

American Suzuki Journal



Art Montzka

Official Publication of the
Suzuki Association of the Americas, Inc.
Volume 22, No. 3 • Spring 1994

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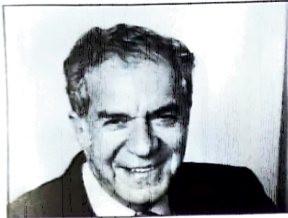
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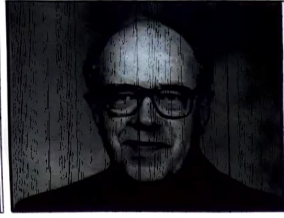
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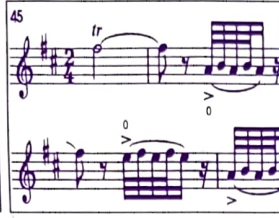
The mission of the Suzuki Association of the Americas (SAA) is to meet the needs of all those interested in Talent Education, or the "mother tongue" approach to music education, and furthering the philosophy and educational ideals of Dr. Shinichi Suzuki.



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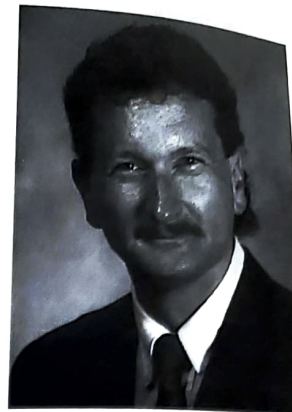
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President's Message

I stood—less than one year ago—on the steps that had lead down to the gas chambers at Aushwitz. I stood there a very long time. No other living person was there to stare down into the rubble of what had been an underground chamber. The bricks were overgrown with weeds, the smokestack... a broken fragment. I turned from there and walked over to the rail's end. I walked on the rail ties toward that distant archway—the brick gateway where the boxcars had entered, filled with people. The ties were unevenly spaced—I would stop occasionally to look at the wire fence and the acres of chimneys that mark where prison dorms once stood...

We have been entrusted with an essential mission. No matter how frustrating it may seem at times ...no matter how unfair the salaries...no matter how difficult the process...we hold and nurture the fragile flame of human beauty ...of human love. The Method we use requires community. It reinforces the need to create the most positive environment we can for each other—to pass on, person to person—our insights, our understandings, our gifts to each other. This belief in the beauty of every individual is a treasure that exists beyond any societal structure.

It is a key—a hand from the future reaching out so that we may hold tight and find ourselves lifted into a life we—individually—may never know.



New SAA Members, Winter 1994

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Carl Seaquist, Auburn
- Arkansas**
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Ellen Layne, Generton
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- Iowa**
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Thea Sakelaris, Naperville
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- Missouri**
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___ SAA Membership Flyers. Free - any quantity.

___ Back issues of *American Suzuki Journal*. \$5.00 each through Volume 19. Vol. 20ff @ \$8.00 each. (Not all issues are available.)

___ *The Violin Column* by Milton Goldberg \$5.00, includes postage & handling.

___ Videotape: *Variations on a Theme* by Mozart - \$40, includes postage & handling

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New Degree Program at East Carolina University

Joanne Bath, an SAA teacher trainer, has joined the faculty at East Carolina University School of Music to direct a new program that will lead to a graduate degree concentration in Suzuki String Pedagogy. Students must be admitted to the graduate program through the normal audition/application process, and will be required to perform a full solo recital of advanced repertoire from the Suzuki Violin School and supplementary literature. For additional information, contact ECU Assistant Dean of Graduate Studies and Technology, Fletcher Music Center, Greenville NC 27858-4353; (919) 752-6282.

Very Special Arts Young Soloists Awards

The Very Special Arts Young Soloists Program provides scholarships to students with disabilities, up to the age of 25, who have exhibited unique talents as either vocalists or instrumentalists. 1995 award recipients will be honored at a performance at The John F. Kennedy Center for the Performing Arts in Washington, DC. Additional opportunities for performances will also be scheduled throughout the year. For an application packet, please contact: Very Special Arts (202) 628-2800 (voice) or (202) 737-0645 (TDD).

New Programs at the University of Hartford

The Hartt School now offers long-term Suzuki training in violin, viola, cello, string orchestra and chamber music. SAA teacher trainers Teri Einfeldt (violin), David Einfeldt (viola, orchestra and chamber music) and Nancy Hair (cello) will teach in the program, which consists of four semesters of graduate course work leading to a Master of Music in Performance with an emphasis in Suzuki Pedagogy. For further information, please contact: James Jacobs, The Hartt School, 200 Bloomfield Ave., West Hartford, CT 06117; phone (203) 867-4465, fax (203) 867-4441.

Calendar of Events

- June 1: Copy deadline & ad contract deadline - Summer (August) ASJ
- May 31 - June 3: Board meeting, Chicago
- June 3: Annual SAA Membership Meeting, Chicago, IL
- June 3-6: Sixth Conference, Chicago, IL
- June 15: Ad copy deadline - August, ASJ
- June - August: Focus meetings at summer institutes
- September 1 - Deadline for Fall ASJ
- September 15 - Early deadline for established institute - 1995 date reservations

Spring and Summer Teacher Workshops, 1994

- Suzuki for Children Association sponsored the Treasure State Suzuki Institute April 5 through April 9, 1994, featuring Piano Book 5 with Elaine Worley.
- The Houston Area Suzuki Piano Association Teacher Training Workshop was conducted April 7-11, 1994 with Doris Harrel teaching Piano 1B and Barbara Rubenstein teaching a theory class.
- July 4-8, 1994 are the dates for Guitar 1A and 1B to be taught by William Kossler in London, Ontario. For more information, contact R. Piche at 67 Laurel Cres., London, Ontario, CANADA N6H 4X5. Phone: (519) 472-1150.
- The Rio Grande Suzuki Association will sponsor a Book 1A Piano Basics Workshop July 16-20 at New Mexico State University, Las Cruces, New Mexico. Elaine Worley is the instructor. Dorm housing and meals are offered and one hour of graduate credit is available. For further information contact Shirley Flint, 1809 Halfmoon Drive, Las Cruces, NM 88005. Phone: (505) 524-1371.
- The Third London Suzuki Flute Workshop will be held July 26-July 31, 1994 in Welwyn, Hertfordshire, England. Flute Teacher Workshops 1, 2, 3, 5, and Overview will be featured. Contact Belinda Youn for details. Phone: 071 7939931 or 0438 840830 or phone David Gerry (905) 525-9549.

Membership Drive Prize Drawing Set for June 4

The SAA Membership Drive was a success! Almost every state and province increased in membership during the six-month Drive! Areas which more than doubled their memberships were Idaho, Vermont, Newfoundland, Nova Scotia, Brazil, Peru, Argentina, Colombia, and Chile. These groups are eligible for a free pass to the Conference. The names of all members who joined or renewed during the Drive will be put into the drawing for fabulous prizes, including a new, full-size violin! The drawing will take place at the Saturday, June 4 luncheon at the Conference. Thank-you to all who helped make the SAA's first Membership Drive a worthwhile endeavor.

Suzuki Honor Certificates

A special idea for any special occasion: To honor a special person you may make a donation to the SAA Endowment Fund. You will then receive a Suzuki Honor Certificate to sign and present to the person you are honoring with your gift. This will be a much appreciated gift and will assist the SAA in providing scholarships for teachers

See page 77 for details.

SAA Scholarship Awards

The SAA is pleased to award a record number of scholarships this year. Thanks go to those individuals and businesses who made special named scholarships possible. These were set up

Continued on page 26.

Plan to attend an SAA Summer Institute!

Please note these clarifications from the February issue Institute listings:

- Suzuki Kingston at Kingston, Ontario will offer Violin 1B, July 1-July 6, 1004.
- University of Montana Suzuki String Institute in Missoula is scheduled for July 24-28, 1994. (Appeared out of chronological order)

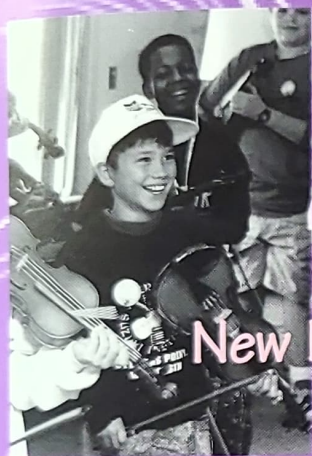


New Places



New Adventures

SAA SUMMER INSTITUTES

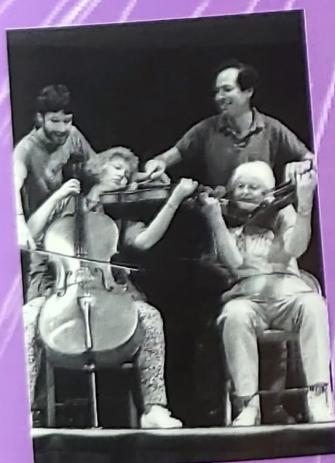


New Ideas



New Friendships

Always
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JOB LISTINGS

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: Martinsville Suzuki Association has an immediate opening for a violin/cello teacher.

QUALIFICATIONS: Teacher must have SAA training, teaching experience, commitment to Suzuki philosophy and desire to expand program to allow for second teacher in near future.

DESCRIPTION: Fifteen year old program with dedicated, enthusiastic children and parents. Students from pre-twinkle to Book 10, ages 3 to adult. Intense interest from community to expand program. Waiting list in immediate area plus interest from surrounding communities. Salary competitive (\$25-30 per hour). Space for studio and workshops provided.

DUTIES: Private and group lessons, orchestra, chamber groups, special performances. Set your own schedule.

SEND RESUME AND REFERENCES TO: Margaret Dietrich, 218 Arrowhead Trail, Martinsville, VA 24112. Phone: (703)632-9331.

POSITION: The Centenary Suzuki School of Centenary College, located in Shreveport, Louisiana seeks a full-time Suzuki violin instructor for September 1994.

DUTIES: Teach private and group lessons in well-established 17 year old program at Centenary College. Assume instruction of about 30 Bk. 1 - Bk. 7 well prepared students (Kendall-Trained instructor discontinuing teaching due to new baby).

QUALIFICATIONS: SAA teacher training required by date of employment. Suzuki teaching experience required. Enthusiastic approach, creativity, love of children, and ability to take initiative is essential.

SALARY: Dependent upon hours. \$16,000-\$20,000 for 30-40 students for 30 weeks. Additional \$6,000-\$8,000 if summer teaching is desired. Additional per service opportunities (approximately \$2,000-yearly) available in the Shreveport Symphony, Louisiana's largest continually operating professional symphony. One full time violin opening, \$13,500 (dependent upon audition around Labor Day). Many other playing opportunities with Marshall and Longview, Texas Symphonies.

DESCRIPTION: Centenary College is a liberal arts college and the Suzuki School has approximately 100 students. Our program offers violin, cello, and weekly classes in Suzuki repertoire, beginning music theory, orchestra, and chamber music. Our graduates have had full scholarships to major universities and conservatories, Aspen, George Solti seminar, etc. We host an annual workshop and yearly master classes for those students past Bk. 8.

CONTACT: Send resume and recommendations to: Laura Crawford, Director, Centenary Suzuki School, Hurley School of Music, Centenary College, Shreveport, LA 71104. For more information call (318)861-7020 after 8:30 p.m. CST.

POSITIONS: The NORTH SHORE SUZUKI SCHOOL on Long Island in New York anticipates openings for Full and Part-time Suzuki VIOLIN, VIOLA and CELLO teachers for the 1994-95 school year.

DUTIES: Private and group lessons for students at a variety of levels - beginners through advanced. Additional opportunities to teach parent classes,

supplementary reading ensembles and chamber music.

QUALIFICATIONS: Background and training in Suzuki. We are looking for warm, enthusiastic teachers with high motivational ability.

PROGRAM: The school has provided outstanding string education for over twenty years. We offer a comprehensive program that includes weekly private and group lessons for all students. In addition, there are parent classes, beginning and intermediate reading classes, chamber music, string orchestra and a youth symphony. Students have the opportunity to perform in orchestra and chamber music concerts in addition to Suzuki recitals.

SALARY: Very competitive salary, based on training, background and experience. Hours and days are flexible and can range from full to part-time.

LOCATION: The North Shore Suzuki School is in Stony Brook, New York. We are in a highly educated and cultural area in which education in general and in the arts specifically is held in very high regard. The State University Campus with its highly acclaimed Staller Center for the Arts is in Stony Brook. In addition, the University Health Sciences Center and Teaching Hospital and the Brookhaven National Laboratory are both in our immediate vicinity. Bordered by the Long Island Sound and the Atlantic Ocean, with the University in our backyard and with an outstanding school district, the area offers a wide range of the finest artistic, educational, recreational and housing opportunities.

CONTACT: Mr. Paul Sulkin, Director North Shore Suzuki School, PO Box 470, Stony Brook, NY 11790. Phone: (516)751-5808. Please send resume with at least two references. PLEASE CALL OR WRITE IMMEDIATELY.

POSITION: Volusia County School system is establishing a full-time elementary (K-5) Suzuki string program in Daytona Beach, Florida for the 1994-95 school year. This is not an itinerant position.

DUTIES: Teaching group lessons, grades K-5.

QUALIFICATIONS: Bachelor of Music degree - Suzuki teaching experience and/or documented Suzuki training.

CONTACT: Send resume and letters of recommendation to R. David Smith, Music Specialist, Volusia County Schools, P.O. Box 2410, Daytona Beach, FL 32115. Phone: (904)255-6475 - Ext. 2305, Fax (904)238-7347.

POSITION: Experienced Suzuki Piano Teacher wanted to assume an established private studio of 25 to 30 students in the San Francisco Bay Area. Teacher is planning to re-locate in the summer of 1994.

DUTIES: Teach private and group lessons, currently Book 1 through Book 7. Organize recitals and special events. Many dedicated parents and students who want continuity in their study of Piano Basics.

QUALIFICATIONS: Participation in Piano Basics workshops (conducted by Dr. Kataoka, as well as workshops with graduates of the Talent Education Institute in Matsumoto. Minimum of Bachelor of Music degree and preferable to have experience teaching Books 5 through 7.

SALARY: Based on \$30.00 to \$36.00 per hour, depending on qualifications.

CONTACT: Carole Mayers, 83 Berkshire Ave., Redwood City, CA 94063. Phone: (415)364-4537. Resume and references can follow initial inquiry.

POSITIONS: Full and Part-time Suzuki Violin, Viola and Cello teachers at The Music School, Providence, Rhode Island (1 hour drive or train from Boston).

QUALIFICATIONS: SAA Suzuki Teacher Training; Suzuki teaching experience. Enthusiasm, motivational ability and willingness to work in a collaborative setting.

DUTIES: Teach group and private lessons, with opportunities for teaching more advanced students in our 'traditional' program. Other training, e.g. Kodaly, Orff, Dalcroze, Kindermusik, etc., could expand job responsibilities and salary. Classes in music theory, reading, ear training, and chamber music are also options.

DESCRIPTION: The Music School is a six-year-old non-profit community music school, with a wide range of music programs, including an active early childhood music program. Students come from all of Rhode Island, and southeastern Massachusetts. At present, there are 4 Suzuki violin, 1 Suzuki viola, and 3 Suzuki cello teachers. Some will be leaving in June, 1994. Demand for Suzuki instruction has been increasing rapidly. There are joint activities and workshops with Suzuki programs in the Greater Boston area.

CONTACT: Lisa Nelbach, Co-ordinator for Suzuki String Program, The Music School, 75 John Street, Providence, Rhode Island, 02906. Phone: (401)467-4678, or (401)272-9877.

POSITION: Suzuki Violin Teacher

DUTIES: Candidate will teach private and group lessons all levels, coach ensembles, and lead community programs.

QUALIFICATIONS: Bachelor of Music degree and SAA Teacher Training Units. Suzuki teaching experience.

SALARY: Dependent upon enrollment. Currently \$25.00/hour.

APPLICATION: Letter of application should include resume, tape of playing and teaching, and names, addresses, and telephone numbers of references who are familiar with your work.

DESCRIPTION: Kids in Concert is affiliated with Lenoir-Rhyne College in Hickory, NC, a private Lutheran college. Our program is in its thirteenth year of affiliation with the college, offering instruction in piano, flute, violin, viola, cello, and bass. We also have a pre-school Orff program. Upon audition, a salaried position may be available in the Western Piedmont Symphony or other area orchestras. There is also the possibility of a position with a string quartet. Great potential for expansion.

CONTACT: Jane Perry, Director, Kids in Concert, Box 7355, Lenoir-Rhyne College, Hickory, NC 28603. Phone: (704)465-1089.

POSITIONS: Suzuki violin and piano teachers.

QUALIFICATIONS: Desired BA or BM degree in music education, Suzuki teacher training, and an overall commitment to the Suzuki philosophy and

approach to teaching. Other training, especially Kindermusik, would help job responsibilities and wage. Knowledge and background of other string instruments -viola, cello and bass -for violin teacher and MIDI, computers, and electronic keyboards for piano teacher would also be of value to coordinate with established programs and help develop new ones.

DUTIES: Teach group and private lessons.

DESCRIPTION: Hutchinson, MN is 60 miles west of the Minneapolis/St. Paul metropolitan area. It is a fast growing community with major companies located within its region: 3M, Hutch Technology, Inc., Hutch Manufacturing, and Nordic Track, to name a few.

There are three innovative professional music studios located in Hutchinson which would cooperate with any new instructors moving into the area. "Die Kinder" Music Studio is the Suzuki-based studio with the one instructor teaching Suzuki piano, violin, viola, and cello, and Kindermusik Beginnings and other preschool music enrichment classes. Walker Studio is a group-based piano studio which utilizes 5 Roland 88 digitals and a Korg work station. Rupp Studio contracts with other independent music teachers to offer private and group lessons in flute, keyboards, guitar, drums, and music theory. All three are very viable successful businesses. Hutchinson is in need of more committed music teachers, however. Three piano teachers have moved from the community in the past 6 months and there is a definite growing interest in string instruments, thus, there are plenty of students for any teacher wishing to settle here.

Performance opportunities would be available with professional local musicians and communities within 60-mile radius (Mpls-St. Paul for one).

CONTACT: Mary-Anne Olmsted-Kohls, 15590 620th Ave., Litchfield, MN 55355. Phone: (612)587-9809 for more information.

POSITION: Martha's Vineyard Public Schools seek applicants for the position of Elementary String Teacher.

QUALIFICATIONS: Applicants must play violin and viola at a proficient level and must be knowledgeable of the Suzuki Repertoire.

APPLICATION: Application Forms must be submitted together with resumes, copies of college transcripts, teacher certificate and three letters of professional reference and must be received in the Superintendent's office by 3:00 p.m., June 15, 1994. EOE.

CONTACT: Office of the Superintendent of Schools. Phone: (508)693-2009.

POSITION: The Preparatory School of Music, South Lancaster, MA, seeks a Suzuki teacher fully trained and desirous of teaching Suzuki lessons and groups, as well as exploring coordinate theory curriculum. Position begins Sept., '94.

SALARY: Commission based pay.

APPLICATION: Send resume and names of 2 Suzuki pedagogues as references. The Preparatory School, member of the Nat'l. Guild of Community Schools of the Arts, is a divisional school of Atlantic Union College and is an equal opportunity employer.

CONTACT: Dr. Marjorie Ness, Director, Atlantic Union College, P.O. Box 1000, South Lancaster, MA 01561. Phone: (508)368-2102.

POSITIONS: Suzuki Piano Teacher and Suzuki Cello Teacher.

QUALIFICATIONS: SAA approved Teacher Training and Suzuki teaching experience. Bachelor or Master degree preferred. Commitment to Suzuki Philosophy.

DESCRIPTION: The West Windsor-Plainsboro Community Education Suzuki Program is located near Princeton, NJ. It is an established, thriving program that includes violin, viola, cello and piano. Students and parents are dedicated and enthusiastic. Teacher training available in Suzuki piano. Located between New York and Philadelphia, the greater Princeton area is a lovely cultural place to live with many playing opportunities.

RESPONSIBILITIES: Teach private and group lessons to beginners through upper levels.

SALARY: \$30.00 + per hour.

CONTACT: Barbara Greenberg, Director, WWPCE Suzuki Program, 6428 Thomas Paine Ct., Bensalem, PA 19020-1923.

POSITION: The Suzuki String Program at Memphis State University is seeking a Suzuki violin teacher to join an established, growing program in September 1994.

DUTIES: Teach private and group lessons to students of all levels, especially Books 1-7. Work with approximately ten teachers in a program of 200 violin, viola, and cello students. Will have own studio and other perks associated with teaching in a university setting.

QUALIFICATIONS: Bachelor's degree in Music with Suzuki teacher training. Commitment to the Suzuki philosophy and pedagogy.

SALARY: Salary is dependent on qualifications and student load. 25-30 hours weekly available with additional income possible with free-lance opportunities. The professional Memphis Symphony Orchestra has openings in both violin sections.

CONTACT: Please send resume and three letters of recommendation by June 15th to: Lyda Partee, Department of Music, Memphis State University, Memphis, TN 38152. Phone: (901)678-3510.

POSITION: The Jackson Symphony Orchestra Community Music School is seeking an SAA trained Suzuki violin teacher to help establish and teach a Suzuki string program. Position includes teaching private and group lessons, performing with the Jackson Symphony Orchestra, and conducting the Jackson Cadet Orchestra.

DESCRIPTION: The Jackson Symphony Orchestra Community Music School was founded in Oct. of 1991 and currently has an enrollment of 85 students. The Jackson Symphony Orchestra is a regional orchestra that serves a population of approximately 120,000. Resident Musician positions may be made available for applicant pending audition. The Jackson Cadet Orchestra is a well established, separately managed youth orchestra that is a training source for the Jackson Youth Symphony.

LOCATION: Jackson, Michigan centrally located approximately 45 miles from Ann Arbor, 30 miles from Lansing.

QUALIFICATIONS: Self starting individual with a Masters degree in Music (emphasis violin), SAA training, and skills that will benefit students from age 3 and up.

CONTACT: Mary Spring, Director Jackson Symphony Orchestra Music School c/o The Jackson Symphony Orchestra, 2301 East Michigan Ave., Jackson, Michigan, 49202. Phone: (517)782-3221.

POSITION: Suzuki viola, cello, and Book IV and up violin instructor needed for well-established and fast-growing Sandpoint Violin Academy.

QUALIFICATIONS: Kindness and effectiveness are important. Must be able to prepare students for college orchestra.

DUTIES: Teaching approximately nine months per year (Sept. - early June). We take all public school holidays and vacations off. Each student needs at least one half-hour private lesson and one group lesson per week.

SALARY: Tuition is \$450 per year payable directly to the instructor. We can guarantee at least 25 students to begin.

DESCRIPTION: Sandpoint is an idyllic small town, nestled at the foot of Schweitzer Mountain Ski Resort, on the shores of beautiful Lake Pendorelle. Relatively low cost of living. We have a community orchestra, a youth orchestra, a performing arts center and theater group, athletic clubs, and the summer Schweitzer Institute, directed by the maestro Gunther Schuller.

CONTACT: For more information contact: Beth Weber, 529 Alder, Sandpoint, ID 83864. Phone: (208)263-1151.

POSITION: Eckhardt-Gramatté Conservatory of Music, Brandon University, seeks a Suzuki Violin and a Suzuki cello teacher for a busy and growing program, starting in September, 1994. The program includes students from Book 1-8 and beyond (e.g. Kabalevsky and Viotti concerti, unaccompanied Bach), with outstanding student orchestra and chamber music programs.

DUTIES: Teaching individual and group lessons, coaching chamber music groups, co-operating with other Suzuki teachers in further developing the program.

QUALIFICATIONS: Suzuki training and experience in Books 1-10, with a strong commitment to teaching children and teens. Willingness and energy to promote the program with performances in the community. Ability to work co-operatively with other teachers. Warmth and enthusiasm. A Masters degree in Suzuki Pedagogy would be an asset.

LOCATION: Brandon is a rural community of 40,000. The University boasts an internationally recognized Music School which offers B.Mus. and M.Mus. degrees in performance and music education, housed in a "State of the Art" facility which is shared with the Conservatory. Ample opportunity exists to study and perform. Winnipeg, with its thriving musical community is an easy two-hour drive away.

CONTACT: Send resume, references and performing audio tape to Marilyn Wiwcharuk, Director, Eckhardt-Gramatté Conservatory of Music, Brandon University, Brandon, Man. Canada, R7A 6A9. Phone: (204)727-7366. Applications accepted until July 1, or until position is filled.

In accordance with Canadian Immigration regulations, this advertisement is directed primarily to Canadian citizens and permanent residents. Both women and men are encouraged to apply.



40th Anniversary Suzuki Method Grand Concert



by Suzanne Brimhall

WHAT AN AMAZING EVENT! Five students and three mothers traveled with me to congratulate Dr. Suzuki on the event of his 95th birthday and the 40th Graduation Ceremony Grand Concert in Tokyo. Dr. Suzuki is happy and healthy today and still helping all the children of the world. At the Grand Concert, he presented certificates to all the children who graduated from their various levels in Japan. More than 3,000 children performed in violin, piano, flute, cello, and koto groups, with a total of over 10,000 people attending this Graduation Ceremony Grand Concert!

On Sunday we all dressed up, the children in black skirts and white blouses,

and headed for the subway station. As we boarded the subway, we saw more and more children dressed in black and white and carrying instruments. We followed them to the huge Budokan Hall by the Imperial Palace. The entire Arena was so crowded we could hardly move, with people selling souvenirs and Japanese junk food in the hallways. Foreign visitors were given a special entrance and a lovely introduction in English. We were told to sit on the front row just across from Dr. Suzuki, Mrs. Suzuki, Yuriko Watanabe (Dr. Suzuki's assistant) and Naomi Jean Picotte (graduate in violin and piano).

The mothers dealt with their video cameras as I set out to find the right

places for my students to stand and wait. This was a very well organized concert and the booklet explaining the events to occur was almost as big as the program. Times were adhered to by the second, much the same as the subways (e.g., 3:48 Tartini Sonata finishes), so the Grand Concert ran like clockwork. I was concerned that I wouldn't find the correct places for my students in time. The program included performances by violin, piano, flute, cello and koto groups, separately and in different combinations. If you would like to hear and see the performance, you can order a 100 minute VHS video tape for \$49 (telephone 011-81-3-3295-0270).

At the end of the concert, children from all over the world greeted Dr. Suzuki and congratulated him in their Mother Tongues. It was wonderfully moving. The entire 40th Anniversary Suzuki Method Grand Concert proved to be another step toward the realization of Pablo Casals' comments at the Grand Concert in 1961, "To teach them [children] to begin with the noble feelings, with the noble deeds. . . to make them understand that music is not only sound to have to dance or to have small pleasure, but such a high thing in life that perhaps it is music that will save the world."

Dr. Suzuki

There lives a wise man in Japan
Whose heart is as big as the sea.
He says, "I do all that I can,
So people play better than
me!"

"I find ways to play
To give you all that I know.
So I play to your heart
Straight from my elbow!"

"Casals is my teacher;
He shows me what's right:
For when my elbow is heavy,
My heart becomes Light!"

"I listen to Pablo;
I listen to Fritz.
I study these masters
In pieces and bits."

