson within the context of any teaching method.

I found the Discus materials to be quite durable and manufactured with great attention to detail. All of the symbols look as though they have been professionally engraved. Prices start at \$41 for the smallest set.

I strongly recommend that you look into the Discus products. Maybe you, too, will become a velcrophile!

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George F. Litterst is a music educator, writer, and music software developer. His articles on technology, learning, and scholarship have appeared in *Piano Quarterly*, *The American Suzuki Journal*, *Electronic Musician*, *Keyboard Classics*, *Sheet Music Magazine*, *Institute for Studies in American Music Newsletter*, and the *International Trumpet Guild Journal*. The author welcomes inquiries which may be addressed to him at 28 Daniel St., Newton Centre, MA 02159.



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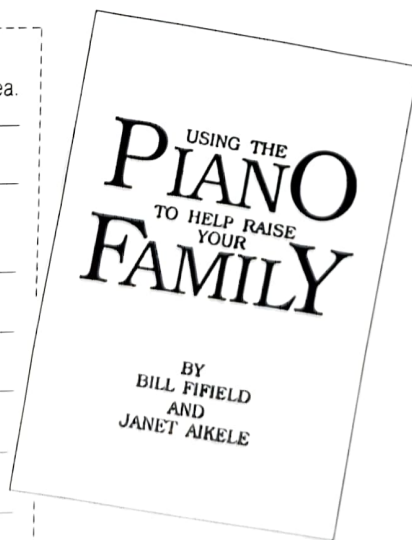
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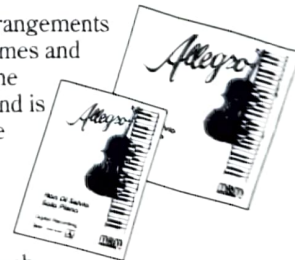


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# Suzuki and the One Room School

By Nancy Pederson

“I played my violin very well,” piped the little voice on the telephone. With those words, Sam “reached out to touch” his grandparents, to share his accomplishment and to hear the cheers from this trusted source of unconditional love. We are part of his “group” — the circle of supporting people who love him and give him the self-confidence and encouragement to work hard to develop his abilities. We could not do this very well if the line of connections were only to us. There are, of course, his parents, following through on the day-by-day discipline of listening, practicing and encouraging. There are the teachers who lead and set the course and help him remain steady on it. And there are the children and parents who give their encouragements and help at lessons, groups and recitals. It is, in effect, somewhat akin to the outdated “one room school.”

There is a very special understanding between older and younger children, between grandparents and grandchildren. Particularly, a deeply shared wisdom can be observed in the very young and the elders who are gaining a broader understanding of all stages of life. But, in between these two stages, we tend to disconnect — stratified by our urban culture into age groups, class groups, interest groups, IQ groups. When these isolating structures dominate our lives, we lose touch with our connection to other human beings of all ages and variety. Families also become isolated, separated for a variety of reasons from the extended family which could give them the much-needed support to hold their lives together in today's demanding environment. In sum, we all need each other.

Much of this isolating happens in our attempts to organize large numbers of people, especially when we are faced with limitations of personnel, time and space. Developmentally, it can make sense to divide into age groups for teaching of certain academics or particular skills or subjects of interest at various levels. But it seems important that we maintain connections across age lines in at least some areas. Suzuki education provides a natural setting to encourage multi-age or cross-generational activity.

Suzuki understood this when he advised that for the beginning lessons, we should not put together children all of the very same age (i.e. three 3-year olds), but try to have at least some age variation. At preschool level, even a six month age spread can make a big difference in maturity and experience. In this “mixing” the children learn from each other, at times having the opportunity to take on the role of “teacher,” and are enriched

by the variety of experiences among them. Parents also are able to share their experience and encouragement with each other as well as with the children. It is even advantageous (if parents are perceptive and understanding) to start a new young student with some who are a couple of years older.

The “one room school” model exists at the heart of the Suzuki method from the core lessons, which is always in the com-

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pany of others, to the groups and recitals which provide a format for interchange with students of all ages and levels.

It provides the opportunities for listening to a broad range of repertoire; for hearing other students at every stage of development; for relating to and being inspired by each other.

Language has always thrived best when children spend a great deal of time listening to and conversing with adults. Witness a child who is included in the parents' activities and learns to "tune in" to the conversations and discussions, not so much verbally participating, but soaking up the exchanges and the ideas and the manner of relating. I recall being included in my parents' adult gatherings — usually being assigned some kind of task (like passing around the napkins or cookies) which I could carry out, and then sitting and listening with fascination to adult conversation. It is told that when I got tired, I simply would disappear to my bedroom or fall asleep in the chair. I witness many children who are not tolerant at all of such experience, but can only create a scene until they are given the attention they seem to crave. I wonder, also, about the effect on language development for children who from their earliest years spend most of their days in daycare settings, limited mostly to interaction with other children their own ages.