"I study their tone;
I study their phrases.
I study the hearts
Their music still raises."

"Their tone is so big,
Yet their efforts seem small;
To play music this way
They must know it all."

"But surely they asked
As they played everyday,
'My heart must go higher;
Please show me the way!'"

"I think that we each
Have one lesson to give.
Like Pablo and Fritz
We must teach how to live!"

—Claire Hess



Suzanne Brimhall has a Certificate of Graduation from the Talent Education Institute in Matsumoto, Japan, and a Bachelors Degree in Music Performance from Utah State University. She has been a private Suzuki violin teacher for 16 years, and has taught at institutes in California, England, Nebraska, Arizona, and Kentucky. Ms. Brimhall currently performs with the Utah Symphony and teaches 40 students.

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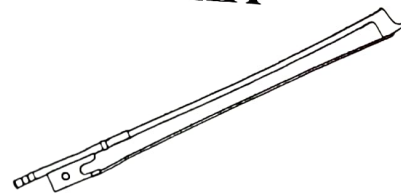
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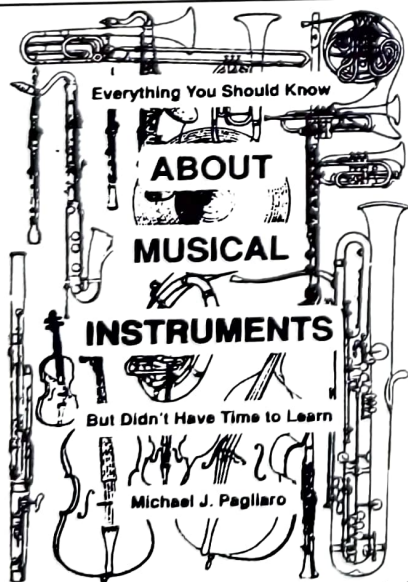
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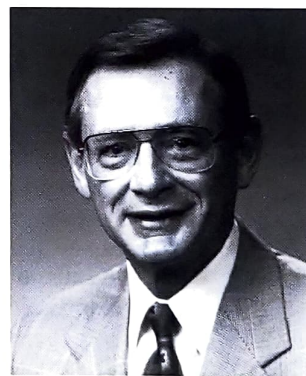
by William Preucil

SUNDAY, MAY 1, 1994, MARKED A DAY OF JUBILATION honoring Dr. Suzuki. In Tokyo's Suntory Hall, Shinichi Suzuki's 95th Birthday Celebration Concert took place, hosted by the Talent Education Institute of Japan, and sponsored by Sony, Zen-On and Suzuki Violin. The event honored not only Dr. Suzuki's birthday, but Mrs. Suzuki's as well.

A concert with the theme "Love to Music" included a performance of Tchaikovsky's Serenade for String Orchestra conducted by Toshiya Eto with an ensemble of many distinguished musicians from throughout the world who have received their education from Dr. Suzuki. Toshiya Eto studied with Dr. Suzuki at age four and then with Efrem Zimbalist at the Curtis Institute of Music. Mr. Eto became a Professor at Curtis, and is currently Professor at the Toho Institute of Music and a member of the Japan Artists Academy.

The first part of the program was a recital consisting of the Chausson *Poeme* performed by Kyoko Takezawa who began studies at age three with Shoichi Yamamura and Dr. Suzuki. She later studied with Dorothy Delay at Julliard and was a prize winner at the Indiana International Competition. Chopin *Etudes* were performed by pianist Seizo Azuma who studied with Mrs. Haruko Kataoka at age five, and later graduated from the Paris Conservatory. Cello selections by Rachmaninoff and Cassado were performed by Hikaru Sato, pupil of Suzuki Cello School founder Yoshio Sato. Hikaru is a member of the Paris Conservatory Orchestra and a prize winner at the Geneva Competition. Performing violin works of Mozart and Tchaikovsky was Hidetaro Suzuki who studied with Dr. Suzuki in childhood and later with Efrem Zimbalist at the Curtis Institute and is currently concertmaster of the Indianapolis Symphony. The Celebration Concert concluded with performances by the Violin, Cello, Piano and Flute Groups. Accompanist for the groups was Reiko Sako, and for the opening recital, Masaaki Yasuda.

Meanwhile, on the same day, but across the world in Chicago, Dr. Suzuki was the honored recipient of the International Education Award given at the Tenth annual Kohl Awards ceremony sponsored by the Dolores Kohl Education Foundation and the Kohl Children's Museum in Wilmette, Illinois. The Kohl Awards are designed to focus international attention on education by honoring outstanding teachers for their innovative teaching methods, commitment, sensitivity and courage. President Clinton serves as Honorary Chairperson of the 1994 Kohl Awards. Dr. and Mrs. Suzuki asked Yuko Honda to accept the award at the ceremony on behalf of Dr. Suzuki. ♣



William Preucil is Professor of Music and Chair of the String Department at the University of Iowa where he is violist with the Stradivari Quartet. Mr. Preucil is current President-Elect of the SAA and serves as chair of the Viola Committee and ISA Columnist for the *ASF*.

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Moving Right Along!

(On Movement)

by Ronda Cole



WE ARE IN A CONTINUUM of motion simply by living and breathing. In playing the violin, we perform specific actions to produce sound; we also move to balance the instrument and to accommodate the momentum of our actions. So, what kind of movement is desirable as we play? Is it something we need to teach or should it be left to natural processes?

Ideally, movement comes from natural responses to the music and the technical aspects of playing, and is best learned with as little direct instruction as possible. It is not an item to be introduced like pick-up notes in *O Come Little Children* or C natural in *Etude*. It should come from an impulse to express, and it is the teacher's responsibility to see that nothing interferes with the natural motion generated by this impulse.

To foster appropriate movement by your students, you must observe and then redirect as necessary. Look at your students and see how and why they are moving. Is

their movement stopped, stuck, nervous, rocking, one sided, dipping down, swinging the violin side to side? Is it appropriate to the music? Does it damage a legato line? Does it interfere with the contact point? Or does it serve to allow for relaxed free release of the technique/music?

I find it helpful to view a video tape of my students playing. When I run it fast forward, I can see their motion patterns very clearly and can spot problems and

determine how to redirect them. For example, the most common cause of a locked or stuck spot is actively holding the violin with either the chin or the shoulder. This freezes the upper left body and inhibits free motion. When held with no hands the violin *should* droop. The violin is then lifted on the left thumb, not held with a closed hand.

Calling Forth Musical Motion

We are delighted to see our beginners move with the music. It signals the beginning of music taking power over technique, of movement as an expression of the music. It indicates that the child is free to express the music as he feels it and is not limited to remembering how to play the notes.

The physical foundation for natural movement is balance. A balanced position is one with weight off the heels and knees soft and unlocked. This gives a springiness to the stance and leaves the body ready to move both actively and responsively.

The inspiration for movement comes out of a connectedness to the music, and teachers can foster this connectedness by encouraging

singing. I have my students, including beginners, sing and gesture to the music. I ask them to stand with feet and knees in "playing position," holding their bent arms in front of them, and then to sing the piece, supporting the music as if it were a fabric flowing over their arms. Sometimes they lift it with their arms as their internal singing moves them. I find that if they are not stuck on their heels while they sing, and if they consider the music to be moving, they also begin a gentle and not too deliberate motion. If one of the children does not begin to move, all it takes is for me to do it with them. They begin to move as they see me singing and moving. I think it is very important not to make a conscious "something to do" out of moving, so I acknowledge their action by saying that I saw their singing move them.

Programming Motion

I have a student who recently studied the last movement of the Khachaturian Concerto. During her first lessons on this piece there were moments of real inspiration and very creative playing, though she was still reaching for technical mastery. She had a special flare, and I excitedly awaited the polish of this piece. However, when it was polished I was impressed but disappointed. Those inspired moments seemed to have gone stale. I realized that this same thing had happened with the last several pieces she had polished. Then I noticed that her motion patterns were absolutely predictable: I saw the same moves in the same places every week. Over time, she had substituted the movement for the expression and her playing

Ideally, movement comes from natural responses to the music and the technical aspects of playing, and is best learned with as little direct instruction as possible.

had become mechanical. In a similar situation, I recently found myself saying to another advanced student, "You look more expressive than you sound. You have put the feeling into movement instead of the sound."

Understanding Motion: Preparation, Action, Reaction

All motion consists of preparation, action, and reaction. This sequence is especially obvious when a player performs a brisk action; for example, a prepared accent, *collé*, *pizzicato*, or *martelé*. After one of these vigorous motions, it is easy to see the body react with an equal and opposite motion. This reactive motion is necessary to release and dissipate tension; however, the body must be balanced and relaxed for the reaction to occur naturally. If the reaction is stopped or stuck, the vigor of the action itself is diminished. Try punching the air without allowing reactive motion. You can't really punch! Now really punch the air and notice that your whole body is involved in either the preparation, action or reaction of the motion.

I remember working with a student who was having difficulty with the fast string changes in double stopping in the Tchaikovsky Concerto first movement. He simply could not move his arm fast enough until he released his head and neck to move in an equal and opposite action to that of the bow arm. Then the passage was easy. Well, almost!

Identifying Problem Motion

Sometimes a player's movements revolve around a stuck or frozen spot, which creates an unnatural reactive motion. For example, when the wrist and elbow of the bow arm are frozen, the arm swings from the shoulder and causes the fanny to dance in an equal and opposite reaction.

When the left shoulder is clamped up against the violin or the chin is clamped down, the following

three motion patterns may result:

- 1) The teapot. When the player shifts to the left foot, the violin points down. When he moves back to the right foot, the violin goes back up.
- 2) The sweep. An adaptation of the teapot motion, when student swings the violin across his front toward the right to avoid dipping down.
- 3) Stopped teapot. Leftward movement is stopped short of full swing to the left to avoid the place where the violin would dip down.

The violin should be aligned roughly at a 45 degree angle from the body and parallel to the floor as weight is shifted from foot to

(I do not) propose that violinists weave and flop all over as they play. Heifetz did rather well with very little motion; he was balanced and relaxed.

foot. For this to happen, the shoulder and collarbone must be able to move while the left hand actively supports the violin. The shoulder and chin only passively support the instrument.

Watch for frozen motion. Players often stop breathing and become stiff when concentrating on a technically difficult spot. One boy at a workshop was moving naturally when he suddenly stopped moving, stopped breathing and got an intense expression on his face as he glared at his fingers. He had frozen to get through the "hard spot." Some students take the opposite approach and try hard to concentrate or shut out distractions by moving excessively.

Redirecting Problem Motion

The relationship of movement to legato is an item of interest with both beginners and advanced stu-

dents. Consider the *Lightly Row* level player who wants to change his body direction with each bow change. He has limited control over the tempo, since he can only sway back and forth so fast! As an antidote, I ask children in that situation to move in one direction throughout the whole phrase.

At a more advanced level, consider students playing the *Seitz Concerto* #2, third movement, the *trancillo*. Often in this passage students are inclined to bow with their bodies, accenting the beats at the expense of the musical line. Changing body directions at times other than the strong beats may prove difficult for students at first; however, when they can separate body movement from bow changes a real legato becomes possible.

Students may ride the beat in their knees, having the beat go heavily and lifelessly downward. Imagine *Minuet I* with the beats going down. That is for dancing in combat boots! Large pulses go down but then rebound upward. Think of *Minuet I* in one big beat per bar. The beat has ictus and rebounds upward, which gives the music buoyancy. When students notice the upswing of the single beat per bar, they change from "down, down, down" to "down, UUUPPP." I tell my students that the beat is like our bones: they give us form (we would look awfully funny without bones!) but they are inside and don't show. The beat should pulse from the center of the body to give structure to the music.

Please do not think I propose that violinists weave and flop all over as they play. Heifetz did rather well with very little motion; he was balanced and relaxed. The music should be the source of motion. Ideally, the technical aspects of motion can be balanced and organized in a way that releases tension and frees up the player. The violin and bow should be felt as part of the body and used as if they were hands and voice. Teachers who understand their students' motions have an opportunity to redirect disruptive motion and foster an easy freedom for expressive playing.

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, DC. She is also active in ASTA and was awarded "Citation for Leadership and Excellence" at the 1990 ASTA Convention. Ms. Cole has taught at many Suzuki events as well as the 1991 ASTA International Workshops in Switzerland.

Enriching Your Studio

by David Gerry



ASI SIT HERE WRITING THIS, we have suffered through yet another blizzard and the temperature has been below zero for weeks. It seems as if spring will never come. Everyone around me is suffering from the mid-winter "blahs." It is easy to slip into the same routine, not only in daily life but also in our studios. During the past couple of years, I have been looking for ways to enrich my students' musical experience. Of course workshops with guest teachers always give them a big boost, but there are other ways to inject life into the regular routine throughout the year.

Special Concert Series

At the Children's Talent Education Centre in London, Ontario, Dorothy Jones has initiated a special concert series called "Sharon, David and Friends." As featured performers, Sharon Jones (a violin teacher and gifted teacher) and I chose a theme for each concert and developed a programme for flute, violin, voice and piano in various combinations. Students at the Centre are invited to submit audition tapes in order to be considered for inclusion on the programme. The students benefit from working in a rehearsal situation with professionals and gain experience in the art of public performance. In addition to solo works played by the students, Sharon and I find one work for each concert which can be performed by all of us. This has been a challenge, but we have managed to find some real gems.

Each concert is about one hour in length and uses a narrator to talk about the music. Past concerts have included a Baroque Festival, a Romantic Serenade and a celebration of Canadian music. The Canadian programme proved to be one of our most exciting concerts, culminating in a performance of R. Murray Shafer's *MiniMusic*, an exciting work that challenged the students with its use of graphic notation and improvisation. Two of the featured composers attended and were in demand for autographs. The children were thrilled at the opportunity to meet a living composer!

Running these concerts has been challenging and rewarding. Families at the Centre have been exposed to a wide variety of music and have enjoyed another opportunity to introduce their children to the experience of concert going. In addition, the community has

been able to take advantage of the concerts and hear the results of a successful Suzuki programme. If you enjoy performing, this is the ideal opportunity to expose your students to different types of music and encourage their own interest in the art of performing. Start-up costs for your own series could be minimized by cooperation with other teachers in your area. Utilize parents to assist with brochures, ticket sales and publicity.

Newsletter

Even though both of the schools where I teach publish a newsletter, I have found that ignoring what is inside is a perennial problem with parents. In addition, I never seemed to be organized enough to list events that would be of special interest to my students. This year I purchased a computer and decided to learn how to use it by printing my own flute

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newsletter. In the initial issue, I asked for suggestions on a name and received over 70 entries. A panel of "celebrity judges" picked the name "Blow by Blow," and the winner received a gift certificate at a local record store. The other entrants received flute pencils as consolation prizes.

The newsletter, which is published on an irregular basis, has proved to be popular with both students and parents. Content has included com-

poser biographies, practice tips, concert listings, interviews with prominent local flutists and contributions from the students. I feel that families in my studio are better informed, and I am now quite comfortable using my computer. If you are not "computer literate," someone in your programme probably is and would assist in the mechanics of producing your newsletter.

Teacher Exchanges

If you are not able to hold a workshop or are still looking for a chance to motivate your students, consider exchanging students with those of a colleague for a day or two. Here is a wonderful way to provide your studio with fresh ideas and a break from routine. A former student of mine who is now a music major at university, works with my students when weather, illness or concert commitments keep me away. Students and parents alike benefit from a new perspective on familiar problems, and I can relax knowing that someone with Suzuki training and a dedication to teaching is looking after my students. There are many ways to work such an exchange, from filling in during absences to exchanging teaching locations for a few days. Think about someone you know who might be interested in such a proposal and consider the logistics.

All of us are looking for new ways to inspire our students. I would like to know how you deal with enriching life in your studios. Please send your ideas and suggestions to me at 107 Cannon Street East, Hamilton, Ontario L8L 2A2 Canada, or fax them to me at (905) 527-2669. I will compile them for a future column.

With the summer institute season approaching, don't forget to consider attending one of the many offered across North America. Teacher training classes offer the opportunity to exchange ideas and share experiences. In addition, this summer will see the first SAA-approved flute unit course offered in England, a unique exercise in cooperation between the British Suzuki Institute and our association. If you would like information on this, please contact me. Whatever your plans may be, I hope your summer is both rewarding and relaxing.

David Gerry received his musical training at the University of Toronto and the Royal Conservatory of Music, which also awarded him the gold medal for flute. A registered teacher trainer, David serves on the faculty of the Hamilton Suzuki School of Music and the Children's Talent Education Centre in Ontario and is assistant professor of flute at McMaster University. In addition to serving as AS/Flute Columnist, David is active on the SAA Flute Committee.

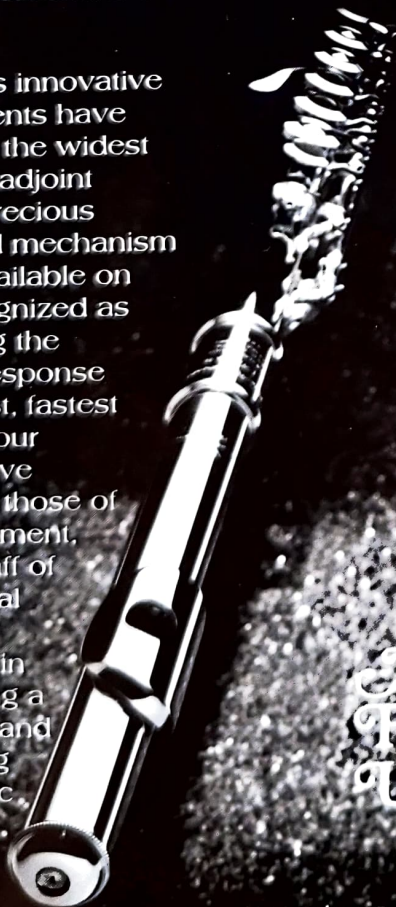
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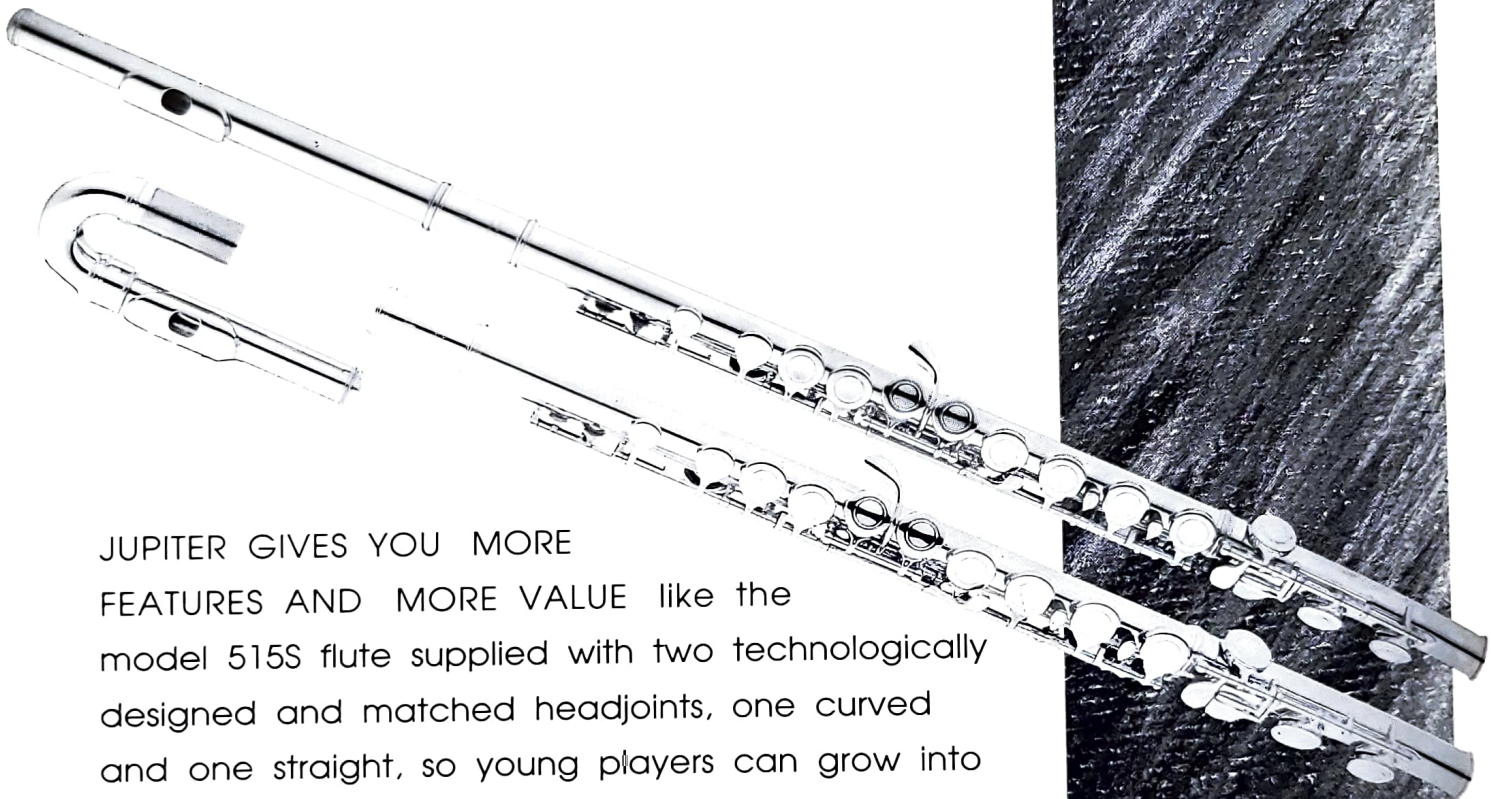
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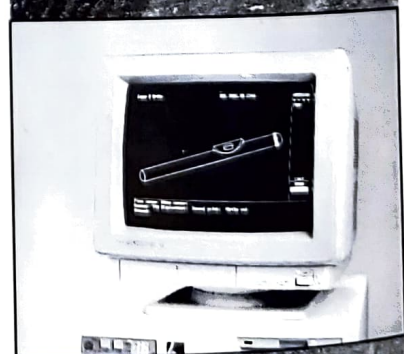


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Bass Instrument Sizes & Adjustments

by Dan Swaim

CORRECTLY-SIZED instruments and correct instrument adjustments are critical to young bassists' success. One cannot help but wonder how many young students have been discouraged by basses which were too large and/or poorly adjusted. Giving a student an over-sized or badly-adjusted bass will surely be frustrating and will possibly be physically harmful.

Instrument Sizes

For general guidelines to ascertain the proper size instrument, please note the following chart:

Size	String Length	Bass Body	Student's Age
1/10	27.5"	30.5"	6 - 8
1/8	31.7"	33.5"	8 - 10
1/4	35.4"	37.4"	10 - 12
1/2	37.0"	40.2"	12 - 14
3/4	41.3"	43.7"	15 - adult
4/4	43.5"	45.6"	Forget It!

Ideally, a student should be able to try out at least two instruments of different sizes such as 1/10th and 1/8th, 1/8th and 1/4th, 1/4th and 1/2, or 1/2 and 3/4th sizes. The instrument must allow both of the player's arms to be comfortable. If the instrument is too small, the player could use a long endpin to achieve the proper position of the left arm, but the bow arm will have to bend unnaturally at the elbow to accommodate bow placement. Conversely, if the instrument is too large, the bow will be too close to the fingerboard if the left arm is correctly placed. With two or more different size basses available, it is easy to see which one best matches the student's body. If one is not near a dealer who has various sizes in stock, perhaps teachers could ask other students to make

their basses available to determine the correct instrument size for beginning students.

BOWS

Most dealers supply excellent bows made of wood which match the size of the bass, though occasionally students are given bows which are too long. In this case, the teacher could do as some upper string teachers do and place a piece of tape on the stick at the point which is to be considered the imaginary end of the bow. Unfortunately this is not as successful for the more vertically positioned bass as it may be for the more horizontally held upper stringed instruments, since the added weight of a long bass bow is not supported from below. Even a well-balanced bow will seem heavy at the point if it is too long, and the student will tense the muscles of the hand and arm in an attempt to control the stick.

For German style bows, check the size of the frog as well as the length of the stick. One will occasionally find the shorter bows equipped with frogs which are the same size as those used on the longer bows designed for adults. It should be obvious that such large frogs do not fit the small hands of young bassists.

Bridge Adjustment

The most common problem with student basses is the adjustment of the bridge. Perhaps ninety per cent of the bridges in the schools are too high! For the professional player, the ideal height of the strings above the fingerboard is dependent on the style of music played. For the young bassist, the strings should be as close to the fingerboard as possible. Many of the most highly respected string shops do not cut the

bridges low enough to enable a young beginner to play. The teacher must request the lowest possible bridge height or be personally prepared to customize the bridge as necessary. Many bassists solve this problem by having wheels installed in the legs of the bridge to adjust its height as the need arises. There are similar height adjusters for cello bridges which work well in the bridges of smaller basses.

Fingerboard Adjustment

The entire length of the fingerboard must be free of ruts or high spots, with only a very shallow dip in the middle where the string vibration is widest. Several decades ago, gut strings were used almost exclusively. These strings vibrated widely, and fingerboards adjusted during this time had a pronounced dip to accommodate the wide amplitude of the vibrating string. However, the majority of strings now in use are made of wire and have a comparatively narrow amplitude, so the dip in the fingerboard should be smaller. If not, the student will have to work too hard to stop the string, particularly at the neck block. The slope of the lengthwise dip in the fingerboard can be checked with a yardstick or other straight edge.

Be sure to check the arc from side to side as well. Some plywood basses have fingerboards that are almost flat, which makes it impossible to adjust the bridge curve correctly. A professional repairman must be consulted to evaluate possible solutions to this problem.

The height of the fingerboard nut also must not be overlooked. The strings should be no higher off the board than the thickness of a business card. If the strings are higher, the notes in half and first positions (according to Simandl nomenclature) will be difficult to play.

String Length and Body Length Proportions

The measurement from the fingerboard nut to the bridge is extremely important. When the player's thumb is at the neck block, the first finger, spaced somewhat above the thumb, should stop a perfect fifth above the open string. Some basses are proportioned in such a manner that this interval is a minor sixth. Professionals refer to them, respectively, as "D neck" and

"E-flat neck" basses. D neck basses are preferred for the Suzuki Bass School. E-flat neck basses may be changed to D neck proportions by moving the bridge and soundpost a small distance toward the fingerboard, but it would be best to obtain a D neck instrument at the time of rental or purchase.

In 1/4th and larger size basses, one should also check the distance from the top of the fingerboard to the back of the neck. If this distance is too great, the player cannot comfortably form a C arc with the thumb and fingers. In this case, development of good left hand technique will be hindered. Consult your repairman to consider possible options to correct this problem.

Strings

Most strings found on the smallest basses are of acceptable quality, but those found on intermediate sizes are usually not as satisfactory. Ask your dealer to special-order shorter strings of a lighter gauge made by reputable companies. They are available, although the prices may be higher. The money will be well-spent, however, since there is a dramatic difference in the quality of sound produced by different brands of strings.

Strings found on older basses will often be false from wear and age. Often, one will find gut, nylon, and metal strings intermixed, which can make bowing very difficult.

Endpins

The endpin should be reasonably long, with notches for a sturdy thumbscrew. The diameter and quality of steel must be sufficient to resist bending if it is accidentally bumped. You may wish to consider an angled endpin to lower the center of gravity of the bass, which makes it easier to balance the bass and thereby greatly reduces the feeling of weight against the left thumb.

Rosin

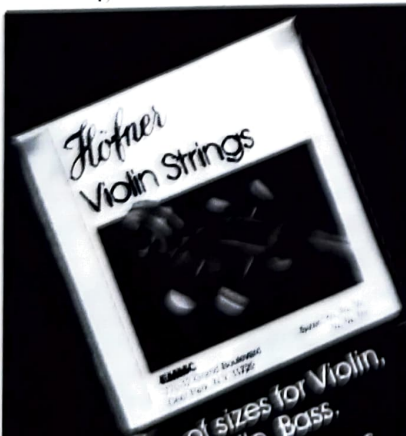
For small basses, a good grade of violin rosin is usually very satisfactory. For larger basses, ask a professional in your area which bass rosin is preferred for the climate of your region. A rosin which works well in the southwestern deserts may not be acceptable in more humid locations.

Bass students have a much better chance of success when teachers make sure that they have a well-adjusted instrument of the

correct size. At the present time, a student who has such an instrument is the exception rather than the rule. If parents and teachers work together with the dealers, we can improve this situation dramatically.



Dr. Daniel Swaim is Professor of Double Bass at Arizona State University. He received the B.M. degree from Cincinnati College-Conservatory of Music in 1957, the M.M.E. degree and a Performer's Certificate from Indiana University in 1964, and the D.M.A. degree from North Texas State University in 1982. He taught at Wichita State University nine years before moving to Arizona State University in 1975. Currently, he is performing as the principal bassist of the Arizona Opera Orchestra, and during the summer season, he is principal bassist of the Brevard Music Center Orchestra. For several years, Dr. Swaim chaired the Ad-Hoc Bass Committee, and in May, 1993, the SAA selected him to be a double bass teacher trainer.



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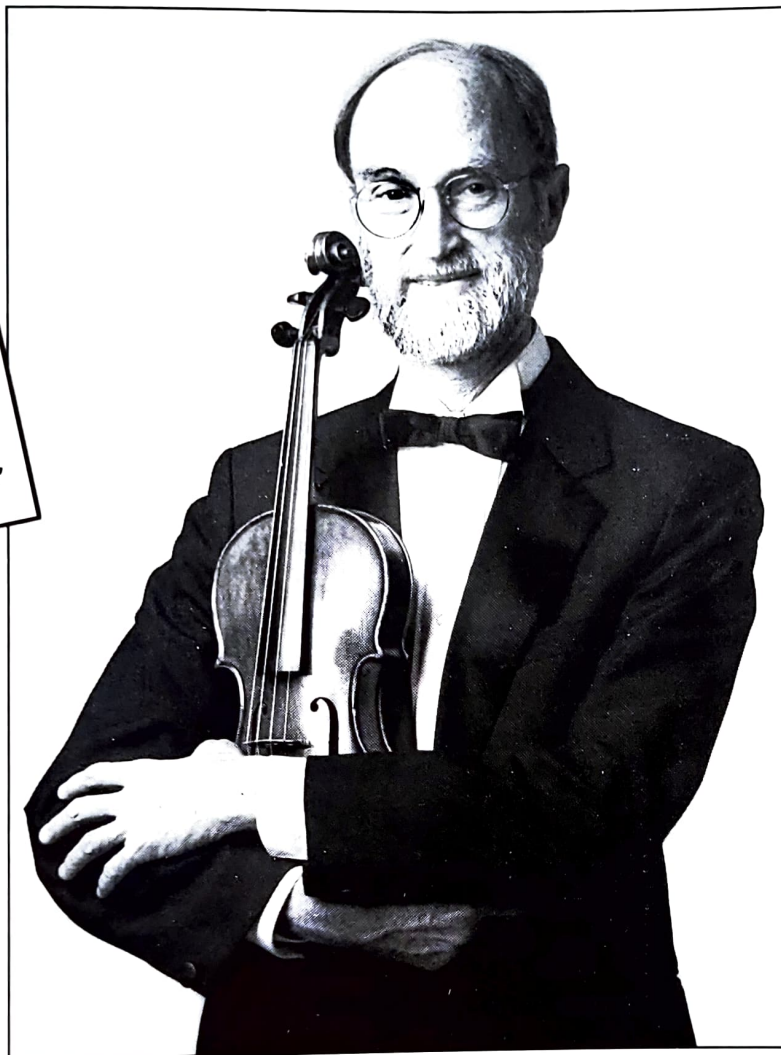
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- *Austin Independent School District*
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- *Austin Symphony Orchestra*
Eleven years as a violist with conductors Ezra Rachlin, Maurice Peress, and Akira Endo
- *Conductor of the Austin All-City Orchestra*
A project of the AISD and the Austin Symphony
- *Co-Director of the Armadillo Suzuki Organization and the summer Institutes for strings, piano, and harp*
- *Co-Director of the Texas Suzuki Tour Group*
The group has presented concerts in Carnegie Hall in 1988 and at the 5th International Teachers' Conference in Chicago in 1992
- *Co-Director of the Cloudcroft, N.M. Suzuki Institute*
- *Private studio distinguished by dozens of All-State, Music Club and Texas Symphony Young Artist contest winners*

CELLO ENSEMBLES REVISITED



by Carey Cheney

ONCE AGAIN, the most requested topic from cello teachers seems to be information on cello ensembles that are especially geared for younger groups! After compiling and indexing my own library of cello ensemble music and collecting favorite listings from cellists in places like Texas, Illinois, Georgia, Massachusetts, California and several Canadian places, I have found many titles which have been proven successful in the studio, group classes, and in performance. My goal here is to list several works and their publishers in the order of technical difficulty. The works listed by Richard Mooney are consistently accessible for a group of cellists with a wide range of technical and reading experience, so they will be listed together at the end. If you are annoyed not to find your personal favorites, please let us know here at the Cello Column, and we will follow up with another listing! Meanwhile, happy group celloing.

Arranger: Erik Nordstrom **Title:** Seldom Played on the Cello **Distributor:** Old Town Music, 42 E. Colorado Blvd., Pasadena, CA 91105 PH: (818) 793-4730

This is a "must" for your library! It is filled with manuscript arrangements of everything from traditional folk songs (*Go Tell Aunt Rhody*, *French Folk Song*, *May Song*, for example) to *Bella Notte* and *When You Wish Upon A Star* for 6 to 8 cellos. The folk songs are fantastic, and effective for performance in Suzuki cello classes of varying levels of ability. You will also find many traditional Swedish folk songs for different groupings (duets, trios, quartets) with interesting drawings interspersed among the manuscript. The only unfortunate thing about the publication is that the manuscript is a little difficult to read, and everything is in score form; but it is definitely worth buying, as it is musically satisfying.

Composer: Michel Perrault **Title:** A tre voci **Publisher:** Les Editions Consonance, 5311 avenue du parc, Montreal, Canada, H2V 4G9 PH: (514) 272-8322.

Michel Perrault is a noted French-Canadian conductor and composer. He has come out with several volumes of works for three and four cel-

lists, including both original compositions and imaginative arrangements. This volume is devoted entirely to works for three voices. Included is a piece called *Twinkle*, in which the familiar tune is treated as a counter-melody. Also particularly effective is an arrangement of *When the Saints*...which uses natural harmonics, all playable in first or second position. This volume contains a total of 10 pieces, all at an easy level. Perrault uses a detailed grading of difficulty using decimal points. This volume ranges from 1.1 (all first position) to 1.4 (which includes some second position). 1.2 makes use of backward extension of the first finger, while 1.3 uses forward extensions. I have used some of these pieces in teaching, and have found many of them to be very effective, and fun for the students.

Composer: Michel Perrault **Title:** A quattro voci
This volume contains six selections, all with parts in first position. Only the arrangement of *Au Clair de la Lune* has a first part which uses second position to any extent. The favorite piece tends to be *Boogie Blues*, which uses a boogie-woogie bass. One of our students said, "Hey, this sounds like surfer music!" Perrault suggests that this piece and the preceding *Down the Mississippi* should sound as though they're in twelve-eighth, or in other words, swing-style eighth notes. It won't sound like surfer music anymore, but it will have more of a "cool" character.

Composer: Michel Perrault **Title:** Canonii
Another in the three part series of the Perrault compositions, *Canonii* is a little more sophisticated for young readers due to the independence of each part. The composer's sense of humor is evident throughout, especially in the reversible canons *Vice versa*, and *Scherzover* - although the novelty of being able to turn the book upside-down is a little more appealing to the kids than having the music lie flat in between players and have to read simultaneously each from opposite ends of the page! The other problem with the book is the layout, which really necessitates photocopied pages (I'm writing this from prison) for performance, as the page turns are numerous and not easy, especially for younger musicians. The notes, however, are large and easy to read, and the format is pleasing even if it is not exactly space-efficient.

Composer: Charles Dakin **Title:** The Jungle Book **Publisher:** Boosey & Hawkes

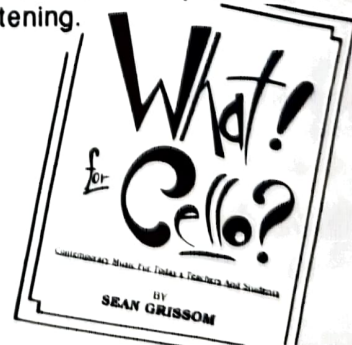
This book is filled with interesting pieces all describing scenes and characters from *The Jungle Book*. They have been composed for two, three and four cellos (or basses, perish the thought!).

Just to capture your imagination here are some of the titles: "Ikki the Porcupine", "Baloo the Bear", "Rama the Water Buffalo", "Jacala the Crocodile", "Rikki Tikki Tavi, the Mongoose", "Shere Khan the Lame Tiger", "Bagheera the Panther",...just to name a few! These pieces use a jungle-full of interesting coloristic techniques like *pizzicato*, *col legno*, false and natural harmonics. Dakin is very successful in painting a description of the animals in the titles, and kids love discovering these sounds that bring colorful and playful images to life! Requires readers of intermediate to advanced experience. Layout on the page is easy to read.

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Arranger: Ian Graham-Jones **Title:** Three Sea Songs for Intermediate Cello Quartet

Publisher: Nova Music

Published in 1990, this collection of sea songs (*Bobby Shaftoe*, *Tom Bolin*, and the ever popular, *What Shall We Do With the Drunken Sailor?*) is very successful with the moderately experienced readers. My personal favorite is *Drunken Sailor*, as the arrangement brings out the scene of a massive seagoing tall ship, being jostled about by huge swells, with the burly and somewhat surly crew singing with hops and breath about their comrade who had no sense! Cellos I and II have some fourth position and use the half-string harmonic A. The two other parts are more straight-forward, both technically and rhythmically. Nice layout on the page - very easy to read.

Arranger: Lynn Burrows **Title:** Get Along Little Celli **Publisher:** Ibu Press, 813 N. Second St., Alhambra, CA 91801

This is another fun-filled book, with one of best-loved cowboy tunes, for a "Herd O'Celli." This is a very accessible book for fairly young readers, with one tune (*Yippee Ai Ti Yo*) offering a simple first cello part in the half-string harmonic thumb position. The balance of the songs are short and have lots of rhythmic vitality. Most intermediate cellists probably have heard the folk tunes before, which also makes it fun reading for the younger set. Lasso yourself a copy today!

Arranger: Lynn Burrows **Title:** Renaissance Dances for Cello Ensemble **Publisher:** Ibu Press (see above for address)

There are two volumes of these tunes which are dance-like in nature, and involve lots of modal-type harmonies, which one would expect from a collection with this title! The first volume offers a nice variety of rounds and dances, and has the first cello explore thumb position (harmonic pos.) in *Welscher Tanz*. The other parts are consistently in first and some third position in the middle voices. The second volume of these Renaissance Dances has more challenges, in tenor and treble clefs, and changing meters, but they are wonderful for the intermediate to advanced-intermediate level of readers. A really nice contrast to the cowboy songs.

Composer: Niso Ticciati **Title:** Divertimento for Three Cellos **Publisher:** Hinrichsen (Published in England) Edition No.748 (dist. by Oxford Univ.Press)

One of my favorites from my younger cello playing days, this trio of three contrasting movements (*Allegro*, *Andante*, *Rondo*) is in a rococo style with lots of nice stylistic opportunities in both the melody (predominantly in Cello I) and accompaniments. The first part requires intermediate level shifting (a little "beyond-the-neck" positions) The piece is ten minutes in length and is a very effective work with players and audiences. Spunky, yet refined!

Composers: H.Arlen/E.Y. Harburg **Title:** Over The Rainbow **Arranger:** Pettersen-Strelau **Publisher:** CPP/Belwin Inc., Miami, FL 33014

This is a short but delightful gem for five cellos, very successful for a large ensemble as well. Guaranteed to melt even the heart of the Wicked Witch of the West, this arrangement is accessible to younger readers, with the lowest part requiring only one extension in first position. Even the most difficult part only ventures into sixth position on the A string to "B flat". Order through your music distributor/retailer.

Arranger: Lynne Latham **Title:** Dances with Cellos **Publisher:** Latham Enterprises (800)645-7022

This is a fun collection which features the first cello as the primary melodic voice using thumb position, treble clef, tenor clef. Each piece is very short which is good for younger, intermediate readers, and there is a variety of styles represented. Dance movement themes from Schubert, Brahms, Bach and Mozart. Nicely presented. Full catalogue (including other arrangements) is available through the Watts line above.

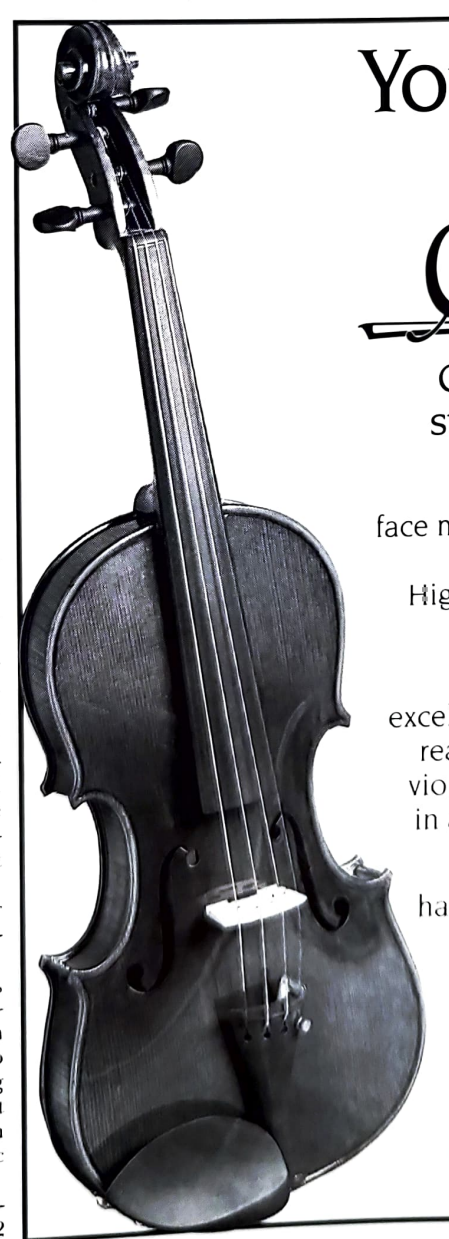
Arranger: D.Levenson **Title:** Quatricelli: Volumes 1 and 2 **Publisher:** Latham Enterprises These are again collections of short arrangements of well-known tunes, which are useful in groups of varied levels of advancement. One of my particular favorites is a cute version of *Jingle Bells* (Vol.1) which is entirely pizzicato! Volume 2 features tunes from string quartets (Op.76/3 Haydn, Op.29 Schubert), a Chopin piano prelude, Schubert *Impromptu*, and themes from *Symphony No 2* by Brahms.

Well...if you made it through that list in one reading, you should be given some sort of commendation! I hope that this list of "Top Forty" titles for your cello ensemble library is useful. Obviously, there are thousands of other wonder-

ful pieces that I have never seen or played, so that is where I appeal to you, the readers, for help! There are also huge numbers of great arrangements (possibly from a bygone era) that never have been published, but need some exposure in order to be published. Please help out by sending in your news of cello ensembles that are lurking in your file cabinet!

Arranger: Rick Mooney/Traditional **Title:** Bile Them Cabbage Down **Publisher/Distributor:** National Cello Institute Publications, 956 Sentinel Dr., LaVerne, CA 91750 Ph: (909) 592-4222.

This quartet arrangement of an Appalachian fiddle tune is a winner, not only because it is adaptable for a group of readers of every level (easy part is all in first position with elementary double-stops, and repeated rhythmic patterns, and could be taught by rote easily). The upper part includes some fun passages in the half-string harmonic position in very simple chordal patterns which sound very effective when played fast. The bass line is all pizzicato with chordal patterns and some forward extensions in first position. This is a favorite for students and audiences alike.



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Arranger: Mooney/Tchaikovsky **Title:** Old French Song

This is the simplest of three arrangements from *The Album for the Young* by Tchaikovsky and another "must" for your library. Very simple yet beautiful setting of the tune in the first part in tenor clef emphasizing third position, and in other parts, counting ties and accompanying the tune. Great for a combined group of young and intermediate level readers.

Arranger: Mooney/Tchaikovsky **Title:** The Hobby Horse

This is the most challenging of the three Tchaikovsky pieces, but very successful, as it manages never to succumb to the common problem of too many lower parts overlapping, to create a very thick, lugubrious texture. Again, this would be fun reading for an intermediate to advanced-intermediate group. Great for working on dotted rhythmic patterns!

Arranger: Mooney/Bazelaire **Title:** (movements from) Suite Francaise

This is a collection of the *Bourree d'Auvergne*, *Chanson d'Alsace* and *Chanson de Bresse*, from this piece for cello and piano. Each is arranged for four cellos, and has some treble and tenor clef upper position work for the first part, especially in the *Chanson de Bresse* and the *Bourree d'Auvergne*. The colors and use of harmonics in the *Chanson d'Alsace* are especially beautiful. Some parts contain *divisi* so it would be best to plan on eight cellos. Each of these titles is ordered separately.

Postscript: Another available publication which recently had a more comprehensive cello ensemble listing (including works for more advanced groups) is called **Cello News**. This is a quarterly newsletter which is very informal and is designed to be a medium for sharing news, articles, and announcements about cello teaching and playing. For more information about subscriptions or the ensemble issue, please contact: Carey Cheney, Editor, *Cello News*, 5001 Holston Drive, Knoxville, TN 37914.



Carey Cheney has been an active cello recitalist, chamber musician, or orchestral performer and cello teacher for over fifteen years. Ms. Cheney completed her B.M. and M.M. in Cello Performance from the University of Texas at Austin, studying with Phyllis Young. She now heads the cello department of the University of Tennessee Suzuki Program in Knoxville and performs with the Knoxville Chamber Orchestra.

SAA Scholarships (Continued)

by and made possible, in part, by the following members and supporters: Jane Dunbar (Joe Cleveland Memorial Scholarship), Carol Carlson Tarr (Virginia Carlson Memorial Scholarship), and Dr. Tanya Lesinsky Carey (Adam Lesinsky Memorial Scholarship).

Special thanks also go to Premier Memberships businesses who support the scholarship program: Summy-Birchard, Autumn Enterprises, William Lewis & Son, Psarianos Violins, and Meadow Run Music.

This year's SAA Scholarship recipients were as follows:

Sarah Adams, violin, Virginia Carlson Scholarship; Michael Hining, violin, Joe Cleveland Scholarship; Sheila Korzep, cello, Adam Lesinsky Scholarship; Adrienne Sielaff, piano, Summy-Birchard; Margarot Kegel, flute, Meadow Run Music; Jessica Brellochs, cello, Autumn Enterprises; Chris Gawlik, violin, William Lewis & Son; Andrea S. Thomas, Psarianos Violins

Long-term study: Xiomara Di Maio and Nancy Heard, piano; Daniel Gasse, cello; Selim Giray and Kristina Musser; violin

Short-term study: Stephanie Bramble-Butler, Il-soo Chay, Patricia Cheah, Mark Priest and Yelena Tarenko, violin; Emily Gortner, flute; Alyson Berger, Kerri Harris, Priscilla Jones and Grazyna Sobieraj, cello; Kathleen Angerth, Philip Baldwin, Dorothy Blankenship, Sylvia Cheah, Lisa Chosy, Jennifer Fedie, Maria-Rosa Germain, Sheryl Hanson, Victoria Harkness, Ann Hayes, Caroline Levy, Michael McLean, Joy Schuster, Sheryl Shohet, Betsy Swartz, Jennifer Thomas, Lani Wilcox Hill, and Carolyn Zorn, violin

Please note: The applications for 1995 scholarships will be printed in the August issue of the *ASJ*. Our thanks to Scholarship Committee members Judy Wayman-Yamada and Geri Arnold for their work with this project.

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Summer Guitar Opportunities

by Simon Salz



This summer there are many opportunities for teachers to receive training in the Suzuki Guitar Method. There are also wonderful opportunities for students and their families to study with master teachers in a positive and motivating musical environment.

The Teachers Conference, June 3-6, in Chicago is for Suzuki Guitar teachers who are already involved in teaching. We will be sharing our insights with each other that will be absorbed into the evolving Suzuki Guitar Method.

Below is a message from Seth Himmelhoch, guitar coordinator for the Chicago conference. For more information on this, call him at: 212-795-8140 or write the SAA at PO Box 17310, Boulder, CO 80308-7310.

1994 SAA Conference Guitar Presentations

Attention Suzuki Guitar Teachers! Here comes the 1994 Suzuki Association of the Americas Teacher's Conference, June 3rd through 6th in Chicago, Illinois! Here is a four day event that will help you catch up on all the latest developments in the Talent Education methods of Dr. Suzuki, meet and learn from internationally renowned teachers of this wonderful method, and be involved in the ongoing evolution of the Suzuki Guitar method. An opportunity not to be missed!

This year is a critical juncture for the Suzuki Guitar method. The ISA guitar committee has just instituted major revisions to Suzuki Guitar Book One. This conference is your chance to learn about what's going on from Mr. William Kossler, the SAA guitar committee representative on the ISA committee. You can get advance copies of the new Book one and hear Mr. Kossler expound on the rationale behind the changes. Mr. Kossler will also distribute copies of the current version of Book Two to conference participants and will discuss teaching points for both volumes.

Ideas for volume three will be explored and conference participants will get the chance to attend and get involved in open meetings of the newly constituted SAA guitar development committee.

Also included in the conference are three presentations given by SAA Guitar Committee members. Seminars on the agenda are: Andrew LaFreniere with **Effective Parent Education for Suzuki Guitar Teachers**, scheduled for Friday, June 3rd at 2:30 p.m., Bill Kossler with **Reading Development for Young Guitarists** on Saturday at 2:30 p.m.; and Seth Himmelhoch with **Position II Studies, Gateway to the Advanced Repertoire** on Sunday at 2:30 p.m. The open meetings of the SAA guitar committee will take place Saturday and Sunday mornings from 9:30 to 11:30 a.m.

Guitar teachers who come to Chicago this June will be able to take advantage of the diverse guitar presentations described here and also to sample the many fascinating offerings in other instrumental areas. And if you want, you can take a stroll through the city and admire the buildings that put America on the architecture map! This conference is a unique event happening, at a crucial time for Suzuki guitar. We need all the teachers who have poured so much talent and energy into the method since it "went public" in 1987 to come to Chicago and lend support to the continuing develop-

ment of the method that has given us so much! And more than that, we need anyone curious about Suzuki Guitar Method to come explore it with us in June. See you in Chicago!

WORKSHOPS

Here is a calendar of Summer Institutes and Guitar Seminars for Suzuki teachers, trainees, and students.

June 12-17

Inter-Mountain Suzuk Institute
Cedar City, UT
Norma McNamara
801-377-6767
faculty: Bill Kossler, Frank Koonce, & Norma McNamara
Units: 1-A and 1-B, Overview of 2 & 3

June 14-18

University of Miami School of Music - Coral Gables, FL
Suzuki Institute 1994
305-238-8937
contact: Sarah Salz
faculty: David Madsen
teacher discussion group, open to students

June 26-30

National Guitar Summer Workshop Canterbury School Classical Guitar Seminar Week New Milford, Conn.
contact: Nathaniel Gunod
410-243-8193
faculty: Frank Longay
Unit 1-A

July 4-8

University of Western Ontario London, Ontario
faculty: Bill Kossler
519-472-2876
contact: Rick Piche
Unit 1-A and 1-B - teachers only

August 2-6

Hartt School of Music West Hartford, Conn.
contact: Al Holcombe
1-800-955-4278
faculty: Bill Kossler
Unit 1-A

August 8-12

South Carolina Suzuki Institute '94 Converse College
contact: Martha Brons
Spartanburg, SC
faculty: Bill Kossler
Christopher Berg, Simon Salz
Unit 1-B
803-268-8666

Many Institutes also offer interesting enrichment courses such as Jazz Improvisation, Dalcroze, and Orff. Call for details.

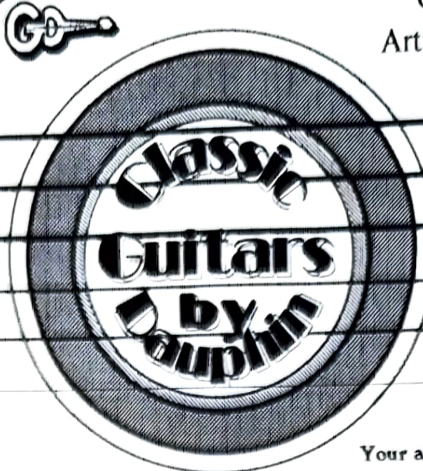
Have a Great Summer!

Simon Salz is a Suzuki guitar teacher and performer living in Miami, FL. He and his wife, Sarah Neham Salz, are directors of the University of Miami Suzuki Institute. Simon has trained with William Kossler and Frank Longay. He has performed with the New World Symphony, Miami City Ballet, and the Florida Philharmonic. His numerous classical guitar arrangements have been published by CPP/Belwin.



Photo by Art Montzka

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Teachers:

What Parents Need From You

by Kae Bacon

TO TEACH IS TO GIVE — to give tools for success and independence. But these tools don't transfer automatically from teacher to student. Your students and their parents have needs that you must meet before they can make your tools their own.

I am the mother of two Suzuki violin students. Our nine-year-old has studied for five years, and our seven year-old for three. I'd like to share with you, from a parent's perspective, teaching techniques that have helped us most: clear expectations, concrete exercises, and consistent encouragement.

CLEAR EXPECTATIONS

Clear expectations have helped us from the very beginning, and they continue to help at each lesson. Our teacher Susan's initial Parent Classes made clear her expectations for practice and attendance. I fully understood the amount of involvement expected—in both time and money—before my first child began.

Since we made the choice to study violin with our eyes wide open, it has been easier to stick with it through difficult times. By training me well, the teacher also paved the way for my younger child. Many new students are siblings and poor initial parent training compounds problems later.

At the beginning of each year, Susan gives us a calendar showing private lessons, group lessons, and known performances. Hectic schedules are common for families with young children and planning in advance helps us to participate more.