The one room school was certainly a classic example for cross-age learning. It is perhaps a romantic notion to mourn its passing, but there were some very desirable elements within that setting which we might value and use in appropriate ways. I'm sure much depended upon the skill of the teacher to juggle the needs of 6 through 16 year olds. There had to be a lot of "give and take" among all of the students — times when they had to be working independently, or cooperatively reciting together, or listening when some other group had their lesson, playing with big and little kids — older kids looking out for younger ones, learning to settle differences, growing up with some of the same kids over many years, having one teacher get to know you throughout your school years. What a laboratory for life!

Suzuki Groups can provide this model for learning. As we gather in groups to play together (or, in the case of pianists, to play for each other) we could find great value in considering some specific ingredients:

1. Every person present (including parents and teachers) regards himself/herself as teacher and/or learner at any time. The Teacher-in-charge models this through sensitivity to the needs of the group as well as the needs of individuals within it. The Teacher-in-charge is the demonstrating artist, but is also quick to respond to the sparks of inspiration coming from within the group. Parents (or any adults in attendance) model the "one-room school" by also presenting themselves as alert, interested students, always open to the possibilities gleaned from the experience of others as well as appreciation for the dynamics of the group as it pulls together to produce music. They appreciate each child in the group for the unique individual that he/she is and for what each can contribute.

2. ALL know the value of sometimes being a participant and sometimes an observer. There are times we grow more through observing than by "doing." All depends on our attitude. Time spent watching and listening may be viewed simply as a waiting period until "I get to play again," or it may be valued for the lessons it holds for me if I attend to it with an open mind.

3. We view ourselves and others in non-competitive mode. Here is where we often have major problems in the group functioning. Because of the common core repertoire shared by all Suzuki students, differences in progress or style can be painfully obvious. In 1975, Willa Freeman Grunes, a psychologist and mother of a Suzuki student, wrote some very astute observations of both positive and negative aspects of the Suzuki method. One of the positive things she mentioned was the support and involvement of the whole family in the process of learning. Another was the use of the core repertoire through which each child advances at his/her own rate, but continually ascends with the help of the inspiration from hearing and being with other students who are at various stages along the way. The negative aspect of this becomes evident when the core repertoire is used as a competitive vehicle, and the child who does not progress at as fast a rate as others feels or is made to feel a failure. . . . The temptation to compare and compete can be devastating to any child (or adult) at any age.

I experienced a wonderful example of the "one room school" which happened so naturally at group lessons a few weeks

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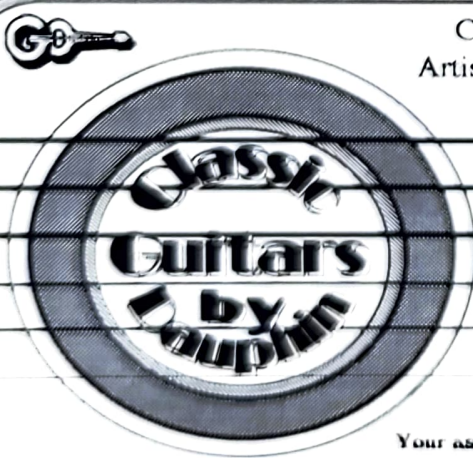
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ago. My grandson, Sam, at age 3, the youngest in his beginner group, has grown fairly comfortable with some of the activities, but still needs to "sit out" in my lap, listening and watching when he's not able to keep up with the group. He doesn't quite understand how to participate as a member of the group yet, but he is slowly assimilating that from the older children.

On this particular morning, we went upstairs to join the next level group for the last part of the session. The teacher had prepared and rehearsed both children and parents for singing and clapping "Lightly Row" which the older children would be playing. This we accomplished quite well! Then a new game was introduced making use of partners who would react to the teacher's "mistakes" when she played familiar melodies (i.e. Twinkle or Lightly Row) by tapping each others' hands. This was totally new to Sam, but fortunately his partner was 6-year-old Benjamin, who in his childhood wisdom seemed to know just what it was like for Sam to be in this unfamiliar group, surrounded by kids who appeared to know just what to do. Benjamin gent-



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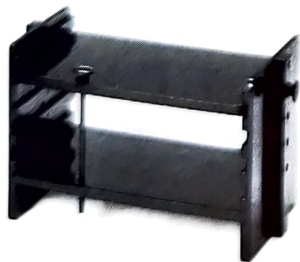
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ly encouraged Sam and patiently accepted Sam's reticence (and silliness) when he tried to teach him the game. Next, the whole group played Twinkle Variation A. Sam felt again the unease of not quite being able to keep up. Near him, sitting on the floor, was a mother with a small baby — a sibling of one of the older group members. She noticed Sam's bewilderment and said to him, "Would you like to play for the baby?" Sam immediately put his violin up and joined right in playing Twinkle A right in rhythm — for the baby.