Once we are into the year, there are all kinds of breaks in the routine: sickness, trips, house guests, and school activities all vie for practice and lesson time. However, Susan has a studio policy of making up lessons only for sickness and bereavement. Consistency on her part makes our lives easier and her teaching more professional. She schedules one make-up lesson into each quarter, which takes pressure off both of us.

In each lesson, Susan also makes her expectations clear. If a skill is particularly challenging, she tells us, "Beth's job is to watch the contact point. Mom's job is to watch the elbow." We each have a job, and Beth knows that it's O.K. for me to keep reminding her to get the elbow to the E-string posture.

Another example of clear expectations came when we began to learn vibrato. I was very uncomfortable as I have never played a stringed instrument, and felt inadequate to help the girls. I was afraid that they couldn't get their little arms, hands and fingers to coordinate such complex movements. Every week, Susan told us to be patient since learning vibrato is a slow process. She told me that I could help most by keeping vibrato practice time short and providing lots of encouragement. Neither the girls nor I were pressured to have this skill honed by a specific date or recital. Susan waited until we were comfortable with vibrato BEFORE using it in public performances.

Perhaps some might feel that being specific and firm with teaching standards is too demanding or unfeeling. My experience shows that it isn't. I have seen that the teacher's clear expectations have helped my girls learn to be faithful in practice and lesson attendance. They're learning that hard work and persistence eventually bring the desired reward.

Concrete practice tips
make practice time
more varied and
productive and have
made learning more
fun for all of us.

CONCRETE EXERCISES

Every week at our lesson, I listen for the specific practice tips Susan gives us. One that made our lives easier was to have students practice a new section as many times as they are years old. I've found that number to be perfect for their attention span and endurance. When Beth was five, she often wanted to show me how "grown up" she was by playing it six times instead.

One practice tip I wish I had followed more when they were young was "Stop before THEY want to stop." I don't know why that's so hard for a parent to believe and to practice. It is good to remind a parent of this often.

Susan suggests that the parent and child plan together at one practice session what will be done during the next session. The girls love participating in these choices. We have also tried her idea of writing each activity or piece we need to play on a slip of paper, putting it in a paper bag, and drawing out the next activity. Our curiosity about what will be next keeps us interested.

Before we begin a new piece, Susan always prepares the new skills we will use. For instance, before we began the *Two Grenadiers* in Book 2, we were asked to make up a song using low first finger. Before *Witches' Dance*, we did *Twinkle* with the dotted eighth - sixteenth note rhythm. The rhythm in measures 3 and 4 of *Cavotte from 'Mignon'* was simple for us, because she had us play *Twinkle* with the preparatory drill saying "I am going to the store," before we began the piece.

Preparing us for the new skills of a piece ahead of time takes more thought on the teacher's part, but the student and parent benefit by not being afraid of the piece. When I looked at the music at the end of Book 1 when we were still on *Twinkle*, I doubted that my little people could ever play those complicated pieces! Preparation boosted our confidence in our teacher and in ourselves.

Consistent encouragement is the ingredient that parents and students need the most.

Sometimes Susan has given the girls choices. They learned the run in Lully *Gavotte* both the way it is written and also with the shift to third position. They were to choose which way they felt most comfortable playing it for a recital, although they practiced both ways. In Becker *Gavotte* (Book 3), the girls experimented with three different ways to make the G-major section sound like bells ringing. They learned to try different approaches, which helped them listen to the quality of sound more carefully. In the end, they chose the way THEY liked it best.

Often, Susan reviews the practice tips for each piece at the end of the lesson. I really appreciate that, since one daughter is frequently in my lap or asking me a question when the tip is first mentioned. The repetition allows me to double check my notes and get an overall view of our goals for the week.

Varying the exercises for a specific problem helps us enjoy the challenge. For example, Beth is extremely double-jointed and her thumb wrapped so tightly around the neck of the violin that I thought we might have to find another instrument for her. Susan gave us jobs to do every week with that thumb. One week we worked on harmonics so she could barely touch the strings. That softened up the thumb until we'd play a regular piece. Later, she had us play a piece barely touching the strings producing harmonics. It sounded awful and we'd laugh, but it softened the thumb. Another week she told me to softly turn Beth's thumbnail towards the pegs. Another week, we tried playing with a bandaid on the thumb. That became one of our favorite exercises because we bought fun bandaids that had silly riddles on the wrappers. Our practice time began by guessing the answer to questions like "What is a cat's favorite jewelry?" (purrrrrls).

Like many beginners, my girls twisted their bodies to the left as they played. Susan gave us several exercises to help us have fun learning to keep the body straight. One highly effective one was to

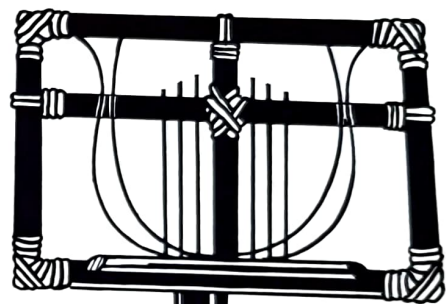
aim the scroll at a piece of gum. Of course they got the gum at the end of a piece or two if they kept it in sight. She also told me to push the scroll further to the left so that the child, rather than the parent, struggled to correct it. Another fun one is to have the child point the scroll right at the parent's nose. The parent can move around as the child plays, but the scroll must always point to "the nose." It becomes a game with lots of smiles and a hug afterwards. Such concrete practice tips make practice time more varied and productive and have made learning more fun for all of us. I especially like to get 3 or 4 fresh ideas at the last lesson before a break. Teachers should keep a list of novel approaches to practice times, and give us parents a fresh idea every once in a while.

CONSISTENT ENCOURAGEMENT

Consistent encouragement is the ingredient that parents and students need the most. We need to hear that we're on the right track, that we're progressing, that you, the teacher, are happy with us and our progress. We spend over an hour a day on practice and we need to know that our teacher is pleased with us and our efforts! Susan often tells the girls, "Your mom is so smart!" or "Your mom is a great teacher!" Of course, I love to

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hear words like that, but so do the girls. They get a sense of family pride and accept my help even more readily at the next practice session. Praising the girls in front of me and me in front of the girls has been a major source of encouragement to all of us.

When Ruth began taking lessons, Beth was almost two. For two years Beth came to lessons as the little sister. Susan encouraged me by providing a box of quiet toys for Beth to enjoy. The "studio" toys were different from ours and, therefore, an adventure for her. Beth looked forward to lessons as much as Ruth did. At group lessons, Beth was sometimes assigned a job and always received a goody whenever the students did. Including the little sister made her eager to start lessons when she got older.

I don't know how long we worked on making the double-jointed thumb straight and soft or how long we will work on vibrato. If Susan had once become impatient with our progress, we could have been discouraged, but she constantly reminded us that "learning to play is a process." We are teaching the brain as well as the ear and the body, and we must be patient and consistent, working on our skills a little every day. We need to be reminded of the Suzuki philosophy often. Yes, I read the book, *Nurtured by Love*, but our society doesn't dwell on the process; we tend to focus on the product. Teachers, please remind us often that the relationship we're building with our children during practice time is just as important as the playing skill!

Finally, one big way that Susan has encouraged us is by being relaxed herself. She takes a minute at the beginning of each lesson to ask each girl about her week. This lets the girls know that she cares about them, not about how they make her look to her colleagues when they perform. Her confidence in herself and in them fosters their confidence in themselves.

In the last five years, our teacher has taught us many things. By giving clear expectations, concrete practice assignments, and consistent encouragement, our teacher has helped the girls blossom into confident violinists. Ruth was honored to play for a wedding recently. Beth loved demonstrating for her class at school when they were learning about different instruments. My daughters are becoming successful, independent violinists thanks to their wise teacher.

As a parent, I've seen these principles work. Please consider how you might incorporate them into your teaching. They are what your parents NEED from you.



Kae Bacon studied Piano Pedagogy at Bob Jones University and earned her Bachelors degree in Music Education from Iowa State University. She teaches general music at her girls' school and has a few piano students. Her most important musical activity is being a Suzuki mom to her two girls. The Basons live in Albuquerque, New Mexico.

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Figure 28 shows a picture of a violin with some more parts labeled.

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THE DAD

INTERVIEW: Everything I Always Wanted

To Know About ...

CLAUDE FRANK

by Pam Frank



Since his debut with Leonard Bernstein and the New York Philharmonic in 1959, Claude Frank has led a distinguished career, repeatedly appearing with the world's foremost orchestras, at major festivals and at the most prestigious universities. He is also renowned as a teacher, and serves on the faculty at the Curtis Institute of Music in Philadelphia, as professor at the Yale School of Music, and as artist-in-residence at the University of Kansas.

Frank lived in Nuremberg until the age of 12, when he joined his father in Brussels. Shortly thereafter, he went to live in Paris where he studied at the Paris Conservatoire until the German occupation forced him to leave France. While in Spain, he was invited to perform at a party given by the Brazilian Ambassador, where he earned his first "fee" — a visa to the United States, granted by the American Consul. In New York, Frank studied piano with Artur Schnabel and Karl Ulrich Schnabel, and composition and conducting at Columbia University. At Tanglewood he studied with Serge Koussevitzky. Frank lives in New York City with his wife, the distinguished pianist Lillian Kallir, with whom he has performed in concerts and recitals throughout the United States and Canada.

Claude Frank is an internationally acclaimed interpreter of the piano literature of Beethoven. A milestone in Frank's career was RCA's release of his recordings of the 32 Beethoven sonatas and his worldwide performances of the cycle. He is presently recording the cycle of Beethoven Violin and Piano Sonatas with his daughter, violinist Pamela Frank, for Music Masters. The first of this set of four CD's was released last March to exceptional critical acclaim. This past December through May, he and his daughter have given several violin-piano sonata recitals in the eastern United States.

PF: *This past Christmas season I was once again reminded of the great joy I get in shopping for you amidst an otherwise frenetic and stressful spree. Because you have so many interests, shopping for you is easy! Were you encouraged as a child to explore everything and develop hobbies, or did that come about naturally?*

CF: As for this relation of Christmas presents to hobbies, at this moment my chief hobby is to hold my pants up. And for that, the musical suspenders you got me are a god-send. But, more seriously, I had (have) and older brother who was (and is) interested in just about everything.

PF: *What is it about your specific hobbies that contributes to you as a musician?*

CF: Perhaps the lack of a very serious hobby, like stamp collecting, has contributed. All my serious thinking goes into music. The rest is dabbling. But I for one think that dabbling is important. I do NOT believe that everything worth doing is worth doing well. OK. So there are sports: skating, skiing, swimming, tennis. At all these things I am a permanent beginner. But I enjoy them and my improvement with them. They do require reactions and a certain discipline, all of which is usable in music-making. As for other "spiritual" pursuits, the relation of art and literature to music is obvious. Unfortunately my experience with either is not overdeveloped. I am much interested in mathematics — without results, however — and all other abstract thinking. This has some bearing on music-making or at least music learning, but it is by no means essential. Languages and their pursuit also are useful. I like languages — even dead Latin. And I study them not only to order in

restaurants and converse as a tourist, but also just to know the languages in the abstract. As far as games are concerned, I take the game of bridge seriously. Again, it is in the abstract that I enjoy it especially. The relation to music is there, but rather peripherally.

PF: *Is interest in and/or knowledge of diverse subjects a trait that is attractive to you in other people?*

CF: Yes. It makes for better conversation, and a broader base for everything, including joking, which is important.

PF: *Speaking of other people, did you ever consider a non-musician for a life-long mate?*

CF: At age 17 I wanted to marry a girl who could not carry a tune. Why? Because I was in love with her, or thought so.

PF: *What is it that attracts musicians to each other?*

CF: The same field naturally attracts people to each other. But music even more so because music is such a spreadable, social, non-secret and accessible thing.

PF: *What qualities does the ideal woman have, to you?*

CF: I must quote an Army friend who said, "For me, a woman must be beautiful, clean, musical, and with a sense of humor." It is rather the same for me...well, with reserve.

PF: *Is it true you proposed to Mom for seven years? If so, what prevented you from giving up?*

CF: No, it is not quite true. The "7 year cycle" is a different one. We MET in Tanglewood seven years after we didn't really meet in Portugal. Then, seven years after (Tanglewood), I proposed to her. But I hadn't seen her much during the first six of those seven. From then on it is true. I proposed to her in 1954, and she said "yes" in 1959. During those 4 1/2 years I

We avoid it (competition) with music. We don't consider music a competitive sport or game. The idea is to be good, not better than others.

didn't pursue anyone else seriously. And the two years prior to our engagement, it was mutually quite serious. Therefore, I had hopes and didn't give up.

PF: Is there competition? Do you coach each other, divulge secret fingerings, criticize totally honestly?

CF: I suppose there is competition—with mini-golf, with ping pong, in conversation, etc., etc. We avoid it with music. We don't consider music a competitive sport or game. The idea is to be good, not better than others. Not to divulge fingerings is totally foreign to us, and that goes far beyond fingerings. Mutual criticism is thorough and totally honest except when it could be necessarily "nervous-making," e.g., just before performing.

PF: What are the ingredients that make up a good marriage? Would you encourage musicians to marry each other?

CF: Impossible to answer. Marriages that have the earmarks of success often fail, and vice versa. As Ogden Nash says, "In the world of muses, there are no rules." Ha, ha, ha. I mean there are no rules. I would say that monogamous orientation is helpful. And yes, I would encourage musicians to marry each other. The slight fear of competition is more than made up for by the advantage of the common base and the unending empathy.

PF: You've confessed that you were hoping for a daughter. Is that just to make me feel good, or is it true, and if so, why?

CF: It was never a very pronounced preference. I happen to like girls.

PF: Do you ever wish I was a pianist?

CF: No. But I am damn happy that you are a musician. The instrument does not matter.

PF: As I was growing up, I noticed that most, if not all your friends that came over were musicians. Are there any non-musicians who have been important to you?

CF: Many non-musicians have been and are important to us. For obvious reasons the musicians had and have greater visibility.

PF: Are there any non-pianistic influences on your playing?

CF: Musical but non-pianistic — many. The polarity of Toscanini. Furtwaengler is an influence. But more directly, for seven years during my twenties, I worked very closely with the choral conductor Paul Boepple. And HE and IT, i.e., choral music, have become an enormous influence.

PF: What influences on your playing can you attribute to other disciplines?

CF: Aside from the obvious ones — memorizing poetry, which I did a lot, even voluntarily — I should say that the abstract learning that goes into languages and a tiny bit of math and philosophy has some influence on the approach to music; structure consideration being one. And it certainly has a bearing on TALKING about music and teaching music.

PF: If I didn't know you were an opera buff I would hear it in the vocal, lyrical quality of your playing. Do you make the connection consciously? Is there any singer in particular that you are emulating?

CF: The connection with singing is very conscious indeed. My first piano teacher loved singing and made me sing. My mother was a singer with a gorgeous alto voice and enormous musicianship, but unfortunately limited technique and limited repertoire. I myself had a beautiful soprano voice and spent my time with vocal music, often accompanying myself. No, I can't say that I emulate a particular singer, but I love to listen to singers more than anything else. If I have to name names, I should mention Elisabeth Schumann, Lauritz Melchior, and many, many, others.

PF: Please take one quality from each of your favorite pianists dead or alive and create the pianist of your dreams.

CF: That's not so easy because some are mutually exclusive, but I'll try. Schnabel's entertaining wisdom; Serkin's piety; Rubinstein's uncomplicated-ness; Horowitz's egocentricity; Lipatti's ever-present beauty and expressivity.

PF: How do composition and conducting, two of your interests, affect instrumental playing in general as well as yours in particular? Do you feel that all students should have some sort of training in these areas?

CF: I have to take them one by one. Conducting automatically teaches one about instruments and economy in practicing. It is also helpful in teaching because it requires a giving up of inhibitions and an externalization. It also helps in playing concertos without conductor. And last and LEAST, it can help during concerto rehearsals, though the latter can often backfire. Composition, on the other hand, is essential. One's whole attitude towards playing is different if one has had the habit of writing down music — even someone else's. One's whole pedantry in reading music diminishes. The sacredness of the dot, for example, disappears, and so does the importance of the slur, or the small crescendo, or even more so, the LACK of written crescendo or diminuendo.

PF: What is it that makes you gravitate more toward classical/romantic German composers rather than contemporary ones? Is it just background?

CF: It is only partially background. In order to gravitate, one must love it and identify with it. While I have been much interested in a lot of contemporary music, and learned some, the real emotion is with music which has harmonic clarity, no matter how complicated, and harmonic pull. To put it more practically, I want to be able to HEAR music so well as to be able to transpose it into other keys. If I can't transpose it, it misses a significant dimension.

PF: What is it about Beethoven specifically that you identify with so strongly?

CF: Music has been around for thousands of years and will be. Independent music — call it abstract music — in other words, music that lends itself to concert-consumption, that has no extra musical connection, that can stand being listened to by hundreds or thousands of people who do nothing else at that time... THAT music is only a few hundred years old. And in my opinion, is not here forever. Beethoven is front-and-center of this development. He epitomizes "absolute music." In addition, among the musical gods — Bach, Mozart, Beethoven, Schubert — Beethoven is probably the most accessible. Not EVERYTHING with Beethoven is BEHIND the notes. Some of it is learnable.

PF: You cite Schnabel as one of the most important influences on you. What were the things that were most ingrained in you? Do you emulate his teaching method?

CF: Schnabel rates a separate interview. By far the most important influence. If I have to summarize, I should say: the importance of the inner message; the composer's wish; the structure - consciousness; the importance of polyphonic playing; the importance of FINE technique; the combination of thorough planning of every detail with spontaneity and improvisation. A lot of his teaching I try to emulate, but I can't afford to be quite as sophisticated; i.e., I hear a piece more than once!

PF: Your master classes are incredible. Did you learn this skill or is it a God-given talent? Is psychology a large part of it?

CF: Whatever it is — not to be over-estimated — I of course LEARNED, not studied. I think you know the difference.

should serve as an inspiration, not a frustration, but should be remembered. In addition, one might add that with all the expense of energy on technique, on expression of profundity, on learning of repertoire AND the peripheral aspects, not too much energy should be expended on the career itself. That should be a result.

PF: How did WW II affect you personally as well as musically? Is suffering and/or pain a useful ingredient in music-making?

CF: An enforced getting-away-from-it-all probably did no harm, and probably no good either. ANY experience can be a useful ingredient in music-making. I don't think there is much to the romantic cliché about the importance of pain and suffering.

slowing of the learning ability. This is a worry. Death is no worry.

PF: One of your most outstanding qualities is your sense of humor. Do you find comic value in things to help keep perspective on the world?

CF: A sense of humor has many facets. To do and say funny things is fine; to react to funny things is even better. But it can spread into not taking things seriously enough, and that can be harmful. Unfortunately I sometimes find EVERYTHING funny. That is a mistake.

PF: Along the same lines, I've noticed you're quite a "ham." Is music anything like acting?

CF: Of course there is some acting in the playing of music. I remind you of the times when you say to me, "Wait until the last moment to jump to the next position with your hands. It will enhance the surprise." Isn't that acting?

PF: What projects/goals, musical or otherwise, are still to come?

CF: Here are some unrealistic goals:

- (a.) really identify with — love — a NEW piece of music
- (b.) perform, in public or in private, a major piece of piano music without lapse in concentration, i.e., without wrong notes, nuances, balances, etc.
- (c.) acquire a VISUAL memory.

And, more realistically, learn more repertoire. It is infinite. ♣



Learning sometimes means only patience. I suppose the most important thing is the love of the work, of the piece at hand, of its endless problems and opportunities. And the realization that the music is supreme, that the working process is at least as important as the result, and that it is more important than the people involved. Psychology and diplomacy are useful but not important.

PF: What is the best piece of musical, NOT career, advice you can give to young people?

CF: I just answered that to some extent. Schnabel's famous quote, "Good music is always better than it can be played,"

PF: What do you think causes stage fright? Are you more or less nervous depending on your general mood? How do you control mood swings?

CF: Stage fright can have a number of causes. Insufficient preparation is often one. The presence of "examiners" rather than "consumers" is another one. Teachers, jurors, auditioners, AND, by the way, students can contribute to stage fright. With me, the general mood is more significant. I can control it only in part.

PF: To me you have always been ageless. Do you worry about your health, aging, death?

CF: My health is good. Aging is no great handicap except for the conspicuous

Winner of the prestigious Avery Fisher Career Grant in 1988, Pam Frank has embarked on her own active schedule of solo recitals, chamber music and orchestral performances. Recent concerts include appearances with the Cleveland Orchestra, Minnesota Orchestra, New Jersey Symphony, Rochester Philharmonic, St. Louis Symphony and Israel Philharmonic. Last year she toured Europe, giving recitals with Peter Serkin, Yo-Yo Ma and Joseph Suk. She also participated in the Isaac Stern chamber music master classes at Carnegie Hall as part of a group of performer-master teachers assisting Mr. Stern. Pam began her violin studies at age 5 and, after 11 years as a pupil of Shirley Givens, continued her studies with Szymon Goldberg and Jaime Laredo. In 1989 she graduated from the Curtis Institute of Music in Philadelphia, where she now lives.

Develop an Orchestra in Your Suzuki Program

by Joanne Erwin

ORCHESTRAS AND SMALL ENSEMBLES PROVIDE EXCELLENT AVENUES for Suzuki students to practice their music reading. Participation challenges their note-reading skills and helps develop the independence required to play different parts. Once you decide to develop an orchestra in your program, there are a number of challenges you face. In this article, I will outline some of these challenges and give some suggestions for meeting them.

Gathering equipment.

Besides music, little equipment is necessary. Chairs, stands and space are the most obvious. If you do not have music stands and don't have money to buy some, have each student bring a collapsible stand to the rehearsal. It is also helpful to have a board to write out instructions or directions.

Handling a wide range of abilities.

The music you choose is the determining factor. There are many pieces, such as concerti grossi, that have various levels of parts. If you have the faculty available, you may divide up into smaller groups by reading ability. Otherwise, some students will find the music easy, and others may need to practice.

Conquering your reluctance to conduct.

Starting in the Baroque tradition of "conducting" by playing with the students is probably the most effective way to overcome any reluctance you might have to conducting your group. As you read from the score, you can jump to the sections that need more help and play with them. As the group advances, you may be inspired to learn more about conducting or to find someone else to conduct the group.

Accommodating available instruments/expanding your group.

Instrumentation is a problem in most Suzuki schools where there is a wealth of violins and not enough of the other stringed instruments. First, look for music that complements your group — pieces that involve lots of upper string work with a simple bass line. You may invite guest performers of the needed instruments to join the group. Private teachers of other instruments could suggest students, or friends of your violin students who play other instruments might enjoy the experience. Encourage your advanced players to tackle the viola part or even to learn viola. Finally, if you don't have Suzuki viola, cello or bass

Choosing appropriate music.

There is a large array of pieces available at all levels. Ask someone in your area for suggestions and perhaps borrow some pieces. If there is a music store in your area that carries string orchestra literature, go and browse through it and possibly take some pieces on approval. There are graded catalogs and tapes available from the publishers that can be helpful in your search. It is a continuing process even after you are established. The literature is the heart of the matter. Choose wisely.

Ensuring that this experience does not detract from students' individual practice time.

The music that you choose for ensemble should not be as difficult technically as their private lesson material. The benefit is in the group effort and the challenge of coordinating one's work with others. My experience has been that, for most students, little extra time is needed to practice parts, and the motivation is priceless.

Scheduling rehearsals.

As an outgrowth of the Suzuki weekly group classes, the advanced students who are reading could have a portion of their group time allotted to ensemble work. Gradually the time might be lengthened reflecting the students' levels.

Using rehearsal time effectively.

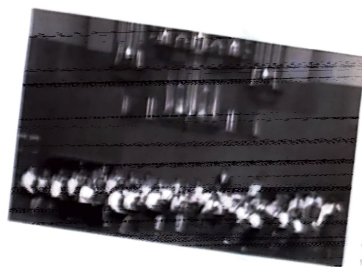
The most important objective is to keep all the students involved as much as possible. If you are working with one group, have the others help evaluate that group's improvement or look over their own parts that you will hear next. Involve the whole group in listening and analyzing what is happening to the music. Another goal is to cover all of the pieces each meeting so the students don't forget too much between rehearsals. With weekly practices it is important to touch on all the repertoire, especially as you approach a performance.

Listening to recordings.

Do not assign repeated listening to recordings of the music you are working on. The point of ensemble work is note-reading skills, and if you give them recordings they will learn the music by ear. A single playing for the group at rehearsal can give them an idea of the total sound that you are working towards and may help if the style is unusual.

Introducing the pieces.

The first exposure is important to students' feelings about the piece. Give them a short explanation of style, historical placement and discuss the key, harmonic relationships, and difficult areas. Establish one line, one phrase at a time if the piece is challenging. Be sure to find what is good in what they do and compliment them, then make suggestions about what to practice. I find Suzuki students very cautious in their sight-reading, but by the second rehearsal they are in excellent shape.



Deciding how often to perform.

A good start is to include an ensemble piece in your solo recitals. It allows the younger students and parents to see and hear another facet of string playing, and provides a new outlet for the older, experienced student. Perform at least once a semester either in the school program or at an outside function.

Involving parents.

Encourage parents to participate in the orchestra. Many Suzuki parents find this the perfect outlet for them to continue their string study. Individual lessons may demand more time than they can afford, but the group experience will keep them in touch with the playing skills they developed with their child at the beginning. Also, many of them want to hone their note-reading skills to help their children and find the ensemble experience beneficial.

In closing, participation in orchestral and chamber music ensembles offers a wonderful outlet for the string player. For Suzuki students that have reached a proficient playing level and are developing music-reading skills, group experiences can provide stimulation. The music selected can represent a variety of musical styles and offer another educational component to their development. I have found string orchestras to be highly successful with Suzuki students and hope you do, too. ♪

Joanne Erwin is currently Assistant Professor of Music Education at Oberlin College. She also teaches in the Department of the Northern Ohio Youth Orchestra. Dr. Erwin earned her Bachelor's and Master's degrees in music education from the University of Illinois and her Ph.D. in string pedagogy from the University of North Texas. She has taught public school string classes from grades K-12, taught string methods classes at several colleges in the Dallas area, and played cello in the Fort Worth Symphony. She has also conducted the Junior Youth Orchestra of Greater Fort Worth and, as part of that program, formed and directed a Suzuki School for violin and cello. For the past ten years, Dr. Erwin has enjoyed conducting the orchestras of the Texas Christian University Summer Suzuki Institute.



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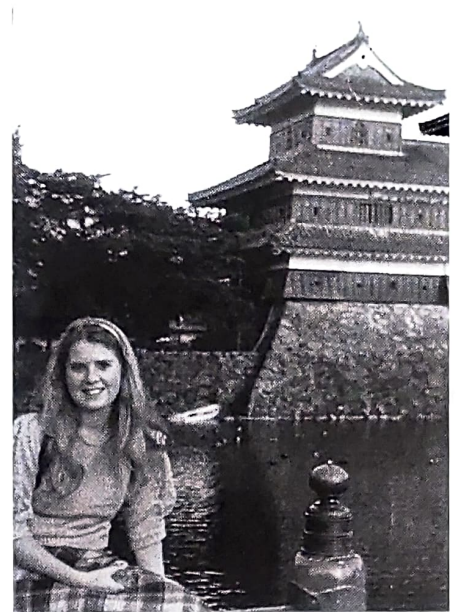
In memory of
Susan Bauman-Jorgensen

Susan Camille Bauman-Jorgensen, a long-time Suzuki student and teacher, died in Newton Centre, Massachusetts, on January 4, 1993. She was 31. Susan was born in St. Louis, Missouri, but spent most of her early years in Caldwell, Idaho, where she began her Suzuki violin study. Throughout her life, Susan's passion for music was nurtured by loving relationships with the late Amy Garvey, June Itami, Don Carlton, Walter Cerveny and Shinichi Suzuki.

Susan earned Bachelor of Arts degrees in both philosophy and psychology from the College of Idaho, with an emphasis on developmental and educational psychology. She spent one year at the Talent Education Institute in Japan with Dr. Suzuki, earning certification as a violin instructor. After her graduation from college, Susan worked for six years at the McLean Psychiatric Hospital in Massachusetts as a counselor and research assistant. She also taught violin at Suzuki Schools in both Newton and Winchester and served as director of music education at the Reading School of Creative Arts.

During her year in Japan, Susan conducted an independent research project in which she examined the cultural influences underlying the development of Suzuki's thought and method of teaching. Her paper, "Early Childhood Learning: Cognitive Comparisons of Japanese and American Cultures," presents the conclusions of her study. It will be published by Summy-Birchard, Inc., with a percentage of profits going to the Susan Bauman Memorial Scholarship Fund. The fund was established to provide scholarship grants to both teachers and students for attending institutes, workshops or conferences.

Susan's mother, Marilyn Bauman, said, "Susan's life and that of our family was greatly enriched by the beautiful people involved in the Suzuki world." Susan gave much to that world in return. Family, friends, students and colleagues alike will always remember Susan for her generous and loving nature, wit and good humor.



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Visualizing the heart of the Suzuki spirit in his photographs



ART IS THE MAN



by Joseph McSpadden

WHEN HE COINED THE PHRASE “ART IS THE MAN,” it is certain that Dr. Suzuki had every human being in mind and not just specific individuals of any gender. Yet, it is ironic, appropriate, even poetic, that Art Montzka fits the profile so well.

The man behind the art that appears so frequently in the American Suzuki Journal is Arthur Dale (Art) Montzka. Like many musicians, Art wears many hats. Because of his genius as a photographer, few know that photo art is just Art’s hobby. He is, in fact, a very talented professional musician and teacher. His skill with a camera has largely overshadowed his talent as a parent and teacher, so few outside his family and the communities that have been graced by his goodness know Art, the entire man. It is time for that perspective to be brought into focus.

Art would probably like best for the focus to be on Marilyn, his wife of thirty-four years, and their four children—Susan, Ann, Eric and Karl. In addition to her roles as wife and mother, Marilyn has made an impressive career as a Suzuki piano teacher. Ever since Art’s fame as a photographer has drawn international attention, Marilyn has taken on the tedious task of packing and shipping Montzka photos all over the world.

Their oldest child, Susan McDonald, is now coordinator of the Suzuki String Program at CASA (the Conservatory and School for the Arts) in St. Louis, and her husband Mike works for a law firm there. Ann and her husband, Line Smelser, have completed their graduate degrees, she in violin and he in cello. They teach privately in northern Illinois and play in several chamber groups and orchestras. Ann is the founder and director of the Sycamore Suzuki Strings.

Eric and Karl have graduated from Northern Illinois University with degrees in percussion and piano, respectively. They are both free-lance musicians performing in the Chicago area.

Art received his Bachelor of Music Education degree in 1957 from the Oberlin Conservatory, where another highlight of his life was meeting Marilyn, who received her Bachelor of Music degree there in 1960. In 1961 Art was awarded his Master of Music from the Eastman School of Music, where he was graduate assistant to Frederick Fennell.

From there it was into the real world for Art and Marilyn, and from 1961 to 1968 Art taught strings and conducted orchestras from fourth through twelfth grades in West Orange, New Jersey. The Montzkas bought their first house nearby in Livingston. They were



mer to pack their belongings and attend to all the details of a major move. At the time Marilyn was pregnant with Karl, who was born in Oberlin October 1, 1970.

Another significant development came when Art built his first permanent darkroom in the basement of their Oberlin home. Photography had been an important interest since his army days in Europe in 1958, when he played with the famous Seventh Army Symphony. Art relates, "This was the first time since then that I had a permanent set-up where I could go any time to print pictures without blocking out windows, setting up the enlarger on a washing machine, etc." During the winter term at Oberlin, regular courses stop and faculty members set up courses on any subject they would like

Left: Art at the organ at the Federated Church of Sycamore. Below: the Montzka family, Christmas '93. Seated, from left: Linc, Ann, Susan, Mike, Daniel. Behind: Marilyn, Eric, Drew, Karl, Art.

attracted to it by a large music room, which soon held a family heirloom—a Steinway grand piano—and a harpsichord which Art built in 1964. This room became the studio for as many private piano and violin students as Marilyn and Art could handle, and they often joked about their quick greetings in the doorway as she finished her students' lessons and he started his. This room was also the scene of frequent chamber music gatherings with friends.

Gradually the house was filled not just with beautiful music but with the joyous sound of children. Art writes: "Susan, Ann and Eric were born in Livingston. We bought a small violin and started teaching Susan Suzuki-style when she was about five years old. At that time we were not as thorough or consistent as we should have been, but it was a beginning. I also have pictures of Ann and Eric playing this violin. One picture of Eric at age two appeared on the cover of the *American String Teacher* magazine in an issue devoted to the famous violin virtuoso Ysaye. They had put under the picture, 'Eric Montzka, the next Ysaye.' This issue somehow reached Ysaye's son in Belgium, who sent an autographed picture of his father and a note saying, 'Bravo, Eric.'"

In early 1969 Art received a call from Clifford Cook, a music education professor whom he and Marilyn had studied with at Oberlin. Cook was going on sabbatical leave in the fall of 1969 and wondered if "Arturo" might be interested in becoming his replacement for that year. Marilyn and Art were intrigued with the idea of returning to their alma mater as faculty, so he took a year's leave of absence, they rented out their home in Livingston, and the family headed for Oberlin.

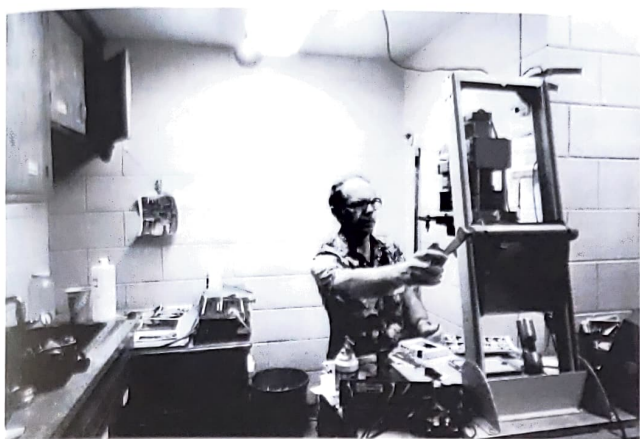
Toward the middle of the school year, Professor Cook decided to retire, and Art was offered a three-year contract extension at the rank of Assistant Professor of Strings and Music Education. Art recalls, "It was fun getting to know some of our former professors as colleagues, and it was great working with such outstanding students." The Montzkas bought a house in Oberlin, then returned to Livingston for the sum-



to teach. "I enjoyed teaching courses in photography and recorder playing. Daily we had a dozen or more students working on photography at our house."

There was also a thriving Suzuki Program at Oberlin. Professor Cook had first brought the ideas of Dr. Suzuki to the attention of teachers in the United States in 1958. Art and Marilyn soon became involved as parents in the program; Susan and Ann studied violin with Kazuko Numanami, an outstanding Japanese teacher who had studied with Suzuki in Japan and was now teaching in Oberlin. Watching her teach Susan and Ann for two years proved to be an excellent course in Suzuki teaching. "In the summer of 1971," Art continues, "we heard of a 'Suzuki Institute' which was to be held at Stevens Point, Wisconsin. I decided to go learn what I could, and offered to take pictures for sale."

Every August since then Art, Marilyn, and some of their children have spent one or two weeks at Stevens Point. Their photo activities have grown ever larger as the American Suzuki Institute there has grown, along with the more than fifty other summer institutes in the United States and Canada now patterned after it.



Above left: Art at work developing pictures.
 Above and below: Art working with orchestra students in DeKalb and with a teen class at Stevens Point.

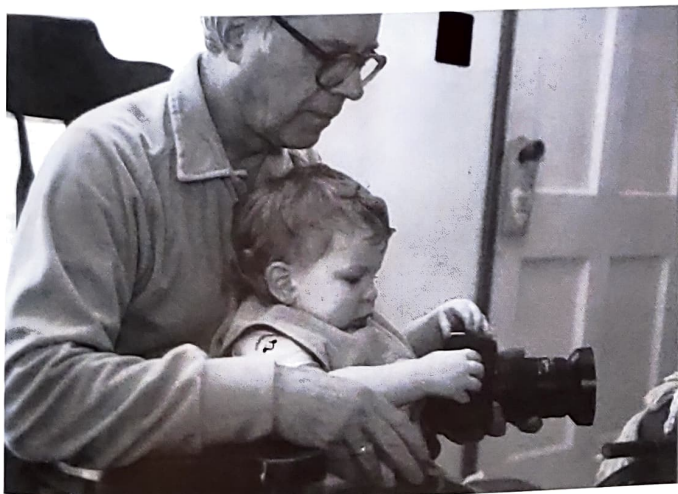
Professor Margery Aber, founder of the Institute at Stevens Point, writes of Montzka's work there: "Art comes out from behind his camera for a few moments to give that warm smile, and if one is lucky his humor comes out verbally." Speaking of his incredible energy she continues, "Not even Edison could beat him for fewer hours of sleep per night. He seems to thrive on locking himself into a 5'x5' dormitory basement kitchen (a make-shift darkroom) with his tons of equipment from 10:00 p.m. until some wee hour like 3:00 a.m. But if one should stop by there would be chortles of laughter as he displayed this or that 'shot.'" Aber poetically describes Art's avocation as "silent story telling." Anyone who has ever seen his film artistry would agree that "Art has a unique sensitivity for capturing the characters on film but leaving the viewer to provide the story."

In the Fall of 1973 the Montzka family moved to Sycamore, Illinois, some seventy miles west of Chicago. Art had been hired to teach strings and orchestras, grades four through twelve, in the nearby DeKalb Public Schools. Soon after, he assumed additional responsibilities for teaching 8:00 a.m. classes in conducting and string methods at Northern



Illinois University, performing as a violinist with the Rockford Symphony, forty miles northwest, and conducting the Rockford Area Youth Symphony, which he did until 1980.

In his "spare" time Art built a large Schober electronic recital organ so that he could get back to organ playing, one of his passions in high school and college. After he had practiced on the completed instrument for a while, churches in the area started calling him to be a substitute organist. In 1978 he was hired as the regular organist at the Federated Church in Sycamore, where he has served ever since.



Above and right:
 Art with grandson Drew. Suzuki guitar, yes, but Suzuki photography?

This past February I had the long-awaited opportunity to visit the Montzka home in Sycamore, Illinois. I spent many enjoyable hours gathering materials for this feature and going through their archives of delightful pictures: visual chronicles of the Montzka family and our history as an Association. A few excerpts from my conversation with Art, Marilyn and Ann follow.

-P. Brasch, ed.

What do you remember about growing up as a Suzuki kid, Ann?

Ann: I remember playing a Seitz Concerto for the Sycamore Board of Education. People thought it was a big deal. I was thinking about the refreshments!

Art: Ann's performance was part of an effort to show administrators some benefits of music education. When we first moved to Sycamore, the schools were on the verge of cutting out the string program.

Marilyn: Our kids were in grades seven, five, kindergarten and pre-school, and they all played the violin. We had no intention of living in a community without a school string program. There's a fairly good one now.

What else did you do to continue your involvement in those years?

Marilyn: We sought out good teachers for the kids, even though it meant driving hundreds of miles a week.

Art: We traveled to lots of workshops and institutes. That sometimes meant fourteen classes a day for four kids, in addition to taking pictures!

Ann: But Mom always made it to all our private lessons.

Did you teach at any Institutes, Art?

Art: Yes. I taught at the New Jersey ASTA Conference in the sixties. I conducted the high school orchestra and coached chamber music. Orlando Cole, Paul Doktor, Sam Applebaum and Homer Mensch were teaching there and during any free time I had, I observed their lessons and took pictures of them. Nights were spent developing film and printing photos so people could see them on the bulletin board the next day.

Do you have any funny stories to share about your childhood?

Ann: I actually thought Dad and Mom wanted to hear me play early in the morning. I used to serenade them in their bedroom with Twinkle at 6:00 a.m. They pretended to be pleased. I found out only recently what they really thought. Then I remember practicing in the darkroom when my hair got caught in the rollers of the photo processor.

Do you have any regrets about it all? Were there drawbacks to your Suzuki involvement?

Ann: No. I feel incredibly fortunate. And there was never pressure put on me.

Art: (amid much laughter, as Ann left to go teach): Some morning I'm going to come over and play Twinkle at 6:00 a.m. for you.



Marilyn works with a hospitalized student.

Also in 1978 Art became conductor of the Kishwaukee Symphony Orchestra, an adult group formed a few years earlier by talented amateur musicians who wanted to get together for enjoyable music making. Perhaps Art had fond memories of the music room in Livingston. Whatever his motives, Art continues in this position and is proud of the developments that have occurred during his leadership. The budget has gone from absolute zero to over \$25,000 per year. An active Symphony Board now helps raise money. Instead of playing two concerts a year of mostly high school arrangements, the group now plays four concerts annually of standard orchestra literature and is beginning to sound professional. Fated to play at first in schools and churches, KSO now claims as its home the Egyptian Theater, a beautiful 1920's movie theater recently renovated with \$2 million of local and state money.

Art decided to retire from thirty-six years of string and orchestra teaching in 1993, after twenty years with the DeKalb School District. Last May, 160 of his current and former students and colleagues gathered to pay him tribute in a surprise concert organized by Marilyn. Susan, Ann, Eric and Karl also played in the concert. In covering the event a local newspaper quoted the school district's music coordinator: "He (Art) is a wonderful teacher who always puts his concerns for students first. His energy is tireless. He maintains a more hectic schedule than some half his age."

Not surprisingly, everything Art writes contains paragraphs about Marilyn and their children, nearly equal amounts about his students, and but a sentence or two about himself. But the heart of Art the man is even more expansive. In a 1985 letter to family and friends he poignantly wrote: "On Christmas 1972 in Oberlin we brought home a Golden Retriever puppy for the family. We named her Kesa, using the first letters of our children's names (Karl, Eric, Susan, Ann.) She was a wonderful dog and an integral member of our family for thirteen years.



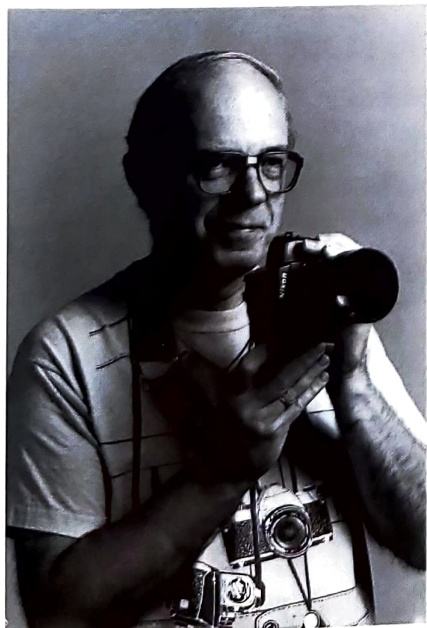
Laurel Thurman, Concertmistress of the Kishwaukee Symphony remarked, "Art is one of the few conductors without a mean bone in his body."

Kesa came to us when Eric was in kindergarten and passed away quietly on the morning of his first day of college."

Because of his winning personality and his genius with a camera, Art has been welcomed at Suzuki institutes and conferences world-wide. Michele Higa George of the Cleveland Institute of Music contributes this assessment of Art's art: "In his quiet, unobtrusive way Art Montzka captures precious moments and turns them into lasting memories. He is a virtuoso with his camera, visualizing the heart of the Suzuki spirit in his photographs of children, parents, and teachers. The joy on Dr. Suzuki's face as he works with a stage full of young musicians will continue to be an inspiration to generations of families and teachers thanks to the work of this remarkable man."

Art has the unique sensitivity for catching the essence of a story through its characters.... We can identify in our own lives the character and feelings that Art has so skillfully presented. It has been said that only greatness can be recognized by one who is great. Well, what Art sees and develops is greatness, because he is great.. a warm, sensitive human being, with a splendid sense of humor. Hats off to a great man!

—Margery Aber



Art in his familiar camera shirt.

Art has received numerous honors. In 1988 he was named "Teacher of the Year" by the DeKalb Schools, and received the Illinois State Board of Education's "Award of Merit" for outstanding contributions to education. The same year his photo essay *Suzuki Images* was published by Shar and instantly became the *Life* magazine of the Suzuki movement. In 1990 the Altrusa Club presented the entire Montzka family its Cultural Award "for unselfishly sharing its musical talents through performing and teaching, thereby enhancing appreciation and enjoyment throughout the community."

The designation that Art is probably proudest of has long been ex-officio. For many years most Suzuki teachers and parents have just assumed that Art must be the "official photographer" of the Suzuki movement because he is always there - at workshops, institutes and conferences. In fact, Art has always been there out of love and a desire to record for posterity the transformation for peace through music that Dr. Suzuki has brought to our world. June 3rd, 1994 Art will be awarded the Suzuki Association of the Americas' "Distinguished Service Award."

Art has always been a developer. Unlike "so-called" developers who "landscape" our Earth for profit, Art has spent his life developing family values, love and respect for children and life in any form, friendships, and a cultural environment in which those qualities can survive.

Art also develops photographs.



Please see page 5 of this issue for some wonderful institute photos by Art.

Art will be displaying some of his special photos we may not have seen before in the exhibit area at the Chicago Conference, June 3-6, 1994. He will be photographing events throughout the weekend. He and Marilyn will display proofs and take orders at the end of the Conference.

BOOK PREVIEW

77 Technic-Building Variations on Suzuki Melodies

by William Starr

Summy-Birchard has announced publication of an exciting new book by William Starr, *77 Technic-Building Variations on Suzuki Melodies*.

The book contains 77 variations on familiar Suzuki melodies, covering technical challenges involved in vibrato, double stops, finger action, selected bowing techniques, shifting, harmonics and positions. The variations range in difficulty from Suzuki Book 2 to advanced levels, with each variation presenting many repetitions of one technical challenge. While teaching points are presented with each variation, the book also includes an extensive study guide that provides basic information and preliminary exercises to help students develop specific techniques.

The variations can be played in a variety of ways: with a recording of the melody made by the student, with piano accompaniment, with other students playing the melody, and with other variations in combinations of two, three or four. They can be used for group lessons and concerts, for duet performances, on solo recitals (with several variations grouped as a suite), and in ensembles (for example, with different variations of Twinkle in A played together).

Here are portions of sample variations along with excerpts from sections of the Study Guide.

◆ Vibrato

The Study Guide contains historical references to vibrato, a description of the aural characteristics of artists' vibratos, physical components of a fine vibrato, and preliminary exercises for the development of a basic vibrato. For example, good vibrato development depends on proper support of the violin, an even, relaxed hand (or arm) oscillation, and flexibility in the finger joints. Detailed exercises are provided for each of these components individually as well as in combination. These preliminary exercises should be performed as preparation for the vibrato variations.

Variation 7. Etude



1. In the second measure, on the up bow, slide up to D with the 3rd finger.
2. Focus on a continuous vibrato from one note to the next.
3. Advanced level: change vibrato speeds for expression.

Example: Start the first two notes with a faster vibrato, followed by a slower vibrato. Do the same in the 5th and 9th measures.

Twenty-five years ago I came upon the idea of writing a humorous, difficult variation on Twinkle. Since I crammed a number of advanced techniques into this variation, it seemed appropriate to call it Variation "Z," the ultimate goal for young violinists. When Suzuki heard Variation Z and saw the children's delight, he suggested that I write variations of moderate difficulty that all the children could play and enjoy, but for some reason the time was not yet right for me.



Recently, while lamenting the fact that there were so few easy pieces for the student beginning to learn vibrato, an "aha!" struck me. Why not use the variation concept for vibrato development, and write variations on Suzuki melodies that would be fun to play? In the excitement engendered by this idea, variations started to flow, not only for vibrato, but for other technical challenges as well.

Suzuki once said, "We must continue to develop new ideas to help children learn to play more easily, and to help them enjoy their learning." These variations and the accompanying instructional material were written to help meet children's needs: the need for specific guidance, the need for learning to be presented in attainable steps, and the need for learning to be joyful!

I hope everyone who uses the book will find it helpfully instructive and enjoyable.

Bill Starr

◆ Double Stops

Double stops should be played with the same bow weight as single notes.

Variation 25. Twinkle



1. Tune to open strings present.
2. If there is no open string in the double stop, tune the note most easily matched to an open string; then, not changing it, tune the second note to it.
3. Listen for resonance.
4. Focus on the feeling of the placement of the fingers played in tune.
5. More advanced players: add vibrato.

◆ Finger Action

Placement of the left hand and various aspects of finger action are addressed in the Study Guide for this topic. As students work to increase speed with accuracy and facility, they must be aware of four aspects of finger action: the pathway (angle of approach, height), striking action, lifting action, and speed.

Variation 45. Witches' Dance



1. Play with decisive striking and lifting actions, but with the minimum effort to produce a clear tone.
2. Start each trill with a clear attack with the bow, particularly the five-note trills.

◆ Harmonics

Variation 51. Song of the Wind ("Thrown" natural harmonics)



1. Slide the finger up the string lightly. As the harmonic is reached, straighten the finger and lift it off the string in one smooth motion. At the same time, lift the bow off the string. Played in this fashion, the harmonic will ring.

◆ Selected Bowing Techniques

The Study Guide contains preliminary exercises for *detaché*, *sautillé*, and *spiccato* bowing. For example, the section on developing the basic *detaché* bow stroke includes three exercises designed to develop flexibility in the wrist and fingers with the bow stroke being initiated by the forearm.

Variation 57. Allegro (Repeated two-string crossings)



1. Place the bow on the E string very near the A string level so that the string crossings may be made with the smallest forearm motions possible.

2. Advanced level: To reach the A string on the down bows, raise the hand without the forearm. Draw bow on A string while keeping the forearm on E string level. Lower the hand to its original position as the bow returns to the E string.

◆ Shifting

The Study Guide contains basic information on shifting, with an emphasis on principles of rapid shifting and exercises for the development of accuracy and speed based on these principles.

Variation 64. Twinkle



1. Release the weight off the finger or fingers down before all shifts.
2. On descending shifts, put the finger down in the new position only AFTER the hand has moved to the new position.
3. Play with the following bowings: *detaché*, bouncing bow, four slurred, eight slurred. When slurring notes, lift the weight off the bow on the shift. Keep the left hand relaxed.

◆ Varied Advanced Techniques

The final variations, 70 through 77, contain varied advanced techniques. Many students have heard Mr. Starr play these over the years and have asked for the music.

Variation 72. Allegro



1. Arpeggiated ricochet bowing: Play with a flat bow. The change of strings is done entirely by the arm in one smooth arc.
2. Ricochet scale: First, play the scale with a slur to get the speed of the fingers set. Second, holding the bow lightly in the hand, vary both the height from which the bow is dropped, and the speed of the horizontal movement until the bouncing bow is coordinated with the fingers. ♣

Suzuki in South America



While Marilyn O'Boyle was teaching at the Festival in Chile, in January, she received this communication from the Suzuki program in Cordoba, Argentina.

Cordoba, Argentina

The Suzuki Method in Cordoba, Argentina, functions within the School of Arts of the National University of Cordoba. Student groups consist of children from ages 3 to 17. Many of them pursue further University training after age 18, continuing their study of violin, viola, violoncello or piano.

Financial support for the program is covered in part by the University, which grants room facilities and salaries for a number of teachers, and in part by the S.M. Parents' Association, which provides other wages and promotes various activities. Both entities collaborate in the organization of concerts, student and faculty auditions, lectures, travel, television and radio broadcasts and recreational events.

The Suzuki Method of Cordoba began with the pioneering work of Prof. Dolores Oliva Soaje de Bermann. Though she has now retired, Prof. Bermann continues to be the true source of inspiration for the Method. In the beginning she traveled to Japan, working with Saburo Sumi. Later, with Prof. Alfred Garson in the U.S.A., she received further information on the Suzuki philosophy. Prof. Bermann, herself an outstanding violinist, soon devoted herself full time to teaching young children. In time, as new faculty members were initiated and new students attracted, the Suzuki institution grew.

In 1986, the Cordoba program benefited from visits by Prof. Garson and a number of other reputable teachers, Profs. Jaqueline Corina, Hiroko Primrose, and Beverly Graham, as well as a group of 11 young American students touring South America. The same year, Prof. Willem Bertsch also spent time lecturing, teaching and offering master classes.

Representatives from Argentina, and Cordoba in particular, have been present at international Suzuki events. In 1985, Prof. Bermann and Prof. Odina Lestani de Medina attended the 8th Conference and Festival in Edmonton, Canada. In 1987, Prof. Bermann traveled to Germany, together with representatives of the Parents' Association, for the Berlin Conference and Festival. Groups from Brazil and Cordoba have also exchanged experiences at meetings held in both countries.

Starting in 1991, several faculty members have attended the annual Suzuki Festival in Santiago, Chile, working under the guidance of Prof. Marilyn O'Boyle in violin and Caroline Blondet in piano. With a present enrollment of 274 students—violin, 154; piano, 106; viola, 6; cello, 5; flute, 7—and a faculty roster of 27, the Suzuki Method of Cordoba is thriving.

Young students of yesterday are the teachers of today. Many of them have obtained scholarships and grants, allowing them travel and further experience. Former students are presently members of recognized orchestras and ensembles: Camerata Bariloche, Orquesta Filarmonica de Buenos Aires, Orquesta Sinfonica de Cordoba y Orq. de Cuerdas Municipal. Others have gone on to pursue careers as chamber musicians and soloists.

—Submitted by Odina Lestani de Medina, Program Coordinator

A January Summer in Brazil & Peru

by Tanya L. Carey



The airplane floated over the soft, moss green-covered mountains and landed in the Southern part of Brazil in beautiful Curitiba, a city of 1.5 million people in the state of Parana. It was January 2, 1994, the beginning of the Oficina de Musica XII, and the Suzuki Program was enjoying its third year as a part of this country-wide, month-long course for students and teachers in the warmth, beauty, and vacation-time of Brazil's summer.