This was a thoughtful, beautiful, natural happening which came about because of the sensitivity of all the people involved who cared about all the children. It was a wonderful example of what can happen when our attitude about groups is that we are present to complete each other, not to compete with each other. We, as parents and teachers, can take the initiative in setting such a tone for the positive aspects of a "one room school" experience. This already happens because of caring parents and children. We need to recognize this wonderful opportunity to nurture the best in each of us. ■



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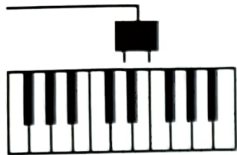
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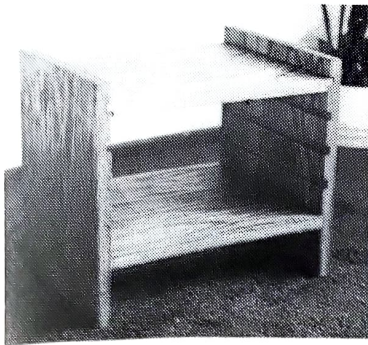
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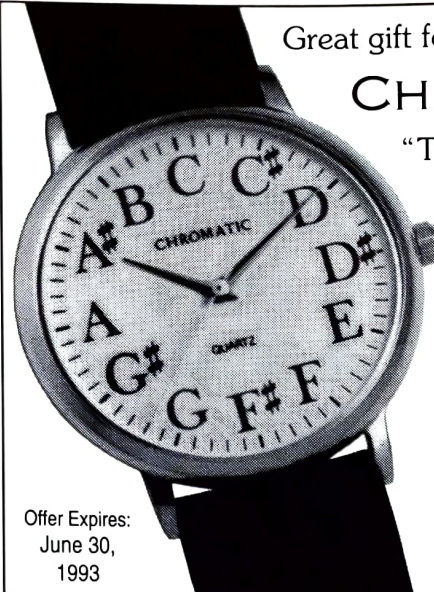
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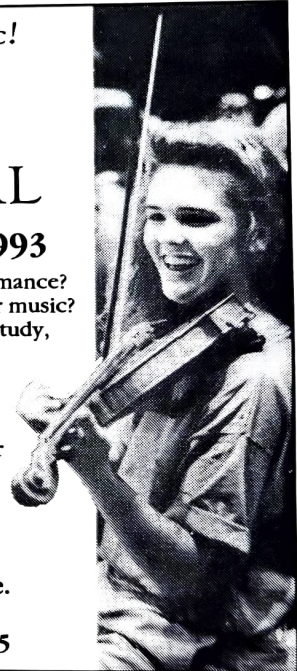
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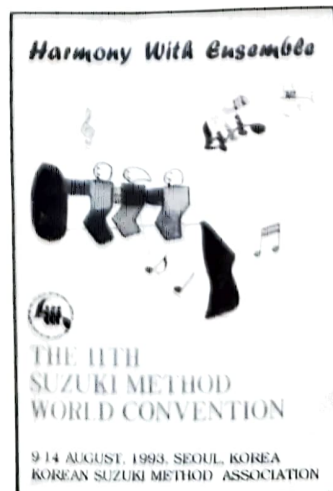
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# Smile

By John Jarboe

I am always looking for reasons to get in one more repetition of a piece when working with a violin group. One of the most effective, and challeng-

ing, I use is to ask students to smile when they play "Allegro" from volume 1. My excuse? I remind them that allegro, in Italian, means "lively," and that a smiling

face is more "full of life" than an expressionless one. I then work up my biggest grin and ask the group to join me as we play "Allegro" once more.

This may not seem like much of a challenge until you try it. Believe me, it is! Students unaccustomed to playing with a smile will soon find that the piece being played must be thoroughly mastered before they can add a happy facial expression. The group usually begins with a uniform smile, but after a few notes the grins disappear from the faces of those needing more practice. Then I say, "Practice 'Allegro' until you can play it all the way through, with no mistakes, while smiling. If you don't feel like smiling, PRETEND you do. Smiling is just like practicing the violin. The more you do it, the better you get at it; and don't forget, audiences listen with their ears AND THEIR EYES."