Curitiba is a clean, modern city celebrating its 300th year. Known as the Ecological Capital of Brazil, Curitiba has 500 square feet of green area for each inhabitant. Its transportation system is a world-model of bus-only streets and three-section buses. Curitiba is a cosmopolitan city with many nationalities represented and a healthy respect for all cultures. Brazil is currently enduring an inflationary rate which has reduced incomes by one half per month! Prices are changed weekly in the stores. There are several sets of money. One thousand cruzeiros were worth about \$3.15 during the first week I was there. The private teacher's salary is about \$7.50 an hour. Music is not generally taught in the public schools. A public school teacher would earn about \$189 a month, but \$90 a month for part-time teaching is common. Rent for middle range, two bedroom, one-bath apartment is about \$100. There is a general state of helplessness about the economic situation. Even so, I detected an energy not only for survival but for change and growth.

The Oficina, ably managed by Christina de Souza, was quite impressive. With a staff of 78 teachers from eleven countries, the event brought together 1200 students from all over Brazil for courses in orchestra, chamber music, master classes, children's choir, band, opera, early music, computer music, piano, as well as Suzuki courses for teachers and students in violin

and cello. Family is a strong concept. If people leave home to study abroad, they usually return to their home city. Since university music programs are relatively new, private studios are the main source of music instruction. There may be, for example, an excellent violin studio in an area, but not the cello and wind players studios to support ensemble experiences for the students. The Oficina provides the opportunity for expanded ensemble experiences not possible in the home cities. The performance of a Brahms Symphony was the first orchestral experience for many of the fine players in the orchestra.

The two-week Suzuki course enrolled twenty-five violin teachers, seventy-five violin students, four cello teachers and ten cello students. Cellists are generally older students because small instruments are not readily available. The ISA donated two small cellos. The rent from these provided part of the airfare to bring cello teacher training to Brazil. This year a donation from members of the SAA provided two more cellos for a total of four in Brazil. This summer program was the first real group experience for the cellists who ranged in level up to Book 4. The violin program showed the students' ability in group work with the most advanced piece being the Ficcio Allegro. The program also included International Folk Songs. The Brazilian audience is enthusiastic and active at concerts. The Suzuki concert made a strong, positive impression.

Everyone's desire to learn and the warmth of the personal contacts in Curitiba made the visit a pleasant experience. I enjoyed seeing the open affection of the fathers to their children even on the street, where it was not uncommon to see fathers carrying infants. The teachers' concern that it was a Brazilian problem to get parents to attend lessons and to come on time gave opportunity for good discussions about the universality of parent education

and the need for teachers to be positive and assertive in their roles. Portuguese is indeed a challenging language. The parents and children helped sort out words as we needed them. I was indebted to Edna Savtzky for her translation during the teacher training class.

The organizer of the Suzuki course and president of the Brazilian Suzuki Teachers' Association (Associaçao Brasileira de Professores Suzuki or ABRAPAS) was violinist Simone Savtzky, a graduate of John Kendall's program. The Savtzky family contains three generations of performing musician teachers. Sisters Adriana, cellist, and Vanessa, violinist, and mother Edna, violinist and violist, form the backbone of the Suzuki string program in Curitiba. There are also two Suzuki piano teachers, Maria Helena Carolla, the pioneer, and Maria Ines Reinetta.

Brazil has had a Suzuki program for twenty years. The first teacher was Sister Maria Wilfried who received training in Matsumoto. The first program was located in Santa Maria, Rio Grande do Sul. Teacher training courses have been offered by John Kendall, 1970-violin; Carole Smith, violin-1992; Yutaka Miyato, cello-1990; Tanya Carey, cello-1994; Nehama Parkin, piano-1993, and Takeshi Kobayashi, 1981-violin. ABRAPAS consists of about eighteen centers. The organization is seeking to establish interior communication links just as is the SAA. The teachers understand the need to link with the larger Suzuki world. Two sessions (one with parents and one with teachers) provided the opportunity to

discuss the broader world of Suzuki. It was stimulating to explore the same questions of excellence and need for the world organization. Access to Dr. Suzuki's educational principles for families of all incomes is a concern. One teacher in the violin class hopes to establish a program with the families of prisoners in Brasilia. We have many new Brazilian SAA members, and we hope each local organization will soon be able to have an SAA membership. We are in agreement that our world ties need to strengthen in order to accomplish our goals.

I said good-bye with the traditional kiss on each cheek to my new friends who seemed like old friends after the intensity of those two weeks. The plane soared through the clear blue skies to San Paulo. Flights to Peru are only two days a week. I caught my breath as I was told there was no seat for me—"Go to the gate and wait." One thing becomes clear in my travels—an unaccompanied American lady is very noticeable. I found the officials always helpful despite language barriers and stern faces. To my relief, I was the first of the waiting group to be given a seat!

Bolivia

A surprise half-hour stop in Santa Criz, Bolivia, gave the opportunity to stretch our legs on this journey through three time zones, roughly the distance from New York to California. Bolivia is an agricultural country with beautiful fields, reminding me of the Midwest USA. Was there Suzuki there, I wondered? Later I met Rosario Anaya, a pianist with prize-winning students, who works at the Instituto de Bellas Artes along with violinist Magali Pinto and guitarist Marjorie Vasquez. Their program began in 1987 with an interchange through Partners of America. This organization is a sister cities program that has paired Fayetteville, Arkansas, with Santa Cruz, Bolivia. Martha Shackford, violinist from Fayetteville, has visited and worked with the violin program in Bolivia.

Peru

A huge lake announced the Peruvian border. To the new visitor to Lima, the desert climate and bare hills ("it never rains in Lima") is a surprise. The current and ocean breezes keep the smog cleared, and the morning and afternoon haze is replaced by brilliant sun at mid day. The beautiful greenery and flowers are a result of irrigation in this part of Peru. Walled

houses, a multitude of beautiful iron gates, and neighborhood compounds with armed guards are reminders of the realities of living in this land of three climates. Inland are the high mountains of the Andes, and beyond, the rain forest of the headwaters of the Amazon.

Lima, a city of 8.5 million people, has a lottery system of customs check. Push the button, if it turns red, your luggage is checked; if it turns green, you go through the gate. A mix-up in airport information delayed my hosts. I decided to call them but I had no money for a call. There was no phone book and I couldn't read the directions! Two men came to my assistance. The taxi driver spoke no English; the young student spoke a little. They provided the coins for my call and made the call for me. In a few moments my hostess was on the line and on the way to the airport. The wait gave me opportunity to observe the many families and children, enterprising people selling gum from plastic sacks, taxi drivers hawking rides, and advance agents luring travelers to their hotels. One group of six women near me was joined during the hour by at least fifteen more women, children, and men—it looked very much like a family reunion! My hostess told me it was. It is the custom for the whole family to gather to see a relative off on his travels. Each new arrival made the rounds to give the kiss of greeting on the cheek. This greeting was not reserved for family, as I found in my first day of teaching, when all of my new students said "thank you for my lesson" and gave me a kiss besides!

The Festival is ably run by pianist and President of the Suzuki Association of Peru, Roberta Centurion and her team of parents and colleagues. The program in Peru was begun by Caroline Fraser, pianist, and Marilyn O'Boyle, violinist, in 1982. Roberta took over the piano program when Caroline left in 1988. The 1994 Suzuki Festival was well-attended with 115 piano students, 91 violinists, 45 recorder players, 22 guitarists, and 18 cellists.

The Foundation Unit IAGathers everyone enrolled for an intensive, in-depth study of the Suzuki philosophy. There is a good deal of reading from material translated by Roberta, her husband and other volunteers including many from the Chilean Suzuki community. Films and observation of teaching round out the IA materials. Roberta feels this approach invites the people with Suzuki convictions to continue study rather than giving the idea that one course creates an instant Suzuki

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teacher. There were twenty-nine in this 1A course, twenty-one in piano 1B, ten in violin 1B including two symphony players, five in violin Book 3, ten in recorder, eight in guitar, and six in cello (2 beyond 1A). The Singing in the Suzuki Style generated quite a bit of interest when Päivi Kukkamäki visited in 1993. The Festival closed with a special ceremony to give the teachers recognition certificates for completion of course work. Each name called met with enthusiastic applause. This was a special event! As we drove out of the gate at the close of the Festival, we saw a group of teachers holding an animated conversation on the corner. Marilyn O'Boyle said, "Look!

Those teachers are from Ecuador, Argentina, Bolivia, Chile, and Peru!" What a wonderful image this was to end the Festival!

Ideas from Peru

I was struck by the depth of the commitment to Dr. Suzuki's ideas by the people I met at the Festival. In Peru, because of the regular visits by "north of the border" teachers, and Roberta's leadership, the SAA is known but remote. At an SAA-style membership meeting, ideas abounded for the "what would make your heart sing" question.

- Video tapes
- Music
- Instruments
- Teacher Training
- South American Suzuki Conference
- South American representation at American Institutes and Conferences
- Student exchanges
- Transportation money
- Accessibility of Suzuki to those unable to afford it
- Accessibility of Suzuki for children with special needs
- Consideration of dues in relationship to economy
- Scholarships
- Fundraising

Marilyn O'Boyle spoke about the three point plan for this year! 1) establishing a South American Directory 2) translating articles 3) gathering reports from each country.

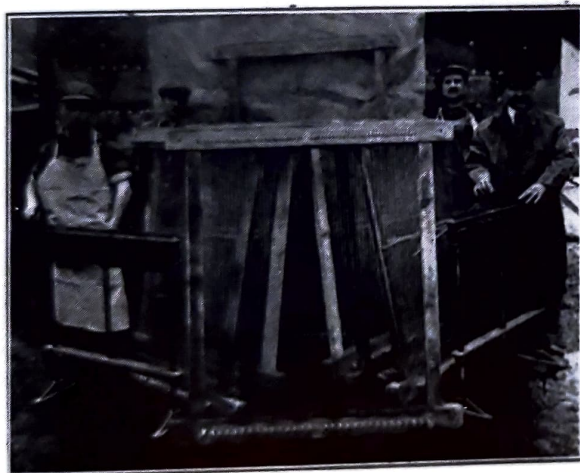
During the week teachers sought me out to share ideas and tell me of their work. Guitarists César Benevidas from Peru and Joel Tapia from Chile are the chairmen of guitar activities in their countries. This was the first time they had worked together. Their enthusiasm was contagious. Their projects are to contribute a collection of South American pieces to the guitar repertoire, work together to add other South American Countries to the guitar contingent, and to work to provide instruction and instruments for the economically disadvantaged. They believe they can teach the fathers of prospective students to construct a guitar for about \$11, including strings.

Recorder teacher Lucia Nieto introduced me to this rapidly growing area. Over 700 Suzuki recorder students are playing in Nicaragua, Peru, and Chile. This instrument is economical, all the Suzuki philosophy and method principles can be applied, and the instrument is manageable for young children. There is now an explanatory video by Catherine White, available through the SAA.

There is no substitute for direct contact with a country, its people, and its dreams to establish bonds and understanding. I wish all of you could enjoy the work of our Southern neighbors. We share the same training, the same philosophy, the same method. The happy faces of the children are the result—truly a sense of community.

Lanya Carey is Immediate Past President of the SAA. Dr. Carey holds a BM and MM from Eastman and a DMA from the University of Iowa. She is professor of cello at Western Illinois University, teaches at Meadowmount in the summer, and performs and teaches throughout the U.S. and abroad.

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You, Your Child, & Music

by Barbara Schneiderman

What a piece of work is a man! How noble in reason! how infinite in faculty! in form, in moving, how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals!

- Shakespeare

THese words of Shakespeare reflect Shimichi Suzuki's shining image of a child's potential to flower and bloom. Children can become not only joyously musical, but noble. Pablo Casals too says, "We should say to each of them: Do you know what you are? You are a marvel. You are unique. In all of the world there is no other child exactly like you...And look at your body - what a wonder it is! your legs, your arms, your cunning fingers, the way you move! You may become a Shakespeare, a Michelangelo, a Beethoven. You have the capacity for anything. Yes, you are a marvel." These men of visionary power see beyond the daily rounds of duty. They perceive the breadth of man's possibility for growth and they understand the pathway to that growth *must be humane*.

As parents and teachers, we similarly must broaden the scope of our vision. We do indeed share a huge responsibility, but an inspiring opportunity as well. Not only may we have the joy of guiding our children to become musically literate with a real love of the art, but by example, to help them grow as loving and sensitive human beings. We will need to study and improve our daily systems of instruction but we also need to examine and clarify our deeper feelings about ourselves, our children and music to be certain that we are always providing the most nourishing environment, emotionally and musically.

Having witnessed that unforgettable scene with myriad bright faces delighted in concentration over an ocean of golden mahogany, all swaying in 3/4 time to the strains of a lilting Bach Minuet, you and your child are well-launched into your own Suzuki adventure. You also recall visions of tiny keyboard virtuosos whose fingers sang with joy and seemed to have no limits. You've done your reading and your observing and your listening, but now you might be discovering that the

ideal is not so easy to achieve. You may have some questions or doubts. Or perhaps your child is developing well at a reasonable pace yet you recognize that your system requires ongoing attention to remain healthy. In either case, let us take a fresh look at the process. Sharing ideas is a most appealing element of our method, as we all learn from each other and grow together—teachers, parents and students.

First, let us consider broadly our motivation for bringing music into the life of a child. This may provide some clues for understanding your child's motivation (or lack of it.) Then we will go on to think through exactly how the system works, explore our feelings about it and look at some practical suggestions for improvement.

What does music do for us? Why seek music for ourselves or our children? This very basic matter is a good place to begin to refresh our thinking.

It is difficult to articulate something as subjective as the value of studying music precisely because music is a language that goes beyond words, a voice of the human spirit. In an earlier time, music was regarded as a special, pure state of mind and quality of being. The condition, to be with music, was equivalent to virtue. As Cassiodorus, the Sixth Century monk and music theorist, said:

The discipline of music is diffused through all the actions of our life.

First, it is found that if we perform the commandments of the Creator and with pure minds obey the rules he has laid down, every word we speak, every pulsation of our veins, is related by musical rhythms to the powers of harmony. Music indeed is the knowledge of apt modulation. *If we live virtuously, we are constantly proved to be under its discipline, but when we commit injustice we are without music.* (Author's italics)

This brings to mind Kepler's sense of awe at the "continuous song" in the laws of planetary motion and Milton's "harmony divine."

How does this extraordinary value, this harmony, express itself?

To begin, while interpreting a piece, one may feel an ascent of consciousness to the artistic level. A musician's awareness grows as he stretches his imagination to understand and fulfill the design of the composer, to feel and know what he felt and knew.

There is an expansion of the sense of self through this growing to fill the music, to become equal to it, to enrich it with new life and participate in the creative adventure. This is an aspect of the enlightenment that Suzuki describes—the abundant energy of the composer is communicated through the music; the musician absorbs it and is enhanced by it.

In another sense, an elevation of outlook can come from experiencing the non-material values inherent in music; the aesthetic, the transcendent, the pure. It exists not for a reason. It is simply is. It is nonfunctional and beautiful. It expresses the sublime, closer perhaps to religion, to spiritual values than to object or quantity.

In a materialistic society, the balance music brings is especially beneficial.

A significant element is the emotional growth that derives from exploring the range of moods and characters in musical expression. One's ability to feel, to be sensitive to people, to events, to other art forms, is heightened. A musician comes to know a broad variety of feelings through recreating them in music. His emotional palette is enriched by a wide spectrum of hues and his emotional life is correspondingly brightened, beyond the ordinary possibilities of daily living.

In addition to this breadth of sensitivity, musicians speak of the depth of fulfillment music brings. The opportunity to experience and convey subtle states, nuances that words cannot equal, is the privilege of the musician. The ineffable, the elusive, the intense, the profound, can find expression in artful patterns of sound. When one is stirred by such moments, every cell in the body may feel illumined. A deep catharsis often comes after an important musical experience and even, yes, after practicing!

Indeed, many of us are aware of the magical power of music to transform one's outlook. Something in the sequence of harmonies or the structural logic or the turn of a melody or the flux of the rhythm or a synthesis of all these and other elements seems to be able to restore balance in human beings, to inspire us, to comfort and relax us, to affect us in a most uncanny way. How it happens remains largely mysterious but that it happens is a precious gift of life.

This activation of a child's aesthetic sense will foster a capacity to discover and appreciate beauty wherever it is found, in art, in nature, in life. Familiarity with musical principles of form, design, composition, elemental relationships, the development of ideas, help us understand the other arts as well: literature, painting, sculpture, dance, theater. All the arts share certain aesthetic notions such as balance, proportion, unity, variety. These ideas, absorbed partly through concrete study and partly on an unconscious level, will cultivate a sensitivity to beauty that extends even to viewing a flower or reading a poem or enjoying the harmony of color in a human face.

A musician knows the supreme joy of sharing music with others. Given the intensity of the musical experience with its acute emotional involvement, the personal commitment of energy in devoted preparation, immersion of all in vibrant sound, performance is indeed a gift of the musician to an audience even as it is a lofty moment for himself. The responsiveness of the listeners, heeding the message and grateful for the artist's offering, completes the circle, assuring the performer that he has communicated. He has projected the essence of the composer's will as he perceives it, infused with his own insight and emotion. The spirit of giving one's best to render the beauty of the music and keep the composer's ideas alive is an enlightened attitude for your child to take into performance. It de-emphasizes the ego and invokes our finest human qualities—integrity, humility, dignity, benevolence—creating a rare social experience to match the musical.

The cooperation and flexibility required in chamber music provides another healthy social experience. Searching along with other musicians for the heart of the music and expressing it effectively together requires both a commitment to the group as a whole and a hardy individuality, as players dialogue with musical

Barbara Schneiderman, author of *Confident Music Performance: The Art of Preparing*, has been a Teacher Trainer in the Suzuki Method since 1983. With a studio in Del Mar, California, her travels as a clinician have taken her to Alaska, Canada and throughout the mainland U.S. where she has performed, lectured on a wide variety of subjects and taught for almost two decades. Barbara has a Harvard BA in music, a Masters from UCSD and a degree in performance from the Royal Academy of Music, England. Currently serving as a special advisor to the ASJ, she has written articles for the journal, served on the SAA Piano Committee and presented talks at national conferences for teachers and teacher-trainers. Barbara leads workshops in confident performance and has taught a course in the subject at UCSD.

"You, Your Child, & Music" is the first in a series of reprints of outstanding ASJ features. Originally published in the Vol. 11, #4, *American Suzuki Journal*, Summer, 1983. Revisions by Barbara Schneiderman, 1993.

ideas as in conversation. At times one leads, other times one follows and at still other moments, there is equality in the parts. Players pick up interpretive clues from each other and respond in kind, or discuss different renderings based on their intuition, experience or knowledge of the style of the composer or the period.

Similarly, in an orchestra there is the joy of cooperating in a shared experience. There may be less room for individual expression and give and take than in chamber music, but there is the unique excitement of many voices joined to form a magnificent whole, larger than the sum of the parts and only possible when each player contributes and understands the grand scheme as the conductor unfolds it. None could do it alone but each is vital to and responsible for the splendor of the total effect.

Indeed, the feeling of achievement that accrues from the study of music is of great value to a child's developing sense of self-esteem. (This central issue of self-esteem is of the highest significance—a universal factor in education and a critical matter for parents and teachers to understand. Later we'll explore it more.) The ability to sustain a high level of involvement over many years, with all the ups and downs inherent in any serious pursuit, builds a strong sense of character. Mastering an instrument requires discipline and dedication and rewards a student with the sense of a purposeful, accomplished life as well as all the other joys of music.

Not to forget the most obvious, a musician will develop his physical ability to a highly

refined level in the nature of neuromuscular flexibility and control. Strength and coordination are necessary to execute passages of nuance as well as those of vigor. These skills will advance along with the stages of repertoire and he will enjoy a sense of dexterity to match the growing sensitivity.

One's hearing, of course, will grow in refinement. The ability to distinguish delicate detail and shades of tone quality and volume creates a keen alertness and fine-tuning in a musician.

Cognitive ability also evolves through the concentration required in studying music. The powers of mind as well as emotional and physical resources are unified as we learn and mental agility may be enhanced by this comprehensive integration of brain/body skills.

Of course with younger children the absorption of material is more direct and intuitive but the mind is undoubtedly active—digesting and assimilating information, albeit nonverbal. Increasingly, children will use their conscious mental powers in learning how to study music systematically (a skill that will be beneficial in other pursuits as well). They will be referring actively to previous knowledge as they work on interpretation and they will become more analytic as they seek to understand and memorize longer pieces, consciously noting features such as structure, harmonic modulation, thematic treatment.

In a beautiful sense, there is an enlargement, an enrichment of the self as a person absorbs each new piece of music similar to that phenomenon one feels in

memorizing a poem. It becomes part of you, you become part of it—an organic fusion takes place and you are somehow amplified. With the understanding of a great work of art, one grows deeper and richer, one's life fuller. A student may happily think that he now has a bit of Bach or Beethoven within him when he knows a piece well.

Play the great works to your babies from birth and keep playing them!

In fact, the pleasure of learning itself is another benefit. A student will gather knowledge of the lives of composers, of other instruments, stylistic periods, theory, even some elementary physics as he explores sound production, the harmonic series, sound waves, string vibrations. Such learning may stimulate a desire for more learning—weaving this knowledge of the world into his broader general education.

His understanding of history, in particular, will be enhanced through music by familiarity with the characteristic culture of a period, a country or a people. For example, when it comes to studying nineteenth century European ideas, the student who knows "in his bones" the music of Chopin or Beethoven and their life-stories is well-equipped with background. The intimate and specific information of the senses will bring life to his awareness of history.

On a more reflective plane, music can give perspective and breadth to our lives. Creations of art allow relief from the daily preoccupation with survival. Music reaches beyond questions of man's existence even as it intensifies our humanity—life is finite, but music remains. It provides a connection with the past and future. Experiencing the immortal qualities of beauty in the music, we feel a link with eternal values. The music has existed for hundreds of years—it will survive as long as civilization can.

Questions of space and time boggle man's imagination; life is complex and difficult to understand. Man makes designs and patterns in art as he looks for them in history and science, to bring order to life, to please his senses and his mind with this order, to make sense out of the infinite possibilities, the diversity of life. We can



see how the study of art is deeply reassuring to people. It endows life with form and value.

Now hopefully your thoughts on "why music" may be revitalized, having explored some new territory, and we can go on to "what" and "how." It might help us in our "troubleshooting" if we break the system down into some of its components to analyze each. Perhaps this process alone of separating and defining the parts will reveal an area that needs your attention.

Vital Components

Unquestionably, "listening" must be at the top of our list. If your child is not hearing her current pieces daily, repeatedly, as well as the whole book, you are getting only a small fraction of the value of the music lessons, and learning is rendered very difficult since the sounds are not there in her ears. She is groping in the dark for what you ask of her. In fact, the joy of the Suzuki style is being denied her. It is sheer pleasure for a child to discover the melody already within her consciousness as her fingers search out the familiar steps and skips of the next tune or perhaps a later favorite that is

going around in her head. It is slow and discouraging work otherwise, sure to deflate enthusiasm and motivation.

That wonderful confidence of Suzuki performers comes from independence of the printed page, from an *aural* orientation that begins when you first play the tape and continues to develop with each repetition. They don't feel deprived of the visual "notes" when they perform because their relationship to music is aural—they absorb it *whole* through their ears. They hear it in their minds and feel it throughout their bodies.

Occasional listening is simply not enough. Imagine trying to master a language without hearing it extensively. We are talking about an aural art form—pleasure for the ears. Don't be distracted by the fact that we use our hands to play and our eyes to see the keys. (Try without looking—it's not only possible but good training.) The ears sit there quietly, sometimes covered by lovely long locks, but *they* are what it is all about. Wake them up! They must be *actively* working to hear and reproduce correct pitch, rhythm, tone quality and increasingly greater nuance. Re-read *Nurtured By Love* on this subject.

If a student plays at a workshop with incorrect rhythm, I have observed that

Mrs. Kataoka will not teach the child but instead will turn to the Mother and use the time to emphasize with an anecdote the prime importance of listening. If you yourself are annoyed by repetition, remember how essential it is to a child's development and to all learning. Children love repeating, as we can observe in their play. It is so important not to project any negative feelings onto your child. Children are perceptive and sensitive to shades of meaning in our voices. Also you might recall how many times you needed to repeat that tennis stroke or any other technique before it was comfortable.

Repetition is the heart of learning. It is how our brains and muscles work.

Recent research on mental imaging reinforces this principle, describing how the same pathways in the brain are activated whether we *imagine* an activity or actually *do* it. You can play the tape very softly and enjoy it as a soothing environment for daily life. It needn't be loud and dominating to penetrate the subconscious.

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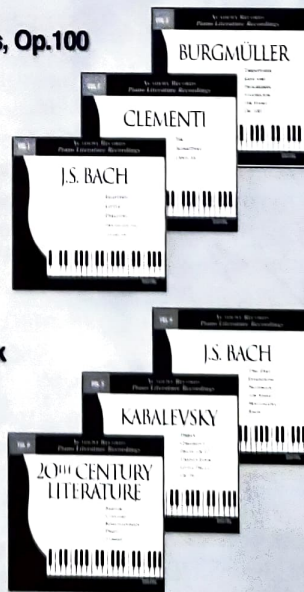
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a schedule of best times and *stay with it*. (Dr. Suzuki says you can forget as many days as you forget to eat!) Remember the tape can play in the background as your child pursues other activities. A cassette recorder can stay in your child's bedroom. It can even be activated by a timed switch in case you forget. Play the advanced books as well — the more fine music, the better. Use driving time, too.

You need to accept the responsibility for this activity no matter who turns the switch on. Follow through and be sure it happens. You will be delighted by the results when you see the smile on your child's face, witness her ease in learning and hear the improvement in her music as it fills your house with beauty.

Listening is but one aspect of the nourishing musical environment we need at home. We mean to enrich our family life to re-create the kinds of conditions great musicians knew as children. If the events of our everyday lives show that *we* love and value music, our children will absorb it naturally. The love of music and the fine-tuning of the ear can start very early and can be stimulated by joyful musical experiences. Electronics help make it possible for all of us now. Play

**If listening is the energy
that fuels our Suzuki
method, the "input"
without which there is
no "output", practicing
must be the basic
engine that does the
work.**

the great works to your babies from birth and keep playing them!

Ideas you might enjoy:

Take your children to concerts often, especially when young people play or programs are geared for their pleasure. Have recitals at home. Invite musical adult friends for informal evenings of playing. Organize weekly family "talent" nights or neighborhood performances or music parties. Include a dramatic reading of a composer's life story while another child plays his music in the background. Play for grandparents the evening before the

lesson. Encourage ensemble playing with other instruments. Have song books and other appealing music at home to inspire extra sight-reading and gather around the piano to sing (a mostly lost and deeply satisfying home activity). Buy holiday song books and let your child accompany at family gatherings or parties at holiday times. Sight read duets with visiting cousins and share new repertory.

Continue to learn to play yourself to show the depth of your interest. Play duets with your child. Invite her musical friends over to encourage dueting, round robins and other musical sharing. Find the music for favorite family songs from operas, movies or shows and learn them together. Visit the library and discover musical biographies and histories at all levels. Use them for bedtime reading. Some libraries also have scores and records. Take the children to local high school and college productions and recitals. Listen to your classical radio station—your child may be delighted to hear one of her pieces or a new musical treat. Play composer-guessing games as you listen. Watch for TV simulcasts of operas; enjoy symphonic and solo concerts where close-up images of performers' hands and

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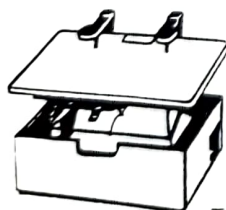
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faces may inspire your child.

Make tapes of recent songs (or a whole book) along with spoken greetings as gifts for relatives or play-by-phone the next time Grandma calls. Her delight will generate the energy for several days practice! Give musical gifts at birthday time (records, metronome, music holder, music stand, new sight-reading books, Harvard Dictionary of Music, concert series, adjustable chairs or foot-stools).. Suggest that your child try to learn *Happy Birthday* by ear and let her accompany at birthday parties. Or have a "Happy Birthday" ensemble along with brother's flute or cello. Try figuring out chords to match simple favorite melodies. Encourage improvisation and tape it to play later for Dad. Have a manuscript book available just for original songs and suggest that your child decorate the cover with a special design around her name. Help her with notation if she needs it and encourage her to identify with the composers she is studying, to believe that she can create too.

If you're looking for an art project, some children will love to cut musical pictures from old magazines to make collages. Hang them on the wall. Or your

child can use the cut-outs to decorate gift packages or letters. Discuss the pictures with your child.

Any of these activities will enrich your home environment, add to the joy of the whole family and inspire your child. You will probably think of more ideas of your own—have an idea exchange with other parents. Do what is comfortable and possible for you and appropriate for your child, but do understand that a healthy Suzuki program requires more than minimal attention to your duties. It involves a real commitment to music as a natural and happy part of family life, stimulating a spontaneous desire for your children to learn.

If listening is the energy that fuels our Suzuki method, the "in-put" without which there is no "out-put," *practicing* must be the basic machinery that does the work, the core of the system. There is no question that effective practice starts the cycle of progress by achieving a good result, leading to self-approval and encouragement, thence to confidence, happiness and the desire to practice more to renew and continue this favorable cycle. Most important for the home

teacher is to understand from the very beginning the relationship of self-esteem to motivation, how to honor your child's self-esteem and help her build a positive self-image as you work together in an environment which nourishes emotionally as well as musically.

Motivation, in large part, is a function of success, of joy in the progress made. Each satisfaction derived from the musical experience stimulates the desire to improve, to work more. So the parent's job is to get the ball rolling, to provide the ingredients needed for happy, productive home lessons which will soon result in the achievements that, themselves, continue to stimulate the process.

The first Twinkle Variation played at a workshop with beautiful tone to appreciative applause and the smiling faces of new friends will provide the fuel for hours of diligent work on the next Twinkle. The child sees that good work produces good results. If you can extend the obvious psychological power of this landmark success backward in time to the dynamics of the very first home-lesson, you will begin to better understand the step-by-step Suzuki approach. Even before a note is sounded, when you and your child are working on posture at the piano, or on "Ready/Play!" or twinkling with right hand thumb in good position, the very same sequence of success and stimulation is relevant. Each *small* step forward, each *tiny* success achieved will, if it results in your loving approval and enthusiasm, provide the "steam" for the next. Your applause or congratulations for the correct clapped rhythm of Twinkle A enables your child to feel confident to go on to the next step.

You need to express to your child your genuine delight in her progress from the very beginning. It may be difficult for you to feel this genuine delight if you are expecting too much too soon or if you are anxious about her "talent" or making negative comparisons in your mind. Don't ever expect more than your child is ready to accomplish at a given time. If your attitude is positive and the total environment nourishing, she will be working at her maximum capability.

Know what your teacher wants you to work on. Concentrate on one specific point at a time. Even advanced students and concert artists work this way. If you give your best each step along the way, you will begin to see fine progress very soon. But you can't leap forward to "suc-



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cess." You need to thoroughly build a secure foundation.

Try not to say "no" or "that's bad" or "wrong." Give praise for what is correct before you go on to work on improvements. Whatever she does, you can always find something positive to say — "that rhythm was just right, Sarah!" or "your staccatos are so crisp and short now" or "I really liked the way...etc." Even "that was a very good try!" if you can't find a specific. We need to recognize and give approval simply for her effort and cooperation. Then follow with the point of improvement. "Let's listen and enjoy your tone. Maybe your sound will be even more bright and clear this time!" This positive attitude will build your child's self-esteem and her pleasure in music. *It will relax her and create a readiness for learning, an openness to your suggestions.*

Consider each point of a home assignment as an opportunity for you to build a feeling of success and joy and stimulate the desire to work toward the next step. If you see the process this way, if you understand and appreciate how important *each little step* is, both for your child's emotional health as well as for building musical values and technique, you *will*

feel that delight which is so vital for the nurturing atmosphere. The genuine joy you then take in each tiny advance will be felt by your child. *She is forming a private*

Our goal is the maximum development of a child's gifts for the sake of his spiritual, emotional and cultural growth, not for competitive reasons, display of talent or hope for future gain. If your goals are distorted your child may be affected adversely.

image of her own ability from the reflection of herself she reads in your words and your tone.

Indeed, because children will even receive the unconscious, unintended messages, it is possible for parents to project onto their children their deepest

inner feelings and attitudes over a period of time. For example, a parent may have repressed difficult musical memories of insecurity about her own ability, or maybe fears of performance or attitudes about practicing and her own parents' handling of the matter. It is very important to know what your own musical self-image is based on, to review these memories in your mind for clues, perhaps to talk about them with an understanding person and clarify them for yourself. If you discover any conflicts, they might still be affecting you and coloring your effort today. Sorting them out and resolving them will help you to feel clear about the current situation with you and your child and music. And then, re-reading Suzuki's writings will help to give you a fresh start too—breaking with old perceptions and associations to feel the optimism of a new way of learning music that works!

Two contrasting case studies, in brief, will point up these realities. In one, a very conscientious and sensitive parent was beset with unexpressed, unpleasant, duty-bound memories of music involving obligation and responsibility, fear, shame and unworthiness. She desired to avoid a similar experience for her delightful

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child, but unconsciously began to repeat the pattern. The repressed and buried anger at how she was treated emerged to stifle the child until the facts were reviewed and a therapeutic approach initiated to revive the student's inherent but faltering love of music.

In another case, a parent, who at her first preparatory lesson took to the Twinkles with obvious grace and love of music, told a poignant tale to explain why she had suddenly stopped studying piano as a child. Though the story still brought a tear to her eyes, she *could* talk readily about it with self-awareness, had digested the trauma and was able to work without projecting any pain, in an open, happy musical relationship with her child.

Perhaps this area is especially sensitive because music touches us so deeply, because our childhood memories can be so keen for both their permanence and their power and because our children are so important to us.

It is important to know ourselves, to examine our motivations. Why are we seeking musical training for our children? How much of our own desires or fears are invested in this experience? Do we need our children's achievement to prove our worth,

or to compete in some way? Don't weigh your child down with these burdens. He needs to be himself and needs you to accept, value and enjoy him as himself, not for his achievements and certainly without any belittling or comparisons ever.

Our goal is the maximum development of a child's gifts for the sake of his spiritual, emotional and cultural growth, not for competitive reasons, display of talent or hope for future gain. If your goals are distorted your child may be affected adversely. The irony is that if you can eliminate those intense pressures and simply enjoy your child, *play* with him in the full sense of *recreation* the word implies, he will undoubtedly grow and you will be very happy.

It will also help your home environment immeasurably to sort out and decide your priorities, especially if you have trouble practicing or listening regu-

larly. Ask yourself where music education fits into your life. How much do you value it? Do you believe in and understand Suzuki's idea of the ennoblement of the spirit? Are you (or your child) over-busy with activities that have somehow accumulated? Do you want to give up any to allow more time for music? Can you reorganize your days to be more efficient? Might you even re-think the over-all schedule of your child-rearing years as opposed to later years when your children will be grown? Take a longer perspective.

You may decide to allow yourself to enjoy these moments more—to enter the now, which is all we actually have, since yesterday is gone and tomorrow is not yet here. The length of time you'll share with this energetic, beautiful child is finite. It goes very quickly, as you'll see in retrospect. Enjoy your children. Now is the time when they are most open to your affection, your direction, your suggestions. Why did you have children? Usually the real answer to this question we don't often ask is "for our pleasure." Well then, have this pleasure! Enjoy being with them and take the time to do it in this meaningful way. Give them your whole-hearted attention and love. They appreciate your giving them *yourself*—your time and your energy. Your child knows when you're "not there" in spirit, when you are pre-occupied. Perhaps you will find the will to be "all there" for him during music time.

That joy in the experience doesn't come from working toward some dazzling future proficiency. It comes from a very simple, direct and deep parental affection for your child, from a desire to be with her in the here-and-now, to be an important *participant* in her development as a human being as well as a musician. It's not abstract. It's very real—this moment in time shared joyously and productively with your child. The closeness that develops is precious, invaluable. Music is a very special activity to share—the high level of spiritual engagement develops good qualities in both of you.

Clear a space in your mind for home-lesson time. Don't allow overlap from other experiences with your child or

Families that evolve particularly good learning environments seem to combine a healthy sense of order with affectionate warmth.

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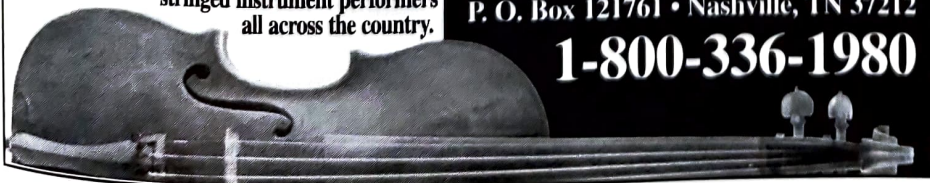
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shadows from that morning's events, or yesterday's, to cloud the moment. Don't begin with expectations of failure or difficulty. It can become a self-fulfilling prophecy. Studies show that children achieve what a teacher expects of them. The same is true for a home-teacher. Your voice will express your hope and support or your fear and doubt. If you start with a clear sense of expecting success and joy, your voice will show it. Your child will respond and reinspire you.

Try to be playful and remember your sense of humor. Have you tried the "right way/wrong way" game? The parent plays a passage or a detail several times and the child listens to hear if she is doing it right or wrong each time. It really improves attention. Try switching roles, too. Another game that encourages a child to listen more carefully is having him grade for a particular point (legato, for example) on a scale from one to ten after playing a phrase. The sought-for improvement usually comes quickly. So much real learning in a child takes place in the name of play. Don't underestimate the value of fun. Your child will enjoy your playfulness and the lesson will be learned. Instruction needn't be "solemn" to be "serious." Progress

comes naturally when each experience is a happy one with whole-hearted enjoyment on your part. Learning is an adventure for children—allow room for a feeling of discovery in your home lessons.

Occasionally an overly-enthusiastic parent will make the mistake of providing so much energy that the child is overwhelmed. She is not permitted to express herself, to become involved—in a sense, to "become" herself because of the parent's over-involvement. Doing it all for your child ends by dominating her and perhaps evoking some rebellious behavior—the "smothering syndrome." If you feel this might be happening to a degree, discuss it with your teacher and try a new approach for a while, something to increase your child's autonomy like direct comments from teacher to her on the lesson tape or colorful printed assignments if she can read. Think about how you can rebuild her self-esteem and restrain yourself a bit to let her emerge.

Families that evolve particularly good learning environments seem to combine a healthy sense of order with affectionate warmth. In these households certain duties are expected of the children and they are taught to respect fine human values. A gentle

discipline will be accepted by a child when it is expressed with love and supported by consistent beliefs, recognizing too a child's natural need for some spontaneity.

Each child is different and we value this uniqueness. We need to find the right blend of gentle training, understanding what it means to be "ready to learn" and combining this with a light, playful approach. "Ready to learn" implies concentration and attentive listening and will last quite a short time with very young ones. Remember Dr. Suzuki's motto, "two minutes with love five times a day." The light approach creates a cheerful atmosphere so that your child will look forward to music as a special treat, a time to be with Mom or Dad and play together. You will discover the blend which is comfortable for you and works best for you and your child.

Some very practical suggestions for home-lessons include planning a time of optimal energy and "good mood" for both of you and locating the piano in as private a place as possible, away from distractions such as TV, where your child will feel free to work without disturbing others or hearing the conversation of siblings. Try to create variety by changing the sequence of subjects or rotating

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certain activities. Give your child choices and emphasize her favorites, when possible. Use ingenuity in planning ahead for busy days and you will fit it in. Make reviewing fun with grab-bags, baskets or pin-wheels. Use the tape-recorder to play back a child's performance for his comments or play the professional tape before and after he plays, listening for any differences.

Be sure that your notes from weekly lessons are clear and specific. Notice the images or phrases your teacher uses, her way of relating to your child and her vocabulary. You can make your teaching more vivid and reinforce important concepts by using these same expressions at home. Write your notes in outline form, indicating the name of the piece and then the assignment. Pay very close attention to *details* of the lesson; ask yourself "exactly what is the teacher working toward?" If you read or sew, you won't pick up the techniques adequately and your child will sense your lack of interest. Be sensitive in your timing of any questions or discussion, so you do not interrupt the flow of the lesson or disturb your child's concentration. She can only learn from one teacher at a time. It is, however, vital to

ask those questions which clarify the home assignment. Sometimes it is helpful to the teacher if you indicate at the beginning of the lesson any significant facts about the previous week's events at home. And be sure to request a private conference soon if any problems develop.

Keep your equipment (recorder, tapes or records and instrument) in the best possible condition, including tuning and repair. Your child's ability to hear and play artistically will be affected by the instrument she works with and the quality of sound she hears. Footstools, chairs, stands and lighting should be appropriate and effective. Try to purchase new materials (books, etc.) as soon as possible to assure continuity and quality in the learning process.

Participate fully in your teacher's program, attending all events such as workshops, theory classes, recitals, rehearsals and activities of the larger Suzuki community—institutes, regional workshops, play-a-thons, etc. Your child's desire to study will be stimulated by these social experiences. She will hear more advanced students playing the "next books" and have the opportunity to learn and perform often in a happy group environment.

Attend parent meetings to educate yourself and share ideas and keep reading new Suzuki articles and related material on parenting. Your active participation and expression of belief in the system will support your teacher's work and reinforce your child's relationship with her. Cooperation and good communication among teacher, parent and child are vital.

Be aware that even healthy systems don't function automatically. Renewed efforts are needed with each stage of musical growth, (for example, Book 2 is quite a change from Book 1) and with emotional and physical changes in your child. Her attitude will be affected by new social situations, changes in school demands, family structure, housing and with new musical challenges such as festivals or exams. Try to be alert and flexible and understanding to guide your child through these times. The rewards that will flow from your dedication are infinitely worthwhile.

Plateaus in development sometimes occur, even as they do in physical growth or language learning. (I've even noticed a brief mid-winter motivational slump pattern which one parent handled beautifully in her older children by requiring the commitment of a whole year if they wanted to study. Spring activities would always be renewing!) Keep your faith in your child's natural ability to resume the musical ascent just as you had no doubt that she would learn to speak. You would never have said at age one and one-half, "She'll never learn to speak! Let's give up." Use your imagination more during these periods to encourage her and keep the experience lively. You need to feel very positive in your mind that continued work will result in progress. Then she will believe it too.

Remember that if a student *believes* she can, she *will*. And if you believe she can, *she* will believe she can.

Indeed, in order to learn anything at *any* age, a person must believe in his ability to learn. Therefore *a parent must, even as a teacher must, nourish the whole human being*. One teaches music, yes, but at the same time and at every step of the way, one interacts with a vulnerable, valuable human being who needs a feeling of self-approval to learn music and to learn living, whose capacity to grow will be equal to what he thinks it is and what you think it is. This principle is at the heart of our effort. Given the variety of techniques and personalities that exist among teachers and parents, this is the common philoso-

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phy that will assure a healthy musical experience, a healthy child and healthy relationships.

In essence, here are some thoughts to keep in mind. If a parent is patient, a child feels safe to try. If you are consistent, your child will feel secure and know what to expect. If you are caring, loving and warm, your child will be relaxed and ready to learn. If you are logical, your child will perceive clearly. If you are humorous, your child's spirit will be lifted. If you have reasonable expectations, your child will enjoy fulfilling them. If you take pleasure in being with your child, he will value himself. If you have respect for his feelings, he will know self-respect.

You start with an advantage. Your child enjoys being with you and loves you. Remember the exemplary model of Shinichi Suzuki, not only for his discovery that music is a natural language which can be learned the same way we absorb our native tongue, but for his kindness, his optimism, his caring, his understanding, his boundless enthusiasm for teaching and his deeply-rooted confidence in the potential of our children. ♪

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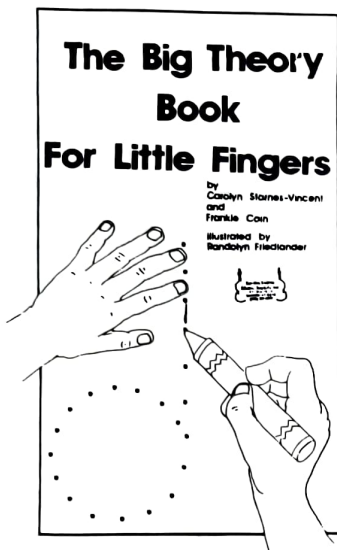


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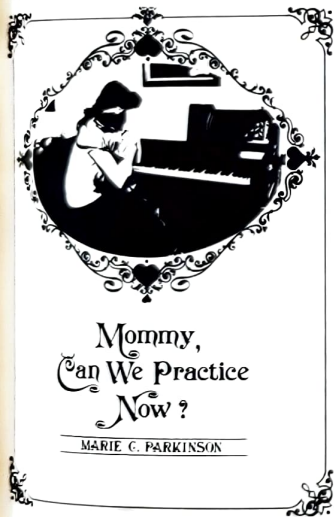
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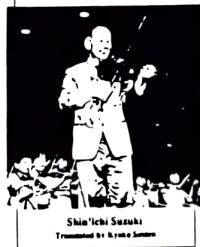
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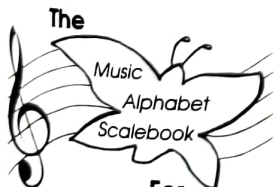
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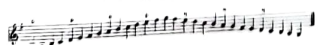
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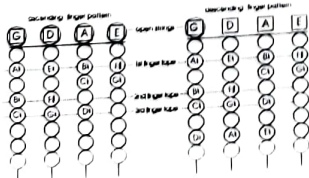
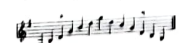


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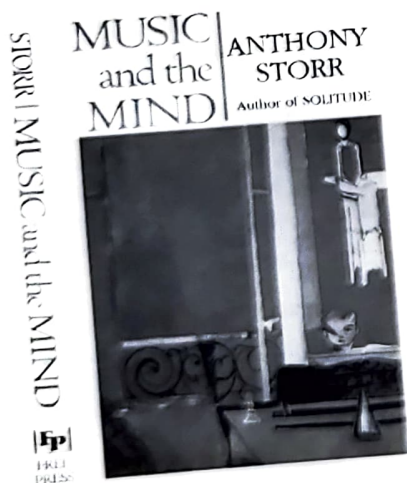


Exploring the Importance of Music



Book Reviews by Ray Landers

- *Music and the Mind* by Anthony Storr (The Free Press, Macmillan, Inc., New York, NY, 1992)
- *Man the Musician* by Victor Zuckerkandl (Bollingen Series, No. XLIV, Princeton University Press, Princeton, NJ, 1976)
- *Growing Up Complete — The Imperative in Music Education* by Members of the National Commission on Music Education (Music Educators National Conference, Reston, VA, 1991)



MUSIC'S THE MEDICINE OF THE MIND—a quote by John Logan—is found on the cover page of Anthony Storr's *Music and the Mind*. It sets the tone for this innovative, thought-provoking book, which is full of statistics, historical and philosophical perspectives, and quotes from various eras (for example, Boethius: "Music is so naturally united with us that we cannot be free from it even if we so desire"). Storr presents an in-depth analysis of the role of music in our world. It is fascinating to read perspectives of numerous musicians, artists, philosophers, educators, poets, and his-

torians from ancient times to the present.

Storr quotes extensively as he compares views of authors from different times and cultures and presents a wide spectrum of opinion. He maintains an open-minded attitude throughout the book. For example, regarding Arthur Schopenhauer, Storr states, "Although I disagree with some of what Schopenhauer writes about music, I can appreciate his view of music as expressing 'the inner nature, the in-itself, of every phenomenon.'" Storr tells us that Schopenhauer "Singled out music as being more directly expressive of the true inner nature of reality than the other arts," and believed that "a great performance of great music can enable us to escape 'entirely from all our affliction.'" Storr states that, whereas Schopenhauer considered music as a refuge, Nietzsche viewed it as something which would reconcile us with life rather than detach us from it. "Music is the most powerful of the arts. . . . Others (arts) speak only of the shadow, but music of the essence."

Storr attempts to discover why music so profoundly affects us and, in doing so, asks questions about politics, education, and cultural attitudes. He wonders why, in our modern American culture, music doesn't have a more prominent place in education and why the idea of music as very powerful for the individual and state has almost disappeared. Chapters discuss music and its origins, relation to man's brain and body, theoretical aspects, relation to words, influences on our views of reality, etc. Storr concludes that "Music is a source of reconciliation, exhilaration, and hope which never fails. It is an irreplaceable, transcendental blessing." *Music and the Mind* is a book that causes one to appreciate and to think deeply about something essential to our well-being.

MAN THE MUSICIAN is the second book in the *Sound and Symbol* series by Victor Zuckerkandl and is a continuation of work presented in the first, *Music and the External World*. The series is a highly-respected classic often referred to by other authors and may be found in libraries, though it is currently out of print.

In *Man the Musician*, Zuckerkandl discusses ways man perceives music and analyzes subjects such as tone, dynamics, movement, and structure. Detailed analyses of musical examples are presented, often with penetrating insights. Sometimes his conclusions seem to imply that he has a direct connection with "ultimate truth," and I feel he is occasionally narrow in his answers despite his broad philosophical look at his subjects. However, one is so fascinated by the depth of his analysis that his conclusions serve to open one to further reflection.

Like Storr, Zuckerkandl presents analyses of such thinkers as Hegel, Langer, Schenker, and Heidegger. He analyzes works of Beethoven, Chopin, Schubert and others, offering brilliant insights into the creative processes. He discusses such subjects as the interrelation of music and words, expression of feeling, music as more powerful than language, origins of tone, music and religion, music in relation to math, etc.

In his forward, Zuckerkandl states, "No doubt music underwent the most extraordinary developments between Socrates and Nietzsche, but one thing has not changed—music still is, just as it has always been, the other power which, along with language, fully defines man as a spiritual being." His book clearly shows his high respect for music and his devotion to understanding its power. It is often difficult reading but well worth the time and

effort. Zuckerkandl's genius inspires us and helps us further develop our own understanding of music.

WHEN GROWING UP COMPLETE—
THE IMPERATIVE FOR MUSIC EDUCATION WAS PUBLISHED IN 1991, more than 150,000 Americans had signed a petition created by the National Commission on Music Education. This petition, which was sent to members of Congress, the Administration and various government and educational commissions, was intended to help political and educational leaders become more aware of the importance of music and other arts in our culture and especially in our schools.

In 1990 there was much concern about declining arts programs in America's schools. With the Music Educators National Conference, the National Association of Music Merchants, and the National Academy of Recording Arts and Sciences, the Commission sponsored three public forums focusing on the need to include music and the other arts at "the center of the school curriculum." Leaders from the arts, education, government, and business fields participated in these forums, held in Los Angeles, Chicago, and Nashville. A National Symposium was then held in March, 1991, based on "America's Culture at Risk." The Commission's final report included information, ideas and concerns from the forums and the symposium. It was presented to members of Congress and the administration and distributed to other government agencies



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Members of the National Commission on Music Education (some of them contributors to the book), include Senators, U.S. Representatives, administrators, educators, corporation presidents, arts organization representatives, publishers, and popular and classical musicians. Other contributors include people from all fields who spoke at the various forums. The book consists of a preface, four chapters and two appendices. The preface states a simple credo: "Just as there can be no music without learning, no education is complete without music. Music makes the difference." Chapter One, "Our Culture is Dying," analyzes the problem of a society that de-emphasizes music: "By our inattention to music and the other arts we are dehumanizing our own people." Chapter Two, "Education Without Mu-

sic," explores evidence of how music is being pushed to the periphery in our culture and in most schools. Chapter Three, "Education with Music," discusses areas of research on the nature of intelligence and brain function in relation to music (including ideas of Howard Gardner, Edwin Gordon, Frank Wilson and others); the chapter also analyzes contributions "that music education can make to all of education beyond its intrinsic value." The final chapter, "Making It Happen," summarizes practical ways of bringing music and the other arts to a basic role in American education—ways involving parents, teachers, administrators, school board members, state education officials, and legislators and policy makers as well as members of the music community—retailers, manufacturers, technicians, publishers, performers, and composers.

As the Commission stated, "Without music and the other arts, our children will

grow to adulthood impoverished. Education cannot get more basic than that."

Growing Up Complete presents some depressing realities; but it also offers optimism and hope for the future, especially if we face the realities of the present. The report was published as a booklet (publication #1018), and is available from MENC Publications, 1902 Association Drive, Reston, VA 22091 (phone 1-800-828-0229). The price is \$7.95 + postage/handling; however, quantity discounts are available through calling 703-860-4000.

The three books reviewed here could be of tremendous benefit for the music teacher, student, and family. They help us see even more clearly the need for music in our world; *Growing Up Complete* also gives us practical ways to help our society recognize the benefits of music and all the arts. We Suzuki teachers are particularly concerned with music's value in creating healthier people and a healthier society. As *Growing Up Complete* suggests, one of the first places to begin improving the status of music is in our own homes and studios; our expectations and insights can help guide our students and their families to the joys of music. They in turn will help others to understand. For all of us, thoroughly studying such books can help us be more aware that music, like all the arts, is indeed a "necessary luxury." ♪

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Ray Landers received a Masters degree in Piano Performance from Northwestern University and a Doctorate degree in Piano Pedagogy from Indiana University. As of September, 1993, Dr. Landers is on the faculties of Mannes College of Music Preparatory Division, New York City; Settlement Music School, Philadelphia; and West Windsor Schools Suzuki Program, Princeton, NJ. An SAA Teacher Trainer, he resides in Yardley, PA, and performs and teaches throughout the U.S., Canada, Australia, New Zealand and Europe. Several of Dr. Landers' publications will soon be available through Summy-Birchard, Inc., division of Warner Brothers.

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Regional and Local Associations

by Jennifer Burton, Column
Editor

Headed for the Conference

A profile of regional and local associations will be given at the SAA 6th Conference in Chicago. A panel entitled, "Regional and Local Associations: A Network for the 90's" will be held on Saturday, June 4 at 7:30 p.m. The reports will reflect our diversity. Some associations cover entire countries, some are province-wide, others include several states, and some are small groups from isolated areas. Several groups offer unique features, such as parent education programs, insurance for teachers, scholarships, and legal representation.