Don't blame me for this merry approach. Blame Almita Vamos. I had the pleasure of hearing (and seeing) her play at a Suzuki Institute in Memphis several years ago. As she was demonstrating a particular technique for a small group of small players, I was enchanted by the happiness in her face, which accompanied her marvelous playing. Since that time I have incorporated grinning in my teaching.

In fact, I have even begun to take my own advice! Now, during symphony concerts, I smile during the happy passages. Not an ear-to-ear-32-tooth-goofy-Ernest-P.-Worrel type grin, but a genuine, moderate smile, reflecting the intent of the composer. I believe it is appropriate, and I feel that audiences would enjoy concerts more if the players conveyed emotions with their bodies as well as their instruments.

In contrast, I recall a violin recital I attended 2 or 3 years ago. The performer's technique and interpretation were admirable, and her physical appearance would have been lovely, except that her face was contorted as if in pain. It was uncomfortable to watch, and I found myself wondering what tragedy she had recently gone through. Had she lost her only child? Had the great love of her life deserted her? Or was it the heartbreak of psoriasis? I never learned the cause of her apparent anguish, but the occasion reminded me of the importance of communicating with the face as well as with the instrument.

Finally, we should note that not all musicians are able to smile while playing. Wind musicians can't do it. Accordion

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John C. Jarboe has instructed string instruments in the public schools in Kansas, Missouri, and Arkansas and has taught at numerous Suzuki institutes. Mr. Jarboe is a violinist with the Arkansas Symphony Orchestra, a free-lance writer and music critic, and the father of three young Suzuki students. He currently serves as Interim Music Director of the Suzuki Institute of Musical Training in Little Rock, Arkansas.

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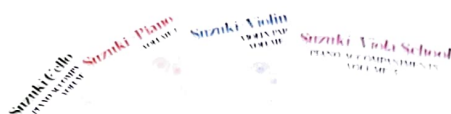
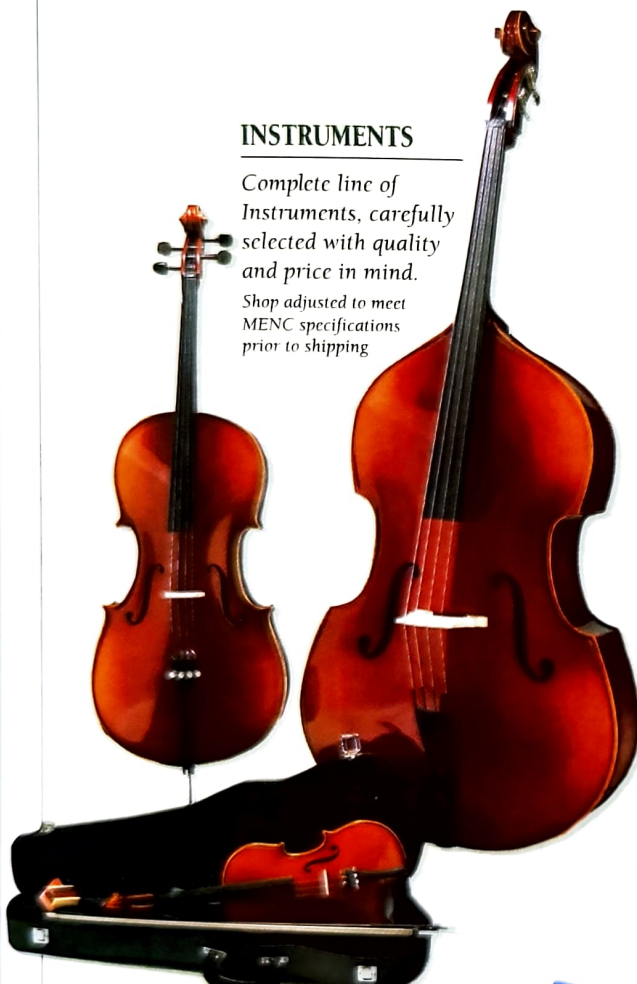
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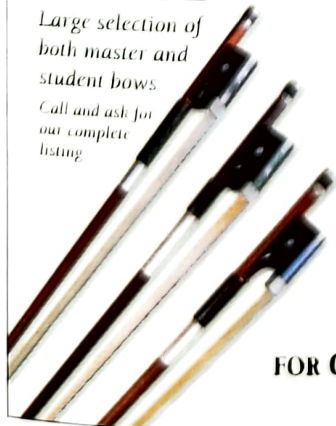
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