Marilyn O'Boyle, MN, will report on South American associations. A Canadian overview will be given by David Gerry, Ontario, with special focus on the country's oldest association—the Ontario Suzuki Association. Alice Joy Lewis, KS, will describe the special features of Heart of America Suzuki Teachers Association, a multi-state group. A profile on the Albuquerque Suzuki Music Teachers' Association, given by Susan Kempter, will highlight a small group of teachers who are geographically isolated.

Mary Vari, NY, will describe the parents' association in Buffalo. The family focus of the Suzuki Association of Utah will be presented by Linda Duncan. The activities and offerings of a large state association will be covered by Sara Han, Past-President of the Suzuki Music Association of California. She will cover topics such as bulk mailing, non-profit status, insurance, scholarships, and legal representation.

An historical overview of regional and local associations will be given by Geri Arnold, MI, who was at the initial brainstorming session in the 70's. A report of SAA activity from 1992-94 will be presented by Bridget Jankowski, OH, who will also explain how to write by-laws. Jeff Cox will outline the future relationship between the SAA and the regional and local associations.

It will be exciting to hear these reports. Over the past several months, I have received inquiries from across North America about how teachers and parents from various Suzuki programs can work together. This panel will provide some answers to that question. We are still in an infant stage of networking, but we have made many inroads.

State and Provincial Liaisons Respond to Survey

LAST FALL, a survey was mailed to the SAA liaisons requesting information about one association from their province or state. The results have been compiled in world-record time by Carol Waldvogel-Kahl, WI, and are reported below. Many thanks to Carol for her speedy work!

Forty liaisons responded to the survey. Half described their groups as local associations, 25% were state- or province-wide, 15% were private music schools, 10% were affiliated with a college or university. Just over half are incorporated and 75% have bylaws. Just over one-fifth had 1-5 teachers in their membership and the rest were evenly divided between the other sizes of groups (6-10, 11-20, 20-50, and over 50 members). Half of the associations had parent members.

The subjects taught are as follows:

Bass	15%
Cello	56%
Flute	38%
Guitar	13%
Harp	23%
Piano	68%
Pre-School	10%
Violin	75%
Viola	56%
Voice	5%

All but two of the associations offer workshops. Three-fourths publish newsletters and have play-ins. Just over half offer teacher training and scholarships. One-third have a library of reference materials. Other activities and services include:

Directory	65%
Institutes	43%
Insurance	10%

Dues ranged from zero to \$45, with a median amount of \$12.50. Five associations offered family rates from \$10 to \$15.

This data is a sampling from the hundreds of groups that have been formed across the Americas. Over the next year, the Regional and Local Associations Committee will distribute this survey to the associations on the list that we have recently compiled. In the future, a directory of regional and local associations will be made available so that teachers and parents can work together and share services.

Thank You for Our First Steps

Thanks to the liaisons for answering this survey. They helped us take the first step in gathering data about groups of Suzuki teachers and parents in the Americas. In the coming years our information will become more complete and precise.

We plan to categorize the associations by geographic scope and membership size to give a clearer definition of the groups.

Survey respondents also helped us define an association; this information was reported in the Winter, 1994, Journal. Finally, it was due to feedback from several liaisons from Canada that we re-named our committee, which is now the Regional and Local Associations Committee. A sincere thanks goes to all liaisons for their assistance with the SAA membership drive. The SAA Board of Directors and Membership Committee appreciate your support. Your comments are always welcome and we act on your suggestions! 🐾

Jennifer Burton is currently instructor and administrator of the Suzuki Institute of Dallas, TX. A Suzuki violin teacher, she serves as chair of the SAA Regional and Local Associations Committee.



The Hamilton School of Music

by Ann Vallentyne, Director & Denise Rollanson, Administrator

IN 1967, TO MARK CANADA'S CENTENARY, the Women's Committee of the Hamilton Philharmonic Orchestra embarked on a project to offer Suzuki instruction to young students in the Hamilton area with the creation of the Philharmonic Children Incorporated. The seeds of the Suzuki movement in Hamilton were sown; 27 years later the Hamilton Suzuki School of Music, a direct descendant of the original project, flourishes and blooms.

Initially, the programme concentrated on teaching violin and cello to very young students, 3 to 7 years. It was regarded as a "feeder" school for the string programme of the Royal Hamilton College of Music with which it amalgamated in 1977. Although the College had a royal charter and a fine reputation, it soon found itself experiencing financial difficulties. Its sudden demise in 1980, which left teachers unpaid and students forfeiting fees, came as a shock to all those involved. It also brought the realization that a Suzuki programme controlled by outside forces was in a tenuous position.

As often happens, unhappy circumstances led to something positive as all those interested in preserving Suzuki instruction in Hamilton rallied around Margot Jewell, the driving force of the School at that time, and laid the foundations for the future. The phoenix rose from the ashes and the Hamilton Suzuki School of Music, an association of teachers sharing common beliefs and concerns, was born. To safeguard the future of this newly established charitable organization and to ensure its continuity, a Board of Governors was established which would always have teachers as majority members, with parents and interested community members holding a minority position. A parents' association was formed to give financial and moral support and to help organize activities for the increasing num-

ber of students. Enrollment had now reached 75; the School was growing in size as well as spirit.

1980 marked the beginning of the nomadic years and the School's familial strength proved its greatest asset in these difficult years. The community was generous in its offerings and lessons were held in every nook and cranny of the city. The university, the recreation center (Seitz Concerto with swimming pool accompaniment) and a variety of churches of various denominations were lesson venues.

Although the students were in separate physical locations for their lessons, the family spirit remained strong with the Parents' Association organizing picnics, meetings and garage sales which were all social occasions and reunions of sorts. The School had approximately 135 students, and group classes were still small enough to offer juice and cookie time and the opportunity for parents to meet.

A great leap forward was made in 1982 when a local Presbyterian church offered rental space which suited the School's limited budget. It could accommodate several teachers on an almost daily basis and provided a group lesson room and a large area for orchestra rehearsals and concerts. The School began to feel that it was operating as a cohesive unit. A piano programme was added and our very own pianos were purchased with the help of grants and the fundraising activities of the Parents' Association. Margot Jewell headed off to Toronto to join the Etobicoke Suzuki School and handed over the reins of Principal Coordinator to Anne Tanod, a very capable successor who was a Suzuki piano teacher and the mother of two string students enrolled in the School.

In 1983 the first Suzuki Harp programme in Canada was begun when well known harpist Marie Lorcini joined the faculty.

Although the situation at the Church was not ideal (cramped quarters, no access to a telephone and nowhere to store teaching aids or equipment), there was a joy in finally feeling like a School. The School began to expand rapidly. Lorraine Dargavel, who had been teaching violin for the School since 1978, added a viola programme and David Gerry introduced flute, adding yet another dimension to the School. Numbers had increased to 250 students and the rental space was beginning to burst at the seams. Time to move on. Unfortunately, it was also time for Anne Tanod to move to Ottawa with her family where she was instrumental in forming the National Capital Suzuki School of Music. Ann Vallentyne, one of the school's original cello teachers, became Director and was to lead the School into the next phase of its history.

In 1985 a general meeting of teachers and parents was called by the Board of Governors. Never in the history of the School had so many parents come together. An Ad Hoc committee had formed to research the possibility of purchasing a home. It presented its findings at this meeting. The meeting was heated and the group divided into two camps, those wishing to establish a permanent home for the School through purchase and those, understandably nervous of such a major step, pushing for the option of alternate rental space. Months had been spent searching for larger quarters to no avail and it seemed a stalemate had been reached when hope appeared.

An inner city church with a declining population was in search of a solution to its financial woes. The Church had a large empty basement it was willing to rent. The first visit was disappointing. The place had

been unused for years, the walls were covered with stone and the overall impression was gloomy; but the need was great and once again the faculty and parents found the energy and determination to make it work. The dingy basement was transformed into six teaching studios, a large group room and a spacious, bright foyer.

Today enrollment has swelled and fluctuates from 350-380 students. The School has fifteen faculty members and several supplementary teachers. An on-site Administrator has made all the difference in keeping the School's activities moving harmoniously and keeping communication

lines open. Monthly teachers' meetings are held, at which concerts, workshops and conferences are discussed and the interchange of teaching ideas takes place. Director Ann Vallentyne is well known for her understanding and tolerance, attributes that make for a happy school. The faculty is as diverse in its thinking and its approach to teaching as it is in its geographical origins, offering a constant stream of new ideas and topics for discussion while retaining the common goal of reaching the student by nurturing both student and parent. The School offers three levels of orchestra, several ensembles, ear training and theory classes, and a newly formed Tour Group led by Linda Judiesch. Community concert and home concert participation is encouraged in addition to monthly in-house concerts which give all the students opportunities to perform. Although performing is encouraged, listening skills are not forgotten and the annual Listening Marathon every September is a great hit.

As always, the School is looking to its future; our own concert hall within our present building would be wonderful and seems a possibility. The addition of bass and guitar programmes has been the topic of lively discussions. However, nurturing is the priority of the faculty of the H.S.S.M. and this is reflected in the happy faces of the students and parents each time they enter our "home." ♪



Above: First concert, 1978, in the School's early days.

Right: Performance group from Hamilton School performing in the International Ensembles Concert at the 1992 SAA Fifth Conference.



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STUDENTS TALK BACK

by Pam Kemp

Though I have been an educator for two decades, one of the most valuable professional development experiences I've had has been studying violin as an adult. It's been a humbling lesson in role reversal. Instead of being the competent person in charge, I've been the not-too-nimble receiver of direction, correction and "homework" assignments. Experiential empathy and insight which have resulted have made me a better teacher and a different sort of supervisor of my daughter's home practice.

Since few Suzuki parents choose as adults to commit themselves long-term to learning to play an instrument, it occurred to me that their children—my colleagues—might provide feedback which, though not as helpful as hard-won personal experience, nonetheless could be valuable. I asked students in Paul Landefeld's Wednesday group class and Jennifer Burton's Tuesday group class to complete a "Talk Back" survey in order to give parents insight and advice. Here's what they had to say. (Survey questions are indicated in italics.)

My advice to parents about how to assist in their child's musical development...

This yielded one major response from the most advanced players: "DON'T YELL!" Daily practice, use of practice games, structuring practice, taking notes at lessons and helping implement those ideas at home, allowing breaks, and changing tactics if one approach to a difficult section is not working were suggestions. One student reminded, "Parents need to educate their children musically even before they begin to play the violin, by listening to great classical music as a regular habit in the home. Hearing this music is what gave me the desire to play the violin." Another student urged, "Bring them to a lot of musical events such as play-ins, concerts, etc." Still another stated what parents can so easily forget—that one must learn how to practice. Effective practicing is a process which does not come automatically; it must be both discovered by the student and taught by parent and teacher. Parental attitude influences student attitude, as one of Ms. Burton's students realized: "Practice with your child every day and help them with the things they don't understand. Bring out the good points of their playing and not the bad. That will help them keep a good attitude towards their playing and they will do better."

What works best for you in your practicing?

A student in the most advanced class said, "listening to a section with the tape and then playing that section." Another advanced student concurred: "Listening to a tape or CD of the music I play, then playing it. If I have trouble with a section, I listen to the tape or CD then play it the way I heard it slowly and work my way up to practice tempo." A quiet place

free of distractions, a list of what to practice and a personalized routine were considered important. "What I do is to do about half my practicing (warm-up and new stuff), take a break, and come back to do the other half of my stuff (review). You aren't as tired when you play if you do this."

What is the best method for improvement?

Listening received top billing here. "From all six years of Suzuki I think what helped me advance was listening to a Suzuki tape." "I am in tune in my playing and sing it in my head when I play. I got in a good habit of listening everyday to the CD," observed another student. Nighttime listening is popular. During practice some students listen, play, then play with the tape. Others use the tape to help with memorization. For some, the listening process has changed over the years: "I used to listen when I wasn't playing; now I listen, play, listen, etc. Taping myself helps me to find and remember mistakes."

What else would you like to say to Suzuki parents?

A tactful student answered obliquely by observing that, "The teachers help you learn Suzuki in a lot of ways. They take it slowly and patiently so you can learn the song very well." Others gave advice directly: "Have patience. It's not always easy." "Don't be competitive..." "Don't push them or else they will get bored and will lose interest." "Encourage them not to think of it as a task."

Do the benefits of playing an instrument via the Suzuki method outweigh the effort of daily practice?

YES! Students said they considered it fun and challenging. It teaches discipline, goal setting and constructive use of time. It helps them be more advanced in school orchestra, learn another instrument more easily, and provides a chance to share experiences with other Suzuki students.

Well, the experiential experts have spoken. Although parents and teachers may not agree with every student comment, I trust all will be impressed, as I was, with the students' willingness to share their perspective and the good sense reflected in many of the statements. I'd like to add one more piece of advice for parents and teachers: don't forget to remember what it is like to be a learner. ♪

Dr. Pam Kemp is an early intervention specialist, Suzuki parent, and student violinist studying with Paul Landefeld in Dallas, Texas.

Cracker Jacks

by Jacqueline Maurer

The following crackerjack ideas have recently popped up and are treats to be shared.

Suzuki Honor Certificates

Donate to a Worthwhile Cause

I am a passionate believer in Dr. Suzuki's Talent Education and what it can do for our youth and humanity. With all of the crime and violence in the world today, it is time to heed Casals' words: "Perhaps it is music that will save the world." How can we kill each other if we make beautiful music together? The effects of music and Suzuki's philosophy on our children can be seen as they mature into respectful, loving, confident, well-balanced citizens. How wonderful it would be if all children could have such superior backgrounds! We keep working towards these visions by nurturing children, parents and teachers with Dr. Suzuki's philosophy. Donations to the Suzuki Association of the Americas will help facilitate this, and Suzuki Honor Certificates are an easy way to contribute.

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Students give them to your teachers to show your appreciation. Teachers give them to your students for special recognition. Parents give them to your children to acknowledge their hard work. Friends give them to friends as a token of friendship. I like to purchase SHC's ten at a time, to keep on hand for special occasions. A suggested minimum donation for each certificate is \$3.00. The donation amount does not appear on the certificate. Series 2, 1994, has just been printed. Order yours now!

The Red Book

I'm always trying to find ways to help my students become better sight-readers, and my newest endeavor is working very well. My students are understanding rhythms and key signatures better and are having fun in the process. I bought a big red plastic 3-ring binder and put a colorful musical picture on the front. I went through all of my method books, solo

repertoire, duets, and rhythm books and selected my favorite pages from each book. I put these in the red binder and arranged them in order of difficulty. Every week at the beginning of a student's lesson, I set my timer for 6 minutes and we read as many pages of The Red Book as time allows. Several books I've recently purchased are worth special mention. On pages from *Winning Rhythms* by Edward Ayola, we do hand claps for the notes, and shoulder taps for the rests. In *Rhythmic Training* by Robert Starer, we tap the bottom note (pulse) on one leg and tap the upper note (rhythm) on the other leg. My students are pleasantly challenged by this and are learning to feel pulses and rhythms with their whole bodies. *Fiddle Rhythms* by Sally O'Reilly uses pie rhythms:

apple	huckleberry	gooseberry
butterscotch		pizza

These descriptive terms help students learn to see one quarter note's worth of time in various note patterns. *Kidfiddle* by Jerry Silverman presents one fiddle tune per page in several keys which reinforces key signatures, transposition, and rhythms in an easy-to-read, fun way. I plan to have my students read faithfully every week from The Red Book so that sight-reading gets its due attention. Suzuki students can be terrific readers!

New Publications

Students who aren't ready for major chamber works are fortunate to have new music being written and arranged for beginning levels. Last summer I became acquainted with some of Betsy Stuen-Walker's new compositions, and I have recently been asked to glance at the following selections from Latham Music Enterprises, 1-800-645-7022.

Ten Easy Hymns for violin and piano/organ. These familiar church hymns, edited by Lynne Latham, are in the major keys of A, G, and D. Ted Hunter wrote the piano accompaniments and has used some interesting harmonies, major 7ths for example. Students, friends and family will enjoy playing and performing these short beginning-level pieces.

Two Short Pieces for violin trio, by Robert Nosow. These lovely pieces, *Winter Canon* and *Meditation*, give students a chance to become familiar with 20th century writing. The rhythms are not too difficult, including some dotted rhythms and ties. Both selections are enjoyable for listener and performer alike.

Selections from the Four Seasons by Antonio Vivaldi, arranged by Lynne Latham, are for string quartet or small string orchestra, with some adjustments in violin solos. Several cuts and key transpositions allow for easier performance. Students will love being able to perform these well-known selections from *Spring* and *Autumn*.

Quatrabratsche Volume I and II, and *Quatricelli* Volume I and II, arranged by David M. Levenson for four violists or four cellists, contain beautiful quartets by Handel, Bach, Mozart, Chopin, Haydn, Brahms and Schubert. The viola Volume I is in 1st and 3rd positions, and Volume II is up to 5th position. The cello Volume I is in 1st through 4th positions and Volume II is up to 5th position. All but two of the viola quartets are compatible with the cello volumes, and some of the viola I parts are in treble clef so a violinist could play that part if needed.

These new compositions and arrangements from Latham Music Enterprises will be welcome additions to student chamber music repertoire.

Final Cracks by JAC

I give my thanks to Ellie Albers, Ronda Cole and Judy Offman for their ideas on rhythm and reading.

One of my fantasy dreams is to build a cozy concert hall with reclining seats. Perhaps if people could put their feet up and get comfortable during a concert, they would attend more live performances instead of staying home and reclining in front of their televisions. (Though I suppose popcorn and pop would be out of the question!)

Another dream is to build a fantastic care center complex with care for the elderly, children taking Suzuki lessons, a small concert hall, play-ins for young and old, a petting zoo of sorts (at least cats, dogs, birds and bunnies), a game room, a driving track for Big Wheel-type pedal-powered cars, an art

gallery, stores, arts and crafts lessons, T'ai Chi sessions, and beautiful gardens. A Utopia for old and young, man and animal, art and nature!

Wouldn't it be great to have more enlightening news programs that would feature positive events and personal achievements instead of the gory violence that now permeates our news? Like the Suzuki approach: stress the positive, not the negative. Violins, not violence!

My final dream is that our government would designate big bucks for nurturing children during their formative years, instead of spending so much on later years of rehabilitation. Imagine if every new parent could read *Ability Development from Age Zero*. Imagine if all babies could listen to Mozart and Bach. Imagine the payoffs these investments would give to society!

I love this thought from *Openmind/Wholemind* by Bob Samples: "Play is joyful work." And so we play the violin. And so we work. And so we dream. And so we look for a prize in the Crackerjacks!



Jacqueline Maurer maintains a private violin studio in Denver, Colorado and teaches for the Denver Talent Education program. Jacqueline is an SAA-registered Teacher Trainer and currently serves on the ASJ Advisory Committee.

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Keep on Faxing!

by Susan Grilli

On the right-hand side of my desk lies a pile of papers, each with a post-it saying something like "waiting for reply." Today I counted up the different Suzuki-related projects hanging in the balance in this way: at the moment there are seven! What were once the most up-to-date faxes on each initiative are now yellowing with age, and I suspect many of you will recognize this phenomenon. Popularization of the miraculous fax machine has put this efficient and economical technology in the hands of people with modest means (like us!).

In SAA committee work, the fax and phone have become especially essential since there simply is no money for the more satisfying face-to-face meetings that would bring our members together for brainstorming. It is clear that whatever money the SAA has should be put toward strengthening the entire organization well into the future, to the temporary disadvantage of committee work. Precisely when the SAA is finally being seen as an educational force for change is the moment when future security needs to be guaranteed for the organization; long-term thinking is going on in Board meetings in the most exciting ways! In line with this, we have a challenge to become the best communicators that we've ever been. Even if a thoughtful response will take time, it will be more important than ever to let the other person know just that; that we are thinking about questions or ideas and will come up with answers or other ideas as soon as possible. In short, we need to be as supportive of each other as we are at conferences, in between these times of intense and delightful direct communication when we fill five days with five years of shared dreams!

Of course we are all terribly, unbelievably busy. There are not enough of us, and at the same time there is a huge demand for good Suzuki teaching. Suzuki teachers are over-extended in service to their students and their students' parents. Our work may be very

satisfying indeed, but the last thing most teachers want to find when they arrive home to collapse is SAA committee work, as important as it may be for the future of the Suzuki idea. Since the extra work taken as a whole just seems overwhelming, it is easier to put it all aside. Compound this by however many busy Suzuki teachers are on your committee, and it is a miracle so much good work *does* get done. Yet there is a compromise between doing it all right away and putting it completely aside, maybe for months. Often, all you need is the barest minimum of communication to bring a project up-to-date and allow it to take the essential next step forward. A quick response to say you have received it and are considering it can be sufficient.

A final word for the fax, which goes so far toward making our increased communication viable. Faxing instead of phoning allows us to avoid taking up each other's precious evening family time with calls on subjects we are too tired to address. With fax, when you do make that phone call, it can be more meaningful since it will now only be in response to the most important points in the fax. Fax is surprisingly cheap when

you consider how many long phone calls it helps you avoid. Ours has paid for itself many times over. I seem to be writing an advertisement for fax despite the fact that I am otherwise so out of it when it comes to modern technology. However, if you don't have access to one of these remarkable machines, a simple postcard will do. The idea is just to keep in touch, in whatever way suits you best.

Just now, as I was wondering once again about how to go ahead with my seven dangling projects, I heard the reassuring sound of a fax coming through—music to my ears! It's the anticipation of being reconnected to one of you that gives me so much pleasure. After all, in some quarters we Suzuki people have the reputation for being some of the world's most enthusiastic communicators. Two waiters overheard at the Chicago Hilton and Towers at our last national conference: "What's this Suzuki thing, anyway? Never saw so much hugging and kissing, and they never stop smiling all day long!"

Keep on smiling, but especially, keep on faxing!



Susan Grilli is a consultant in early education and founder of the Suzuki Pre-School. She is author of *Preschool in the Suzuki Spirit*, and serves on the SAA Board as well as chairing both SAA and ISA Early Education Committees.

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Planning for the Association's Future

From the Heart...

Susan Grillo:

When I first heard the Suzuki Tour Group from Japan, I was struck by the beauty of the children's playing and in tears at their youthful naturalness, their music from the heart. They played with such easy proficiency and expression, yet immediately afterwards (clowned around as children everywhere love to do, I was thrilled that such a phenomenon could exist in a world with so many troubles. I felt my body and mind shift into another level of possibility and experience; one which completely left daily practical existence behind. There was such hope for the future of a wonderful world all working together, in that artless yet inspired playing. I simply had to know the man who had believed so much in these children, that they had done the impossible. This was a man to whom it had never occurred that such playing might be impossible in children so young. Adults listening to it cried tears of joy. Somehow all would be right with the world as long as these children kept playing. We all wanted to be a lifelong part of their joy.



Joanne Bath:

What moves me so much about Suzuki children is that they play with such sensitivity, confidence and joy. Another thing that moves me is to see how these children treat each other. They are so supportive and kind to each other! I also love watching Suzuki parents working gently with their children. Suzuki has done wonders in showing how much can be accomplished when parents use a positive approach to working with their children. When I see groups of Suzuki children, I usually see happy faces that are relaxed and confident. They are not the faces of children who are afraid of being scolded. I think it is quite wonderful!

I really love to see happy people! I think the Suzuki way of working with people is the best I know for helping children—and their parents and teachers—to be happy!

Some sample moments:

The group of students who went into an audition en masse with parents and siblings, because they didn't know that the usual pattern was to have just one child before the auditioning panel. One dad said, "Well, here goes the support group."

The teenagers who genuinely rejoiced for the one among them who got 1st chair in the All-State orchestra, even though they all would have liked to be concertmaster and all played well enough to be.

The face of a three or four year old who plays his first Twinkle rhythm on A. The face of a teenager who knows that she has played a beautiful performance.

I love watching the children freely acknowledging that they have done something well and getting great pleasure from that!

Cleo Brimhall:

I believe in children. For me the Suzuki Method honors, respects, captures and utilizes the honest, it nurtures that spirit forward along a natural path toward discovery and achievement of personal magnificence.

Music is the language of the heart—the mother-tongue of world community. When children develop the ability to express through music, they develop the ability to communicate freely with music of peace and harmony. Their spirits are free to fill the universe with unconditional love.

The Suzuki Association creates a community of individuals with a common mission, and sets in motion a synergy that produces quality results far beyond the capacity of isolated individual. Through association we are able to nurture our own development as teachers, to learn, to grow, to support, to participate, and to contribute to the vision of Dr. Suzuki.

For me, the environment of the world is spiritual as well as physical. It is worth the every effort we expend to care, to protect, to nurture, to create and to share.

Bruce F. Pest:

About eight years ago I was a single dad looking for a piano teacher for my young daughter. I found Beverly Graham and we started lessons. Two months later we were engaged and five months after that we were married. Although I understand that such experiences are not a usual part of the Suzuki Method, this has certainly made a fundamental difference in my life. Because of Bev we have three daughters who have gone on and are going through Suzuki music and I have become actively involved in the SAA. My only regret is that I did not meet Bev and learn about Suzuki music earlier.



Barbara Barber:

To me the SAA means quality teaching. Through the Teacher Development Program, the organization teaches not only Suzuki's ideals and philosophy but the practical, hands-on skills that we need to teach our instruments to the best of our abilities. Through contact with many teachers around the world, I have been able to enhance and my pedagogical techniques and home programs in a comprehensive way. This allows me to impart my love of music and my instrument to students, both children and teacher trainees. I have realized that as a teacher who has contact with students over an extended number of years, I have a tremendous influence on their lives; it is an awesome responsibility.

The Suzuki Method represents a positive, enriching and lasting influence in these children's lives and the lives of their families; it helps them become more sensitive, peace-loving individuals and guides them in a positive direction as they become

Jeff Cox:

There is a feeling—it appears sometimes in a lesson, sometimes when I am leading the Twinkle Variations at a group performance. It rises from my self-center—it is fundamental, basic, and real. It is "me"—not what others think or wish me to be...not what I may attempt to be to please others. There is a sadness there—but also joy...it has something to do with what it like to be human. It also has everything to do with the wonder of the process of learning, with the belief that all people deserve to discover their truest self, with the essential need for humanity to pursue beauty...to nurture each other with love.



Judy Yamada:

The first "Suzuki" lesson I observed was a five-year-old playing the Bach Double Violin Concerto beautifully. With tears in my eyes and an overwhelming wave of emotions, I knew at that very moment I was enthralled with the Suzuki approach. The idea of adults working together to touch children and open their minds to all of life's possibilities through the medium of music struck as a profound revelation. It is one of the most beautiful blessings I have received: the privilege of stimulating children to search for the art of creating beauty with their own hands and heart. To me, it is a spiritual mission upon which we embark when we attempt to train families to help their children learn how to learn. It is a task of such magnitude in a format of such simplicity. My heart is truly touched by Dr. Suzuki's vision that all children of the world should have this opportunity to develop into fine human beings.

I am very grateful for the existence of the SAA as a training and network organization for all people involved in the Suzuki movement. I have personally been uplifted and stimulated by the excellent training and contact with others who share the same philosophies and goals. It is an honor to be associated with such a fine group of human beings who have lofty ideals set in an educational format.

Hopefully, if we are successful, through the conscious act of trying to create or recreate beauty, children will realize all of humanity is wondrous and the possibilities for one peaceful world are endless. It is truly through love that much can be accomplished.

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